

# Art works

Winter 2005-06

## Marc Harshman and Cheryl Ryan: Writing West Virginia

By Belinda Anderson

*Under the gum tree, smoldering with its red leaves, a deer forages in the shadows. Across the road a woman throws out dishwater on the last of her roses – an old habit, unnecessary, but ingrained. She pauses, wipes her hands on her apron, looks to the west where the sun has slit a peach vein into the graying night and wonders that another day is passing. The deer lifts its head, listens. What is heard? A dream filled with longing?*

*From "Just Like That" by Marc Harshman*

Marc Harshman and Cheryl Ryan are best known as children's books authors, but lately these spouses have been stretching their creative boundaries. Harshman has begun writing prose poems such as "Just Like That," and Ryan has become a visual artist, now creating quilts and prints. "I've gone from black and white to color," she says.



Marc and Cheryl performing at the 2003 Vandalia Gathering.  
Photograph by Michael Keller

The creative visions of this Wheeling couple differ dramatically, but they share one precept—they follow what they are called to create, rather than chasing a market.

"I try to write the best story I can," Harshman says of his well-regarded children's books. "I don't think it's my duty as an artist to try to anticipate what someone else thinks might sell," Harshman says. "I have my own sense of who children are."

Ryan, speaking in a separate interview, echoes that thought. "Those children's books are the dividends of all the hard work we did by telling lots and lots of stories and working with lots and lots of kids." Ryan, who worked for years as a children's

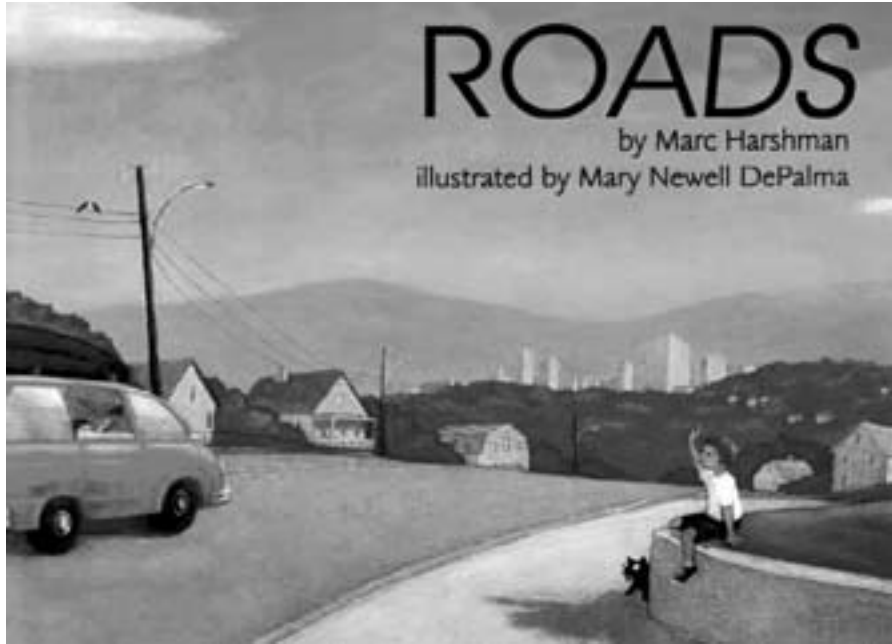
librarian, now is the library director at West Liberty State College. Harshman once taught fifth and sixth grades in a three-room school and still teaches and presents workshops. They also are the parents of a daughter, Sarah.

Just as her work with children led to such books as "Christmas Morning" and "Sally Arnold," a lifelong interest in sewing led to Ryan's new artistic incarnation. "Last fall, I took a beginning quilting class," she says. "I've sewn all my life, but I thought I'd like to hone my skills. That stoked my fire for all those colors and shades that are in a quilt shop." Cruising the Internet, she found herself enchanted by the abstract work of

## Marc Harshman and Cheryl Ryan: Writing West Virginia

Continued from page 1

contemporary quilters. She began making quilts as wall hangings. "They were bold and they were abstract."



Marc Harshman's children's book "Roads."

Then, in the spring, she took a class in printmaking with a visiting instructor at West Liberty State College. "It was like being in kindergarten again," Ryan says. "To use

color and design very immediately, without having to cut and stitch. I found it very liberating and sensual. The art just gushed out of me."

The results of her new work already have been on display, including a clay monoprint that can be viewed through January at the West Virginia Juried Exhibition 2005 at the Cultural Center in Charleston. "I never expected to be a visual artist. It's a very scary and risky thing," she says. At the same time, it's compelling enough for her to continue. "I need to make more. It feels so good when I make it."

"It's amazing stuff," her husband says. "I love it." Just as his wife feels compelled to create in tactile mediums, Harshman finds himself driven to create with words. "I've loved stories all my life," says Harshman, who grew up in Indiana farm country. In return for the pleasure he's received from storytellers and writers, "I've had a desire to give back, with stories and poems."

And just as the rhythm of his poetry finds its way into his children's books, now his narrator's voice is becoming more prevalent in his poetry. "I've been writing a lot of prose poems," he says.

No matter what the genre, Harshman's writing always reflects a sense of the spiritual. "Religion is how I try to make sense of the world," says Harshman, who earned a degree from the Yale University Divinity School. His spiritual musings often present themselves through nature motifs. "I have a passion for the landscape at large, particularly environmental concerns."

His most recent book of poems is "Local Journeys" from Finishing Line Press. He acknowledges that it's difficult for poets to make their presence known. "It's such a small market," he says. "So few people read poetry. The competition is fierce at even the smallest literary journals."

Nonetheless, he continues to write and to challenge himself. "To younger writers, I can say that it is important to push yourself. You can never work too hard at your craft." When children ask him where his stories come from, he tells them that some stories come from telling an old story, such as a folk tale, in a new way. Some of his stories come from real life. "Snow Company," for instance, is based upon his recollection of a blizzard he experienced. Sometimes, he says, "An idea just hits me over the head and I have no idea where it comes from. It comes from magic."

To would-be writers, Harshman adds, "This magic was allowed to occur because I was practicing." ❄️

Readers can learn more about Marc Harshman at [www.marcharshman.com](http://www.marcharshman.com).

**About the Author**  
Belinda Anderson's new collection of stories, "The Bingo Cheaters," is due this spring from Mountain State Press. Visit her web site at [www.belindaanderson.com](http://www.belindaanderson.com).

## Poetry Out Loud Pilot Project

The National Endowment for the Arts, in partnership with The Poetry Foundation, has created a National Poetry Recitation Contest. The pilot phase of the project in each state will focus on the "capital regions." In West Virginia, the pilot will take place in Kanawha County high schools.

The West Virginia Division of Culture and History and the West Virginia Library Commission will partner to organize the state contest. Poets and theater professionals will visit schools to demonstrate oral interpretation techniques and to assist teachers and students with curriculum. The project will begin in January 2006 and the regional contest will take place in March at the Cultural Center.

Winners from each class will advance to the school-wide competition and will receive an

official award certificate from the chairman of the National Endowment for the Arts. One winner from each school will be selected to advance to the regional finals. Those students will receive plaques.

