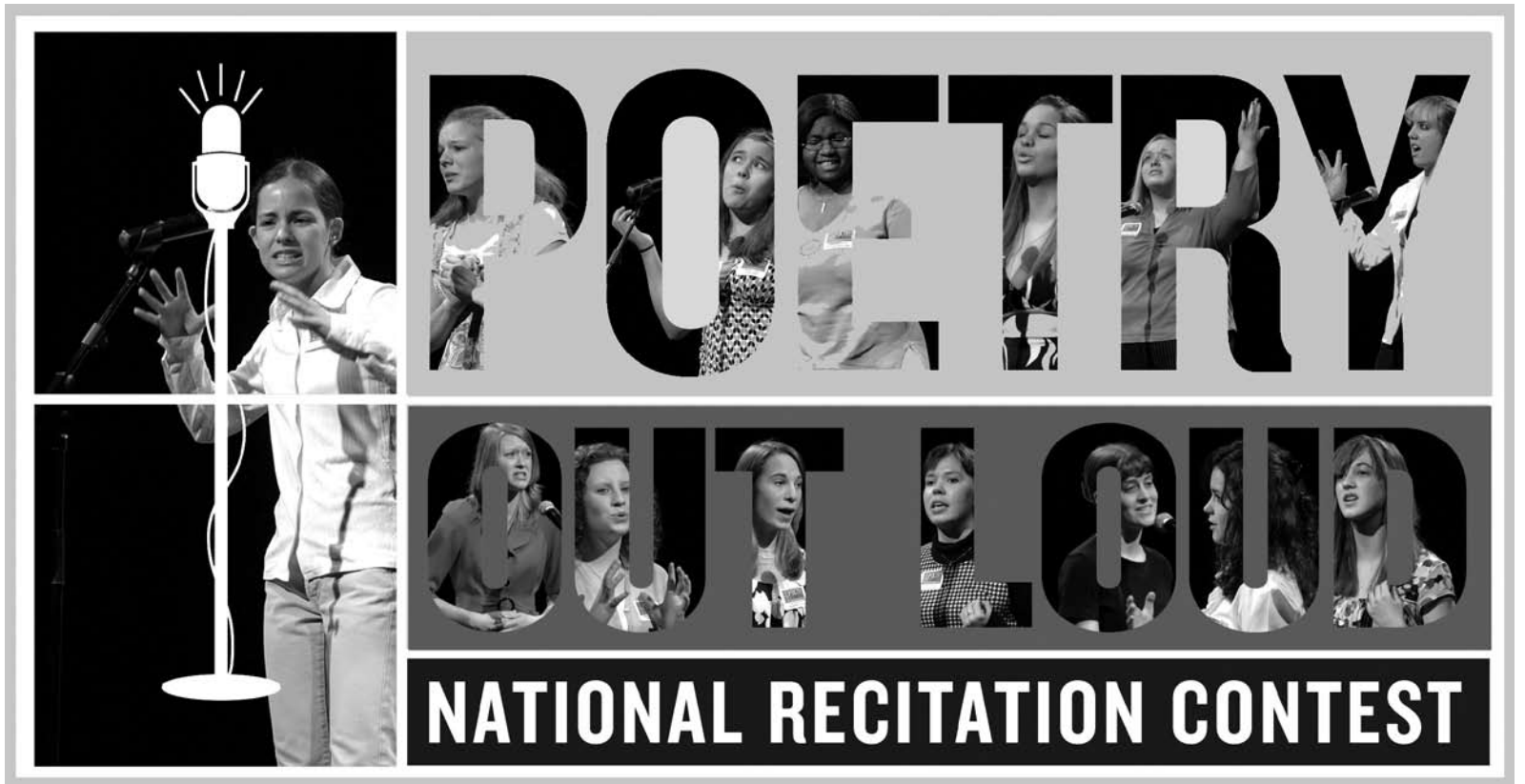


A free quarterly newsletter from the Division of Culture and History and the West Virginia Commission on the Arts

Art works

Fall 2008



Students reciting at the West Virginia State Finals. photos by Mike Keller.

Poetry Out Loud is more than a competition

by Stacy Kepple

For those of us interested in poetry, performance, oral interpretation, and/or competition, Poetry Out Loud is offering a new outlet. High school students in grades nine-12 are eligible to enter this contest that begins in the classroom and culminates in a National Finals held in Washington, D.C.

In 2005, the National Endowment of the Arts partnered with the Poetry Foundation to launch Poetry Out Loud, enlisting the support of state arts agencies across the nation to implement the program. The intention behind the program is to offer a fun and exciting way to hone essential public speaking, literary and creativity skills through the use of memorization, recitation and performance.

The justification of this program can be heard in each student's voice as they illuminate the words of some of history's most influential poets.

West Virginia's participation in this event has become increasingly important to our young people. This competition offers students the opportunity to identify with something positive, as well as providing a vehicle through which they can voice their own beliefs or opinions. Picking a poem to recite that reflects your own cultural, religious or perhaps political viewpoint and breathing life into that poem with your own voice is liberating.

continued on page 2

Poetry Out Loud is more than a competition

continued from page 1



Carolyn Rose Garcia performing at the National Finals in Washington D.C.
photo courtesy of the NEA

The 2008 West Virginia State Finals were held on March 15, 2008 at the Norman L. Fagan West Virginia State Theater in the Cultural Center. Finalists from across the state competed for the opportunity to represent West Virginia at the National Finals in Washington, D.C. The event was hosted by the West Virginia Division of Culture and History in conjunction with the National Endowment for the Arts and the Poetry Foundation.

The event was emceed by Beckley native, actor Chris Sarandon. Sarandon has appeared on Broadway including *The Rothschilds*, *Nick and Nora*, and most recently *Cyrano de Bergerac* with Kevin Kline and Jennifer Garner. Chris has also appeared in movies including *Dog Day Afternoon*, *The Princess Bride*, *Childsplay*, *The Nightmare Before Christmas*, and *Loggerheads*. The judges included poet William F. DeVault of Morgantown, actor and teacher Jamie Dunbar of Charleston, and poet Dr. John McKernan of Huntington. Special guests included 2007 West Virginia State Finalist, Liz McCormick from Capital High School, Maryrose Flanigan from the National Endowment for the Arts, Cabinet Secretary Kay Goodwin, and First Lady Gayle Manchin.

Carolyn Rose Garcia from Notre Dame High School took the top honor. Her performances of *Pied Beauty* by Gerard Manley Hopkins, *Poem with One Fact* by Donald Hall, and Robert Pinsky's *Shirt* secured a spot at the National Finals in Washington D.C. The first runner-up was Jasmine Lewis of Spring Valley High School. Her renditions of *We Wear the Mask* by Paul Laurence Dunbar, *Solitude* by Ella Wheeler Wilcox and *Still I Rise* by Maya Angelou put a hush over the audience. The 12 other state finalists were Karen Barnett – Richwood High School; Emily Carpenter – Sissonville High School; Sara Crews – Cabell County Public Library; Emma Dalen – Pendleton County High School; Elizabeth Falstreu – George Washington High School; Megan Little – Valley High School; Savannah Marr – Wahama High School; Stephanie Mitchell – Roane County High School; Megan McCloud – Brooke High School; Nicole Sangid – Capital High School; Emily Sears – Summers County High School; and Tabitha Gail Smith – Liberty High School.

