



ARTWORKS

A PUBLICATION OF WEST VIRGINIA CULTURE AND HISTORY



SPRING 2012

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A MESSAGE FROM THE DIRECTOR



Landau Eugene Murphy, Jr. and Jeff Pierson.

Art moves people. If only for a brief moment art can unite audiences, allowing us to share in each others lives. It works as a catalyst that brings us together. It may be hearing a long forgotten poem recited by a nervous teenager desperate to advance in a recitation competition, the sound of a child playing an instrument for the first time, or a car washer from Logan, West Virginia singing Frank Sinatra tunes on national television. You never know when art is going to change your life...

brace yourself



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ARTWORKS:

EDITED BY: Jeff Pierson, Renée Margocee

PRINCIPAL PHOTOGRAPER: Tyler Evert

DESIGN BY: Jeff Pierson

COVER IMAGE: Landau Eugene Murphy, Jr. photo by Tyler Evert



All publications and application forms are available in alternate formats.

Landau Eugene Murphy, Jr



Homegrown Talent

BY JEFF PIERSON

Before traveling to New York City to an audition that would change his life forever, Landau Eugene Murphy, Jr. was detailing cars and performing in churches and bars with the band Top Shelf. Like many bands, the time came for the members of Top Shelf to go their separate ways. At the time, Landau felt his hard work had come to nothing. "We were building the band up and traveling quite a bit, but the band kind of fell apart. Though the band's breakup was upsetting, I now realize it was all in God's plan. I think if I was known before *America's Got Talent*, I might not have done as well."

Though he never planned on being a star that is exactly what happened. In less than a year, he went from living a small town life to selling out theaters across the country. Though his rise to the top has seemingly happened overnight, he has managed to stay humble and maintain his connection with the people of West Virginia.

Landau is no stranger to hardships. As a young man, his parents divorced and he moved from Logan, West Virginia to Detroit, Michigan. By the end of his time there, he was living in his car dreaming of getting back home to the West Virginia hills. "All I wanted was to get back to West Virginia. It was where I wanted to be."

After returning to his birthplace of Logan, West Virginia, he began singing, mostly for charities. "That's when I started doing the Sinatra. People seemed to like it. We would go out and sing for seniors and do charity events for Children's Homes. I wanted to do something for people that were less fortunate than me. When not performing, we would travel and stay with my mother-in-law who was



going through some tough times. After coming home from a visit with her, my wife Jennifer and I came home to find Someone had taken the copper out of our house. "Maybe it was God's way of taking something I did not need because he was about to give ne something much better" Landau said.

Shortly after the robbery,

Landau made the decision to go to New York and make a go of it. Landau remembers "I was sitting on the edge of my bed just thinking about what I was going to do next. I was thinking about what Jennifer had told me about how I should use my talent, and then it just hit me. A commercial for the New York City audition for *America's Got Talent* audition came on that very moment. I thought if I can make it there, I can share my talent."

Once Landau earned a spot on *America's Got Talent* he realized that Top Shelf's demise was actually a good thing. He was not burdened by being associated with a larger group or having too much of an internet presence. Quite literally, he was an unknown guy from a small town making it big. Landau stepped on stage that night with the goal of



sharing his talent. He had no idea it would change his life forever. "When I went on stage that night, I did exactly what I wanted to do. I did not have to do another episode of the show. I had done what I came for. I had no idea I was going to get such a big reaction. That is why it was so emotional. I never went there with the intention of winning. I just wanted to get on a bigger stage.

I wanted to go to New York City and sing Sinatra." From that moment the entire state of West Virginia; indeed, most of the country became his support system. Throughout the show Landau became a star back home. I wanted to represent my state and shine a positive light on us. I just wanted to be me. When I won, I was in shock. I did not think I was going to win."

Since becoming the winner of *America's Got Talent*, Landau has become an ambassador for our state as well as a superstar. After performing the Vegas show, he released "My Life" with capitol records. Soon after, he had sold out shows across the state and across the country. Through all of it, he remains unpretentious and modest. "I approach a stage show like I am back in that living room as a kid...I just laugh and be myself".

When meeting Landau, you can expect a big, welcoming smile and perhaps a hug. He is always willing to help when he can. Even now, he finds time to perform for charities or to help people in some way. He is so much more than a guy singing Sinatra. He is a true treasure to West Virginia and we are lucky to have him.



RESTORING COMMUNITY THROUGH PRESERVATION

BY ALICE SABITINO

A \$42,660 Cultural Facilities and Capitol Resources grant from the West Virginia Division of Culture and History helped to save a long-vacant school for African Americans in Elkins that was teetering on the verge of collapse. The Riverside Black High School is now home to a program that trains at-risk youth and other community members to rehabilitate other buildings for new uses.

Riverside Black High School was built in 1906 as the only high-school for people of color in the entire Allegheny Highland region. It was originally built to serve the African-American community through the eighth grade. Neighbors later unified around the issue of their children's education and took on the local educational power structure to negotiate adding ninth and tenth grades. The school eventually offered a fully certified high school curriculum that not only served African-American families in the Elkins area, but also distant kin from neighboring counties.

Desegregation led Riverside to close its doors in 1954. Though the building was later used as a garage and storage area, it eventually fell into disrepair. The Riverside School Alumni not only wanted to save the school, but members also wanted to create economic opportunities. In 2009 the Riverside School Association purchased the building on a land contract and partnered with the local nonprofit Mountain Partners in Community Development, which applied to the Division of Culture and History for an emergency stabilization grant. The grant allowed Mountain Partners and the Riverside School Association to hire local historic preservation contractors and collaborate with local entities to save the revered facility.

Little did we realize how far reaching this project would become and the impact it would have on our community. Not only have we stabilized the building, but we now offer valuable classes on structural repair, weatherization, and historic window repair, among other things. We also offer free historic rehabilitation programming to train visiting AmeriCorps volunteers, at-risk youth and other community members in preservation techniques. AmeriCorps volunteers have gone on to use their acquired knowledge on other preservation projects such as the Elkins City Hall, the historic town of Beverly, Darden Mill, and The Aurora Project, which provides a supportive environment for artists to live and work.

