

# Art works

Fall 2005

## A Family Tradition: The Musical Kessingers

By Jeff Pierson  
Photos by Michael Keller

As I write this, I am surrounded by the sounds of banjos, fiddles, guitars and other stringed instruments. I am in the company of some of the genre's greatest students, including Robin Kessinger.

Robin and I are casually chatting in a small cabin at Camp Washington-Carver, as we both enjoy the Division of Culture and History's Appalachian String Band Music Festival at Clifftop. The Kessinger family is one of the most recognized groups of musicians in the state. From famous fiddler Clark Kessinger to Robin's father Bob Kessinger, the family has made its mark by being passionate about playing music.

"My mom used to put me on the bed and stack

pillows around me so I would not fall off with the mandolin" said Robin. His father's mandolin was his first experience with music. "I do remember my first guitar though; it was Christmas when I was 12 years old," he added.

"We have always played music because we wanted to play. We never thought we would bring attention to ourselves for it," said Dan Kessinger, Robin's younger brother. "I found the fiddle when I was 13 after playing the ukulele from the age of 5."

I spoke with the brothers in two separate conversations but the stories they told came together as if they were sitting in the same room. They both spoke of vivid musical memories from their formative years. One of the most



The Kessinger family includes, from top, Bob (deceased), Dan and Robin.

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## Kessingers

*Continued from page 1*  
influential memories from their childhoods was a single reel-to-reel tape.

“Dad became close to Robert ‘Georgia Slim’ Rutland, shortly before his death. Robert sent Dad a recording of a song he called ‘Bob Kessinger Hornpipe’” Dan explained.

“We would listen to the song and try to learn it by ear” Robin said. “Dad would not show us how to play a tune.

He would make us learn it by hearing it. He actually would turn his back to me [while playing] so I would not be able to see what he was doing. When he was playing a song he could not stop in the middle, you had to reach out and grab the frets with your hand.”

Rutland’s recording of “Bob Kessinger Hornpipe” became the foundation on which the boys would learn to play music. In fact, Dan performed the song during a recent tribute to his father, held as part of this year’s Vandalia Gathering in Charleston. The brothers agreed the song was the most inspired of the evening because of its origins.

When Bob Kessinger died earlier this year at the age of 78, he left a legacy of music and wisdom for generations to enjoy and learn from. His absence at the annual festival, which celebrates the state’s traditional arts, will be felt for many years.



*Bob Kessinger accepting his Vandalia Award in 2002 alongside his sons, Dan (left) and Robin.*



*Robin, Bob and Dan Kessinger practice at the 1989 Vandalia Gathering.*

“It was his favorite place to play other than home,” Robin said of his father and the Vandalia Gathering. “When he won the Vandalia Award [the state’s highest folklife honor] in 2002, it was the happiest day of his life.”

Dan spoke of his father’s passion for music “We played music at the house. He was so very passionate for his and all music. I think that is what people will remember.”

“His knowledge of music was incredible. He was a walking encyclopedia,” Robin added.

Robin and Dan now have the task of keeping the Kessinger legacy alive. They agree that all the music they make from now on will be in memorial to their father, and a special tribute recording is in the works. Dan also is working on his own recording and continues to compose Appalachian traditional music for trios and even an orchestra. Robin just received a professional development grant from the West Virginia Division of Culture and History, and is planning to write his own new music and to record an instructional compact disc for guitar.

Music will always be a big part of the Kessinger family; Dan and Robin’s children have already shown interest. The legacy will continue. 🌟

# From the Director

## How can students in your community get a quality arts education?

By Richard H. Ressmeyer, Director of Arts

Start by looking for information. Local school systems are faced with the task of making arts education policies and requirements work in local schools. County-level administrators and principals decide who will teach the arts, how much time will be spent on the arts and what kinds of resources will be devoted to the arts. The only way to find out what is happening in your community is to ask. What questions should you ask?

- Are all students receiving arts instruction according to state standards?
- How often does my child receive arts instruction?
- Is a specialist teaching my child?
- How are my child's skills being assessed in these subjects?
- Do teachers have resources such as current textbooks, visual arts supplies, computers, CDs and an adequate stereo system?
- Are arts educators and general classroom teachers receiving professional development in the arts?
- Are artist-in-residence programs planned for the next school year?
- Does the local high school offer instruction in dance and theater in addition to music and visual art?
- Are students, including high-achieving students, encouraged to take arts classes at the secondary level?


Identify potential partners who can help you support arts education in your community. The key to improving arts education is building a base of support in your community. Find people who care about supporting arts education and share information with them. Where do you find these people?

- Talk to groups such as the PTA, PTO, churches, civic organizations or the local school improvement council.
- Talk to artists, teachers, students, local arts organizations and people who work in arts-related businesses.
- Talk to people who organize civic events such as fairs, festivals and benefits. They usually have contacts in the arts community.
- Talk to school administrators, business leaders, elected officials and members of the media.
- Seek out local artists, arts councils or arts organizations. No only might they be interested in joining an arts education support group, but they also have access to arts education resources.

Form a group to support arts education in your local schools. A group can set goals, assign tasks and support one another in the effort to improve arts education in your area. What can this group do?

- Make connections with and provide information to school administrators who are responsible for arts education.
- Coordinate with the local media in a community-wide campaign to promote arts education.
- Engage in fundraising activities and plan for specific arts programs and demonstration projects.
- Coordinate professional development opportunities for teachers in the arts.
- Arrange for speakers to present information about arts education for boards of education and civic organizations.
- Write letters in support of arts education to elected officials.
- Monitor board of education policies and actions related to arts education.
- Request that county school budget reductions be spread equally across the curriculum and not be placed solely in the area of arts education.

The most critical factor in sustaining arts education in schools is the active involvement of influential segments of the community. Together, parents, teachers, artists and community leaders can ensure that all West Virginia children receive a quality arts education. Take action so the children in your community will "know quality when they see it."