Carolyn Rose Garcia was one of more

“The Poetry Out Loud program is part of the grand tradition of great art being passed down through generations.”

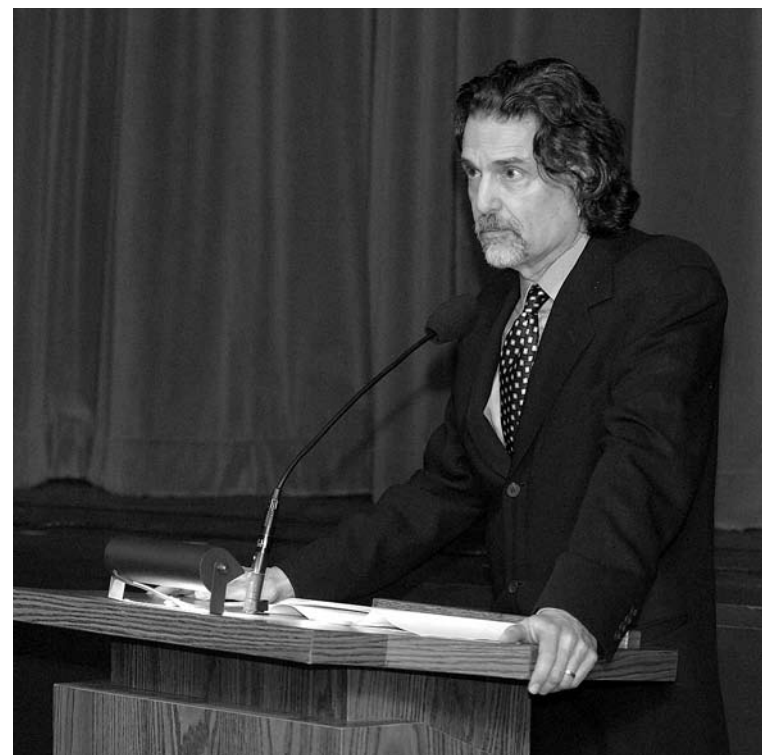
~Chris Sarandon

than 150,000 students who participated in this recitation contest across the country. After two days of competing with state finalists from all 50 states and territories, Carolyn finished in the top 12 at the National Finals.

“We went from being high school students to being artists.”

~Carolyn Rose Garcia

“I was so privileged to be able to go to Washington, D.C. as a Poetry Out Loud contestant. Throughout the event all of the other contestants and I were treated wonderfully, and I'm not just talking about the sumptuous hotel we stayed in or the White House tour we took, although those were definitely fantastic. I was even more impressed by the fact that we were treated by the NEA staff and everyone involved in the event with a lot of respect. Not only was everything arranged very nicely for us but we were also treated as intelligent people with important messages to share about poetry in our performances. We went from being high school students to being artists. It was also a chance to meet great people, both participating in and surrounding the competition. They were all friendly and fascinating in different ways, and all were enthusiastic about and committed to the arts. It's called a competition, but it really didn't feel like one. It was so enriching to watch so many different performances with varied interpre-



Chris Sarandon speaking at the West Virginia State Finals held at the Cultural Center.
photo by Mike Keller

tations, that anyone would be hard pressed to say that one was better than another. Also, we were all united in our love of the arts and shared lots of interesting discussions over meals, during down time, and even in the Green Room during the final round of competition. Many of us are still communicating and some of us look forward to meeting again at the National Book Festival, at which I was extremely honored to be invited to perform. Poetry Out Loud was a great experience from start to finish and I'm very grateful to the West Virginia Cultural Center, the NEA, and everyone who made it possible to participate in it."

-Carolyn Rose Garcia

Artist Roster Update



Michael & Carrie Kline

Music & Storytelling

Michael and Carrie Nobel Kline met through the love of singing, old-time music and the oral tradition. Since 1992, they've made a life together performing music, gathering stories, and documenting the experiences of new immigrants and more established residents from Massachusetts to West Virginia. Michael holds a Ph.D. in Folklore from Boston Univ., and received a Ford Fellowship for his work documenting the lives of Hampshire Co. farmers. Carrie received a Rockefeller Fellowship and holds an M.A. in American Studies from SUNY/ Buffalo. Recently, the Kline's engaged in a historic preservation initiative gathering oral testimonials and music to produce "Switchbacks & Wagon Tracks," a CD showcasing the history and folklife of the western side of the Staunton-Parkersburg Turnpike. They present their music both as entertainment and social history, with engaging ease and hard-hitting passion. The Klines perform for audiences of all ages in a variety of situations.

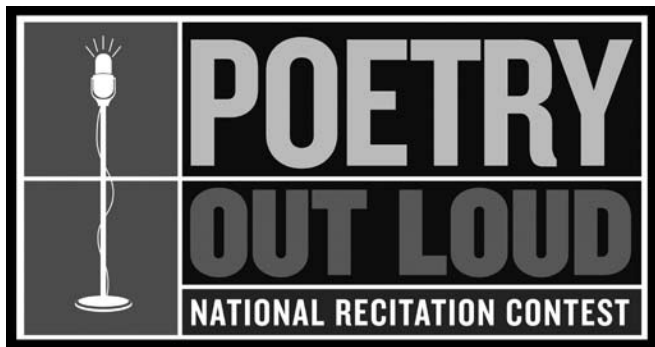
Programs offered:

Performance and teaching of WV songs involving memory work, visualizing WV history, stories of rural life, passing on music from WV elders, and teaching students to collect and share oral history and folklore in their communities by learning to listen.

Available statewide for all projects. Workshops available for K-5 and adults. Fee range negotiable.

Contact:

Michael and Carrie Kline
114 Boundary Ave.
Elkins, WV 26241
304-636-5444
kline@folktalk.org
www.folktalk.org



www.poetryoutloud.org

Get Involved!

The 2009 West Virginia State Poetry Out Loud Competition will be starting soon! If your high school would like to be a part of this statewide competition, please contact Poetry Out Loud Coordinator, Stacy Kepple, at 304-558-0240 or by email at stacy.kepple@wvculture.org.

"Whatever success I've had, I always like to top it."

~ Bernie Mac

TEACHING ARTIST ROSTER UPDATE!

Do you provide arts education programs for schools and community groups? If so, we're looking for you!

We are in the process of updating our Teaching Artist Roster and will begin taking updated applications for consideration in September. **IMPORTANT NOTE:** Artists who are listed in the current roster must reapply!!!

Interested teaching artists should contact **Maya Nye, Arts in Education Coordinator, at 304/558-0240, ext. 713 or at maya.nye@wvculture.org** for the updated application packet.

American master shares his dance with all of West Virginia through one dancer

By Audrey Stanton



Spanish Dance performed by Daniel Nagrin, left, (1948) and Donald Laney (2008). photo collage by Jeff Pierson

Perhaps it was a member of the small audience that attended legendary dancer Daniel Nagrin's lecture at Tamarack in January whose words best captured the artist's style:

"When most people dance, they dance to what they think the music is saying. What he does, though, is he romances the song. The music is his partner, not a backdrop," said Brian Stewart of Beckley.