The Riverside School Association has since partnered with the nonprofit Youth Empowered Solutions (YES) to build on what the Cultural Facilities and Capitol Resources Grant started. That partnership is helping young community members learn how to use traditional techniques and new technology to find new uses for old buildings. The project also has inspired others to follow our lead. Multi-cultural youth music shows have raised money to save the African Methodist Episcopal Church next door. The grant also has allowed us to boost minority cultural development and cultural artisan opportunities in our community. It helped to raise public awareness, allowing us to invest in the region's underserved minorities and become an integral part of the downtown revitalization. In the past three years the Riverside Blues Fest, held in front of the Riverside School, has provided an economic boost while advancing artistic excellence by providing a venue for ethnically diverse artisans, musicians and historians.



WEST VIRGINIA GOVERNOR'S Arts AWARDS



The 2012 Governor's Arts Awards gala took place March 8, 2012, at West Virginia Culture Center's Norman Fagan Theater. This event honors individuals and organizations that make significant contributions to the arts in West Virginia.

Keeping with tradition, Governor Earl Ray Tomblin presented handcrafted awards to those being recognized. This year's awards were commissioned from nationally known West Virginia metal artist, Jeff Fetty.

Vernon Howell of Barboursville was selected to receive the Lifetime Achievement award for his enduring dedication to the arts. Howell taught in public schools for 30 years before retiring in order to become a full-time artist.

Howell's paintings, relief wood sculptures and experimental mixed media have appeared in regional and national shows, including The National Gallery of American Art and the Smithsonian Institute.

The Distinguished Service to the Arts Awards were given to West Virginia Symphony's Maestro Grant Cooper and the Marshall Artists Series.

Cooper has been the artistic director and conductor of the West Virginia Symphony since 2001. Under his guidance the symphony has moved beyond the concert hall and into public schools where future audiences are being fostered.

The Marshall Artists Series was established in 1936 to commemorate the 100th anniversary of Marshall College and is considered the second oldest artist

series of its kind in the country. For more than 75 years, the series has been providing art exposure to students and community members.

The Artist of the Year Award was given to Landau Eugene Murphy, Jr. of Logan. After becoming the 2011 winner of NBC's *America's Got Talent*, the underemployed car detailer and part-time singer went from struggling to making ends meet to a national entertainer and Las Vegas headliner.

Arts in Education awards were presented to the Fine Arts Academy of Cabell Midland High School and the School of Harmony located in Beaver. Both organizations work tirelessly to provide artistic instruction to West Virginia students.

The Leadership in the Arts awards was given to Chesapeake Energy for supporting community based art projects and the Contemporary American Theater Festival at Shepherd University for showcasing new American plays more than 22 seasons.

Ten members of the state Legislature received Legislative Leadership awards for their significant accomplishments in the arts. Those honored include Del. Mary M. Poling, D-Barbour; Sen. John R. Unger II, D-Berkeley; Sen. Evan H. Jenkins, D-Cabell; Del. Ruth Rowan, R-Hampshire; Del. Bob Ashley, R-Roane; Sen. Jack Yost, D-Brooke; Sen. Karen L. Facemyer, R-Jackson; Del. Meshea L. Poore, D-Kanawha; Sen. Jeffrey Kessler, D-Marshall; and Del. Charlene Marshall, D-Monongalia.

ABOVE: Students from the Covenant School performing at Governor's Arts Awards Ceremony

WEST VIRGINIA GOVERNOR'S *Arts* AWARDS

2012 Honorees

Award for Lifetime Achievement

VERNON HOWELL

Distinguished Service to the Arts

MAESTRO GRANT COOPER

MARSHALL ARTISTS SERIES

Artist of the Year

LANDAU EUGENE MURPHY JR.

Arts in Education

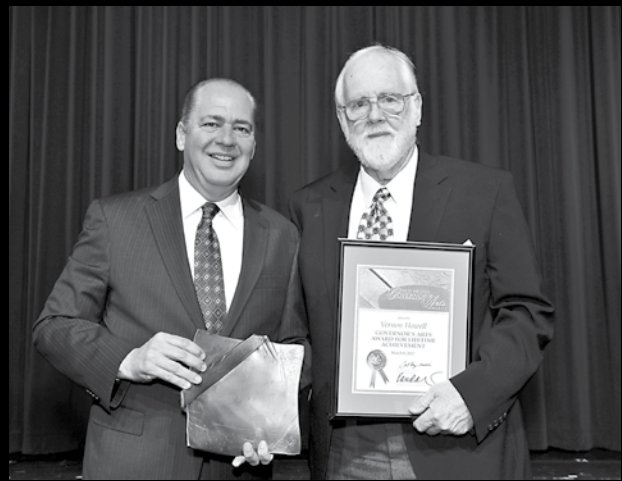
FINE ARTS ACADEMY OF CABELL MIDLAND HIGH SCHOOL

SCHOOL OF HARMONY

Leadership in the Arts

CHESAPEAKE ENERGY

CONTEMPORARY AMERICAN THEATER FESTIVAL



Governor Earl Ray Tomblin presents Vernon Howell with the Governor's Award for Lifetime Achievement.



Maestro Grant Cooper presents Landau Eugene Murphy, Jr with the Artist of the Year Award.

ABOUT THE AWARD

The 2012 Governor's Arts Award was created by Jeff Fetty, a West Virginia artist who has been forging hot iron for nearly 40 years. Fetty's works abound with flowing organic forms and amazingly accurate renderings that are gently entwined with vines and flowers in such a subtle way that the casual observer can forget it's actually steel. He draws inspiration from nature and ancient metalwork he sees during his travels to historic European cities. In all of his creations, functional and sculptural, his goal is to fashion work that brings with it a moment of reflection and tranquility. Fetty is featured in the 2011 edition of *Metal Design International*. Fetty offers mentoring programs at his studio, encouraging young blacksmiths to learn the trade and continue its traditions.





Students from Stanaford Elementary performing at at showcase. Photo by Cicely Bosley

My first few months of teaching were a greater challenge than I had ever imagined. One day in early November as I looked upon 24 wiggling little bodies who weren't listening to a word I was saying, I realized that if my students weren't learning the way I was teaching then perhaps I should begin teaching the way they learned.

I asked the students to stand, and we began dancing the alphabet. In that moment my students and I both fell in love with dance integration.

