

Art works

Spring 2006



Members of No Pants Players, left to right: Tony Slack, Jason Dunbar, Jamie Dunbar, Brian Roller, Joe Wallace, Kevin Pauley, Maria Bukovinsky, Jeff Bukovinsky (not pictured: Duncan Stokes).

No Pants Players: Improvising Comedy

By Roderick Boggs Photos by Jeff Pierson

Traditionally, August is the worst month of the year in which to recruit an improvisational comedy team. Despite this indistinct fact, the No Pants Players were formed in a balmy convention room on a brick-oven afternoon in August 2001. Joe Wallace, founder of the "troupe" (as they like to be called), assumed that like in any good laboratory experiment, a good specimen would only grow in a warm petri dish.

The "experiment" started with a nucleus of five members and has since grown to include nine players. The players are mostly local and community theater personalities who share a love for the beveled edge of improvisational comedy. Wallace, an area theater maven himself, had to look no further than the Charleston theater scene to recruit his troupe.

"Charleston is ripe with talent," remarks Wallace. "From writers to performers, this team represents some of the finest theater talent you'll find anywhere." And to say the least, they are indeed a team.

The group's comedy styling is very similar to the popular television show "Whose Line is it Anyway?" The fast-paced nature of their performances

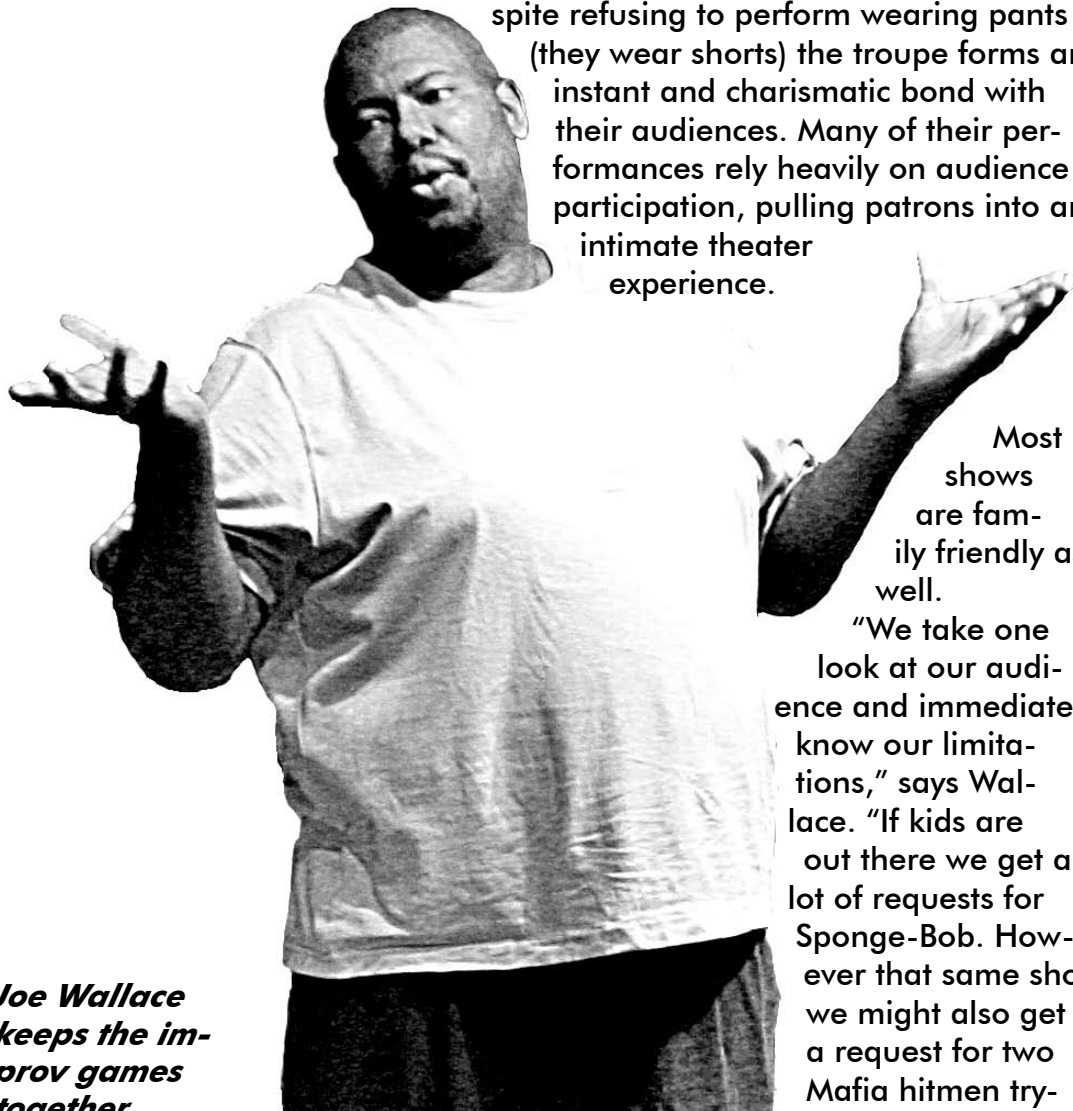
forces every member of the troupe to completely rely upon the abilities, and most importantly, the instincts, of their fellow players. One of their recent performances at the LaBelle Theater in South Charleston featured two members of the team simulating a professional wrestling match while blindfolded and barefooted, wandering aimlessly across a stage blanketed with live mousetraps. That's right. Mousetraps. The old-fashioned spring-loaded kind. Nothing says teamwork like prying an angry mousetrap from the big toe of a fellow player.

The highlight for the No Pants Players came at a Hurricane Katrina benefit in front of a sold-out crowd on the main stage of the Clay Center in downtown Charleston. As 1,500 laughing Charlestonians wiped tears from their eyes, members of the troupe continued to pummel each other with imaginary typewriters and reams of invisible paper in an improv game called "Olympic Sport." The show closed with a dance routine performed by three male members of the troupe clad only in skintight spandex and neon headbands. Governor

No Pants Players: Improvising Comedy Continued from page 1

Joe Manchin enjoyed the entertainment and took special time to shake hands with members of the troupe.

The allure of the group is infectious. Despite refusing to perform wearing pants (they wear shorts) the troupe forms an instant and charismatic bond with their audiences. Many of their performances rely heavily on audience participation, pulling patrons into an intimate theater experience.



Joe Wallace keeps the improv games together.

About the Author
Roderick Boggs is an actor and writer in the Charleston area.

Most shows are family friendly as well.

"We take one look at our audience and immediately know our limitations," says Wallace. "If kids are out there we get a lot of requests for Sponge-Bob. However that same show we might also get a request for two Mafia hitmen trying to order a Big

Mac." Wallace refers to the audience suggestions for various scenarios which the players must then spontaneously perform.

The team means everything for these players. Sometimes wearing spandex, never wearing pants, sometimes pinched by mousetraps and sometimes shaking hands with the governor, the No Pants Players are the new jewel in the Charleston theater crown. Their shows are certainly worth catching, if for pant-less value alone.



Jamie Dunbar and Tony Slack spar in a popular improv game "Clue."

On Feb. 23, the No Pants Players lost a cherished friend, beloved wife and amazing mother, Maria Bukovinsky. Maria was a founding member of the troupe and her sense of humor and costuming abilities were second to none. She and her husband Jeff met while auditioning for the troupe in late 2001. Though grief fills the hearts of those she left behind, her selfless nature would undoubtedly urge us to push on and spread laughter. Every time we take the stage we can be assured her special place among her friends will never be replaced. When we laugh, we know she is laughing with us.



**Maria Bukovinsky
May 5, 1976 -
February 23, 2006**

The next appearance of the No Pants Players will be at the historic Labelle Theater in South Charleston on March 31 and April 1 at 8 p.m. For more information, contact Joe Wallace at 304-989-3249 or nopantsplayers@hotmail.com

Arts Day at the Legislature Photos by Mike Keller

On Monday, Feb. 6, 42 artists, arts administrators and arts organizations went to the State Capitol in Charleston to demonstrate that the arts are alive in West Virginia. Their efforts were successful.