Stewart gleaned that astute opinion after watching video of the now 90-year-old dancer performing in 1948 and 1958.

Those who did not attend the discussion missed out not only on those video performances, but on the words and mere presence of a modern dance pioneer who was visiting Beckley to pass on one of his famous solos to a member of the West Virginia Dance Company, thanks to an American Masterpieces-WV grant from the West Virginia Division of Culture and History and the National Endowment for the Arts, with approval from the West Virginia Commission on the Arts.

Co-founder of the Tamiris-Nagrin Dance Company, Nagrin's career spans six decades and includes performing, teaching, coaching, choreographing and authoring several books.

He danced to jazz music long before the rest of the dance world attempted to dance to it.

Born in New York City in 1917, Nagrin studied with Martha Graham, Anna Sokolow, Hanya Holm, and Helen Tamiris, whom he later married. Together, the couple explored dance as a medium for social commentary. *Dance Magazine* would dub him "the great loner of American dance," referring to his approach to choreography through clear emotional content rather than structure. He is considered as much an actor as a dancer.

Nagrin's Broadway career as lead male dancer included *Annie Get Your Gun*, a 1955 Donaldson Award for *Plain and Fancy*, and several other credits.

His choreographic masterpieces include *The Peloponnesian War*, *Strange Hero*, *Man of Action*, *Spanish Dance*, and *Jazz, Three Ways*. His choreography also is of key importance in the 1954 film *His Majesty O'Keefe*.

Among his teaching credits are the American Dance Festival, where Toneta Akers-Toler, founder and director of the West Virginia Dance Company, first encountered the famous mentor.

"He was the most phenomenal choreography teacher," said Toler, who studied under Nagrin for six weeks. "It is absolutely exciting that he was here and a total joy after 20 years to be able to work with him again."

Toler recalled that as his student, she was introduced to improvisational exercises that involved the mind as much as the body.

"He teaches that a dancer should be at one with whatever it is that he or she is dancing about," she said. "His pieces are about truth, and nothing is about flash."

When she obtained a grant for the company that allowed her to ask Nagrin to come to Beckley and teach one of his pieces, 1948's *Spanish Dance*, getting him to Beckley wasn't as simple as a yes or no. Nagrin is highly selective about sharing his original solos. He required video footage of the would-be performer, company co-director Donald Laney.

When Nagrin agreed to share what he identified as his favorite piece (which has been shared with only two other dancers, one of whom is still living), he planned to be in Beckley for eight days of one-on-one rehearsal with Laney. Despite Laney's experience and reputation as a superb dancer and choreographer, working with Nagrin turned out to be the ultimate challenge.

"It was the hardest thing I've ever done in my career," Laney said. "It was great, but he was very particular about the detail and exactness of it all."

Every muscle had to be in just the right place at just the right moment. Even more importantly, every emotion had to be exactly in tune with the essence of the person the dance portrayed. Many of their sessions included mental exercises, to allow Laney to learn on his own who the dance is about, what that person is going through, who that person is to Laney, and why he is doing his steps.

Laney would spend 25 hours learning a solo that lasts five and a half minutes. And he's still not finished. Nagrin fell ill while in Beckley and had to return to his Arizona home. He's still coaching Laney from there, requiring that he send two videos — one view of the full-body and one that is strictly an upper torso shot — "to see if my mind is in the right context for every second," Laney said, adding that he may be visiting Arizona to continue



Daniel Nagrin and Donald Laney after rehearsal. photo by Toneta Akers-Toler

working with Nagrin on his turf.

"It's not just learning the physical part of it. It was finding the psychological part of it. He has to see my mind, my expression, the intent in my eyes," Laney said. "If he didn't like it, we stopped right then and there."

But for as much as Nagrin is a taskmaster, he is also a master of the human element. Both Laney and Toler talked about the genuine interest Nagrin took in the West Virginians he encountered during his visit, and the stories he shared.

"He's a character. Very funny," Laney said. "The stories he told about all the important people in the arts world that we'll never meet were wonderful to hear."

Those are the types of stories that will, in time, become the responsibility of this generation to share. Likewise, Nagrin's dances will become the responsibility of companies like Toler's to pass on to future generations.

The American Masterpieces-WV grant gives the West Virginia Dance Company the rights to perform *Spanish Dance* for two years, at concerts throughout the region and as part of the group's annual school tours.

"The importance is that this is a masterpiece," Laney said. "It's one thing to be able to go into a museum and see a masterpiece painting, or to go to the symphony and hear Beethoven, or to the theater and see a Tennessee Williams play. With dance, the only way to keep it alive is to keep passing it on. It's so important. Yes, it is preserved on video, and that's wonderful, but it's different when it's there live in front of you. The audience has more dimensions to experience. It's like the difference between sitting down and reading *Streetcar*, and seeing it live on stage."

Nagrin's *Spanish Dance* was performed by Donald Laney for the first time at the 2008 West Virginia Governor's Arts Awards held at the Cultural Center, Monday June 9, 2008.

About the Author:

Audrey Stanton is the editor of *West Virginia South* magazine.

Artists making a difference:

Kitty Gorrell

Kitty organizes and hosts "Homecoming Hues, A Painting Retreat," which is held each September at West Virginia's North Bend State Park. The event is open to all painters with the desire to expand their painting skills through outstanding classes and special assembly programs. From September 2-7, classes will be conducted by guest instructors in oils, acrylics, and watercolors. The event celebrates its seventh year with attendees from nearly 20 states plus Canada. Due to the outstanding success of the September "Homecoming Hues Retreat," plans are underway for a spring-time version of Homecoming Hues plus future Plein Air workshops around the state and the country.

Kitty has completed work on a book entitled *Depth & Distance in Landscape Painting* which was released in May 2008 by North Light Books. The book represents her popular realistic techniques and presents instructional materials for completing a variety of paintings in oils on canvas. This book plus additional workbooks and student instructional materials are available on her web site www.KittyGorrell.com.

In partnership with her husband, Kitty and Chuck Gorrell have manufactured and are sole distributors of the unique KG Kanvas Karriers, designed especially for transporting and storing wet oil paintings. This product has been receiving rave reviews from artists worldwide. "Recognizing first hand the frustration of traveling with wet oil paintings, or even dry paintings and protecting them from harm, we are very pleased with the Kanvas Karriers and their usefulness to the painters." says Kitty.

Kitty is a charter member and advisor for Teachers & Educators of Art Materials, has achieved Instructor Certification from Kohl-Nor/Grumbacher, Alexander Art, and as a Gold Level Instructor with Winsor & Newton/ColArt Americas. She was co-founder of the Creel Foundation and is the designer/editor of *Weber ART News*, an international newsletter for Martin F. Weber Co.

"You cannot say what people are gonna like, you have to stick it out there, and if they like the way it tastes, you can bet they'll eat some of it."

~Bo Diddley

Ohio River Border Initiative announces new Accessibility Mini-Grant program



On April 1, 2008, the Ohio River Border Initiative began accepting applications for its new Accessibility Mini-Grant program. The program is open to arts organizations and other organizations that present arts programs in the counties that touch the West Virginia/Ohio border. The program is intended to allow organizations to jump start or try out accessibility innovation and is not intended to provide support for existing projects.