After three years of teaching and learning in South Carolina, I returned home to Beckley, West Virginia, and began searching for opportunities to share with students the power of kinesthetic learning through dance integration. I quickly found a new home at Stanaford Elementary School. I overheard several Stanaford teachers who were also parents of Stanaford students discussing their concern about the lack of arts in the school. They worried about the emphasis on testing and the stress that students regularly endured, and they wanted to improve the health of the classroom environment by adding a bit more fun to the school day. I quickly chimed in with my experience with dance integration, and though the teachers had limited experiences with arts integration they were enthusiastic about the possibilities. Kristi Clay, a special education teacher at Stanaford, readily partnered with me to write a proposal for an arts and education grant from the West Virginia Division of Culture and History.

After Stanaford Elementary received the grant, I began working with fourth- and fifth-grade students in August 2011. The model allows me to work with students twice each week for 10 weeks. The first

weekly session introduced students to an element of dance and provides opportunities to practice movement skills. The second session took place within the classroom to highlight the natural connection between the dance element and an academic concept. The 10-week period culminated in a showcase performance for parents, families, and community members to celebrate student learning and to raise awareness for arts integration.

Fourth- and fifth-grade teachers helped to identify specific West Virginia content standards and objectives that coincided with my lesson plans

“Dancing is fun because you can express your feelings to make a dance and at the same time you show your feelings to other people.”

-Fifth grader at Stanaford Elementary

for the first nine weeks. The theme of the fourth and fifth-grade residency was westward expansion through a study of the musical Oklahoma! Students analyzed choreography from the film, studied characterization through movement, and used geometric formation, including various triangles and quadrilaterals, to choreograph movement phrases to pieces from the musical.

Signs of success were immediately obvious. Students who generally displayed apathetic

attitudes towards school began showing enthusiasm for the movement-based lessons. A parent who was concerned about wasted instructional time was astounded when her son fluently explained the connection between the steps of square dance and the properties of multiplication. Because the content of the residency aligned with the sequential teaching in the classroom, teachers began to see improved performance on assignments. Fourth-grade teachers were whizzing through the quadrilateral unit in their math series because students had already mastered the properties of the shapes as they had created quadrilateral movement maps. Upon seeing the effectiveness of movement, teachers began creating dance integration lessons for their weekly lesson plans. Younger students were mesmerized when watching the fourth- and fifth-grade showcase performance and one male third-grader was so enthused that he immediately enrolled in classes at a private dance studio.

Based on the glowing remarks students made in their evaluations it is clear they not only enjoyed the program, but they benefitted mentally, physically, and emotionally from dance integration. One fifth-grade male student wrote, "I learned the square dance and about the shapes and levels of dance. I think that other schools should have a chance to have as much fun as we did. I learned how to respect dance."

A fifth grade female student who had no previous experience in dance said she learned that dance tells a story. "Dancing is also exercise, and it is a very fun one!" she said. "Dancing is fun because you can express your feelings to make a dance and at the same time you show your feelings to other people."

Obviously dance integration is helping Stanaford educators reach more students and dance its way toward its goal of providing a holistically healthy environment for all students.

Stanaford Elementary was awarded an Arts in Education grant of \$4,350 from the West Virginia Commission on the Arts for this project. This project is hailed by the Commission and the Arts in Education program as an exemplary model for the grant program. The project is carefully thought out, uses an extremely qualified artist, and demonstrates mastery in objectives in the arts and other content areas. The WVDCH and the WVCA are thrilled to see schools moving toward arts integration!



"Corps of Discovery: Expedition of Lewis and Clark"

This year the West Virginia Division of Culture and History proudly marked its seventh year of participation in the Poetry Out Loud national recitation contest.

Each year, Poetry Out Loud reaches thousands of young people and teachers across the country, and we are proud to facilitate that in our state. The high quality and thoughtful curriculum enables teachers to inspire new love of classical poetry while exploring the exciting world of contemporary poets.

West Virginia is privileged to partner with the National Endowment for the Arts and the Poetry Foundation to encourage youth to learn about great poetry through memorization and performance. This exciting program helps students master public speaking skills, build self-confidence, and learn about their literary heritage. We are delighted to directly serve young people and educators in the state and host them in the Capital City. From the semi-final rounds to the special guest appearances, we take great pleasure in planning the events that surround the competition. Thanks to all who joined us this year!



The Finalists^(*indicates Top 5)

***Bruce McCuskey, Nitro High-State Champion**

***Dayja Legg, Capital High-State Runner Up**

*Tim DiFazio, Morgantown High

*Tyler Hammack, Roane County High

*Afsheen Misaghi, George Washington High

Kaley Hensley, Chapmanville High

Caytlen Miller, Parkersburg High

Celia Maddy, South Charleston High

Jared Workman, Spring Valley High

Sarah McCloy, Wirt County High

Jacob Montague, Berkeley Springs High

Treasure Lanham, Doddridge County High

Sabrina Dahlia, East Fairmont High

Megan Haynes, Huntington High

William Titus, Lewis County High

Timberly Robinson, Lyceum Prep Academy

Mackenzie Roberts, Magnolia High

Clayton Irvine, Pocahontas County High

David Crowe, Richwood High

Brendan Rumney, Webster County High



The Event:

On Friday, each division semi-final consisted of three rounds of recitation to reach the top 10 finalists who competed the following day. Each student was judged on accuracy, evidence of understanding, level of difficulty, dramatic appropriateness, voice and articulation, physical presence, and overall performance. During both days, judges Kate Long and Colleen Anderson gave unique and moving remembrances to West Virginia's poet laureate, Irene McKinney who passed away earlier this year. Following Friday's event, students, parents, and teachers were invited to the Clay Center for the Arts and Sciences for a meet-and-greet pizza party and an exciting concert performance by the West Virginia Symphony Orchestra. During Saturday's event, parents, teachers, semi-finalists, and the general public were treated to actor Chris Sarandon who served as emcee and recited the poem "Ulysses" by Alfred Lord Tennyson. Special guest performer and poet Amber Tamblin and her mother Bonnie Tamblin wowed the audience with music and performance poetry from her book *Bang Ditto*. Saturday's event was filmed and will be edited to DVD for students and teachers.

The Judges

Jeff Bukovinsky, Heather Hutchens Deskins, Courtney Susman, Kate Long, Colleen Anderson, Nikki Bowman, Kate Morris, and Deborah Stiles

The Master of Ceremonies: Semi Finals

Carolyn Rose Garcia: 2008 West Virginia contest winner and one of 12 finalists selected from 52 champions; senior at the University of Notre Dame in South Bend, Indiana.



Amber Tamblin performs at the 2012 West Virginia State Finals.