[This column is reprinted from the Summer 2002 issue of ArtWorks.] 

## Creative Writing Workshop

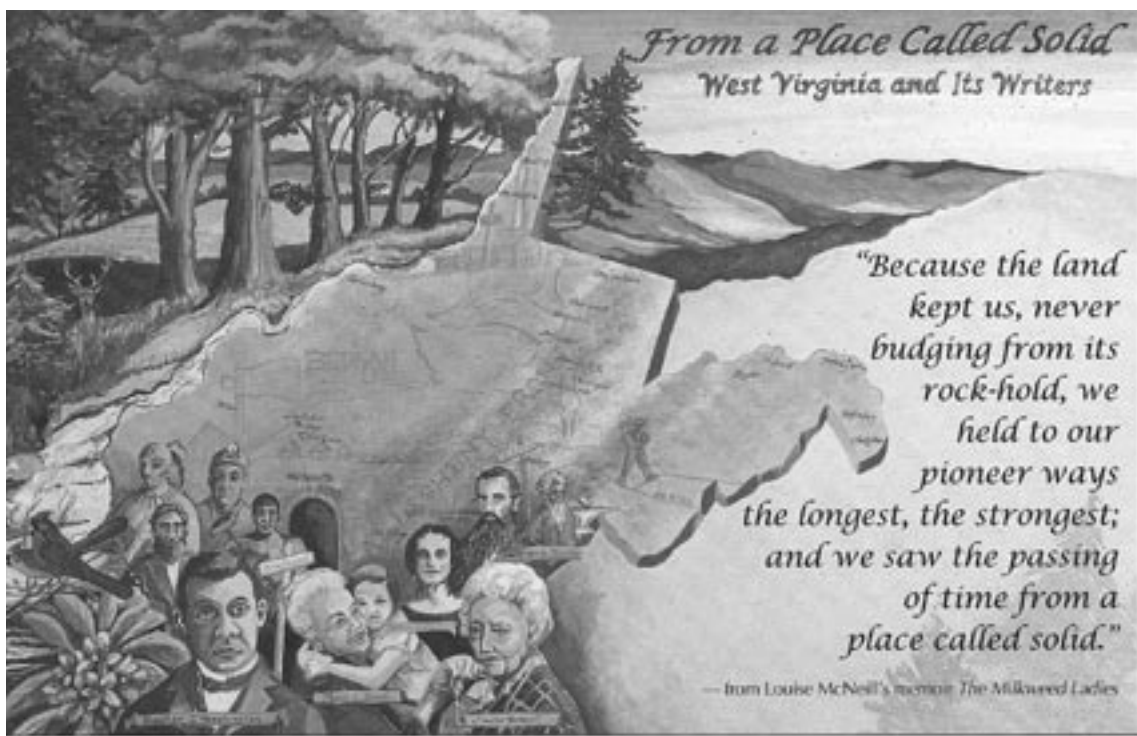
The West Virginia Division of Culture and History is sponsoring a creative writing workshop on October 15. The one-day workshop will be led by writer Kate Long at Camp Washington-Carver in Clifftop. The registration fee is \$25, which includes lunch. Members of West Virginia Writers will receive a \$5 discount. Overnight lodging is available for an additional fee.

For more information, contact Pat Cowdery by e-mail at [pat.cowdery@wvculture.org](mailto:pat.cowdery@wvculture.org) or by phone at (304) 558-0220.

## From a Place Called Solid: Mapping the Literary Landscape of West Virginia

By Belinda Anderson

*It was September, 1914. We homing Americans were churning through an extraordinarily blue ocean toward New York and peace, while back there, just over our shoulders, a mad world was running red.*



Phyllis Wilson Moore's literary map of West Virginia features a sampling of Mountain State authors.

Illustration by  
Noel Tenney

And so begins "Of Water and Spirit," a story originally published in *The Atlantic Monthly* by White Sulphur Springs resident Margaret Prescott Montague (1878-1955). I was moved as a reader by this intense account of the power of compassion. As a writer, I found myself admiring Montague's ability to use a European setting to unveil the great heart of a seemingly simple West Virginia woman. Yet I would have never heard of this author, from the very county in which I now reside, had it not been for the creation of "A Literary Map of West Virginia" and its progenitor, Phyllis Wilson Moore.

Then I discovered Wallace E. Knight's hilarious short story, "The Way We Went," which includes this passage about the legendary Braxton County Monster:

*If you think it is a small thing to be so visited, you're wrong. This monster stopped no place else on earth, but stood above Flat Woods and looked down toward Cedar Creek, and what visions he gained came from here and no place else. "It's a damp place," he could have said, "dewy and rather dark, but I made out many white oaks and shagbark hickories and meadows lined with thorns and sumac, and a fair amount of cedar. There was greenbrier pulling at my boots. The earth is beautiful."*

I laughed my way through this tale of two young hitchhikers terrorized by the speeders who pick them up and race across West Virginia in an attempt to win a bet. The writer in me mulled over how cleverly Knight had incorporated the state's history into the story, published in 1973 in *The Atlantic Monthly*.

I began reading more and more of these authors listed on "A Literary Map of West Virginia," feeling a kinship to their style and spirit, fueled in my own desire as a writer to present a testament to West Virginia's people and places.

The map, which is a sampling rather than an encyclopedia of West Virginia authors, is designed as both a display piece and a reference guide. The front, colored in rich blues and greens, features the outline of the state against a mountain landscape.

Portraits of such late literary luminaries as Pearl S. Buck and Booker T. Washington gaze at the reader. The map's front also lists 35 of the 35th state's notable authors, from David Hunter Strother, born in 1816 in Berkeley Springs, to Robyn Eversole, born in 1971 in Bridgeport.