Grants of up to \$1000 will be awarded for new projects for:

- Minor physical plant improvements such as hand rails, ramps, door alterations
- Sign and visibility improvements for people with vision limitations
- Assistive devices for hearing or visually-impaired people
- Signers and other assistive service providers
- Accessibility improvements for Web sites to improve use by the visually impaired
- Direct outreach activities to people with disabilities in the applicant's community

Applicants must be designated tax exempt charitable organizations by the IRS and must be arts organizations or other community organizations that offer arts programming. Applicants must also be based in the following counties: in West Virginia - Wayne, Cabell, Mason, Jackson, Wood, Pleasants, Tyler, Wetzel, Marshall, Ohio, Brooke, Hancock; in Ohio - Lawrence, Gallia, Meigs, Athens, Washington, Monroe, Belmont, Jefferson, Columbiana.

For complete guidelines and an on-line application, go to the News page on the ORBI Web site, www.orbi.org, or contact the ORBI Project Director at 304-655-8255.

“My Life As An Artist” can be staged in any community by Jeanne Mozier



(from left to right) Ren Parziale, Pam Parziale, Jean Pierre Hsu, Jill Klein Rone, Glenn Singer, Carol Hsu, and Mark Blumenstein. photo by Jeanne Mozier

Concluding six months of artist business training conducted by the Morgan Arts Council (MAC) with a panel of lifelong artists seemed a logical way of illustrating the usefulness of business skills. The evening offered insights, inspiration and entertainment.

Although these artists came from several different locations in West Virginia, the panel could easily have been composed of only local artists.

There were two couples who do their art together. Pam and Ren Parziale are potters from Jefferson County. Jean Pierre and Carol Hsu are jewelers from Berkeley Springs. Sculptor Mark Blumenstein comes from Greenbrier County. Jill Klein Rone of Berkeley Springs and Glenn Singer from Lewisburg are performing artists.

Each earned their living solely as a working artist for 30 years or more. They built their studios and houses and educated their children all from working at their art. Each has been recognized for their excellence. Each talked about their life as an artist with eloquence and charm.

About 30 people came to listen and eat dessert. The artists did not compare notes ahead of time yet the parallel lessons and agreement on words of wisdom were compelling.

One point dominated all the stories: find the unique quality in your work and pursue it. As Oscar Wilde said: “Be yourself. Everyone else is taken.” Glenn Singer told how his early performance work was very derivative until a respected performer at an international conference told him that he had remarkable talent but his work was awful. He advised Glenn to find his own path. Anyone who has seen El Glenno knows that advice was taken to heart.

The other artists drew the same conclusion from their own work. Ren Parziale affirmed that “the hardest thing for an artist to do is to make one’s own work.” Original effort is the key to all art so it was not surprising that this was the central point. Being yourself is a powerful message and it led to one of those experiences to which all art programmers aspire.

“It changed my life,” said Denise Bergen, a new member of the MAC board and a bank manager for BB&T. Denise was on her way the next day to a bank training in Morgantown. “I’ve been trying to learn the scripts they gave us,” she said “but now I know I just have to be myself.”

There was something innocent and almost naive about the stories the artists told. They had no plan. Both the Hsus and Blumenstein changed art forms. They all work very hard. “It’s no accident that artists and craftworkers call their products ‘art works’ with the emphasis on ‘work,’” said Pam Parziale. They faced and overcame difficulties. Jill Klein Rone learned to move from a supporting player to being a solo act. Blumenstein had his studio burn to the ground.

Connecting with other artists was another theme. “It is important to help each other,” said

Pam. “Mentoring and studio tours are good ways of banding together.” Blumenstein said, “It’s hard to work in a vacuum so network with others.”

A new retiree who wanted to do wood art asked from the audience if it was necessary to buy an expensive tool to do a particular part of a design. Each of the panel members responded with essentially the same idea. “Don’t buy a fancy tool to make something,” said Carol Hsu, “figure out creative ways to solve the problem.”

This discussion led to one about the future of fine crafts and how the world has changed. All the participants began their careers as young people, relocating to West Virginia when land was cheap and living required little cash. Many of the “new” artists today are like the retiree -- ready to do art supported by a previous career.

“There seem to be far fewer younger people following in our footsteps,” said Pam. “The demographics are changing. Electronics are replacing art.”

No matter the hard work or the limitations on earning power, all the artists claimed a life worth living. “I’m grateful to live here and have the opportunity to share my work. Making people laugh and feel good makes me feel good.—How lucky can a person get?” asked Klein Rone.

About the Author:

Jeanne Mozier is a writer and a member of the West Virginia Commission on the Arts.

“Funny is when you’re serious.”

~Harvey Korman

“No one knows what is next, but everybody does it.”

~George Carlin

“The important thing is to do good work, no matter what medium you do it in.”

~Roy Scheider

West Virginia's "Bard" of Education: An Interview with Mick Souter by Kelley French



photo by Jeff Pierson

When I took my position with the Arts Section for the West Virginia Division of Culture and History, I had the great fortune to work with an artist for whom I have great admiration. I recently attended one of his performances at the St. Albans Public Library along with my 2-1/2 year-old daughter Alex, Director of Arts, Jeff Pierson and Arts in Education Coordinator, Maya Nye. The program was entitled "Celebrate West Virginia" and judging by the smiles, laughter and audience participation it was a hit! Mick continues the rich musical heritage that West Virginians all can be proud of, and draws out that daring spirit that makes us want to try to play banjo, mandolin, and guitar or just sing, sway and clap. Inspired early on by a love of history, music and storytelling, Mick Souter takes us on a journey that is sure to enlighten, educate and entertain.

Kelley French: How long have you been performing musical theatre?

Mick Souter: I have been a professional folk-singer and musician my entire adult life. I began playing the five-string banjo at the age of 11 and started performing publicly in North/Central, West Virginia the songs of Woody Guthrie and other songwriters that same year. That part of the state has been my home for 35 years.

KF: What is your background and history in regard to the type of music you perform?

MS: I have a background in creative writing, performance, education and studio recording. I have performed in folk, rock and bluegrass groups and have performed as a solo musician and storyteller for the past 20 years. I also worked as a paid consultant for the State Division of Corrections as the Music Director at Huttonsville Correctional Center. I taught instrumental music, guitar, bass, banjo, piano, mandolin and songwriting, plus I mentored inmate bands. I embarked on my present path as "West Virginia's "Bard" of Education," writing and producing one-man historically based plays and cultural arts programs in which

I sing, perform multi-instrumentally and relate stories with cultural and heritage content. I have made more than 3,000 appearances in schools, state parks, festivals, colleges, educational camps, and theaters such as Tamarack, The Smoot Theater, The Apollo Theater, and The Cultural Center.

My shows are built around central themes with tie-ins to cultural and historical events and people. For instance, in my show, "The Roads and Rails of Woody Guthrie," I perform Woody's songs and work to get the audience to join in. But, at the same time, I'm bringing in the story of the Great Depression, The Dust Bowl, the plight of migrant workers, union organizing, World War II and touching on multi-cultural issues. This is done in costume and as a character from Woody's time, who is witty and plain-spoken, but is telling the story all the same. In "A Visit with Stephen Foster," my oldest show, I appear as Stephen Foster, singing the songs and including the audience, playing the banjo, the dulcimer, the auto harp, but also telling about the build-up to the Civil War, slavery, the 49ers, etc.

