

Artworks

Winter 2006-2007

Three Men and a Navy By Colleen Anderson

On a recent morning, Charly Jupiter Hamilton, Peter Massing and Mark Tobin Moore got together at Taylor Books in Charleston. All are successful visual artists, but their artworks could hardly

that reveals "images within images—mythological beasts, whimsical animals and animated figures." Often there's witty, satiric humor.

A farm boy from Troutman, N.C., his early artistic endeavors included explicit drawings of a would-be girlfriend in his French class. The story's complex and hilarious; in the end, the girl's father confiscates the drawings and threatens to give them to the county sheriff if Hamilton ever goes near his daughter again. "My first collector," Hamilton quips.

Hamilton served in the Navy from 1966 to 1970. "I was a gunner's mate. They called it a glorified deckhand." His first ship, a rescue and salvage ship, had a crew of about 80. "It was pretty small, a working ship. It had racks, five high, that you slept on.

You put them up during the day. It was cocoon-like. You could hear everything, smell everything, smell everyone. Being in the Navy was good practice for being an artist: it was kind of grubby, you didn't have any money, and when you got some you blew it all."

"The Navy gave me a lot of imagery," Hamilton continues. "I was a farm kid, and everything was exotic." He sent cartoons of his surroundings and adventures to friends. "The Navy was a place of storytelling. There you were, out at sea. Storytelling was a way of communicating. My pictures still have stories in them."

Military service took him to Hawaii, Japan, Korea, the Philippines and



From left to right Peter Massing, Charlie Hamilton, and Mark Moore. photograph by Jeff Pierson

be more dissimilar. So why the backslapping and laughter? It might have been the reunion of long-lost brothers.

In a way, it was. These three men share something as deep as their commitment to art: the United States Navy. And all three confirm that their military experiences influenced their art and careers.

Charly Jupiter Hamilton: A Teeming Spectacle

Hamilton is best known for vividly colored, exuberant wood relief paintings and sculptures. Art consultant Callen McJunkin describes a typical Hamilton painting as a "teeming spectacle"

Vietnam. In Hawaii, he met and married a woman who encouraged his interest in art. Taking a long shot, he applied to the University of North Carolina (UNC). "I got the letter of acceptance while I was on my last cruise with the Seventh Fleet."

At UNC, Hamilton encountered another major influence, painter Marvin Saltzman. In addition to mentoring the student painter, "he let me pursue the dream of becoming an artist and not an art teacher," Hamilton says.

"As long as I'm doing art, I feel I'll be taken care of. The Navy was like that. I felt that as long as I didn't fall off the ship, I'd be taken care of, and have some adventures."

Mark Tobin Moore: Commentary and Connections

Moore's paintings often feature found objects—including washers, rivets, nails, phonographic records, chains and plastic soldiers—attached to paper, canvas or wood.

His color palette and painting techniques range broadly, but his paintings are always richly textured. They sometimes contain text and often carry social commentary. Moore says, "I respond to what's happening in the world, and I need to say something with my work."

Like Hamilton and Massing, Moore has exhibited widely and won a number of awards for his art. In addition to making art, he has been a teacher, a curator and a museum exhibit designer. He holds a bachelor's degree in painting from the University of Charleston,

a master's degree in painting and printmaking from Marshall University, and a master of fine arts degree in painting from West Virginia University.

The son of an Air Force master sergeant, Moore grew up "all over the place." In Scotland, as a child, he attended the Scotus Academy for three years. "They took art seriously," he says. "We'd go to castles and monasteries, look at sculptures and illuminated manuscripts."

The family eventually settled in Virginia, where Moore visited many Civil War battlefields. Even play involved things military: "My brother and I had every set of toy soldiers, every rifle, helmet and machine gun. Every Christmas, Mattel came out with a new war game. We had them all."

"Burned out on school," Moore enlisted in the Navy in 1972, after high school. He was assigned to the USS *Sierra*, a destroyer tender based in Norfolk, Va., and Charleston, S.C. "We weren't out at sea very much, so I had an apartment off-base. We didn't want to go to Vietnam—nobody in their right mind wants to be in a real war—but if we had



"Dancing with my Baby", wood, paint, and marbles. Charlie Hamilton, 2006

to go, we would, and the politics wouldn't be as important as taking care of each other."

As a personnel specialist, Moore identified sailors' aptitudes and helped them get further education and job placements within the military.

He discovered his own destiny when he accepted a post at a Naval Reserve Center in Charleston, W.Va. "I was working full-time at the Reserve Center and going to school at Morris Harvey [now the University of Charleston]. That's where I met Hank Keeling. I took an art class, and I knew that was it."

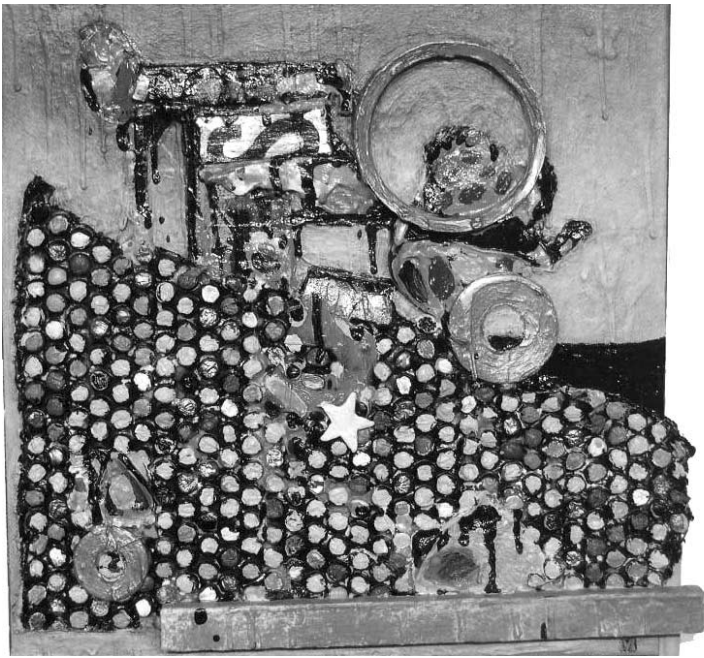
"Keeling was one of several Charleston artists with New York City connections. He had studied with Hans Hofmann. June Kilgore was a student of George McNeil's. Grace Martin Taylor and Katherine Burnside studied at Hofmann's summer school in Provincetown. They, in turn, influenced another tier of artists. Most people don't appreciate what a solid art community there is here in West Virginia. I feel really fortunate to have landed here. I was destined to come to West Virginia."