The event was held in both the upper and lower rotundas of the Capitol, with performances in the lower rotunda. Performances ranged from bluegrass from the Appalachian Fiddlers to a classical violin soloist from the West Virginia Youth Symphony. Participants included MountainMade, Birke Art Gallery, Randolph Community Arts Council, West Virginia Symphony, the Clay Center, Greenbrier Valley Theatre, Carter Seaton, Appalachian Children's Chorus, Tyler Consolidated High School and Carnegie Hall, among others.

The event accomplished its purpose of informing others about the thriving arts community in West Virginia, but it also was an excellent opportunity for participants to network. Groups from all over the state were able to share new ideas and successes.



Charles Moray of Fayetteville performs a solo recital.

"Arts Day provided the right audience for me -very hard otherwise to get exposure to the right crowd. I think it was a very positive experience."
- Wendy Ackison

Fayetteville Artist Wendy Ackison demonstrates her pastel techniques in the upper rotunda of the Capitol.



From the Director

Memorial Art: Context, Compromise and Concept

The shock of mortality yields to remembrance. Tangible expression by artists has long served this deeply human memorial need.

Although memorials can be inferred by archaeologists in pre-history—as scant a record as pollen grains from flowers placed in graves—the remnants of the ancient world—from Sumer in the “fertile crescent” of the now familiar Tigris and Euphrates region, west to Egypt, Greece, Rome, and east to the Indus Valley and China—are replete with tributes to the dead. The sub-Saharan empire cultures of Africa at Zimbabwe and along the Niger, the sculpture, ceramics and architectural sites of the ancient New World—Olmec, Mayan and Incan are notable—and the later cathedral and martial monuments of Western Europe are all continuations of a primeval memorial instinct.

Since the early period of the Republic, memorial art in the United States has followed a number of distinct threads. There are folk art traditions in the textile and documentary practices of samplers, frakturs, and more official remembrances in memorial certificates, inscribed swords, funeral sculpture and landscaping. Early instances that required official recognition were the death of George Washington and the dueling death of Alexander Hamilton. The public response to Washington’s 1799 passing was accompanied by a fevered outpouring of paintings, broadsides and hand-lettered Masonic certificates embellished with clouds and chariots. Horatio Greenough’s marble statue of Washington in the guise of a Roman Consul is one of the most extreme examples of this apotheosis.

The massive casualties of the Civil War led to commemorations across the North and South, in every town and hamlet where a whole generation of young men, won and lost causes were occasions for grief. The 1989 film “Glory” used the Shaw Memorial by Augustus Saint-Gaudens in its title footage.

As a secondary student, I would walk past the memorial to the Battleship Maine at New York’s Columbus Circle, and as a child I visited Charles-

ton’s Capitol Complex, where I first saw a statue of Stonewall Jackson. What and who is remembered in public art also tells a story. On my first visit to Charleston in 1951 there was no bust of Booker T. Washington to be seen near the East Wing of our capitol.

Controversy follows memorial sculpture. At first Maya Ying Lin’s design for the Washington, D.C., Vietnam Memorial was considered radical and unapproachable. But the ability of visitors to have the tactile experience of touching the engraved name of a comrade or loved one became an emotional draw. A concession was made to realist aesthetics and clear patriotic symbolism with the addition of Frederick Hart’s Three Serviceman Statue and a flagpole. The Vietnam Women’s Memorial by Glenna Goodacre, dedicated November 11, 1993, rounded out the tribute to the fallen in America’s most divisive foreign war.

The West Virginia Veterans Memorial is a two-story oval-shaped monument honoring more than 10,000 West Virginians who made the ultimate sacrifice in defending the nation in 20th century conflicts. Composed of four limestone monoliths surrounded by a reflecting pool, the interior walls are faced in polished black granite etched with the names of these men and women. P. Joseph Mullins, who also sculpted the four figures representing the four major 20th century conflicts and the four major branches of military service, designed the memorial. In Veterans Day ceremonies in 1997-99, the bronze sculptures of a World War I doughboy, a Korean aviator, and a Vietnam Marine, respectively, were dedicated. Each figure is in full gear, authentic to the period and rank represented, as meticulously researched by the sculptor. The West Virginia Veterans Memorial did not, finally, avoid the complexity of disagreement—Mullins’ interpretation of a female soldier, perhaps set in a style evocative of a Gulf War service woman, has met with opposition from senior service women who prefer a statue wearing a skirt.

Recent additions to the National Mall in Washington have included the World War II Veterans Memorial, the Korean War Veterans Memorial, and contrary to his own wishes for a simple block, a representative, actually narrative, memorial to Franklin Delano Roosevelt is now found along the Cherry Tree Walk at the edge of the Tidal Basin.

After the recent tragic loss of life at West Virginia mines in Upshur, Logan, and Boone counties, many citizens became interested in memorial tributes. Initial interest in sculpture, editions of poetry and essays, while sympathetic and responsive to the surviving family members, lacked—just by virtue of the short time that has passed—the circumspect judgment needed to plan for lasting tributes.

One proposal brought to the West Virginia Division of Culture and History by artist and Wyoming County native David Jeffrey in February will become a temporary installation, first at the Cultural Center beginning April 10, then at the Museum in the Park at Chief Logan State Park, and later at a location in Upshur County. Titled “The Curtain” by the artist, it is a conceptual art work, simple and elegant; evocative of the work of the miners and the courage of West Virginia’s mining families. Jeffrey, who once worked in the mines himself, received his art training at Cincinnati Institute for the Arts and Pratt Institute in New York. His art has been in important exhibitions and permanent collections including the National Gallery of Art, Yale University, Harvard, and Dartmouth College.

“Art is the signature of civilizations.”
-Beverly Sills

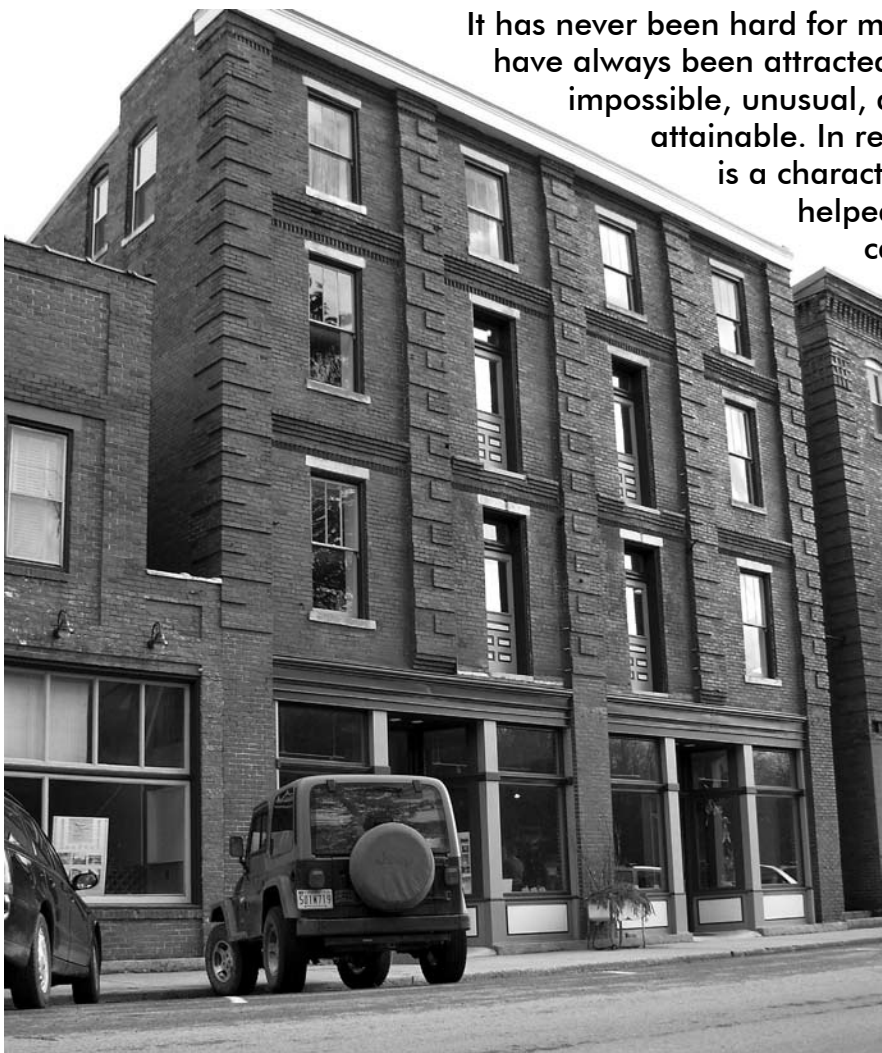


Voices from the Earth’s Ilene Evans of Thomas shares one of her wonderful stories at Arts Day at the Legislature.