A few years ago, I launched into my most unusual program. The program is called "Healthy Bodies/Healthy Lives." In this one I use my art as a singer, songwriter, and storyteller to address the problem of childhood obesity and diabetes. This program contains a series of 10 original songs and story segments that deal with all of the hot button issues having to do with health and healthy practices.

KF: How do you prepare for a role/performance?

MS: When I am creating a new show and role, it usually takes about a year and a half to pull together. So much of what I do is factually based on history, heritage or health. I spend considerable time researching. In the historical presentations, I will research the lives and quotes of the character to get a sense of their perspective and tone, and will put the monologues in their particular words and cadences. I try to keep myself physically healthy and mentally/spiritually clear, so as to deliver the best possible performance and meet my often demanding performance schedule, which will regularly have me giving two or three concerts per day, four or five concerts per week.

KF: What is something you would like people to know about you and/or your performances?

MS: I would like to add that the work that I do has touched more than one million people of all ages during thousands of performances for the past 18 years and wouldn't have been possible without the support and assistance of the West Virginia Commission on the Arts, and the West Virginia Division of Culture and History. The manner in which Culture and History over the years has fulfilled its mission to promote and expand the arts in the state and to encourage West Virginia artists is exemplary.



photo by Jeff Pierson

For more information on Mick Souter's Traveling Musical Theatre call (304) 457-5992 or by email at micksouter@verizon.net

William Davis honored at the 2008 Governor's Art Awards

by Jake Krack photos by Mike Keller



Governor and First Lady Manchin with Bill Davis

The 2008 Governor's Arts Awards were held Monday, June 9, 2008 at the Cultural Center in Charleston. As always, the program was brimming with West Virginia's finest who were selected from a long list of nominees. The evening began with music resonating in the Great Hall, exhibiting the talent of West Virginia Division of Culture and History employees Bob Taylor, John Lilly, and Kim Johnson.

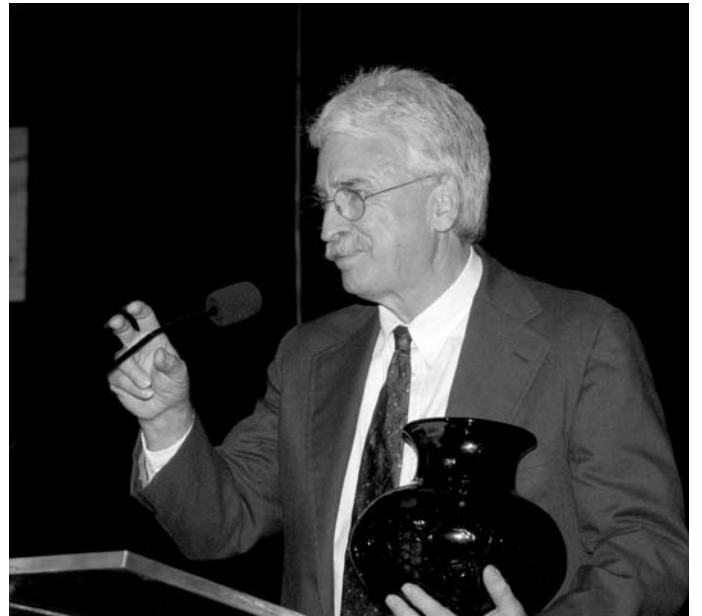


Ryan Hardiman performing *Being Alive* from the musical *Company*.

Appalachian Children's Chorus under the direction of Selina Midkiff and the award-winning duo Pianafiddle, comprised of pianist Lynn Wright and violinist Adam DeGraff, recipient of the Distinguished Service to the Arts Award. Poetry Out Loud winner Carolyn Rose Garcia awed the crowd with her performance of *Pied Beauty* by Gerard Manley Hopkins. Donald Laney of the West Virginia Dance Company performed his first public viewing of American master choreographer Daniel Nagrin's *Spanish Dance* a project that received funding from the West Virginia Commission on the Arts- American Masterpieces program. Vocalist Ryan Hardiman followed the dance with a performance of *Being Alive* from the Broadway hit *Company*. Commissioner Randall Reid-Smith joined Hardiman for *Lily's Eyes*, a duet from the musical *The Secret Garden*. The final performance of the evening was given by classical pianist Barbara

Nissman, winner of a Distinguished Service to the Arts Award.

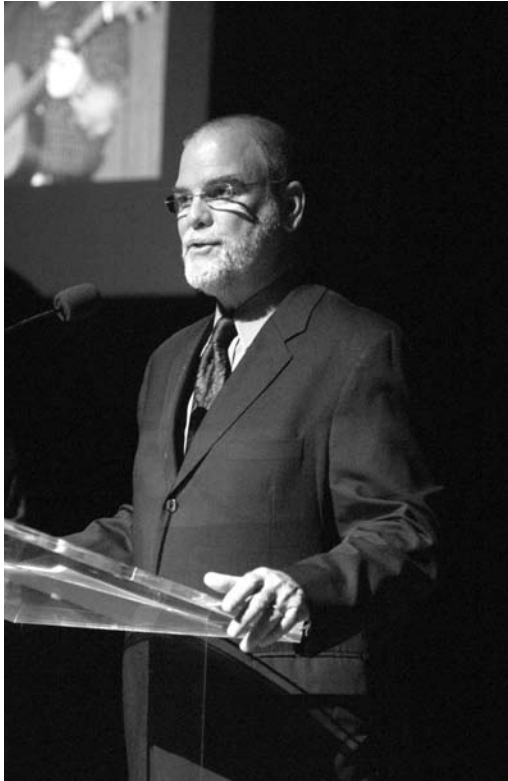
Throughout the evening, many West Virginia artists were recognized for their lifelong work in the arts. Gerald C. Milnes was awarded the Appalachian Folklife Award in celebration of his influential work with several West Virginia master fiddlers and his work with the Augusta Heritage Center. William Maxwell Davis accepted the prestigious Governor's Arts Award for Lifetime Achievement, in celebration of his pivotal role in the West Virginia Commission on the Arts more than 40 years. Winners of the Leadership in the Arts Award included Lakin Cook, Director of Performing Arts and Education for the Clay Center, singer/songwriter and *Mountain Stage* host Larry Groce, and the Morgan Arts Council, a grassroots organization in the eastern panhandle committed to lifelong learning in the arts.



Gerald C. Milnes accepts the Folklife Award.



Lynn Wright and Adam DeGraff of Pianafiddle performing *Orange Blossom Special* by Ervin T. Rouse



Larry Groce accepts the Leadership in the Arts Award.

The FY2008 West Virginia Artist Fellowships were announced at the ceremony. Honors were given to performing artist Natosha Tillman; West Virginia writers Teresa Newsome, Marc Harshman, Karin Fuller, and Kathleen Furbee; sculptors Carter Taylor Seaton and Charles Jupiter Hamilton; and installation artist Karen Gergely.

