



flourish



The Healing Arts:

Promoting recovery and growth through the arts and art therapy

Paradise Gardens: KSU students make art history

More than ever: Why scholarships matter

from the heART



Anne Altmasy

Recently, you may have heard about the United States Department of Education's initiative competition "Race to the Top" – a \$4.35 billion competition to spur reforms in K-12 education. States were awarded points for satisfying certain education policies, such as performance-based standards for teachers and principals, complying with nationwide standards, promoting charter schools, and standardization. Critics say that high stakes testing is unreliable, that charter schools weaken public education, or that the federal government should not influence local schools. I'm sure that many of you could weigh in with an opinion about what you deem the

necessary elements for ensuring successful performance and positive outcomes. Determining, preparing and measuring the process and progress for excellence for students, teachers, leaders of academic institutions and other organizations are critical to the success of the individual, as well as the organization.

In early May 2011, I attended the 137th running of the Kentucky Derby in Louisville with family and friends. One of my favorite aspects of being there is to spend time in the historic Kentucky Derby Museum. Also, one of the benefits of attending was being the guest of a Kentucky Colonel whose membership entitles him to special perks—one being, catered lunches on the first floor of the Museum and, of course, courtesy mint juleps, the legendary Southern drink.

For this last visit to the Kentucky Derby, we were seated on the major floor that has been designated "The Greatest Race." As the website attests, it is the culmination of the first floor experience. "The Great Race" employs high-definition film technology to bring the Derby story alive. It is the first 360-degree high-definition presentation in the world and it is annually updated, capturing the most recent Kentucky Derby victory.

While viewing the film in this spectacular space, I was struck by the interviews of the owners, trainers and jockeys and their remarks regarding talent, hard work, endurance, passions, etc., that make up the standards for achieving success and earning eligibility for healthy competition. One statement resonated with me so much, I sat through another viewing of the film to make sure that I captured the words that had suddenly inspired me. The interviewee stated that, "Those who want to follow, teach them to lead and those who want to lead, teach them to relax, conserve their energy and follow." Does this mantra not provide advice to all of us as we consider our "Race to the Top"

or competing for a place in what might be billed, "The Greatest Race"—in all of our undertakings, be it arts, education, business or medicine?

My experience at the horse race added yet another dimension to my way of thinking about "leadership style" and its role in the race for success. Some, people and horses, bolt out of the gate with fire and vigor, but risk burnout. Others hang back, unable or unwilling to push forward. In the "race to the top," both must learn to lead but to also know when to follow.

In the arts, of course, we are not seeking to have one winner declared at the finish line. While competition is a healthy exercise for the arts and artists, the role of collaboration and support is critical to the survival of the arts in our society.

The theme of winning and losing has caught our attention in this period of economic turmoil, which has been labeled "The Great Recession." Large and small arts organizations have been challenged by these unprecedented conditions and the leadership (boards and artistic directors) has been faced with decisions of "when to lead" and "when to follow." Whether it's a large, well-established arts organization in the community or a smaller one with a shorter history, we must realize the dilemmas that face them. There are the "recognized leaders" of arts organizations in our region who are pacing themselves well and only need the continued support of the community to ensure their success. Then, there are other artists and arts organizations in the region who are "leading the way" from a less advantageous position.

The key is whether you are listening to those around you—colleagues, friends, audiences, the community, board members, etc. This is where the wisdom whether it's time to step out front, full steam ahead, or pull back and let those around you guide (lead) you through some of these challenging times.

I hope the arts organizations in our area will consider my Kentucky Derby revelation. For those who are in the front of the pack, who can see the "finish line" that defines your success, keep your pace steady and your vision clear. For those who are "behind" in terms of where you want and need to be, build your reserves and watch for that clear path to move ahead.

Just remember, let's keep our eyes on the race to success and never lose sight of the myriad ways it takes to get there.

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

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

College of the Arts
Kennesaw State University
Box #3101
1000 Chastain Road
Kennesaw, GA 30144
770-499-3214
www.kennesaw.edu/arts/flourish

Daniel S. Papp
President

W. Ken Harmon
*Interim Provost/
Vice President for Academic Affairs*

Joseph D. Meeks
Dean, College of the Arts

Samuel Grant Robinson
Assistant Dean, College of the Arts

Harry Price
Director, School of Music

John Gentile
*Chair, Department of Theatre,
Performance Studies and Dance*

Joe Thomas
Chair, Department of Visual Arts

Cheryl Anderson Brown
Editor

Joshua Stone
Designer

Scott A. Singleton
Associate Editor

Selina Walker
Assistant Designer

*Flourish is made possible, in part,
thanks to support from*

Alumni Association

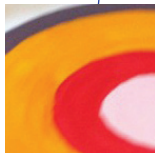
KENNESAW STATE UNIVERSITY™

On the Cover:
An installation by KSU art history
students at Howard Finster's Paradise
Gardens. Photo by Tracie Hinnant.



Paradise Gardens
KSU students make art history

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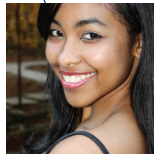
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Why scholarships matter

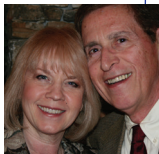
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FALL 2011



440 Keys
A REUNION CONCERT

scene it



A close-up portrait of Chani Maisonet, a young woman with long, dark hair, smiling warmly at the camera. She is wearing a dark, possibly black, top. The background is a soft-focus outdoor setting with trees and foliage in warm, golden-brown tones, suggesting an autumn setting. A white, wavy line graphic underlines the text below.

Meet Chani Maisonet:

A singing sensation

Tracey Hinnant

By Caitlin Amick

When Chani Maisonet first auditioned for the Kennesaw State University vocal performance program, she had never sung opera. Two years later, she has grown into a star of the opera-based program, winning awards and sharing her talents with several groups on campus.

As Maisonet's vocal coach, KSU Assistant Professor Adam Kirkpatrick has guided her through the process of adapting to the operatic style. He has seen tremendous growth in her, developing from an R&B performer to a singer capable of delivering graceful and powerful performances. "Chani can belt out gospel and R&B tunes like an American idol in the morning," Kirkpatrick explains, "and then turn around and sing a glorious Italian soprano aria in the evening like a prima donna. She understands her instrument well enough that she is able to change styles and tone productions at will to suit the part situation."

Kirkpatrick coached Maisonet for her performances in the KSU Opera Theatre productions of "The Medium" and "Hansel and Gretel." Maisonet says these productions turned opera into her new love and passion. "To me, classical music is harder vocally, and I love the challenge it brings," she says.

In February 2011, Maisonet won her division in the National Association of Teachers of Singing student auditions for the second year in a row. She credits

Kirkpatrick and other faculty members for motivating her to do her best. "I'm convinced we have the best teachers. Kirkpatrick is very patient and supportive."

While Maisonet loves performing opera, she likes to mix up her styles of music. She is a member of the KSU Gospel Choir and the KSU Chamber Choir. She has also performed in off-campus productions of "CATS," "Beauty and the Beast," "Chicago" and "Little Shop of Horrors." Additionally Maisonet opened for Patti LaBelle and John Legend at a benefit concert at Phillips Arena in 2008 and was invited to perform with the Atlanta Opera Guild.

On top of all of these accomplishments, Maisonet says her favorite experience since coming to KSU was performing at the Cobb Energy Performing Arts Centre earlier this year. Maisonet and five other KSU music majors were invited to sing "Quando M'en Vo'" under the direction of Russell Young, KSU associate professor, and Judith Cole, KSU instructor. The performance solidified Maisonet's love of singing. "It is the highlight of my college musical career so far," she explains, "and it was in that moment I knew that I will be doing this for the rest of my life."

Maisonet wants to continue to push herself in upcoming semesters and perform in more school productions. She also wants to continue singing in graduate school, and eventually open her own performing arts school for children. ☺

in the COLLEGE



The iron cupola

Chris Dziejowski

KSU IRON TEAM PARTICIPATES IN NATIONAL CONFERENCE

In April, the KSU Iron Team participated in the annual National Conference on Cast Iron Art in Birmingham, Ala. The event was held at the Sloss Furnaces National Historic Landmark.

With the ability to cast aluminum and bronze on campus, Ayokunle Odeleye, KSU professor of art, and Chris Dziejowski, KSU studio coordinator and technician, have steadily worked through the past four years to incorporate iron casting at KSU. The addition of Page Burch, evening studio technician, in 2010 resulted in the successful construction of KSU's first iron cupola, "Sweet Paige."