The reverse lists another 140 authors writing from 1863 to 2003 in the genres of children's/young adult literature, drama, fiction, memoir, poetry and screenwriting. Most listings feature one of the author's titles and awards.

This tremendous tribute to the authors of the Mountain State resulted from the work of many people and sponsors, but it began with the determination of one woman—born in Pennsylvania, but a true Mountaineer—to show the world that West Virginia possesses an impressive literary lineage.

Moore never set out to become a literary maven for West Virginia. She came to the state in 1953 to attend nursing school at Fairmont General Hospital, arriving with preconceived notions of the state she now so staunchly defends. "I really did expect a lower level of intelligence, lifestyles," she says in a telephone conversation from her home in Clarksburg.

In 1986, she attended a West Virginia Writers conference, where she just happened to attend a presentation by the late Dr. Jim Wayne Miller, an author and professor at Western Kentucky University. "It was about the fact that the region had authors and we don't even know it," Moore says. His remarks resonated with Moore, who traveled to Hindman, Ky., for a week of immersion in Miller's musings at the Appalachian Writers Conference. "Every afternoon he did a lecture on the literary history of Appalachia, aimed at teachers," Moore says. "The challenge was to go home and find out who your authors were and


## Upcoming Grant Deadlines

to check your libraries to see if they had them and to see if anybody at the bookstores was selling them."

Moore took the challenge seriously and began driving around with a trunk full of books. She walked into the Bridgeport Waldenbooks and discovered the regional section contained no West Virginia authors. So, she enlisted her husband's help in presenting two shopping bags of West Virginia books to the manager. "My husband carried them, complaining every step of the way," Moore remembers, and laughs. "He said, 'I never heard of anybody carrying books into Walden's.'" But the manager responded. She actually built a West Virginia collection and even received a letter of commendation from the national office.

During her stay at Hindman, Moore had seen a literary map of the United States. The only West Virginia author included was Pearl S. Buck, Moore says, and "She was in the ocean." Moore started tinkering with the notion of writing a literary history of West Virginia.

She continues to identify, survey, interview and photograph West Virginia authors and the sites associated with their lives and work. And she may one day yet write that definitive book on West Virginia literature. Although she's conscious she lacks the academic degrees that would automatically confer upon her the status of expert, entities from the West Virginia Library Commission to the West Virginia Humanities Council have acknowledged Moore as the go-to person for information about West Virginia literature.

"A Literary Map of West Virginia" was sponsored by the West Virginia Folklife Center at Fairmont State University in collaboration with the West Virginia Library Commission, West Virginia Center for the Book, Center for the Book of the Library of Congress, and the West Virginia Humanities Council. For more information or to order a copy of the map, visit [www.fscwv.edu/wvfolklife/literary\\_map](http://www.fscwv.edu/wvfolklife/literary_map). Call (304) 367-4403 or 4286. 

### About the Author

Belinda Anderson is the author of "The Well Ain't Dry Yet," a collection of short stories published by Mountain State Press. Visit her website at [www.belindaanderson.com](http://www.belindaanderson.com). Contact Phyllis Wilson Moore by e-mail at [scoutdil@aol.com](mailto:scoutdil@aol.com).

### West Virginia Commission on the Arts

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

**February 1, 2006:** Professional Development for Individual Artists and Challenge America (for grant year July 1, 2006-June 30, 2007)

**Rolling Deadline:** Mini Grants and Fast-Track/ADA Grants

**March 1, 2006:** Arts in Education - Community Arts projects - Major and mid-size



### National Endowment for the Arts

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

**January 31, 2006:** Nominations for Jazz Masters Fellowship



### West Virginia Humanities Council

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

**October 1, 2005, December 1, 2005, and February 1, 2006:** Mini Grants

**February 1, 2006:** Major Grants and Fellowships



### West Virginia Development Office

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

**Ongoing deadline** for free money for your small business website development. Click on "Small Business Work Force Training Grant Application." For more information, contact Kimberly Donahue at [kdonahue@wvdo.org](mailto:kdonahue@wvdo.org) or call (304) 558-2960/1-800-982-7232.



### Mid Atlantic Arts Foundation

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

**January 20, 2006:** USA Artists International

**Rolling Deadline:** Tour Planning Program

MID ATLANTIC  
ARTS FOUNDATION



### Pennsylvania Performing Arts on Tour

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

**October 17, 2005:** Presenter Applications (for projects scheduled between February 1, 2006, and August 31, 2007)

**Rolling Deadline:** Tour Planning Program (until program funds have been expended)



### National Endowment for the Humanities

[www.neh.gov](http://www.neh.gov)

**Multiple Deadlines:** Check website for details.



# The Many Layers of Roberta Morgan

By Jeff Pierson

Roberta Morgan is a painter who lives in Great Capacon in Morgan County. I recently talked to Roberta about her professional experiences since moving to West Virginia from Maryland.

**Jeff Pierson:** You have had a very successful career here. How do you promote your work in the local market?

**Roberta Morgan:** I have been able to learn what opportunities are available because others have helped me. Jeanne Mozier has given me information that has really helped open doors for me. I exhibit in a local gallery, The Mallory Gallery in Berkeley Springs. Jennie McBee, the owner, has exhibited my work with an enthusiasm and interest that you only find in the best galleries. So, I have been very fortunate.

It also includes finding out that I can put my work on the Absolute Arts website, which at first was free, and is now only \$36 a year. Doing that meant that an art critic in Britain saw my work and included me as one of 22 artists around to be featured in a book about still-life painting. An ongoing benefit of being on the website means that when you search for my name on Google, my portfolio on Absolute Arts comes up as the first hit.

If you have limited funds there are still opportunities that are free or cost very little, and they can be the best opportunities out there. I have learned that it's good to be suspicious when artists are charged up front, and to be eager to follow up if it's free.