West Virginia native, Actor Chris Sarandon; 2012 West Virginia State Champion Bruce McCusky from Nitro High, and Actor and Performance Poet Amber Tamblin.

The Master of Ceremonies: Finals

Chris Sarandon: West Virginia native, star of screen, theater and television served as emcee for the fifth year. He graduated magna cum laude from West Virginia University and received his master's degree in theater from Catholic University of America in Washington, D.C. Originally from Beckley, Sarandon has performed in such films as *Dog Day Afternoon*, for which he received an Oscar nomination, *The Princess Bride*, *Child's Play*, *The Nightmare Before Christmas* and *Loggerheads*. His Broadway appearances have included *The Rothschilds*, *Two Gentlemen of Verona*, *Nick and Nora* and *Cyrano de Bergerac*.

The Special Guest Performer

Amber Tamblin: Performing with her mother, Bonnie Tamblin performed several of her insightful and often humorous poems eliciting raucous applause and appreciation from the audience. She is recognized for her work as Joan on the CBS television program *Joan of Arcadia* and won a Locarno Film Festival award for best actress for her role in *Stephanie Daley*. Tamblin is the author of two poetry collections, *Bang Ditto* and *Free Stallion*. Her work has been published in *New York Quarterly*, *Poets & Writers*, *Interview*, and *Cosmopolitan*, among others. She is the executive producer of "The Drums Inside Your Chest," an annual poetry concert that showcases outstanding contemporary poets.

Want Poetry Out Loud to come to your school? Poetry Out Loud fulfills the West Virginia CSOs in reading and English language arts. It helps students master public speaking skills, build self-confidence, and learn about their literary heritage. Registration begins this fall. Contact Cicely Bosley, at 304-558-0240 or by email at cicely.j.bosley@wv.gov.

WEST VIRGINIA PULLS OUT ALL THE STOPS FOR THE NATIONAL ASSEMBLY OF STATE ARTS AGENCIES!

BY ARLYNN FISHBAUGH

Arts advocates across the state of West Virginia can be proud of the superb job the West Virginia Division of Culture and History, the West Virginia Commission of the Arts, individual artists, arts supporters and political leaders did while hosting the National Assembly of State Arts Agencies' (NASAA) Leadership Institute in Charleston this past October. West Virginia arts leadership made a strong impression on conference members who traveled from all parts of the United States to attend the Leadership Conference. Rarely have we seen more enthusiasm, talent and grace!

The mission of the 2011 NASAA Leadership Institute was to provide a venue for state arts

agency staff leaders and policy decision-makers to

focus on issues most relevant to the field. Conference members from different regions gained broader perspectives through hearing how those from other states were dealing with similar issues. Together those in attendance identified ways to be effective champions of the arts in their states. The conference offered help in navigating political change, managing crisis, developing advocacy strategies and exploring what the future holds for state arts agencies. Peer sessions offered opportunities for chairs and council members, executive directors, and deputy/assistant directors to discuss in-depth issues they are facing, and exchange experiences and ideas.

The NASAA board of directors' meeting opened with a grand welcoming dinner at the Farmer, Cline and Campbell law firm located in the McCorkle Mansion, which affords a lovely view of the river city. This opening event provided the perfect setting for conference members to renew connections with their counterparts from different states. A performance by the Montclair String Quartet was the perfect ending to a lovely evening.

Though conference members were busy throughout the day attending workshop sessions, we were able to leave the conference room at the end of the day to explore the many treasures of Charleston.

The second evening of our stay, Governor

Earl Ray Tomblin graciously hosted a reception at the beautiful Governor's Mansion, where we were treated to the artistry of the West Virginia Symphony and the Appalachian Children's Chorus. It gave us a true glimpse of the diverse talent the Mountain State has to offer.

We had the privilege of meeting many artists throughout the two-day event. The Charleston Art Walk was the perfect showcase for West Virginia artists and musicians, galleries, shops, eateries and friendly shop owners. To cap things off, the incomparable Grammy Award-winning musician Kathy Mattea treated us to a keynote address and performance. As she told her story and reflected on the important role art has played in her life, there

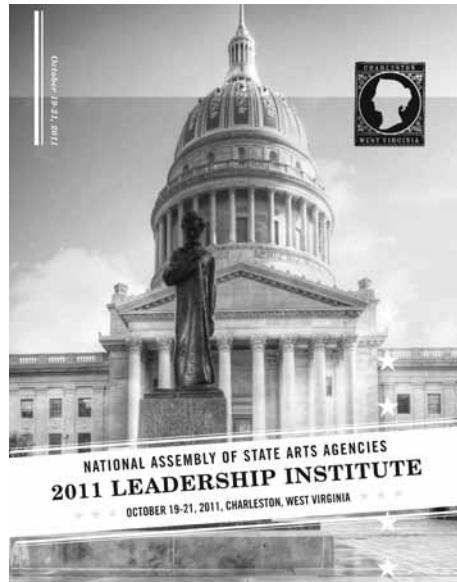
was not a dry eye in the house. Mattea was deemed by many to be the finest keynote address we had ever heard.

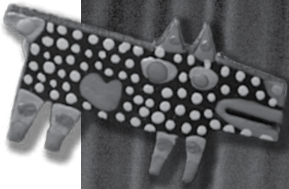
West Virginia political leaders also shared their views on the importance of the arts, including Governor and First Lady Tomblin, U.S. Senator Joe Manchin, State Senate President Jeff Kessler, Charleston Mayor Danny Jones and Deputy Mayor Rod Blackstone. NASAA members were impressed by the fact that the West Virginia Legislature supported this gathering with a specific appropriation to sponsor this Institute.

West Virginia is the home of remarkable artists and

arts advocates who made us feel welcome while showing us the beauty the state has to offer. NASAA members offer our warmest thanks for the opportunity to see why West Virginia truly deserves its motto "Wild and Wonderful" and to witness the outstanding strength of the West Virginia Division of Culture and History and the West Virginia Arts Commission.

The Leadership Institute 2011 provided an occasion for arts leaders across the country and Canada to come together and feel all the better for being together. We all left Charleston feeling lucky to be in the art business and to work amidst such incredible colleagues.





"This year's conference focused on change, challenges and opportunities for state arts agencies, and how their leaders could optimize their roles as public arts funders. They came away with new energy and fresh ideas that they could immediately apply in their states to enhance their services and increase their influence."

