The School of Art and Design (SOAAD) invites you to immerse yourself in an innovative season of exhibitions, events, and special programming. From student exhibitions in the Fine Arts Gallery and exhibitions and events in the Bernard A. Zuckerman Museum of Art (ZMA) to the annual Spring Arts Festival, SOAAD brings innovative artistry to the greater Atlanta community.

Comprised of over 1,200 vibrant, creative, and talented art students, SOAAD is led by engaging faculty members and staff devoted to the development of professional art educators, art historians, studio and design artists, and animators.

A unit of SOAAD, the ZMA presents significant works from KSU’s permanent art collection and regularly exhibits contemporary works of various media by local and nationally-recognized artists. The Fine Arts Gallery in the Wilson Building features faculty, student, and alumni projects.

All of our exhibitions and events are free and open to the public. Learn more at arts.kennesaw.edu/visual-arts and arts.kennesaw.edu/visual-arts/zuckerman.

*Please check your desired exhibition/event location and time on our website as we have many venues, and locations and times may change.*
Jess Jones

Weeping Quilt (Yo-yos), 2020
Gifted, purchased, and artist-made fabric yo-yos
Courtesy of the artist

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arts.kennesaw.edu/visual-arts
Fine Arts Gallery Exhibitions

FALL 2021

The American Print Alliance
September 11, 2001
Memorial Portfolio Exhibition
September 10 - October 2

Fall Capstone I
October 12 - October 23

Fall Capstone II
October 26 - November 6

Fall Capstone III
November 16 - December 4

SPRING 2022

New Visions 2022
January 18 - February 26

In Conversation:
The Fluid and The Concrete
March 15 - April 9

Spring Capstone I
April 12 - April 23

Spring Capstone II
April 26 - May 7

Art History Senior Capstone
April 25 | Wilson Building 103
12:30 - 3:15 p.m.
The Fine Arts Gallery is in the Wilson building, across from Stillwell Theater.

What is a Capstone?

Capstone exhibitions showcase artwork of various disciplines and materials from seniors completing their Bachelor of Fine Arts degrees, representing individual styles and high levels of conceptual ability. Art History seniors completing their Bachelor of Arts degrees develop a rigorous research project in preparation for publication and present it as a public lecture.
This Mortal Coil and The Labor of Remembrance
Print and Textile Works by Louise Bourgeois
AUG. 28 - DEC. 11 IN-PERSON
Opening reception: Saturday, August 28, 4 - 6 p.m.
Closing event and reception: Saturday, December 11, 4 - 6 p.m.

Curated by Cynthia Nourse Thompson

This Mortal Coil and The Labor of Remembrance are two interrelated exhibitions in dialogue, seeking to mitigate emotional suffering, corporeal pain, and women’s toil as producers. The ideology of craft collectively employs active and investigative methodologies, alongside devout and obsessive tendencies to facilitate one’s redemption. This impassioned approach to making by hand, with the inherent connection of ritual and process to that of materiality and craft, draws one to consider the ability of compulsive labor to serve as a remedy for grief. Conceptions of anguish, memory, and extreme vulnerability are displayed in extravagant and brutal force to reveal how histories, both shared and individual, articulate the human condition. The themes addressed in these two exhibitions are more relevant than ever, in response to current shared grim realities and global struggles and their relationship to loss, [in]justice, and mortality. Thus, the works selected illuminate empathy, grief, and loss, as shared universal themes.
Anders Krisár
Torso 2, 2014
Bronze (polished patina)
Courtesy of the artist, New York, NY

Louise Bourgeois
TOPIARY, THE ART OF IMPROVING NATURE
(detail, plate 6), 1998
Portfolio of nine drypoint and aquatint etchings on paper
Each: 39 1/4 x 27 3/4 inches
Photo: Christopher Burke, © The Easton Foundation/Licensed by VAGA at Artists Rights Society (ARS), NY
In association with *This Mortal Coil* and *The Labor of Remembrance* exhibitions: Visiting Artist and Scholar Lecture Series

**Martha McDonald**

**AUG. 25 | 7 p.m.**  
IN-PERSON

Interdisciplinary artist Martha McDonald’s performances and installations feature handcrafted costumes and objects that the artist activates through gestures of making and unmaking and singing to transmit narrative. Her work has been shown internationally at Brotfabrik, Berlin, Germany; Linden Centre for Contemporary Arts, Melbourne, Australia; and Tamworth Textile Triennial, Australia.

*The Weeping Dress*, 2011  
Hand-cut crepe paper fused to muslin and interfacing, polyester thread, metal fasteners, cotton tape, elastic cord.  
Photo: Christian Capurro

**Jenni Sorkin**

**SEPT. 1 | 7 p.m.**  
VIRTUAL

Best known for her writing in art criticism highlighting work by feminist artists and artists working in fiber and associated crafts, Sorkin examines the intersections between gender, material culture, and contemporary art.

