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## *Event Highlight*

by Sophia Boswell

American pianist and international performer Simone Dinnerstein will present music of Bach and Beethoven, as well as the modern works of George Crumb and Philip Lasser, during her appearance on the KSU Premiere Series.

Dinnerstein has gained much attention since her 2005 recital debut at Carnegie Hall's Weill Recital, and she has since performed on celebrated stages in both the United States and abroad. Dinnerstein has been critically acclaimed by such publications as the New York Times, which describes her voice as "utterly distinctive," and The Philadelphia Inquirer, which says Dinnerstein is "in a league with any of the great Beethoven pianist of our time."

Dinnerstein's solo debut CD, a recording of the Goldberg Variations, and was ranked number one on the Billboard Classical Chart.

To order tickets, call 770-423-6650 or visit [www.kennesaw.edu/arts/boxoffice](http://www.kennesaw.edu/arts/boxoffice).

**Simone Dinnerstein, piano**

8 p.m., November 14  
Bailey Performance Center

*flourish with us*

Vol. 7, No. 1 | Fall 2009



flourish



**More than Skin Deep:**  
The College of the Arts embraces  
broader ideas about 'diversity'

**Arts and the economy**

**Atlanta Ballet and KSU Dance  
form new partnership**

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



Joseph Meeks (left) and benefactor Bobbie Bailey contemplate the university's horizon from the vantage point of one of the music studios in the new Wilson Building Annex, which opened in Spring 2009.

Thirty-five thousand years ago, a family sheltered from the weather in a cave and huddled around a meager meal. Then, one of them picked up dry bone from nearby and carved five holes into it. Last year, archaeologists found this rudimentary flute and scientists determined that it is the oldest musical instrument discovered to date. But that's not all—the caves that have protected these flutes for millennia are also filled with figurative carvings of animals.

Culture. The arts. Clearly, these are more than just diversions. Somewhere deep within us, within our souls, we hunger to express ourselves creatively. In the creative process, we learn to seek new alternatives; we discover new perspectives. The arts teach us that there's not a single answer.

We are continually creating and re-creating ourselves and the world around us. As we move through the various stages of our lives, we take the experiences we have had, the emotions they have stimulated and the wisdom we have gained, and, from these, we draw inspiration and we find out, little by little, who we truly are.

Earlier this year, I read a profile of Brad Pitt, who, at 45, still seems a young man to me. In the article, he explores how his creativity and his art have been strengthened by the experiences of his life. He also expresses that he now realizes that when young people meet folks in their 60s, 70s or 80s, the youngster rarely

understands that this person represents a lifetime of experience, that he or she was as “ingenious and capable as you believe yourself to be.”

I would like to think I have maintained the ingenuity and capabilities of my youth while learning from my experiences. Perhaps I have channeled my creative energies in different directions at different times, but I have always celebrated and fostered that artistic urge.

In today's economic climate, many are forced to make difficult decisions about what to hold on to and what to let go. I encourage each of you to hang on to those things that feed your soul. When you are huddled in that metaphorical cave, don't let go of what makes you human. Think. Create. Thrive. Be ingenious.

Joseph D. Meeks  
*Dean, KSU College of the Arts*

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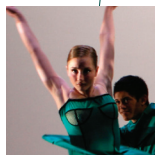
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KSU dance student Brittany Hawes.  
Photo by Robert Pack.



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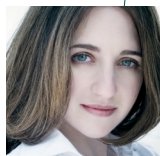
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# scene it

## **Beneath the summer skies**

An iridescent sunset greeted the 2,000 people who celebrated America at the annual Star Spangled Spectacular on the Campus Green on June 28. Featuring patriotic favorites, the concert was performed by the Cobb Symphony Orchestra under the baton of Michael Alexander, who is also the KSU Director of Orchestras. From the presentation of the colors by a local Boy Scout troop to the incredible fireworks finale, the evening was filled with fun and fellowship for young and old alike. The event launched the highly successful 2009 Starlight Summer Series.

*Photo by Tim Harman*





# Nicholas Morrett:

*A rising singer and actor  
extraordinaire*

By Teresa Bagwell

Kennesaw State University Theatre and Performance Studies senior Nicholas Morrett is launching an acting and singing career with a wave of roles and performances on professional stages around Atlanta. Eileen Moremen, KSU artist-in-residence in voice and Nicholas's voice teacher, describes him as "a very rare, gifted, and hardworking singer and actor. He is incredibly enthusiastic and motivated and an excellent colleague professionally and among his peers at KSU."

Nicholas has several professional performances under his belt and credits KSU for the many opportunities he has had thus far. "Superb training and master classes and teachers with amazing connections in the profession have really helped me grow as a performer," he says. Nicholas played Hortensio in "Kiss Me, Kate" under the guidance of Susan Reid, artistic director of Aurora Theatre in Lawrenceville. He also recently appeared in "Zanna, Don't!" with Actor's Express in Atlanta.

"Zanna, Don't!" is an example of the networking possibilities available to students in the Theatre and Performance Studies program at KSU. Freddie Ashley,



Nick Morrett (center) has appeared in many Atlanta-area productions, including "Zanna, Don't!" at Actor's Express

Courtesy of Actor's Express

part-time KSU instructor and artistic director of Actor's Express, was instrumental in making auditions accessible for theater students. "After my performance in 'Zanna,' I gained great publicity and ample offers to perform in other shows," Nicholas says. "That's when my career shot up."

Adept in both opera and musical formats, the 24-year-old baritone has had no shortage of honors. Nicholas's portrayal of Amos Hart in "Chicago" earned him a nomination for the Metropolitan Atlanta Theater Award. He was nominated for the Suzi Bass Award for Best Ensemble following his quartet performance in "Forever Plaid" with the Atlanta Lyric Theatre. He earned a nomination for the Irene Ryan Acting Scholarship from the American College Theatre Festival after his portrayal of the snake in the KSU production of "The Apple Tree." In 2007, Nicholas represented KSU in "Campus Superstar," the "American Idol" of college campuses, where he placed runner-up out of 500 contestants. This past spring, he won the men's upper division for musical theater on the state level during the National Association of Teachers of Singing conference and placed third on the southeastern regional level.

Nicholas says that accomplishment in any performance field requires dogged determination to participate in countless auditions, to deal with the disappointment of rejection, and to keep trying. "You're going to land something eventually," he says. "A lot of colleges don't encourage you to get out in the field before graduation, but most of the KSU professors urge you to get out there as soon as you're ready."

Besides his studies and professional performances, Nicholas also teaches drama, voice, and piano. After his May 2010 graduation, he plans to continue his career in Atlanta for a couple of years before moving to New York. ☺

Melissa Roy



STUDENT SPOTLIGHT



# in the Classroom

## The Master of Arts in Teaching degree: A unique approach to art education

By Jarnea L. Boone

Another avenue has opened for teaching certification in the field of Arts education: earn a Master of Arts in Teaching degree, the first of its kind in northwest Georgia now offered at Kennesaw State University's College of the Arts. The MAT program meets the increasing need for artists-professionals seeking an alternate route to teacher certification for pre-kindergarten through twelfth grade.

Sandra Bird, associate professor of art education, wrote the first draft of the MAT degree in 2004. As the program progressed, the art education faculty worked collaboratively to bring the program together. In 2006, Diana Gregory, assistant professor of art education, took over the final task of getting the program approved by the university. The MAT program received final approval in fall 2008, and the first MAT class was set for summer 2009.

This program is unique in several ways. A new cohort begins each summer for the five-semester, 48-credit program, rather than in the fall or spring. Each semester is designed around a theme that relates to the overall focus of production, art history, art criticism, and aesthetics. The cohort in summer 2009 explored the first theme with classes that included an extensive examination of child development, a one-on-one student-teacher practicum, an exploration of teaching philosophies, and a study course on art production, art history, art criticism and aesthetics. In the fall, the group will perform field experience, teaching at a local school.

