All SMILES

Ghana native Adjetey Klufio ’20 brings an attitude of gratitude to Towson University
DEAR FRIENDS, FAMILIES AND COLLEAGUES,

The College of Fine Arts and Communications (COFAC), kicked off the fall with a fresh start and a new college theme: Drones & Droids. COFAC is spending the year discussing the impact that technology has had on our lives and how it continues to shape our modern world. Our theme scholar, Terry Ewell, from the Department of Music, has been instrumental in bringing this theme to life through in-depth essays, podcasts and student work. (To learn more about the college theme, visit www.towson.edu/cofac/theme)

Technological advances are changing not only how we communicate, but how we build interpersonal relationships. As the university’s relationship with the Baltimore community continues to increase momentum, COFAC students and alumni are finding more opportunities to make headlines close to home. Alumni from the Department of Art + Design, Art History, Art Education are busy creating 3-D scans for Marvel Universe films right here in Baltimore! Electronic Media and Film alumni are bringing their behind-the-scenes talent to New York City. Successful photographer Charlie Anderson, VP of DreamWorks Physical Production Department, Shelly Strong and Wade Tyree, whose credits include “House of Cards” and “VEEP”, are showing our students what opportunity really looks like.

While our alumni are paving the way in their fields, COFAC faculty and students are working together to create space for peer mentoring and learning across barriers. The newly formed Department of Communication Studies recently opened the Public Communication Center, dedicated to student-centered learning and empowering students to find and use their voices, both inside and outside of the classroom. Graduate students from the Master’s in Interdisciplinary Arts Infusion program worked with high school students from the Refugee Youth Project, using art as a tool to bridge language and cultural barriers. Students from a local elementary school found personal expression through their very own superhero puppets with the help of COFAC students.

While several of our success stories happen outside of COFAC, we treasure the students whose stories of tragedy and triumph are happening right here on our campus. Adjetey Klufio, a student from the Department of Dance, tells his story of survival through movement, while Molly Cohen, from the Department of Theatre Arts, tells the stories of women who have been assaulted through a clothing exhibition titled “What Were You Wearing?”, opening spring 2019.

To read more about our students and the projects and events happening in our college, please visit the COFAC website (www.towson.edu/cofac).

Susan E. Picinich, Dean
College of Fine Arts and Communication
www.towson.edu/cofac | www.towson.edu/main/artsculture
New communication studies department increases opportunities for students

By Wanda Haskel

Valerie Leonberger ’18 loves to talk, so she took that into account when picking a major. Communication studies, with its emphasis on public speaking and debate, was a perfect fit. Not only does the Crofton, Maryland, native get to sharpen her oration skills, but she also has the opportunity to explore how communication shapes culture and identity.

“Communication studies pushes students’ ideas on what communication means, what gender means,” says Leonberger, who is also pursuing a minor in mass communication. “It’s about the rhetoric...It’s figuring out what the message is and how it impacts the audience.”

As chair of the new department, she is thrilled to “create our own sense of identity and a home” for the more than 460 communication studies majors, 11 full-time faculty and 20-plus adjuncts.

The new setup benefits students in big ways, according to Potter.

For one, it facilitates closer relationships between students and faculty, especially in the area of advising. Before the separation, a communication studies major could easily have been paired for advising with any of the 36 faculty members in the combined department. Now, those students are only placed with communication studies faculty, giving them a more specialized advising experience.

And while communication studies is the third largest department in College of Fine Arts and Communication, it is now “small enough that everybody can get to know each other,” says Potter, who is eagerly planning departmental activities designed to bring students and faculty together.

Also advantageous is the ability for departmental leadership to focus resources on the specific needs of communication studies students, who will no longer have to compete with mass communication majors for research, student organization and enrichment programs funding.

“It allows us to figure out what’s important for our students,” says the chair, “and resource that in a way that we couldn’t do in the larger department.”

One such initiative is the Public Communication Center (PCC), whose opening coincided with the launch of the new Department of Communication Studies.

This is different from the study of mass communication, which, she argues, is more about the creation of the messages—think marketing, public relations, advertising and journalism.

“That’s why Leonberger is happy that the two areas, which used to comprise the Department of Mass Communication and Communication Studies at Towson University, are, as of July 1, 2018, separate academic departments.

“I’m a communication studies major with a minor in mass communication, so I’m in both,” she says, “and I like that the departments are now separated because I feel like they have very different goals.”