**Sewon Kang & Felix Harlan**

**NOV. 3 | 7 p.m.**  
VIRTUAL

Lecture and discussion on *The Print Work of Louise Bourgeois: Content and Process.*

Felix Harlan, master printer, proprietor of the printshop Harlan & Weaver, and friend and collaborator of renowned artist Louise Bourgeois, will join Sewon Kang, archivist at The Easton Foundation and Louise Bourgeois Archive, for a discussion on prints included in the exhibition, *The Labor of Remembrance*, as well as the process of working with Bourgeois.
In association with *This Mortal Coil* and *The Labor of Remembrance* exhibitions: Visiting Artist and Scholar Lecture Series

**Tony Orrico**  
**SEPT. 9 & 11**

Lecture: September 9, 7 p.m. **IN-PERSON**  
Recoil performance, live-streamed  
September 11, 6 p.m. **VIRTUAL**

A visual and performance artist, choreographer, and dancer, Tony Orrico merges the act of drawing with choreographic gesture and bio-geometrics. His work has reached mass circulation for its ingenuity within the intersections of performance and drawing. As he explores how consciousness and physical impulses manifest into visible forms, he often uses his own somatic research, Suspension Practice, as a point of entry into his visual work.

**Janine Antoni**  
**OCT. 7 | 7 p.m. **VIRTUAL**

Visual artist Janine Antoni uses her body as both her tool for making and the source from which her meaning arises. Dedicated to embodiment, she locates the emotional revelations lodged in bodily memory. She makes objects that describe a psychological space made physical. In each piece, she mines her own somatic experience in order to speak directly to the viewer’s body.

Janine Antoni  
to long, 2015  
Polyurethane resin  
© Janine Antoni; Courtesy of the artist and Luhring Augustine, New York
James Lavadour
Crow’s Shadow Series, 2010
Monotype
Collaborating Master Printer, Frank Janzen TMP
Photo: Courtesy of Crow’s Shadow Institute of the Arts, Pendleton, OR
Walk In Beauty
Don Russell Clayton Gallery
JAN. 11 - FEB. 12

Walk In Beauty, an exhibition highlighting Native American artists, features prints from the permanent collection of the ZMA alongside prints produced by Crow’s Shadow Institute of the Arts [CSIA], a renowned studio focused on contemporary printmaking that is located on the Confederated Tribes of the Umatilla Indian Reservation in the foothills of Oregon’s Blue Mountains.

Walk In Beauty presents a careful selection of works by outstanding Native American artists of diverse backgrounds and talents. The exhibition title refers to the Diné (Navajo) dictum “walk in beauty” which translates to creating beauty and harmony. CSIA provides a creative conduit for educational, social, and economic opportunities for Native Americans through artistic development.

In association with the exhibition Walk in Beauty, Ray Young Bear, writer, will present a lecture and reading on Contemporary and Traditional Tribal Literature in Relation to Linguistic Atrophy: After 50 years Thursday, February 3, 7 p.m.

*This exhibition is scheduled to run concurrently with KSU Department of Theatre and Performance Studies’ performance of DeLanna Studi’s play, And So We Walked: An Artist’s Journey Along the Trail of Tears.
Leonardo Drew: Cycles, from the Collections of Jordan D. Schnitzer and His Family Foundation

Mortin Gallery and Don Russell Clayton Gallery
FEB. 19 - MAY 7  IN-PERSON

Opening reception: Sunday, February 20, 4 - 6 p.m.

Curated by Loretta Yarlow, Director of the University Museum of Contemporary Art, UMass, Amherst

The Jordan Schnitzer Family Foundation is honored to present the exhibition Leonardo Drew: Cycles, from the Collections of Jordan D. Schnitzer and His Family Foundation and to publish the accompanying exhibition brochure as part of an ongoing effort to share work from the collection and to support critical dialogue. Jordan Schnitzer states, “I often speak of how difficult it is to be an artist. And the struggle to challenge, risk, transform, and innovate are certainly at the heart of Leonardo Drew’s visual language. His work is immersive and personal without being leading. It is up to the viewer to interpret and participate in the communion of physical form and individual history. Leonardo’s work makes tangible a refuge that allows for self-reflection and perhaps space in which to contemplate the constructs of beauty.”

About the Jordan Schnitzer Family Foundation
At age 14, Jordan D. Schnitzer bought his first work of art from his mother’s Portland, Oregon contemporary art gallery, evolving into a lifelong avocation as collector. He began collecting contemporary prints and multiples in earnest in 1988. Today, the collection exceeds 19,000 works and includes many of today’s most important contemporary artists. It has grown to be one of the country’s largest private print collections. He generously lends work from his collection to qualified institutions. The Foundation has organized over 110 exhibitions and has had art exhibited at over 160 museums. Mr. Schnitzer is also President of Harsch Investment Properties, a privately owned real estate investment company based in Portland, Oregon, owning and managing office, multi-tenant industrial, multi-family and retail properties in six western states. For more information about the Jordan Schnitzer Family Foundation, please visit jordanschnitzer.org.
Leonardo Drew
Number 65P, edition 10/10, 2017
pigmented and cast handmade paper with hand-applied pigment
© Leonardo Drew
Photo courtesy of Pace Prints

Leonardo Drew
pigments, printed and cast handmade paper with hand-applied ink and pigment
© Leonardo Drew
Photo courtesy of Pace Prints

Leonardo Drew
Number 66P, edition 10/10, 2017
pigmented and cast handmade paper with hand applied pigment
© Leonardo Drew
Photo courtesy of Pace Prints

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© Leonardo Drew
Photo courtesy of Pace Prints

arts.kennesaw.edu/visual-arts
In partnership with KSU’s Division of Global Affairs, EQUINOX facilitates engaging lectures and exhibitions which focus on the interconnected United Nations Sustainable Development Goals to promote innovative research, scholarship, and practices in sustainability from micro to macro scales – for people and the planet.