Each winner at the state level will receive \$200 and an all-expense-paid trip to Washington, D.C., to compete in the national finals in April 2006. The state winner's school will receive a \$500 stipend for the purchase of poetry books. A runner-up in each state will win \$100 and will receive \$200 for his or her school library. The National Endowment for the Arts and The Poetry Foundation will award \$50,000 in scholarships and school stipends at the finals.

For more information, contact Richard Ressmeyer, WVDCH director of arts, at (304) 558-0220, ext. 721. ❄️



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# From the Director West Virginia Juried Exhibition 2005

By Richard H. Ressmeyer, Director of Arts



Barbara Marsh Wilson, "Dixie, Beatrice's Pet Goat", monoprint.

The whole process of the West Virginia Juried Exhibition program celebrates artists—certainly the 18 award recipients and the 93 artists represented by the 124 works on exhibit now in the 14<sup>th</sup> West Virginia

Juried Exhibition at the Cultural Center in Charleston—but also, more generally, all West Virginia artists, including those who entered the show, and others in the several disciplines and genres of the visual, literary and performing arts.

The making and collecting of art are political acts: the development of people with special expressive and creative talents in art can best be nurtured by the social relationships of family, community and a rich educational environment—the complex milieu of civic life with all the implications of authority, power and distribution of resource.

Art is vulnerable to the fortunes and disadvantages of controversy, and arts organizations have not been innocent of manipulating those debates. Just think of Kimberly Camp's success at the Charles H. Wright Museum of African American

History in Detroit and her struggles at the Barnes Foundation; Dennis Barry in Cincinnati; the Getty domination at auctions; the Wal-Mart fortune's relocation of Durand's "Kindred Spirits" to Bentonville, Arkansas; and Brooklyn's "Sensation" and Guggenheim's "Art of the Motorcycle" exhibitions. These are just a few examples.

The primary issues of these art controversies in American culture involve patriotism, religion, race, modernism, feminism, sexuality and obscenity, public art and memorials, "sacred space" and the changing place of the museum in American life in relation to the explosion of electronic media in education and entertainment. I would add the perplexing problem of the commodization of art and artists.

At first glance, the eclectic collection of our Juried Exhibition may not seem to reflect this cauldron of controversy—after all, how do rural landscapes, humorous ceramic sculptures, a meticulously-drafted graphite frog, a depiction of an archangel and assemblages of cast-off tin and scrap wood measure up in such a cosmopolitan arena? I invite you to take a closer look!

Our distinguished jurors Donald Kuspit and David McFadden approached the selection for the show and awards with the expectation of finding the finest examples of art, with a great balance between imagination, content, style and technique. They were not disappointed. ❄️

## State of the Arts Survey Results

By Melanie Skeen, Director of Community Relations, Appalachian Education Initiative

The Appalachian Education Initiative (AEI) in Morgantown has completed its State of the Arts Survey, a comprehensive overview of the arts in West Virginia's 55 school districts. The survey, completed by each county's school board, contains a variety of information, including how many minutes per week students receive education in the disciplines of visual arts, music, dance and drama. Additional information available in the survey includes whether those instructors are certified in the specific arts discipline and information regarding artist residencies in the schools.

Funded by the Claude Worthington Benedum Foundation, the State of the Arts Survey provides an overview of the state of West Virginia as a whole and an in-depth profile of each county. The survey will serve to guide the efforts of AEI, state agencies, education and arts organizations, and communities.

The State of the Arts Survey will serve as a baseline indicator of the status of arts education in West Virginia. The survey will be repeated in three years and compared to the initial results.

Copies of the State of the Arts Survey are free. Contact AEI at (304) 225-0101 or e-mail Lou Karas at [lkaras@francisarts.org](mailto:lkaras@francisarts.org) to request a copy.

Also available is "Art & Soul: West Virginians in the Arts," a publication that highlights 50 of West Virginia's most-recognized artists. "Art & Soul" can be ordered online at [www.aeiarts.org](http://www.aeiarts.org). ❄️

**Art is like baby shoes.  
When you coat them  
with gold, they can no  
longer be worn.**

— John Updike

# Cultural Facilities and Capital Resources Grants

By Rose McDonough

The sixth round of awards for the Cultural Facilities and Capital Resources Grant Program were made in October. Awards were made to 13 organizations for a total of \$1,281,550. This annual grant opportunity is made available through the West Virginia Division of Culture and History with approval by the West Virginia Commission on the Arts (WVCA).

The grants were reviewed in August by a panel with members who have expertise in accessibility, theater, museums, architecture, construction and organizational development. The panelists included the following: Cathey Sawyer, artistic director for the Greenbrier Valley Theatre, Lewisburg; Penney Hall, state Americans with Disabilities Act coordinator, Charleston; Frederick A. Lambert, president emeritus of the Oglebay Institute and a consultant, Wheeling; and Kevin Sutton, an architect for the federal court system, Charlotte, N.C. Susan Landis, chairman of the WVCA chaired the panel. The WVCA reviewed the applications and the panel recommendations, and made award decisions at its September meeting.

The priority of the Cultural Facilities and Capital Resources program is to increase and/or assure public access to the arts, involve collaborations and partnerships that leverage additional public and private investment, support projects that serve more than one county and to increase artistic excellence. Additional weight is given to projects that do the following: contribute to economic development; promote cultural development in rural, under-served and/or minority communities; address known health and safety deficiencies; create or improve access to facilities for working artists with disabilities; and improve, expand or rehabilitate existing buildings for physical accessibilities. A secondary priority is given to history organizations. Grants are awarded through this program for the acquisition of real property, renovation and/or new construction of facilities (including alteration needed in order to comply with Section 504 of the 1974 Rehabilitation Act and the 1990 Americans with Disabilities Act), and for durable equipment. Items to be covered by grant funds must be new expenses that occur after the grant year begins. This program does not offer a debt retirement opportunity.

The deadline for 2007 applications is July 1, 2006, with a letter of intent deadline of April 1, 2006. Potential applicants are encouraged to begin planning now. Eligible applicants must be a not-for-profit, tax-exempt West Virginia corporation or an agency of municipal or county government, including county school boards. For more information or to request a complete set of guidelines and forms, contact Rose McDonough by calling (304) 558-0240, ext. 152, or e-mail [rose.mcdonough@wvculture.org](mailto:rose.mcdonough@wvculture.org).