Associate Professor Jennifer Potter agrees. As chair of the new department, she is thrilled to “create our own sense of identity and a home” for the more than 460 communication studies majors, 11 full-time faculty and 20-plus adjuncts.

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HELPING OTHERS FIND THEIR VOICE

One area where the center is making a big impact is in assisting students who have speech anxiety. Leonberger and her fellow peer mentors are armed with multiple tactics to help clients through the palm sweating, leg shaking and stuttering symptoms that afflict those who are nervous about getting up in front of a crowd.

Services also include help with topic selection, organization, outlining, research, visual aid design and rehearsing.

For example, the Public Communication Center recently hosted a series of talks on “Political Correctness: Policing Thought or Promoting Tolerance?”

Additionally, the center hosts ancillary programming that’s free and open to the public. This fall the PCC offered talks titled “Talk Like a Ted: Designing and Delivering a Dynamic Presentation” and “Political Correctness: Policing Thought or Promoting Tolerance?”

MENTORING MATTERS

The new department is a boon to students, largely because it facilitates mentoring from faculty and peers. Bring smaller and focused solely on communication studies enables the close interactions that spurn opportunity for students.

Leonberger describes her path to becoming a mentor at the Public Communication Center as a direct result of being mentored by Erin Witte—a nudge to take the “train-the-trainer” practicum, followed by an invitation to help launch the center.

“She’s the reason I’m here right now,” says Leonberger, looking from the center’s practice podium to its sign-in desk.

“All the professors in the communication studies department,” she adds, “are active in getting students involved and...excited about their field of study.”

Photograph by Lauren Castellana & Kanji Takeno
GETTING DOWN WITH DARIUS
Music graduate takes his trombone on the road and into the studio with megastars

You’ve probably seen Darius Christian ‘11 (and his trombone) on TV, live on stage, or in a video, even if you don’t realize it.

The musician and model has been in high demand since graduating from TU’s jazz/commercial performance program in 2011. With diploma in hand, Christian took his chops straight to New York, pursuing a master’s at NYU and playing gigs at jazz clubs like the Blue Note.

But it didn’t take long for the genre-bending trombonist to chuck his tux and hit the stage and studio with some of today’s most prominent artists, including Rihanna, Adele, Macy Gray, Andy Grammar and, currently, Andrea Bocelli and Macklemore.

Check out videos from Macklemore’s 2018 tour, and there he is swinging his trombone, locks flying, right behind the superstar. Playing with Macklemore is “unbelievable… the most humbling and manic thing I’ve ever experienced,” says Christian, who crisscrossed the country and Europe with the Grammy-winning artist, performing hits like “Good Old Days,” “Ain’t Gonna Die Tonight,” and “Downtown.”

And oh, yeah, Kesha was there, too. With Christian’s joyful face and fit physique, big brands like Nike, Hilfiger and Adidas have also taken note, contracting the Baltimore County native to model for major ad campaigns.

What’s more, he writes songs and sings. Last year, Christian launched a solo endeavor alongside his collaborative work, fronting gigs and releasing professionally produced singles/videos featuring his rich vocals and agile trombone stylizations.

The musician credits Phillip Collister, chair of the Department of Music, with helping him have the confidence to put down the horn and sing. Christian remembers an encounter when Collister, who took him under his wing, assured the jazz trombonist that his voice was up to professional snuff.

It means a lot “just to hear that in the background, just to have that support.” TU faculty, including Collister, Jim McFalls and Dave Ballou, Christian adds, “were incredible mentors.”

Moving on, Darius Christian.

3D MODEL MARVELS
TU Art alumni leave their mark on box office blockbusters

Moviegoers happily suspend disbelief when Iron Man’s suit clamps itself on just in time to save Tony Stark from crashing to his death. But when the credits roll (and, of course, everyone watches to the very end for Marvel's signature post-credits scenes), we see that it takes hundreds of creative and technical people to make these visual effects look real.

Cue Towson University alumni Peter Kennedy ’05, Glenn Woodburn ’04 and Sierra Woodburn ’14 (née Turner). They helped make the magic happen on films including “Avengers: Infinity War,” “Ant-Man and the Wasp,” and “Captain America: Civil War” as digital scanners/modelers for Owings Mills, Maryland-based Direct Dimensions, Inc. (DDI).

Glenn and Sierra Woodburn mostly work on set with the cast and crew using high-tech laser equipment to create finely detailed scans of everything from props and costumes—yes, including Iron Man’s suit—to sets, vehicles and people.