Peter Massing: A Fine Line

Peter Massing directs the printmaking program and is the art and design graduate student coordinator at Marshall University. He holds a bachelor of fine arts degree from the State University of New York at Buffalo and a master of fine arts degree from Ohio State University.

Massing's prints show a penchant for detail and a devotion to the draftsman's art. He says, "I focus on printmaking, and it's a pleasure, because I like to draw."

Words matter, too. "Words evoke images," he explains. "Even if they don't make sense." His artworks are visual sonnets: compact, carefully composed and bearing many nuances.



"Ocean View", mixed media, Mark Moore, 2006





"Play," etching, Peter Massing, 2006

After printing, he may recycle scored and carved wood in a decorative birdhouse. "I collect and gather. Just as an anthropologist would put bones together, artists collect and gather cultural artifacts and assemble them. Sometimes the pieces don't fit; but then that leads you somewhere."

Massing's journey toward his vocation was haphazard. The oldest boy among five siblings, he says, "I was the troublemaker, so often my dad would take me with him, to keep an eye on me." His father loved art, so they went to museums. "I'd be off in a corner with a crayon, or I'd just wander. I got an art education from museum guards."

As a teenager, he and his friends produced homemade comic books. But Massing describes his younger self as privileged and undisciplined: "I got kicked out of college in the first year, in 1975." To

mollify his family, he joined the Navy. "I was the last person you'd expect to join the military. But it was the best thing I could have done."

He was assigned to the aircraft carrier USS *Dwight D. Eisenhower*, and soon became a coxswain, a driver of smaller boats. "I drove utility boats, Liberty boats and barges," says Massing. "In my free time, I did artwork. When you're at sea, you have a lot of time. When we were in port, I'd seek out museums."

His drawing ability attracted notice. "A chief in the mess hall asked me to paint some murals," he recalls. During an official review of the ship, President Jimmy Carter and his wife Rosalynn saw Massing's own interpretation of "The Last Supper," and invited the artist to have lunch with them. "It was a big thrill," Massing says. "He was the coming-of-age president for me, and is still one of my heroes."

"Soon, officers were pulling me away from my duties, wheeling and dealing for my time," Massing continues. His superiors encouraged him to get more schooling during a six-month stateside stay, and he became a Navy draftsman.

Along with technical skills, Massing says, the Navy taught him habits of discipline and a code of honor that stills affects his life and work. "You never betray your mates. That's the military culture. Once a shipmate, always a shipmate."

Sailors and Storytellers

Massing, Moore and Hamilton are all storytellers, each in his own way. And, really, it isn't difficult to find common threads of experience running through their Navy service and their art.

Massing was a coxswain—steering a boat is drawing a line—and his later art reflects the same precision. In the Navy, Moore made connections and created opportunities. Now his art is full of found objects and fortuitous connections. And Hamilton? He says it himself, with a wicked grin: "I was a gunner's mate. I blew things up."



About the Author:
Colleen Anderson the
owner and creative
director of *Mother Wit*
Writing and Design.

Proctor Appointed Director of Arts



photograph by Mike Keller

In September, Commissioner Randall Reid-Smith of the West Virginia Division of Culture and History named Jacqueline A. Proctor of Huntington as the director of the agency's Arts Section.

Proctor is responsible for overseeing the Division's arts programs, which include arts administration services, as well as State and Federal grants for West Virginia's arts organizations, individual artists and craftspeople, schools and communities.

She previously served as the general manager of the Huntington Symphony Orchestra. Before that, she worked as a communications consultant and trainer in New York and as the director of operations and new media for Disney/ABC-TV Inc. She also taught communications at Bloomfield College in Bloomfield, N.J. Proctor has a degree in television, film and radio from the University of Maryland, and has taken continuing education courses through both the Simmons School of Management in Boston and New York University.

"I'm very pleased to have someone with Jacqueline's arts administration experience and management background to join our agency," said Reid-Smith. "Her talents will be a most welcome addition to our team and to the arts community in our state."

"Art is the language of human existence," says Proctor. "In whatever form is used to express and translate our experience, there is a multitude of opportunities to bridge and share in interpretive views of the world and our journey in it. I am very pleased and honored to utilize my accumulated background to promote and support the arts for all the people of West Virginia."

Nissman and the Piano by Jeff Pierson

Driving along the back roads of Greenbrier County, I replaced my familiar noise for music of Chopin. It filled my vehicle with sounds of a single piano played beautifully by the person for whom I had traveled these back roads. I was on my way home from spending the day with Barbara Nissman. I spent the day with her to talk about her extensive career in the performing arts but, I really wanted to talk about her relocation to West Virginia and how living here has affected her career.

Nissman is known internationally for her definitive recordings of the 20th-century giants for the keyboard: Prokofiev, Ginastera and Bartok. Her book, *Bartok and the Piano: A Performer's View* was published two years ago. Recently, she recorded some of the most important compos-

ers of the 19th century: Liszt, Chopin, Beethoven, Schumann and Brahms. Her two new recordings of Rachmaninoff's piano music for the Pierian label will be available in the next few months at amazon.com.

Barbara fell in love with the piano from the first moment she heard her older sister practicing for her weekly lessons. She begged her mother for piano lessons and recalls that after a few months, the piano teacher (who also taught every kid on the block) told her mother that "she should stop wasting her money; her little girl had no talent." Barbara laughs as she shares this story that has become a family joke. "Actually, I was one of those kids for whom the light bulb went on just a little later, but as soon as it did it was full speed ahead, I was definitely not a prodigy but I always knew that I was going to

be a pianist. I just loved the instrument and loved getting up on the stage to perform. Most children have imaginary friends when they are growing up and my best friend was the piano." Nissman attended classes at Juilliard while in High School and then went to the University of Michigan on full scholarship. "I really grew up in Ann Arbor; I was there for seven years and those years were crucial to my musical and personal development." She earned her bachelor's degree, master's degree, and doctoral degree in Michigan and was also awarded a post-doctoral grant to begin her European career.