KSU OPENS NEW DANCE STUDIO

The KSU Program in Dance opened a new 8,000 square foot dance facility in February 2011, which houses the largest dance studio in the metro Atlanta area. It includes two dance studios, faculty offices, a student lounge and support areas.

Ivan Pulinkala, director of the KSU Program in Dance, says the new facility is reflective of the growth of the dance program and will help better serve the needs of the now more than 100 dance majors. "We finally have the appropriate facilities and studio space for our students. The new studio will also allow the program to grow into the next phases of development."

WELCOME NEW COLLEGE OF THE ARTS FACULTY AND STAFF

School of Music

John Warren, instructor in clarinet
Julia Becker, administrative associate
Colin Porter, administrative associate

Bailey Performance Center

Dominic Bruno, operations coordinator
Dawn Eskridge, box office manager
Elizabeth Sustar, production manager

Department of Theatre, Performance Studies & Dance

Reiko Kimura, interim instructor of dance

Department of Visual Arts

Teresa Bramlette Reeves, Art Museum & Galleries director
Matthew Mitros, assistant professor of ceramics
Kristine Hwang, assistant professor of graphic design



KSU Dance Company

Robert Pack

KSU DANCE PARTNERS WITH GLOATL

The Program in Dance at KSU announced in April the launch of a new artistic partnership with gloATL. The partnership is aimed at providing a venue for artistic collaboration between the two institutions. Artists from gloATL will lead workshops and develop creative collaborations at Kennesaw State University. Undergraduate dance majors at Kennesaw State will have the opportunity to attend gloLAB, a contemporary workshop where artists discover their creative identities. The partnership also included a joint performance with the Atlanta Symphony Orchestra on Sept. 10.

Led by contemporary artist Lauri Stallings, gloATL burst onto the Atlanta arts scene in July 2009 with a series of multidisciplinary performance works. gloATL productions are created in Atlanta for Atlanta (and the world) and employ an international roster of dancers, artists, musicians, designers and technicians.



KSU THEATRE CHAIR AWARDED SERVICE AND LEADERSHIP AWARD

KSU Professor John Gentile, chair of the Department of Theatre, Performance Studies & Dance, was awarded the 2011 ORACLE Award for Service and Leadership for the Southeast region by the National Storytelling Network. Gentile was presented this award during the Texas Storytelling Conference in San Antonio on July 9.

"Storytelling has been a very important part of my life and I strongly believe in the potential of storytelling as an art form that has transformational and healing power both for the teller and the listener," he says.

Gentile introduced the first storytelling class to KSU in 1990. Since then, the theatre and performance studies curriculum has grown to include a sequence of storytelling courses. Gentile teaches classes in solo performance, text analysis, storytelling, myth, performance art and adapting literary texts for the stage.

In the Classroom

Classical studies minor comes to KSU

By Megan Roberts

The mystery and allure of the Greek and Roman civilizations have long intrigued scholars and students. Now students at Kennesaw State University immerse themselves in classical culture by taking a minor in classical studies, which is being offered for the first time this semester.

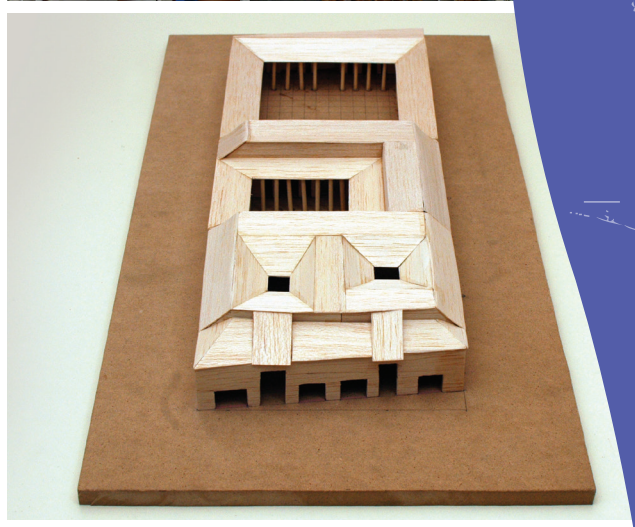
Kristen Seaman, assistant professor of art history and the program's coordinator, describes the new addition as an interdisciplinary program in the language, culture and society of Greece and Rome that will help students to increase their understanding of ancient culture and to improve their skills in critical thinking and writing. The new minor extends the university's ongoing work in the classical field. KSU is already affiliated with the American School of Classical Studies at Athens as a cooperating institution, and faculty and students have traveled and conducted research around the world, including archaeological fieldwork at the Villa delle Vignacce in Rome.

The minor incorporates courses from the College of the Arts such as art history, dance, music and theatre with classes from the College of Humanities and Social Sciences such as anthropology, English, history, Latin and philosophy.

The wide variety of courses allows students from many different programs of study to benefit from the minor. For art students, the advantage is clear. "Many successful artists and performers incorporate classical content in such works as paintings and storytelling performances," Seaman explains.

Tara Spears, a theatre and performance studies major, anticipates the sense of community that connecting multiple departments will inspire. English major Tanya Brown thinks "it will benefit students that have a varied interest in the arts but had to confine themselves to just one area." ☺

Photos courtesy of Kristen Seaman



(Top) KSU students Dana Simonis and Laura Lund excavating on Crete.

(Middle) Model of the Pompeian House of Faun by KSU student Joseph Barbier

(Bottom) Kristen Seaman at the Acropolis in Greece





In the Classroom

New art history major expands opportunities for students

By Felicia Ervin

Sometimes degree programs are created because of changing conditions in the economy or new developments in technology. Sometimes they are created because the faculty see a strong need for it. Rarely do they exist because students campaigned for it.

When the Bachelor of Arts degree in art history was created earlier this year at Kennesaw State, a portion of the credit went to the students who felt there was a piece missing from the curriculum. According to Joe Thomas, chair of the KSU Department of Visual Arts, students had been asking for it for years. “It was a totally student-driven thing. The students really wanted it.” Thomas, an art historian himself, made the degree proposal a priority. “It makes us a more well-rounded school.”

One of the students behind the campaign was Jessie Blowers, who started a Facebook page titled, “Kennesaw State University Needs an Art History Major.” According to Blowers, the page had up to 85 members at one time. Blowers even put her education on hold awaiting the program. She had just returned to school when the Board of Regents approved the proposal last spring. “That was an exciting day for me,” says Blowers, who grew up in Marietta. “It’s really exciting to say that I helped to shape an institution that has been a part of my local history since I was five.”

The degree requirements include 30 credit hours in art history, at least one foreign language and free electives. The courses will be taught by existing faculty members and all of the courses are already a part of the KSU curriculum. Many students, like Blowers, have already been taking the required classes in anticipation. Because of this, Thomas says, the first program’s first graduates of the could complete their degrees this semester.

According to Thomas, the program “integrates a lot of different fields. It’s not just art, it’s not just history; it’s philosophy, language, sociology, anthropology and economics.” Besides the traditional career paths such as museum or auction work, art history majors can also go into careers in television production, publishing and even medicine and law.

Blowers wants to start with teaching but is also interested in research and restoration. She also hopes to coordinate “art tours” that will allow her to travel with groups of people and be their guide through art history all over the world. “That would be my dream job. Who wouldn’t want to travel around the world telling people about the art they are experiencing? I honestly feel like my opportunities are endless.”



Tracie Himnant

One of the first art history majors at Kennesaw State, Jessie Blowers (foreground) spent the summer helping document and preserve work by Howard Finster at Paradise Gardens. (See page 10 for more about that project.)





Trace Hinnant

Joe Remillard: *Capturing beauty for the soul*

By Jarnea Boone Paden

Joe Remillard, professor of art at Kennesaw State University, creates artwork as manifestations of the deep sensory meanings he receives from the surrounding world. His ambition to paint, or “snapshot,” these pieces of the world comes from his belief in the fragility and value of life.

“You would never know life is beautiful by watching the evening news,” he says. “Even worse, you would never know it by walking through the contemporary art wing of any museum,” Remillard explains. “There is an aesthetic movement reemerging today that reclaims the importance of beauty in art. My art is part of this movement. I tell myself that this is what I want to do in life: freeze beauty.”

This fall, KSU hosted an exhibition of Remillard’s work titled “Light of Day: Clear Realism.” The exhibition included samplings of the people and scenes of life he calls home, including the mountainous Adirondacks of upstate New York, the urbaneness of Atlanta and the timeless city of Montepulciano, Italy. The exhibition, Remillard explains, represented the visual condition he finds most appealing, “clear, unambiguous light.”

