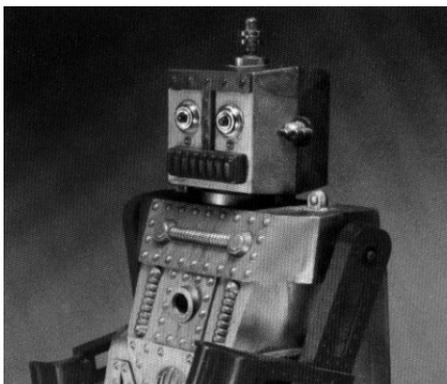


ALABAMAARTS

Volume XVII
Number 1
SUMMER 2001



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Exhibition Schedule: The Alabama Artists Gallery

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"Coat of Many Colors: A Tapestry of Alabama Arts," designed by Randall Huffaker, Walls New Media, Birmingham. Key to photos inside front cover.

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Alabama State Council
on the Arts

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MR. RALPH FROHSIN
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MRS. JULIE FRIEDMAN
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MRS. LYNDRY DANIEL
Birmingham

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Mobile

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Birmingham

MRS. ROSLYN B. STERN
Opelika

MRS. WILEY WHITE
Montgomery

Mission Statement

The mission of the Alabama State Council on the Arts is to promote Alabama's diverse and rich artistic resources while highlighting excellence and educational experiences.

The Agency

The Alabama State Council on the Arts is the official state agency for the support and development of the arts in Alabama. It was established in 1966 by an act of the Alabama Legislature. The agency supports not-for-profit arts organizations, programming in the arts for the general public, and individual artists. The State Arts Council works to expand the state's cultural resources and preserve its unique cultural heritage and places a high priority on arts programming by and for schools. The Council's primary means of supporting the arts and making the arts more accessible to varied audiences is through a multi-faceted grants program which covers all disciplines and fields of creative expression.

The Council

The fifteen members of the Council are drawn from communities throughout the state. They are appointed by the Governor for six-year terms, and selection is based on expertise in the arts, business, or community affairs. The officers of the Council are elected by its members.

The Council meets four times each year, at various locations throughout the state. It approves agency programs and policies, develops long range plans, and makes final decisions on state and federal grant dollars under its jurisdiction.

Alabama's Council on the Arts:

A History of Excellence

by Al Head

The history of the Alabama State Council on the Arts spans a period of thirty-five years. The three and a half decades of development from 1966 to 2001 coincide with the government support for the arts movement occurring nationwide. Remarkable progress has been made, and great change has taken place. With this in mind, we felt an attempt to document the history of the Council would be both interesting and useful. This edition of Alabama Arts is the third and last publication that has an historical focus, thus ending our “Millenium Trilogy”.

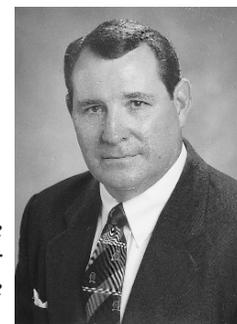
We realized that writing a history of the Council would be, not only a difficult task, but, potentially, a project open to a lot of subjectivity and diverse perspective, depending upon one’s particular vantage point and experience. An accurate and objective approach to compiling a history of the agency was felt to be critical, if the document was to be credible in the eyes of both those who were part of the Council and those considering the information for the first time. To achieve that objective, we invited the noted scholar, author, and respected authority on cultural history in Alabama, Dr. Leah Atkins, to take on the project. She generously agreed. While the staff, present council members, and past members were interviewed, the “Council family” maintained an arms-length from the writing and treatment of the narrative.

Dr. Atkin’s methodology in compiling the thirty-five-year chronicle of the Council was that of an historian. She was as comprehensive as time, space, and resources would allow, but clearly limitations existed. This being the case, we do accept and recognize that all programs and personalities associated with the agency could not be covered and highlighted. Dr. Atkins has given the reader important facts, dates, perspectives, and context for understanding how the Council started and how it evolved to the multi-faceted operation it is today. While Dr. Atkins’ narrative is self-explanatory and needs no qualifying language from me, I do feel it is appropriate to give a bit of broad agency perspective, as one who has directed the

Council for sixteen years.

Since 1966, the Alabama State Council on the Arts has grown from the formative visions of a handful of “arts” people to a well-established, well-respected state agency with comprehensive programs that impact a diverse landscape. The agency has been recognized nationally for innovative programs in folk arts, arts education, literature, design, rural arts touring, and the addressing of the needs of those who are under-served in the arts. Fifteen volunteer citizens, appointed by the Governor, serve the state and shape the direction of the agency, with the goal of maximizing its impact to audiences and support to artists. The Council employs a staff of eighteen, administers a grants program of more than \$4 million, and supports a substantial group of artists, arts organizations, schools, universities, and communities in its efforts to enhance the quality of life in our state. Through its programs and services, the Council each year reaches millions of Alabamians—young and old, rich and poor, rural and urban, black and white.

We have indeed come a long way, but we still have a long way to go in making the arts a significant part of the lives of all our citizens. As we look at history, we know it is the artists who tell the story of civilization best, through their stories, images, and songs. Indeed the efforts of many artists, volunteers, arts administrators, educators, public officials, students, and supportive audiences most accurately reflect the history and contributions of the Alabama State Council on the Arts. To the extent that is true, a trip around the state will reveal that the Council has, indeed, had a positive impact and a proud history of accomplishment.



*Al Head is the
Executive Director
of the Alabama State
Council on the Arts.*

Toward a Vibrant Cultural Environment:

The Alabama State Council on the Arts, 1966-2000

by Leah Rawls Atkins

ART—however one describes or defines it—has been an important part of human existence since ancient people painted and carved figures on cave walls. The impulse to create and to express is innate in men, women, and children, but artistic talent often needs nurturing, and it always requires support. Historically kings and courts sustained the artist, but in the United States there was debate on whether the arts were the proper subject for government funding, and what role creative initiative played in the educational process of a democratic society.

The history of the Alabama State Council on the Arts is the story of how people and government leadership—federal and state—became committed to the principle that the arts are important to improving the quality of life for the nation and for Alabama. With that commitment came increased public funding.

Discussion about the proper role of government in regard to the arts intensified in the early 1960s, as a new president and his young wife moved to the White House and brought national attention to the issue, because of their personal commitment that arts were important and relevant. In 1961, the House of Representatives began considering a national advisory council on the arts, and the next year President John F. Kennedy appointed August Heckscher to the new position of special consultant on the arts. His report issued in May 1963 recommended broad government support of the arts.

Although President Kennedy did not live to see the program implemented, in September 1964, Congress, with President Lyndon Johnson's approval,

established the National Council on the Arts. The next year, President Johnson advocated creating a foundation of the arts that would "promote and honor creative achievements." Humanities scholars and artists envisioned using as a model for federal support of their disciplines the National Science Foundation, which provided funding for the sciences. (The creation of the NSF was a direct result of Russia's rocket successes, so support for the arts benefited from the Cold War, too, although indirectly.) After lengthy discussion, the National Foundation on the Arts and the Humanities was created on September 29, 1965. A federal law established two agencies, the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH).

Although there were many arts institutions with a long history in Alabama, there existed at this time no central state arts administrative unit, which federal law required in order for the state to receive grants from the NEA. (The only local arts agency was in Mobile.) On April 8, 1966, Governor George C. Wallace signed an executive order creating the Alabama State Council on the Arts to evaluate current arts programs and to "enrich the state's diverse cultural resources by aiding artistic expression in all forms." The council, appointed by the governor, is composed of fifteen members who serve terms of six years and may be reappointed. The council has broad powers and has the authority to appoint the executive director who hires the council staff.

The next year, Governor Lurleen B. Wallace signed the legislative act establishing the Alabama State Council on

the Arts, which was prepared to receive state funds and federal grants from the NEA. The first state appropriation was \$50,000 for two years. (The act was amended in 1969 to include humanities, and was amended later to omit humanities from the title, after a separate entity had been established as the state agency for the NEH.)

In 1966, James Hatcher, long-time friend of George and Lurleen Wallace, was appointed the first executive director of the Council. Hatcher was well known in the state. He founded Birmingham's Town and Gown Theatre, often directed plays and pageants, and had been active in Alabama arts circles for many years. William Sturgeon of Mobile, editor and publisher of a national magazine for the elevator industry, was the first Council president. There was no Council office for some time, but eventually Sturgeon donated three rooms in



The first executive director of the Alabama State Council on the Arts was James F. Hatcher of Birmingham, who was a moving force in theatre arts in the state.

his Mobile office building to the operation of the Council.

As Sturgeon looked back on his three-year term, he recalled that the early years were spent in establishing a basic philosophy, writing guidelines, and agreeing on policies and procedures. Although these accomplishments were practical and somewhat tedious to achieve, he believed they would prove to be the important “glue that binds the creative people in the state of Alabama together.” In the first year, the Council awarded \$12,203 in grants. Because there were so few local arts organizations, early grants were awarded to established arts entities and to faculty at universities and colleges, and they went mostly to support touring art exhibits and musical performances.

When Hatcher resigned in 1969, William Sturgeon convinced Charles H. Liner, Jr., to take the executive director’s post, if only temporarily. Chuck Liner was a fund-raiser who had served as the first director of the Mobile Arts Council.

Although Liner held the position for just a few months, he persuaded Nell Burks to come on board as director of public relations. She began to compile a statewide mailing list of arts patrons, and initiated the development of a newsletter to inform the state and those interested in the arts about grant opportunities, accomplishments of artists and performers, and council activities.

Liner and the council realized that

the two keys to improving the cultural life of the state and securing the future success of the council were (1) producing a regular publication, and (2) creating local arts councils across Alabama. Liner told people that organizing a local arts council was not particularly difficult: all they had to do was bring together a group of people who desire “a more meaningful life for the community through expansion and extension of the arts” and they will “infect the whole community with their enthusiasm and desire for significant arts programs.” He further suggested that Alabamians quit talking about the state being “a cultural desert,” and instead begin to discuss “what we can do about it.”