-Jonathan Katz
CEO, NASAA



National Assembly of
State Arts Agencies
KNOWLEDGE • REPRESENTATION • COMMUNITY



"In my opinion, the arts are the seed of compassion in our culture. It's the arts that remind us of our connection to one another, and it's not just true for the artist. The connection happens no matter what role you play, if you're the participant or the appreciator or the facilitator who put it together or if you're the audience. I just love that."

-Kathy Mattea



FROM LEFT TO RIGHT: David Bragg performing at ArtWalk; NASAA Chief Advancement Officer Laura Smith, Kathy Mattea, Director of Arts Jeff Pierson, NASAA Chief Executive Officer Jonathan Katz, and WVCA Chair and NASAA board member Susan Landis; Laura Scanlan and Andi Mathis from the NEA State and Regional Office walking the New river Gorge bridge with Executive Director of the Rhode Island Arts Council Randy Rosenbaum; Executive Director and newly elected NASAA President Arlynn Fishbaugh receives the gavel from outgoing NASAA President Susie Surkamer; Executive Director of the Pennsylvania Arts Council Phillip Horn conducting roll call; First Lady of West Virginia Joanne Tomblin and First lady of Pennsylvania Susan Corbett have a laugh with Commissioner Reid-Smith. Photos by Jamie Dunbar

For more about the 2011 NASAA Leadership Institute go to www.nasaa-arts.org

EXHIBITION GIVES STAGE TO MUSEUM'S GROWING CONTEMPORARY CERAMIC COLLECTION

BY RENEE MARGOCEE

The Gropius Master Artist Workshops at the Huntington Museum of Art, which are generously funded through the estate of Huntingtonian Roxanna Y. Booth, have provided continuing education to West Virginia artists for more than 20 years. The goal of the workshops is to provide Appalachian artists the opportunity to study with nationally and internationally known artists here at home. The concept of art students being educated by well-known, working artists was a doctrine of Walter Gropius, founder of the Bauhaus School in Germany, and architect for the museum's studios and additions.

The museum offers six Gropius workshops throughout the year. Guest artists from all media conduct these workshops in the museum's Gropius art studios over a three-day period. Each workshop is accompanied by an illustrated lecture, which is free and open to the public, as well as an exhibition of the artist's work. During the Gropius ceramic workshops, the public can visit the open studio for a free demonstration by the artist.

These workshops not only help artists hone their skills, but are also responsible for inspiring a spring 2012 exhibit, which features works from the museum's growing contemporary clay collection.

Since 2000, Gropius ceramic master artists have generously donated work made during their workshops. The museum also purchases work from the Gropius artists' exhibitions for the permanent collection. The museum's senior curator, Jenine Culligan, works with the artists to choose works that best represent their place in contemporary clay.

Kathleen Kneafsey, the museum's visual artist in residence and ceramics instructor, selects the Gropius artists and took note of the museum's growing collection. "I realized that our collection of contemporary ceramics was becoming quite impressive and I really wanted to figure out a way for it to be seen by everyone."

After brainstorming with her undergraduate professor and mentor, Mike Vatalaro of Clemson University, Kneafsey wrote an exhibition proposal

to feature this growing body of works. With approval from the museum's exhibition committee and assistance from the West Virginia Division of Culture and History's American Masterpiece grant, the proposed exhibition is now a reality.

"We asked our 22 Gropius clay artists to identify those who have inspired them and to name someone they have inspired."

Kneafsey notes, "From personal experience, I recognized the impact my mentors have had on my life and their influence on my teaching style. I wanted to honor that relationship through this exhibition.

"I knew the concept of this exhibition would appeal to the student/mentor in all of us," Kneafsey said. This exhibition will highlight the ceramic work of three generations of American potters.

"The Museum is excited to have this rare opportunity to curate an exhibit where so many different genres and generations of ceramics will be featured," Kneafsey said.

In keeping with the spirit of Sources and Influences, a Gropius Master Artist

workshop will be held April 20-22 featuring Randy Johnston, accomplished potter, educator, and student of renowned clay artist and teacher Warren MacKenzie. The work of both Johnston and MacKenzie will be featured in an exhibition running concurrently with the Sources and Influences show.

MacKenzie, who is considered one America's most significant living ceramic artists, will give the Gropius public lecture at the opening reception of these exhibitions at 2 p.m. on April 22. "It is our honor to have someone who many consider a national living treasure involved in this exciting workshop weekend and exhibition opening. What a great way for us to celebrate all that the Gropius program has done for artists and community members in this area," Kneafsey said

For more information about the exhibits and workshops, contact Brad Boston at (304) 529-2701 or visit the Huntington Museum of Art at www.hmoa.org.



Matt Metz work on pot during workshop.

my FIRST INSTRUMENT



As the West Virginia Division of Culture and History and VH1 Save The Music Foundation traveled the state to visit schools receiving free music instruments through the VH1-WV grant program, school administrators, sponsors, and leaders repeatedly recalled memories of playing instruments in school and how those experiences shaped them. This issue of ArtWorks marks the beginning of a series where we share those memories.



Amy LaPaglia

Laboratory Manager
Bioanalytical Services-Morgantown, WV

At Ada Harris Elementary School in Cardiff-by-the-Sea, California, in 1986, the choices for the music program were few: flute, clarinet, saxophone, trumpet or the drums.

I walked less than one block to school and choose the flute because it was easy to carry. My little fourth-grade fingers were not quite agile enough to make it all the way through the b-flat scale without having to start over. Fortunately, my mother and my music teacher were both kind and patient. They listened and encouraged me to keep up with my practice.

The summer between my sophomore and junior years of high school, my budding music career expanded to include the piccolo.

Next, without much thought or parental approval, I began playing the tuba! I decided to challenge myself and switched to the largest, most cumbersome instrument in the band.

Music taught me discipline, strength and gave me confidence. Marching band taught me military style precision, teamwork and leadership skills, setting me apart from the rest.

If I had known in fourth grade that my love of music would present itself in a brass instrument bigger than I was, I would have started with the tuba.

Music helped inform my approach to life. My motto is, "Do not shy away from a challenge, take it, run with it and own it."