## 2006 Grant Recipients

**Pricketts Fort Memorial Foundation**  
Marion County  
\$50,000

**Grant County Public Library**  
Grant County  
\$125,000

**Historic Beverly Preservation Inc.**  
Randolph County  
\$185,000

**Kanawha Players Inc.**  
Kanawha County  
\$200,000

**Carnegie Hall Inc.**  
Greenbrier County  
\$43,559

**The Shepherdstown Men's Club**  
Jefferson County  
\$38,073

**The Arts Center**  
Berkeley County  
\$276,000

**Hampshire County Historical Arts Museum**  
Hampshire County  
\$108,918

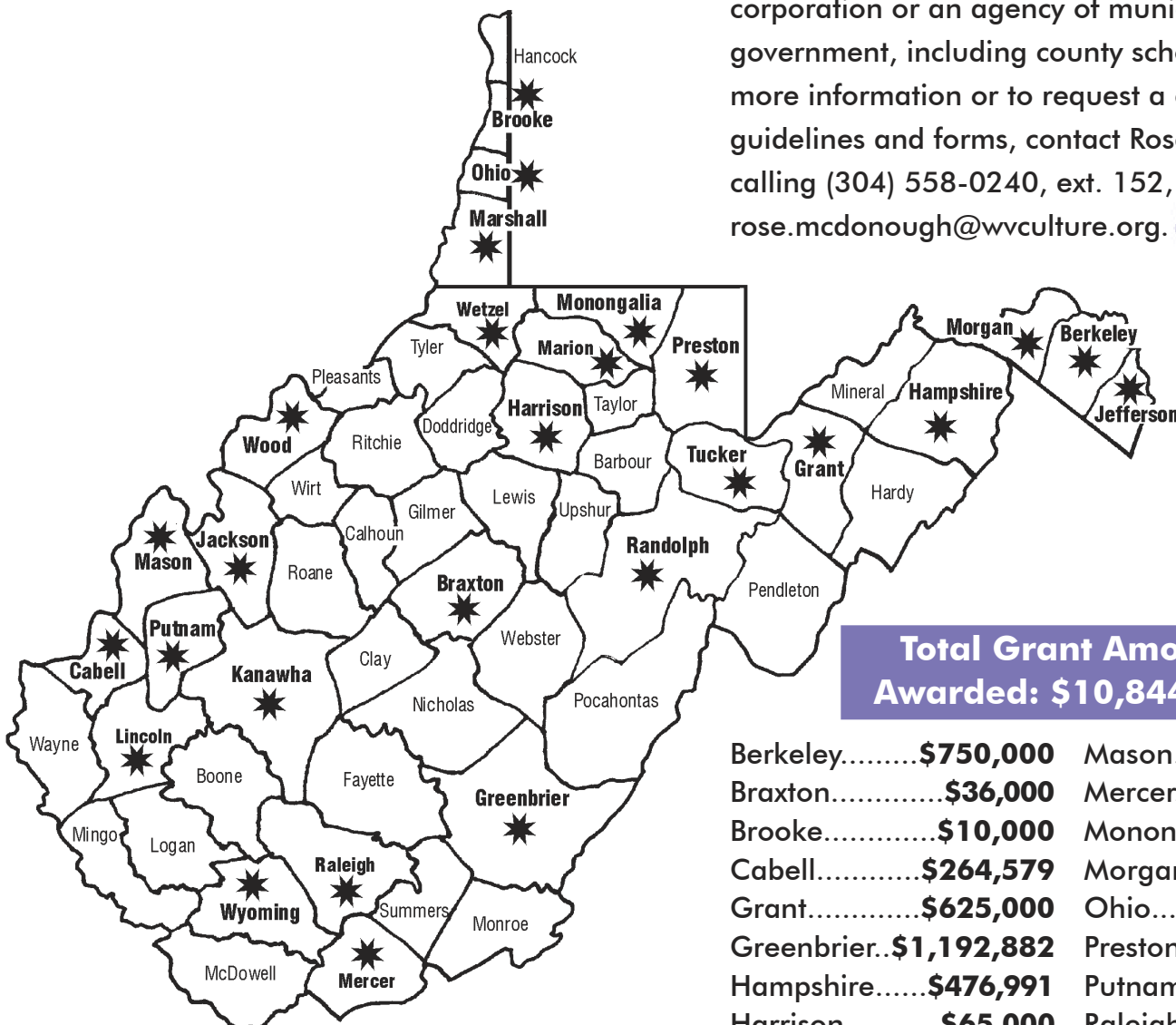
**Raleigh County Schools**  
Raleigh County  
\$50,000

**Landmark Studio for the Arts**  
Braxton County  
\$20,000

**City of Charleston**  
Kanawha County  
\$50,000

**West Virginia Humanities Council**  
Kanawha County  
\$35,000

**City of Morgantown**  
Monongalia County  
\$100,000



**Total Grant Amount Awarded: \$10,844,602**

Berkeley.....	<b>\$750,000</b>	Mason.....	<b>\$248,569</b>
Braxton.....	<b>\$36,000</b>	Mercer.....	<b>\$1,010,000</b>
Brooke.....	<b>\$10,000</b>	Monongalia....	<b>\$400,000</b>
Cabell.....	<b>\$264,579</b>	Morgan.....	<b>\$750,000</b>
Grant.....	<b>\$625,000</b>	Ohio.....	<b>\$231,556</b>
Greenbrier..	<b>\$1,192,882</b>	Preston.....	<b>\$750,000</b>
Hampshire.....	<b>\$476,991</b>	Putnam.....	<b>\$500,000</b>
Harrison.....	<b>\$65,000</b>	Raleigh.....	<b>\$60,000</b>
Jackson.....	<b>\$155,000</b>	Randolph.....	<b>\$677,405</b>
Jefferson.....	<b>\$116,117</b>	Tucker.....	<b>\$383,996</b>
Kanawha.....	<b>\$951,044</b>	Wetzel.....	<b>\$50,000</b>
Lincoln.....	<b>\$51,124</b>	Wood.....	<b>\$524,339</b>
Marshall.....	<b>\$375,000</b>	Wyoming.....	<b>\$90,000</b>
Marion.....	<b>\$100,000</b>		

Funding per county Fy01 through Fy06

# Challenge America Deadline Approaching

The next deadline for the Challenge America grant applications will be Feb. 1, 2006, for projects that begin July 1, 2006, and end June 30, 2007. Please note this is a new deadline for this program. The Challenge America West Virginia Partnership Grant is made possible with funding from the National Endowment for the Arts. Areas of focus include arts education, access to the arts, positive alternatives for youth, cultural heritage/preservation and community arts development.

Eligible applicants include non-profit West Virginia arts organizations, schools, and colleges and universities. The application has undergone updates and changes. Please be sure you are using the most current application form.

For further information, visit [www.wvculture.org](http://www.wvculture.org) or contact Rose McDonough at [rose.mcdonough@wvculture.org](mailto:rose.mcdonough@wvculture.org) or (304) 558-0240, ext. 152. ❄️

**Art is a passion or it is nothing.  
— Robert Fry**

## FY06 Challenge America Awards

**Voices From the Earth**  
Tucker County  
\$10,000

**Greenbrier Valley Theatre**  
Greenbrier County  
\$10,000

**Wheeling Symphony**  
Ohio County  
\$10,000

**Artsbridge, Inc.**  
Wood County  
\$8,200

**Huntington Museum of Art**  
Cabell County  
\$10,000

**Avampato Discovery Museum**  
Kanawha County  
\$10,000

**Appalachian Education Initiative**  
Monongalia County  
\$10,000

**Actors Guild**  
Wood County  
\$3,887

**Arts Advocacy of West Virginia**  
\$10,000

**Seneca Chamber Orchestra**  
Kanawha County  
\$4,850

**Old Brick Playhouse**  
Randolph County  
\$10,000

## Saving Money As A Self-Employed Artist

By John E. Arthur

People accumulate wealth by saving money and spending less. This is a universal concept regardless of your profession. If you're an artist, you work hard for your money, but how hard is your money working for you? Income can sometimes be unstable if you are self-employed, and this can make saving money a very difficult task. That is why it is so important to establish a plan and stick to it! Maybe you start by saving \$100 a month or maybe you save 10% of your profit on every piece of art you sell. A little planning can go a long way to establishing financial security for your future. It is important to learn about various places you could direct your savings. Here are some account options:

**General Savings Account** - A general savings account can be opened easily and funded at your local bank. This type of account is a great place to begin saving money. You should use this account to keep at least three to six months of your annual income for short-term needs and emergencies.