“Our work primarily is to capture all assets from the film that may need to be digitally imposed,” says Sierra. Then it all goes back to Kennedy and his team at the DDI office where they painstakingly convert the scan data into exact replica 3D digital models of the physical objects—essential tools for animators and other visual effects professionals.

Peter Kennedy and Glenn Woodburn landed full-time jobs at Direct Dimensions after completing internships at the company while students at Towson University, and Sierra met DDI founder Michael Raphael through TU faculty members Josh DeMonte and Jan Baum, while interning at TU’s Object Lab.

Without his TU connections, says Glenn, “I don’t think I’d be where I am today…which is on the set of a Marvel movie!”

Currently, the trio is working on the still untitled next Avengers movie, to be released in spring 2019.
Basking in his warm grin, you’d never guess that Adjetey Klufio spent his teenage years sleeping in his uncle’s taxi and walking 30 miles each way to work. But learning the hardships he endured only makes the dancer’s sunny disposition more endearing.

The best of us might have become embittered by his early circumstances. Instead, Klufio (known to his friends as A.J.) met challenges by building perseverance, and emerged with a gratitude that seems to beam out of his pores.

Finding that positivity couldn’t have been easy.

Growing up in the West African nation of Ghana, Klufio had little contact with his father and left home to fend for himself when he was 14, avoiding the wrath of a hostile stepfather. “With no one around to take care of me and nothing to feed myself,” he remembers, “I had to sell oranges, mangoes, rice and stew, and other things to survive.”

He also had to drop out of high school. Klufio evenugged water on his head for miles to earn money for food, eventually landing work as a refrigerator and air conditioner repairman.

Joylessly scraping by, decided the teenager, “I wanted to be able to teach and impact my potential without an education.”

But even though he had arguably “made it,” Klufio did not believe he could fulfill his obligation to nurture the next generation….

That’s when he met TU Dance Professor Vincent Thomas as unwavering support.

“With no one around to take care of me and nothing to feed myself,” he remembers, “I had to sell oranges, mangoes, rice and stew, and other things to survive.”

The catch? Klufio had only trained in hip-hop. But after a friend’s crash course in traditional West African dance he learned enough in a few weeks to ace the audition.

“There were more talented dancers than me, people who had been in it for years,” says Klufio. “I was surprised, but the director said he saw something in me… they picked me because of the future, because of what I could bring to the company.”

He brought it all right.

After three years, Klufio was principal dancer, touring the country and performing traditional dances for visiting dignitaries, including former U.S. presidents Bush, Clinton and Obama when they visited Ghana.

In his fifth year with the company, he also became assistant rehearsal director, leading in the director’s absence, choreographing dances and running interference when company members had grievances.

It’s no wonder the director resisted when Klufio asked permission to return to school. But even though he had arguably “made it,” Klufio did not believe he could fulfill his potential without an education.

“I wanted to be able to teach and impact my community,” says Klufio, “and seeing the young ones coming up, I felt like I had an obligation to nurture the next generation….

The only way I could help them was to go to school and educate myself.”

Finally, after repeated requests, the company director allowed Klufio to complete his GED and apply to the University of Ghana while maintaining his commitment to the company.

Soon after, in 2012, came a major decision: continue on his current course, or take an opportunity to come to the United States? Reluctant to leave school again but ready for a new perspective, Klufio relocated to Greenbelt, Maryland, performing on stages including The Kennedy Center, the Lincoln Theater and the Verizon Center in D.C. He also taught West African dance at public schools and dance studios, and conducted masterclasses at multiple colleges and universities. All while working as a cashier at Home Depot.

Continuing his education remained a priority, though, so Klufio enrolled at Anne Arundel Community College where he was also an instructor.

In 2017, he heard that AileyCamp Baltimore, an innovative summer dance and personal development program for youth ages 11-14 hosted at Towson University, was looking for an instructor. Klufio, who had only trained in hip-hop.

As a student, Klufio is in an unusual position.

It’s no wonder the director resisted when Klufio asked permission to return to school. But even though he had arguably “made it,” Klufio did not believe he could fulfill his potential without an education. Klufio had only trained in hip-hop. But after a friend’s crash course in traditional West African dance he learned enough in a few weeks to ace the audition.

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By Wanda Haskel
The titles include grip and gaffer, director and set builder, best boy, prop maker, camera operator, sound mixer, director of photography, special effects technician, producer, art director, and many more. Each has a critical role in making the magic happen. But they all have one thing in common: a love for the industry and a desire to give back.