Legislative Leaders

REFLECT ON THE INFLUENCE OF THE ARTS

Senator Roman Prezioso - Marion County



In my professional career as an educator, I have seen the importance of the arts as a developmental tool for teaching students to learn. This position was developed through my wife, Debbie, who dedicated her life to teaching in elementary schools. She cultivated and nurtured in me the position that the arts in elementary schools can be a very important tool that educators can use to develop increased motivation for learning. Schools need to provide experiences for students in the performing arts and visual arts. Children from families of the upper income level will provide experiences for their children outside of the school environment. However, schools need to step up and provide children from the lower income level with arts experiences within the school as well as outside the classroom. The integration of music and arts with the core subjects such as language arts, math, and history gives students a chance to show creativity, increased verbal skills, and problem solving. Examples would include: reading and writing poetry, writing and producing a play, and using music to teach fractions.

Delegate Richard Iaquina - Harrison County



As a former history teacher, I greatly value the important role the arts plays in our society. And because I have worked in the public school system, I understand that bringing the arts to our young people requires tenacity and a strong relationship with local civic groups and other arts supporters, as well as our government. I enjoy working with local groups such as the Shinnston Community Band and our jazz and piano performers to embark on new projects. Over the many years I have served on the House Finance Committee, I have been directly involved in distribution of money to the Department of Education and the Arts, as that agency's work is of particular interest to me. Government is not only pivotal in providing funding assistance, but in encouraging and educating the public about the visual and performing arts our state has to offer.

Senator Dan Foster - Kanawha County



The arts have been an important part of my life ever since I started taking piano lessons when I was 6. They have enhanced the quality of my life over the last 57 years in so many ways, some obvious and some not so obvious. The effects on me, though, are overshadowed by what the arts can do for the whole community. The livability of Charleston is no doubt bettered by the Clay Center, the West Virginia Symphony Orchestra, the Charleston Ballet, the Appalachian Children's Chorus, the West Virginia State Museum, and the many local theater groups. The opportunities these organizations and facilities provide for our next generation are priceless. It is up to us as lovers of the arts to make certain that all this is here for those who come after us.

Delegate Jim Morgan - Cabell County



Working with the arts in WV has given me a knowledge and appreciation for all forms of art that I did not receive in my education. In my association with various art programs, I have served on the board and as president of the Huntington Symphony Orchestra, and members of my family have been supporters of the Huntington Museum of Art for 30 years as well as chairs of fund-raising events.

Government has been of great financial assistance to all of the organizations in which I have worked. The assistance from West Virginia agencies to all arts groups in grant writing, organization of duties, and funding is invaluable. Along with other members of the House of Delegates, I always use part of my share of Community Participation Program grant dollars for local financial support. Although small in amount, these funds go directly to areas of most need.

Delegate Tom Campbell - Greenbrier County



The award of a lifetime of achievement in the arts stems from my 10 years on city council and 15 years in the House, serving a community that is inextricably connected to all forms of artistic expression. The immense support the residents of Greenbrier provide to entities such as Greenbrier Valley Theatre, Carnegie Hall, the Trillium Performing Arts Collective and our many artists in residence is repaid many times over by the quality of performances and visual arts our community receives, and thereby is able to showcase to potential visitors.

Through my constituents' efforts to maximize any available state arts funding and other state assistance, we have developed a very close and highly functional working relationship with the Division of Culture and History. While I personally have developed a greater appreciation of the arts through my work in this vein, and I am grateful for that, I consider the Division's recognition to be of my entire constituency.

Senator Ron Stollings - Boone County



As a little boy I, as well as some cousins, lived with my grandparents. My grandfather worked hard to take care of us. As a reward, my grandfather would let us watch "Flatt and Scruggs" with him. As we watched this program, I understood the importance folk music had on him. I was also able to see this music live in our home, as I had family members that sang, played guitar, mandolin, and the old wash tub. These are the experiences that began to influence me.

This type of music and culture has become an important part of who I am and reminds me of the happy times I had growing up with my grandfather. Through the years I have gained lifelong friendships with local musicians and have garnered a deeper appreciation for music.

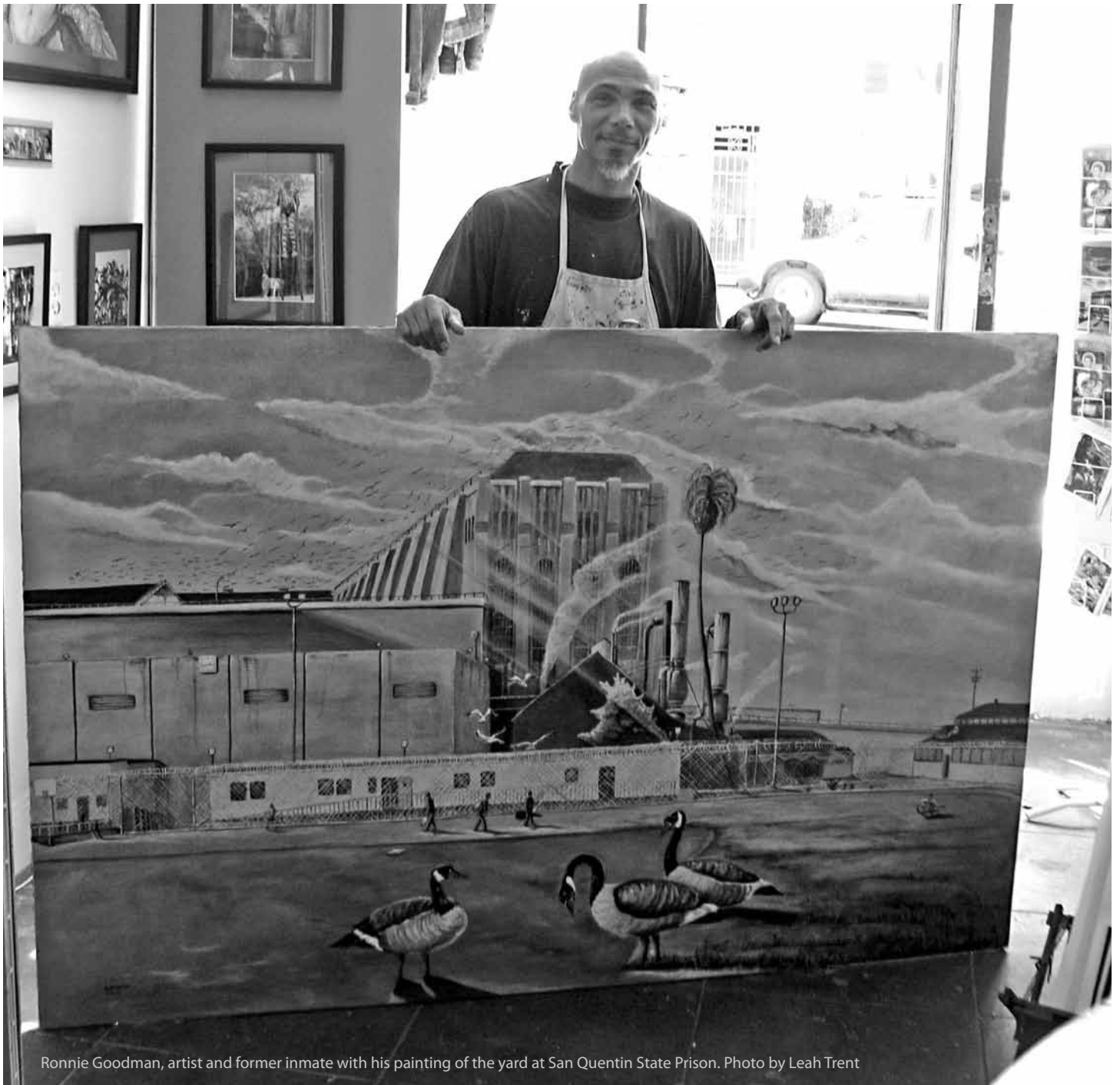
Music is a respite, a collegiately of people coming together. Music is a universal language.