The art education professors who developed the program are excited about its implementation and expect it to produce well-rounded, highly qualified and talented professionals. "One of the proudest accomplishments about this program is that we serve the greater northwest crescent with an advanced degree," says Gregory. "Before this, most of the students in the KSU art education program were working on a second bachelor's degree rather than an advanced degree in the field of art education. Now we have given students a logical alternative." ☺

For more information on the MAT program or any of the art degrees at KSU, please visit [http://www.kennesaw.edu/visual\\_arts/Programs](http://www.kennesaw.edu/visual_arts/Programs).



Melissa Roy



Melissa Roy

During their summer classes, MAT students like Thomas Dunn had the opportunity to work directly with youngsters.

# In the College



Amanda Nichole  
Newton

## Music student named University System of Georgia Outstanding Scholar

Music student Amanda Nichole Newton was designated as the 2008-2009 University System of Georgia Outstanding Scholar (Regents' Scholar) for Kennesaw State. Newton is a double major in vocal performance and music education. Newton was one of just 34 students in Georgia's university system to be honored.

Newton has performed with KSU's Opera Theater in several productions. She was the first place winner of the Georgia Music Teachers Association state voice auditions at the 2007 GMTA convention. This past year, she was selected to sing in master classes with world-renowned mezzo-soprano Nina Hinson, Metropolitan Opera star Erie Mills, and the world's most recorded mezzo-soprano, Jennifer Larmore. Newton is the children's choir director at Briarcliff United Methodist Church in Atlanta and has served as a resident assistant at KSU, all while maintaining a perfect 4.0 grade point average.

"Being KSU's 2009 Regents' Scholar is truly an honor for me. KSU has been a positive learning environment to grow and excel in and a place where I have been given many opportunities. I have been fortunate to work with some of the most dedicated and talented professors."



Joshua Stone

## High school clinic adds dance to its repertoire

High school students from throughout Metro Atlanta and North Georgia converged on KSU in June for the annual clinic. Co-presented by the Kennesaw State University School of Music, the KSU Program in Dance and the Georgia Youth Symphony Orchestra, the Summer Clinic for Music and Dance offers students a comprehensive arts experience. The clinic added the dance component for the first time this year.

Students study with artist-teachers, perform in both large and small ensembles, attend professional performances, and learn how to be a complete musician or dancer. Participants also receive training on improving their craft and acquire the tools to become lifelong patrons of the arts.

The dates for next year's clinic are June 6-11, 2010. E-mail [malex19@kennesaw.edu](mailto:malex19@kennesaw.edu) for information.

## KSU hosted All-State Art Symposium

The Department of Visual Arts hosted the 2009 All-State Art Symposium in February. Dozens of high school artists were featured in an exhibition and many received cash prizes for their work.

Co-presented by the Cobb County School District and the Georgia Art Education Association, the symposium also provided workshops for the students and an address by KSU Professor of Art Ayokunle Odeleye.

"We were honored to host the All-State Art Symposium," said Diana Gregory, KSU assistant professor of art history, who helped organize the event. "The symposium offered young artists an opportunity to showcase their talents, learn from art professionals and further develop their artistic skills."

The All-State Art Symposium is designed to provide cultural opportunities, develop advanced studio skills and cultivate aesthetic appreciation in Georgia high school students studying art and design.

## KSU opens student art gallery at University Village Suites

In February, Visions, KSU's student art guild, opened a student gallery at University Village Suites on campus. Organized and operated by students, the gallery will present a series of exhibitions of student artwork.

The students involved emphasize the benefits of having a student gallery. The coordinators believe that it is significantly easier to arrange a show with the student gallery than it is with many galleries off campus.

The new gallery also provides a great opportunity for students to get their works on display, to get some experience arranging exhibits of their own and to garner the pride and recognition that comes with having artwork publicly displayed.



Student April Martin, who helped organize the new student art gallery.

Melissa Withers



Karen Robinson

# Around the World

## “Moby-Dick” earns “Best Performance” at theater festival in Morocco

By Liza Scales

Kennesaw State University’s trilingual re-adaptation of Herman Melville’s “Moby-Dick” won “Best Performance” in the 21st Annual Festival International de Theatre Universitaire de Casablanca hosted by Hassan II University in Morocco. The trip and performance was part of a long-awaited study abroad experience.

KSU faculty partnered with faculty from Hassan II University in Casablanca to create an intercultural seminar for students. From July 5-July 18, the students attended a series of lectures delivered by professors of HIIU, as well as participated in an oral history workshop with HIIU students. The workshop included lectures on ethnographic performance and workshops led by KSU Associate Professor Karen Robinson and KSU Assistant Professor Hannah Harvey, during which the American and Moroccan students exchanged stories that developed into performance pieces. “We haven’t had much opportunity in the past to collaborate with the Islamic community,” said Robinson. “These students are really lucky to have this project come to fruition at this time.”

The production, an adaptation by KSU Professor and Chair John Gentile, was presented at KSU in spring 2008 but was revised and tailored to Moroccan audiences who may not be familiar with the story or the English language. Gentile reduced the play from two acts to one, while focusing on highly visual components to create impact through action. Robinson interweaved some French excerpts into the script, using a previously published French translation. Seniors Stevie Schulte, Omar Siddiqi and Bouchra Bakraoui assisted with translating other portions into Arabic. Guest artist Hylan Scott co-directed the 2008 production and directed this revival. “In its new form the play captures the excitement of Ahab’s sea hunt while, at the same time, maintaining the deeper layers of meaning that come out in Ahab’s stunning monologues,” said Gentile. “Prof. Scott has found compelling alternative staging to replace some of the scenic aspects from the 2008 production that cannot travel to Morocco.”

Scott was challenged in remounting the production and paring it down for travel overseas. “We are working with nine actors, nine dowels, two pieces of fabric, two wooden planks, and three pieces of rope,” he said. “We didn’t know if this minimalist approach would work, but we trusted that the creative solutions would reveal themselves throughout the rehearsal process.”

Senior Phillip Justman said, “Stepping back into my character of Ahab is like returning to a painting and touching it up. And with so few props and sets, the focus is really on us—the actors.” Audiences and adjudicators in Morocco approved of Justman’s approach—they awarded him the festival’s “Best Actor” honor. ☺

KSU students and students from Hassan II University in Casablanca worked together over the summer.



Melissa Roy

The “Best Performance” Award earned by the KSU production of “Moby-Dick” at the international theater festival in Morocco.



Melissa Roy

The “Moby-Dick” cast rehearsed tirelessly before embarking on the journey to Morocco.



## **Helen Kim:** *Improving music and education one performance at a time*

By Vanessa H. Fardin

Assistant Professor of Music Helen Kim's devotion to the violin began at the age of five. When she was 14, Kim began her studies at The Juilliard School with violinist pedagogue Dorothy DeLay. In 1995, she received her Bachelor of Arts degree in music from Juilliard and a Master of Arts degree in music in 1997. "The violin is closest to the human voice and the absolute perception of the human spirit," Kim says about her instrument. "If it is played well and beautifully, it sounds like someone singing."

As a result of her talent and zeal, the musician and scholar is the recipient of more than 100 national and international awards. Kim has performed at Carnegie Hall and at Boston Symphony Hall and with the Atlanta Symphony Orchestra and the Atlanta Opera Orchestra, where she is currently the assistant concertmaster.

In 2005, Kim joined the School of Music at KSU, where she teaches strings and chamber music courses. The music faculty, she says, "is enthusiastic and aware of their student's progress. The School of Music is at a top level, and its concerts are on par with any international stage."