Governor Albert Brewer was outspoken in his support for preserving Alabama’s arts heritage, which, he said, made “our human experience more meaningful and enjoyable.” Chuck

Liner encouraged Governor Brewer to appoint Julian F. McGowin to the Council. The McGowin brothers were well known in Alabama for their political activity

and philanthropic gifts, and in 1969 Julian became the second president of the Council. He was chairman of the Council for three years, during which time he pushed for sending professional performances and artist-in-school programs to small towns and rural areas.

By the end of December 1969, the Council headquarters was moved to Mobile’s historic DeTonti Square and the Council began to reach small towns

and rural areas where arts events were rarely available. As the Council stabilized, it turned attention from college campuses, which the Council knew had some support for the arts, to the “great masses who now have nothing.”

In late 1969, M.J. (“Zak”) Zakrzewski became director of the Council, and held the position for sixteen years. A Polish emigrant and World War II refugee, he became involved with the Mobile Arts Council after he volunteered to teach the mazurka to the civic ballet. Later he became director of the Mobile council and was recruited for the state arts position.

Zakrzewski’s leadership of the state Council ushered in a remarkable period of growth. With his good looks, enthusiasm, foreign accent, and bon vivant personality, he convinced people to support his cause. His long tenure in office brought stability to the Council, and he was committed to traveling the state to explain the mission of the state arts council, and making citizens aware that the Council existed.

In 1971 Cecil Roberts, the first president of Birmingham’s Town and Gown Theatre and a founding member of the Council, became chairman. She brought to the Council direction from her experience in community arts groups and her connections to corporate executives and government leaders.

By spring of 1971, Zakrzewski had moved the Council’s headquarters from Mobile to Montgomery, which was not only a more central location, but one that more easily enabled him to support the cause of the arts to state government. He involved the state’s First Ladies in arts activities and made certain Alabama’s state legislators and

Liner suggested that Alabamians quit talking about the state being “a cultural desert,” and instead begin to discuss “what we can do about it.”



Aubrey Green of York is presented a gift of appreciation upon the completion of his term as chairman of the Council in the fall of 1980, by fellow council member Jim Nelson, highly regarded arts critic of The Birmingham News and first executive director of the Alabama School of Fine Arts, a position he held for twenty-five years.

its congressional delegation knew about the exciting arts programs being funded in their hometowns through state money and NEA grants. Although Alabama congressmen were slow to support NEA appropriations, gradual



The second executive director of ASCA, "Zak" Zakrzewski, guided a period of tremendous growth.

progress was achieved: by 1970, three of eight congressmen did. (One tactic used by the Council staff to increase support was to request comments on the arts from politicians for the Council's publications.)

State funding to the Council continued to increase. The original 1967 appropriation of \$50,000 had risen to \$125,000 by 1972, and that figure was more than doubled only six years later; in 1978 the state budget committed \$300,000 to the Alabama State Council on the Arts. NEA contributions rose during the same period of time (1967-1978) from \$25,000 to \$520,000.

Perhaps Zakrzewski's most significant accomplishment was the creation of widespread support for the arts at the grassroots level, in the form of local arts organizations. These groups and the Council's support of arts activities in rural areas translated into more

legislative support.

At first, Zakrzewski operated the office with only two people, but, by 1974, he had a staff of five; ten years later, eight people worked in the office. To help communicate cultural events and art happenings, the council began publishing newsletters and, later, a magazine, *AlabamaArts*.

Aubrey Green followed Mrs. Roberts as Council chairman. A businessman from York, his school-teacher mother had first taught him an appreciation for the arts, and his extensive world travels had made him dedicated to enriching the arts culture of his state. Peggy Cook, who served with Green, recalled that he was "a magnificent chairman" who stayed in close touch with the Council office, calling often, asking questions, and keeping up with what was going on. Green believed that the greatest accomplishment of his tenure was the

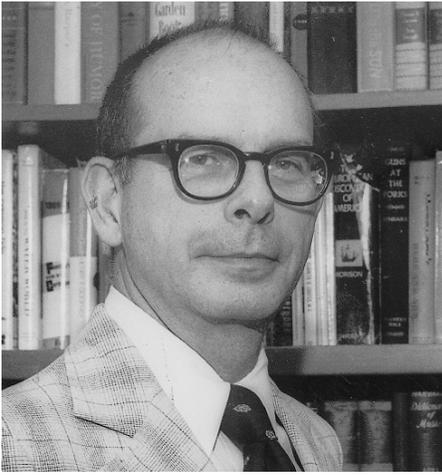


The Montgomery Symphony, in a Memorial Day performance on the grounds of the Alabama Department of Archives and History, with the Alabama state capitol in the background, is a recipient of Council support. Other orchestras, including the Alabama Symphony of Birmingham, the Port City Symphony of Mobile, the Hunstville Symphony, and the Tuscaloosa Symphony, have been subsidized by funding from the Council.



Dewey Williams leads shape-note singing (from The Colored Sacred Harp) at the 1993 Capitol City Shape Note singing in Montgomery.

Photo by Anne Kinzey



Alfred F. "Fred" Delchamps, of Mobile, was chairman of the Alabama State Council on the Arts in the mid-eighties.

"gigantic expansion" of programs into Alabama's "hinterlands as well as the cities."

Green was followed as council chairman by Lamar S. Rainer, Jr., of Elba. In the council's 15th anniversary report, Rainer noted the impressive growth and vitality of arts organizations and arts activities in the state during that time. He was especially pleased that the council was able to provide support for the Alabama Symphony.

The first visit to the state by a chairman of the National Endowment for the Arts occurred in October 1975. On that occasion, Chairman Nancy Hanks attended a special meeting of the State Arts Council. Two years later, in November 1977, new NEA chairman Livingston Biddle addressed the Council's first Alabama Joint Conference on the Arts, which brought seven state arts groups together to discuss the future of arts in Alabama. Biddle stressed the need "to build bridges" and not allow the arts to become polarized by words like "elitism" and "populism." David Rockefeller, Jr., known nationally for his work in the field of arts in education, also addressed the conference and stressed that "the arts must be seen as one of the basics, not merely as a subject distinct from the three Rs, but as a tool for teaching the fundamentals."

Several arts accomplishments highlighted the 1970s—the establishment of the Alabama School for the Fine Arts,

which was founded and supported by a group of Birmingham citizens before it achieved state status. The Alabama Shakespeare Festival was founded in Anniston as a summer project, and the Birmingham Creative Dance group first performed.

As early as 1971, the Council started to recognize indigenous folk art, acknowledging that art is not an elitist phenomenon. Zakrzewski, perhaps because he was from a different culture, appreciated and supported black sacred harp singers such as Dewey Williams long before this art form was widely recognized as significant. The Council awarded grants to and featured in its magazine such "folk" art as the primitive paintings of Fayette's Jimmy Lee Sudduth, who used house paint, jimson weed, leaves, poke berries, coal dust, bluing, and clay to paint his pictures. A folk arts awareness program was coordinated in 1976 by Hank Willett, who then became the NEA regional representative for the southern states, but returned to the Arts Council in 1990 to develop the Alabama Center for Traditional Culture.

Zakrzewski could not have accomplished all he did without the help of a dedicated staff and a strong Council. From the very beginning, the Council was composed of well-connected people with varied backgrounds, different strengths, and diverse expertise in the arts. The Alabama State Council on the Arts worked well together through the years, and the political influences often found in other state councils were absent. Because members could be reappointed, they often served long terms and were able to keep the central mission of the arts in mind and not be distracted by personal agendas. The Council was composed of committed people who were able to

work out with congeniality their differences in philosophy and attitudes on issues and specific grants. Factionalism was rare.

In 1984, the Council realized another turning point in development under the leadership of the prominent businessman, Fred Delchamps, who assumed the chairmanship of the board. Delchamps urged rotation of the chair every two years, he streamlined meetings, and insisted on a more professionalized approach to grant-making and administration. In the fall of 1984 Zakrzewski left as Council director, as the Council and staff experienced "growing pains" in a process of re-shaping the agency.

An important part of the re-organizing of the agency took place with the hiring of Al Head as executive director in February 1985. Head, a native of Troy, had wide experience in arts administration and was director of the Louisiana State Arts Council when he came home to Alabama. He was familiar with the state, was bright and open, and his warm personality and professionalism soothed and won over even those who had mixed feelings regarding a change in leadership.

Head came in with a mandate from the Council to take a fresh approach. He began by making an objective assessment of the Council and its programs. He reorganized the office and began to recruit professional people with special expertise, which would strengthen the staff and bring the Council stability in its day-to-day administration. Head evaluated the Council's grants procedures. He also initiated special programs to assist new organizations unfamiliar with the grant-writing process.

The 1985 grants cycle illustrated the need for rural arts development to help



The third director of the Alabama State Council on the Arts is Al Head.

community-based organizations that were totally staffed by volunteers. Although their grant applications might show potential for excellent programming, the groups had not achieved a level of professionalism that made the Council comfortable in awarding funding. The Council agreed to study its guidelines and program structure in order to be more responsive and aggressive in “promoting the arts and artists of the state, arts in education, information collection and dissemination, folk arts, rural arts development, and cooperative planning and policy development.” Head recommended that the Council establish a peer review process for grants. This added another level to grants’ reviews, but it gave the Council recommendations from experts and strengthened the evaluation of the applications.