MountainMade Studios in Thomas

By Kate McComas, Executive Director, MountainMade Foundation

Photos by Justin Doak



View of the Peacock Building in downtown Thomas.

It has never been hard for me to think big. I have always been attracted to the seemingly impossible, unusual, and at times, unattainable. In retrospect, I think it is a character trait that has helped in my chosen career in the arts and the challenges we all face in creating a thriving arts culture.

My work as executive director of the MountainMade Foundation has been extremely rewarding and has offered many incredible opportunities, with our latest studios project being one of the most exciting. The support we receive and the response to our programs continue to provide me and my staff the energy we need to continue to strive to reach our goals.

I was asked to journal the development process of the recent MountainMade studios project and share it with the Artworks audience. To begin, I want to quickly explain the “why” behind our efforts. The studios are not just a random idea; rather they are part of our foundation’s strategic mission of “creating an expansive and vibrant mix of the arts, arts education and business expertise that nurtures the arts, fosters community, expands art participation and stimulates economic development in West Virginia.” The studios project has its roots in this mission. To reach these goals, our foundation developed and manages an e-commerce website—www.Mountainmade.com, the MountainMade Gallery, the MountainMade Country Store, MountainMade at Stonewall, and now, the MountainMade Studios. All these programs are a result of strategic planning and our goals in fostering the arts in the Mountain State.

While all our programs are quite young, we have been fortunate to see growing numbers in sales, audiences and program participation each year. However, it is the recent addition of our studios program that unites our efforts. Our studios program finally enables us to truly begin offering comprehensive services and tools to the art community.

The MountainMade Studios are unique because they are our arts incubator for the foundation—they attract artists to Thomas, they help improve the skills of artists in the state and they expand art participation by getting regular folks involved in the arts. As an artist myself, the studios have always been my personal dream—a place to work and teach, and make a meaningful social and economic change for my community.

Not one to keep my dreams to myself, I mentioned the idea of studios to the foundation’s board of directors and to the Vandalia Heritage Foundation. They readily accepted the concept and I began pursuing the logistics of the plan, including

layout, tools, structure, equipment, space options, and the most challenging, funding. Location and space opportunities came quite easily through our relationship with the Vandalia Heritage Foundation.

Vandalia is one of the MountainMade Foundation’s most important partners. The organization purchases and renovates buildings of historical significance and then rents these modernized historical buildings for retail space, apartments and office space. Vandalia had partnered with us on our retail and warehouse space for our artist gallery with the Buxton and Landstreet Building in Thomas.

The foundation had already made plans to house the MountainMade Country Store on the first floor of another of Vandalia’s project -- the Peacock Building on Front Street in Thomas.

Originally, the upper floors of the Peacock Building were going to be artist residence apartments. Yet I could not shake the dream of a community arts space; I wanted to develop the second floor as big, open studios where artists could teach, do their own work and hold classes. I had support from my board of directors, I had the space—all that was missing was the funding to make it happen. I made a list of possible funding sources and set to work trying to sell others on this idea. I spoke with Richard Resmeyer, director of arts at West Virginia Division of Culture and History, about this idea and he said to “think big!” So I did.

I contacted artists who had taught classes for us in the past and artists that lived in our area and asked them to give me a list of equipment they would put in their dream studios. In the end, I compiled nine different media dream lists, along with a request for an elevator to enable access to the studios, and submitted a Cultural Facilities and Capital Resources Grant application to West Virginia Commission on the Arts.

It was a very happy day in Thomas when the Foundation was notified that the grant application had been approved. Not only was it the culmination of the “big-thinking,” but it was a validation that the mission of the foundation was recognized and respected as being a sound model for fostering the arts.

The next four months were a blur. All of a sudden our “dream lists” were “reality lists,” and we had to get the facility set up. Looms arrived from



Most of the new equipment allows artists to produce their craft at a much faster rate, as shown here with the carding of wool.

“I could not shake the dream of a community arts space; I wanted to develop the second floor as big, open studios where artists could teach, do their own work and hold classes.”

- Kate McComas



Workshops in the new studios includes felt-making, paper-making, and glass bead work shown here.

Norway, the Hollander—a machine for converting organic matter to paper slurry for papermaking—arrived from New Zealand. Countless pieces with “some assembly required” made for late nights with screwdrivers and crescent wrenches. The printmaking press arrived, a crane in tow, and was lifted through a window on the second floor of the Peacock Building.

Our grand opening was held on Nov. 5, 2005, and we had some of our favorite artists and supporters on hand to help us celebrate. Congressman Alan B. Mollohan did the ribbon-cutting honors for both the country store and the studios. The MountainMade Foundation was his vision for many years, and it was exciting to be part of another milestone event for the foundation and the arts community in West Virginia.

With the studios structurally complete and ready to host artists, the next step was to put the space and equipment to use. It seemed so easy in “Field of Dreams”—“if you build it they will come”—but we were not ready to launch just yet. Finally, the classes began to come together—jewelry making, stained glass and lamp work glass in one studio. Weaving, spinning, felt making, quilting, knitting and doll making in our textile studio. Print making in another studio, and paper making and book binding in the fourth studio.

Today, four months after our ribbon cutting, the studios are not only a warm refuge from the winter, but a center for artistic enterprise. Open studio nights allow anyone who has taken a MountainMade Studio class access to the studio equipment. From a copper bracelet-making craze that swept the studios, to a locally led felting workshop that had seven people working on felted, recycled wool sweater handbags, there has been a lot of local participation. The Tucker County Arts Council has given the studios project two grants to underwrite the tuition and materials fees for Tucker County High School students to take classes. We also have had national interest in this project, with a *Washington Post* journalist traveling to Thomas to take a class for a lifestyle section of the publication.

With each success comes many lessons learned and much inspiration for the future. In meeting its mission, the foundation recognizes the necessity of being fluid and responsive to the needs of our artists, our state and our community. The next “big-thinking” project is already beginning, as we work to foster economic development through the arts.

Yet, as artists, we cannot forget that it really is about art—the power to create, express and grow—that drives our work each day. With much foresight and wisdom, the West Virginia Com-

mission on the Arts understands and supports the power of the arts, and the MountainMade Studios are grateful to have them as a state partner.

We enjoy sharing the story and seeing the art enthusiasm that emerges from the studios project, so we invite you to personally explore one of our workshops. Our space in historic Thomas is wonderful and we hope that you will have the opportunity in the coming year to see the work we are doing. To see our current courses, visit us online at www.mountainmade.com and download our winter workshop schedule or call any time at (304) 463-3376. We look forward to sharing this project with you!

“Not only was it the culmination of the “big-thinking,” but it was a validation that the mission of the foundation was recognized and respected as being a sound model for fostering the arts.”

- Kate MComas



An interior view of the paper-making studio.



MountainMade Director Kate MComas (center) takes an opportunity to experience the felt-making process.

MountainMade Foundation announces Business of Art Conference

The MountainMade Foundation is excited to announce the theme of its annual Business of Art Conference will be “Focus on Design.” The conference will be held May 19-21, 2006, in Thomas. Steve Aimone will anchor the conference. Aimone is an artist, fine arts instructor and independent curator who has taught numerous design workshops and courses to a wide variety of audiences—professional artists and craftspeople, college students, museum patrons and school teachers. He also is the author of “DESIGN! A Lively Guide to De-

sign Basics for Artists and Craftpeople,” published by Lark Books in 2004. Additional programs and roundtable discussions will include Color Forecasting, Design as a Series, Beating the Brand, a marketing session about the value of perception and much more!