Beyond that, it's important to bear in mind that artists never stop doing the marketing and getting people to look at their work. While I was being represented by a Texas gallery, I had the sense to realize that it was not going to be there forever. So, I began working with Carroll Michels, a top business/career consultant for artists, and learned a tremendous amount about how to get the work out there and what to do to maximize success when it does come.

**JP:** Your paintings layer abstraction, realism and text treatments. How did you get to that point with your work?

**RM:** The short answer is that the layers came layer by layer. For the long answer I am giving you an excerpt from the text in a catalog I made for a show I had in 1998:

For about 15 years, my paintings were color-oriented abstractions built up of transparent planes. At first the planes piled on top of each other, creating a complex experience of color in a wide, deep, land-

scape-like space. Then the 1980s brought with them a difficult time of serious illness, which brought on financial ruin. These troubles made a difference in my work in two ways. First of all, I found myself wanting to work with shallow spaces, and any relationship my paintings had with landscape disappeared. The planes turned into subtle mists, and then highly textured webs. More importantly, the illness focused me, so that every hour given to me for my work is a special gift, and that has brought an intensity to my work. As I watched these changes developing in my work, I realized that more change was coming, but I had no idea where my explorations would lead. I was not finished with these webs of color, but I could feel a new direction in my art taking shape.

Text introduces another way to communicate through visual information that is different than through images or abstract design. Our brains pro-



Roberta Morgan. Photograph by Rebecca Bafford.

**ADIA**  
ARTS for ALL



Left: "Grapes"  
by Roberta Morgan

Right: "Pet Toys"  
by Roberta Morgan

cess text differently. Text used in painting can take over and can limit what a painting says. To prevent words from flattening out the meaning in a work of art, it must be balanced, and sometimes subverted, by the other elements in the work.

**JP:** I want to talk about your autoimmune disorder. How has it changed your career?

**RM:** When I first got sick with this thing late in 1980, it felt like dying. My life as it had been was fading away, and while I was not dead, I went through it wondering if there was life after all of this. I couldn't hold a job. I couldn't pay my bills. Lots of bad stuff happened, and for a year or so, I was unable to make any art. I didn't have the strength.

Then, when I started to find doctors who would believe I was sick and actually got some medical care, I could rebuild a little of my life. At that point, my art was reborn, and was transformed by the experience. There aren't many good things you can say about serious illness. One of them is that you begin to have a focus to your life that is beyond words.

I am always pacing myself, knowing that I have a tight "energy budget." I do all I can to spend what's available in that budget wisely. So, in these ways the disability has made me a better artist.

**JP:** You received a professional development grant from the Division of Culture and History this year. Tell me a little about your proposal.

**RM:** I applied for help to purchase a mobility scooter. When I found out that the professional development grant program existed, I talked to Jeanne Mozier, West Virginia Commission on the Arts member, and Richard Ressmeyer, Division of Culture and History director of arts, and followed all of the advice I got. Without their advice, I wouldn't have made as good a case for my need for the scooter. I didn't realize how important my presentation about my work would be in the overall picture.

**JP:** What is next for you?

**RM:** As I have said, getting the scooter will save energy. That means that I won't have to spend the next day after a museum or gallery trip resting. It will make it easier to spend more time being active in the arts community as well as more time making art.

Since my process is very slow, I would like to be able to explore the world of printmaking, which I never really have been able to do. Making more than one copy of an image makes for more work to exhibit, and affordable for people I see who would like to own my work, but can't afford the price I need to charge for my paintings.

Beyond that, I continue to develop the paintings themselves. I've been fooling around with the abstract elements in the top layer, and I am trying to get that to do more to enhance the painting as a whole. 🌿

For more information  
about Morgan's art, go to  
[www.citlink.net/~rmart](http://www.citlink.net/~rmart).

**"I am engaged and moved by Roberta Morgan's evocative artworks. Rather than making "pretty" paintings in the conventional sense, she extends an invitation to think and feel. Her use of color and text is sophisticated, restrained, and complex. Her images don't scream for attention, but they amply reward the viewer's contemplation."**

– Colleen Anderson  
Writer and Musician

## With Brush in Hand: A West Virginia Artist on Active Duty By Jeff Pierson

In the last five years or so, Frederick Lyle Morris has served as a logistics management officer and lead operations officer during U.S. military operations Desert Storm and Joint Forge. He also has served in Germany, Michigan, Massachusetts, Illinois, Korea and Iraq. In between, he has worked in Buckhannon and Weston as a social worker.

In spite of his busy schedule, Morris has never put down his paintbrush. In fact, he's had 17 exhibits in Europe since 2000 and has completed approximately 200 paintings since joining the Army. While on active duty, he continues to be involved in his art and the art of others, helping to develop art exhibits and events for artists. His work has earned him the Grumbacher Gold medal, European

Master of Fine Art Gold medal and the Commanders Award in Art, just to name a few.

Morris says his art has changed since he joined the military.

"While in West Virginia, my focus was on family, home, farm and country—very peaceful settings, col-

ors and subjects," he said. "The military view has taken my art to levels I am not always comfortable with—subjects that I don't like and colors that are bleak. The war and all the issues around it impact me, my life and the art I produce."

Serving in Iraq on and off since 1999, he continues to speak about his art and his life back home in West Virginia. "I talk about the peaceful nature of where I have my home, the affordability, the honesty that still can be found in the people of West Virginia. I tell people of the picture-book settings that artists love—clear waters, lakes and blankets of white snow in the winter."

Now stationed in Korea, he uses the internet to communicate and promote his art. "The internet has given me direct contact with other artists at home,



"The Gathering" by Frederick Lyle Morris.



"Solitaire" by Frederick Lyle Morris.



Frederick Lyle Morris, center, on active duty in Asia.

kept me up to date with events, organizations, exhibits and opportunities to display."