The expansion of the university's School of Music has allowed Kim to practice her love of teaching while fostering the musical talents of her pupils. She encourages

future performers to constantly search for ways to improve as artists, and her teaching strategy promotes the inclusion of the various personalities and attitudes in her classroom. "I am always learning from my students and I am always thinking about how to improve as an instructor and a performer. When I am playing my instrument, I find it more interesting because I can see it through the eyes of my students." She advises those who want to pursue a career in music to commit to the craft and be confident of their abilities. "Music," she says, "is a subjective art, and a musical career is a challenging path."

Music performance major Adam von Housen says Kim has changed his approach to practicing and playing his instrument. "She has taught me that performing is not only telling the story behind a piece, but also a demonstration to my audience how to play the piece."

As a violinist, Kim's greatest pleasure is her ability to share and channel her music. She feels fortunate, as a member of the music faculty, for the opportunity to impart her knowledge to her students, and she hopes to one day build her studio at KSU. ☪



## Music

### Faculty & Staff

**Michael Alexander** taught in the Summer Music Clinic at the University of Wisconsin–Madison, June 21–July 3. He also served as music director for The Madison (Wis.) Savoyards production of “The Yeomen of the Guard,” July 17–26 in Madison.

**Robert Henry** performed a solo piano recital at Callanwolde Fine Arts Center in Atlanta, May 24. He also performed at the Highlands-Cashiers Chamber Music Festival in Highlands, N.C., July 25–26.

**Robert Henry, David Watkins** and **Jana Young** were featured at the Music Teachers National Conference in Atlanta in March. Henry took part in a panel discussion, “Learning to Earning: From Student to Professional.” Watkins served on the judges’ panels for the conference’s national finals of the junior high, high school and collegiate artist performance piano competitions. Young judged the national finals for the voice competitions.

**Adam Kirkpatrick** performed a solo with Griffin Choral Arts in Barnesville, Ga., March 5. His book, “The Role of Metastasio’s Libretti in the Eighteenth Century: Opera as Propaganda,” was published by VDM Verlag Dr. Müller in February.

**Oral Moses** coordinated and performed a concert of Negro spirituals Feb. 8 at Zion Baptist Church in Marietta. He also presented a choral workshop, “High School Gospel Goes to College,” Feb. 14–15, at Orange Hill Baptist Church in Austell.

**Laurence Sherr** performed with the band, Oy! Klezmer, at Sycamore Place Gallery Feb. 22 in Decatur and March 1 in Nashville.

### Students

**Steven Bicknell** performed on the advanced master class with Olga Kern at the Music Teachers National Conference in Atlanta, March 30.

**Amanda Nichole Newton** was named the 2009 Regents’ Scholar for KSU.

## Theatre & Performance Studies

### Faculty & Staff

**Harrison Long** (theatre & performance studies) appeared as Thomas Cromwell in “A Man for All Seasons” at Theatre in the Square in Marietta, March 8–April 12.

**Ivan Pulinkala** had one of his works of choreography, “Succubus,” performed by Atlanta Ballet in a production at KSU, July 30.

**Karen Robinson** has been selected to receive the 2010 Regents’ Teaching Excellence Award from the University System of Georgia.

### Students

**Natalie Barrow** and **Chase Todd** performed in the Atlanta Lyric Theatre production of “Cabaret” in Marietta, June 12–28.

**Phillip Justman** won ‘best actor’ for his portrayal of Captain Ahab in the original KSU production, “Moby-Dick,” at the Festival International de Theatre Universitaire in Casablanca, Morocco, in July.

### Other

The original KSU production, “Moby-Dick,” earned ‘best performance’ at the Festival International de Theatre Universitaire in Casablanca, Morocco, in July.

## Visual Arts

### Faculty & Staff

**Laura Bell** was featured in the solo exhibition, “Aggregate,” at Pentimenti Gallery in Philadelphia, March 6–April 11; in the Bridge Art Fair with Jennifer Kostulk Gallery in New York in March; and in the group show, “SK8 or DIE IV,” at Youngblood Gallery in Atlanta in May. She will have a solo show at Jennifer Kostulk Gallery in New York in November. She and fellow KSU faculty artists **Matt Haffner, Robert Sherer** and **Katherine Taylor** were featured in the 10th Annual Art Papers Auction in Atlanta in February.

**Sandra Bird, Diana Gregory** and **Linda Hightower** helped judge the Istanbul Center’s “Alliance of Civilizations” art contest for middle and high school students in February.

**Diana Gregory** received the Higher Education Art Educator of the Year award from the National Art Education Association at both the state and regional levels.

**Matt Haffner** was featured in the solo exhibition, “Tales from the Lonesome City,” at Pentimenti Gallery in Philadelphia, March 6–April 1. He also had a solo exhibition, “Dreams of a Sleeping Giant,” at the Museum of Contemporary Art of Georgia in Atlanta, April 26–June 1. The exhibition received a positive review in the Atlanta Journal-Constitution.

**Robert Sherer** had a solo exhibition, “Puppy Love,” at OutWrite Bookstore in Atlanta, June 19–Aug. 15, benefiting the Robert Sherer GLBT Endowed Scholarship at KSU. He was also featured in a duo-solo exhibition at Lyman-Eyer Gallery in Provincetown, Mass., Aug. 21–Sept. 2.

**Keith Smith** had work featured in the “Figuration to Fragmentation” exhibition, Sept. 8–Oct. 6, at the University of Kentucky in Lexington, Ky. He also presented a two-day workshop at the associated conference, Oct. 1–2.

### Students

**Kelly McKernan** participated in a three-person show, “LSP February Show,” at Aurora Coffee, sponsored by Beep Beep Gallery, in Atlanta in February and in the group show, “SK8 or DIE IV,” at Youngblood Gallery in Atlanta in May.

**Jenny Park** won the KSU Dining Hall Design Challenge. Her work has been installed as the main display in the new facility.

**Jason Royal** performed in the Atlanta Lyric Theatre production of “Cabaret” in Marietta, June 12–28.

**Mark Verlander** won first place for his painting, “Bearing Residuum,” in a contest sponsored by the Department of Visual Arts to create the cover artwork for the upcoming KSU ART1107 textbook.

## Office of the Dean

### Faculty & Staff

**Joshua Stone** (graphics supervisor and webmaster) was named KSU’s employee of the month in January.

### Other

The **Athos Menaboni Collection** catalog, designed by COTA graphics supervisor Joshua Stone and printed by Fuse Graphics in Marietta, won a “Top Gold” award from the Printing Industry Association of Georgia and advanced to the national level where it received a certificate of merit from the Printing Industry of America.

Send your notes to [arts@kennesaw.edu](mailto:arts@kennesaw.edu).



## School of Music has new director

Following a competitive national search, **Harry Price** has been appointed the new director of the School of Music. He previously served as the department head and a tenured professor of music education at the University of Oregon, as acting associate dean and director of graduate studies at the University of Oregon, and as department head and program chair of music education at the University of Alabama. Price earned a Bachelor of Music Education and Master of Music Education from Florida State University and a Doctor of Education degree from Syracuse University.

Price has been the United States representative to and chair of the six-member Research Commission of the International Society for Music Education. He is the past editor of the Journal of Research in Music Education, serves as a member of the editorial boards of Research Studies in Music Education and International Journal of Music Education, and previously served as associate editor of Update: Applications of Research in Music Education. He edited Music Education Research: An Anthology from the Journal of Research in Music Education and has published more than 60 research papers in music education journals. Price has made research presentations and been a guest speaker at state, regional, national, and international levels, including in Asia, Australia and Europe.