In September 1985, Bill Bates joined the staff as deputy director, with



Miriam Fowler, Alabama Artist Gallery manager, joins Midge Bennet and Barbara Edwards, ASCA meeting in Greenville, which was held about 1988.

responsibility for directing the performing arts programs and supervising the grants proposed by major institutions. In the year following Bates’ hiring, the Council decided to provide more support for major arts institutions that had a high-quality statewide impact. These organizations were in urban areas, but audiences for their performances were large, and they sometimes toured to other areas of the state. In 1989, the Council awarded \$1.2 million in varying amounts to support the Alabama Ballet, the Alabama Symphony Orchestra, the Birmingham Children’s Theatre, the Birmingham Opera Theatre, the Birmingham Museum of Art, the Huntsville Museum of Art, the Huntsville Symphony, the Fine Arts Museum of the South in Mobile, the Port City Symphony, the Mobile Opera, the Montgomery Ballet, the Montgomery Symphony, and the Montgomery Museum of Fine Arts.

Bates was also responsible for directing the early rural school touring program, which accomplished three goals: (1) it acquainted schools with the idea of sponsoring professional performances; (2) it taught them how to find and book a group on their own, and (3) it instructed them in how to write a grant to support the performance.

Rebecca Ryals was one of the first persons hired by Al Head. Later she accepted the director’s position with the Montgomery Arts Council, but returned to ASCA as program manager for performing arts. In looking back



Rebecca Ryals is ASCA’s program manager for the performing arts.

over the accomplishments of the Council in her area, she notes the impact of the dollars invested in rural touring programs and the satisfaction of seeing arts viewed as a quality-of-life issue in the state. The rural communities of Alabama cannot fund performances without money from the Council, and she especially sees benefits in the Rural School Touring Program.

A business background first brought Barbara G. Edwards to the Arts Council to work as a grants officer, but she now serves as the Arts in Education program manager for the Council. Her agendas encourage local arts councils to partner with their community schools, sponsor artists-in-residence initiatives, and to support professional development for teachers in sequential learning in the arts. She works closely with the Alabama Alliance for Arts Education, which is a partner with the State Arts



Shirley Cooper, executive assistant, stands with Wanda DeJarnette, ASCA Grant’s Officer; and Gloria Tapley, intern, at the McGowin home in Chapman, during a Council meeting in Greenville.



Members of ASCA's staff include Hank Willett, director of the Center for Traditional Culture; Randy Shoults, Community Development program manager; Joey Brackner, Folklife program manager; and Anne Kimzey, folklife specialist.

Council, under the direction of Betsy Coley. Because the Arts Council staff is limited in manpower, partnership programs allow the council to serve more needs with the arts community.

The current grants officer at the Alabama State Council on the Arts is Wanda DeJarnette, who supervises a program that has increased in categories, expanded in scope and funding, and doubled in the number of grant deadlines.

The first and current community development manager is Randy Shoults, who arrived at the State Arts Council in September 1985. He has directed the fellowship program, been involved with visual arts, edited the council's publications, and directed the gallery when there was no one else to oversee the shows that appeared there.

Joey Brackner, whom the arts council sponsored in 1984 as the folklorist-in-residence in Tuscaloosa County, came to the Arts Council permanently in 1985 to direct the folklife program. He had worked with Hank Willett in 1983 on a traditional pottery project sponsored by the Montgomery Art Museum and was hired by Head to strengthen the tradi-

tional culture programs.

When the council moved to the Klein Building at One Dexter Avenue, the downstairs and mezzanine balcony was used for an art gallery to showcase Alabama artists. Miriam Fowler served as gallery director from 1988 until 1993. Georgine Clarke, who worked with the Kentuck Festival in Northport for years, became director of the gallery in 1995. Although ASCA artist fellowships are not large, the recognition has been important, and showcasing their work in the Alabama Artists Gallery has often led to national acceptance for the artist.

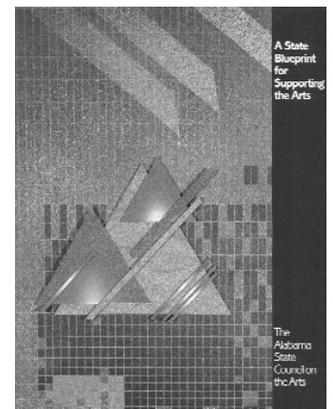
One of Al Head's goals was to increase the prominence of the literary arts in the Council's funding program. The Council had supported pilot projects with creative writing programs at Bryce Hospital in Tuscaloosa and in prisons, but there was not a statewide organization that could be a vehicle for funding. At the 1992 State Arts Council meeting, Head invited the literature director of the NEA, Joe David Bellamy, to speak. Bellamy energized a group of writers, which resulted in the formation of the Alabama Writers' Forum, headed by poet Jeanie Thompson. For several years the Forum was housed at the

Auburn University Center for the Arts & Humanities, but it then moved to the State Arts Council office in January 1997, when the Council moved to the RSA Tower.

Partnerships in which the Alabama State Council on the Arts currently participates, in addition to The Alabama Writers' Forum, include DesignAlabama, directed by Karen Seale, the Alabama Alliance for Arts Education, directed first by Anne Nichols and now by Betsy Coley, and the Alabama Dance Council, directed by Kim Deale.

In 1991, the Council completed a statewide planning process and developed a long-range plan for moving the arts forward in Alabama. The publication of A State Blueprint for Supporting the Arts set forth goals and objectives for ten years, putting in place ambitious initiatives that addressed needs and opportunities for the arts statewide. The document has provided direction and vision for the agency, and much of the recent growth has been a direct result of that multi-year plan.

Head has been successful in building a strong staff with specialists in each area, and he does not micro-manage his staff, but gives them the latitude to lead their own areas. Many have served the State Arts Council for years, which lends stability and experience to the Council.



A long-range plan for moving the arts forward was completed in 1991.



The Alabama State Council on the Arts made its home for a decade or more in the historic Klein Building, at the opposite end of Dexter Avenue from the Capitol. In 1997, the Council returned to Monroe Street, on which it had once held an address, but this most recent move was into the new AmSouth Building, built by RSA.

“It is not up to us to invent or create what the state needs, but to allow the people to tell the council what they want and need and how the council can help.”

*—Al Head, Executive Director,
Alabama State Council on the Arts.*

The staff has worked together for so long that they are familiar with each other's programs and are comfortable giving and receiving suggestions. Most are Alabama natives who know and understand the state and can communicate well with its citizens. They have traveled the state and are familiar with arts networks in local communities and are well known to other state agencies, which provides opportunities for cooperative programming.

Roberta Gamble, Greenville drama teacher and 1984-1986 Council member, observed that one of the

most notable include: Speaker for the House Joe McCorquedale from Jackson, Senator Ted Little from Auburn, Senator Ann Bedsole from Mobile, Senator Larry Dixon from Montgomery, Senator Rick Manley from Demopolis, Senator Fred Horn from Birmingham, Senator Sister Strong from Demopolis, Senator Doug Ghee from Anniston, Senator Bobby Denton from Muscle Shoals, Senator Hank Sanders from Selma, Representative Mary Zoghby from Mobile, Representative Steve Hettinger

Council, under Head's leadership, has kept several steps ahead of national changes. It has remained very much in the forefront of the political push of the Endowment. For instance, when the NEA was charged as being elitist, and money began to be earmarked for folk art programs, the Council already had these programs in place. While not backing away from controversy, the Council has rarely funded anything that has caused negative publicity. This is due to Head's ability to keep his finger on the pulse of the people and to understand what citizens have felt was important and appropriate. His philosophy of leadership has been to listen to the public, and, in his words, “not invent or create what the state needs, but to allow the people to tell the council what they want and need and how the council can help.” Head believes that arts agencies must be willing to explore new ideas and move into new frontiers, but the Council in Alabama under his leadership has avoided controversy because he insists that “responsible decisions must be made by responsible people” and “decision makers must be accountable for their actions and reason must prevail.”

Longtime Council member Ann Delchamps is proud that increased funding over the past thirty-five years has enabled the Council to fund a wide variety of arts programs all across the state. She believes the Council has made a remarkable difference in the quality of life in Alabama. Support for artists by fellowships and residence programs has raised the level and opportunities for creativity. Teachers' workshops and special programs have moved education



Roberta Gamble, member of the Alabama State Council on the Arts in the Eighties, remains, like many others who have served, vitally interested in the promotion of the arts within our state.

strengths of the Council has been its ability to change, to re-define what it means to “serve the arts in Alabama.” In her words, “the Council has grown over the years to accommodate more and more artists,” and she recognizes that this would not have been possible without the additional funds provided by the legislature.

The Council and the arts in general have realized growth in state appropriations over the years, due to support from many legislators. A few of the

from Huntsville, Representatives Taylor Harper from Grand Bay and, most recently, Representative Bill Fuller from Lafayette, who, as chair of the House Ways and Means committee, was instrumental in doubling the Council's budget to \$4.8 million. Lieutenant Governors George MacMillan, Jim Folsom, and Don Siegelman were also particularly helpful in building support for the arts and the cultural resources of the state.

During the past fifteen years, the



Dr. Leah Rawls Atkins of Birmingham is one of the state's most esteemed historians. She is a native of Alabama, and has taught history at the University of Alabama at Birmingham, at Samford University, and at Auburn University. She is sole author of two books—The Valley and the Hills: An Illustrated History of Birmingham and Jefferson County, and John M. Harbart III: Marching to the Beat of a Different Drummer, and she co-authored Alabama: History of a Deep South State. She is director emerita of the Auburn University Center for the Arts and Humanities, and she recently served as project director of "Alabama Moments," an effort to integrate Alabama history into United States history classes throughout Alabama schools. As the turn of the millennium approached, Dr. Atkins agreed to write this brief overview of the history of the Alabama State Council on the Arts.

toward excellence. From the Matisse exhibition at the Birmingham Museum of Art, to the Smithsonian Exhibition, to the "Made in Alabama" exhibit which toured the major art museums of the state; from the Shakespeare Festival to the small theater in Gilbertown in Choctaw County; from the state's premiere symphony orchestras' performances to programming in dance, folk arts, and African-American arts; from the appearance of writers and poets in the state—few arts events have been accomplished in Alabama without the support of the State Arts Council.