**Traditional Individual Retirement Account (IRA)** - You have almost unlimited investment options with an IRA account. Some examples are money market funds, CDs, bonds, individual stocks and mutual funds. A Traditional IRA allows you make annual tax-deductible contributions of up to \$4,000 (going to \$5,000 in 2008) if you qualify. The great thing about IRAs is that they grow tax-deferred. Your distributions with a

Traditional IRA in retirement are taxed as ordinary income, and are free of the 10% early withdrawal penalty after age 59½.

**Roth Individual Retirement Account** - A Roth IRA is funded with after-tax income. Just like a Traditional IRA, you can contribute up to \$4,000 annually if you qualify. You do not receive a tax-deduction with your current contributions, but your distributions after age 59½ are tax-free. A Roth also allows you to access your principal at any time without penalty.

**Simplified Employee Pension Individual Retirement Account (SEP IRA)** - A SEP IRA is designed specifically for self-employed individuals. Your maximum tax-deductible contributions are based on your income. This may give you the ability to save even more money than in a Roth or Traditional IRA.

It is best to evaluate your current income, employment status, future goals and current tax situation to determine which savings options would be best for you. You should always seek the help of a professional if you are beginning a new savings plan. An advisor can help you create a plan, explore your investment options and provide overall financial education. With a little planning, you can make your future as beautiful as some of your creations. ❄️

### About the Author

John E. Arthur is president of JA Investment Management, LLC, an independent financial advisory firm that clears through Ameritrade Advisor Services.

# Grant Time Strategy for Organizations: Start Now and Relax!

Digging a canal or building a bridge would be so overwhelming that no one would ever begin the task if it couldn't be planned and broken up into manageable parts. And yet, think of the places we could not go if the job was never attempted. It's the same in the non-profit arts world, except that most of us are not being paid for our digging and building—we are volunteers. So to ease the stress, and to develop a timeline that allows for breathing room, here are some tips for remaining sane during grant writing season.

## 4 months out: Locate all your files

- ❖ Did you apply last year? Find the application and your final report (if completed). Remind yourself what you said to the funder last time.
- ❖ Are your financials up to date? Has your budgeting and forecasting for the next year been completed? There is nothing worse than trying to pull together financial documents three hours before the Post Office closes. Set up a meeting with your treasurer to discuss your needs. Remember you should document your community support!
- ❖ Gather board minutes and evaluations of current programs, they should inform your planning for next year.
- ❖ Locate your IRS determination letter. You will need a copy!

## 3 months out: Make connections

- ❖ Visit <http://www.wvculture.org/arts/grantsindex.html>. Read or reread the guidelines and applications. They may have changed! Make a list of the documentation your project will need. Double check the deadlines. Know who within your organization will help you provide it.
- ❖ Talk to the West Virginia Division of Culture and History arts staff. Is the program area to which you apply the best fit? Discuss new ideas and projects. If a letter of intent is required, do it now!
- ❖ Confirm your project planning with your board. Many boards take a holiday during the holidays. If board action is needed make sure that there are board meetings scheduled where the discussion can take place. What if you wait till February and you don't have a quorum?
- ❖ Make contracts with your artists. They travel and are focused on creating art. They may not turn around a signed contract in a week. Properly executed contracts are required for funding of any artist fee!

## 2 months out: Start writing, give yourself the luxury of a draft

- ❖ READ THE APPLICATION INSTRUCTIONS! Not following the instructions can cost you points. Funding is very competitive! Don't assume anyone knows you or your organization. New reviewers read every year.
- ❖ Put it all together and ask for comments. We suggest asking someone who isn't closely involved with your organization. Give it to your grandmother or a former teacher. They will care enough about your success to ask hard questions.

## 1 month out: Confirm all the variables

- ❖ What day will you mail your final application? What time does the post office close? Will your president or director be in town to sign the application? Will the treasurer be in Tahiti? Are all the contracts in? Do you have letters of support and all your documentation? Pull out the checklist and see. Where will you make the copies?
- ❖ Prepare a draft for arts staff review. Arts staff will send back written comments, noting areas that need strengthening or missing elements of your application. Incorporating staff comments does not guarantee funding, but will give you the benefit of advice based on knowledge gained from many panel reviews.
- ❖ Final proofing – Grant reviewers notice badly organized, incomplete applications and those with errors in grammar and spelling. Final proofing is important. Poor grammar and spelling reflect on the organization and its capacity to succeed.

## Two weeks out: Final prep

- ❖ Make copies of everything for your files.
- ❖ Mail your application packet. See the postmark.
- ❖ Gloat smugly as your arts friends panic to complete their grant applications while you sit back with a good book.

## Upcoming Grant Deadlines



### West Virginia Commission on the Arts

[www.wvculture.org](http://www.wvculture.org)

**Feb. 1, 2006:** Professional Development for Artists and Challenge America

**March 1, 2006:** Major and Mid-Size General Operating Support, Arts in Education and Community Arts Projects

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

MID ATLANTIC  
ARTS FOUNDATION



### Mid Atlantic Arts Foundation

[www.midatlanticarts.org](http://www.midatlanticarts.org)

**Jan. 20, 2006** – U.S. Artists International

### West Virginia Development Office

[www.sbdcwv.org](http://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](mailto:kdonahue@wvdo.org) or call (304) 558-2960 or (800) 982-7232



West Virginia Development Office

### West Virginia Division of Tourism

[www.wvtourism.com](http://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 January 1, April 1, July 1 and October 1.** For more information, contact the Division of Tourism at (304) 558-2200.



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### National Endowment for the Arts

[www.arts.endow.gov](http://www.arts.endow.gov)

**Jan. 31, 2006:** Nominations for Jazz Masters Fellowship

### WV Humanities Council

[www.wvhumanities.org](http://www.wvhumanities.org) • (304) 346-8500

**Feb. 1, Sept. 1:** Major Grants

**Feb. 1, April 1, June 1, Aug. 1, Oct. 1 and**

**Dec. 1:** Mini-Grants

**Feb. 1:** Fellowships



### Pennsylvania Performing Arts on Tour

[www.pennpat.org](http://www.pennpat.org)

**Rolling Deadline:** Tour Planning Program

## 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](http://www.wvculture.org/arts/grants.html).

**I am for an art that takes its form from the lines of life itself, that twists and extends and accumulates and spits and drips, and is heavy and coarse and blunt and sweet and stupid as life itself.**

— Claes Oldenburg "I Am for an Art"

## Inside the Artists' Studios

An artist's studio space is where they create the art that we experience. *ArtWorks* is taking a look into some of these studios to introduce artists to you. Some of the artists offer studio visits. A studio visit is an excellent way to see how an artist creates. Many of the studios in West Virginia are funded by the West Virginia Commission on the Arts.