Held in MountainMade’s new artist studios, this conference will carry a lot of energy and bring about inspiration for artists to carry into their personal studios. Direct questions to Tom McColley at artistsupport@mountainmade.com or call (877) 686-6233.

A Photographic “Eye” on the West Virginia Coal Industry: An Interview with Earl Dotter

By Jeff Pierson

In January, the Appalachian Institute of Wheeling Jesuit University opened “Our Future in Retrospect? Coal Miner Health in Appalachia,” a photographic exhibit documenting coal community health issues over the last 60 years. Although recent mine tragedies in West Virginia have dramatically highlighted the sometimes life-threatening conditions in coal mines, there is a long history of concern for health in coal communities.

In 1946, the United Mine Workers of America threatened to strike coal producers, in part to obtain better safety and health conditions. Because this threatened the economy, President Harry Truman seized the mines to ensure continued production. He assigned a medical survey team to collect data and document health conditions in coal-mining areas. This online version of the Appalachian Institute exhibit allows people all over the world to compare life in coal communities recorded by photographer Russell Lee as part of the 1947 survey with today’s conditions captured by photo-journalist Earl Dotter. See the online exhibit at www3.cet.edu/appalachianinstitute/.



UMWA protections: Shuttle car and enclosed canopy. Earl Dotter, 2006

Jeff Pierson: What brought you to the coal mines of West Virginia?

Earl Dotter: I first came to the coalfields of Tennessee as a VISTA volunteer during the War on Poverty in 1969-70, then got involved with the campaign to reform the United Mineworkers union (UMWA) after the Farmington (WV) Mine Disaster and the murders of Jock Yablonski with his wife and daughter. As the photographer and graphic designer for the Miners for Democracy campaign, I was based in Charleston in 1972. After a U.S. Labor Department-supervised rerun of the tainted Yablonski-Boyle election brought Arnold Miller (a rank-and-file miner from Cabin Creek) to the presidency of the UMWA, I was invited to become the photographer for the UMWA Journal, a position I held for five years. This job involved extensive travel throughout the Appalachian coalfields, particularly in southern West Virginia.

JP: When shooting, do you feel that story of danger that your photographs will often tell?

ED: I became interested in dangerous occupations through my involvement with coal miners in the 1970s, when it was the most dangerous job in America. Then, a coal miner was killed every other working day. I have never felt in harm’s way as much as my coal miner subjects, who have always looked after my back when I have photographed underground. They also are on the job every day, and sometimes for double shifts, so their chances of being hurt or killed are far greater than my occasional mine visits.

JP: What other occupations have you photographed and do you plan to photograph?

ED: In 2000, I photographed what was then the most dangerous job in America. Commercial fishing in New England was my subject that year, supported by a fellowship from the Alicia Patterson Foundation. In 2001, I photographed the aftermath of 9/11 on Ground Zero in New York City

and followed the tragic loss of 343 firefighters in the Twin Towers collapse. In 2005, I revisited coal miners in West Virginia and Kentucky to create my current exhibit, which opened a few days after the loss of 12 coal miners in the Sago mine. I am documenting the investigation into the Sago and Alma mine fatalities and incorporating those more recent photographs into this exhibit, sponsored by the Appalachian Institute of Wheeling Jesuit University in Wheeling.

JP: What plans do you have for this exhibit?

ED: Currently the exhibit is on view at the Cultural Center in Charleston until March 28th, then the exhibit moves to the headquarters of the AFL/CIO in Washington, D.C., opening on April 3rd and closing on the 21st. On April 27, the exhibit opens at the Harvard School of Public Health in Boston until May 25, at which point the exhibit returns to the coalfields for additional showings.

JP: How have the recent tragedies affected your work and this exhibition?

ED: The recent coal mining tragedies at the Sago and Alma mines must remind everyone involved in coal mining that there is no room for complacency with regard to mine safety. It appears the loss of 11 of the 12 miners who died at Sago resulted, at least in part, from inadequate mine communication capabilities. It is possible that if text messaging devices had been deployed, rescuers could have informed the group of barricaded miners of more options. Furthermore, storing additional supplies of oxygen in the active mine sections could have made escape from the mine more likely. However, only after the investigations are completed will the full story of these tragic losses be fully understood. Fortunately, some important mine safety remedies are already being actively considered.



Coal loader tamping powder charge prior to ignition, Wheelwright, Floyd County, Kentucky. Russell Lee, 1946.

“My hope still is to leave the world a bit better than when I got here.” - Jim Henson

Upcoming Grant Deadlines



West Virginia Commission on the Arts

www.wvculture.org

April 1: Letter of intent for Cultural Facilities and Capital Resources Grants

July 1: Cultural Facilities and Capital Resources Grants

Sept. 1: Individual Artist Fellowships (categories for FY2007: visual arts—crafts and photography; performing arts—choreography and music composition; and literary arts—fiction and playwriting)

Rolling Deadline: Mini-Grants, Emergency Fast Track Facilities and Accessibility Grants

MID ATLANTIC
ARTS FOUNDATION



Mid Atlantic Arts Foundation

www.midatlanticarts.org

Summer 2006: New guidelines for the Jazz Touring Network will be posted



West Virginia Development Office

www.sbdcwv.org

Ongoing deadline for free money for your small business website development. Click on "Small Business Work Force Training Grant Application." For more information, contact Kimberly Donahue at kdonahue@wvdo.org or call (304) 558-2960 or (800) 982-7232.



West Virginia Division of Tourism

www.wvtourism.com

The Cooperative Tourism Promotion Fund is a matching reimbursement program to assist tourism destinations/attractions by using direct advertising to attract visitors to West Virginia. Deadlines are **Jan. 1, April 1, July 1 and Oct. 1**. For more information, contact the Division of Tourism at (304) 558-2200.

40th
ANNIVERSARY



NATIONAL
ENDOWMENT
FOR THE ARTS

National Endowment for the Arts

www.arts.endow.gov

April 18: Save America's Treasures

June 1: Challenge America: Reaching Every Community Fast-Track

June 12: Learning in the Arts for Children and Youth

Aug. 14: Access to Artistic Excellence

Sept. 8: The Arts on Radio and Television



WV Humanities Council

www.wvhumanities.org

Sept. 1: Major Grants

April 1, June 1, Aug. 1, Oct. 1 and Dec. 1: Mini-Grants



Pennsylvania Performing Arts on Tour

www.pennpat.org

June 15: For projects \$1,500 or less scheduled between Sept. 1, 2006, and August 31, 2007

Oct. 16: For projects scheduled between Feb. 1, 2007, and Aug. 31, 2007

Rolling Deadline: Tour Planning Program

Note: The 2006 Artist Roster Book is now available.

Arts in education summit to be held

By Lou Karas, Director of the Appalachian Education Initiative

The Appalachian Education Initiative (AEI), a not-for-profit organization committed to furthering arts education in West Virginia public schools, in partnership with the College of Creative Arts at West Virginia University (WVU), has organized a regional "Summit on Arts in Education" to be held at the WVU Creative Arts Center in Morgantown on May 18-20. With a targeted outreach to business, cultural and education leaders from West Virginia, Ohio, Pennsylvania and Kentucky, the summit will address two general, goal-related issues: (1) Why should business, cultural and education leaders be concerned about the quality of arts education in their local schools and communities? and (2) What can these leaders do to make immediate and noticeable improvement in the quality of arts education in their local schools and communities?

A key message to business and education leaders is that the arts in schools and community programs positively impact economic development in three primary ways: by improving a student's workforce preparation through the development of decision-making, problem-solving and creative-thinking skills; by improving the quality of life in a community via schools and cultural development, thereby attracting and retaining businesses and business people; and by stimulating "side effect spending" for food, lodging, shopping and other expenditures that occur when arts events take place in a community.

Additionally, participants will be provided information about how the arts effectively increase student learning and engagement as well as test scores in math and reading in accordance with

the No Child Left Behind Act. They will learn why exposure to the arts increases children's academic achievement and will be offered an opportunity to learn from others who have successfully met the No Child Left Behind requirements by focusing on the arts.