Kay Goodwin, Cabinet Secretary of the Department of Education and the Arts, First Lady Gayle Manchin, and The Honorable Joe Manchin III capped off the evening's festivities with words of

great support and encouragement for the arts in West Virginia. Commissioner Randall Reid-Smith performed a toe-tapping encore with Pianafiddle consisting of a medley of West Virginia themed songs. The show was followed by a reception in the Great Hall with music provided by Charleston-based jazz group, the Ryan Kennedy Trio.



Barbara Nissman performing *Suggestion Diabolique Op. 4* by Prokofiev

FY08 West Virginia Artist Fellowships

Performing Arts
Interdisciplinary Performance Art
Natosha Tillman

Literary Arts
Children's Literature
Teresa Newsome
Marc Harshman

Biography/Memoir
Karin Fuller
Kathleen Furbee

Visual Arts
Sculpture
Carter Seaton
Charles Jupiter Hamilton

Installation
Karen Gergely



***Easter in the Southern Kitchen* by Charles Jupiter Hamilton**

FY2009 Grant Announcements

On June 4 2008 the West Virginia Commission on the Arts approved grant recommendations for competitive grant programs including Professional Development, Arts in Education, American Masterpieces-WV, Challenge America-WV, and Community Arts. The chart and map on page 11 does not reflect grants awarded in EZ Arts Access, Mini Grants, or Cultural Facilities programs.

BERKLEY

Daniele Piasecki Burnett
\$2,500 Professional Development
Apollo Civic Theatre
\$5,075 Community Arts
\$3,075 Arts in Education
Lee Badger
\$2,002 Professional Development

CABELL

Karal Seibel
\$2,500 Professional Development
Mark Slankard
\$2,498 Professional Development
Huntington Museum of Art
\$71,800 Community Arts
\$6,050 American Masterpiece
\$15,000 Challenge America

CLAY

Keith Lahti
\$343 Professional Development

FAYETTE

African American Heritage Family Tree Museum
\$5,278 Arts in Education
Paul Corbit Brown
\$2,484 Professional Development
Fayette County Commission
\$5,000 Community Arts

GILMER

West Virginia Theatre Conference
\$1,845 Community Arts

GRANT

Grant County Arts Council
\$2,669 Challenge America

GREENBRIER

Trillium Collective Ltd.
\$16,960 Community Arts
\$950 Professional Development
Carnegie Hall Inc.
\$9,450 Challenge America
\$44,900 Community Arts
Greenbrier County Schools
\$5,238 Arts in Education
Greenbrier Valley Theatre
\$44,900 Community Arts

HAMPSHIRE

Hampshire County Arts Council
\$3,166 Professional Development
\$5,200 Community Arts

HANCOCK

Weirton Area Civic Foundation
\$4,000 Community Arts

HARRISON

Clarksburg Harrison County Cultural Foundation
\$3,900 Community Arts
City of Bridgeport
\$3,250 Community Arts

West Virginia Arts Presenters, Inc.

\$65,944 Community Arts
David C. Owen
\$1,438 Professional Development

JACKSON

Jackson County Schools
\$6,000 Arts in Education

JEFFERSON

Colleen Tracey
\$2,003 Professional Development
Shepherdstown Music and Dance
\$5,100 Community Arts
Cam Millar
\$425 Professional Development
Jeffrey Cosgrove
\$2,250 Professional Development
Shepherd University
\$9,000 Community Arts
Arts & Humanities Alliance of Jefferson
\$7,000 Community Arts
Goose Route Arts Collaborative, Inc.
\$6,525 Community Arts

KANAWHA

Clay Center for Arts and Sciences
\$71,800 Community Arts
Charleston Ballet
\$8,000 American Masterpiece
\$30,900 Community Arts
Charleston Stage Company
\$9,799 Community Arts
\$9,400 Arts in Education
River City Youth Ballet Ensemble
\$2,125 Community Arts
Charleston Chamber Music Society
\$2,625 Community Arts
Kanawha Valley Footmad
\$5,750 Community Arts
West Virginia Symphony Orchestra
\$71,800 Community Arts
Renee Margocee
\$1,241 Professional Development
East End Family Resource Center
\$6,000 Arts in Education
West Virginia Youth Symphony
\$2,960 Arts in Education

LINCOLN

Ric MacDowell
\$934 Professional Development
Appalachian Women's Leadership
\$1,700 Challenge America

MARION

Susan Shaw Sailer
\$2,485 Professional Development
Marion County Schools
\$2,900 Arts in Education

MARSHALL

Cheryl Ryan Harshman
\$650 Professional Development
Marshall County Schools
\$6,500 Arts in Education

From sand traps to trophies by Leslie Fitzwater



2008 Players Cup trophy by Fred Wilkerson. photo by David Fattaleh

Sand is a hazard golfers try to avoid; yet, when this substance is placed in the hands of an expert glassmaker, it can become the symbol of excellence that golfers compete to win. With a mixture of sand and chemicals heated to the right temperature, a glassmaker can form, blow and mold, cut, sand and polish a one-of-a-kind trophy for which world-class golfers will strive. Fred Wilkerson Jr. is such a glassmaker, and he created the trophy for the PGA TOUR.

This past spring, Wilkerson, along with artisans from across the Mountain State, competed to create the winning design for the PGA TOUR. The competition, sponsored by the West Virginia Division of Tourism and the PGA TOUR, was an opportunity for state artisans like Wilkerson to showcase their talents and promote their crafts.

"I had a strong image of what I felt the trophy for this world-

class golf tournament should look like and was able to translate that mental picture into the winning entry," Wilkerson said.

Wilkerson's design, which met the competition's requirements to be at least 80 percent glass and able to hold water, was seen by television audiences during coverage of the 2008 Nationwide Tour Players Cup held in Bridgeport, West Virginia. Besides making a trophy for the winner, the glassmaker also made copies to be displayed at PGA TOUR headquarters and the West Virginia Governor's Office in Charleston.

The accomplishment of creating the competition-winning trophy design is one of many accolades Wilkerson has earned throughout his career as a glassmaker. His hand-shaped Easter eggs have made their way to the White House, and he, along with his father, Fred Sr., have done reproduction work for well-known companies like the Danbury Mint.

Their business, Wilkerson Glass Company, in Moundsville, W.Va., doesn't have a catalog or a Web site. Wilkerson says most of their orders come from people who see their work in shopping facilities like Tamarack in Beckley, W.Va., or hear about their pieces from other customers.

Despite the lack of Internet exposure in today's electronic-driven world, the father and son team keep busy, often putting in seven-day work weeks. Wilkerson said the process of creating the PGA TOUR trophy was a cumulative one that included glassblowing, hand-cutting and carving, and took at least eight hours to finish. The trophy is made of two individual glass pieces that were made separately and fitted together to complete the design. Wilkerson notes that his glass is "made in the USA," from the sand he purchases at an in-state company, to the man hours he puts into each piece. To complete the PGA TOUR trophy, Wilkerson chose a base made of walnut, a West Virginia hardwood.