Featured Panelists:

**Gabriela Salazar**
Through sculpture, drawing, writing, and site interventions, Gabriela’s work examines the relationship of the built environment and material histories to our sense of self and place, investigating the relationship between human-made spaces and structures and the unpredictable or invisible forces upon them.

**David Brooks**
An artist whose work considers the relationship between the individual and the built and natural environment, David’s work investigates how cultural concerns cannot be divorced from the natural world, while also questioning the terms under which nature is perceived and utilized.

**Mary Mattingly**
Based in New York City, Mary founded a floating food forest on a barge in New York (“Swale”) and completed a performative sculpture “Pull” at the Museo Nacional de Bellas Artes de la Habana with the Bronx Museum of the Arts. Currently, Mattingly is working on “Public Water,” a sculpture and campaign about New York City’s drinking water.
Poetry Month
Fine Arts Gallery
MAR. 15 - APR. 14

**IN-PERSON**  
*In Conversation: The Fluid and The Concrete*
An exhibition of artists books and broadsides
Curated by Cynthia Nourse Thompson
March 15 - April 9 | Fine Arts Gallery

This exhibition presents an exquisite selection of contemporary artists books published by Sue Gosin, president of Dieu Donné Press and co-chair of Dieu Donné Papermill. Each work on view is produced as a collaboration between papermaker, bookbinder, visual artist, and poet, and illustrates the rich and notable developments in the field of modern hand papermaking.

**IN-PERSON**  
*Closing reception: Wednesday, April 6, 5 - 7 p.m.*
After the reception, enjoy a reading and discussion with renowned poets Ilya Kaminsky and Katie Farris at the KSU Legacy Gazebo.

**IN-PERSON**  
*Sue Gosin Lecture: Thursday, April 14, 7 p.m.*
Sue Gosin will present a lecture on artist collaborations published by Dieu Donné Press and Paper and will also discuss each artist’s book featured in the exhibition.

William Kentridge
poems by Wislawa Szymborska
Receiver, 2006,
Editioned book with photogravure, etching, drypoint and letterpress on abacá paper
Courtesy Dieu Donné Press & Paper
Spring Arts Festival
MAR. 19, 2022
11 a.m. to 4 p.m.  IN-PERSON
Visual Arts Building, Kennesaw campus

Celebrate spring and the visual arts with us at the Spring Arts Festival! This annual Festival features demonstrations and hands-on workshops in many two- and three-dimensional media. A pin-up show invites local artists and students to compete in four categories: elementary, middle, high school, and community.

Experience all that the visual arts has to offer at our free, family-friendly Festival.

During the festival, guests may enjoy:
- Raku Firing
- Iron Pour
- Printmaking
- Inclusive Art
- Portrait Drawing
- Apparel Design
- Photo Collage
- Painting
This March programming offers lectures and interaction with prominent women artists, authors, curators, and artistic directors to highlight the crucial role of women in the arts and their notable – and many times ground-breaking – impact on creative fields, humanity, society, and young women’s lives, inspiring them to become future leaders and cultural ambassadors of the arts.

**Margot Norton, Allen and Lola Goldring Curator, the New Museum, New York**
**Wednesday, March 2, 12 - 1 p.m.**
Norton’s talk will focus on her role as a curator and the New Museum’s 2021 exhibition, *On Grief and Grievance: Art and Mourning in America*, an intergenerational exhibition of 37 artists who examine the concept of mourning, commemoration, and loss as a direct response to the national emergency of racist violence experienced by Black communities across America.

**Jasmine Wahi, Holly Block Social Justice Curator, Bronx Museum, New York**
**Wednesday, March 16, 12 - 1 p.m.**
A curator, activist, TEDx speaker, and a founder and co-director of Project for Empty Space, Jasmine’s practice predominantly focuses on issues of femme empowerment, complicating binary structures within social discourses, and exploring multi-positional cultural identities through the lens of intersectional feminism.

**Carmen Hermo, Associate Curator of the Elizabeth A. Sackler Center for Feminist Art, The Brooklyn Museum, New York**
**Wednesday, March 30, 12 - 1 p.m.**
College of the Arts

Prof. Harrison Long (Interim Dean)

Dr. Peter Fielding (Associate Dean)

Dr. Leslie Blackwell (Interim Associate Dean)

Prof. Geo Sipp (Director, School of Art & Design)

Prof. Marsha Barsky (Chair, Department of Dance)

Dr. Jesús Castro-Balbi (Director, Bailey School of Music)

Prof. Chuck Meacham (Chair, Department of Theatre & Performance Studies)

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