The summit will kick off on Thursday evening with a performance and talk by West Virginia native and Grammy Award-winning musician Kathy Mattea. Friday's speakers include Dick Deasy, director of the Arts Education Partnership; Randy Cohen, vice president of research and information at Americans for the Arts; and Nick Rabkin, executive director of the Center for Arts Policy at Columbia College Chicago.

Friday evening, the featured speaker is noted author Daniel Pink. His most recent book, "A Whole New Mind," addresses the six essential aptitudes white-collar workers must master to survive and thrive in an outsourced, automated, upside-down world.

On Saturday, participants will be presented with successful models, tools and resources they can use to improve the quality of arts education in their local schools and communities. AEI will create a follow-up action plan to help participants address these issues and, ultimately, improve the quality of arts education in Appalachia's schools and communities.

The registration fee for the summit is \$50 per person. General admission tickets are available for the Kathy Mattea and Daniel Pink events. For additional information about the summit, contact AEI at (304) 225-0101.



APPALACHIAN
EDUCATION
INITIATIVE

West Virginia Secondary Dance Alliance

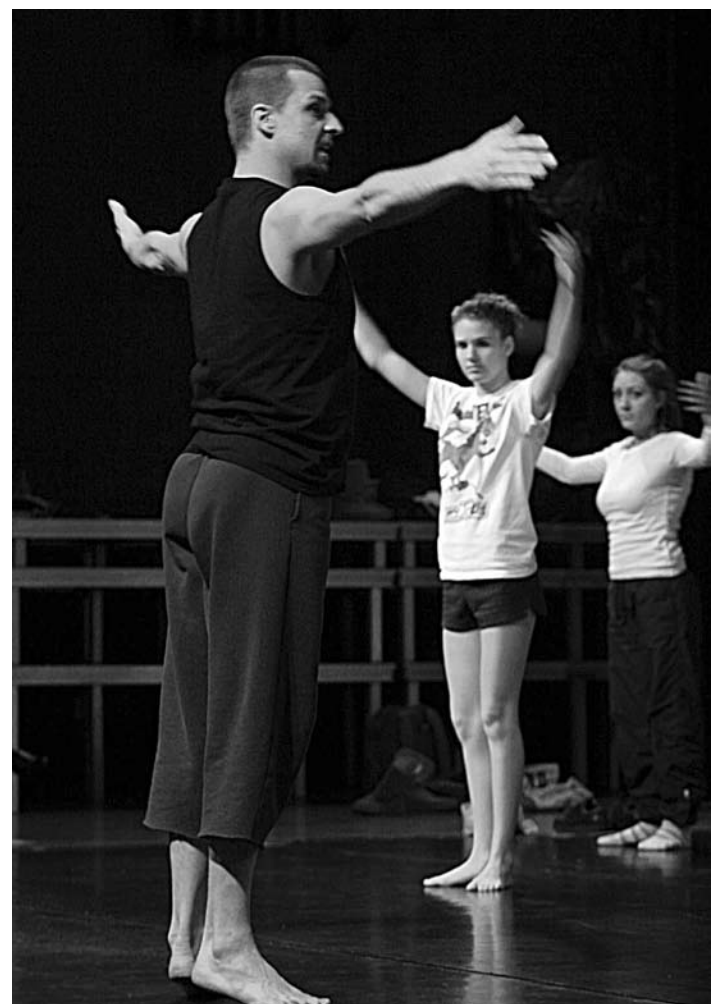
By Michelle Legg

On January 21, more than 100 dancers from 10 high schools around the state gathered at Capital High School in Charleston for the first West Virginia Secondary Dance Alliance Weekend Celebration. Participating schools included Capital, Parkersburg, Parkersburg South, Bridgeport, Greenbrier East, Ritchie County, St. Albans, Webster County, Preston County and Hedgenville. This new festival is an opportunity for high school dance students to work with some of the best dance artists in the state.

Students took classes in tap, jazz, modern, ballet, musical theater, stretch and anatomy/kinesiology. In addition, they were privileged to see professional performances by dancers from the West Virginia Dance Company and the Charleston Ballet. These performers took the time to speak to the students about their career tracks and what opportunities are available for dance students of varying abilities. Guest artists included: Donald Laney, West Virginia Dance Company director/dancer and guest instructor across the state; Heather Taylor, former West Virginia Dance Company dancer and guest instructor across the state; Angie Price, Charleston Ballet and American Academy of Ballet instructor; Kristen Pennington, JADCO director and instructor at Academy of Arts at January's; Patricia Edwards, former studio owner, former Capital High Dance Company director and current educational consultant for the West Virginia Department of

"The Dance is a poem of which each movement is a word."

-Mata Hari



West Virginia Dance Company's Donald Laney teaches a modern dance class.

West Virginia Secondary Dance Alliance Continued from page 8

Education; Bess Park-Reynolds, professor at West Virginia Wesleyan College and director of both of the school's college-level companies and an additional non-college affiliated company. This year's event was a rousing success and next year's promises to be even bigger and better with the possible addition of a Performance Showcase and an All-State Dance Ensemble.

The purpose of this organization and the workshops are to assist in promoting dance education in the public school system. These dedicated teachers and students prove that dance is alive and well in the state's secondary schools.

The West Virginia Secondary Dance Alliance will hold a meeting at Oliverio's Restaurant in Bridgeport at noon on April 23. Any secondary dance educator is invited to attend. At the meeting, decisions will be made about next year's event and officers will be elected. It is a great time to get in on the ground floor of this new and highly motivated organization. For more information, contact Michelle Legg at (304) 348-6500, ext. 159, e-mail aml5567@att.net.

About the Author

Michelle Legg is a Kanawha County Dance instructor at Capital High.

"Creativity is allowing yourself to make mistakes. Art is knowing which ones to keep."

- Scott Adams

"Art enables us to find ourselves and lose ourselves at the same time."

- Thomas Merton

"Only put off until tomorrow what you are willing to let die having left undone."

- Pablo Picasso

Clay Center programs pair art with basic school subjects By Bonni McKeown

With federal cutbacks in funding for art for art's sake, the Clay Center in Charleston is reaching out to teachers in West Virginia with new ways to use art, storytelling, music, drama and dance as a way to teach other subjects.

Teachers are faced with limitations on time and curriculum they are required to teach—Content Standards and Objectives (CSOs). A recent Appalachian Education Initiative survey of arts in the schools showed the arts are being taught sparingly in many West Virginia schools. At the same time, educators and psychologists worldwide are discovering the arts are the best way for some people to learn more basic subjects. (Remember singing your A-B-C's and counting rhymes?)

Clay Center performing arts director Lakin Cook recognized the growing disconnection and quickly linked the center with the 2004 Artist as Educator seminar sponsored by the Kennedy Center in Washington, D.C. Eleven West Virginia artists participated. Among them was Wood County teacher Nanette Seligman, who used her visual art to teach students about Japanese geography and culture. The Clay Center sponsored her in an experimental workshop to teach Kanawha County teachers how to use art in their social studies lessons.

On Feb. 8 at the Clay Center, Charleston writer and designer Colleen Anderson, another artist trained at the Kennedy Center workshop, gave a workshop to show teachers how to help students write songs about an event or period in history. Coming up on April 4, actress and playwright Lenore Blank Kelner will show how students in grades K-6 can enhance their reading skills and literature appreciation by reading and acting in plays. Not only teachers, but artists and others, are welcome at her workshop, which will be held 4-7:30 p.m. in the Walker Theater at the Clay Center. Many of these workshops are videotaped and made available to teachers statewide through a distance-learning program.

Recognizing they needed advice about how to serve distant rural counties with less access to the arts, the Clay Center staff also invited county

school administrators to name principals and curriculum planners as "ambassadors." Center staff held a meeting with the ambassadors in 2005, asking them how they could best serve the outlying counties. The group suggested that a cadre of teachers come up with lesson plans based on Clay Center programs and the science and math exhibits in the Avampato Discovery Museum, which is housed at the Center. The teachers will design the plans to meet CSOs.