Many successful TU alumni in the film industry, appreciative of how they received early on, graciously return to campus each fall to share advice with Towson film students, as well as mentor and teach students as they do their third-year electives. That's why he also comes back to campus to offer electronic media and film (EMF) students advice and encouragement. It's my job to make sure I know how to fix it, he says Anderson, who is also in charge of reliability backing up all of the media coming out of the cameras.

When he first left college, Anderson and a few classmates started a small production company, creating video for Under Armour and a number of other Baltimore businesses. After a move to New York, Anderson made a name for himself working with director Reed Morano, which led to opportunities on "Vinyl," "Mary Queen of Scots," "The Crown," "Homeland," "House of Cards," and "Stranger Things." He credits support from former EMF faculty, particularly Greg Faller (now COFAC associate dean), as a key factor in his success. Anderson credits support from former EMF faculty, particularly Brian Ploow, with giving him the confidence to dive into his career.

"My life was really changed by the people who mentored me at Towson," he reflects. "I love being able to give back to the next generation."

"It became my mission once I graduated from Towson to try to give back to the school as much as I could," says Tyree, who felt supported and empowered by TU faculty, particularly Greg Faller (now COFAC associate dean). One way was to mentor and teach students as an adjunct professor in lighting.

Tyree himself lights up telling the story of his former student Jena Richardson who now has a successful career working in grip and electrical departments on television and movie sets, and is also artist-in-residence in TU's EMF department, teaching the same lighting class Tyree did.

"It’s one of the coolest things to see her excel … I’m super proud of her for what she’s accomplished.”

Maybe that same mentoring instinct is what led Tyree to become a labor leader: He recently traded his cargo pants and T-shirts for a suit and tie, taking a full-time position in Manhattan as one of just three East Coast international representatives of the International Alliance of Theatrical Stage Employees (IATSE), advocating for thousands of members in the organization’s motion picture and television department.

Learning success stories directly from people who have made careers in the film industry is a great benefit for students figuring out how to transition from college to work. "Students want to hear about how you got into it," says Tyree, "but also they need to hear about the fact that you can make a career out of it."
Imagine escaping with little more than your life from a war-torn country. Being separated from family. Moving from camp to camp. For refugees from places like Syria and Sudan attending Patterson High School in southeast Baltimore, this is not a hypothetical. It’s real life.

Students in TU’s Interdisciplinary Arts Infusion master’s program (MAIAI) learned all about it in an innovative class offered by Program Director Kate Collins. The special topics course called YAAAS! (Youth Artists and Allies Taking Action in Society) took the graduate students, most of whom are Maryland public school teachers, to Patterson High to explore how collaborative art-making could support the teen refugees.

The cooperation and conversations that ensued helped break down language barriers and fed the refugees’ desire for information on higher education opportunities in the U.S. Meanwhile, the TU students got a crash course in intercultural competence.

“YAAAS! gave teachers an intimate window into the experiences of refugee students,” says Collins, “so they could become more informed allies and advocates in their own school settings.”

The program, a partnership between MAIAI and the Baltimore City Community College Refugee Youth Project supported by a grant from BTU (Baltimore Towson University): Partnerships at Work for Greater Baltimore, culminated in a series of visual artworks titled Conversation Pieces, reflecting the relationships formed between the students and teachers during their time together.

Patterson High participants visited TU’s campus to share their work at an open house. They also were invited to present Conversation Pieces at the Baltimore Museum of Art as part of its Imagining Home exhibit.

Catherine Robinson, a second-grade teacher in Anne Arundel County, was one of the 11 graduate students who participated in YAAAS! She says the experience was “mind opening” and that she took what she learned about engaging with English language learners who have endured trauma back to her own classroom, which has a high immigrant population.

Robinson also went with Collins on a study abroad trip to Germany in which students examined how schools, arts organizations, and individual artists are developing ways to welcome the country’s massive influx of refugees through the arts.

Inspired by the success of YAAAS!, Collins hopes to expand the program to reach a broader group of immigrants and English language learners, and to facilitate relationship building between immigrants and U.S.-born students.

“Collaborative art-making invites a certain level of vulnerability and openness and risk-taking,” says Collins, “that really allows for strong bonds to build. And understanding.”