While she was finishing her studies at the University of Michigan, the legendary conductor Eugene Ormandy came to town for the May Festival with the Philadelphia Orchestra. Someone told him about a talented young musician studying at the University and Ormandy replied, "Let's hear her play right now." One of the professors went to get Barbara and she auditioned for him on the spot. Needless to say Ormandy was impressed and launched Nissman's career by contacting his manager to arrange her first concert tour of Europe. He also engaged her to play with the Phila-

delphia Orchestra and in 1972, Barbara made her professional orchestral debut with his orchestra. She also lived in Europe for 10 years playing concerts and performing with major orchestras including the London Philharmonic, the Royal Philharmonic, the BBC Symphony, the Rotterdam Philharmonic and the Munich Philharmonic. In 1981 she returned to New York to play at Lincoln Center and has performed with such major American orchestras as the New York Philharmonic, the Pittsburgh Symphony, the St. Louis Symphony, the Philadelphia Orchestra, the Chicago Symphony, the National Symphony and the Cleveland Orchestra, to name a few. Barbara has also worked with the Argentine composer Alberto Ginastera, who dedicated his last work, the Third Piano Sonata, to Barbara.

Barbara has also performed in some rather unusual venues. In addition to her professional recital and orchestral appearances, she has taken her music to Indian reservations, prisons, schools, universities, shopping centers and factories. She had a long-term residency with John Deere, the farm equipment manufacturer. They hired her to perform for their employees all over the world. "The music was gaining an entirely new audience. This experience convinced me that anyone could respond to classical music. No knowledge is required just a pair of ears and an open soul." That's how "Barbara & Friends" was developed. "I remember the first time I walked into a factory all the machines had been turned off for the lunchtime concert; they wheeled in the Steinway and one of the guys yelled out, 'hey blondie, how about a little clair de lune.' Actually I had prepared that piece for my encore but I said to him, let me tell you about my "friend" Chopin and started to explain what I was playing, and how special this music was to me. Then I talked about my "friend" Franz Liszt, whom I wished I could have met and told them about his concerts where the ladies were fainting and swooning in the aisles just like rock concerts of today. I called Liszt the "Elvis Presley of the keyboard" and everyone could relate to that. Her ability to talk about her composer "friends" led BBC Television to film a 16-week musical series with Barbara.

Barbara connects and communicates with any



photograph by J. Henry Fair



West Virginia Commission on the Arts member Marilyn Cooper, Barbara Nissman, and Cathey Sawyer, director of Greenbrier Valley Theatre after a performance.

photograph by G.P Cooper

audience. She makes the magic of music accessible to all who hear her. Her informal programs usually include a question-and-answer session with her audience. In one program, Barbara takes us back to the 19th-century salons of Paris to meet "Chopin: The Poet of the Piano." She dazzles us with the virtuosity and theatrics of the charismatic Romantic personality and greatest pianist of all time, "Franz Liszt: The 'Elvis Presley' of the Keyboard." The soulful, familiar melodies of Rachmaninoff, Rubinstein, Tchaikovsky, Rimsky-Korsakov, Scriabin, and Prokofiev are heard in "The Russians are Coming; The Russians are Coming!" as Barbara shares with us the music of her favorite Russian "friends." Beethoven is not forgotten and his life and music are explored in "Beethoven: The Tragic Hero." "A Love Story: Robert & Clara & Johannes," features music by Schumann and Brahms. Barbara dedicates one program to her lively "friends" from Spain and Latin America and introduces us to deFalla, Albeniz, Granados, Villa-Lobos and Ginastera.

"The performer is always trying to discover the intention of the composer. That's why it always helps to read the composer's diaries and letters. It allows all of us to identify with where they were at different points in their lives. As a performer, have to get out of the way to allow the music to speak for the composer and to touch the soul of the listener." Barbara spends time doing master classes for young pianists all over the world. "It is important to share with others what we do. A performer can give the young student another perspective."

In 1989, Barbara and her late husband, who was a poet, were looking for a home in the country, "an old farmhouse where they could both go to work a place big enough where he wouldn't hear the sounds of the piano when he was writing." They had been living in the Adirondack Mountains. "That's a wee bit colder than here in the winter," says Barbara. They traveled down the east coast in search of their new home. Neither one of them had ever been to West Virginia. "We explored the entire state and when we finally came to the Greenbrier Valley, we fell in love with the mountains, the town, and the people. They found a farm in Greenbrier County near Lewisburg. In our conversation she kept coming back to the magic. "This place allows me to be in touch with my soul. It is such a magical place. And there is a peacefulness here that I have never experienced anywhere else."

Barbara and I sat in her studio overlooking the valley of Greenbrier County. The studio contained an endless record collection and a library of books on music and in the center of the lower part of the studio sat two Steinway and Sons pianos back to back. It was a true sanctuary for her. West Virginia is a very sacred place for Nissman. The farm itself is in a very rural area which begs the question of isolation. "I do not feel isolated; what I have here is solitude, the solitude that is so necessary to do serious work before I go out on the stage to perform. I love going out and giving concerts but I also love coming back here to West Virginia."

Nissman continues to record, give recitals, master classes and perform with orchestra. She is currently in the editing studio working on her new Rachmaninoff recordings, and preparing a new DVD project about Prokofiev.

**For more information
go to www.barbaranissman.com**



Barbara with the Argentine composer Alberto Ginastera.

"Simplicity is the highest goal, achievable when you have overcome all difficulties."

-Chopin

"I never say what I mean but I always manage to say something similar."

-Eugene Ormandy



**Barbara in her studio overlooking the Greenbrier Valley.
photograph by Jeff Pierson**



Conference Helps Artists with Disabilities

By Regina Mayolo

Since its inception in 2003, the Artist Showcase at the annual PATHs (Partnerships in Assistive Technologies) conference has undergone many changes but its main goal remains the same—to create an inclusive environment that encourages individuals of all abilities to participate in the arts.

The Artist Showcase will feature its fourth annual exhibit on Feb. 21-22, 2007, at the Charleston Civic Center. As in past years, the two-day exhibit will feature the fine art and craft work of West Virginia artists with disabilities and will be open to the general public from 10 a.m. to 4 p.m. on both days.