Wilkerson is a native West Virginian and a third-generation glassmaker. He took an interest in the craft after watching his father do what Fred Sr. considered just a hobby. Fred Jr. made his first piece of glass art, a paperweight, in 1975 at the age of 12. Today, Wilkerson's work ranges from

limited edition lines like glass yo-yos that sold for \$1,000 each to collectors around the country, to larger sculpted pieces like the PGA TOUR trophy. Despite the more well-known, higher-priced items, both Wilkersons say paperweights are still their favorite pieces. Fred Jr. favors paperweights with a monarch butterfly design, while Fred Sr. chooses his signature piece, a spider and web paperweight, as his favorite.

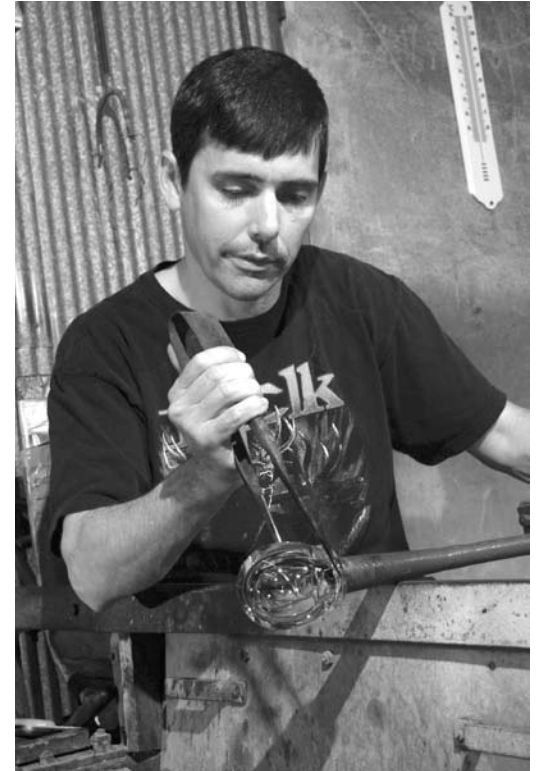
"Although I have items that are reproduced, such as butterfly paperweights and larger sculpted pieces, each one is unique because of the individual efforts put into it," Wilkerson said.

Wilkerson has no plans to expand his business and is quite content to stay put in West Virginia.

"The best part about being an artist is the opportunity I have to ply my trade here in West Virginia," Wilkerson said. "I could work somewhere else, but this is where I've decided to make my living, at home with my family in the state I love."

Wilkerson admits that although he was thrilled to be named the winner of the PGA TOUR trophy design competition, he knows little about the game itself.

"I guess now that I've designed a golf tournament trophy, I should learn a little about playing golf myself," he said.



Wilkerson working in his studio. photo by David Fattaleh

About the Author:

Leslie Fitzwater is the Communications Specialist for the Marketing and Communications section of the West Virginia Department of Commerce.

"The artist's job is to be a witness to his time in history."

~Robert Rauschenberg

"If you just be safe about the choices you make, you don't grow."

~Heath Ledger

Charleston: The Opera by Terry Pickett

Pittsburgh's internationally-acclaimed Squonk Opera premiered *Charleston: The Opera* on June 21, during the first weekend of FestivALL.... only it was not really an opera. At least not an opera as most of us have come to understand opera.

"It's more a spectacle created from music, image and sound," said Steve O'Hearn, Squonk co-artistic director. "We took up the music and spectacle aspect of traditional European opera; well, a crude and untutored version of it. We might be more akin to Asian opera, which is more like American

spectator sports; it's a public event with mass emotion; the audience hoots at the bad guy."

O'Hearn, with co-artistic director Jackie Dempsey, founded the Squonk Opera in Pittsburgh about 15 years ago. Dempsey was classically trained, studying composition in St. Louis. O'Hearn



Steve O'Hearn and Kevin Kornicki of the Squonk Opera.

played all over the place for about 15 years, from L.A. to Dublin to Chicago and several other places; he also studied industrial design at Rhode Island School of Design and was an award-winning designer for many years.

Both returned to Pittsburgh at about the same time and hooked up, fusing music and the visual arts with Squonk. Their first show was in a gritty Pittsburgh junkyard. "We choreographed cranes and earthmovers," said O'Hearn. "We performed under a bridge using crushed cars as terraces for musicians to perform on. We liked doing art in an opposite place from what you'd expect.

"We think of ourselves as part of the 'Non-Narrative Event Theater Movement'." Composer Philip Glass and Theater Creator Robert Wilson were pioneers in the field with their opera *Einstein on the Beach* that consisted of no narrative, just numbers and syllables. Performance artist Laurie Anderson was another influence. "The Blue Man Group and Cirque de Soleil and a little later Radiohead came out of this movement. There's not much interest in words; the focus is on structuring, dynamics, moods, characters, and aesthetics."

Why Squonk? "It's in opposition to the 'seriousness' of opera. It indicates we're non-traditional. It's onomatopoeic, funny and visceral. It's also the name of a Pennsylvania creature that weeps continuously."

Before creating their hometown operas, the Squonk produced seven other shows, including *Night of the Living Dead: The Opera* and *Bigsmorgasbordwunderwerk*, an off-Broadway hit that transferred to Broadway in 2000 where it won an American Theater Wing Special Effects Design Award.

O'Hearn and Dempsey produced their first site-specific hometown opera in 2006 with *Pittsburgh: the Opera*. Since then they've Squonked hometowns from Albany to St. Louis, their smallest show being in Chester County, Pennsylvania, 'the mushroom capital of the world.' "Given the times we're in, you mostly just hear about New York and L.A.," said O'Hearn. "You don't hear much about places in the rest of the country. We discovered that we

love doing these shows that weave hometown documentation with our own tools, ridiculousness, and aesthetic. They're meta-civic celebrations, with an original score, that honor our audiences using fun and humor...a heartfelt toast and a punk-vaudevilian roast."

At the end of May, about a month before their FestivALL performance of *Charleston: The Opera*, several Squonk members conducted a week-long residency in Charleston to get to know the community. Besides taking in and videoing the sights

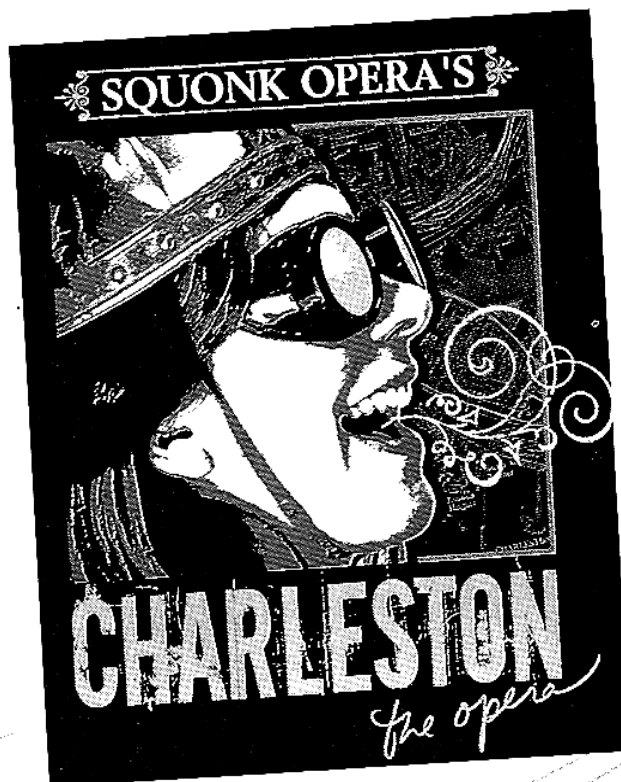
and sounds of Charleston, they interviewed at least 25 Charlestonians, a diverse cross-section, to get a true feel of who we are, where we've been, where we want to go. Two local dance troupes, The River City Youth Ballet and RM Productions, joined in the Squonk shenanigans.