As America enters the twenty-first century, there has been an explosion of technology. With the commitment and supervision of the State Arts Council, the Alabama legislature has nurtured the arts toward a vibrant cultural environment. In doing so it has recognized the truth of the wording of the NEA enabling act: "Democracy demands wisdom and vision in its citizens," and "it must therefore foster and support a form of education, and access to the arts and the humanities, designed to make people of all backgrounds and wherever located, masters of their technology and not its unthinking servant." Much has been done. The challenge is to maintain the momentum in the new millennium.

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| <p>1 National Endowment for the Arts. A Brief Chronology of Federal Involvement in the Arts (Washington, D.C., 1985); p. 11</p> <p>2 Kem Knapp Sawyer. The National Foundation on the Arts and Humanities (New York; Chelsea House Publishers, 1989); pp. 29-34</p> <p>3 _____. "NEH at 25: A Retrospective;" Humanities, vol. 11, no. 1 (January/February 1990); no page numbers</p> <p>4 Author interview with Hank Willett, June 27, 2000</p> <p>5 _____. Alabama State Council on the Arts Handbook (no date); p. 1: and, Guide to Programs, Alabama State Council on the Arts and Humanities (no date); p. 3</p> <p>6 Author interview with Nell Burks, July 18, 2000.</p> <p>7 _____. aca, a publication of the Alabama State Council on the Arts (April 1969); p. 2 (In the early years, this publication appeared irregularly, sometimes without pages or a volume number. The title is sometimes printed in lower case letters, sometimes in capital letters.)</p> <p>8 _____. Arts of Alabama, a publication for Alabama Council of the Arts by the University of Alabama in Birmingham (no date and no page numbers, but probably 1969; ACAH, May 1970); p. 3</p> <p>9 Author interview with Nell Burks, July 17, 2000</p> <p>10 _____. aca, a publication of the</p> | <p>Alabama State Council on the Arts (April 1969); p. 2</p> <p>11 _____. aca, a publication of the Alabama State Council on the Arts (April 1969); p. 2</p> <p>12 _____. ACA, A Publication of the Alabama State Council on the Arts (June 1969); no page number</p> <p>13 _____. ACA, A Publication of the Alabama State Council on the Arts (December 1969); no page number</p> <p>14 _____. ACAH (Spring 1971); pp. 15, 17</p> <p>15 These were frequently used in early publications, and a long section of comments from various congressmen appeared in the tenth anniversary issue. AlabamaArts (Fall 1976); pp. 24 - 27.</p> <p>16 _____. "ASCAH Biennial Report, October 1, 1970 - September 30, 1972," Alabama Arts (Summer 1977); p. 21</p> <p>17 Author interview with Aubrey Green, July 17, 18, 2000; author interview with Margaret Cook, July 20, 2000</p> <p>18 _____. AlabamaArts (Spring 1976); p. 21</p> <p>19 _____. AlabamaArts (Winter 1977-78); p. 2</p> <p>20 _____. AlabamaArts (Fall 1971); pp. 10, 6</p> <p>21 _____. Alabama Arts ((Winter 1977-78); p. 3: Author interview with Hank Willett, June 27, 2000: Hank Willett, "An Aesthetic Look at Folk Architecture,"</p> | <p>AlabamaArts (Fall 1977); p. 8</p> <p>22 Author interviews with Margaret Cook, June 20, 2000; Aubrey Green, July 17, 18, 2000; and Roberta Gamble, July 2000.</p> <p>23 _____. AlabamaArts (September/October 1985); p. 22</p> <p>24 Bill Bates, "The Major Institutions of Alabama," AlabamaArts (Winter 1988/Spring 1989); pp. 9 - 10</p> <p>25 Author interview with Bill Bates, June 27, 2000</p> <p>26 Author interview with Barbara Edwards, August 1, 2000</p> <p>27 Author interview with Randy Shoults, June 27, 2000</p> <p>28 Author interview with Joey Brackner, June 27, 2000</p> <p>29 Author interview with Georgine Clarke, June 27, 2000</p> <p>30 Author interview with Lyndra Daniel, August 1, 2000</p> <p>31 Author interview with Roberta Gamble, July, 2000</p> <p>32 Author interview with Randy Shoults, Al Head, June 27, 2000</p> <p>33 Al Head. "From the Director," AlabamaArts (Fall 1990); pp. 7 - 8</p> <p>34 Author interview with Ann Delchamps, May 5, 2000</p> <p>35 _____. Sawyer. The National Foundation on the Arts and the Humanities (no date); p. 41</p> |
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Members of the Alabama State Council on the Arts, Throughout Its History



*The Alabama State Council on the Arts, May 2001.
Back row, l—r: Al Head, Exec. Dir.; Bob Lawrence, Chairman; Wiley White, Ceil Jenkins Snow, Roslyn Stern, Bill Jarnigan, Ralph Froshin, Elaine Johnson, Governor Don Siegelman.
Front row, l—r: Rebecca Quinn, Julie Friedman, Lyndra Daniel, First Lady Lori Allen Siegelman.*



Bob Lawrence, Chairman 1999-2001, talks with guests at a reception during the March ASCA meeting in Troy.

1999-2001: Mr. Bob Lawrence, Troy
—Chair
Mr. Ralph Froshin, Jr., Alexander City
—Vice Chair
Mrs. Lyndra Daniel, Birmingham
Mrs. Ann Delchamps, Mobile
Mr. Doug Ghee, Anniston
Mrs. Julie Friedman, Fairhope
Mr. Bill Jarnigan, Florence
Ms. Elaine Johnson, Dothan
Mrs. Gloria Moody, Tuscaloosa
Mrs. Bernice B. Price, Montgomery
Mrs. Rebecca Quinn, Huntsville
Mr. James Scott Sledge, Gadsden
Ms. Ceil Jenkins Snow, Birmingham
Mrs. Roslyn B. Stern, Opelika
Mrs. Wiley White, Montgomery



Three who served as Chair of the Alabama State Council on the Arts, l—r: Mrs. Fred Delchamps (Ann), 1995-1997; Mrs. Lyndra Daniel, 1997—1999; and Mr. Frank Moring, 1989—1991.



Council Chairman Lyndra Daniel and Executive Director Al Head take a working lunch with staff member Bernice Price in the main lobby of the Klein Building, c. 1998.



Council members and staff enjoyed a field trip to the Talladega National Raceway in 1999. Pictured, l—r: Barbara Edwards, Elaine Johnson, Peter Barber, Anne Kimzey, Wiley White, Al Head, and Ralph Froshin.

1997-1999: Mrs. Lyndra Daniel, Birmingham—Chair
Mr. Bob Lawrence, Troy—Vice Chair
Mr. Peter Barber, Huntsville
Mrs. Ann Delchamps, Mobile
Mrs. Julie Friedman, Fairhope
Mr. Ralph Froshin, Jr., Alexander City
Mr. Bill Jarnigan, Florence
Ms. Elaine Johnson, Dothan
Mrs. Emilee Lyons, Point Clear
Mrs. Gloria Moody, Tuscaloosa
Mrs. Bernice B. Price, Montgomery
Mr. James Scott Sledge, Gadsden
Ms. Ceil Jenkins Snow, Birmingham
Mrs. Roslyn B. Stern, Opelika
Mrs. Wiley White, Montgomery



Throughout the years, the Alabama State Council on the Arts has been comprised of many different people, all vitally interested in the arts, and it has met in different venues throughout the state. Here is the Council in 1989, at Tuskegee University: front row: Ann Delchamps, Mobile; Lyndra Daniel, Birmingham; Yvonne Kalen, Mobile; back row: Joe McInnes, Montgomery; Elaine Thomas, Tuskegee; Frank Merring, Huntsville; Bobbie Gamble, Greenville; John Price, Tuskegee, and Al Head, executive director.

1995-1997: Mrs. Ann Delchamps, Mobile—Chair
 Mrs. Lyndra Daniel, Birmingham—Vice Chair
 Mrs. Josephine E. Ayers, Anniston
 Mrs. Mary Lou Folsom, Cullman
 Mrs. Julie Friedman, Fairhope
 Mr. Ralph Frohsin, Jr., Alexander City
 Mr. Bill Jarnigan, Florence
 Mr. Bob Lawrence, Troy

Mr. Rick Manley, Demopolis
 Mrs. Gloria Moody, Tuscaloosa
 Mrs. Bernice B. Price, Montgomery
 Mr. P. David Romei, Birmingham
 Mr. Philip Sellers, Montgomery
 Mr. James Scott Sledge, Gadsden
 Mrs. Roslyn B. Stern, Opelika

1993-1995: Mr. Philip Sellers, Montgomery—Chair



Members of the 1987—1989 Council included Mr. Jim Inscoe (Chair), Mrs. Roberta Gamble, and Mr. Frank Moring (Vice Chair).