But the Artist Showcase does more than focus attention on the talents of these artists. It provides encouragement and information for many individuals with disabilities who may never have thought of the arts as a mechanism for independence, socialization, communication, employment or just plain fun!

As a non-juried event, the Artist Showcase provides a relaxed, informal atmosphere for artists who are exhibiting for the first time, and a venue for them to interact with professional artists, art educators and the buying public. Over the past three years, the Showcase has given dozens of artists their first sale, their first opportunity to talk with other artists and their first chance to shake hands with someone who is complimenting their work.

These moments are important in many ways but mostly because it is the first step in reinforcing to the artist and the art world the fact that, although these artists may be people with disabilities, they are first and foremost very talented artists and consummate professionals. The thought, time

and effort that go into creating their art is often beyond the normal parameters due to the techniques they must employ to paint (like using a tracker) or the consideration that must be given to the time of day or lighting and its relationship to their ability to work.

Because of its association with the PATHs conference, the Artist Showcase can assist artists with disabilities by working with them to develop a personal or career path surrounding their interest in the arts, and helping them identify resources or assistive devices to support their interest. The PATHs organizers work closely with the West Virginia Assistive Technology System (WVATS) and the newly developed fine arts program at the Center for Excellence in Disabilities (CED) at West Virginia University to help artists make their desires a reality.

Artists of any age who meet the special requirements of the Showcase and who reside in West Virginia are invited to exhibit. Media accepted include oil and acrylic, sketches, watercolor, wood carving, sculpture, printing, photography and stained glass. In addition, writers, musicians, dancers, and other visual and performing artists are encouraged to participate. Stipends are available to participating artists to cover costs associated with travel for the Showcase; some artists may also be entitled to small grants for materials or to help them display their art work for the exhibit.

For more information about participating in or attending the Artist Showcase at PATHs, contact Regina Mayolo, technical assistance specialist with WVATS, at (304) 293-4692 or rmayolo@wvu.edu.

About the Author: Regina Mayolo is the technical assistance specialist at Center for Excellence in Disabilities at West Virginia University.

Marshall Graduate College Offers 20th Century Collage Course

By Stacy Kepple

A collage course with a twist has been added to the Humanities program at Marshall University Graduate College's South Charleston campus. The twist? The curriculum includes a studio component, never before offered, where students can participate in creating and critiquing works of their own. The class took its first run this fall, and in the opinion of the program director, the teacher and the students, it was a great success. Interest has already been piqued for the next rotation, and teacher Mark Moore expressed his enthusiasm by saying, "This class has restored my faith in teaching."

The class covers the history and social climate of collage as an art form, spanning from Cubism to Degas to post modernism. The focus is on 20th-century collage, but the challenge is to find contemporary meanings. It is important to understand that students taking this course are not art majors, nor are they training to be artists. According to Dr. Luke Eric Lassiter, professor and director of the Humanities program, "This is a different kind of art class, catered to the humanities. Our students regularly explore complicated issues such as race, class, gender, politics and religion. This class allowed them to explore these human issues in a new, innovative way."

The students worked on several pieces during the course of the class in the medium of their

choice to create collage. As the culmination of the course, the students are able to have an exhibition of their pieces at the Blue Door gallery on Hale Street in Charleston.

The studio component allows for an extraordinary opportunity to use an innovative technique to learn the material required in this course. It opens a door for the student to incorporate their own issues and understandings of life with the art form of collage—to give rise to a tangible understanding of the layers of art and history.

"I've learned that no matter what happens, or how bad it seems today, life does go on, and it will be better tomorrow"

- Maya Angelou

About the Author: Stacy Kepple is a freelance writer from Charleston.

Cultural Facilities and Capital Resources Grants Awarded

By Rose McDonough



Landmark Studio for the Arts, Sutton
photograph by Jeff Pierson

The West Virginia Commission on the Arts (WVCA) of the West Virginia Division of Culture and History recently awarded \$317,500.25 to four West Virginia organizations through the Cultural Facilities and Capital Resources Grants Program. One other organization received a fast-track grant of \$5,800.

The program awards matching grants for construction, renovation or purchase of performance and exhibition spaces, and for purchase of equipment for these facilities. The grants are funded through proceeds from the West Virginia Lottery.

The recent grant recipients include West Virginia Music Hall of Fame in Charleston, which received \$7,198.50 for capital purchases; Citizens for Historical Opportunity, Preservation and Education in Randolph County (C-HOPE), which received \$100,000 for renovations to the Elkins/Darden Mill building; the Huntington Museum of Art in Huntington, which received \$200,000 for renovations; the Landmark Studio for the Arts in Sutton, which received \$10,301.75 for renovations; and Children's Home of Wheeling, which received \$5,800 from the fast-track program for improvements to access for people with disabilities.

The grant applications were reviewed by a panel of experts in accessibility, theater, museums, architecture, construction and organizational development. The panelists included Frederick A. Lambert, a consultant and president emeritus of Oglebay Institute, of Wheeling; Kevin Sutton, an architect for the federal court system, of Charlotte, N.C.; Ned Eller, an architect, of Ghent; and Susan Stevenson Landis, WVCA chairman, of Daniels. In September, the panel's recommendations were presented to the full commission, where the applications were reviewed and approved.

The application deadline for the next round of grants is July 1, 2007, with a letter of intent deadline of April 1, 2007. Eligible organizations must

be not-for-profit, tax-exempt West Virginia corporations or agencies of municipal or county government, including county school boards. Grants can be awarded for equipment, such as sound and lighting systems, and acquisition, renovation or construction, including alterations needed to comply with the 1974 Rehabilitation Act or the 1990 Americans with Disabilities Act. Applicants must match grants on a dollar-for-dollar basis.

For more information about the program or to request an application packet, contact Rose McDonough at (304) 558-0240, ext. 152, or rose.mcdonough@wvculture.org.