Delegate Harry Keith White - Mingo County



As Chairman of the House Finance Committee, I am always looking for ways to balance the needs of our state's many diverse communities with a limited pool of available funds. In doing so, I always try to keep in mind the many local groups that celebrate the arts, in all its many forms, are providing an important function in keeping their area vibrant and in encouraging prosperity.

My understanding of the impact the arts can have on community development was first formed as a businessman interested in my area's success, as well as through the work of my wife, who is an educator. As a lawmaker, I have enjoyed working with the Education and the Arts, Division of Culture and History in trying to ensure that sufficient resources make it to those local art groups, which can in turn leverage community support to continue to foster local cultures.



Ronnie Goodman, artist and former inmate with his painting of the yard at San Quentin State Prison. Photo by Leah Trent

CARNEGIE HALL PRESENTS EDUCATION PROGRAMS AT ALDERSON FEDERAL PRISON CAMP

BY LEAH TRENT

Creative writing classes at the Alderson Federal Prison Camp are giving incarcerated women new leases on life thanks to Carnegie Hall of Lewisburg.

Since 2007, Carnegie Hall for the visual and performing arts has contracted with teaching artists to provide creative writing classes at the prison for women.

The focus of each class varies: some classes offer instruction in story writing and include basic illustration lessons, while other classes introduce various forms of poetry and structured prose.

The classes provide remarkable learning experiences for the women, some of whom used such words as “inspiring,” “encouraging,” “therapeutic,” “educational,” and “healing” to describe their experiences. One student remarked, “During the writing class, I didn’t feel like an inmate for 2 hours.” Another stated that instructor Barry Harel was “by far, the most positive thing I’ve encountered in my time at Alderson.”

Harel and Jeff Davis teach the weekly, two-hour classes at Alderson for six weeks.

Most of the inmates take the classes voluntarily, although a few are required to take them, sometimes to help them deal with anger management issues.

Personal experience and research shows that art classes can help to break down prejudices, reduce recidivism, and change behaviors and lives. They also help uncover hidden talents and develop artistic as well as life skills for many inmates.

Besides attending the writing classes, some of the women are allowed to leave the prison and travel by van to Carnegie Hall. The women read their original poetry and writings as part of Carnegie

The classes prompted many of the inmates to change their behavior. The skills learned in art class also translated to life outside of prison.

Hall’s Brown Bag Tuesdays Series, a free event featuring lectures, readings and presentations. Brown Bag Tuesdays is presented with financial assistance from the West Virginia Division of Culture and History and the National Endowment for the Arts, with approval from the West Virginia Commission on the Arts. Additional support comes from Hollowell Foundation and private donors.

The readings are a moving testament to the women’s experiences in prison, the events that brought them to this point, and the families, work, and lives they left behind.

As education director for Carnegie Hall, I administer the teaching artist program at Alderson Federal Prison Camp. In October, I attended a training conference in San Francisco sponsored by the National Endowment for the Arts called “Artists in Residence in Federal Prisons.” Besides visiting the art classes inside San Quentin Prison, I also attended a live theater performance of “Women Behind the Walls” in a cell block in Alcatraz, followed by a panel discussion by five formerly incarcerated artists.

The panel discussion was enlightening and moving. To see and hear these men, who had spent time in notorious prisons, speak about how the arts programs in these institutions had changed their lives was remarkable. The men spoke about how the art classes helped them open up their minds and hearts, and how the art broke down racial barriers. The classes prompted many of the inmates to change their behavior. The skills learned in art class also translated to life outside of prison. One man who works in heavy industry construction brings a standard of excellence to his day job that he learned while making classical guitars in prison. “It’s not just a pastime,” he said.

In addition to helping the men, the arts in corrections program at San Quentin also helps the community. An annual fundraiser, selling art made by inmates, raised money that was donated to the Child Abuse Council. The arts classes also helped keep families together. The family members enjoyed seeing the inmates’ art when they came to visit. Also, art gave them something to talk about besides the weather and the gray-concrete world of prison.

Besides the dramatic impact art has on the lives of incarcerated people, studies have shown that prisoners who are involved in arts classes have a much lower recidivism rate, the percentage of inmates who return to prison after being released. In California, the regular recidivism rate is a staggering 65 percent; however, for those involved in arts-in-corrections classes, that rate drops to 17 percent. The classes also help reduce disciplinary problems within the prison. Inmates who go back to their cells to write poems or paint are much less likely to cause trouble. Inmates realize that they have control over this small part of their lives, and that realization is a major component of the rehabilitation process.

Carnegie Hall is proud to be a partner with the Alderson Federal Prison Camp, and we hope to continue offering classes for the women there. The benefits of arts-in-corrections programs are far-reaching and significant.

SEVEN QUESTIONS

WITH ARTIST TARA ROUSH



ARTWORKS: What was your first art experience?

TARA ROUSH: I painted with my MaMa when I was very young. She showed me how to paint pictures of the trees and pool in her yard. We also painted shirts. It seems like I always liked to make art.

ARTWORKS: What attracted you to painting?