Morris also uses online galleries to promote his work and is listed at [www.askart.com](http://www.askart.com) and [www.boundlessgallery.com](http://www.boundlessgallery.com). Currently, 30 of his paintings are touring Asia, and another of his traveling exhibitions will move from Germany to Paris next year. 🌟



## Operation Homecoming


The National Endowment for the Arts (NEA) has introduced "Operation Homecoming: Writing the Wartime Experience," a program for U.S. military personnel and their families. The program is aimed at preserving the stories and reflections of American troops who have served our nation both on the frontlines—as in Afghanistan and Iraq—and stateside.

In coordination with all four branches of the armed forces and the Department of Defense, the NEA sponsored writing workshops for returning troops and their families at military installations from Alaska to Florida. The workshops also were held at overseas military bases. Taught by some of America's most distinguished novelists, poets, historians and journalists, the workshops provided service men and women with the opportunity to write about their wartime experiences in a variety of forms—from fiction, verse and letters, to essay, memoir and personal journal. The visiting writers, many of whom are war veterans themselves, have encouraged the troops share their stories with current and future generations.

The Operation Homecoming booklet was distributed free to the troops participating in the writing workshops. The booklet and more information can be found on the internet at [www.arts.gov/national/homecoming](http://www.arts.gov/national/homecoming). 

## West Virginia Juried Exhibition 2005 to open October 1

The biennial West Virginia Juried Exhibition will open at the Cultural Center in Charleston on Saturday, Oct. 1, with a 7 p.m. awards ceremony and reception. The event is free and open to the public. The exhibition will remain on display through January 2006.

First presented in 1979, the exhibit is the premier activity of the West Virginia Division of Culture and History's visual arts program. This year's exhibit will feature more than 120 works of art in a wide variety of media. The West Virginia Commission on the Arts approves funds from the West Virginia Legislature to make awards and purchases from the exhibition. Eighteen artists will receive awards totaling \$33,000. Eight Merit Awards of \$500, seven Purchase Awards of \$2,000, two Governor's Awards of \$5,000 and one \$5,000 "best in show" award will be given. 




*The West Virginia Juried Exhibition 2005 will feature more than 120 works by state artists, including the mixed media collage "Sound, pronounce, spell" by Eric Pardue.*

## Cultural mapping meetings to be held

The Industry of Culture consortium will hold outreach meetings in the following five locations across West Virginia this fall and winter. The group will present results of surveys demonstrating the economic impact of the "creative economy" of arts, craft and cultural organizations in the state, gather information for "cultural mapping" for marketing cultural tourism, and set goals for new publications and communication systems to advance the success of the arts. Conley Salyer of the West Virginia Development Office, Richard Ressemeyer of the West Virginia Division of Culture and History, and Elizabeth Damewood, the project's facilitator from the firm of Terrell Ellis & Associates, will convene the meetings.

The Industry of Culture consortium has more than 60 participating arts organizations and artists. The effort is supported, in part, by the Claude Worthington Benedum Foundation.

The meetings will be held from 2-4 p.m. and are open to the public. For additional information, call Richard Ressemeyer at (304) 558-0240, ext. 721. 

### September 30, 2005

Oglebay Institute  
Wheeling

### November 18, 2005

Randolph County Community Arts Council  
Elkins

### January 27, 2006

Marshall University  
Huntington

### October 28, 2005

Morgan Arts Council  
Berkeley Springs

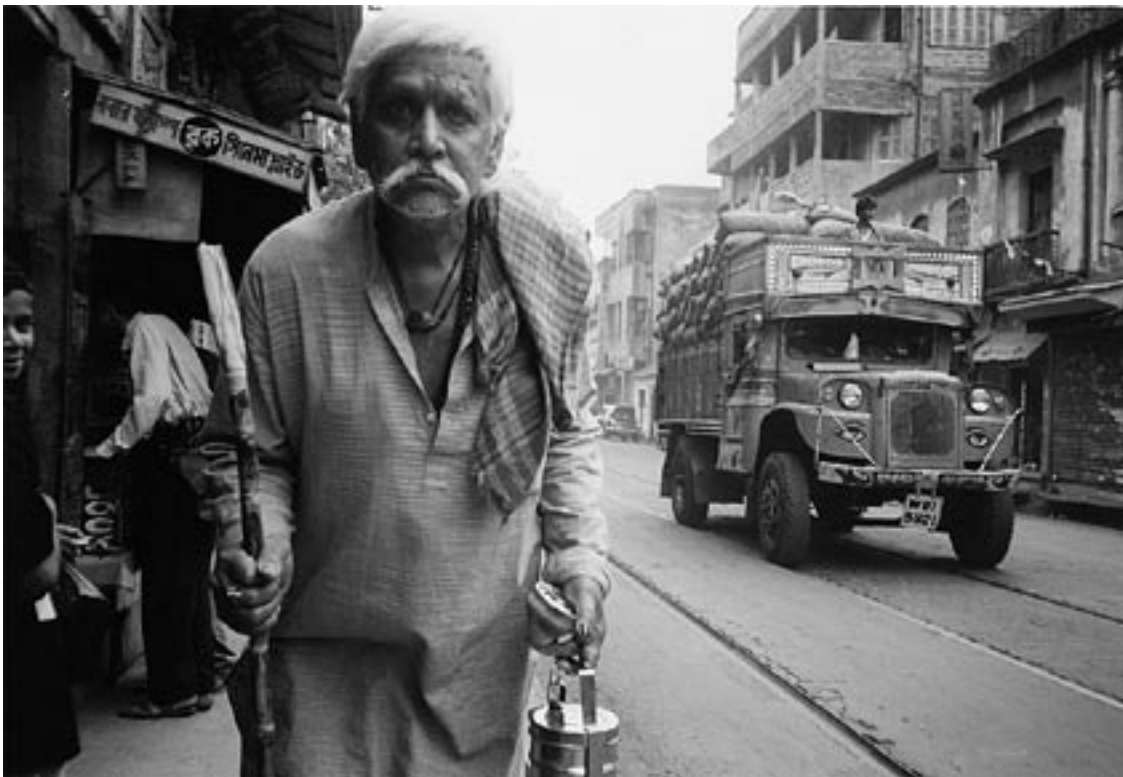
### December 16, 2005

Tamarack  
Beckley

## “Born into Brothels” By Lauren Smith

West Virginia native, painter, writer and filmmaker Pamela Tanner Boll is “interested in making art with a social statement,” she said in a recent visit to her hometown of Parkersburg. Perhaps that is why Boll chose to co-produce the Academy Award-winning film “Born into Brothels,” which premiered at the Parkersburg Art Center on June 12.