C-Hope, Darden Mill building, Elkins
photograph by Jeff Pierson

FY07 Cultural Facilities and Capital Resources Grants

West Virginia Music Hall of Fame	Charleston	\$7,198.50
Citizens for Historical Opportunity, Preservation and Education (C-HOPE)	Elkins	\$100,000
Huntington Museum of Art	Huntington	\$200,000
Landmark Studio for the Arts	Sutton	\$10,301.75
Fast Track: Children's Home of Wheeling	Wheeling	\$5,800

Meet the Members of the West Virginia Commission on the Arts

photographs by Mike Keller



Susan Landis, Chair

of Daniels is the executive director of the Beckley Area Foundation. She also is a member of the West Virginia Commission for National and Community Service, the Friends of Public Broadcasting, Concord University Foundation, Friends of the Beckley Library and a number of other community organizations.

Jennifer Francis Alkire, Vice Chair

of Morgantown is founder and president of the Appalachian Education Initiative, a statewide arts education organization. She is a lawyer and owns several businesses in Morgantown.



Marilyn Cooper

of Lewisburg owns Cooper Fine Art Gallery in Lewisburg. She has served as a commissioner for the Lewisburg Parks Commission, on the Greenbrier Valley Theatre board and was president of the Lewisburg Downtown Merchants Association.

Elaine D'Alessandri

of Morgantown is one of the founding members of Arts Monongahela. She has a particular interest in functional pottery, and through her work with the commission and ArtsMon, she continues to support art in north central West Virginia.



Susan Hogan

of Wheeling is the executive director of the Wheeling Symphony Orchestra. She previously served as a Peace Corps volunteer in Benin, West Africa, and has worked in rural community development in Slovakia.

Stephen Hopta

of Bluefield is general counsel for the Pocahontas Land Corporation. He also serves on the boards of the Bluefield High School Foundation, the Education Alliance and the West Virginia Humanities Council.



Selina Midkiff

of Charleston has taught music in public schools for 30 years, was an actively performing singer and is the founding director of the Appalachian Children's Chorus. She is active in her church and is a member of the board of directors for Believe in West Virginia.

Jeanne Mozier

of Berkeley Springs is an award-winning writer and the author of "Way Out in West Virginia" and "Wonders of West Virginia." She and her husband own and operate the vintage Star Theatre, a neighborhood movie house.





Addie Ours

of Petersburg has been a community volunteer for 30 years. She has worked with a variety of organizations, including the Grant County Arts Council, the local library book committee, the American Field Service, the Red Cross Bloodmobile, food pantries, the hospital auxiliary, and her church.

John Strickland

of Charleston is owner and president of a commercial general contracting firm, Maynard C. Smith Construction Company Inc. He also serves on the boards of the Clay Center, Edgewood Summit, West Virginia Contractors Licensing Board and the Contractors Association of West Virginia.



Carol Templeton

of Milton is the principal of St. Joseph Grade School in Huntington. She is a painter. She teaches an art appreciation class after school and donates her paintings to auctions to fund the school's programs. Originally from Manchester, England she attended University of Birmingham.

Rosa Lee Vitez

of Huntington has been the owner and director of Little Ballet Theatre for 30 years. She helped found the West Virginia Dance Festival, is past chairman of Dance West Virginia and serves on the board of Arts Resources for the Tri-State.



Penny Watkins

of Huntington is the director of the Marshall Artist Series of Marshall University, and is the creator and executive producer of the University's Jazz-MU-Tazz jazz festival. She previously served as producer for the Rockettes at New York City's Radio City Music Hall.

Sam Winans

of Parkersburg is vice president of Winans Sanitary Supply Co. Inc. He is chairman of the board of the Parkersburg Art Center, and previously served on the Greater Parkersburg Convention and Visitors Bureau, and the Humane Society of Parkersburg.



The West Virginia Commission on the Arts, established in 1967, works with artists, arts organizations, schools, and community groups to foster a fertile environment for the artistic, cultural, educational and economic development of the state.

Wild Child By Becky Conrad

Elaine Wine might be found at an easel, creating a masterpiece with a first grader. She might be molding a bird nest from clay with a fourth grader. Or she might be singing and shaking rattles with a preschooler. Wine calls it art therapy and she uses many forms of it when working with her elementary school students.

Wine was born in Brooklyn and grew up in the New York area. She says her mother introduced her and her two sisters to art and music. "I was young when she taught me how to draw people and animals with a special technique I now use with children that I call drawing with shapes. Paint, crayons and clay were always available to us and we were encouraged to entertain ourselves."

"My mother often referred to me as a wild child," she says. Not sharing a typical mother and daughter relationship, Wine describes her mother as a force of nature and a challenge. Her mother's philosophy was to foster independence, which became a strong trait in Wine's personality.

Her defiant streak and independent nature drew her into precarious situations. She loved the outdoors and was a real tomboy, exploring woodlands and swamps near their home on Long Island.

Wine says, "I turned 15 in 1968; a turbulent time for our country. The anti-war movement influenced the culture. Folk music, blended with rock'n'roll, had become the popular voice of the youth. I loved it. My mother kept us aware of the music and art of the times by bringing us into the city to museums and Broadway plays."

One experience that shaped Wine occurred during her 14th summer. She stayed at a work camp sponsored by an elderly couple. The camp was located in the Berkshire Mountains on the border of Massachusetts and New York. It was an authentic Shaker village that had been restored for the purpose of bringing youth of all races and economic backgrounds together.

"By the time I was 15, I was a full-blown hippie," says Wine. Her parents were exhausted trying to control a "wild child" and sent her to Europe with American Youth Hostel. She chose to horseback ride and sail for two weeks in Wales and Holland. Her parents let her stay to continue to travel throughout Scandinavia. "We hitchhiked from Amsterdam through Germany to Copenhagen. The most poignant memory is when we were invited to the home of a young German couple. Three of us were Jewish and felt nervous in Germany. We spent the night talking about the Holocaust, war,

peace and what it meant to be alive at this changing time. From that experience, I learned to never make assumptions about people based on race, religion or nationality."

Wine started college at age 16. Even though she loved her art classes, the University of Bridgeport in Connecticut did not hold her interest for long. Soon, Wine's daring nature placed her in a remote hilltop commune 10 miles up a canyon from Boulder, Colo. She worked packing herbs for a small company which now is called Celestial Seasonings. In 1974, she met a group of people with whom she traveled to West Virginia.