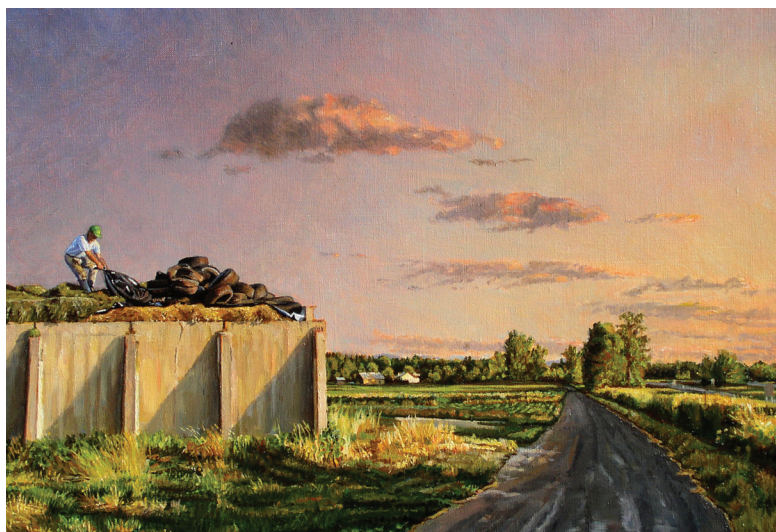
As a traditional realist artist, Remillard creates works that affect him in much the same way as viewers who experience his art for the first time. “My paintings are truly quite selfish,” he says. “I paint them to give me pleasure, not only pleasure during the creation process, but in looking at them again and again after they are completed. I see my art as a ‘cup of joe’ for my soul. It is gratifying to know that my art may also fill a similar need in others.”

Remillard embraces the illusionistic style and search for beauty found in the art of the latter half of the 19th

century. For inspiration, he looks to the artworks of John Singer Sargent, the Italian Macchiaioli artists and more contemporary realists like N.C., Andrew and Jamie Wyeth.

Remillard is proud to have followed his dream of pursuing his passion for art instead of continuing to practice law in New York, and he considers his life a testament to those unsure of what their path should be.

“My proudest moments have been to see the expression of satisfaction on the faces of students when they have created a work of art that they never thought they could,” he explains. “It just reconfirms in my mind that if you do what you love, success and happiness will follow.” ☺



“End of Day” was one of the paintings included in Joe Remillard’s solo exhibition at KSU this fall.

FACULTY SPOTLIGHT

Office of the Dean

Cheryl Anderson Brown will participate in the Cobb Education Consortium Leadership Academy for 2011-2013.

Joseph Meeks attended the International Council of Fine Arts Deans' Triennial Conference in Florence, Italy and Malta in June.

Music

Faculty & Staff

Michael Alexander guest conducted the Duluth High School Orchestra at Georgia Music Educators Association In-Service Conference in Savannah, Jan. 28.

John Cole served as an AP Music Theory Reader in Cincinnati.

Several School of Music faculty members presented at the Georgia Music Educators Association In-Service Conference in Savannah, including **John Culvahouse** ("Band Performance Enhancement: Teach Well and Conduct Well"), **Alison Mann** ("Exploring Multicultural & Women's Choral Repertoire"), and **Soohyun Yun** ("Pedaling on Piano Music of the Classical Period").

John Culvahouse presented several sessions at MICCA Summer Institute in Lowell, Mass., July 14-15. His sessions included "Make Your Band Sound Better: Inside and Out," "Teach the Sheet? Why Not," "Literature Selection and Score Marking/Study," and "Conducting: Communication and Pet Peeves."

Robert Henry and **Charae Krueger** performed in the Music on the Hill Series at Northside Baptist Church in Atlanta on Jan. 23. They will perform on the series again on March 13.

Thomas Hooten was awarded the Mabel Dorn Reeder Honorary Chair with the Atlanta Symphony Orchestra. The chair includes a \$10,000 stipend.

David Kehler provided several clinics including at The University of Missouri-Columbia and Duke University in Durham, NC. In addition, he conducted the Atlanta Youth Wind Symphony on March 26 and the Duke University Wind Ensemble on April 14. He has also provided clinics at high schools throughout the year in Georgia, including schools in Cobb, Forsyth, Gwinnett, DeKalb and Fulton Counties, and he conducted the Region 12 High School All-Region Band in January.

Helen Kim performed Saint Saens' "Havanaise" and Sarasate's Fantasy on Bizet's "Carmen" with the DeKalb Symphony Orchestra on April 5 in Clarkston, Ga.

Adam Kirkpatrick performed the tenor solos of Bach's B-minor Mass with New Trinity Baroque Orchestra in Atlanta on March 4 and 5 and in Birmingham on March 6. The concert received positive reviews from The Birmingham News on March 7 and from ArtsCriticATL on March 9.

Alison Mann presented "How to Speak Administrator-Ease" at the Alabama Music Educators State Conference in Montgomery, Ala. in January. She has been elected the Women's Choir Repertoire and Standards Chair for Georgia's American Choral Directors Association.

Oral Moses will perform at the Women of Hope's Generations of Love Brunch on April 30 at Zion Baptist Church in Marietta. He also participated in a seminar, "The Negro Spiritual: A National Treasure" in Marietta on Feb. 12.

Harry Price will participate in the Cobb Education Consortium Leadership Academy for 2011-2013.

Laurence Sherr was profiled by Duke University Magazine for his Holocaust compositions. He presented a lecture, "Music at Terezin," at Temple Beth-El in Birmingham, Ala., Feb. 27. He was profiled in "Music and Memory" in Duke University Magazine in November. He also earned the runner-up prize for "Flame Language" in the Classical Lounge Composition Contest. He presented a lecture, "Klezmer Music: Traditions Lost and Found," and his band, Oy Klezmer!, performed at Congregation Shearith Israel in Atlanta on March 27.

David Watkins' CD, "Improvisations and Sonatas—Piano Music of David Burge," was released by ACA Digital in December. He presented a session at Georgia Music Educators Association in Savannah on Jan. 27. He will also present at the American Matthey Festival at the University of Kansas - Lawrence on June 8-11, where he will also perform a full recital on Liszt's 1885 Chickering concert grand piano.

Students

Angela Anzai and **Grace Kawamura** performed for the Atlanta Steinway Society on Jan. 16.

Kristen Michelle Brent performed the "Phantom of the Opera" role of Christine in the July 20-24 production of "Thank You for the Music: Broadway's Best" at the First United Methodist Church of Marietta.

Joseph Durrett-Smith performed the role of Papageno in the Peach State Opera production of "The Magic Flute," May 19 in Clarkston, Ga. and May 24 in Statesboro, Ga.

Piano student **Jesse Glass** won the Award of Excellence at the 2010 Georgia Music Teachers Association competition.

April Johnson (music education) served as a counselor at Blue Lake Fine Arts Camp in Michigan.

Jonathan Urizar won first place in the virtuoso category of Georgia Philharmonic's Young Artists Concerto Competition; he performed on the Young Artists Showcase Concert on Jan. 29. Rachel Halverson and Avery McCoy were semifinalists in the competition.

Theatre, Performance Studies & Dance

Faculty & Staff

Freddie Ashley performed the role of Oscar Wilde in "The Judas Kiss" at Actor's Express, May 12-June 11. The show was reviewed by Creative Loafing on May 20.

Margaret Baldwin gave a presentation about her play, "Night Blooms," at the TEDx Atlanta: Creativity conference, March 15. Her play "Without Which Nothing," which she is co-writing with Out of Hand Theater, had a reading April 9 at Emory University. She and **Jamie Bullins** participated in the Kennedy Center Summer Playwriting Intensive in July.

Jane Barnette presented a paper, "The Doubly-Cheesy Potential of Drive-In Theater Design for 'Bat Boy,'" at the University of North Carolina at Greensboro on April 1. She also presented "The Matinee Audience in Peril: The Syndicate's 'Mr. Bluebeard' and the Iroquois Theatre Fire" at Theatre Symposium 2011 at Furman University in South Carolina in April. She attended the pedagogical workshop "Reacting to the Past" at University of Georgia in March. She serves as the vice president for the Southeast for the Literary Managers and Dramaturgs of America organization. She, **Margaret Baldwin**, **Harrison Long** and **Hylan Scott** co-presented "Faculty Learning Community on Yoga and Pedagogy" at the Southeastern Theatre Conference in March.