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**ARTS IN ACTION**

Arts Integration graduate students reach out to refugees at a Baltimore City high school

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**Page 10: Kate Collins. Photo by Kanji Takeno**

**Page 11: Photos by Michael Bussell**

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**COFAC Today**

**COLLEGE OF FINE ARTS AND COMMUNICATION**
Innovative idea incubator builds knowledge by supporting interdisciplinary arts projects

By Wanda Haskel

You can’t get to the COFAC CoLab (Collaborative Interdisciplinary Laboratory) by following a map to a studio or classroom. And that’s exactly how organizers want it. “The idea is to utilize spaces that aren’t familiar to us and get outside,” says the lab’s program director, Theatre arts Assistant Professor Tavia La Follette, “outside the building, across campus, beyond the university, into the community.”

Established in spring 2017, CoLab is meeting this goal by supporting innovative projects that nurture interdisciplinary collaboration on campus, in the Baltimore community and across the world.

ON CAMPUS

One way is by dispersing annual grants for projects designed around a three-year theme. Grants are open to all TU students, faculty and staff.

Electronic media and film (EMF) Assistant Professor Lynn Tomlinson, in collaboration with art instructor Zoe Friedman and EMF Associate Professor Elsa Lankford, is the first grant recipient under CoLab’s 2018-2020 theme, “The Other in All of Us and The Migration of Thought.” The project brings together students from multiple TU classes and from the Baltimore School for the Arts to create a mixed-media animated kaleidoscopic collage video exploring marine ecosystems for projection on TU’s planetarium dome.

CoLab also supports interdisciplinary projects, such as last spring’s “Re-Imagining Black Girls’ and Women’s Health,” a symposium hosted by the TU Department of Women’s and Gender Studies; a movement workshop and performance titled MASS/RABBLE; a theatre department exhibit in Cook Library addressing sexual assault; and workshops with Indigenous artist Kevin O’Connor and performer/poet Julianna Hantable.

Meanwhile, the CoLab fellowship program brings thinkers from across the globe to investigate the three-year theme with the TU community. Malcolm Purkey, Dean of the South African School of Motion Picture Medium and Live Performance in Johannesburg, South Africa, will be the first CoLab scholar in residence, scheduled to visit campus in February 2019. Purkey, a prominent performing artist and activist, will open up dialogues on the civil rights struggles faced by the U.S. and South Africa and how the two countries can learn from each other.

OUT IN THE WORLD

Not only will Purkey be on campus, but TU students on a Minimester study abroad to South Africa, led by La Follette, also get to join him for a tour of Johannesburg and meetings with civil rights activists, artists and cultural intellectuals. Highlights include visits to the Nelson Mandela National Museum, the Apartheid Museum and the Market Theatre.

The second half of the study abroad is spent in Cape Town, where TU students work with local children at The Butterfly Project, which runs healing art classes in the vulnerable community of Vyg renowned Township. With the help of Butterfly Project artist and teacher Charlie Jansen, a native of the township, students pair up with children to create therapeutic superhero puppets.

One child in last year’s workshop, remembers La Follette, chose to call her puppet “Mama Oven,” bestowing on it the superpower of instantly producing plentiful meals for anyone who is hungry. Later, participants learned that the child was processing her mother’s recent death through the puppet-making and that she, now the oldest member of the family, would have to take on the role of preparing meals for her younger siblings.

IN THE COMMUNITY

La Follette was so impressed with the restorative power of the workshop in South Africa that she decided to bring the concept home, replicating the superhero puppet project for a TU course under the title Community Outreach in Theatre.

But this time, the workshop took place in an under-resourced public school in East Baltimore.▶
Abigail Braithwaite ’19, a psychology major (art therapy track) with a theatre minor, was eager to take the class because of a feeling of responsibility she carries to “give back to the community.”

The senior was touched by the instant connections she made with some troubled third-graders at Bernard Harris Elementary School and inspired by their capacity and creativity. Together they formed superhero puppets representing people in the children’s neighborhood who help them—mothers, grandmothers, the guy at the barbershop.

“They were funny and charismatic,” says Braithwaite of the Bernard Harris students, whose school no longer offers an art program. “They were smart and had the potential to do such great things if they let their minds be as creative as they were.”

The course also included transporting the children from East Baltimore for a day at TU, featuring a tour and talks with Theatre Arts Chair Robyn Quick and COFAC Dean Susan Picinich, and a chance to see their puppets on exhibit in the Center for the Arts. That visit was the first time many of the students and chaperones had ever been on a college campus, which La Follette says, helped them envision the possibility of pursuing higher education.

Braithwaite, whose ultimate career goal is to found a nonprofit offering art-based mental health programs in underfunded city schools, assisted with setting up the puppet exhibit on campus. She also installed some of the puppets at other TU events, including “Re-Imagining Black Girls’ and Women’s Health.”