By age 30, she was married and had begun to think of a direction in which she wanted her life to go. She went back to school and completed a course in teaching and art. She worked as a teacher of elementary-aged gifted children for five years. She then was hired as a guidance counselor.

Wine explains, "I believe through drawing and painting, we express our deepest feelings without knowing it. When I am with kids who aren't aware of the problems they have or are afraid to talk about them, we just do art together. I keep modeling clay, watercolor paints and oil pastels within reach. It is a wonderful way to bond with a child and you can tell a lot about how they're feeling by the colors they choose and the subject matter. I also have many musical instruments in my counseling room and sometimes just jam with kids."

She also thinks that some children who are not successful academically show aptitude in music. With those kids, she tries to encourage their strengths to build self-esteem.

Wine continued doing visual art over the years and had a pastel drawing that was displayed in the West Virginia Juried Exhibition at the Cultural Center in Charleston. Her real focus, though, has been her music.

She adds, "In the last few years, I completed a CD of my own music. Friends from the past accompanied me. The project has been a true labor of love. The CD is entitled 'Beautiful You' and runs on the theme of self discovery which is what my life has been all about."

These days, you can hear Wine play at the popular Cafe Cimino restaurant in Sutton.

She concludes, "On the edge of 50, I hope to continue singing and playing and being with the children I have come to serve. My life has been a rich, deep adventure and hopefully, God-willing and the creeks don't rise, will continue to be so."

Workshop for Artists Offered "The One Habit of Highly Affective Artists"

Cary Trivanovich

March 28 7:00pm

Cultural Center -Charleston

Culture and History Lecture Series

For more information

Call Bethany Cline at 558-0220 ext 171

Arts Day planned for March 8, 2007 at the State Capitol

Mark your calendars for Thursday March 8, 2007. The West Virginia Division of Culture and History and the West Virginia Commission on the Arts will host "Arts Day" at the State Capitol in Charleston. The event will be a chance for state artists and arts organizations to showcase their work during legislative session. The event will be held in the upper rotunda of the state capitol building and be held from 10:00am to 3:00pm.

Applications are available at www.wvculture.org/arts

Deadline for reservations is February 1st

If you have any questions please call

Jeff Pierson at 558-0240 ext 717

**"Happiness is the real sense of fulfillment
that comes from hard work."**

- Joseph Barbara

Dedication to His Craft: A Tribute to Volkmar Wentzel

By Michele Moure-Reeves



photograph courtesy of Wentzel family.

Volkmar Wentzel, *National Geographic* photographer and author, died this past May in Washington, D.C. Like so many before me, I came to know Volkmar Wentzel through his photography. He charmed me with his stories, and I was in awe of his experiences and his breadth of knowledge. Over the few short years that I worked with him and enjoyed his company, I learned from him and treasured his friendship. He was a bridge to the history of my new home in West Virginia and he instilled in me a renewed appreciation of the power of photography.

Born in 1915, he moved to the United States after World War I when his father, Fritz Wentzel, himself a respected photographer and photochemist, accepted a position with Agfa-Ansco in Binghamton, N.Y. At the height of the Great Depression, Volkmar left home to begin a life of exploration and wonder. First finding his way to Washington, D.C., he traveled with friends to West Virginia where he used his skills as a photographer to make a living of sorts, trading his photographs with local farmers for potatoes and selling small postcard images at the Tavern in Youghiogheny Forest. The Tavern was the social center for the residents, many of them artists, who lived in the log cabins just east of Aurora on U.S. Route 50, and for visitors stopping along their way as they traveled the two-lane rural highway. Eleanor Roosevelt, who passed through Aurora regularly on her way to and from Arthurdale, purchased several of Wentzel's postcards and, buoyed by the sale, he enthusiastically returned to Washington determined to embark on a career as a photographer.

And what a career he began. With purpose, Wentzel looked to the much-respected National Geographic Society for employment and in time found a home there that lasted for 48 years. His first assignment in 1936 was to complete the photographs for an "Industries of West Virginia" article and he promptly returned to Aurora to begin his work. Temporarily leaving *National Geographic* for military service during World War II, Wentzel served as an officer in the Army Air Corps, where he assisted in the development of an aerial charting system. Then followed some 40 photographic essays with attribution as author of at least 10 articles in *National Geographic*. His photographs

spoke of the world in a state of change and included images documenting the emergence of India as a free nation, the first photographs of Nepal, a wedding of African royalty, and breathtaking and historical views of Mount Everest.

Wentzel believed avidly in the command of the photographic image and especially in its ability to portray historical fact.

He even retrieved from the dumpster glass plate negatives, auto-chromes and prints that were being disposed of by the Society. He single-handedly saved from destruction a vast and invaluable archive that represented a visual history of the world in the 20th century.

His youth in Aurora and his work in Appalachia helped to define and ground his love of American culture and especially his passion for West Virginia. When the Aurora Area Historical Society involved the community in the interpretation and celebration of its own history, we looked to our residents to provide the necessary documentation. From our early talks evolved a touring exhibition of Wentzel's photographs. As an integral part of each opening reception, he would walk into the gallery, always the gentleman, his cane in hand, erect and honored, with a sense of mischief so readily seen in his eyes. He would often stand and tell his stories, laughing to himself about the parts he could not tell and relishing the rapt attention of his audiences. Never seeming to tire, always answering questions and sharing what seemed to be a fathomless knowledge, he was equally as interested in his audiences as they were in him.

In a further bow to the arts and to the community that he loved, Wentzel was an ardent supporter of the Aurora Project, an artists' residency and education center evolving in Aurora. He was integral to its inception and regularly toured the buildings, asked pointed questions and made valuable suggestions. In 2005, the Aurora Project dedicated its first building, including the Wentzel Darkroom, for which he donated all the fixtures and equipment. To know that the facility would encourage photographic education and give opportunities to artists working in this medium was a vision he relished and one that will further validate an already auspicious life's work.