Other new full-time faculty appointments in the College of the Arts include:

**David Kehler**, associate professor of music and director of bands;

**Min Kim**, assistant professor of dance;

**April Munson**, assistant professor of art education;

**Kristen Seaman**, assistant professor of art history; and

**Benjamin Wadsworth**, assistant professor of music theory.

# MORE than skin deep

The College of the Arts embraces broader ideas about 'diversity'

By Vanessa H. Fardin and Jarnea L. Boone

*"Diversity is all around us. It is what makes us unique. For some, it causes fear and insecurity, but when embraced, it is a powerful learning tool that can change the way we view the world and those around us. Without diversity, I believe true learning cannot occur." Sarah Winograd, a KSU music performance major.*

Diversity has been a hot buzzword in American culture. The old idea of America as a "melting pot" that blends our differences into homogeneity has given way to the "tossed salad" theory that our culture is vibrant and successful because its many flavors can remain distinctive while working together.

Kennesaw State University has long been a proponent of exploring and celebrating diversity through its course offerings, public presentations and mutual respect. In 2006, Kennesaw State formed the Diversity and Equity Assessment Initiative Project (DEAI), a goal-based program focused on creating and promoting diverse living and learning experiences for students, faculty and staff. Representatives of several departments and colleges across the campus formed four cohorts of investigation. The goals of each cohort were to carry out an assessment of diversity and equity at KSU; to use the gathered data to make formal recommendations; to contribute the components to the overall strategic plan; and to identify necessary objectives for future progress and long-term success for diversity and equity at the school.

Ivan Pulinkala, director of the Program in Dance, was the team leader of the Recruitment and Retention Team of the DEAI Project. "I feel honored to have been a part of the KSU Diversity and Equity Assessment Initiative," he says. "The experience helped shape my personal perspective about diversity and inclusion. The DEAI created greater campus awareness about diversity and its numerous dimensions and created a structure and framework for organizing our efforts."

Jane Barnette, assistant professor of theatre and performance studies and resident dramaturg, was a participant on the Structures and Research Team and is currently on the KSU College of the Arts Diversity Committee, a program branched from the university DEAI. "I was thrilled to serve on the committee because I wanted to see the college and ultimately the university open up the definition of 'diversity' so that it represented a more holistic view," she says. "Besides physical appearance, we needed to focus on other ways that we are diverse, such as with family dynamics and sexuality. COTA was very receptive to opening up the 'diversity.'"

The COTA Diversity Committee's mission is to create and maintain an environment that is accepting of those from diverse backgrounds, to select performances that are representative of various ideas and to offer courses that promote inclusion for majors and non-majors within the college. For instance, COTA engages with the KSU Institute for Global Initiatives' "Year of

# Diversity



country. Diversity studies are also interwoven throughout many courses in the COTA curriculum.

“After my involvement with the DEAI, I updated my syllabi to reflect more diversity,” says Barnette. “For a past 1107 theater course, I placed emphasis on Asian theater, which the students really appreciated and embraced. One of the more popular units that I have taught looked at gender as something we perform. The class pushed the boundaries of gender through performance. I feel that professors have to be selective and attempt to bring in glimpses of other worlds.”

COTA is dedicated to visionary thinking in promoting student participation in studies abroad. Faculty members from the Department of Theatre and Performance Studies recently returned from Morocco where they performed a trilingual re-adaptation of Herman Melville’s “Moby-Dick” during an annual theater festival at Hassan II University. Not only did the KSU group win “best performance” of the festival, but the faculty and students were able to bridge the East and West with French and Arabic interpretations.

“There’s something about the arts that lends itself to represent diverse cultures,” says

Barnette. “Shakespeare said that theater holds a mirror up to nature. What is this mirror, and who is responsible for it? Who gets to represent whom? What are the lines that make us nervous? What makes us think? Theater has the responsibility to reflect and refract its image, and I believe this is also true of dance, music and visual arts. There is no spoken language in the arts. The arts speak across cultures.”

The COTA Diversity Initiative involves engagement in international and intercultural arts activities within the community and in having a creative and talented faculty determined to equip students with the practical skills for success and fulfillment in the modern professional arts world.

Pulinkala believes that the campus and the COTA Program in Dance have been equally influenced by the initiatives towards diversity. “The Program in Dance has a very diverse population of students and faculty. Because of the DEAI and similar programs, recruitment efforts have been more focused towards diversity goals, and academic and artistic programming now represents our diversity objectives.” ☺

*College of the Arts students come from a variety of national, ethnic and cultural backgrounds and they espouse a wide range of beliefs and values.*

ty



# ATLANTA BALLET & KSU DANCE

marry arts and education

By Jarnea L. Boone



*Two dancers wait in the wings of the stage, ready to pirouette into the spotlight where they will be greeted warmly. Their movements are exquisite. Their love is transparent. They are a rare and fragile thing, a great ballet partnership.*

The Kennesaw State University Program in Dance has formed an educational partnership with Atlanta Ballet. This partnership allows students and performers to gain valuable experiences in both the professional and academic realms of dance. Headed by KSU Program in Dance Director Ivan Pulinkala, John McFall, artistic director of Atlanta Ballet, and Sharon Story, dean of Atlanta Ballet's Centre for Dance Education, this collaboration seeks to provide exclusive opportunities for the dance students at KSU and the professional dancers and students at Atlanta Ballet.

Founded in 1996, Atlanta Ballet's Centre for Dance Education is accredited by the National Association of Schools of Dance. The Centre has become one of the top 10 dance education facilities in the country and continues to set a high standard for excellence in dance education.

Under the joint venture, Atlanta Ballet company members and students at the Centre for Dance Education will be able to pursue a Bachelor of Arts degree in dance at KSU beginning in Fall 2009. Company and fellowship dancers will also be able to apply for advanced professional credit towards their degrees. Undergraduate KSU dance students will receive special discounts and concessions to Atlanta Ballet performances, classes and events. Advanced

level KSU students will be admitted to audition for supernumerary roles with Atlanta Ballet to gain professional performance experience.

Atlanta Ballet will also provide internships for KSU dance majors at the Centre for Dance Education, giving KSU students professional administrative experience.

"The partnership is such a great opportunity for us," says KSU dance major A.J. Paug. "KSU dancers receive audition opportunities and are able to perform and work with a professional company. It's such an honor, and I'm so excited."



The decision to work with Atlanta Ballet was a logical and enthusiastic one for Pulinkala. "Atlanta Ballet is the premier ballet company in our region," he says. "John McFall approached the dean of the College of the Arts, Joseph Meeks, after attending our February 2009 concert and expressed a strong desire to develop this partnership." The timing was perfect—KSU had just launched the B.A. in dance degree program in January.

The dance major at KSU allows students the option of developing a concentration in modern, ballet or jazz, giving them the ability to intensify training in a specialized area of interest. Guest





Members of the  
KSU Dance Company



choreographers and master classes complement the program and introduce students to professionals in the field. Students also have the opportunity to audition for musical theater productions and gain practical experience in stage and theater management, as well as scene and costume design.

Already, KSU dancers are benefiting from the new partnership. Six students were invited to perform in Atlanta Ballet's May production of "Don Quixote." Paug describes the experience. "Prof. Pulinkala contacted everyone with the news that Atlanta Ballet needed dancers in 'Don Quixote' as villagers," Paug says. "I was thrilled to be able to perform. The villagers were able to stay onstage for the entire ballet. We were able to watch the dancers perform and watch how everything worked from the best seats in the house. It was an amazing honor."

Pulinkala is proud that the collaboration has helped to spotlight KSU dance while, at the same time, provide benefits for Atlanta Ballet and its dancers. "This partnership gives regional and national recognition through our affiliation with one of the premier ballet companies in the nation," says Pulinkala. "Atlanta Ballet is able to raise its national profile through their affiliation with a leading university dance program. Atlanta Ballet's interest in the program in dance at KSU is an affirmation of the quality of artistry and education that has been the reason for our program's success."