The Clay Center education catalog already shows teachers how their programs, in a general way, can meet the CSOs. For example, Anderson's folk songwriting with history workshop addresses "Reading, Writing, Listening, Speaking and Viewing" under Reading and English Language Arts. Under Social Studies, the CSOs are "Citizenship, History." Under Music: "Creating, Exploring, Relating." In Theater: "Acting, Researching, Comparing and Integrating, Analyzing and Constructing Meanings, Understanding Context." Under Vocational: "Occupations in Theater."

"We're trying to come at this a different way, so these classroom teachers can use arts to teach other subjects, and teach the arts too," Cook said. The Center also has raised money to pay the costs of buses, admissions and lunch for groups of out-of-town students who visit the Avampato museum and attend Clay Center arts programs. Don't call them "field trips" anymore; "Clay in the Classroom" is the new title.

But whatever the name, it is the same challenge teachers have always faced: how to make learning more fun so students will pay attention and retain what they learn. And it is still true that stories, pictures, models, poems, songs, dancing and acting are the most captivating ways to do that.

For more information, see the Clay Center's website at www.theclaycenter.org.

About the Author

Bonni McKeown is a writer and blues piano player based in Charleston.

"We're trying to come at this a different way, so these classroom teachers can use arts to teach other subjects, and teach the arts too." - Lakin Cook

Artist-in-residence making art accessible

By Kathleen Kneafsey Photos by Katherine Cox

ADIA
ARTS for ALL

I have been the artist-in-residence at the Huntington Museum of Art since 2000, but have been teaching the clay classes since 1997. As artist-in-residence, I teach all the clay classes, and make my own work in the studio.

In January, we held two four-week classes—one for adults and one for children—in conjunction with the Cabell-Wayne Association of the Blind (CWAB). All the students had some form of visual impairment. During the classes, we did both hand building and wheel throwing.

One of the adults, Jack, is totally blind and in a wheelchair. For our first class on wheel throwing, I tried to raise a regular Brent wheel by placing it on cinderblocks, but his knees were jammed into the front leg of the wheel, making it uncomfortable. At the end of this first class, I talked to CWAB staff member Linda Worthy about what we could do to make it easier and better for Jack. I had seen a Brent wheelchair-accessible wheel when I was looking through an equipment catalog. The museum made the purchase, and the new Brent wheel was up and running quickly.

Before Jack lost the use of his eyes and legs, he had done pottery in school. Once he got on “his” wheel, it was like he had never stopped making pots. The bowls he made during class were beauti-



Jack working on the new wheel.



Kathleen Kneafsey working with Jack on the wheel.

ful and we all told him so. He would answer back, “I trust you!” I was thrilled we were able to make his experience a complete one.

Now that we have the wheel, which can be adjusted for non-wheelchair use as well, it is a move in the right direction for making all of the arts accessible—from experiencing the works we have at the museum to creating works of art in our studios.

Brent designed this wheel in the mid-1980s and is the only manufacturer of accessible wheels in the country. The company sells about 30 wheels a year, mostly to institutions and centers. For more information, visit their website at www.amaco.com.

West Virginia Certified Arts Communities

The West Virginia Division of Culture and History (WVDCH) has announced a program that will enable cities, counties and towns throughout the state to become certified arts communities.

The West Virginia Certified Arts Community (CAC) designation is for communities that have realized the benefits of cooperation between arts and humanities groups, business leaders and jurisdictional agencies. To be eligible, communities must support arts organizations by providing volunteer governance, financial contributions and audiences for arts programming; adopt a resolution indicating recognition of the importance of the arts to economic development, educational quality and civic involvement; and demonstrate successful collaborations between arts, humanities

and heritage groups, and business leaders and jurisdictional agencies.

Applications for the program must be submitted with any required attachments which include letters of support, resolutions of governing authorities and other documentation of fulfillment of qualification, which is part of the application packet. The WVDCH arts section will review applications to the CAC program and will forward successful applications to the West Virginia Commission on the Arts for final approval.

For more information about the CAC program or to request an application packet, contact Richard Ressmeyer at (304) 558-0240, ext. 721. The applications also are available on the Division’s website at www.wvculture.org/arts/grants.html.

“I learn from my mistakes. It’s a very painful way to learn, but without pain, the old saying is, there’s no gain. I found that to be true in my life. You miss a lot of opportunities by making mistakes, but that’s part of it: knowing that you’re not shut out forever, and that there’s a goal you still can reach.”
- Johnny Cash

“A good artist has less time than ideas.”
- Martin Kippenberger

NEA grants fund performances with mime

By Jeff Pierson

In FY2005, the Wheeling Symphony received a \$10,000 direct grant from the National Endowment for the Arts under the Challenge America fast-track grant program. The grant funded the Wheeling Symphony's Young People's Concerts. The concerts traveled to rural areas of the state, including Farmington, Sistersville, Morgantown, Elkins and Wheeling. In each town, the symphony put on two shows in local schools for students in the third to sixth grades.

The symphony also traveled to area high schools to perform. Before the symphony arrived an educational guide and compact disc were sent to the schools for the teachers to prepare the students for the concerts. The concerts were made possible as a result of the direct grant from the NEA, but the program also received support from the Vira I. Heinz Endowment, William Penn Foundation, Pew Charitable Trusts, American Electric Power, Accordia, James B. Chambers Memorial Foundation, Sands Charitable Trust and Belmont National Bank. A special consideration came from the Pennsylvania Council on the Arts Pennsylvania Performing Artists on Tour (PennPAT) program.

The PennPAT grant enabled the symphony to bring special guest artist Dan Kamin to each performance. Kamin is a movement artist—also known as a mime. He has worked with orchestras around the world and has had an impressive connection to the film industry. He created the physical comedy sequences for the films "Chaplin" and

"Benny and Joon," for which he trained Johnny Depp. I spoke with Dan about his experiences with the symphony and his work as a mime.



Jeff Pierson:

What made you start performing with symphonies?

Dan Kamin:

Symphonies are so desperate to attract audiences that they turn to charlatans like me. By adding visual comedy and silent storytelling, I cheapen the classical experience and make it great fun for everyone, except the maestro, Andre Raphel Smith, who will hate me to his dying day.

JP: One of the concerts you perform with the symphony is the "The Classical Clown." Can you tell me a

little about what happens in this piece?

DK: In "The Classical Clown," everything gets turned upside down. I'm a mime who wants to conduct. By the end of the show I do, and Smith and the whole orchestra become mimes. It is truly humiliating for all concerned, and yet another reason to hate mimes.

JP: What was it like working with Robert Downey Jr. and Johnny Depp?

DK: It was a dream come true to work in movies. Classic movies inspired me, and I came full circle by adding classic visual comedy to modern films. By the way, I taught Johnny Depp how to roll the coin around his fingers the way he does at the end of "Pirates of the Caribbean." He became my magic apprentice while we were working on "Benny and Joon."

JP: What other types of places do you perform?

DK: I've performed in just about every imaginable setting—factories, the streets of London and in mental hospitals. For the patients, not as a patient, I hasten to add.

Kamin will be returning to West Virginia to perform "The Haunted Orchestra" with the West Virginia Symphony in Charleston. This program features an extremely varied orchestral repertoire and a theme that highlights the magical power of music. Kamin takes on the role of the nerdy Mr. Kirby, who does not believe in the magical power of music. But when conductor Grant Cooper waves his magic baton and the music plays—a solid repertoire, including selections by Beethoven, Wagner, Grieg, and others—the concert turns into a horror movie, with Kirby as the hapless victim!

Pre-concert activities and a post-concert talk with Kamin will allow the audience to have an even deeper artistic experience with this extraordinary blend of classical music and theatrics. Kamin also will do a rigorous week-long residency, as well as special assembly programs in several schools, including Stonewall Jackson Middle School. He will become an unfortunate speaker who falls apart while demonstrating stress-management techniques for several groups, including a Rotary club, residents of a public housing complex and workers at a local Toyota plant. He will startle people by walking through a popular shopping mall in hypnotic slow motion, and will even address area medical students on body mechanics and mime.