John Gentile received the 2011 Oracle Award for Leadership & Service for the Southeast Region from the National Storytelling Network. The award will be presented at the Texas Summer Storytelling Conference in July. He also served as guest editor of Storytelling, Self, Society: An Interdisciplinary Journal of Storytelling Studies, which includes his essay on "The Mythic Storyteller: Word-Power and Ambivalence."

Ivan Pulinkala choreographed the Shuler Hensley Awards Show at the Cobb Energy Centre on April 26.

Hylan Scott performed in The Collective Project production of "City of Lions and Gods" at Goat Farm in Atlanta, Aug. 10-19.

Lauri Stallings was named a Bogliasco Fellow. She studied the work of Nicholas Bourriaud in Genoa, Italy in February and March.

Students

Andy Allen, **Ian Baxter**, **Dale Browne**, **Brittany Hawes**, **Devon Sims** and **Katie Veldhuis** (all dance) performed on the Shuler Hensley Awards Program, which was televised from the Cobb Energy Performing Arts Centre.

Visual Arts

Faculty & Staff

Sandra Bird, **Rick Garner**, **Diana Gregory** and **April Munson** and students from the ARED 3304 class served as judges for the Istanbul Center's Southeastern Art and Essay Contest in Atlanta in March.

Sandra Bird published "Our Old Friend, the Mullah: A Review of 'The Uncommon Sense of the Immortal Mullah Nasruddin' by Ron J. Suresha" in the Storytelling and Myth special issue of Storytelling, Self, Society: An Interdisciplinary Journal of Storytelling Studies. Her monographs, "Roots: A Dialogue," "Fruits: Expanding Boundaries," and "Branches: Growth of the Contest," was published in "Creating a Legacy of Understanding through the Visual Arts: The Istanbul Center of Atlanta's Art and Essay Contest," part of the Middle East Institute's Viewpoints collection.

Matt Haffner's work will be featured in the solo show, "Matt Haffner: Urban Memories," at Georgia College & State University in Milledgeville, March 7-April 8.

Jacqueline LaMere's monograph, "Global Education through the Arts," was published in "Creating a Legacy of Understanding through the Visual Arts: The Istanbul Center of Atlanta's Art and Essay Contest," part of the Middle East Institute's Viewpoints collection.

April Munson's monograph, "Eat Sweet, Talk Sweet," was published in "Middle East Institute Viewpoints: The Environment and the Middle East."

Ayokunle Odeleye is on the Development Committee for "Elevate," a public art exhibition in and around the Five Points Marta station in Atlanta. He received the Mid-Career Artist Award from the National Black Arts Festival on July 14.

Don Robson curated and showed his work in the group exhibition, "Paperwork," at Gallery 4463 in Acworth in January. Other artists in the show included **Ben Goldman**, **Mauri Gortemiller**, **Cathryn Miles**, **April Munson**, **Edward Smucygz**, **Jason Snape** and **Joe Tsambiras**.

Daniel Sachs wrote the exhibition catalog for Katherine Taylor's exhibition, Parallax, at the Marietta Cobb Museum.

Robert Sherer's Blood Works series was highlighted on the blog "Tartuffe's Folly" on Jan. 19. He is featured in the book "100 Artists of the Male Form: A Contemporary Anthology of Painting, Drawing, and Sculpture" by E. Gibbons, which was published early in 2011. Outwrite Bookstore in Atlanta hosted a book launch party for it on April 21. During the month-long book promotion, Sherer sold his artwork there with 100% benefiting the Sherer GLBT Scholarship at KSU.

Jeanette Wachtman's monograph, "The Making of Stars," was published in "Creating a Legacy of Understanding through the Visual Arts: The Istanbul Center of Atlanta's Art and Essay Contest," part of the Middle East Institute's Viewpoints collection.

Students

Caroline Annandale, **Joseph Barbier**, **Christine Manning**, **Brett Frank**, **Cristina Guerrero**, **Megan Heiling**, **Hannah Hill**, **Bradley Lewis**, **Kristina Ramos**, **Linda Schaedle** **Erin Kay Spangler** and **Adam Vettrano** participated in the Colloquium for Art History and Visual Arts Juried Exhibition at Agnes Scott College in Atlanta, March 26-April 3.

Jonathan Kay, **Sarah LaRue**, **Kimberly New** and **Erin Spangler** were in the group show, "Connect Four," at CherryLion Studios in Atlanta, April 29-May 3.

KSU students make art history

By Jessica Linnell Price

This past summer, Kennesaw State University Associate Professor Dinah McClintock took her art history class on a different kind of field trip. Instead of visiting a museum to study paintings and learn about famous artists who died more than 200 years ago, her students headed to Summerville, Ga., to help restore a famous folk artist's art garden. This "adventure," as students called it, would excite, inspire and change many, if not all, that participated. Their destination was Howard Finster's Paradise Gardens.

McClintock remembers hearing a lot about Finster in the early 1990s when she was in graduate school. At that time, Finster was a hugely popular folk artist. He had appeared on "The Tonight Show with Johnny Carson," was commissioned by Coca-Cola to create an eight-foot bottle for the 1996 Atlanta Olympics, and had his art appearing on the album covers of popular bands like REM, Talking Heads and U2. More recently, McClintock realized she hadn't heard anything about him or the gardens in the past 10 years.

"I thought it was really odd that something that had been so big had just disappeared," she recalls.

When McClintock first visited the gardens last year, she knew it would provide a great partnership opportunity. "It was just the perfect project for engaged scholarship and service learning, and it fits the mission of Kennesaw State University to a T," she says.

Not only would the students' involvement help restore the gardens, McClintock knew it "would be a perfect experience to get students involved at the very beginning of the effort." Admitting that art history can be challenging to teach through real-world experience, McClintock was excited to get undergraduate students involved in important fieldwork.

"Everyone was so enthusiastic on the bus when we were coming home from our first field trip," McClintock recalls. It was then that KSU student Liz Webb had an idea to donate a student-made piece to the sculpture garden. Webb's mother, like Finster, was a folk artist and agreed to donate a cast iron tree. The students then decorated bottles to hang on the tree as a new permanent addition to the gardens. McClintock said she loved the idea, and she decided to offer it as an extra credit project for the students.

"That's part of the spirit of Paradise Gardens," she says. For years, visiting artists have contributed their own artwork to the site. Along with his or her bottle, each KSU student had to submit an artist's statement. Another student is creating a plaque for the tree that will list each student's

Student Liz Webb contributes to the students' bottle tree.

Dinah McClintock (center in black) with the students at Paradise Gardens



2011 photos by Tracie Hinnant



Student Ann Burkly with one of Howard Finster's installations

name and explain a little about the class. Though not all students were art majors, or artists, many did participate in decorating a bottle for the tree. Art history major Judi Murphy used polymer clay to decorate her palm tree bottle. She chose to work with polymer clay because it was durable enough to survive in the outdoors, it was colorful and it reminded her of snakes, which are a big theme in Finster's garden.

Jessie Blowers, also an art history major, confesses she went through three bottles before creating her final piece. "I'm not actually an artist," she says. "I had an idea of doing mosaics since Howard did a lot with mosaics." Her final piece was a collage from magazines and an envelope from an old bill that she used to mimic one of Howard's sculptures, "The Mirror House."

T



Created in 1961, Paradise Gardens is a maze of structures and sculptures. Considered an outsider artist, Finster created his folk art sculptures and works from any material on hand, including bottles, mirrors, cement and once even a curling iron. "If you can say anything, he was a recycler," Murphy explains. As a preacher, Finster hoped to reach out to others through his art and is widely known to care deeply for all people. He is often quoted as saying, "I've never met a person I didn't love." Finster sold his art inexpensively to allow as many as possible to receive his message. "He understood art's inherent power to transform," McClintock says.

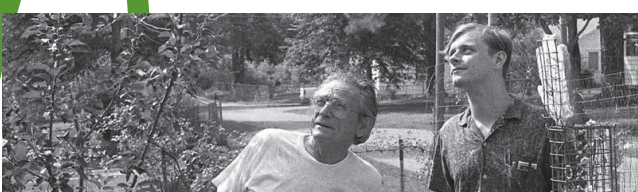
Paradise Gardens today is much different than the one Finster left behind after his death in 2001. Bought from family members in 2005 by the nonprofit organization Paradise Gardens Park and Museum, the gardens are a shadow of what they once were. "We knew the gardens were in need of preserving and felt it was a very meaningful project," says Tommy Littleton, chairman and chaplain at Paradise Gardens. "The students' involvement brings so much life to the gardens and fresh ideas and energy," he says. "We have a limited budget in this economy and their hard work helps us to move forward in our efforts."