Artist Name: **Veronica Wilson**

Studio Name: Frog Valley Artisans

Medium: Stained glass, fused glass, pottery

Phone Number: (304) 258-3541

E-mail: [veronica@frogvalley.com](mailto:veronica@frogvalley.com)

Website: [www.frogvalley.com](http://www.frogvalley.com)

Address: 82 Powerline Lane, Berkeley Springs, WV 25411

Directions to studio: Visitors welcome by appointment.

Hours: By appointment.

Artist Statement: I discovered pottery while a photography student at the Art Institute of Pittsburgh. My brother, a ceramic sculptor, taught me the basics and it didn't take long for me to become hooked on ceramic work. Years of throwing pottery has led me to develop my own earthy style and specially formulated glazes that I am proud of.



Artist Name: **Keith Lahti**

Studio Name: Lahti Clay Studio

Medium: Clay; stoneware, earthenware, Raku and porcelain

Phone: (304) 286-2635

E-mail: [lahticlay@yahoo.com](mailto:lahticlay@yahoo.com)

Website: [www.handmadecremationurns.com](http://www.handmadecremationurns.com)

Address: Keith Lahti, Lahti Clay, Walker Road, Chloe, WV 25235

Directions to studio: Call or e-mail for appointment and directions.

Hours: Please call or email.

Artist Statement: I do functional stoneware and porcelain vessels with clean lines and flowing glazes, as well as decorative earthenware and Raku which reflects ancient Chinese, African and Native American work.

**Before a painting, our size as spectators, in relation to the size of the picture, profoundly influenced how much we are willing to give up consciousness of our temporal existence while experiencing it.**

**—Allan Kaprow "The Legacy of Jackson Pollock"**



# 11 going on 30: Gallery Eleven marks 30<sup>th</sup> anniversary

By Jeff Pierson

The year was 1975. At that time, many artists in West Virginia were making their way selling paintings at annual juried exhibitions and through word of mouth. A small group of Charleston artists set out to make a change. Those 11 artists started Gallery Eleven—a Charleston cooperative that remains successful 30 years later.

Gallery Eleven founding member Hank Keeling recalls, “I was walking downtown on Capitol Street and ran into these girls. They were talking about starting a co-op. I then called a few of my friends and we started getting together and sharing our art. We came together as 11 in the beginning.”

The other founding members were John Hudkins, Barbara Bloomberg, Ray McNamara, Jan Griffin, Della Taylor Brown, Esther Forsley, Milton Koslow, Nancy Louise Mottesheard, Helen Bratt and Rosalie Atkins. Atkins remembers the hard work in the beginning. “The challenge was to find the right group of people. We were careful to make sure everybody involved approved each new member,” she said. “We decided early on to stop at 11.”

The cooperative’s early success and the longevity of Gallery Eleven have been attributed to the members’ relationships.

“We were all really close. We got along great from the start,” Keeling said.

Atkins added, “We all had a great passion for art. It was our common bond.”



Hank Keeling explains the beginnings of Gallery Eleven. Photograph by Michael Keller

Another important factor in their success was keeping every aspect of the business within reason.

“We always wanted the art to be affordable,” said Atkins. Most of the work is priced under \$1,000. The average price for a painting is around \$300. Fifteen percent of work sold in the gallery goes toward rent and bills. Members pay an annual fee of \$180.



The original members of Gallery Eleven; Top Row: John Hudkins, Barbara Bloomberg, Hank Keeling, Ray McNamara, Jan Griffin, Della Brown Taylor, Esther Forsley, Milton Koslow; Bottom Row: Nancy Louise Mottesheard, Helen Bratt, and Rosalie Atkins.

In addition to the annual fee, the artists take turns working at the gallery during business hours. Having at least one artist there all the time is good for business. Because of the artists close relationships, they are able to describe others’ work quite well. Over the years, the gallery also has taken on more artists and consignments to stabilize business.

“Starting a co-op can be very difficult but keeping everything in reason is key,” Atkins said. “Paying careful attention to selection of members and pricing helps maintain the expense of running a gallery.”

Gallery Eleven should be seen as a model for a successful co-op. Over the last 30 years, Gallery Eleven has provided a place for artists and people who enjoy art to feel welcome. It is a place where the art is what is important.

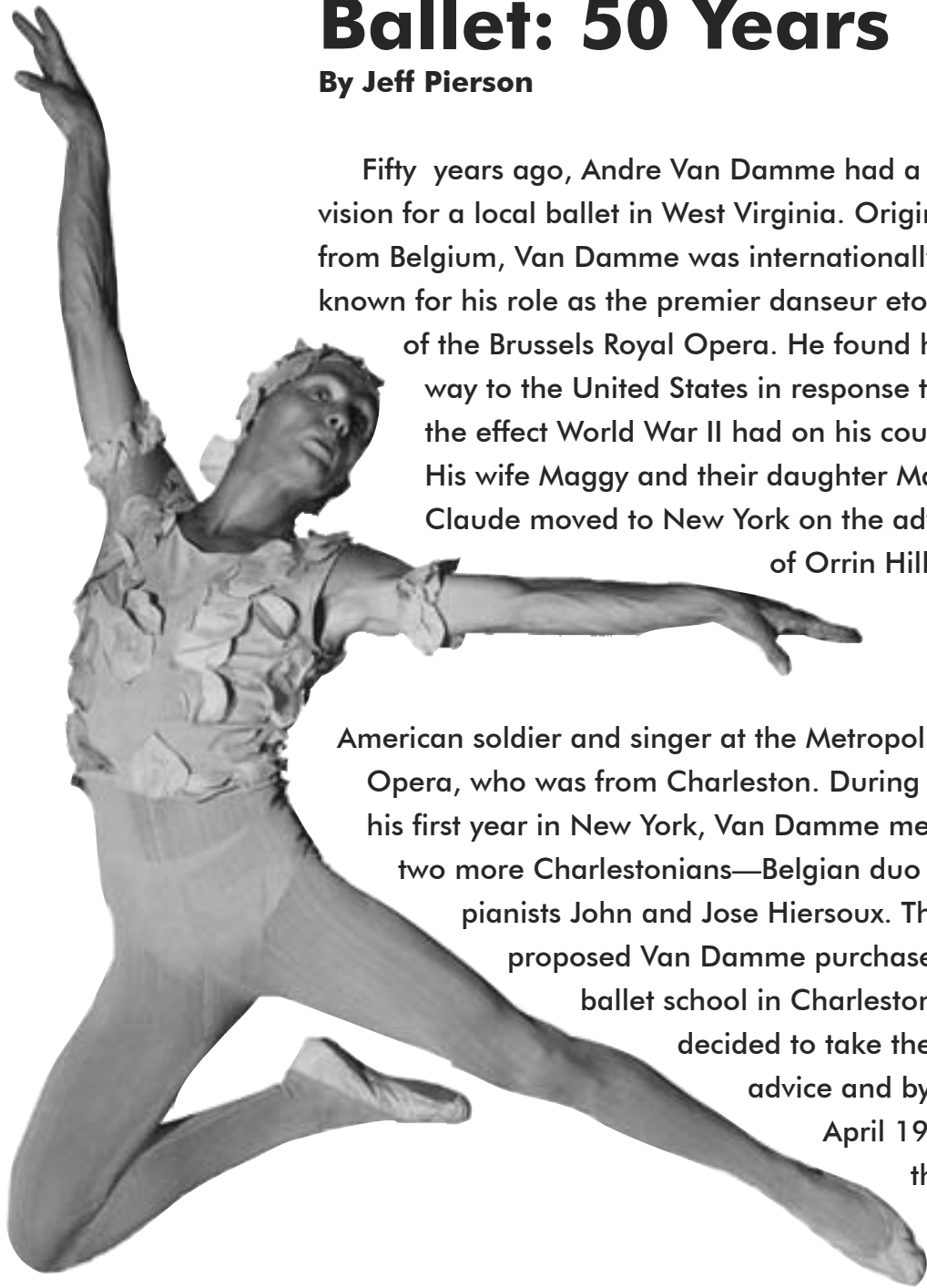
For more information, visit the cooperative’s website at [www.galleryeleven.com](http://www.galleryeleven.com). ❄️