For more information go to www.wentzelcollection.com

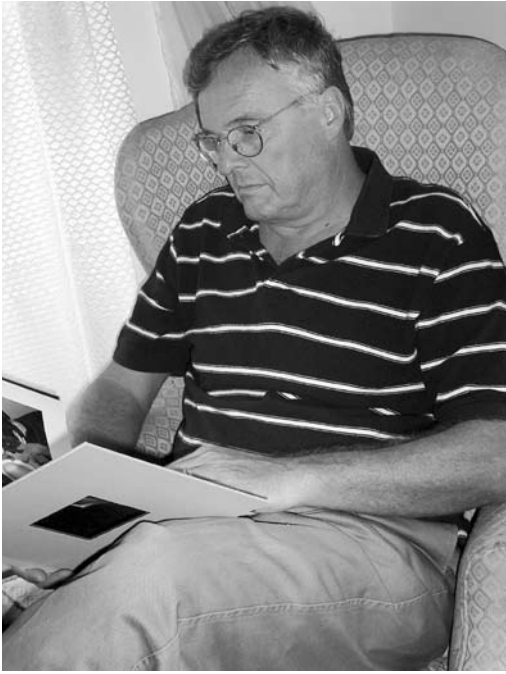


Volkmar in India for *National Geographic*, circa 1947



Shoemaker Farm, Photograph, Volkmar Wentzel

About the Author:
Michele Moure-Reeves
is affiliated with the
Aurora Project.



Focus on the Fellowships: An Interview with Tom Donlon

By Jeff Pierson

Jeff Pierson: Do you remember the first book you ever read?

Tom Donlon: My earliest literary memories are of reading comic books and watching "Huckleberry Hound" and "Rocky and Bullwinkle." I read little before high school aside from *TV Guide*. Even in high school, I was way behind the rest of the developed world in reading. I hardly participated in high school. Then, in my senior year, I dropped out. I was lost. I read matchbook covers (I smoked Camels then) that advertised ways to finish high school at home. I finished high school at night; my dropping out eventually put a fire under me to overachieve.

I started to read novels and the books I'd heard other people talking about and the classics. And I marveled at the bookshelf of Signet paperbacks my sister had of Shakespeare's plays. I remember reading "Crime and Punishment" by my own choice. I think Dostoyevsky's intensity and psychological penetration woke me up to books. Later, in the Navy, I would fill my shipboard locker with novels and read them all on the long deployments. That led me to Joseph Conrad, Herman Melville, Herman Wouk and a host of authors who tell sea stories. I kept journals and wanted to be a writer. After the Navy, I got a degree in English literature, then an MFA in creative writing.

JP: How often do you write?

TD: Because my day job consists of telecom technical writing and editing, I sneak in poetry writing when I can. I set a goal a few years ago (once we got our youngest—twin girls—into kindergarten) to write a poem a month. I have kept that goal despite the hum-drum requirements of the work world and my need to participate fully in the family life I helped my wife to create. I have to work to eat and support my family—imagine. Since I have spent a lot of time commuting from West Virginia to northern Virginia to a day job 62 miles away, I focus on ideas or themes that flood my mind. These ideas eventually percolate toward what I think would be good to express in a poem, or I sometimes get a great image or line that seems worthy of development.

I feel fortunate to get one poem written a month. Some months I keep working on the idea; then, when I sense I have a first draft, I sit at my home PC and bang it out. I try to attend a monthly meeting of poets (the Bookend Poets in Shepherdstown) and force myself to finish at least one readable poem to share at the meeting where we provide feedback to each other.

I also keep a journal into which I write about 200 words a day. Most of it is a record of the day's events, and I write in pen. That's a good method because one can always write a page—in the Jiffy Lube, at the kids' soccer practice, or in the kitchen with morning coffee. Journal writing is a writer's calisthenics. Sometimes it helps one make objective or concrete various ideas or issues that cloud the mind.

JP: Your poems deal with everything from current events to everyday life. Do you choose your subjects or do they choose you?

TD: Since I have a goal to write a poem a month, I am not a prisoner of searching for subject matter. I should say that the poems choose me. Also, one must write about what one knows. My family life—Beth and I have had six kids together in 23 years—has provided the best material for poems. I have written several poems about each of my kids and some about marriage and the mechanics of a large family. Anyone can relate to poems about parents, small children and teens since we either have them, are them, were them or want to be them.

Overwhelming world events and news stories often generate in me a powerful emotional response, which eventually leads, in tranquility, to a poem. After the tsunami of 2004, I, like most of the world, was unable to comprehend the size, force and effects of what had happened. I was speechless for weeks. Eventually, I was able to write a poem focusing only on the word "tsunami," since the scope of it was too huge to grasp. Also, our invasion of Iraq and the circus-like expectations of the "shock and awe" of it made me write a poem through the eyes of a dead Iraqi soldier. I wrote a Hurricane Katrina poem that helped me wake up to the reality of poverty and suffering in our own backyards. Though I am not a West Virginian by birth, I was moved by the Sago mine disaster, and I responded the best I could in a poem, and tried to understand the plight of coal miners and their families and that dangerous life.



Poetry Events at The Cultural Center

February 15, 6:30 pm

Poetry and Storytelling

Featuring Poets: Crystal Good, Ricardo Nazario Colon of the Affrilachan Poets

*Celebration of Black History Month

March 17,

Poetry Workshop - Doug Van Gundy, \$25 per person for class (call to register)

10:00 am – 12:30 pm, 2 pm – 4:30 pm

For more information please call Bethany Cline at 558-0220 ext 171

Poetry Out Loud

March 24, 2:00pm

National Endowment for the Arts:

Poetry Out Loud State Championships

Registrations due January 22nd

For more information please call Gregg McAllister at 558-0240 ext. 145



Focus on the Fellowships: An Interview with Bob Gates

By Jeff Pierson

JP: Speaking of traditional, your studio is very much in the spirit of traditional media as opposed to new technologies. Do you incorporate new technologies with your filmmaking?

BG: Well, yes, sort of. I use new cameras and software, but I only use them as a tool. I still make film in the traditional sense. For example, when I want to edit a piece of film in the computer instead of automatic editing, I work frame by frame and use the razor blade tool to cut the film as I would if it were in my hands.

JP: What is next for you?

BG: I am working on releasing my films on DVD. "In Memory of the Land and People" and "Mucked" will both be available on DVD in the next few months.

Jeff Pierson: Your career was not originally filmmaking. How did you end up in the field?