Mrs. Ann Delchamps, Mobile—Vice Chair
 Mrs. Josephine E. Ayers, Anniston
 Mrs. Lyndra Daniel, Birmingham
 Mrs. Mary Lou Folsom, Cullman
 Mrs. Roberta Gamble, Greenville
 Mrs. Bonnie Hettinger, Huntsville
 Mrs. Yvonne Kalen, Mobile
 Mr. Bob Lawrence, Troy
 Mr. Rick Manley, Demopolis
 Mrs. Bernice Price, Montgomery
 Dr. John Price, Tuskegee
 Mr. P. David Romei, Leeds
 Mr. James Scott Sledge, Gadsden

1991-1993: Mr. Joe McInnes, Montgomery—Chair
 Mr. Barry Broach, Florence—Vice Chair
 Mrs. Linda Breedlove, Jackson
 Mrs. Lyndra Daniel, Birmingham
 Mrs. Ann Delchamps, Mobile
 Mrs. Roberta Gamble, Greenville
 Mrs. Bonnie Hettinger, Huntsville
 Mrs. Yvonne Kalen, Mobile
 Mr. Bob Lawrence, Troy
 Mr. Rick Manley, Demopolis
 Mr. Frank Moring, Huntsville
 Dr. John Price, Tuskegee
 Mr. Philip Sellers, Montgomery
 Mrs. Gail Trechsel, Birmingham

1989-1991: Mr. Frank Moring, Huntsville—Chair
 Mr. Joe McInnes, Montgomery—Vice Chair
 Dr. Allen Bales, Tuscaloosa
 Mrs. Linda Breedlove, Jackson
 Mr. Barry Broach, Florence
 Mrs. Lyndra Daniel, Birmingham
 Mrs. Ann Delchamps, Mobile
 Mrs. Roberta Gamble, Greenville
 Mrs. Yvonne Kalen, Mobile
 Mr. L. Tennent Lee, III, Huntsville
 Mrs. Lydia Lloyd, Demopolis
 Dr. William H. McWhorter, Andalusia

Dr. John Price, Tuskegee
Mrs. Elaine Freeman Thomas, Tuskegee
Mrs. Gail Trechsel, Birmingham

1987-1989: Mr. James Inscoc,
Montgomery—Chair
Mr. Frank Moring, Huntsville
—Vice Chair
Dr. Allen Bales, Tuscaloosa
Mrs. Linda Breedlove, Jackson
Mr. Barry Broach, Florence
Mrs. Lyndra Daniel, Birmingham
Mr. Alfred F. Delchamps, Jr., Mobile
Mrs. Roberta Gamble, Greenville
Dr. Joaquin Holloway, Jr., Mobile
Mr. L. Tennent Lee, III, Huntsville
Mrs. Lydia Lloyd, Demopolis
Mr. Joe McInnes, Montgomery
Dr. William H. McWhorter, Andalusia
Ms. Elaine Thomas, Tuskegee
Mrs. Gail Trechsel, Birmingham

1985-1986: Mr. L. Tennent Lee, III,
Huntsville—Chair
Prof. Lawrence J. Rosenbaum, Auburn
—Vice Chair
Dr. Allen Bales, Tuscaloosa
Mrs. Margaret B. Cook, Birmingham
Mrs. Lyndra Daniel, Birmingham
Mr. Alfred F. Delchamps, Jr., Mobile
Mrs. Roberta Gamble, Greenville
Dr. Joaquin Holloway, Jr., Mobile
Mrs. Mary Ann Howard, Decatur
Mr. Jim Inscoc, Montgomery
Mrs. Lynn King, Gadsden
Mrs. Lydia Lloyd, Demopolis
Mr. AL Laser, Jr., Albertville
Dr. Jonnie Dee Little, Auburn
Dr. William H. McWhorter, Andalusia
Mr. Frank Moring, Huntsville
Mrs. Dorothy R. Sellars, Opp
Ms. Elaine Thomas, Tuskegee

1984-1985: Mr. A.F. Delchamps, Jr.,
Mobile—Chair
Mr. L. Tennent Lee, III, Huntsville
—Vice Chair
Dr. Allen Bales, Tuscaloosa
Mrs. Margaret B. Cook, Birmingham
Mrs. Lyndra Daniel, Birmingham
Mrs. Roberta Gamble, Greenville
Dr. Joaquin M. Holloway, Jr., Mobile
Mrs. Mary Ann Howard, Decatur
Mr. Jim T. Inscoc, Montgomery
Mrs. Lynn King, Gadsden
Mr. A. W. Laser, Jr., Albertville
Mr. Jay C. Leavell, Montgomery
Dr. Jonnie Dee Little, Auburn
Mr. Donald G. Lowe, Demopolis
Mr. Frank Moring, Huntsville

Prof. James R. Nelson, Birmingham
Mr. Lamar S. Rainer, Jr., Elba
Prof. Lawrence J. Rosenbaum, Auburn
Mrs. Dorothy Sellars, Opp
Mrs. Robert Weil, Montgomery

1981-1983: Mr. Lamar S. Rainer,
Elba—Chair
Mrs. Dorothy Sellars, Opp—Vice Chair
Dr. Allen Bales, Tuscaloosa
Mrs. Margaret B. Cook, Birmingham
Mr. A. F. Delchamps, Jr., Mobile
Mr. O.H. Delchamps, Mobile
Mr. Aubrey D. Green, York,
Mrs. Patsy Hill, Florence
Dr. Joaquin M. Holloway, Jr., Mobile
Mrs. Mary Ann Howard, Decatur
Mr. A.W. Laser, Jr., Albertville
Mr. Jay C. Leavell, Montgomery
Mr. L. Tennent Lee, III, Huntsville
Dr. Jonnie Dee Little, Auburn
Mr. Donald G. Lowe, Demopolis
Prof. James R. Nelson, Birmingham
Prof. Lawrence J. Rosenbaum, Auburn
Mrs. Robert Weil, Montgomery

1979-1980: Mr. Aubrey Green, York
—Chair
Prof. James R. Nelson, Birmingham
—Vice Chair
Mr. Ernest G. Cleverdon, Mobile
Mrs. Margaret B. Cook, Birmingham
Mrs. Patsy Hill, Florence
Mr. A.W. Laser, Albertville
Mr. Jay C. Leavell, Montgomery
Dr. Jonnie Dee Little, Auburn
Mr. Donald G. Lowe, Demopolis
Dr. Philip Mason, Huntsville
Mr. James L. Paulk, Union Springs
Mr. Lamar S. Rainer, Elba
Prof. Lawrence J. Rosenbaum, Auburn
Mrs. William A. Sellers, Opp
Mrs. Robert Weil, Montgomery

1976-1978: Mr. Aubrey Green, York
—Chair
Prof. James R. Nelson, Birmingham
—Vice Chair
Mrs. Charles Blondheim, Jr., Eufaula
Mrs. Margaret B. Cook, Birmingham
Mrs. Patsy Hill, Florence
Mr. A.W. Laser, Albertville
Mr. Jay C. Leavell, Montgomery
Dr. Jonnie Dee Little, Auburn
Mr. Donald G. Lowe, Demopolis
Dr. Philip Mason, Huntsville
Dr. E. L. McCafferty, Mobile
Mr. Lamar S. Rainer, Elba
Prof. Lawrence J. Rosebaum, Auburn
Mrs. William A. Sellers, Opp

Mrs. Robert Weil, Montgomery

1974-1976: Mrs. David Roberts III,
Birmingham—Chair
Mr. Aubrey Green, York—Vice Chair
Mrs. Charles Blondheim, Jr., Eufaula
Mrs. O. R. Grimes, Gadsden
Dr. James Hicks, Birmingham
Mrs. Patsy Hill, Florence
Mr. A.W. Laser, Albertville
Mr. Jay C. Leavell, Montgomery
Dr. Jonnie Dee Little, Auburn
Mr. Donald G. Lowe, Demopolis
Mr. Philip Mason, Huntsville
Mrs. Walter Maxwell, Birmingham
Dr. E. L. McCafferty, Mobile
Prof. James R. Nelson, Birmingham
Mr. Lamar S. Rainer, Elba
Prof. Lawrence J. Rosenbaum, Auburn

1971-1973: Mrs. David Roberts III,
Birmingham—Chair
Mr. Aubrey Green, York—Vice Chair
Mrs. Charles Blondheim, Jr., Eufaula
Mrs. Warren Brumlik, Albertville
Mr. Jack Giles, Huntsville,
Mrs. Houston Glover, Huntsville
Mrs. O. R. Grimes, Gadsden
Dr. James Hicks, Birmingham
Mr. Donald G. Lowe, Demopolis
Mrs. Walter Maxwell, Birmingham
Rev. Frank Matthews, Florence
Mrs. Franklin McCartney, Anniston
Mr. Julian F. McGowin, Mobile
Mrs. Howard McElhaney, Montgomery
Mr. Lamar R. Rainer, Jr., Elba
Prof. Lawrence Rosenbaum, Auburn
Mrs. Carl Strang, Eufaula
Prof. James Nelson, Montgomery

1969-1971: Mr. Julian McGowin, Mobile
—Chair
Mrs. David Roberts, III, Birmingham
—Vice Chair
Mrs. Warren Brumlik, Albertville
Dr. James J. Hicks, Birmingham
Hon. Jack Giles, State Senator
—Huntsville
Mrs. Houston Glover, Huntsville
Mr. Aubrey Green, York
Mrs. Franklin A. McCartney, Anniston
Mrs. Howard McElhaney, Montgomery
Prof. James Nelson, Montgomery
Dr. David Owensby, Evergreen
Mrs. Frank Plummer, Montgomery
Prof. Lawrence Rosenbaum, Auburn
Mr. Lamar S. Rainer, Jr., Elba
Mrs. Carl Strang, Eufaula
Mrs. William C. Sturgeon, Mobile

THE ALABAMA ARTISTS GALLERY:

A Legacy of Support for Individual Artists

by Georgine Clark
ASCA Visual Arts Program Manager
Alabama Artists Gallery Director

April 2001 marks the 101st exhibition of works by Alabama artists to be featured at the offices of the Alabama State Council on the Arts. The Alabama Artists Gallery, created in 1986, is part of the Council's mission to promote Alabama's diverse artistic and cultural resources. In fifteen years of operation, the gallery has highlighted the quality and excitement of the work of more than three thousand Alabama artists.