Rosalie Atkins stands proudly beside her work. Photograph by Michael Keller

# The Charleston Ballet: 50 Years

By Jeff Pierson



Andre Van Damme,  
c.1950

Fifty years ago, Andre Van Damme had a vision for a local ballet in West Virginia. Originally from Belgium, Van Damme was internationally known for his role as the premier danseur étoile of the Brussels Royal Opera. He found his way to the United States in response to the effect World War II had on his country. His wife Maggy and their daughter Marie Claude moved to New York on the advice of Orrin Hill, an

American soldier and singer at the Metropolitan Opera, who was from Charleston. During his first year in New York, Van Damme met two more Charlestonians—Belgian duo pianists John and Jose Hiersoux. They proposed Van Damme purchase a ballet school in Charleston. He decided to take their advice and by April 1956 the

Charleston Ballet was in production.

Over the years, the ballet has grown and become the “official” ballet of West Virginia. Some of the early successes included “Carmina Burana,” “Genesis,” “Joan of Arc” and “Coppelia.” He may not have known it at the time, but Van Damme was creating a legacy for the arts in West Virginia. The ballet suffered a great loss in 1989, when Van Damme died suddenly of esophageal cancer. Kim Pauley, a dancer and choreographer from within the company, was called to take over for her mentor.

Kim Pauley took over the Charleston Ballet in 1990. She could have taken her talent anywhere in the United States. She chose West Virginia. I recently spoke to Kim about the challenges of running a professional dance company and about Van Damme’s legacy.

**Jeff Pierson: What is the most important task in running a statewide ballet?**

**Kim Pauley:** To maintain and increase the quality of the ballet’s productions and its dancers. The most difficult task is to find the financial support to allow this to continue to happen. There are many talented dancers in West Virginia. It takes financial resources both to be able to give these dancers the

opportunities they should have to develop to their fullest capacity and to give exposure to dance and our company in the rural areas of the state.

**J.P.: When did you know you were staying in West Virginia to dance and run the ballet?**

**K.P.:** After Mr. Van Damme’s death. The board of directors agreed to give me a chance to try my hand at the administrative and the creative direction of the company. The company might have folded had I not desired to try and continue it. I personally had an investment in its history. I have acquired many skills along the way and continue to learn new things every day.

**J.P.: What part of the Van Damme legacy have you held on to the most?**

**K.P.:** His integrity and standards for excellence. Although the company he left me was not large or in the best financial shape, the reputation of Mr. Van Damme, personally and professionally and that of his company and his work, was of the highest merit. Most of the dancers that are affiliated with the Charleston Ballet today had little or no experience with him or his choreography. I try to revive some of his most successful works from time to time to allow younger dancers and new audiences to enjoy his ideas and as a way of preserving these ballets for history.

**J.P.: Why is ballet important to West Virginia?**

**K.P.:** It teaches so many lessons in addition to learning how to dance. Dance teaches teamwork and responsibility for one’s own actions. It teaches reverence and respect for the art form itself, the teachers and fellow dancers, and for one’s own talent. It places great value on the qualities of dedication, loyalty and perseverance.

Continued on page 11



Kim Pauley

# Traditional Rhythms in Berkeley Springs: They Are Not Appalachian They Are Tribal!

By Carol Reece

There's something about percussion music that gets deep inside. It's hard not to grab a drum or simply clap hands in time to the beat. That's how the 10 or so people who attend Bob Marggraf's weekly drumming class at Coolfont Resort in Berkeley Springs feel. African and Middle Eastern tribal rhythms are the focus.

The slaps, tones and base beats go on at the twice-monthly drum circle, also held at Coolfont, when drummer ranks swell and where audience participation is heartily encouraged. At these sessions, Marggraf brings all manner of ethnic percussive instruments, including extra drums (Middle Eastern Doumbeks, and an African Dun Dun and Djembes), shakeres, cowbells, zills, claves and tambourines.

Drumming is a complete activity on its own, but it seems to come full circle when the percussionists are joined by Marggraf's wife Pat and her coterie of belly-dancing students. It doesn't take long before the entire room—drummers, dancers and onlookers alike, whether age five or 75, unite in a free-form tribal music experience. Even shy people cannot resist at least tapping their feet.

Rounding out the rhythmic opportunities in Berkeley Springs are the monthly open-air, warm-season, First Friday drum circles—when many galleries and stores take advantage of the long days and stay open late. This percussive event is held on the sidewalk in front of Marggraf's store, Portals. The beat literally reverberates off the walls, and tourists and passers-by inevitably are drawn to the sounds.

What is wonderful about drumming is that no prior musical training is needed. The techniques are few and the drums are low-tech. The act of drumming is very physical—the quicker the beats are played, the faster the heart drums—and is also a great release of tension.

"Drumming can be very meditative, and I have a need to express myself with music," said third-year student Greg McGrath. "It's very basic. You can—at the spur of the moment—start a one-of-a-kind rhythm and the other drummers will join in. And it's fun." ❄️

**"Drumming can be very meditative, and I have a need to express myself with music,"**

— Greg McGrath

## Dance in our Schools

by Michelle Legg

On Aug. 3 at the Cultural Center in Charleston, a group of artists met and formed the West Virginia Secondary Dance Alliance. This group of dance educators includes instructors and choreographers from many levels of ability, as well as from both private and public education institutions. It is a collective of individuals whose goal is to promote dance education programs in the state's secondary schools.

On Jan. 21, 2006, the first annual West Virginia Secondary Dance Alliance weekend Dance Celebration will be held at Capital High School in Charleston. The event will include dance workshops for students of all levels, lesson plan swaps for teachers, nutrition classes and classes about dance that is specific to West Virginia. Guest instructors will include Donald Laney of the West Virginia Dance Company; Patricia Edwards, former studio owner, public educator and currently a consultant to the West Virginia Department of Education; a ballet artist from the Charleston Ballet and more. College-level dance ensembles have been invited to perform and to speak to participants about their programs.

To participate, students must be enrolled in a secondary school and attend with an employee of that school. Students of all abilities are welcome. For more information, contact either Brandy Butcher at (304) 754-3354, ext. 3261, or e-mail [bjbutch@access.k12.wv.us](mailto:bjbutch@access.k12.wv.us) or [brandyb@hellokitty.com](mailto:brandyb@hellokitty.com) or A. Michelle Legg at (304) 348-6500, ext. 159, or e-mail [aml5567@att.net](mailto:aml5567@att.net).