Pulinkala also notes that the partnership will enable Atlanta Ballet dancers to pursue both a professional and an academic career. So, when KSU dance majors return to the classroom this fall, they will be shoulder to shoulder with some of the best professional dancers working today. ☺



(Opposite) KSU student  
Brittany Hawes

(Left) KSU students Alexis  
Whitehead and Shawn Evangelista

Photos by Robert Pack



FEATURE STORY

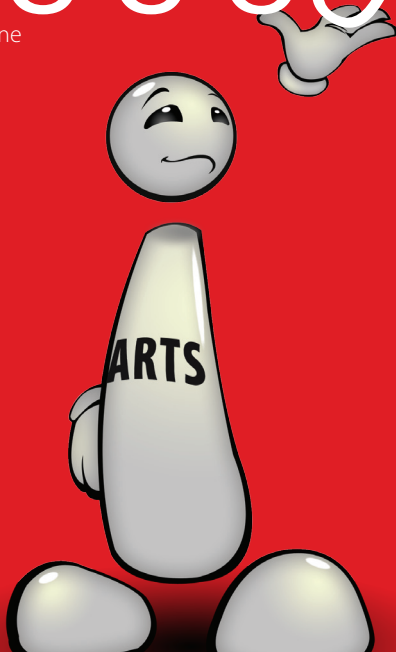
# ARTS

## and the economy:

seeking  
stability amidst

# losses

By Jarnea L. Boone



In theater, shaky hands are signs of nervousness. In the economy, shakiness is a sign of collapse. The unsteady economy is rocking the art world. Once relatively stable with donations, rising ticket revenues and government subsidies, many nonprofit arts groups and organizations now find themselves reeling. Cuts of every kind—including staff and artist layoffs, furloughs, canceled performances and tours, and truncated seasons—are widespread and show little sign of improving.

The global recession has severely affected one of the most thriving periods for the arts in America. Two decades of steady growth for community theaters, dance troupes, museums and other kinds of arts groups have screeched to a halt. The stock market's decline has shrunken the endowments on which many organizations depend. The banking crisis has cut off funds from reliable corporate patrons. State and local tax funds, until recently an increasing source of support, have been slashed, too.

Major institutions, like the Getty Museum in Los Angeles and New York's Metropolitan Museum of Art, have decreased their number of exhibitions because of portfolio value loss. In January 2009, the Sacramento Ballet canceled the rest of its 2008-2009 season in attempts to get back on its feet financially. In March 2009, the 58-year-old Baltimore Opera Company voted to liquidate months after seeking Chapter 11 bankruptcy. Other noted organizations across America have closed due to lack of available funding, such as the Milwaukee Shakespeare Theater Company, the Connecticut Opera, the Las Vegas Art Museum and Opera Pacific in Orange County, Calif.

Locally, the Atlanta Symphony Orchestra faced its financial deficit by having two rounds of salary cuts, as reported by the Associated Press. The ASO also canceled its annual "Free Parks Concert in Piedmont Park" for summer 2009. Atlanta Ballet replaced its live orchestra with recorded music for performances

at the Fox Theatre in fall 2006. “Fortunately, in fall 2008, thanks to the generosity of two donors, the orchestra was restored for select Atlanta Ballet performances at Cobb Energy Performing Arts Centre and Atlanta Ballet’s ‘Nutcracker’ at the Fox Theatre,” says Tricia Ekholm, marketing director of Atlanta Ballet. Other noted Atlanta-area arts venues were not so lucky. The Jewish Theatre of the South in Dunwoody, Neighborhood Playhouse in Decatur and Theatre Gael in Midtown have all closed within the last year.

These changes and closings have resulted in job loss. The

**In 2005, the arts generated \$166.2 billion and created 5.7 million full-time jobs.**

unemployment rate for artists is lower than that of the general population, but it is growing at a faster pace, according to the National Endowment for the Arts. Sunil Iyengar, the NEA’s chief researcher, says 74,000 artists, from dancers to actors to musicians, left the workforce during the fourth quarter in 2008. The Atlanta Journal-Constitution reports that the state took a harder-than-average hit from the recession. While losing 3.4 percent of its jobs in 2008, Georgia’s economy contracted 0.6 percent.

The National Endowment for the Arts produces an annual survey that measures long-term, detailed analyses of arts participation, and it represents the nation’s largest and most representative periodic study of adult participation in arts events and activities. Findings in last year’s survey, published in June 2009, include a decreasing percentage of U.S. adults attending arts events for almost every art form. Attendance at performing arts events, such as classical music, jazz, opera, ballet, musical theater and plays, has seen double-digit rates of decline. Attendance at the most popular

## BY THE NUMBERS

*The arts are a vital part of any economy, as these figures\* from Americans for the Arts’ report, “Arts & Economic Prosperity III.”*

- ▶ Nationally, between 2000 and 2005, the nonprofit arts and culture industry grew 24 percent, from \$134 billion to \$166.2 billion, and created 5.7 million full-time jobs.
- ▶ Data collected from 94,478 attendees at a range of events reveal an average spending of \$27.79 per person, per event—in addition to the cost of admission. This spending generated an estimated \$103.1 billion of valuable revenue for local merchants and their communities in 2005.
- ▶ Annually, the arts generate \$17 billion in state and local tax revenues and another \$13 billion in federal tax revenue. This represents a 7:1 return on government investment in the arts.
- ▶ Because the arts are labor intensive, nearly half of their expenditures support jobs in the local economy.
- ▶ Spending by arts and culture organizations provides employment for more than just artists. Other occupations they impact positively include builders, plumbers, accountants and printers, among others.
- ▶ Arts and culture tourists spend 27% more money than other travelers.

*\* To view the entire “Arts & Economic Prosperity III” report, visit [www.artsusa.org](http://www.artsusa.org).*

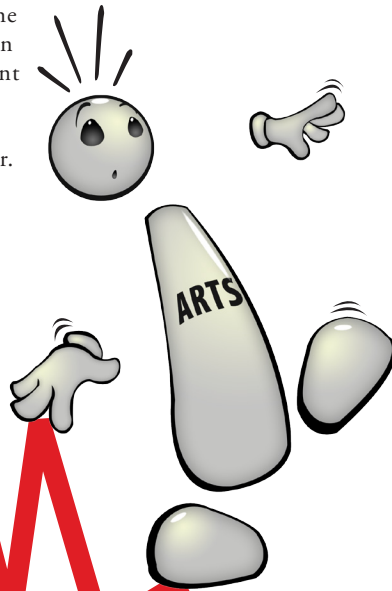


types of arts events, such as art museums and craft/visual arts festivals, also saw notable declines. "As far as attendance, the arts, like any other good or service, will depend on the strength of the income and substitution effect on attendees at various entertainment venues," said Don Sabbarese, director of Kennesaw State University's Econometrics Center. "That attendance is down is of little solace."

In addition to lack of participant support, arts organizations are affected by diminishing

donorship. Donors who provide support monies to arts entities have either cut the amount they give or have canceled giving all together. "The arts are certainly negatively affected by charitable contributions by businesses and individuals," said Sabbarese. "As corporate profits turn negative, corporations lose their ability and willingness to contribute at the levels when the economy was stronger. As individuals lose wealth and income, their contributions have also diminished as important resources for sustaining current operations and growth."

Some donors are responding by strictly supervising where their in-kind donations go and are providing specific services for certain needs. Brooke Kaine, president and owner of Kaine Homes and donor to county organizations in southern Maryland, told the Washington



Post in June 2009, "We gave time, material, equipment and personnel this year instead of the hard dollars. I know I have done some stuff on a small level out of my personal funds, but nothing on the scale we were used to doing." Arts administrators say they are fighting a supplementary effect of the recession: the perception that contributing to the arts is elitist and excessive at a time of rising unemployment and general economic hardship.