Even in its current condition, the gardens touched the students. "Howard Finster had a really good message and even though the gardens are run down, you still feel his spirit," Blowers says. Other students agree. "It was very inspiring to me," Murphy says. "I would come home from going up to visit Paradise Gardens, and I would make all these things."

Before restoration could begin, the condition of the gardens needed to be documented and compared to its original state. McClintock's students began that process by picking a piece within the garden to research. They conducted online searches, photo searches and oral histories with family and friends of Finster. "Not everyone understands or connects with visionary folk artist work but the students did in a very passionate way," Littleton says. "They worked extremely hard and in great detail on helping us document one of the oldest and most developed areas of the gardens, the sculpture garden."

While the class is done, the work is far from finished. McClintock plans to apply for a KSU Center for Excellence in Teaching and Learning grant to continue the relationship with Paradise Gardens and help them create a research library and visitor's guide. The students' research on the sculpture garden will be used as the first additions to the library. "It seemed like a perfect opportunity to allow undergraduates to do original research that could ultimately lead to a publication," McClintock says.

As McClintock predicted, the relationship was a win for everyone involved. The students came away with invaluable experience, and the gardens are one step closer to preserving a local legend. "Experience is key," Blowers says. "You can learn all you want in a library, but there is nothing that is more valuable than actually doing it." ☺



Howard Finster (left) and Robert Sherer in the 1980s

Finster and KSU prof take the stage

In February, the University of Georgia will present the world premiere of a play about the relationship between KSU Associate Professor of Art Robert Sherer and the late folk artist Howard Finster. Written by Pamela Turner and Russell Blackmon, "Hidden Man" is described as a southern gothic coming-of-age story.

Sherer, who is now well-known for his Blood Works and American Pyrographs series of paintings, lived with and worked as an assistant to Finster for three years in the 1980s. "Howard taught me how to lighten up, to see the joyful things in life," Sherer says. "He saved my life."

Following its run at UGA, the play will be shown for three weeks at 7 Stages in Atlanta.

Student Kayla Robbins at Paradise Gardens



THE HEALING ARTS

Promoting recovery and growth through art therapy

By Scott A. Singleton

When Jacob Moore was three months old, he started music therapy to help with developmental delays associated with Down syndrome. At the age of nine, Jacob was diagnosed with leukemia, and music therapy has remained an essential piece of his treatment. Jacob, his mom explains, has learned sign language, speech development, coping skills, pain management and more through music therapy.

Jacob is not alone in his experience. Art therapy, which combines art and psychology, offers help for people suffering from a number of health and emotional issues, including cancer, depression, traumatic brain injuries and autism. It is used in schools, hospitals, rehabilitation centers, prisons, businesses and more. In addition to music, creative arts therapists use the visual arts, dance and drama to offer help and healing.

Art therapy, despite growing popularity and an increase in research, is nothing new. As far back as Aristotle, a connection between art and psychological healing was acknowledged. For as long as humans have been making art, healing has been derived from both the process and the product.

For humans, art making is natural—to the point that some say that art, like speech and tool making, could “be used to define our species,” as stated by Randy M. Vick in “Handbook of Art Therapy.” Amber Weldon-Stephens, Kennesaw State University music





(Left and opposite page) Music therapy has helped Jacob Moore learn to communicate and has helped him with pain management.

instructor and music therapy department chair for the Fulton County School System, observes that music, as the universal language, has the ability to reach anybody on some level. “Even if you don’t love music, I believe we are wired to desire it,” she explains. “Everyone develops a musical preference.”

From working in the public school system to the neonatal intensive care unit (NICU), Weldon-Stephens has witnessed the power of music in many ways. In the NICU, music therapy in the form of singing and guitar playing can help infants increase oxygenation, decrease overstimulation and gain weight sooner.

One way this is accomplished is through a music-activated pacifier system that helps infants develop correct eating skills. The pacifier system, which plays a lullaby when the baby’s suction reaches a specific strength and pace, has the ability to reinforce the infant’s attempts. Only 20 minutes of music therapy a day, Weldon-Stephens explains, can result in an infant leaving the NICU 12 days sooner than those who do not participate in music therapy.

Also qualified to work in the NICU, Jan Boner, KSU music education instructor and board-certified music therapist, offers music therapy services through her business, Musik to Grow, in a variety of settings. At the MDE School in Marietta,

Boner works with children with delayed communication skills, including those with autism. Since autism usually appears in the first three years of life and disrupts the normal developmental process, basic communication can be difficult.

“Children with autism, despite the lack of normal communicative abilities, have sensitivities to music,” Boner explains. “Sometimes they will sing although they will not talk.” Not only does music therapy help them respond vocally, group sessions can also teach children social interaction, creativity and impulse control. “Music provides a connection to people that goes beyond words. There is not one culture throughout history without music. That musical connection is part of being human.”

The benefits of art therapy, however, are not limited by age. In the same way that art is available to and practiced by all ages, art therapy is open and useful to everybody, including, for example, those suffering from trauma.

When trauma happens, recovery can be a complex process. For those who experience a traumatic brain injury, talk therapy often falls short. Diana Gregory, KSU associate professor and professionally trained art therapist, worked in a rehabilitation center for children and adults suffering from traumatic brain



Art therapy can help adults learn to understand and cope with a variety of issues and illnesses, including trauma.

injuries. For injuries of such severity, verbal communication can be difficult. “Sometimes,” Gregory says, “people are not able to access verbal information. Art therapy taps into a different part of the brain. It allows the individual to express visually rather than verbally.”

It’s often easier, Gregory explains, to draw or paint something rather than speaking about it. This process can reveal problems that people are not even aware of. When this happens, solutions are more reachable. “It has the ability to touch a core part of a person’s being. When this happens, it has a generative quality and a transformational power. It’s a very powerful media for change.”

Rick Garner, KSU associate professor, has also worked as an art therapist in a variety of venues, including with brain injury rehabilitation patients. “Art therapy,” he explains, “can be used to retrain the brain especially when dealing with brain injuries. It involves reworking various developmental stages, similar to education.” Art therapy can also be used as a vehicle to discuss complex emotional issues like depression, which can be an additional outcome of brain injury, Garner explains.

Not only does art therapy offer unique methods for participants, it also enables therapists to gain insight into problems not easily identified through other forms of therapy. Cyndie Westrich, board certified art therapist and licensed professional counselor, is the owner of E.A.S.E.L (Expressive Art Studio for Empowerment in Living) in Marietta. “If I ask a child to draw a picture of their family,” she explains, “and they put themselves in the corner, I’ve instantly learned more than from their words alone. As a clinician, it also can give me a lot more information very quickly.”

Some children, Westrich also notes, might lack the cognitive development to properly communicate with words. This is particularly true for children suffering from trauma at a young age. Art therapy, through accessing a different part of the brain, provides another way. Even for those with the ability to effectively communicate with words, art therapy can



People of all ages can benefit from a variety of art therapies even if they have no previous artistic experiences.



Photos courtesy of Susanne Fincher, Heidi Moore and the MDE School





offer a more direct path. “The art, because it comes from the subconscious, can be very insightful and revealing,” she explains.

Although Westrich, like most art therapists, emphasizes the process more than the product, artwork created during art therapy serves an important role. “When someone leaves art therapy and takes their artwork with them, the session continues,” she explains. The artwork can offer multiple layers of meaning that can change, or be discovered, through time.

Westrich does not emphasize a particular form of drawing or painting more than another, but some art therapists have found particular forms to be effective. The mandala, for example, is a “circle with a center” pattern that originates from the natural world, imitating everything from the structure of cells to the shape of the universe. Susanne Fincher, Jungian psychotherapist and art therapist, has used mandalas in her work for more than 25 years.

One of her patients, a cancer survivor, says, “Every mandala I drew became a discovery about who I am. I learned about my

true self, which, in turn, helped me find strength, hope and courage to believe that I had what it took to survive.”

Other art forms, like dance, can also provide a process that brings healing and restoration. Henry Scott, KSU dance instructor and owner of Healing Spirit Arts, a company that produces original performance pieces, uses dance as a healing modality. These performances “give participants the opportunity to express themselves and their relationship between each other,” Scott explains.