Kamin's varied schedule will include a second major public appearance, "Funny Bones"—his full-evening presentation on the art of Charlie Chaplin. This should elicit keen interest from the many people in the community interested in film, comedy, Charlie Chaplin—and Dan Kamin. The program will be accompanied live by a musician from the West Virginia Symphony. "Funny Bones" will be co-presented by the West Virginia State University Film Department and the West Virginia Film Office, the symphony's first-ever partnership with these institutions.

For more information about these programs or about Kamin, visit www.wheelingsymphony.org, www.wvsymphony.org or www.dankamin.com.



Dan performs "The Classical Clown" with a volunteer.



NATIONAL
ENDOWMENT
FOR THE ARTS

Governor's Arts Awards to be held April 3

2006 Governor's Art Awards

Arts in Education or Service to Youth

Augusta Heritage Center, Elkins

Creative Community

City of Charleston for FestivALL

Arts Leadership and Service

John Bernard Schultz, Morgantown

Artistic Excellence

Cathey Sawyer, Lewisburg

Arts Innovator

Kitty Clark, Shepherdstown

Special Arts Patron

Claude Worthington Benedum Foundation

Distinguished Arts Award for Lifetime Achievement Finalists

David Wohl, Cross Lanes

Nina Denton Pasinetti, Charleston

Gail Galloway Adams, Morgantown

William "Sarge" McGhee, Mullens

The Governor's Arts Awards provide an opportunity to recognize those who have made a significant impact on the arts in West Virginia. This year's gala will be held beginning at 6:30 p.m. on Monday, April 3, at the Cultural Center in the State Capitol Complex. West Virginia's own Academy Award-nominated director Morgan Spurlock will serve as emcee. Spurlock has just started shooting a new season of his hit television series "Thirty Days," so in-state treasure Larry Groce has graciously agreed to be Spurlock's stand-in should he be trapped in production and unable to attend. A reception will follow the awards ceremony.

The following awards will be presented at the gala: Arts in Education/Service to Youth Award, Creative Community Spirit Award, Artistic Excellence Award, Arts Leadership and Service Award, Arts Innovator Award and the Distinguished Arts Award.

This year, a special Arts Patron Award will be presented to the Claude Worthington Benedum Foundation. There is scarcely a corner of the state that has not been touched by Benedum's decades-long investment in supporting art in West Virginia communities.

West Virginia sculptor Mark Blumenstein created this year's awards for the Governor's Arts Awards. Called the "A for art" Artys, the awards have Blumenstein's own witty spin. The eight-inch-high awards are fabricated from sterling silver mounted on a West Virginia walnut base produced by Dick Evans. Blumenstein began his recent foray into using silver after receiving a Professional Development Grant from the West Virginia Commission on the Arts to study the process. For the Artys, he took quarter-inch silver rods and cut, hammered, turned and soldered them into shape and then cleaned, tumbled and polished them for their big night on stage. "I wanted them to be a piece of desk jewelry," said Blumenstein.

The awards gala this year will take place during the 2006 West Virginia Arts Assembly. Registrants for the assembly will receive a ticket to the gala as part of their registration fee. Those not planning to attend the assembly should get their gala tickets early; space for walk-ins is sure to be at a premium.

The evening will be a chance to enjoy and celebrate the arts in West Virginia. Mark your calendar now and plan to attend. For more information, call (304) 558-0220.

What You Need To Know
Governor's Arts Awards 2006
 Monday, April 3 - 6:30 pm
 Cultural Center
 State Capitol Complex, Charleston
 Tickets are \$35/person.
 To reserve tickets: call (304) 558-0220.



2006 West Virginia Artist Fellowships

In conjunction with Governor's Arts Awards on April 3, the West Virginia Division of Culture and History will honor individuals for artistic excellence and accomplishment, dedication to discipline, and potential for further professional development. Eight awards of \$3,500 each have been approved by the West Virginia Commission on the Arts. These fellowships, awarded to support the artist, are based solely on previous work.



"Wherever I Go", acrylic/oil stick on paper, 2002, Caryl Toth.

Upcoming issues of ArtWorks will feature the West Virginia Artists Fellowship award winners.

Media Arts

Video:

Bob Gates, Kanawha County

Film:

Peter Ambrose, Kanawha County

Literary Arts

Nonfiction:

Kevin Oderman, Monongalia County

Poetry:

Tom Donlon, Jefferson County

Visual Arts

Painting:

Stanley Sporny, Cabell County

Matthew LaRose, Randolph County

Susan Petryszak, Putnam County

Works on Paper:

Caryl Toth, Putnam County

MountainStage NewSong Festival

By Bonnie McKeown

Photos by Brian Blausen



KJ Denhart, 2005 Newsong contest co-winner.

Aspiring West Virginia songwriters will have a chance to showcase their songs, test their performance skills and learn more about their craft this August at the Mountain Stage NewSong Festival in Shepherdstown.

Now in its fifth year, the event begins with the NewSong Academy—three days devoted to workshops on songcraft, live performance and career development held Aug. 23-25. The academy is led by outstanding songwriting teachers, including Paul Reisler, Beth Nielsen Chapman, Steve Seskin and others. A wide range of workshops focuses on everything from crafting lyrics, chord choices and stage presentation, to vocal skills and marketing your music.

The academy, open to all levels of performers, is followed by the Mountain Stage NewSong Festival and the NewSong contest finals held Aug. 25-27. Performing songwriters who make it through advance rounds of the contest will compete on stage and be rated on their songwriting and stage presentation. There is also an award for the best song without regard to performance. A total of six top “co-winners” will be chosen and one of them will be selected to perform his/her winning song on a future Mountain Stage show.

Performing songwriters can enter as many of their songs as they wish. Entries were accepted beginning March 1. The contest attracts entries from around the country and the world. But it also includes special “Regional Rounds” open to performing songwriters in specific regions. One of the rounds is open exclusively to performing songwriters from West Virginia. Win the round and you go straight to the contest finals.

Songwriters and the public will be treated to evening concerts featuring NewSong’s outstanding faculty members, as well as showcases around town by past contest entrants and performing songwriters from around the country. Capping off the weekend is a Mountain Stage show in Shepherdstown on Sunday, Aug. 27. The live performance will be taped before an audience and broadcast in the fall on the more than 100 radio stations internationally that feature “Mountain Stage,” including Voice of America and XM Satellite Radio.

Registration at the NewSong Academy also includes camping at Morgan’s Grove campground near downtown Shepherdstown. There also are motel, hotel, and bed and breakfast rooms available around Shepherdstown. Classes and concerts are held throughout the town and on the campus of Shepherd University, and academy-goers may earn college course credits through the university’s music department. Impromptu song circles and

MOUNTAIN STAGE newsong festival

jams take place everywhere, so it is a great place for performing songwriters to network and show off their latest work.

Gar Ragland is the Mountain Stage NewSong Festival producer and co-founder. He now lives in New York but maintains a

family farm in Nicholas County.

“In its four years, NewSong has quickly become one of the nation’s premier gatherings for performing songwriters of all levels and genres, and has established a well-deserved reputation among fans as being an excellent place for discovering the best emerging talent out there today. As we like to say, NewSong is where great artists are discovered,” Ragland said.

Registration for the NewSong Academy and entry guidelines for the NewSong contest, including the special round for West Virginians, plus other festival details, will be posted soon at the NewSong website at www.newsongfestival.com.

Stay abreast of the latest NewSong news by regularly checking out the NewSong blog at <http://newsong.blogs.com/newsong/>. Subscribe to the NewSong Festival e-mail newsletter by sending an e-mail to newsongfestival-subscribe@topica.email-publisher.com.

About the Author

Bonni McKeown is a writer and blues piano player based in Charleston.



Workshops at the NewSong Festival give the aspiring musicians a chance to learn from artists who come from all around the country.

“True art takes note not merely of form but also of what lies behind.” - Mahatma Gandhi

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Nurture Yourself!By **Debbie Rainey Haught**

I recently spent some time in the hospital. While there, the attending physician asked me what I did for a living. "I am an arts administrator," I said. "Oh," he said, "then you have no stress." As those of you who work in the arts trenches know, his preconceived notion of what it is like to work in the arts is a little off target.

As volunteers and staff for non-profit arts organizations, and as individual artists and arts educators, we do have stress, mostly because we have great passion for our work and see it as a calling as much as a career or a community responsibility. How do we nurture ourselves?