To cope with the recession, arts groups are managing themselves like any troubled corporation. The Atlanta Symphony's executive and artistic leadership, administration and 95 unionized Orchestra musicians agreed to compensation reductions and furloughs that will save the Atlanta Symphony \$2.8 million through fiscal year 2012. "Previous measures taken by the ASO have already reduced the economic impact on its revenue by \$1 million in 2009," said Melissa Sanders, public relations director of the Atlanta Symphony Orchestra. "Earlier this year, we froze open positions and delayed the hiring of any new staff. Marketing initiatives, such as a recent one-week \$25 ticket offer and other special offers to concert-goers, have kept the Classical-series ticket volume equal to what it was last year."

Most arts organizations have increased their cost-saving measures. Once organizations get a handle on strict budgeting and throw in a little creativity, some can stay afloat. Last fall, the Orlando (Fla.) Museum of Art avoided a deficit by borrowing from its endowment and cutting more than 26 percent from its planned 2008-2009 budget. The museum also closes its building on Mondays so that the lights and electricity in all non-arts sections are turned off. The Orange County (Calif.) Regional History Center has lowered some of its fees, resulting in increased business, and has gone aggressively after other kinds of rentals, including bar mitzvahs, high school reunions, and proms. The Orlando Shakespeare Theater produces shows with smaller casts and has cut the number of weeks in

its season, enabling it to hire fewer people for fewer work weeks.

Some performing arts groups are fighting the economy with laughs. At the improvisational comedy troupe Dad's Garage in Atlanta, attendance has skyrocketed for this very reason. Managing Director Lena Carstens told the Atlanta Business Chronicle her group played to 95 percent capacity in January and 86 percent in February 2009 versus last year's numbers in a better economy of 80 percent in January and 67 percent in February. Many theater managers have taken on second jobs as theater "pruners," according to the San Francisco Bay Guardian, snipping extra costs wherever they can. "This means staff members use the back sides of used paper, drink water from the tap, and save every screw, costume, and prop that can be recycled for the next production," says writer Victoria Nguyen.

Even though trends show that the arts only mimic the economy that supports them, organizations have begun to accept unforeseen change and are finding more positive ways to muddle through financial troubles. Arts administrators are digging in for the long haul. As bad as 2009 has been, many are not optimistic about 2010 because contributions to the arts recover only after companies have become profitable and have begun to hire workers again. "The arts will continue to suffer until the local economy returns to its pre-recession level," said Sabbarese. "The only good news is the recession is close to its bottom."

In the meantime, some hope is on the horizon. The federal government's stimulus package included \$50 million for the National Endowment for the Arts. Also, the Kennedy Center has launched the Arts in Crisis initiative to provide planning assistance for struggling arts organizations. And, in some cases, arts organizations have found funding success with special emergency appeals to the people in their communities—the Beck Center for the Arts in Cleveland, Ohio, raised more than \$152,000 in one month.

It is not certain how long the swaying economy will sustain the arts world without further hardships; however, arts leaders feel it is important to cherish and support the arts not just because they are important to the economy but because they are an invaluable part of the community.☺

## The KSU College of the Arts tightens its belt and finds creative alternatives

Over the course of the last year, Kennesaw State University has decreased its operational budget by 10.5% and is bracing for further cuts in the coming year, as required by the University System of Georgia. At the same time, the university is once again experiencing a record increase in enrollment.

"I believe the KSU College of the Arts has been very thoughtful about the cuts we have made," says the college's dean, Joseph Meeks. "We have tried to avoid trimming areas that would directly impact the instruction of students. Unfortunately, however, this has not always been possible."

Some of the areas that the College of the Arts has reduced include:

- ordering fewer printed programs for events;
- decreasing the number of Starlight Concerts from five to three;
- delaying the creation of needed faculty and staff positions; and
- postponing the acquisition of classroom technology and equipment.

At the same time, the college has benefited from budgetary support from other areas of the university, particularly the Office of the Chief Information Officer, which funded new sound and lighting equipment for the Bailey Performance Center and the new Black Box Theater, among other things.

The college also has responded by applying for more grant opportunities from government and private agencies.

"I'm proud of the way the faculty and staff have responded to the budget challenges," Meeks says. "When faced with specific problems, they have found unique solutions."

For instance, when a number of students opted to save money by not enrolling for summer courses, all of the classes with low enrollments were canceled. This left other students in a bind—in some cases, the canceled courses meant some students would have to delay their graduation dates. Professor of Art Carole Mauge-Lewis worked with the dean and her department chair, Joe Thomas, to find a solution: she taught the material as a directed study instead of a course and, therefore, took a 50 percent reduction in her pay for the work.

"This is just one example of a faculty member putting the students first," Meeks says.☺



Photos by Melissa Roy

## Jessica Blinkhorn:

### *Seeking her own artistic truth*

By Vanessa H. Fardin



Jessica Blinkhorn's artistic quest centers on her intrinsic need for truth. Blinkhorn (art, 2005) believes that documenting her life through performance pieces, visual representations and writing allows her audience to find themselves in her art.

Blinkhorn says KSU was essential in her development as an artist. "When I began my studies at KSU, I had been the top draftsman at South Cobb High School," Blinkhorn says. "But I discovered when I got to college that I did not know as much as I thought I did. My professors encouraged me to be the best technical artist that I could be."

Blinkhorn's art has been displayed in several group exhibits, and she has had a performance exhibition at Artistry in Atlanta. She is currently a graduate student at Georgia State University and is working on a series of work about exclusion entitled "Search and Truth." Blinkhorn is also writing an autobiography called "Writings of a Bound Artist" that will juxtapose her art as a visual representation of her writings.

During an open studio show at The Mattress Factory Art Museum this past spring, National Public Radio interviewed Blinkhorn about her work. Affected with spinal muscular atrophy, a degenerative disease which affects her body's cells, she uses her art to document the lives of those living with disabilities. "I include all aspects of my life in my art," she says, "from bathing and dressing to relations."

Although she is proud of the recognition she has received, a desire for success does not influence her artistic vision. Her artwork, which usually focuses on large and miniature documentations of her body's decline, includes drawings that Blinkhorn uses purposely as metaphorical performances and ambient sound pieces. "My work is an emotional translation of my life," she says. "I am a truthful artist. I take features of my life and I draw them, write stories about them and perform them. My life inspires my art. I don't try to find success in art, but the truth about me and about the world."

Blinkhorn hopes to one day teach painting and drawing at a university on the West Coast and to run an art gallery. "After being told numerous times that my life is interesting," she says, "I realized that I could use my art to speak to others. KSU has been a big influence on my continued growth as an artist, and I cherish the time that I spent there." ☺

# BACK TO CAMPUS



## Bronze memorial sculpture “Midnight Watch” looks over KSU campus

By Jarnea L. Boone

Kennesaw State University alumnus and full-time sculptor Chris Wilson (art, 1994) gave back to the school in a big way by constructing “Midnight Watch,” a bronze memorial owl sculpture commissioned by the KSU Student Government to honor students who have passed away. The sculpture was installed on the Campus Green alongside the flagpoles.

Wilson has been sculpting birds for 25 years. “When I was a teenager, I built a large aviary in my backyard,” he said. “I observed beautiful waterfowl species. I then began taking lessons with several nationally known sculptors and started creating hyper-realistic bird sculptures. As a student at KSU, I enrolled in as many art and biology classes as I could, and my professors helped to bridge the gap in my knowledge and artistic development.”

The memorial sculpture began in early 2008. “Prof. Keith Smith told me that KSU was interested in having an owl memorial sculpture created,” said Wilson. “I had already constructed a smaller owl in 2004 that stands in KSU President Daniel Papp’s office.”