This process also allows participants to achieve and maintain balance. Part of this balancing process, Scott says, is about giving. “These days, we have sensory overload and we receive so much input. It’s important to output in order to remain balanced.” In the same way, drama therapy offers participants the opportunity to tell stories, achieve catharsis and promote personal growth.

The therapeutic value of art, Westrich notes, is not limited to artists, nor is it only for those in need of therapy. In a scientific study published in *Arts & Health* in March 2011, a connection was established between attending cultural activities and good health, satisfaction and low anxiety.

The study suggests “associations between cultural participation and perceived health, anxiety and satisfaction with life.”

In other words, even those who simply attend performances and visit exhibitions can also experience the many healing benefits of the arts. ☺



Why giving matters **MORE THAN EVER**

By Cheryl Anderson Brown

Hope isn't what it used to be. For 18 years, most University System of Georgia students with a B average were eligible to apply for a HOPE Scholarship to cover their tuition, fees and sometimes books. Earlier this year, when fiscal realities forced the state to make changes to the program, more than 200,000 students were impacted. The eligibility grade point average has been raised for everyone, and fees and books are no longer included.

At the same time, the cost of attending a state university has risen dramatically. Undergraduate tuition and fees at Kennesaw State University has nearly doubled since 2006. Five years ago, the total per semester was \$1,621 for a Georgia resident; this year, a Georgia student taking five classes will pay \$3,211.

"Students have been impacted by the economic downturn like everyone else," says Joseph Meeks, dean of the KSU College of the Arts. "We have had several really excellent students who were going to have to quit school because someone in the family was laid off or became ill. Fortunately, we have had generous scholarship donors who made it possible for us to keep these students enrolled."

In fact, most KSU arts students have to be financially independent. According to the 2010 Strategic National Arts Alumni Survey, an arts major at Kennesaw State is far less likely to receive family support for tuition and fees than the national average. This helps explain another statistic from that survey: KSU arts students are more likely to work while in school. According to research from the college's Office of Admissions and Student Services, the average College of the Arts student works more than 30 hours per week.

"While it is terrific for students to have a job, working 30 to 40 hours a week is not ideal," says Assistant Dean Samuel Grant Robinson. "Students who have scholarships are generally able to work less, so they can spend that time in the practice room or the studio really developing their skills and talents. That is what will make them more successful after graduation."

Of course, Meeks and Robinson also point out that financial need is not the only reason why scholarships matter. Receiving a scholarship helps

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Each year, KSU invites scholarship sponsors to a special luncheon to give them an opportunity to meet their students.
(Above) Beddingfield Scholar Anne Newton with Nina and Bill Beddingfield.
(Top right) Audrey Morgan, in the center, with Morgan Scholars Andrew Paller and Rachel Halverson.
(Bottom right) Jo Ann Durham and her husband Leo Perras with Durham Scholar Jennifer Olenic.

2006-2007

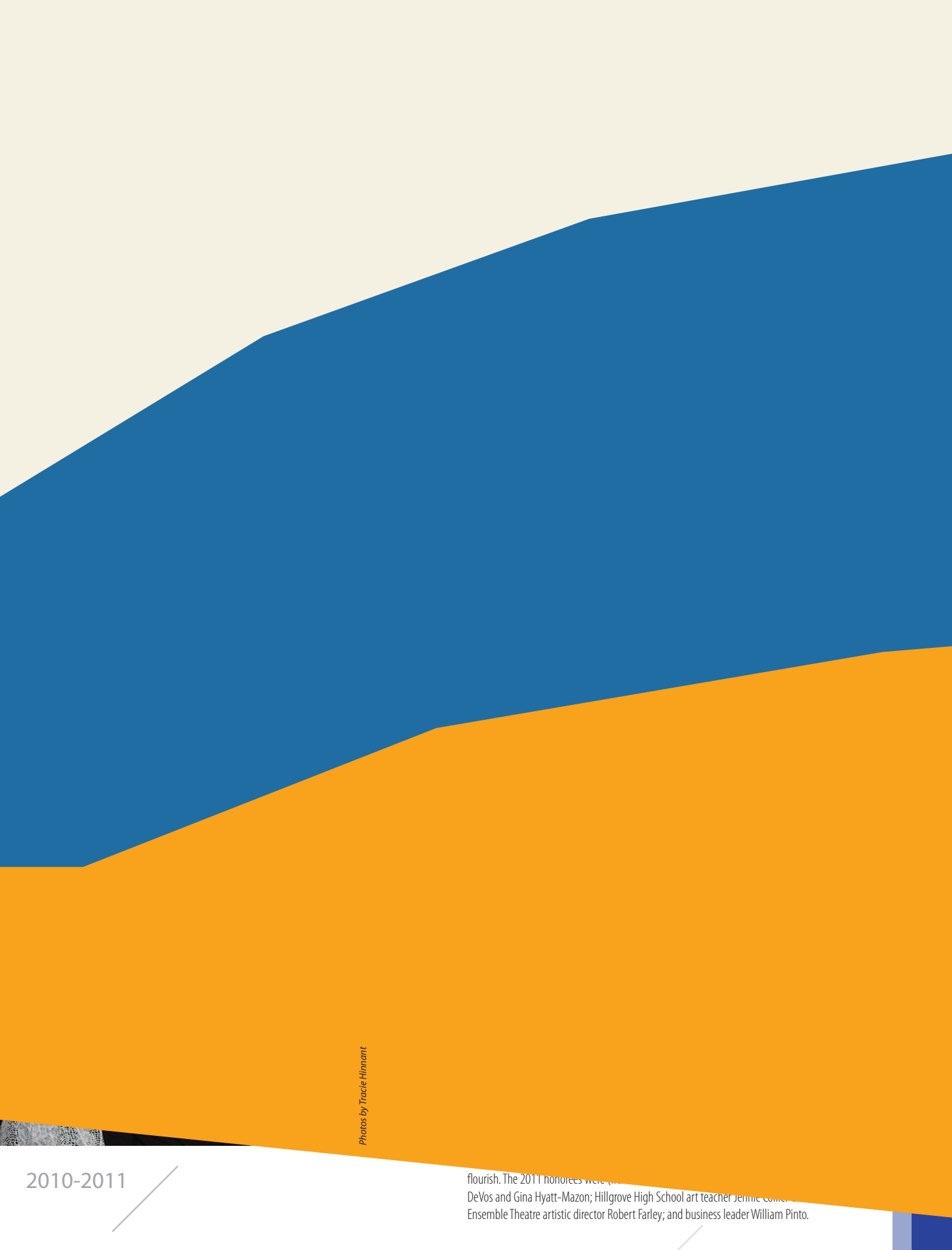
2007-2008

2008-2009

2009-2010

NOTE: Tuition and fees are for the FULL academic year (30 semester hours) usually equated to two semesters: Fall and Spring.

SOURCE: Common Data Set (CDS)



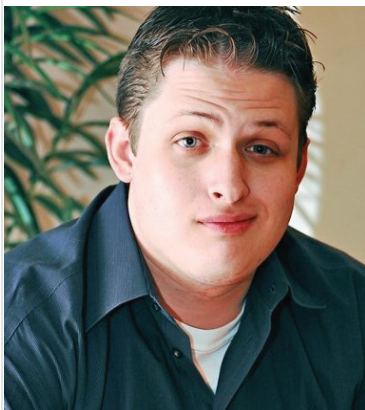
Photos by Tracie Hinnant

2010-2011

flourish. The 2011 honorees were (clockwise from top left) DeVos and Gina Hyatt-Mazon; Hillgrove High School art teacher Jennie Comer; Ensemble Theatre artistic director Robert Farley; and business leader William Pinto.

T&PS grad assists with summer class

By Jessica Linnell Price



T&PS alumnus Michael Williams

Julius Caesar has just been assassinated. The Republicans and the Caesarians are engaged in heated debate on power and politics. The senate is abuzz with activity amidst the crisis. It isn't Rome in 44 B.C. It's Kennesaw State University in 2011.