Finding an appropriate professional development opportunity—time to spend away from your everyday work in the company of your peers—can be one way to revitalize and rejuvenate your work-weary self. Conferences, seminars, workshops or retreats can offer the opportunity to share with your peers, learn from them and teach them. It is important to value your own professional development enough to budget for it, either as an organization or as an individual. And it may even be tax-deductible!

Sometimes the most positive thing that can happen is a renewed feeling that success is possible, that others have the same challenges you do and (bonus point) that there are ideas and models to be shared that can benefit all. Another wonderful benefit can be discovering that YOU have a solution for which others all over the nation or state have been searching. So how do you find a nurturing, learning opportunity for yourself?

My professional development opportunity of choice is the Americans for the Arts Annual Conference. Visit www.artsusa.org/events/2006/convention/default.asp. This gathering brings artists and arts administrators from across the nation

together to discuss and find solutions to the arts needs in our communities. It has unique opportunities for emerging leaders, with some scholarships available and special activities for younger arts administrators.

At this annual conference I gather with my peers, some of whom have become close friends, and find inspiration and renewed energy. I come back to my daily work with possibilities and projects that I couldn't see before.

This year, Arts Advocacy of West Virginia is convening an Arts Assembly—a gathering of people from across the state to share and learn. Meet your peers in Charleston, April 2-4, 2006. Visit www.wvarts.org for more information about registration and scholarships.

There are many, many other professional development opportunities—some with very focused purposes; arts education, accessibility in the arts, discipline specific, museums-oriented. Start your research on the internet. Try national arts organization websites for links. The National Endowment for the Arts (www.nea.gov) and National Assembly of State Arts Agencies (www.nasaa-arts.org) provide good starting points.

Keep in mind that limited funding for professional development is available through the Training and Travel Grant Program of the West Virginia Commission on the Arts. Visit www.wvculture.org/arts/grantbook for more information or assistance. You can contact me at (304) 558-4800, ext. 714, or e-mail debbie.haught@wvculture.org.

Start looking for the perfect professional development opportunity for yourself or your staff. Check out the scholarships and support available, and nurture yourself!

"You'll have time to rest when you're dead."**- Robert De Niro****Commission on the Arts and Industry of
Culture Consortium make plans to bring
artists and developers together**

The West Virginia Commission on the Arts and the Industry of Culture Consortium are partnering to create a guide for contractors, architects, realtors and interior designers. The guide will feature West Virginia artists, designers and arts industry providers, and will provide a chance for artists to get their work noticed by new clients and expand their potential for commissions.

The goal is to provide developers a fresh look at designing space and commissioning art. A number of large development projects are currently under way in the state, including high-end residences and vacation homes in Morgantown, Bridgeport, the New River Gorge area and the Eastern Panhandle.

Artists interested in being part of this project should complete an application and return it with images of their work and an updated resume. If you have any questions about the guide or would like to learn more about services for artists, please contact Jeff Pierson, individual artist coordinator at the West Virginia Division of Culture and History, at (304) 558-0240, ext 717, or e-mail jeff.pierson@wvculture.org.

Arts Assembly 2006

The Arts in West Virginia: Open for Business

By Jeanne Mozier

Photos by Mike Keller



The board of directors of Arts Advocacy of West Virginia started talking about the next Arts Assembly

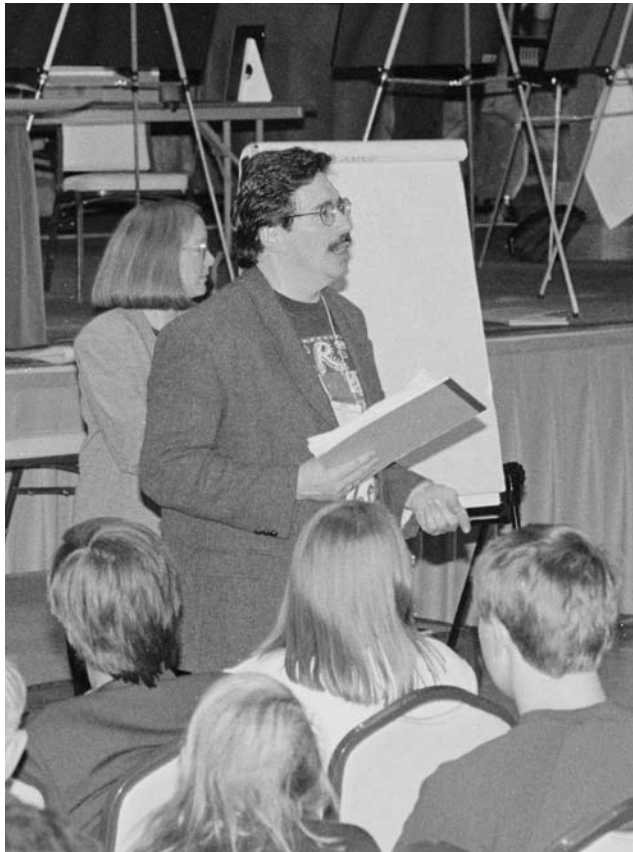
within weeks of the end of the last one—and that was 1998. It has taken nearly a decade, but artists and arts organizers will assemble again April 2-4 at the Cultural Center and Clay Center in Charleston.

Given all the talk about economic impact studies and Governor Joe Manchin's call to have West Virginia "Open for Business," the theme of this year's assembly was easy to set. "The Arts In West Virginia: Open for Business" will provide workshops and panel discussions aimed at introducing entrepreneurial techniques into the day-to-day work of creating, presenting and producing art in West Virginia.

Thanks to abundant volunteer time from the Arts Advocacy board and generous support from the National Endowment for the Arts and the Challenge America program of the West Virginia Commission on the Arts, the Clay Center, and the Claude Worthington Benedum Foundation, the registration fee for the assembly is a modest \$100. Full registration includes the jam session, breakfast

and lunch on Monday, a ticket to the Governor's Arts Awards that night, and a box lunch on Tuesday, plus a one-year membership in Arts Advocacy of West Virginia. Tours of the Juliet Museum of Art at the Avampato Discovery Museum and the Maier Performance Hall at the Clay Center are also part of the package.

For a complete assembly schedule or to register, visit Arts Advocacy's website at www.wvarts.org, or call David Wohl at (304) 766-3186.



David Wohl, president of Arts Advocacy, speaking at the 1998 Arts Assembly.

Digital Artist Allen Toney shares his knowledge of computer techniques with others at the 1998 Arts Assembly.



"There are more valid facts and details in works of art than there are in history books."

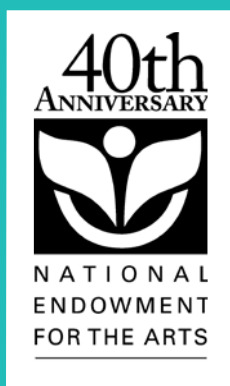
- Charlie Chaplin

Resources/ Opportunities

Please see the West Virginia Division of Culture and History website at www.wvculture.org for updated Internet Resources and Opportunities/Events listings.

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 jeff.pierson@wvculture.org.



WEST VIRGINIA
DIVISION OF
CULTURE AND HISTORY

ArtWorks
Spring 2006

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Joe Manchin III Governor

Department of
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and the Arts
Kay Goodwin
Cabinet Secretary

Division of
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Richard Ressmeyer
Director of Arts

West Virginia
Commission on the 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.

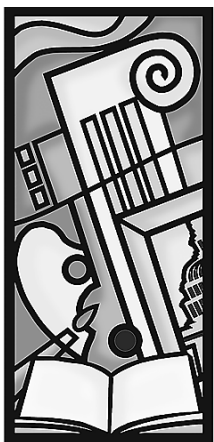
ArtWorks does not publish advertising for commercial services or businesses, but welcomes announcements which may be of interest to the state's arts community.

All publications and application forms are available in alternate formats. Contact Richard Ressmeyer, Director of Arts at 304/558-0240, ext. 721, (voice) or 304/558-3562 (TDD).

WV Arts Works

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

Spring 2006



West Virginia Division of Culture and History
The Cultural Center
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