## The Charleston Ballet: 50 Years

**J.P.: Why do you come to the studio each day? What has kept the work fresh for you?**

**K.P.:** Dance is a constant education and re-education of the mind and body. As I have matured, I realize how much my work, rehearsing for performances, choreographing new works, is like meditation and has become a necessity for my life.

I constantly discover new things about my own dancing, ways to make the technique work better, solve choreographic challenges for other dancers, and come up with ideas and inspirations for future ballets. I love teaching students, mentoring younger dancers, and directing the company. ❄️



The attendees of the conference were: Michael Faison (Pennsylvania), Michael Petkewec (Maryland), Foster Billingsley (Virginia), Don Ehman (New Jersey), Annette Henry (Virgin Islands), Martha Newman (West Virginia), Mary Liniger (Washington, D.C.) and Jennifer Gunther (Delaware).

## Retreat Addresses Accessibility Issues

By Douglas Manger

**About the Author**  
Douglas Manger is the program associate for traditional arts and Accessibility coordinator at Mid Atlantic Arts Foundation.

The 2005 retreat came to a close with the group gathered at the Cacapon Mountain overlook with its 50-mile vista. The setting seemed appropriate as we continue to build bridges across the region to better serve our communities with accessibility issues.

In September, accessibility coordinators from the nine states and jurisdictions in the mid-Atlantic region gathered at Cacapon Resort State Park outside of Berkeley Springs for the 2005 Mid Atlantic Region Accessibility Retreat. The annual retreat is an opportunity for state arts agency access coordinators to share best practices and reflect on the past year's work. The Mid Atlantic Arts Foundation partnered with the West Virginia Division of Culture and History to produce the event. Funding from the National Endowment for the Arts and the West Virginia Commission on the Arts paved the way for the retreat.

Mary Liniger of the DC Commission on the Arts and Humanities offered her insights to illustrate just how close we all may be to disability concerns.

A freak accident propelled her into the role of caretaker. Her companion has undergone months of rehabilitation from injuries sustained when their car hydroplaned over a guardrail and rolled down an embankment. Working through medical bureaucracies to get the services he needs has further sensitized Mary to the plight of those with disabilities. Now, Mary has begun to look at access issues in her work from a "big picture" perspective: "What are the 'workarounds' to get those with access issues the services they need most efficiently without throwing up bureaucratic roadblocks?"

For many of us, it is difficult to imagine what it would be like to live life with a disability. Guest artist Roberta Morgan attempted to do just that in a session entitled "West Virginia Artists with Disabilities: A Personal Encounter." Based in Magnolia, Roberta is a successful working artist, and the recipient of numerous honors and awards, including an Individual Artist Award from the Maryland State Arts Council.

Morgan painted an illuminating picture of access challenges she has faced when visiting museums both in the United States and abroad. At the Louvre in Paris she was faced with limited access. She had to navigate the lone escalator, with cane in hand, amongst hordes of tourists. The American Museum of Art in Washington, D.C., posed another challenge. On this occasion—seated in a wheelchair to conserve energy—Morgan was required to wait in the lobby for an extended time before she was allowed into the exhibit. Why? Museum policy allowed for only one wheelchair guest inside the exhibit at any given time.

Michael Petkewec of the Maryland State Arts Council was enthusiastic about guest speaker Carmen Jones, president of Solutions Marketing Group in Arlington, Va.

**"The first thing I was struck by was how disarming Carmen was about her own disability and how she was willing to talk very frankly about persons with disabilities as a market niche," he said. "So often we have perceptions about persons with disabilities having to be handled with 'kid gloves' instead of thinking about them as people with disposable income ready to spend on cultural events. Solutions Marketing Group helps clients reach a market larger than any other minority group in the country—the nation's 56 million people with disabilities. Individuals with disabilities make up a large, yet overlooked, market. Carmen's passion is to create win-win relationships between companies and the disability community. At the end of the session I truly understood her passion and how there could be a win-win relationship. My own perceptions were often called into question and I began to appreciate the disability community as a viable target market. I learned several key points from the session that are absolutely necessary for effective disability marketing."**

Jones's presentation included the following points:

- You must have buy-in from your organization's senior leadership;
- You need to conduct research to understand the disability community's culture;
- You should train your organization's staff to have the knowledge and skills to provide excellent service; and
- You must plan, develop and implement a comprehensive, integrated promotional strategy that touches consumers with disabilities. ❄

## Art Exhibition for All

Musicians, dancers, painters, writers, and sculptors. Although their chosen media might be different, all of the artists who participate in the Artist Showcase at PATHS have something in common - they are all extraordinarily talented and they are all artists with disabilities.

Individuals with disabilities have a positive impact on our society everyday in many obvious but sometimes overlooked ways. The Artist Showcase is an annual, two-day show that does more than showcase the talents of West Virginia artists with disabilities – it also helps extinguish stereotypes regarding disabilities and encourages individuals with disabilities to consider the arts as an employment opportunity, as a mechanism for communication and socialization, and as a way to build personal and professional relationships within their communities.

Pursing art as a career is a challenge for anyone. For an artist with a disability, there are often the additional challenges of overcoming myths and misconceptions. Many West Virginia artists with disabilities have never shown their work because of their hesitancy to participate in juried shows or questions about their abilities. For these individuals, the Artist Showcase provides a place for them to exhibit, in the relaxed atmosphere of a non-juried show, and to learn more about how art can improve their quality of life.

Showcase artists have ranged in age from 10 to 60. Among them are students, professional artists, individuals with physical impairments, and others working to recover from mental illness. For most of the artists, the Artist Showcase was their first opportunity to present their work in public. Although some have been unable to afford the cost of professional framing or other exhibiting mechanisms, each have used their innate creativity to ensure that their work was displayed in an attractive and engaging manner. This has included unique display stands, cascading paintings, self-created binding, and handmade frames.

The success of the Artist Showcase can be found on the faces of participants as people visiting the exhibit acknowledge their talent by both word and deed. At least three of last year's artists became "professional" artists for the first time by selling some of their creations. In fact, by the conclusion of the show, half of the participating artists had sold at least one of their pieces. In a world where almost two-thirds of all individuals with disabilities are unemployed, a career in the arts may prove a viable option and the Artist Showcase is an encouraging first step.

The Artist Showcase is a cooperative project of three statewide organizations – Partnerships in Assistive Technologies (PATHS), West Virginia Real Choice, and West Virginia Assistive Technology System (WVATS). The partnership between these

agencies is important because each represents a unique element of the overall effort. For instance, PATHS is able to provide information and training to individuals interested in participating in the arts, while WVATS provides the tools to make participation a reality and Real Choice creates new opportunities for artists with disabilities in the community.

The partnership will expand in 2006 to include the new Fine Arts program at the WVU Center for Excellence in Disabilities. Planned initiatives to encourage individuals with disabilities to consider the arts are: the development of a statewide registry of artists with disabilities, sponsorship of educational offerings to encourage individuals with disabilities to explore the arts, and the creation of a library of assistive devices to encourage greater participation in the arts by individuals with disabilities.