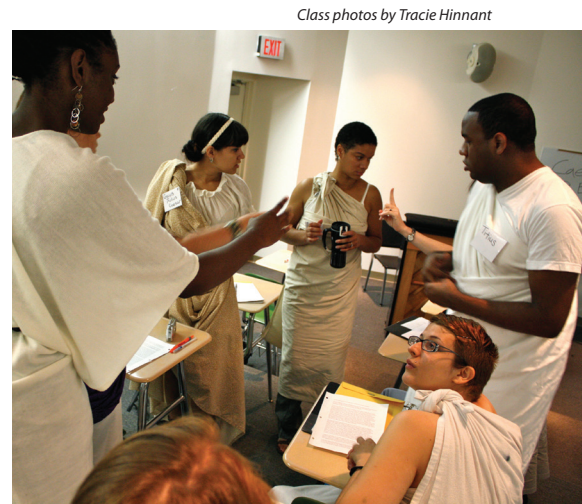
During the summer semester, Jane Barnette, KSU assistant professor and resident dramaturg, led her students in the Reacting to the Past game titled "Beware the Ides of March" as part of her History/Theory I class. She selected alumnus Michael Williams (theatre & performance studies, 2010) to act as preceptor for the game. "What I really value is that he's an outstanding researcher and public speaker," Barnette says of Williams. As a leader of the Marietta chapter of the Georgia Tea Party, Williams was the perfect fit for the role. "I'm a history and governmental geek, so it was right up my alley," he explains.

Students were assigned roles as Republicans, Caesarians, or indeterminate (taking neither side) and took on well-known historical characters like Mark Antony, Octavius (the young Augustus) and Cleopatra. Barnette and Williams kept busy throughout the game, pulling students aside or passing notes to students to keep the game on track and to throw in a few surprises along the way.

Williams was also able to act as a mentor. Having taken the class before, he had the unique perspective of being able to show students the best way to do their research. "It was difficult because each student had to understand the arguments and perspective of the character they were playing and base that off of historical research," Williams explains.

Cameron Dix, a senior theatre and performance studies major with a concentration in design, says every night she would research her own character, Octavius, while also trying to "dig up dirt" on her Roman peers. She says it brought out the competitive sides of the students and showed how corrupt politics could be with alliances and scheming happening throughout the game. "It was a lot easier to learn being in it rather than talking about it," she says.

Barnette is excited about the students' reactions to the game and says that with the support of the faculty, she hopes to do this again. "It was the hardest thing I've ever done," Barnette explains, "and also the most fun I've ever had in the classroom." ☺



Class photos by Tracie Hinnant

Students worked in teams to strategize during the role-playing exercise.



T&PS alumnus Michael Williams offers advice to student Maged Roushdi.



Jane Barnette and Michael Williams with student Cameron Dix (center)

Amy Johnson: Empowering youth through art

By Tabatha Wahlquist

I'm so excited," gushes Amy Johnson (MAT art, 2010) as she describes the newest chapter of her life. The former Kennesaw State University Master of Arts in Teaching student began teaching art in the fall at Cooper Middle School in Austell. "I have a beautiful room," says Johnson. "It's the Cadillac of art rooms." Johnson, whose collegiate career began at the University of Georgia, where she majored in painting, credits the Master of Arts in Teaching Art program at KSU for igniting her passion for teaching and fostering her professional development.

Johnson describes the program's diverse faculty as a "powerhouse of knowledge." From studying the theories and philosophies behind learning to crafting solid résumés and portfolios, Johnson believes that such diversity in her studies helped solidify her passion for art as a pathway to a career. "This program taught us how to market ourselves," says Johnson. Having graduated in December

2010, she is part of the first cohort to complete the MAT program in art, most of whom quickly secured teaching jobs. "I think that speaks volumes about this program," she explains.

Since leaving KSU, Johnson has been to Africa twice. Through an organization called Kenyan Education for Youth Society (KEYS), founded by the American nonprofit Christian missionary group Serv Ministries International, Johnson has been instrumental in helping children from the group's House of Hope orphanage receive a better education. Fearing that children who aged out of the orphanage would return to their old lives of poverty, Serv Ministries founded KEYS, whose mission is to foster the education and development of exceptional children. Earlier this year, Johnson volunteered with KEYS to help nominate those children who were high achieving and highly motivated to attend the prestigious Greensted International School outside Nakuru, Kenya.

Before starting at Cooper Middle School, Johnson taught art at a day camp hosted by Waller Park in Roswell. In addition to providing enrichment, the camp was an affordable means of childcare for low-income families. When she is not teaching, Johnson is also a freelance children's illustrator. Teachers and art enthusiasts alike can also follow her on her blog, "Artful Artsy Amy," available through her website, www.amyleighjohnson.com.

What she misses the most about KSU is interacting with her professors and classmates on a regular basis. "I miss seeing the people and hearing everyone's take on things," explains Johnson. While she may not get to see everyone from her program as often as before, she is pleased to say that the bonds she established at KSU are still present.

"There is this collaborative aspect to the program that has continued past graduation. I continue to feel a strong sense of community with my peers." 🌟

Alumna Amy Johnson has made two trips to Africa this year to work with children there.



Photo courtesy of Amy Johnson

ALUMNI NOTES

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

Music & Music Education

Danny Bermel (music education, 2011) has been named the orchestra director at Garrett Middle School in Cobb County.

Lauren Heidingsfelder (music education, 2005) performed as the Third Spirit and **Victoria Ivelisse Bonilla Hawkins** (music, 2007) was in the chorus in the Peach State Opera production of "The Magic Flute," May 19 in Clarkston, Ga., and May 24 in Statesboro, Ga.

Robert Henry (music performance, 1999) released a CD, "Twelve Nocturnes and a Waltz," which was reviewed in Gramophone Review in February and in Clavier Magazine in June/July. The CD is now available on iTunes. He performed his Wigmore Hall debut in London on July 24.

Linda Phillips Rogers (music performance, 2008; music education, 2009) is pursuing a Master of Music Education degree at Kent State University.

William Scott Walters (music education, 2009) has been studying conducting with Robert Spano of the Atlanta Symphony Orchestra. This fall, he began the Master of Music degree program in choral conducting at University of Michigan.

Theatre, Performance Studies & Dance

Jennifer Akin (theatre, 1996) reprised her role as June in the Theatre in the Square production of "Mount Pleasant Homecoming," June 26-July 24 in Marietta.

Aaron Blowers (theatre & performance studies, 2006) and his band, Finster, performed on the "Ghost Party" project organized by **Marium Khalid** (theatre & performance studies, 2009) on Aug. 9 at The Goat Farm in Atlanta.

Phillip Justman (theatre & performance studies, 2010) performed at Trigorin in the Fabrefaction Theatre Company production of "The Seagull," May 12-29 in Atlanta.

Marium Khalid (theatre & performance studies, 2009), **Phillip Justman** (theatre & performance studies, 2010) and **Becca Potter** (dance/theatre & performance studies, 2010) performed in The Collective Project production of "City of Lions and Gods" at Goat Farm in Atlanta, Aug. 10-19. The show was reviewed by ArtsCriticATL on Aug. 11.

Elizabeth Neidel (theatre & performance studies, 2007) choreographed the Atlanta Lyric Theatre production of "Leader of the Pack," which ran Feb. 18-March 3 at The Earl Smith Strand Theatre in Marietta.

Jody Reynard (theatre, 1998) has been cast in the company of the national tour of "Memphis."



Robert Henry



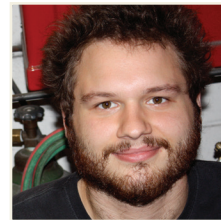
Linda Phillips Rogers



Becca Potter



Jason Turner



Dustin Baker



Kelly McKernan Cavanah

Scottie Rowell (theatre & performance studies, 2010) worked as a puppeteer for Dolly Parton's ImaginationLibrary for four months. He is working in the costume shop of the Alliance Theatre in Atlanta for the 2011-2012 season.

Chase Todd (dance, 2010) has been cast as Peter Pan and understudy for Pinocchio in the national tour of "Shrek The Musical."

Jason Turner (theatre & performance studies, 2007) has completed the Master of Fine Arts degree in acting at the University of Southern California. He appeared as Macduff in the Troubadour Theatre production of "Fleetwood Macbeth," July 11-Aug. 14 in Los Angeles. He is mentioned in reviews of the show in Musicals in LA, the Los Angeles Examiner, ReviewPlays.com, the Burbank Leader and Backstage.com.

Kristen Walker (theatre & performance studies, 2002) appeared in The Company Acting Studio production of "The Comedy of Errors," July 8-31 in Atlanta.

Visual Arts

Dustin Baker (art, 2010) served as an interpretive ranger and resident sculptor at Mount Rushmore National Park in summer 2011. He previously worked as an intern naturalist at Red Top Mountain State Park in Georgia, where he was able to use his iron casting skills.

Jessica Blinkhorn (art, 2005) was featured in the documentary "Grounded by Reality" at The Atlanta Film Festival in May.