Wilson used the lost-wax method of casting in foundry from 450 pounds of bronze and 1,000 pounds of granite to create the nine-foot-tall sculpture. Consequently, the creation did not always provide Wilson ease at work. “Many adjustments had to be made to have the owl look like the clay original and satisfy my artistic vision as well as what KSU had in mind. I had to enlarge the owl to give it more presence and modify the branch design for structural support.”

Wilson attempts to capture a sense of spirituality in all of his sculptures

and he felt especially obligated to infuse this same visual spirituality in “Midnight Watch.”

“My inspiration arises from the beauty of the natural world. In particular, I am captivated by the beauty of birds and their ability to fly. I set out to seize each species’ unique characteristics as they are revealed in a moment frozen in time. The great-horned owl is our university’s mascot as well as a captivatingly beautiful creature associated with wisdom. I strived to portray it in a monumental, dignified position, yet with a somber expression of honor.”

Senior art major Billy Linpinsel was one of several people to work on “Midnight Watch” with Wilson and understands the sculpture’s spirituality as it relates to KSU. “The sculpture represents the tenacity and ambition of our once-small university with its talon-gripping poise. Yet, on the other hand, it demonstrates a subtle beauty that represents the privilege of education and the gift of knowledge that our school brings to its students. The piece has great classical and representational qualities that shows Chris Wilson’s ornate craftsmanship.”

Wilson looks forward to the owl sculpture’s wide acceptance and appreciation. “I think that many people get caught up in work and our daily lives; we forget to take notice of the positive changes around us. Moments such as hearing a great-horned owl call at night influence my work and spirit. Consequently, the memorial owl sculpture was a perfect project for me. I have been blessed with a talent that I love sharing with others, and I aspire to create one-of-a-kind sculptures that can be enjoyed for generations.”



Photos by Cheryl Anderson Brown

Chris Wilson (above) returned to campus to install his memorial sculpture, “Midnight Watch” (below), commissioned by the KSU Student Government

## MUSIC

**Daniel DeKonty** (music performance, 2004) is the new minister of music at First Assembly of God in Bay Minette, Ala.

**Robert Henry** (music performance, 1999) performed with the Ludwig Symphony Orchestra in Roswell, Feb. 7 and performed a solo piano recital at Callanwolde Fine Arts Center in Atlanta, May 24. He also performed at the Highlands-Cashiers Chamber Music Festival in Highlands, N.C., July 25-26. He also took part in a panel discussion, "Learning to Earning: From Student to Professional," at the Music Teachers National Conference in Atlanta, March 28.

**Leah McRath** (music education, 2002) performed as a soloist with the Ludwig Symphony Orchestra in Roswell, May 9. She sang works by Mozart, Lecoultre-Cilea and Rachmaninoff. She and Robert Henry (music performance, 1999) performed a recital in Highlands, N.C., Aug. 10.

**Nicole Rosten** (music education, 2008) married Wesley Fetner on July 11 in Marietta.

**Rebecca Teem** (music, 1989) is in the middle of a three-year engagement as Brünnhilde at Stadttheater Lübeck in Germany, performing in "Die Walküre" in Sept. 2008, "Siegfried" in Sept. 2009 and "Götterdämmerung" in Sept. 2010.

**Katherine Uhle** (music performance, 2007) was admitted into the American Institute of Musical Studies in Graz, Austria, for Summer 2009.

## VISUAL ARTS

**Andy Azula** (art, 1990) has been appointed to a two-year term on the board of directors of The One Club, a nonprofit organization dedicated to promoting excellence in advertising and design. He also gave a presentation to the Atlanta Ad Club on April 9, at the Intermarket Agency Network biannual meeting in New Orleans in April. He was profiled in the article, "Ad Man Packs Star Power for UPS," in the Wall Street Journal, June 23.

**Jeremy Stainthorp Berggren** (art, 2004) had artwork included in two exhibitions, "Home From the Front" in Berea, Calif., May 23-July 10 and one at the University of Massachusetts' William Joiner Center for the Study of War and Social Consequences in Boston June 12-28, where he also attended a writer's workshop. He also attended a Warrior Writers workshop (part of the Combat Papers Project) at Demilitarized University in Chicago, May 23-24.

**Jessica Blinkhorn** (2005), **Sarah Daly** (2005), **Ben Goldman** (2006), **Kenny Holland** (2006) and **Samuel Parker** (2004) were featured in the group exhibition, "Coeur Brise," at Eyedrum Gallery in Atlanta, Feb. 14.

**Stephanie Cline** (art, 2008) received an honorable mention in the international Yellow Pages Association Creative Collegiate Award competition. She now works as a graphic designer at Cambridge Healthcare Institute in Needham, Mass.

**Emily Lester** (art, 2009) taught a class, "Japanese Stab Binding," March 21 at Sam Flax Art & Design in Atlanta.

**Samuel Parker** (art, 2004) was featured in the group exhibition, "Inauguration," at Beep Beep Gallery in Atlanta, Feb. 13-March 8.

**Joshua Stone** (art, 2006) was named KSU's employee of the month in January. He is the graphics supervisor and webmaster for the College of the Arts.

**Nicholas Voss** (art, 2008) is a graphic designer at the design firm Eye-Speak.

**Chris Wilson** (art, 1994) installed a sculpture, "Midnight Owl," on the KSU Campus Green to memorialize KSU students who have passed away. The sculpture was commissioned by the KSU Student Government.

## THEATRE &amp; PERFORMANCE STUDIES

**Elizabeth Neidel** (theatre & performance studies, 2007) choreographed the Atlanta Lyric Theatre's production, "Smokey Joe's Café," which ran Jan. 16-Feb. 1 at Earl Smith Strand Theatre in Marietta. The show was previewed on Broadwayworld.com and reviewed by both The Sunday Paper and the Atlanta Journal-Constitution. She was recently appointed the director of education for Atlanta Lyric Theatre. She also offers PreK-12 workshops through the Georgia Council for the Arts Teaching Artists Bank.

**Jody Reynard** (theatre, 1998) appeared in "The 25th Annual Putnam County Spelling Bee" at Theatre Aspen in Colorado.

**Vanessa Pringle** (theatre & performance studies, 2007) is completing a Master of Fine Arts degree in theater at Sarah Lawrence College in Bronxville, N.Y.

*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 [www.kennesaw.edu/arts/KAN](http://www.kennesaw.edu/arts/KAN).*

## FOLLOW US ON

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Keep up with all the latest news about alumni activities and arts events at KSU. Just follow KSUArts on Twitter. Then, you'll have the scoop on plans for a possible alumni reunion, signing up to mentor current students, helping recruit great new students, and much, much more.



# 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 the Flourish Luncheon and the Annual Scholarship Luncheon.



Cheryl Anderson Brown

## Flourish Luncheon Committee honored

Kennesaw State University honored the Flourish Luncheon Committee as the 2008-2009 "Board of the Year" at its annual All-Boards Day event on April 3. Chaired in 2008 by Mike Feldberg of The ColorSpot in Smyrna, the committee was selected for its successful fundraising efforts in behalf of the College of the Arts. Committee members include (from left) Mike Russell, Mike Feldberg, Jan Russell, Kathryn Kennelly and Dean Joseph Meeks, all of whom also served on the 2009 committee, chaired by the Russells. In just two years, the Flourish Luncheon has raised more than \$200,000 for endowed and non-endowed scholarships and student-learning initiatives.



Melissa Ray

## Spring Reception

Friends of the Arts and members of the First Call Club enjoyed a reception at the Jolley Lodge with Grammy Award-winning violinist James Ehnes and pianist Andrew Armstrong, following their concert in the Bailey Center on April 18. During the concert, Ehnes performed on a Stradivarius violin, the first to ever be played in the Bailey Center. (Clockwise from top left) Flora Devine, Julie Wheeler, Ehnes, Armstrong and Lauren Wheeler.