The 2006 Artist Showcase at PATHS will be held during the Celebrating PATHS to Real Choice conference on February 15-16 at the Civic Center in Charleston. The exhibit will be open to the public on both days from 9:00 a.m. – 5:00 p.m. Time has been set aside for visitors to meet and talk with the artists, and see demonstrations of jewelry making, wood carving, sculpting, quilting, and painting.

Artists interested in participating in this activity can receive a prospectus by contacting Regina Mayolo at the WVU Center for Excellence in Disabilities at 1-800-841-8436 or [rmayolo@hsc.wvu.edu](mailto:rmayolo@hsc.wvu.edu). ❄️



*Derik Morton shows off his talents.  
Photograph by Michael Keller*

**ADIA**  
ARTS for ALL



*Marcia Springston displays her artwork.  
Photograph by Michael Keller*

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Petersburg

**10 Reasons to Attend the 2006 West Virginia Arts Assembly  
April 2-4 in Charleston**

1. Everyone will be there! The Assembly invites artists, arts organizers, arts educators, arts supporters and others to participate.
2. Learn new skills. More than a dozen sessions will offer training and information on topics concerned primarily with teaching entrepreneurial and business skills for both individual artists and arts organizations.
3. Have your say and exchange ideas. Sunday afternoon is scheduled for open discussion of topics introduced by attendees. Facilitators will base Monday caucus meetings on key topics from the assembly session.
4. Share music and performances together in a Sunday night jam session.
5. Attend the Governor's Arts Awards ceremony on Monday night and celebrate this year's honored artists and arts supporters.
6. Learn new advocacy skills in support of Arts Advocacy's 2006 legislative goals.
7. Hear about and see "best practices" for arts websites, practice managing for change, learn what an economic impact study means for your community and develop creative curating skills.
8. Tour the Juliet Gallery at the Clay Center's Avampato Museum.
9. Reminisce about and hear legendary tales of previous Arts Assemblies.
10. Reconnect with the arts community in West Virginia and be part of the legend of Arts Assembly 2006.

Scholarships and travel stipends will be available so everyone can attend. The cost is \$100 for registration, which includes a ticket to the Governor's Arts Awards gala. To receive registration material by January 2006, check online at [www.wvarts.org](http://www.wvarts.org). ❄️

**Governor's Arts Awards Nominations Open**

More than 70 individuals and organizations were nominated for the 2005 Governor's Arts Awards and organizers are hoping that number will double for 2006. All West Virginians have the opportunity to nominate individual artists, organizations and communities for the 2006 Governor's Arts Awards, sponsored by the West Virginia Division of Culture and History (WVDCH). The seven award categories established in 2005 will be repeated. A winner in each category will be honored at an awards ceremony on Monday, April 3, 2006 at the Cultural Center in Charleston. **The deadline for nominations has been extended to Dec. 21, 2005.**

"The outstanding winners of last year's awards demonstrated to the world the invaluable contributions made by artists and arts organizations to life in our state," said Troy O. Body, WVDCH commissioner. "They came from all aspects of the arts community and every corner of West Virginia. Their efforts showed how the arts in West Virginia provide both human and economic development for communities and individuals. Once again, on April 3 we will celebrate the arts as a magnet for talent and business in the state."

Jeanne Mozier, chairman of the awards committee, encouraged people who made nominations last year to do so again. "If your

nominee did not win, they are eligible to be re-nominated," she said. "Now that everyone knows about the awards, we hope that more people will participate." Mozier explained that the selection process remains unchanged. "All those selected for the honor will come from nominations made by the public. The nominations will be reviewed and scored by an objective process including judges from both in and out of the state," she said. "Your choice cannot be selected if you don't make the nomination."

The award categories are:

- Distinguished Arts Award for lifetime achievement in the arts
- Arts Patron Award for individual or organization contributions of time, effort or financial resources to the arts
- Arts in Education or Service to Youth Award for individual or organization achievements
- Creative Community Spirit Award for a city, town or community-wide non-arts organization using the arts for community development or betterment (This is the only category for which individuals may NOT be nominated.)

- Arts Leadership and Service Award for visionary individual or arts organization leadership and service in the arts
- Artistic Excellence Award for significant contributions to the arts in West Virginia by either an established or emerging artist
- Arts Innovator Award for an individual, group, organization or educator who has successfully executed innovative methods of involving the public in arts experiences

For more information or to request a nomination form, see the Division's website at [www.wvculture.org](http://www.wvculture.org) or call Debbie Rainey Haught at (304) 558-0240 or e-mail [debbie.haught@wvculture.org](mailto:debbie.haught@wvculture.org), or contact Mozier at (304) 258-4248 or [star@starwv.com](mailto:star@starwv.com). ❄️



Martha Newman, the arts in education and accessibility coordinator for the past five years with the West Virginia Division of Culture and History has accepted a position with the Kentucky Performing Arts Center in Louisville as the director of access. Martha's extensive background in theater and dance, coupled with a long and successful career working with individuals with disabilities, has earned her a nationwide reputation for leadership in the field of accessibility in the arts. Martha will be greatly missed. Best wishes with your new endeavor.

**ArtWorks**  
**Winter 2005-06**  
**State of West Virginia**  
Joe Manchin III,  
Governor

**Department of Education and the Arts**  
Kay Goodwin, Secretary

**Division of Culture and History**  
Troy Body, Commissioner  
Richard Ressmeyer,  
Director of Arts

**West Virginia Commission on the Arts**

[www.wvculture.org](http://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 alternative formats. Contact Richard Ressmeyer, Director of Arts at 304/558-0240, ext. 721, (voice) or 304/558-3562 (TDD).

## Arts Day planned for February 2006 at the State Capitol

Mark your calendars for Monday, Feb. 6, 2006. The West Virginia Division of Culture and History and the West Virginia Commission on the Arts will be hosting "Arts Day" inside the State Capitol in Charleston. The purpose of this "Arts Day" is to:

- Recognize the vitality of the arts in our great state.
- Promote the impact the arts has on cultural growth, economic development, and education.
- Bring artists, arts organizations, and art enthusiasts alike together and celebrate the arts under the new gold and blue capitol dome.

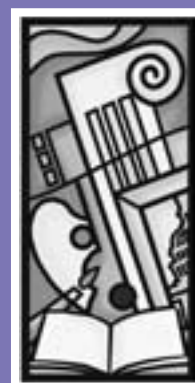
There will be opportunities for artists' demonstrations, small ensemble performances, information tables, and other activities. For more information contact Jeff Pierson, Individual Artist Coordinator at 558-0240, ext. 717, by email: [jeff.pierson@wvculture.org](mailto:jeff.pierson@wvculture.org), or Richard Ressmeyer, Director of Arts. at 558-0240, ext. 721, by email: [richard.ressmeyer@wvculture.org](mailto:richard.ressmeyer@wvculture.org). ❄️

## Resources/ Opportunities

Please see the West Virginia Division of Culture and History website at [www.wvculture.org](http://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](mailto:jeff.pierson@wvculture.org).



WEST VIRGINIA  
DIVISION OF  
CULTURE AND HISTORY

# WARTS WORKS

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

Winter 2005-06



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## Inside this issue:

Cultural Facilities and Capital Resources Grants....	4
Grant Time Strategy.....	6
Upcoming Grant Deadlines .....	7
Gallery Eleven Marks 30th Anniversary .....	9
Arts Assembly .....	14