From the inaugural presentation of African-American quilts in December, 1986, to the current showcase of award-winning works by middle- and high-school students in the annual Visual Arts Achievement exhibition, the Alabama Artists Gallery provides a major service to individual artists. Exhibition opportunities rank high among the needs and requests of both established and emerging artists. The professional presentations in the gallery serve many purposes, providing not only good visibility for the artwork, but also a resumé-building experience and a chance for reviews and other written materials.

Exhibitions cover the full range of visual arts in the state. Recipients of Individual Artist Fellowships, folk artists, contemporary craft makers, college and university art faculty, and self-taught artists are regularly presented in the gallery. Objects on view have included sculpture; photography; drawings; a range of realistic and abstract paintings in oil, acrylic, and watercolor; neon; musical instruments; baskets; quilts; — and a life-sized horse and rider constructed of burlap, wood, wax, and metal (1999). Other approaches to the exhibitions have been several juried shows: a collegiate competition

selected by Bennie Andrews (1992) and “Classic Cliché—Art and the Magnolia” (1991). Works have been borrowed by the Council to showcase the holdings of major Alabama museums (1990) and corporate art collections (1999). The gallery has created touring exhibitions for other Alabama venues. “A Mark in Time: Masterworks of Contemporary Alabama Craft” traveled to seven locations, including the Birmingham and Wiregrass Museums of Art and the Tennessee Valley Art Center in Tuscumbia during 2000.

Gallery documentation of works and scholarship has also created historically significant exhibitions with catalogues. In 1990, *New South, New Deal, and Beyond: An Exhibition of New Deal Era Art, 1933-1943*, was organized by the first Alabama Artists Gallery director, Miriam Fowler, now curator of education at the Birmingham Museum of Art. The important presentation focused on the Montgomery New South School and Gallery and offered biographies of artists Crawford Gillis, John Lapsley, Jay C. Leavell, Charles Shannon, and Bill Traylor. The publication is out of print, but is often requested as a major contribution to scholarship in art history. Other publications/exhibitions were titled *Outsider Artists in Alabama* (1990), and *Celebrating the Vision: Self-taught Artists of Alabama* (2000), which was done in conjunction with Heritage Hall in Talladega.

For further information about exhibitions or Alabama artists, contact Gallery Director/Visual Arts Program Manager Georgine Clarke (334-242-4076, ext. 250). Gallery Assistant is John Meyers (334-242-4076, ext. 221).

The grand opening of the new Alabama Artists Gallery in the RSA building was held in conjunction with the reception for the bi-annual Celebration of the Arts in 1999.



The lobby and balcony of the Klein Building served as the Alabama Artists Gallery during the years the Alabama State Council on the Arts was housed in this historic building at the foot of Dexter Avenue.



The Council's Arts Award Program:

THIRTY YEARS OF HONORING SIGNIFICANT ACHIEVEMENT

by Bill Bates

Deputy Director

Alabama State Council on the Arts



ASCA chairman Bob Lawrence presents First Lady Lori Allen Siegelman with a special award for her support of the arts in Alabama. Included in the May 4, 2001 photo are Governor Don Siegelman and ASCA Executive Director Al Head.

Friday, May 4, 2001, was a gala evening at Montgomery's Davis Theatre, as approximately five hundred supporters of the arts from across Alabama joined the Alabama State Council on the Arts and Governor and Mrs. Siegelman for the 2001 Celebration of the Arts. This tradition of honoring those who have made significant contributions to the arts in Alabama extends back over thirty years to 1971, when the Council presented its first "Certificates of Distinguished and Loyal Service."

The following year, in 1972, at a large public ceremony, Council Chairman Mrs. David (Cecil) Roberts presented Nancy Hanks, chairman of the National Endowment for the Arts, with a kiosk designed by Birmingham architect Darcey Tatum for the NEA offices. The presentation, given in appreciation for the assistance given to Alabama by the NEA, was followed by a reception hosted by Mrs. Roberts. Internationally acclaimed contralto Marian Anderson and United

Nations Ambassador and Mrs. George Bush were among those attending the reception.

The Council presented an identical kiosk several months later to Governor George Wallace, in appreciation for his having established a state arts council in Alabama, and for his on-going support for the arts.

Governor Wallace had the kiosk installed outside the State Department of Education in Montgomery, so that arts groups from around the state would have a prominent location near the capitol for the display of their posters.

A more structured program began in 1974 at the first Alabama Arts Convention, held in Selma. At an awards luncheon at Craig Air Force Base, Council vice-chairman Aubrey Green presented "...certificates of merit to those leaders in the arts nominated by local arts councils across the state." Certificates of Appreciation were also presented to past members of the Alabama State Council on the Arts. Recipients of the Merit Awards were: Emily Eastburn (Performing Arts Association of Foley); Emil Hess (Greater Birmingham Arts Alliance); Helen Johnson (Decatur Arts Council); Betty Jones (Cleburne County Arts and Crafts League); Doris Leopard (Arts and Humanities Council of Tuscaloosa County); Annie Bestar Mitchell (Sumpter County Fine Arts Council); Donald Smith, Sr. (Allied Arts Council of Metropolitan Mobile); Loyd B. Tygett (The Arts Council of Huntsville); and Beth Wallace Yates (Sylacauga Area Council on the Arts and Humanities).

An outgrowth of the Alabama Arts Convention was the formation of the Alabama



Mrs. David Roberts III (Cecil), Chairman of the Alabama State Council on the Arts and Humanities, is shown (at left) during the 1972 presentation ceremonies with Marian Anderson, contralto (second from left), architect Darcey Tatum, and Nancy Hanks, chairman of the National Endowment for the Arts.



In 1985, past Council executive director James Hatcher, Deputy Director Bill Bates, Council Chairman Tennent Lee, NEA regional representative Hank Willett, Council executive director Al Head, and Governor George Wallace gathered at the Alabama Artist Showcase reception at the governor's mansion in Montgomery.

Association of Community Arts Councils, which later became the Alabama Assembly of Community Arts Councils. The Assembly's annual convention featured a presentation of the Council's Merit Awards. A second group of recognition awards, Media in the Arts Awards, was added at the 1976 convention. The two award groups became known as an annual awards program to recognize "...outstanding service to the arts through news media coverage or other community activities." Eight certificates of merit were presented at that convention, along with the first Media in the Arts Awards. Recipients of the first Media Awards included individuals from the Anniston Star, the Montgomery Advertiser, the Tuscaloosa News, the Hartselle Inquirer, the Azalea City News (Mobile), WKRG-TV (Mobile), WSFA-TV (Montgomery), WHMA-TV (Anniston), and WKLH-FM (Montgomery).

As part of a luncheon or dinner at an annual conference, the Council continued to present approximately 25 such awards on an annual basis until 1980. For the 1980 awards program, the Awards of Merit and the Media in the Arts Awards were combined into the Governor's Arts Award Program. Between 12 and 15 Governor's Arts Awards were presented annually until 1987.

In 1986, the Lifetime Achievement Award was added as a separate category from the Governor's Arts Awards. The first recipient of that award was James Hatcher of Birmingham, who had been instrumental in establishing the state arts council and was the long time director of Birmingham's Town and Gown Theatre. Subsequent Alabamians to be honored by the Council for lifetime achievement were Jonnie Dee Little (Auburn) in 1987; J. L. Lowe (Birmingham) in 1988; Wynton Blount (Montgomery) in 1989; Louise Rodgers (Huntsville) in 1991; Hugh Thomas (Birmingham) in 1993; Dr. Allen Bales (Tuscaloosa) in 1995; Jack Warner (Tuscaloosa) in 1997; Elton B. Stephens (Birmingham) in 1999, and James Nelson (Birmingham) in 2001. This diverse group of artists, arts patrons, civic leaders, and educators represent a lifetime of service, support, and devotion to the advancement of the arts in Alabama. In 1989, the Lifetime Achievement Award was named in memory of Jonnie Dee Little of Auburn, who had been a member of the Alabama State Council on the Arts and was well-known for her arts advocacy efforts.

Beginning in 1987, the awards program became an every-other-year event. The Council continued to give the Governor's Arts Awards on a bi-annual basis from 1987 to the present. However, during that time, the number of awards was gradually reduced to approximately four or five every two

Continued on Page 21



Dr. Jonnie Dee Little of Auburn is shown addressing the state Conference on the Arts in 1986, after receiving the Council's Award of Excellence.



Dr. Allen Bales of Tuscaloosa, who served sixteen years on the state arts council in different terms, was recognized with the Jonnie Dee Little Lifetime Achievement Award in 1995.



Elton B. Stephens of Birmingham was recognized with the Jonnie Dee Little Lifetime Achievement Award in 1999 for his outstanding philanthropy and personal involvement in the planning and building of arts and educational organizations.

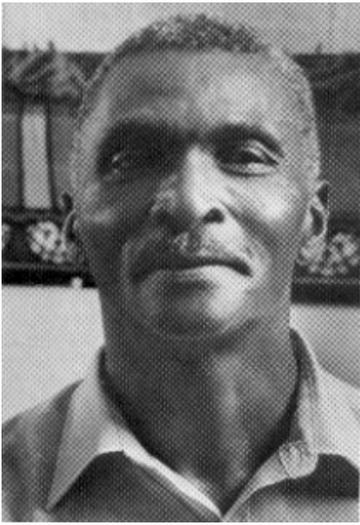


Photo by Melissa Springer.

Japeth Jackson of Ozark, a leader in the African-American Sacred Harp community of southeast Alabama, was the first recipient of the Alabama Folk Heritage Award.



Photo by Melissa Springer.

Nora Ezell, who has turned her artistry to narrative, or "story," quilts, was recognized with the Alabama Folk Heritage Award in 1987.



Photo by Kim Appel.