The documentary portrays the lives of children of prostitutes in the red-light district of Calcutta, India. The children were given cameras to document their lives. The images produced by the children, as well as the filming of the children as their eyes are opened to the world in which they live through the lens of a camera,



“Man on Street.” Photograph by Puja, age 11.



“Taxi Ride to the Zoo,” a photo from the film. Photograph by Zana Briski.

is at once joyous and heartbreaking. The film has won more than 25 awards, including the Sundance Documentary Audience Award at the Sundance Film Festival.

Boll’s involvement with the film happened almost by accident. She was working on her own documentary—a film which aims to document the lives of women who are artists and mothers—when she encountered “Born into Brothels” director Zana Briski. She saw the potential of the project Briski was taking on and immediately lent her assistance.

As an executive producer, Boll provided monetary assistance to help fund the score and the production, as well as the premiere of the film at Sundance.

The film, which took four years to make, cost \$400,000 and has grossed \$6 million. It premiered on HBO in August and soon will be released on DVD.

Now that work on “Born into Brothels” is complete, Boll plans to resume work on her own film.

Her personal experience with being a mother and a working artist has influenced her work. She said she turned away from her own artistic endeavors after graduating from college. However, with the birth of her first child, she was pushed back to her art.

“I began to write about being a mother and about my own children,” said Boll. “My writing asks the question, ‘How do you make life so that you’re not pushed and pulled in all directions and have nothing to give to your art.’”

Boll asks this question to a number of mothers and artists from throughout the country in her documentary.

“I am amazed by these women artists who are very focused, but also very giving,” she said of the women she has interviewed. “I am featuring women who are ‘ordinary’ in the sense that they have families and are connected to community and yet, they are also giving themselves permission to do work that they feel called to do.”

Boll hopes her documentary will be completed sometime early next year. In the meantime, she continues to work as an artist and mother, exemplifying the strong women she hopes to document in her film. 🌟

### About the Author

Lauren Smith, a Vienna native, is a junior studio art and English major at Middlebury College in Vermont.

## Arts Assembly is back!

Arts Assembly is back after a nearly decade-long hiatus! The Assembly will be produced by Arts Advocacy of West Virginia. Plans are ongoing, so check [www.wvarts.org](http://www.wvarts.org) for the latest updates.

The goals of the Assembly are simple:

- connecting/playing together;
- making your art/organization pay; and
- advocating for art

**Dates:** Sunday, April 2, through Tuesday, April 4, 2006

**Location:** Cultural Center and Clay Center, Charleston

**Cost:** \$100 registration fee, which will include a ticket to the Governor's Arts Awards gala on Monday night

Registration and travel scholarships will be available. Applications for both will be posted on [www.wvarts.org](http://www.wvarts.org). If you have an idea for speakers, topics, etc., contact Jeanne Mozier, chairman of the Assembly program committee, at [star@starwv.com](mailto:star@starwv.com). Home-town volunteers are needed for putting together the show in Charleston. If you are interested in helping, contact David Wohl at [dwohl@wvstateu.edu](mailto:dwohl@wvstateu.edu). 🌟

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

Mark your calendars for Monday, Feb. 6, 2006. The West Virginia Division of Culture and History and the West Virginia Commission on the Arts will 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. More information will be available soon on the Division's website at [www.wvculture.org](http://www.wvculture.org).

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**I always thought that one of the reasons why a painter likes especially to have other painters look at his or her work is the shared experience of having pushed paint around.**

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- Chuck Close

## ArtWorks on TV

The West Virginia Division of Culture and History and the West Virginia Commission on the Arts are proud to announce a new television show produced by the West Virginia Library Commission (WVLC). "ArtWorks" is a monthly show hosted by Director of Arts Richard H. Ressmeyer. The show focuses on the arts in West Virginia, artists working in the state and the impact they have in local communities. Recent guests have included Greenbrier Valley Theatre's Cathy Sawyer and Joe Buttram, artist Cubert L. Smith, and musicians Bob Webb and Heidi Mueller.

Past episodes of "ArtWorks" are available on DVD at libraries around the state. New episodes air weekly on the Library Television Network on selected cable television stations—Fridays at 10:30 a.m., 4:30 p.m. and 10:30 p.m., and Saturdays at 4:30 a.m. and 10:30 p.m. 🌟



"Artworks" in production at the Cultural Center, with Richard Ressmeyer interviewing Caroline Smith and Jessica Levine. Photo by Michael Keller.

# Arts Grants Awarded

The West Virginia Commission on the Arts recently awarded arts grants for fiscal year 2006. All grants awarded are listed here, by county.