TARA ROUSH: Painting helps me relax and it is a fun way to spend time. I love it. I like to paint cards and pictures. Sometimes I paint furniture and other things as well.

ARTWORKS: How do you choose colors?

TARA ROUSH: I choose the colors that come to my eye. I choose colors for the mood I am in. I usually paint what I feel. Sometimes people ask me to make paintings or cards with colors they like and I try to do that.

ARTWORKS: Have you always worked with watercolors?

TARA ROUSH: I like watercolors but I use other kinds of paint, too. I use acrylics and for my cards

I use liquid acrylics. Sometimes I use chalk and oils. I like to use other things to paint with too; like sponges and leaves. When I go to my grandpa's in Indiana, I get the pods from his catalpa tree and paint with them.

ARTWORKS: How does it feel to share your art with others?

TARA ROUSH: I feel really happy when I give my art as gifts or when someone buys something I made. Sometimes people tell me they put my art in special places at their house or their office. That makes me feel great. Helping other people with art makes me happy too. I show my niece ways to use different paints. I also teach a craft class at Behavioral Health Solutions every Thursday. I like sharing.

ARTWORKS: Why do you make art?

TARA ROUSH: Because I love it! It makes me happy when I am doing my art. My art is like a job. I hope to make money selling my art and that will help me when I have a place of my own.

ARTWORKS: Who are your favorite artists?

TARA ROUSH: My favorite artists are people who have helped me learn. That is my MaMa Roush, Mrs. Watts at Nitro High School, Woody Woodcock, and Barrie Kaufman, who I have art classes with now. I also like the bright colors in Charly Hamilton's art.





Hayleigh Puckett with instructor Beverly Trail. Courtesy photo



Alex Croy. Courtesy photo

In Harmony

BY LISA SHREWSBERRY

In 2004, Charles Lee Hicks started the House of Harmony in a modest home in Beaver. There he offered piano and voice lessons, sharing his love of music one student at a time.

In 2008, the owner of the nearby Shady Spring High School offered the old school to Hicks and the School of Harmony was established. The school makes music education in Raleigh and surrounding counties more accessible to the community.

Along with his supporters and their collective elbow grease, he transformed the former high school into the School of Harmony complex. "We went from 3,100 square feet to this," says Hicks, CEO of the School of Harmony, as he surveys the 50,000-square-foot school, which represents the fulfillment of his vision of sharing the gift of music in southern West Virginia.

By moving into the larger space, two community issues were solved. Hicks had more space to meet the demands of his growing student population and a building that stood for generations as a local landmark was restored and is once again useful to the community.

Where once there was silence, the School of Harmony is now filled with sounds of drums, violins, guitars, cellos and 16 pianos. His latest accomplishment is a "String Wing," which is dedicated to stringed instruments and opened in January 2012.

Due in part to support from the West Virginia Division of Culture and History and the Beckley Area Foundation, as well as business partners like Sam's Club and Lowe's of Beckley, the School of Harmony has expanded its class offerings over the past seven years.

The finest instructors offer lessons in piano, voice, acoustic, electric and bass guitar, trumpet, flute, clarinet, saxophone, oboe, violin, fiddle, cello, banjo, dobro, mandolin and visual fine arts. Eight businesses lease space within the school to help support the School of Harmony. Refurbished conference facilities draw corporate support and additional revenue for the school.

"The musical desires and needs of southern West Virginia quickly overwhelmed us," Hicks said. "Parents and grandparents were looking for something positive to challenge their children's interest while giving them a gift that will last a lifetime."

Building upon their success, Hicks and his enthusiastic supporters plan to take music instruction on the road. Soon, a two-classroom customized bus called the Musicmobile will travel into rural and underserved communities in southern West Virginia.



**For more information on the School of Harmony visit
www.schoolofharmony.com**

WEST VIRGINIA MUSIC HALL & FAME

On October 15, 2011 the West Virginia Music Hall of Fame welcomed its fourth class of inductees in a gala event at the Culture Center Theater in Charleston. As in the past, the "Class of 2011" inductees truly showcased the diversity of musical talent that has come from the Mountain State. The inductees - which now total 33 - represented styles ranging from country, rock and jazz, to blues, old time and the classic American songbook. Each inductee has had a storied career and made a significant contribution to the rich tapestry of American music.

The ceremony, hosted by Peter "Hollywood Squares" Marshall and Morgan "Super Size Me" Spurlock, celebrated the induction of longtime Jimi Hendrix bassist Billy Cox, country singer and Grand Ole Opry member Connie Smith, famed jazz drummer Butch Miles, Grammy award winning country singer, Kathy Mattea, Jack Rollins (writer of "Peter Cottontail," "Frosty the Snowman" and "Smokey the Bear"), Red Clay Ramblers' co-founder Tommy Thompson, and blues singer Diamond Teeth Mary.

The show also featured video congratulations from Dolly Parton to Connie Smith, and from Bill Cosby to Butch Miles. 2007 inductee Bill Withers returned to present the WV Music Hall of Fame's "Spirit Award" to steel drum pioneer Ellie Mannette.

CLASS OF 2011

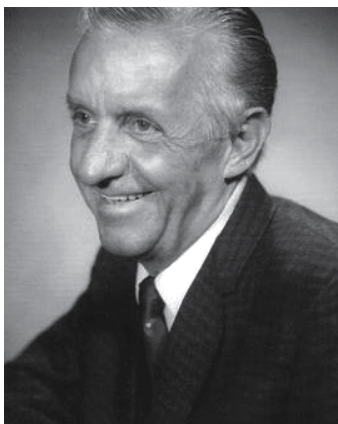


BILLY COX

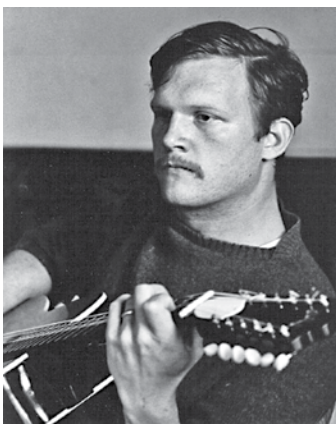
CONNIE SMITH

BUTCH MILES

KATHY MATTEA



JACK ROLLINS



TOMMY THOMPSON



"DIAMOND TEETH"
MARY MCCLAIN



Artists gather at the Charleston Downtown ArtWalk as part of the 2011 NASAA Leadership Institute . Photo by Tyler Evert



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