Alabama Folk Heritage Award winner Noah Lacy, of Sand Mountain, received his Folk Heritage Award in 1991 for his mastery of old-time fiddling. He also continued, until his death, a 100-year-old Lacy family tradition by participating in Sacred Harp singing with his wife.

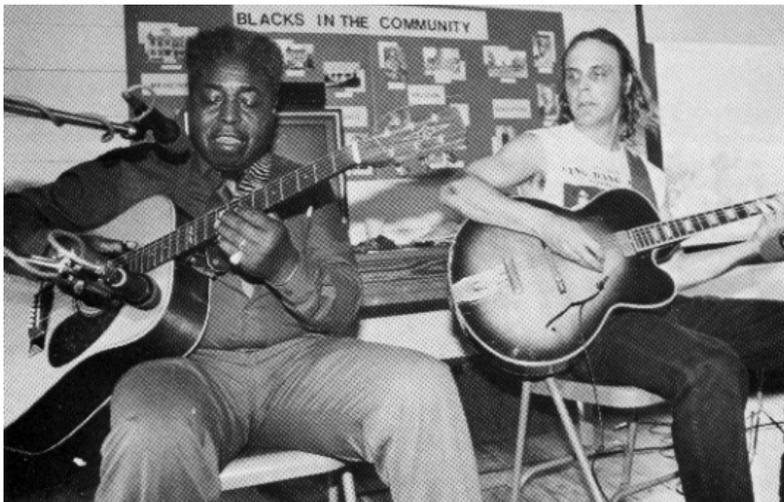


Photo by Ken Reynolds.

The late Johnny Shines, who is shown here working with an apprentice, Kent Duchaine, was a contemporary of the legendary Robert Johnson, Howlin' Wolf, and others. He was given the Alabama Folk Heritage Award in 1985.



Split-oak basketry is the specialty of Lomia Nunn, who was recognized with the Alabama Folk Heritage Award in 1993.



Photo by Kim Appel.

Herbalist and coiled-basket maker Gail Thrower was singled out for the Alabama Folk Heritage Award in 1992. She is a member of the Poarch Creek Arts Council and is the only granddaughter of the last tribal medicine man.

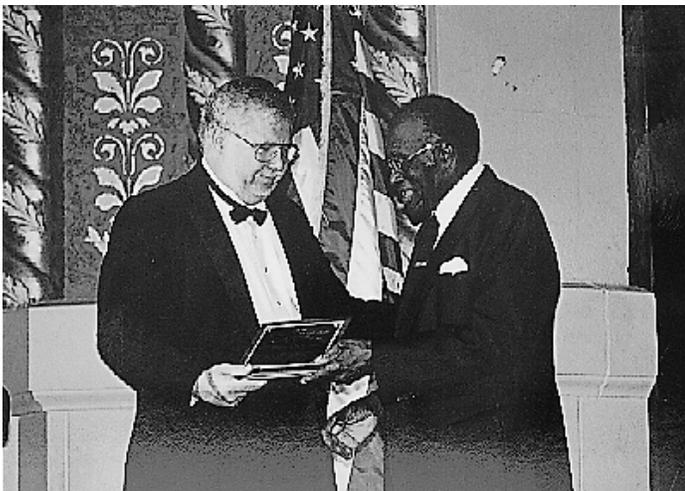


Photo by Russ Baxley.

John Alexander, a member of the Sterling Jubilee Singers, accepts the Alabama Folk Heritage Award in 1999 from Council member Bill Jarnigan of Florence.

"Big" Bo McGee, whose instrument is the harmonica, plays the blues, as well as other types of music. He is the most recent recipient (2001) of the Alabama Folk Heritage Award.

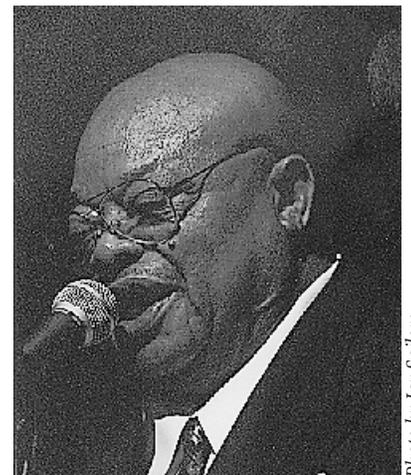


Photo by Jay Sailors.

years. The specific category for Media in the Arts was folded into the overall program.

In 1988 the Council added the Alabama Folk Heritage Award. Based on an initiative from the National Endowment for the Arts, these awards are intended to recognize master folk artists who have made outstanding contributions to their artistic traditions within their community. The first recipient, in 1988, was Japheth Jackson (Ozark). Johnny Shines (Tuscaloosa) received the award in 1989, Nora Ezell (Eutaw) in 1990, Noah Lacy (Ider) in 1991, Gail Thrower (Atmore) in 1992, Lomia Nunn (Graham) in 1993, Bettye Kimbrell (Mt. Olive), a quilter, in 1995; Arthur Deason (Centerville) a potter, in 1997, the Sterling Jubilee Singers (Bessemer) in 1999, and Bo McGee (Eutaw) in 2001.

In 1995, the Council added a third category of recognition. The Distinguished Artist Award honors Alabama artist who have made significant contributions to their art forms and to the arts in Alabama. The first recipient of the Distinguished Artist Award was Jim Nabors (Maui). Other recipients have



Photo by Russ Baxley.

Frank Fleming, sculptor of porcelain and bronze, accepts the Distinguished Artist Award from Al Head at the Davis Theatre in 1999.



Photo by Jay Sailors.

Shown between Governor and Mrs. Don Siegelman at the reception following her recognition as 2001's Distinguished Artist, Fannie Flagg was recognized for her literary achievements as well as her accomplishments as a performer

been William Christenberry (Washington, D.C.), Frank Fleming (Birmingham), and Fannie Flagg (Jasper, Fairhope).

The Council receives nominations for the awards program from hundreds of individuals throughout the state. The program remains the only recognition, at the state level, for the contributions of the diverse spectrum of artists, arts educators, arts patrons, arts administrators, and community art leaders in Alabama.



Photo by Mike McCracken.

Artist William Christenberry discusses his sculpture, "Providence Church," with 1995—1997 Vice-Chair Lyndra Daniel.



Photo by Russ Baxley.

The Distinguished Artist Award was inaugurated in 1995 with Jim Nabors, of Sylacauga, one of Alabama's outstanding performers.

Governor's Arts Award Recipients

from the Alabama State Council on the Arts and the Governor's Office



The Governor's Arts Award, in addition to the recognition it bestows on the individual, consists of a bronze medal depicting the various disciplines within the arts. It was designed by Leonard McPherson, a Fort Payne native, who won ASCA's competition, held in 1986, to choose a permanent design for the award.



Photo by Jay Sailors.

Theatre veteran Frederick Kimbrough of Gilbertown was honored with a Governor's Arts Award in 2001 for his contributions in the fields of theatre arts and dance to his hometown.

2001

Frederick Kimbrough (Gilbertown)
Dyann Robinson (Tuskegee)
Betty Schonrock (Huntsville)
Charles Stakely (Montgomery)



Photo by Jay Sailors.

Dyann Robinson, an original cast member of the Broadway musical, *Bubblin' Brown Sugar*, received a Governor's Arts Award in 2001 for her efforts toward the re-establishment and continuing revitalization of the arts in her birthplace of Tuskegee.



Photo by Jay Sailors.

The saxophone duo of Bicinia, artists-in-residence at Wallace Community College in Selma, was joined by students from Chilton, Dallas, and Perry County schools for a rousing addition to the performances at the May 2001 arts awards ceremonies.



Photo by Jay Sailors.

Charles Stakely of Montgomery was recognized with a Governor's Arts Award for his ongoing contributions to the Montgomery Symphony Orchestra, the Alabama Symphony Orchestra, the Boston Symphony Orchestra, and other Montgomery organizations.

1999

Alice Green Thornton (Troy)
Sarah Carlisle Towery (Alexander City)
William E. (Bill) Briscoe (Decatur)
Bob G. Smith (Montgomery)
Tommie (Tonea) Stewart (Montgomery)



Dr. Tommie (Tonea) Stewart chats with Whitman Mayo, better known as "Grady" on the television series *Sanford and Son*, during the reception following the 1999 Governor's Arts Awards. Dr. Stewart, a professional actress and director of Alabama State University's theatre arts program, was an honoree.

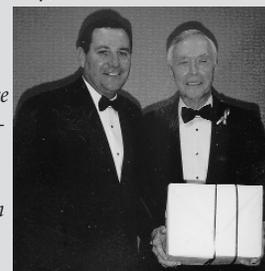


Arts volunteer Betty Schonrock was given a Governor's Arts Award during the 2001 "Celebration of the Arts" for her many hours of work toward creating a strong cultural environment in Huntsville.

1997

Laura Blum Knox (Birmingham)
Frank Moring (Huntsville)
Inez Singleton (Eutaw)
Robert Weil (Montgomery)

During the 1997 "Celebration of the Arts," ASCA Executive Director Al Head presented a token of appreciation to former ASCA Chairman Frank Moring of Huntsville.



1995

Cleveland Eaton (Birmingham)
Jean Galloway (Mobile)
Helen Ellis Johnston (Huntsville)
Kathryn Tucker Windham (Selma)

1993

Marjorie Benson (Ozark)
Mary Ward Brown (Browns)
Jayne Honea Lowry (Huntsville)
Honorable James Scott Sledge (Gadsden)
J. David Stout (Fort Payne)
Zelpha Storey Wells (Tuscaloosa)

1991

Ann Everett (Russellville)
Margarete Scruggs Gunther (Jasper)
Consuela Lee-Moorehead (Snow Hill)
Philip Morris (Birmingham)
Dorothy Altman (Tut) Riddick (Mobile)



Photo by Jay Sailors.