## BARBOUR

Adaland Mansion Development Inc. \$ 600

## BERKELEY

Apollo Civic Theatre \$ 5,828  
 Apollo Civic Theatre \$ 3,062  
 Inwood Dance Company \$ 962  
 The Art Centre Inc. \$24,232

## CABELL

Huntington Museum of Art \$47,500  
 Marshall University Research Corp. \$ 738  
 West Virginia Theatre Conference \$ 1,732

## CALHOUN

Heartwood in the Hills Inc. \$ 1,875

## CLAY

Keith Lahti \$ 1,573

## FAYETTE

African American Heritage Family Tree \$ 4,388  
 Jeff Diehl \$ 2,500  
 Fayette County Schools \$ 3,900

## GRANT

Grant County Arts Council \$ 2,448

## GREENBRIER

Carnegie Hall Inc. \$34,919  
 Dottywood Inc. \$ 2,565  
 Greenbrier County Schools \$ 4,900  
 Greenbrier Valley Theatre \$36,359  
 Trillium Collective Ltd. \$ 850  
 Trillium Collective Ltd. \$ 6,490

## HAMPSHIRE

Hampshire County Arts Council \$ 1,530  
 Hampshire County Arts Council \$ 1,500

## HANCOCK

Weirton Area Civic Foundation \$ 3,600

## HARRISON

City of Bridgeport \$ 1,275

## JACKSON

Jackson County Schools \$ 5,625

## JEFFERSON

Arts & Humanities Alliance of Jefferson Co. \$ 3,600  
 Cam Millar \$ 313  
 Kitty Clark \$ 628  
 Shepherd College \$ 9,250  
 Shepherdstown Music & Dance \$ 5,153

## KANAWHA

Avampato Discovery Museum Inc. \$50,000  
 Charleston Ballet \$23,600  
 Charleston Stage Company \$ 7,290  
 Charleston Stage Company \$ 9,450  
 Clay Center for the Arts and Sciences \$41,800  
 Darrell Murray \$ 1,755  
 Donna Wood Young \$ 1,992  
 Kanawha County Schools \$ 9,000  
 Kanawha Valley FOOTMAD \$ 4,703  
 Kimberly Johnson \$ 1,222  
 River City Youth Ballet Ensemble \$ 1,755  
 Robin Hammer \$ 557  
 Robin Kessinger \$ 792  
 Seneca Chamber Orchestra \$ 6,842  
 The Education Alliance \$ 2,115  
 Unitarian Universalist Fellowship of the \$ 3,325  
 West Virginia Arts Presenters, Inc. \$38,160  
 West Virginia Juried Exhibition \$40,000  
 West Virginia International Film Festival \$ 8,550  
 West Virginia State University \$ 3,326  
 West Virginia Symphony Orchestra \$50,000

## LINCOLN

James David Probst \$ 2,500

## MARION

Fairmont State College \$ 7,500  
 Marion County Schools \$ 2,900

## MERCER

Bramwell Theatre Corporation \$ 8,382  
 Community Concert Association \$ 8,235

**MINERAL**

Highland Arts Unlimited Inc. \$ 6,975

**MINGO**

Tug Valley Arts Council \$ 8,910

**MONONGALIA**

Appalachian Education Initiative \$ 375

Arts Monongahela Inc. \$11,500

Fairmont Chamber Music Society \$ 3,600

Lori Ann Flood \$ 851

Native American Community Center Inc. \$ 3,180

**MONROE**

Carolyn Mareneck \$ 493

**MORGAN**

Glenn B. Horr \$ 948

J.W. Rone \$ 2,321

Morgan Arts Council \$ 2,150

Morgan Arts Council \$11,750

Morgan Arts Council \$25,649

Roberta Morgan \$ 837

**NICHOLAS**

Ivy &amp; Stone, Council f/t Arts \$10,785

Ivy &amp; Stone, Council f/t Arts \$ 5,760

**OHIO**

Kimberly Ann Klug \$ 982

Oglebay Institute \$50,000

West Liberty State College \$ 1,050

Wheeling Symphony Society \$50,000

**POCAHONTAS**

Pocahontas Co. Opera House Foundation \$ 9,203

**PRESTON**

Chestnut Ridge Park \$ 1,465

**PUTNAM**

Museum in the Community \$39,635

Rock Branch Elementary School \$ 375

**RALEIGH**

Youth Museum of Southern West Virginia \$30,240

**RANDOLPH**

Augusta Heritage Center \$10,287

Davis and Elkins College \$ 3,088

Kathryn Stedham \$ 2,401

Randolph County Community Arts \$ 8,500

Randolph County Community Arts \$23,949

Randolph County Schools \$ 4,250

**ROANE**

Roane Arts and Humanities Council \$ 1,300

**SUMMERS**

Marcia Reed Springston \$ 2,293

**TUCKER**

Voices from the Earth Inc. \$ 4,500

Voices from the Earth Inc. \$ 6,650

**UPSHUR**

West Virginia Wesleyan College \$ 7,737

**WETZEL**

ArtsLink Inc. \$ 1,980

**WOOD**

Actors Guild of Parkersburg \$ 492

ArtsBridge Inc. \$ 26,362

ArtsBridge Inc.: ORBI \$ 28,000

H.G. Young III \$ 2,500

Mid-Ohio Valley Multi-Cultural Festival \$ 2,993

Mid-Ohio Valley Symphony Society \$ 11,400

Mid-Ohio Valley Symphony Society \$ 8,000

Parkersburg Art Center \$ 25,270

River Cities Symphony Orchestra \$ 9,964

Smoot Theatre Corporation \$ 5,835

West Virginia University at Parkersburg \$ 2,625

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**West Virginia  
Commission on the Arts**

Susan Landis, Chair  
Daniels

William Maxwell Davis  
Charleston

Pete Ballard  
Peterstown

Elaine D'Alessandri  
Morgantown

Sally Rowe  
Cottageville

Bobbie Hill  
Hurricane

Pete Holloway  
Wheeling

Stephen Hopta  
Bluefield

Helen Lodge  
Charleston

Callen McJunkin  
Charleston

Jeanne Mozier  
Berkeley Springs

Addie Ours  
Petersburg

# Plan to attend the Governor's Arts Awards 2006

The results are in and the 2005 Governor's Arts Awards was rated a huge success. The date has been set for the 2006 awards—Monday, April 3, at the Cultural Center in Charleston.