## Starlight Dinner

On July 26, the College of the Arts invited its Flourish Luncheon honorees to an al fresco dinner before the Starlight Series performance by the Tempest Little Big Band. The honorees are members of the community who have maintained an active role in the arts while pursuing careers in other fields. They will be recognized at the Second Annual Flourish Luncheon on Sept. 1. Guests at the dinner included newlyweds Ellen and John "Sandy" Sanders, a construction consultant who sings with the Big Chicken Chorus.



Cheryl Anderson Brown



Cheryl Anderson Brown

# Wayne Gibson:

## A world traveler and a world-class person

By Cheryl Anderson Brown

Retirement agrees with Wayne Gibson. After more than 20 years leading the music program at Kennesaw State University, he retired in 1997 and embarked on a life as a world traveler, always taking time to visit the great concert halls wherever he goes—Paris, London, Copenhagen.

Between journeys, he makes his home in Atlanta and comes as often as he can to experience music at KSU.

“I love the performances,” he says. “I was delighted to be there for the All-Steinway School Celebration last fall. It was a wonderful event.” All the more wonderful, perhaps, because it took place in the Dr. Bobbie Bailey & Family Performance Center, a project Gibson was working on before his retirement. In fact, it was the vision of having a concert hall at KSU that led him to explore halls from the Sydney Opera House in Australia to La Scala in Italy. Although Kennesaw State’s acoustic masterpiece was not completed until after he retired, Gibson is proud to have had some role in its development.

That pride stretches back to the early 1970s when he received a temporary appointment at then-Kennesaw Junior College. Ultimately, Gibson was named the head of the growing music program. He oversaw its transition to bachelor degree programs, its successful accreditation by the National Association of Schools of Music (NASM) and, in 1980, the creation of the Music Building. When an anonymous donor started a scholarship fund in Gibson’s name, he was deeply honored. He began making donations to it and continues to contribute today.

“Even if, on faculty salaries, we can’t afford big donations, doing something is appropriate. It gives you that feeling that this is your own place, that you are at home.”

Gibson has found a way of being “at home” for many others throughout his life and it has not gone unnoticed. Last year, his undergraduate alma mater, Huntingdon College in Montgomery, Ala., presented him its Alumni Loyalty Award. Not only has he been a loyal donor, he also traveled there every

couple of months for more than two years to help strengthen its music program and cement its standing with NASM.

Even more recently, he was honored for distinguished service to the Music Teacher National Association (MTNA), where he has filled various state, regional and national roles since 1980, including a two-year term as the national president. He is credited with creating MTNA’s “Music for Everyone” initiative, recognizing private teachers and their students, particularly those not likely to become professional musicians. He also has played a critical role in fundraising for MTNA.

Gibson is happy to receive the recognition, but he’s not one to take a lot of time blowing his own horn. He’d much rather spend time helping.

Besides, there are still some concert halls in the world he hasn’t visited, and his next voyage is starting any minute. ☺

## Fundraising campaign triples goal despite economy

The College of the Arts at Kennesaw State University set out to raise \$10,000 by asking supporters, including faculty, staff, students and alumni, to contribute just \$10. Instead, the campaign raised more than \$34,000 in the six months of the campaign. Called the “10 for 10 Campaign,” the fundraising drive celebrated the tenth anniversary of the college’s creation.

Donors were able to designate their gifts to support particular scholarships or programs in the college. Nearly half of the donors opted to give to scholarships or to the Dean’s Fund, which is often used to help students who experience unexpected financial challenges.

During the campaign, the college experienced cuts in its state budget, the University System of Georgia added an additional \$100 fee for each student, and fears about possible faculty and staff furloughs began to rise.

“I am so thankful for the success of the campaign,” says Joseph Meeks, dean of the college. “We did not know what to expect when we set our target at \$10,000. With so many people struggling in today’s economy, we were concerned that we might have set the goal too high, but we have received such generous support. The feedback has been overwhelmingly positive.”

## Mortins gift their art collection to KSU

When Gordon and Malinda Jolley Mortin decided to downsize this year, they knew they would no longer be able to display their art collection. Instead of packing it up for storage or selling it off, they chose to give it to Kennesaw State University.

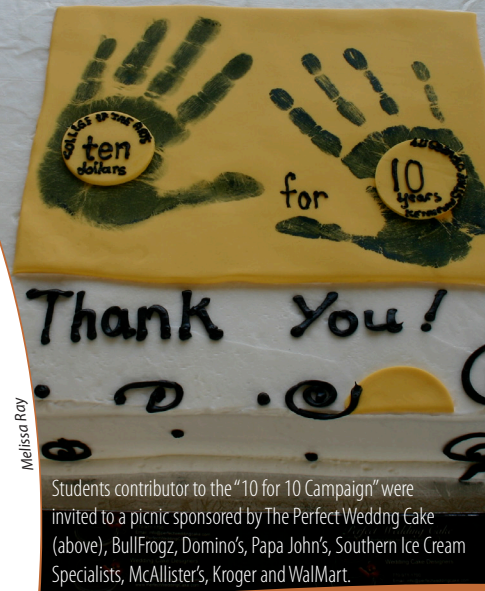
Their gift includes more than 175 items, from works of art to collectibles. The Mortin Collection of Art fits well into the existing KSU Permanent Collection of Art which features a significant selection of 18th through 20th Century American art since the Mortin gift includes works by Albert Bierstadt, Francis Coates Jones, Frederic Remington, Hubert Shuptrine and Charles Wiggins.

Malinda Mortin is a Trustee Emerita of the KSU Foundation.

## New scholarship created in memory of young musician

When Robyn Smith lost her brother, Michael Lips, a year ago, she decided to do something to keep his legacy alive. Having completed his first two years of coursework with a 3.987 grade point average, Lips had been accepted into the neurobiological studies program at the University of Texas at Austin. He was also an accomplished guitarist, singer and composer. Because of his love of music, his sister particularly wanted to support music and arts students. So, she and her husband, Jamal, decided to launch a series of concerts at their Kennesaw restaurant, Bullfrogz, to raise money for scholarships.

The ongoing success of the concerts, featuring favorite local bands, has allowed the Smiths to establish a new scholarship endowment in the KSU College of the Arts this past spring. Three students already have benefited from the scholarship.



Melissa Roy

Students contributor to the “10 for 10 Campaign” were invited to a picnic sponsored by The Perfect Wedding Cake (above), BullFrogz, Domino’s, Papa John’s, Southern Ice Cream Specialists, McAllister’s, Kroger and WalMart.

# Thriving Together



Melissa Roy

Michael Lips’ mother, Barbara Lipscomb (left), and sister, Robyn Smith, with two Lips Scholars, Andrew Puckett and Phillip Justman.

# Named Endowments

J.T. Anderson, III Scholarship  
James T. Anderson, Jr. Scholarship  
Atlanta Steinway Society Endowed Scholarship  
Atlanta Women's Commerce Club/Flo Bruns Memorial  
Scholarship  
Bobbie Bailey Music Scholarship  
Florence B. Beddingfield Memorial Art Scholarship  
Fred D. Bentley, Sr. Scholarship  
Eric and Gwendolyn Brooker Voice Scholarship  
JoAnn Durham Arts Endowed Arts Scholarship  
Cynthia Feldberg Piano Scholarship

R. Wayne Gibson Endowed Piano and Voice Scholarship  
Girardot Endowed Scholarship  
Glenn Hollingsworth, Jr. Memorial Scholarship  
Nick S. Labroff Memorial Endowed Piano and  
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Robert and Livvy Lipson Arts Scholarship  
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- Your contribution was directed toward an area outside the College of the Arts.
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Questions? Please contact Stacie Barrow at 770-499-3129 or sbarrow2@kennesaw.edu.