"The show began with an overblown intro,

a small word montage, based on the one from the Olympics," said O'Hearn. "A four-minute puppet show near the beginning gave a history of Charleston and made fun of itself at the same time."

After that all bets were off. The Squonk Opera productions are an astonishing mix of song, dance, and multi-media trickery and skullduggery. Even though there's a general pattern for each town, the productions are really very different from each other. We use about 20-25 interviews during the show, they can change the character of a piece; random comments may direct how we do scenes; changes even come during rehearsals."

"We really love doing this. There are many similarities between the cities, but the particularities, the local humor, can be glorious!"



For more information go to www.squonkopera.org

About the Author:

Terry Pickett served as the liaison for the Squonk Opera and FestivALL Charleston.



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Arts Section welcomes two new staff members



photo by Jeff Pierson

Jake Krack recently joined the arts staff of the West Virginia Division of Culture and History as the Individual Artist Coordinator. Before his arrival Jake spent many years mastering the fiddle. During the past 18 years, he has played with countless fiddlers of West Virginia and fell in love with the music, the state, and the tradition. He has won several awards and has produced a number of recordings. Jake attended Berea College in Kentucky where he received a bachelor's degree in Appalachian Studies.

"Learning will be an integral part of this position and working with the multi-talented artists of West Virginia will be the best place to learn." Jake Krack

**"You can do anything you want to do."
~Estelle Getty**

Maya Nye recently joined the arts staff of the West Virginia Division of Culture and History as the Arts-in-Education Coordinator. Previously, she acted as Charleston Stage Company's (CSC) Administrative Director and Director of its Summer Arts Camps (a program which, as a teenager, changed her life). As the organization's only full-time paid staff member, she also coordinated CSC's accessibility efforts. Nye has a Bachelor of Arts degree in Theatre and Environmental Studies from Antioch College in Yellow Springs, Ohio and is also a performing and visual artist.

"I am thrilled at the opportunity to be a part of artistic growth in West Virginia. As a previous arts camp director, I know first hand how the programs administered by the Arts Commission affect the daily lives of the participating children and artists. For many of them, it's what makes life worth living." Maya Nye



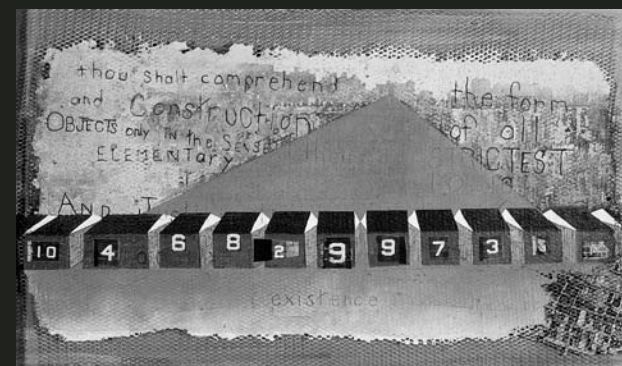
photo by Jeff Pierson

**"As a young musician I played wherever I could,
as often as possible."**

~LeRoi Moore

From the Collection:

A spotlight on the collection of the West Virginia State Museum



Richard Wolfe
Elkview
Henry Van De Velde
Mixed Media
Award of Excellence, \$2000
West Virginia Juried Exhibition 1991

Grant Opportunities

WV Commission on the Arts
www.wvculture.org

Mid Atlantic Arts Foundation
www.midatlanticarts.org

West Virginia Development Office
www.sbdcwv.org

West Virginia Division of Tourism
www.wvtourism.com

National Endowment for the Arts
www.arts.endow.gov

WV Humanities Council
www.wvhumanities.org

Pennsylvania Performing Arts on Tour
www.pennpat.org



Bill Bunting performing at the 2007 Arts Day at the Legislature. photo by Mike Keller

ArtWorks Summer 2008

State of West Virginia
Joe Manchin III
Governor

Department of
Education
and the Arts
Kay Goodwin
Cabinet Secretary

Division of
Culture and History
Randall Reid-Smith
Commissioner

Jeff Pierson
Director of Arts

www.wvculture.org

ArtWorks welcomes proposals for non-fiction articles of 500-750 words. Articles should focus on West Virginia artists, arts organizations and the performing, visual or literary arts. Of special interest are unique and successful community arts projects and new trends in West Virginia's arts scene. Artist profiles must also reflect some activity of significance to West Virginia or some enlightening aspect of their work. Photographs and other illustrations may accompany submissions. For submission guidelines and terms of payment contact: **ArtWorks**, West Virginia Division of Culture and History, The Cultural Center, 1900 Kanawha Blvd., East, Charleston, WV 25305-0300.

ArtWorks does not publish advertising for commercial services or businesses, but welcomes announcements which may be of interest to the state's arts community.

Mark Your Calendars:

West Virginia Commission on the Arts Public Comment Meeting

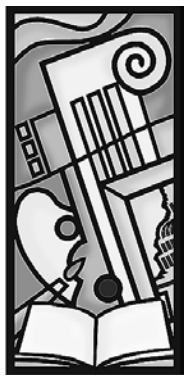
On Wednesday, **November 5**, from 1:00 pm to 3:00 pm at **ArtsMon** in **Morgantown**, the WVCA invites artists and arts administrators from around the state to participate in a public comment meeting. Individuals will have an opportunity to address the WVCA and staff on issues surrounding the arts in West Virginia. **Registration is required.** For more information or to register, please contact the Arts Section at 304.558.0240.

2009 Arts Day at the Legislature

On Wednesday, **March 24, 2009** from 10:00am to 1:00 pm, artists from the around the state will come to share their talents in the upper and lower rotunda of the state capitol. There will be information booths upstairs and performances in the lower rotunda. If you or your arts organization is interested in being involved in this exciting event, please contact the Arts Section at 304-558-0240. Participation at this event is on a first come first-served basis. Space is limited.



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FOR THE ARTS



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CULTURE AND HISTORY

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Please participate in our survey evaluating the grant process! Available in September online at www.wvculture.org.

"An artist must really see. He learns to recognize the visual quality worthy of seeing, positively with discernment. An artist can develop his sensitivity to the highest potential only with the love of doing, incessant speculation, practice, intellectual investment, and a truly humble and sincere pursuit to make something a little better."

~Joseph V. Canzani

ArtWorks is free!

If you would like to have your name added to the mailing list for *ArtWorks*, please call (304) 558-0240 or e-mail: kelly.french@wvculture.org.



Large
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All publications and application forms are available in alternate formats. Contact Rose McDonough, (304)558-0240 (voice) or (304)558-3562 (TDD).



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