William Cash (2006) is featured in the book "100 Artists of the Male Form: A Contemporary Anthology of Painting, Drawing, and Sculpture" by E. Gibbons, which was published early in 2011. Outwrite Bookstore in Atlanta hosted a book launch party for it on April 21 from 7-9 p.m.

Kelly McKernan Cavanah (art, 2009) and **Marcy Starz** (art, 2009) presented a joint show of new work, "Willful Wiles," at Beep Beep Gallery in Atlanta, July 9-30.

Jason Meadows (art, 2003) married Ashley Wells in Tyrone, Ga. on June 24.

Matthew Craven (art, 1993) participated in the group exhibition, "Metro Montage IX," at Marietta/Cobb Museum, July 16-Sept. 11.

Amy Johnson (MAT, 2010) is teaching art at Cooper Middle School in Cobb County.

Shane McDonald (art, 1992) created the web site and promotional materials design for the Marietta/Cobb Museum of Art's Art & Design Showhouse 2011, which opened May 7-22.

Melinda McPherson (art, 2011) married Chris Golden on May 14.

Celebrating the Arts

The KSU College of the Arts offers many opportunities for alumni and friends to celebrate together. For information about our alumni and donor opportunities, click the "Friends" link at www.kennesaw.edu or call 770-499-3214.



Cheryl Anderson Brown

A visit from the First Lady

Longtime benefactor Bobbie Bailey (right) enjoys introducing her friends to Kennesaw State University. In March, she invited Georgia's First Lady Sandra Deal to spend the day on campus. During her visit, the First Lady toured the Clayton Gallery, sat in on two music rehearsals and visited the Black Box Theater. She even tried her hand at playing percussion.



Tracie Hinnant

A Steinway spectacular

Joy Simms (right) celebrated her birthday on June 26 by attending the Atlanta Steinway Society's annual dinner at the Jolley Lodge, followed by the Star Spangled Spectacular concert on the Campus Green. Steinway Society president April Conaway (left) has continued the organization's already close ties to the university by increasing the number of scholarships they award each year to KSU music students. The group is made up of people who appreciate music. They host concerts and events throughout the year primarily to raise money for scholarships at KSU and elsewhere.



Remembering Dear Friends

The College of the Arts honors the memory of two dear friends whose recent passing has left an admirable legacy.

Cynthia Feldberg was a graduate of the Longy School of Music in Boston. She taught piano, volunteered as a reading tutor and was involved with her synagogue. Three generations of the Feldberg family have been loyal friends of the Kennesaw State University College of the Arts for many years: Cynthia Feldberg, her son and daughter-in-law Bob and Elaine, and their son Mike. Several years ago, the family endowed a music scholarship in her honor and she enjoyed meeting the students who received it. After her passing in April, at the family's request, many friends and extended family members paid tribute to her by contributing to the scholarship fund.



William Tapp was a World War II veteran, an architect whose work can be seen throughout Cobb County and a lifelong community servant who spent decades involved with organizations like the Marietta Civitans, the Salvation Army and his church. He was also appointed by Gov. Joe Frank Harris to serve on the Health Planning Review Board. For the people of the College of the Arts at Kennesaw State University, Mr. Tapp is best remembered for his kindness and his active personality as well as his deep appreciation of music, a passion he shared with his late wife Frances, whom he memorialized by naming a seat in the Dr. Bobbie Bailey & Family Performance Center.

Richard & Diann Labroff:

True Owl spirit

By Cheryl Anderson Brown



Tracie Hinnant

If you have been to almost any event on campus, you have probably seen Richard and Diann Labroff. An Owls basketball game? They were there to cheer. A Coles College of Business seminar? They were there to learn. An Alumni Association reception? They were there to offer support. A Starlight Summer Series Concert? They were there to enjoy.

The truth is, it would be hard to find anyone more filled with Kennesaw State University pride than the Labroffs. Their relationship with the university goes back 20 years when Diann decided to go back to college, earning a Bachelor of Business Administration degree at KSU. While many new grads receive school memorabilia or commemorative jewelry, Diann received a congratulatory gift with an even greater legacy: Richard endowed a business scholarship in her honor. For nearly two decades, students in the Coles College have received scholarships from that endowment and will continue to do so for generations to come.

In the course of their relationship with Diann's alma mater, the couple also found ways to indulge their deep love of the arts. As youngsters, both of them had participated in music programs. Richard also developed a deep affection for music as a very young child thanks to his older brother's musical interests. Many years older than Richard, the teenaged Nick Labroff would always tune in to the New York Metropolitan Opera radio broadcasts on Saturdays and the two boys would listen together. That experience led Richard to collect a wide array of music recordings, and he does not often pass up the

opportunity to purchase a CD from one of Kennesaw State's visiting or resident performers.

When the Labroffs experienced several losses of close relatives in recent years, music helped bring them comfort. It also inspired them with a way to honor their love for family and to share their affection for Kennesaw State: they created another scholarship endowment, this time as a memorial to big brother Nick. Since 2008, the Nick S. Labroff Piano and Voice Endowed Scholarship has benefited students in the KSU School of Music.

The Labroffs' connections with Kennesaw State continue to expand. When they are not attending an event at KSU, you are just as likely to find them taking their exercise by walking around the campus. "Kennesaw State is a beautiful place, we enjoy every minute that we can be there," Diann says.

"I'm on campus so much, sometimes I feel like I'm going back to school!" Richard jokes. But, who knows, you just might see them in a classroom one day. ☺

Cheryl Anderson Brown

Diann and Richard Labroff with KSU President Daniel S. Papp after signing the Nick S. Labroff Scholarship agreement.



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thriving together



Emily Lester

The KSU Collection has nearly 100 sculptures by Ruth Zuckerman, including several currently on display in the Bailey Performance Center.



Sullah Bien-Aime, House of Onyx Studios

Maxim Rubtsov will headline a Scholarship Series concert.



Kansas invited the KSU Orchestra to perform with them at Cobb Energy Centre.

Art Museum challenge met

This summer, Kennesaw State University officially met the \$1 million fundraising challenge issued by Bernard A. Zuckerman. In response, Zuckerman will contribute another \$2 million for KSU to construct Phase II of the Art Museum.

The architectural firm of Stanley Beaman & Sears has been selected for the project. They have begun working with the Art Museum staff and university planners to design the new facility, which will be located on the eastern side of the Dr. Bobbie Bailey & Family Performance Center. The two buildings will be connected by a glass pavilion dedicated to the sculpture of Ruth Zuckerman.

Naming opportunities are still available in the new museum and fundraising efforts will continue. If you would like to support the Art Museum, please call 770-499-3214. ☺

School of Music launches Scholarship Series

The KSU School of Music is launching a new series of concerts with ticket proceeds that benefit scholarships. The 2011-2012 Scholarship Series includes Russian National Orchestra principal flutist Maxim Rubtsov on Nov. 18, the School of Music Collage Concert on Jan. 21 and the Boston Brass on March 1. Each concert takes place at 8 p.m. in the Dr. Bobbie Bailey & Family Performance Center. Tickets are \$15 and are available online at ticketing.kennesaw.edu. ☺

KSU Orchestra Rocks

The KSU Orchestra was invited to perform with the legendary rock band Kansas at the Cobb Energy Performing Arts Centre on Sept. 30. The event was part of the band's 2011 Collegiate Symphony Tour to raise funds for college music programs. Kennesaw State University received funding for its participation, including proceeds from some of the ticket sales.

"Our scholarship and product donation is but a small way we can assist, along with Kansas, in providing some much needed funding assistance to schools who are faced with departmental cutbacks," says David Via, vice president of sales and marketing for D'Addario & Company, the presenting sponsor.

Of course, another benefit was the opportunity for students to collaborate with the highly acclaimed band. Violin student Nico Hueso received a particular honor: he was a featured soloist on the classic Kansas hit, "Dust in the Wind." ☺

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Questions? Please contact Stacie Barrow at 770-499-3129 or sbarrow2@kennesaw.edu.



Paquita^{III}:

*An evening of classical
and contemporary dance*

8 p.m. | Nov. 16-19

Howard Logan Stillwell Theater

Set in Napoleonic Spain, the ballet "Paquita" is a love story between a young gypsy girl and a dashing French officer. Directed by Ivan Pulinkala and presented in collaboration with the Atlanta Ballet, The KSU Dance Company's re-staging of this classical masterpiece will be included on a program that also features the world premiere of three new contemporary performances.

A full schedule of College of the Arts events is available online at www.kennesaw.edu/arts.