Natyanaanda Dance Company performed traditional dances from southern India for the pleasure of those attending the Governor's Arts Awards ceremony in May 2001.



Artist and teacher, writer of the curricula for majors in studio art and art education at Troy State University, Alice Green Thornton is assisted from the podium by ASCA staff Randy Shoults after receiving a 1999 Governor's Arts Award.



The reverse side of the shield bears the inscription: "Those who strive for merit shall attain success. Governor's Award for the Arts, Alabama State Council on the Arts."



Governor Guy Hunt stands with Governor's Art Award winners Margarete Scruggs Gunther, Consuela Lee Moorehead, Louise Rodgers (the Jonnie Dee Little Lifetime Achievement Award recipient) and Philip Morris at the 1991 Arts Showcase.

1990

Randy Schrimser (Huntsville)
 Cheryl Carter (Montgomery)
 Cecil Roberts (Birmingham) the
 Opelika Arts Council
 T. Rodney Smith (Auburn)



The Birmingham Sunlights delighted spectators with their close harmonies at the 1990 Arts Showcase.

Doug Perry (Montgomery)
 Frank Helderman (Gadsden)

1987

Representative Bobby Junkins (Gadsden)
 Representative Jimmy Clarke (Eufaula)
 Grace Mussafer Hanchrow (Montgomery)
 Michael C. Dow (Mayor, City of Mobile)
 Gary L. Trentham (Opelika)
 Dot Davis (Huntsville)
 City of Birmingham
 Delchamps, Inc. (Mobile)
 Ann Delchamps (Mobile)
 Panoply (Huntsville)

1986

William Dawson (Tuskegee)
 City of Tuskegee
 The Huntsville Times
 Elaine Johnson (Dothan)
 Performing Arts Association of Foley
 Jack Warner (Tuscaloosa)
 Lula Wall (Tuscaloosa)
 Barbara Kimberlin (Florence)

1985

Senator Ted Little (Auburn)
 Craig Nutt (Northport)
 Margaret Carpenter (Montgomery)
 Gray Boone (Tuscaloosa)



ASCA Executive Director Al Head chats with Mayor Johnny Ford of Tuskegee; the city won a Governor's Arts Award in 1986.

Aetna Life and Casualty Foundation
 Sylacauga Area Council on Arts and Humanities
 Carol Ogus (Montgomery)
 City of Montgomery
 John Katopodis (Birmingham)



"Rabbit Man" is one of the fanciful porcelain creations of sculptor Frank Fleming of Birmingham, who was recognized by ASCA in 1999 with a Distinguished Artist Award.

1984

Alabama, the band
 The Altrusa Club of Gadsden
 Georgine Clarke (Northport)
 Edwina Peake (Dothan)
 Christine Richard (Huntsville)
 Cynthia Nicholson (Mobile)
 Gladys Tartt Brown (Sylacauga)
 Robert W. Weil (Montgomery)
 Josephine Ayers (Anniston)
 Talladega Heritage Commission
 Dewey Williams (Ozark)
 Basil Gilchrist (Gadsden)
 Betty Wagoner (Troy)
 Senator Frances "Sister" Strong (Demopolis)
 Frances Heath (Mobile)
 LBW Community Arts Council, Andalusia

1983

Joseph Schreiber (Birmingham)
 W. Smith Foundation (Mobile)
 Betty Soulé (Huntsville)

The Tuscaloosa Community Players
 Roy M. Underwood (Sumter County)
 Dr. William S. Warren (Gadsden)
 Representative Mary S. Zoghby (Mobile)
 Auburn Arts Association
 Phil Coley (Montgomery)
 Emory M. Folmar (Mayor, City of Montgomery)
 Greenville Area Arts Council
 Junior League of Birmingham
 Kennedy Douglass Center (Florence)
 Louise Rodgers (Huntsville)
 Turner Rogers (Mobile)
 Junior League of Birmingham

1982

Junior League of Tuscaloosa
 Charles Harbour (Montevallo)
 Alabama School of Fine Arts (Birmingham)
 Fine Arts Department at the Jefferson County Board of Education
 Penelope Cunningham (Birmingham)
 Birmingham Children's Theatre
 Ramona Baker (Huntsville)
 Nan Callen (Gadsden)
 John Cottle, Jr. Tallassee
 Betty Dardess (Tuscumbia)
 John Hall (Montgomery)
 Philip Murkett (Montgomery)
 Luella Henderson (Enterprise)
 Faye Perry (Talladega)
 Gordon Tatum (Mobile Press Register)
 Patsy Pollard (Mobile)

1981

Jeanne Shaffer (Montgomery)
 Loyd Tygett, (Huntsville)
 Carl Morgan (Selma)
 Martha Dick McClung (Birmingham)
 J. Russell Goodloe (Mobile)
 Mary W. Tartt (Livingston)
 Barry E. Broach (Florence)
 Mr. L. Wade Black (Huntsville)
 Harriet Sumner (Mentone)
 Arts and Humanities Council of Tuscaloosa County,
 Education Division Alabama Symphony Orchestra
 (Birmingham)

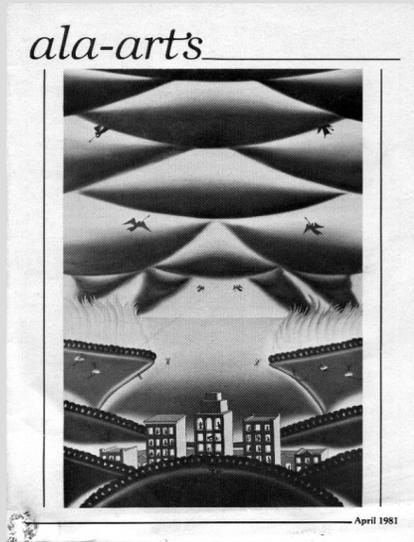
1980

M. P. Wilkerson (Montgomery)
 University Television Services (Tuscaloosa)
 Parisian's (Huntsville)
 Alabama Shakespeare Festival (Anniston)
 Fantasy Playhouse (Huntsville)
 The Birmingham Ballet
 Alabama Dance Theatre (Montgomery)
 The New Cadec Piano Quartet (Tuscaloosa)
 The Mobile Opera, Kentuck Association (Northport)
 Eastern Shore Art Association (Fairhope)
 Macon County Fine Arts Manifesto (Tuskegee)
 Jasmine Hills Arts Council (Wetumpka)

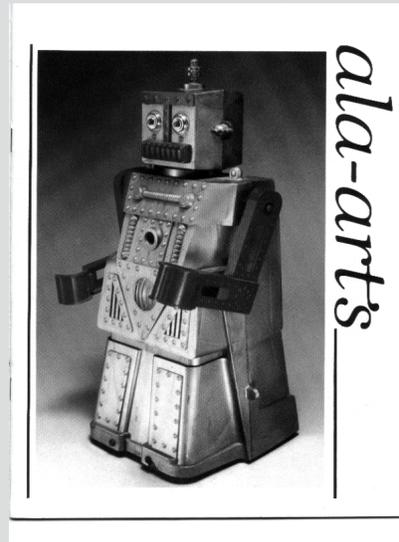
Alabama Arts

The Alabama State Council on the Arts has always produced a magazine that reports on the activities of the Council, recognizes grants and awards recipients, announces the shows in the Alabama Artists Gallery, and informs about retreats and symposia for continued learning in the many arts

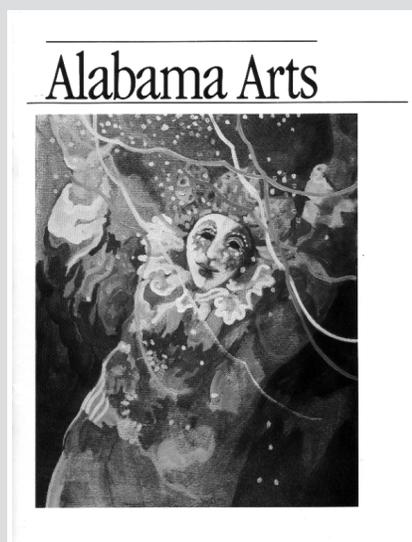
disciplines of the state. Though the name of the magazine and the format of the cover has taken on different appearances throughout the years, it has always featured an example of outstanding visual art by an Alabama artist.



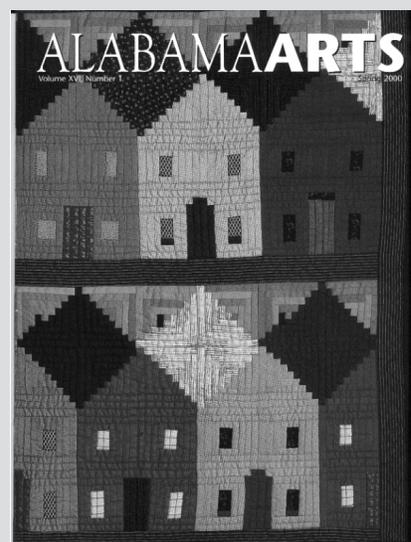
In April 1981, the magazine was named *ala-arts* (with a small “a” on each word). The cover art is named “An Actual Dream of the Second Coming,” by William Bengtson, courtesy of the Montgomery Museum of Fine Arts.



By November of 1984, color was used on the cover and the magazine’s title had been moved to run vertically on the right side. The object pictured was “Robert the Robot,” by Ideal Toy Company; photograph from the American Crafts Council.



A name and design change had occurred by Spring of 1987. “Oktoberfest” by Montgomery artist Barbara Gallagher had been commissioned by the Montgomery Business Committee for the Arts for the 1987 “Business in the Arts” awards.



Alabama Arts had a change of typeface by Spring of 2000, and was featuring wrap-around covers. “Row Houses,” a quilt by Flavin Glover of Auburn, lent itself beautifully to the new format.