Bob Gates: I came to West Virginia as a chemical engineer for Union Carbide in 1966. I became very concerned about environmental issues. I was asked to make documentation of strip mining and really enjoyed working with the camera. I have been working both film and traditional photography ever since. I still use my chemical engineering in the darkroom.

Bob Gates and Tom Donlon recently received fellowships from the West Virginia Commission on the Arts of the West Virginia Division of Culture and History. These interviews are part of a series featuring fellowship recipients.



Arts in Education Roster Update

Theater

New World Theater Company Educational Theater

The New World Theater Company of Berkeley Springs has been performing and doing workshops in schools and for community organizations for 30 years. It has been said that laughter is the best medicine; and that sentiment runs through the company's work. Their overriding goal is to have fun and share that with the audience. In presentations such as "The Ripple Effect," the message "we must protect the water" is easily received when the audience is relaxed and enjoying themselves. Members of the company love helping people of all ages learn to play, whether engaged in "MYSTERY! An Interactive Adventure," or in a workshop with students.

Programs Offered:

The Ripple Effect—An educational show using American Sign Language (ASL), music, illusions, comedy and puppets to raise water conservation and protection awareness

Acting Accordionly—Strolling or stage with music, magic and merriment

MYSTERY! An Interactive Adventure

Jilli The Clown—Let silly abound!

Workshops—"The Ripple Effect's" educational game show and "Creative Dramatics" promoting trust, cooperation, support, concentration and relaxation

The New World Theater is available statewide for short-term residencies, special projects and artist visits for all ages. Fees are negotiable.

Contact:

Jill Klein Rone

30 Applejack Lane

Berkeley Springs, WV 25411

(304) 258-3302

jillkr@earthlink.net

www.newworldtheater.com

Arts Staff

Jacqueline Proctor, Director
(304) 558-0240, ext. 721
jacqueline.proctor@wvculture.org

Barbie Anderson
Grants Coordinator
(304) 558-0240, ext. 154
barbie.anderson@wvculture.org

Debbie Rainey Haught
Community Arts Coordinator
Deputy Director of Operations
(304) 558-0240, ext. 714
debbie.haught@wvculture.org

Rose McDonough
Cultural Facilities and
Accessibility Coordinator
(304) 558-0240, ext. 152
rose.mcdonough@wvculture.org

Jeff Pierson
Individual Artist Coordinator
(304) 558-0240, ext. 717
jeff.pierson@wvculture.org

Gregg Ferguson McAllister
Arts in Education Coordinator
(304) 558-0240 ext. 145
gregg.mcallister@wvculture.org

Kelley French
Arts Section Secretary
(304) 558-0240, ext. 155
kelley.french@wvculture.org

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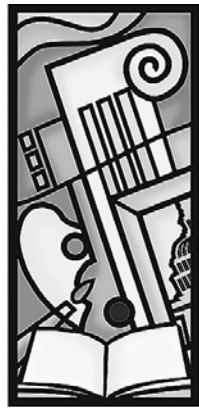
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Upcoming Grant Deadlines**West Virginia Commission on the Arts**

www.wvculture.org

Feb. 1, 2007: Challenge America and Professional Development

March 1, 2007: Major/Mid-Size General Operating Support, Community Arts Project Support and Arts in Education (AIE)

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

MID ATLANTIC
ARTS FOUNDATION

**Mid Atlantic Arts Foundation**

www.midatlanticarts.org

Jan. 15, 2007: Round I of USArtists International

May 7, 2007: Round II of USArtists International

**West Virginia Development Office**

www.sbdcwv.org

Ongoing deadline for reimbursement grant for website design and maintenance training. Group training preferred. 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 (888) 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. Rolling application deadlines are Jan. 1, April 1, July 1 and Oct. 1. For more information, contact the Division of Tourism at (304) 558-2200.



NATIONAL
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FOR THE ARTS

A great nation
deserves great art.

National Endowment for the Arts

www.arts.endow.gov

Jan. 8, 2007: Literature Fellowships-Translation Projects

Jan. 31, 2007: NEA Jazz Masters Fellowships (tentative deadline)

April 12, 2007: The Big Read

**West Virginia Humanities Council**

www.wvhumanities.org

April 1, June 1, Aug. 1, Oct. 1 and Dec. 11: Mini Grants

Feb. 1, 2007: Major Grants and Fellowships

**Pennsylvania Performing Arts on Tour**

www.pennpat.org

Rolling Deadline: Tour Planning Program

From the Collection

A spotlight on the collection of the West Virginia State Museum



F. Brown Steele
Franklin, West Virginia
Spruce Knob Forest
Watercolor
Award of Excellence, 1999 WV Juried Exhibition.

ArtWorks
Winter 2006 - 2007

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Governor

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

**Division of
Culture and History**
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Jacqueline Proctor
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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 Rose McDonough, (304) 558-0240 ext.152, (voice) or (304) 558-3562 (TDD).



Happy New Year from the Arts Section

From left to right: Barbie Anderson, Rose McDonough, Gregg McAllister, Debbie Haught, Kelley French, Director Jacqueline Proctor and Jeff Pierson.

New Service offered by the Arts Section.

In an effort to keep the West Virginia arts community connected with information and announcements about the West Virginia Division of Culture and History's grants and services, the Division is starting a special e-mail list which will provide subscribers with updated information. In addition, subscribers will receive periodic e-mails with deadline reminders and regional information that may be of interest.

If you would like to be a part of this new service, please send an e-mail to artslist@wvculture.org. In your e-mail, please include the following information: name; arts discipline(s) of interest to you; name of your organization, if applicable; grant categories of interest to you; and any other information concerning your interests in the arts.

Please note that subscribers will not receive replies to e-mails sent to this e-mail address. Specific questions about a grant program should continue to be directed to the Division staff.

Please Note: Subscriber information will not be shared with any other organization.

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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.



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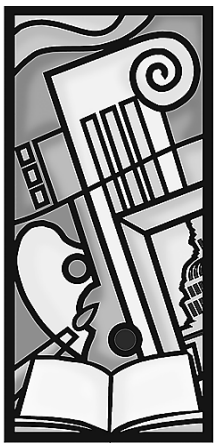
WEST VIRGINIA
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CULTURE AND HISTORY



Winter 2006-2007

WV Art Works

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



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