Braithwaite hopes to join the next Minimester trip to South Africa in January. Uniting the work in South Africa and Baltimore, La Follette included puppets from both workshops and another in Pittsburgh, Pennsylvania, into an exhibit she curated titled “Civil Rights and Civil Wrongs” at the Mattress Factory museum in Pittsburgh last spring. The exhibition was part of La Follette’s long-term project bringing together artists from different countries to explore human rights issues.

**CHANGE IS GOOD**

In 2020, La Follette will step away from CoLab to make space for a new program director. “Someone else will take over,” she explains, “so that it keeps shifting to create a change of people and ideas.”

For now, she is energetically engaged in CoLab projects and encouraging everyone to submit grant proposals. Submissions for the next round of grants are due in the spring.

**FASHION STATEMENT**

New exhibit promotes awareness and agency in the fight against sexual violence

Sweatpants and a T-shirt, a school uniform, a sundress. These aren’t just clothes. They’re what real people were wearing when they were sexually assaulted.

Outfits like these, along with survivors’ stories, will be on display in Towson University’s Cook Library and at pop-up locations around campus throughout the month of April (2019) as part of an exhibit titled *What Were You Wearing?: Weaving a New Narrative*. Curated by Associate Professor Julie Potter and theatre arts graduate Molly Cohen ’18, the installation challenges the myth that wardrobe choices “cause” sexual violence.

And unravels it at the seams.

“It doesn’t matter what you’re wearing,” says Potter. “Clothing does not cause rape. Rapists do.”

The clothing is accompanied by stories culled from conversations with college students as well as local newspaper accounts dating back to the 1880s. What Were You Wearing? also explores rape culture, which Cohen argues is knitted into society through the portrayal of gender roles in media such as magazines and television. She aims to arm visitors with awareness and give them the tools to support survivors and become active in preventing sexual violence.

The goal, says Cohen, is to “foster agents of change in every visitor...to unweave the fabric of hatred woven into our nation that keeps perpetrators untouchable simply because it’s their word against the survivors’.”

April is apt because it is Sexual Assault Awareness Month. The exhibit will correlate with activities associated with sexual assault issues planned by the campus health center and other student groups.

The #MeToo movement, which is raising awareness about sexual assault and giving many survivors the courage to speak out, also makes this the right moment for What Were You Wearing?, says Potter. “Now is the time for this exhibit. We have to do it now.”
SPRING 2019 EVENT HIGHLIGHTS

Visit TUBoxOffice.com to find out more about these and other events.

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Department of Art + Design, Art History, Art Education

**EXHIBITION | FORM.PRINT**
Fri., Feb. 1 – Sat., Apr. 20 (Closed Mar. 17-25)
Center for the Arts Gallery, CA 3040

Department of Electronic Media and Film

**11TH ANNUAL BRIDGES TO THE WORLD INTERNATIONAL FILM FESTIVAL**
Fridays, Feb. 8 – Mar. 8
Van Bokkelen Hall Auditorium, VB 204

Asian Arts and Culture Center

**CROSS-TRANSIT**
Fri., Mar. 15
Stephens Hall Theatre, ST 217

Department of Communication Studies

**LEADING WITH PURPOSE: NAVIGATING ORGANIZATIONAL CULTURE, COMMUNICATION, & IDENTITY**
Fri., Apr. 12
Funded in part by COFAC Diversity & Inclusion Committee
Van Bokkelen Hall Auditorium, VB 204

TU Community Art Center

**FAMILY ARTS DAY**
Sat., Apr. 13
Center for the Arts Atrium

Department of Music

**PRISM: A MUSICAL COLLAGE**
Sat., Apr. 13
Center for the Arts, Harold J. Kaplan Concert Hall, CA 3042

Department of Dance

**VICTORY**
Wed., May 1 – Sun., May 5
Stephens Hall Theatre, ST 217

Department of Theatre Arts with Department of Music

**MERRILY WE ROLL ALONG BY STEPHEN SONDHEIM**
Thurs., May 2 – Sat., May 11
Center for the Arts, Mainstage Theatre, CA 3043
Produced by special arrangement with MTI

Department of Art + Design, Art History, Art Education

**46TH ANNUAL SPRING POTTERY SALE**
Fri., May 10 and Sat., May 11
Center for the Arts, Ceramics Studio, CA 3012

Program information subject to change. Check website for details.