The nomination process will be much the same as in 2005 and applications will be available by October 1 from the West Virginia Division of Culture and History—online at [www.wvculture.org](http://www.wvculture.org) or by calling Debbie Haught at (304) 558-0240, ext. 714. The deadline for applications is December 1, 2005. Winners of the 2005 awards may not be nominated again; all others are eligible. The categories are:

- **Distinguished Arts Award** for lifetime achievement in the arts;
- **Arts Patron Award** for outstanding individual or organizational contributions of time, effort or financial resources to the arts;
- **Arts in Education or Service to Youth Award** for significant achievements in providing arts education in or out of schools, or arts services to youth;
- **Creative Community Spirit Award** for a city, town or community-wide non-arts organization using the arts in a significant way for community development or betterment;
- **Arts Leadership and Service Award** for exceptional and visionary individual or arts organization leadership and service in the arts;
- **Artistic Excellence Award** for significant contributions to the arts in West Virginia by either an established or emerging artist; and
- **Arts Innovator Award** for an individual, group, organization or educator who has successfully executed innovative methods of involving the public in arts experiences. 

## Division of Tourism to add state arts events and galleries to website

The West Virginia Division of Tourism and the West Virginia Division of Culture and History are working together to provide more promotion of the state's arts events and galleries. The official West Virginia travel website, [www.callwva.com](http://www.callwva.com), is adding an Arts listing to its calendar of events choices and will add art galleries to its Museums category under the Arts and Crafts site listing.


To get your events and/or art gallery listed, just follow these steps:

Send your events and site information to the West Virginia Division of Tourism by e-mail to [info@callwva.com](mailto:info@callwva.com), by phone at 1-800-CALL-WVA, ext. 272, or by fax to (304) 558-2279.

Include the following information to ensure a complete listing:

For events include: name of event, dates, county, event website address, contact organization and/or individual, contact address, contact e-mail address, contact phone number and a 100-word description that should include activities, admission fees, location address (if different from contact address), hours, driving directions from major highways and parking availability.

For galleries include: name of gallery, county, gallery website address, contact organization/individual, contact address, contact e-mail address, contact phone number and a 100-word description of the gallery, including hours of operation, admission fees, driving directions and parking.

For more information or assistance, call Matt Turner at (304) 558-2200, ext. 341, or e-mail [mturner@callwva.com](mailto:mturner@callwva.com). 

**I don't want people who want to  
dance. I want people who have to  
dance.**

– George Balanchine

# Upcoming Arts Grants and Services Meetings

## All Grants and Services

The arts staff of the West Virginia Division of Culture and History will present a workshop focusing on the agency's arts grants and services on Tuesday, Nov. 1, at the Schoenbaum Family Enrichment Center, 1701 5<sup>th</sup> Ave., Charleston. For details, call (304) 558-0240.

## Challenge America/Cultural Facilities Grants

Rose McDonough, organizational development coordinator, will conduct Challenge America and Cultural Facilities grant workshops this fall. All meetings are scheduled from 1-3 p.m. For more information, call McDonough at (304) 558-0240, ext. 152, or e-mail [rose.mcdonough@wvculture.org](mailto:rose.mcdonough@wvculture.org).

### Thursday, October 6

Parkersburg Art Center  
725 Market Street, Parkersburg

### Friday, October 7

Tamarack  
One Tamarack Park, Beckley

### Friday, November 4

Landmark Theatre, Sutton

## Community Arts Project Support/ Major Mid-Size Grants

Debbie Haught, community arts coordinator, will lead workshops for those interested in applying for Community Arts Project Support/Major Mid-Size grants. All meetings are scheduled from 1-3:30 p.m. For more information, call Haught at (304) 558-0240, ext. 714, or e-mail [debbie.haught@wvculture.org](mailto:debbie.haught@wvculture.org).

### Monday, October 3

Alpine Theater  
210 Main St., Ripley

### Tuesday, October 11

McLintic Public Library  
500 Eighth St., Marlinton

### Friday, October 21

New First Community Bank  
1 Stafford Commons, Princeton


### Thursday, November 3

Randolph County Community Arts Center  
Corner of Park St. and Randolph Ave., Elkins

### Friday, November 4

Monongalia Arts Center  
107 High St., Morgantown

## Arts in Education Grants

Martha Newman, arts in education coordinator, is available to lead Arts in Education grant workshops for school administrators and teachers. The workshops last 30-60 minutes and are suitable for faculty senate meetings. All administrators and teachers are encouraged to learn more about these available grants. For more information, contact Newman at (304) 558-0240, ext. 145, or e-mail [martha.newman@wvculture.org](mailto:martha.newman@wvculture.org). 

For accessibility information or to request an American Sign Language interpreter for grants and services meetings, contact Martha Newman, accessibility coordinator, at (304) 558-0240, ext. 145, (voice), (304) 558-3562 (TDD), or [martha.newman@wvculture.org](mailto:martha.newman@wvculture.org). Please give at least two weeks advance notice for an interpreter.

## Resources/ Opportunities

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

## ArtWorks is free!

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

NATIONAL  
ENDOWMENT  
FOR THE  
ARTS



## ArtWorks

Fall 2005

**State of West Virginia**  
Joe Manchin III, Governor

**Department of  
Education  
and the Arts**

Kay Goodwin, Secretary

**Division of  
Culture and History**

Troy Body, Commissioner  
Richard Ressemeyer,  
Director of Arts

**West Virginia  
Commission on the Arts**

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

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

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

All publications and application forms are available in alternate formats. Contact Martha Newman, accessibility coordinator at (304) 558-0240, ext. 145, (voice) or (304) 558-3562 (TDD).

# West Virginia Arts Works

Fall 2005

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



West Virginia Division of Culture and History  
The Cultural Center  
1900 Kanawha Blvd., E.  
Charleston, WV 25305-0300

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