PROJECT SUPPORT AND ORGANIZATION
The Story was organized by the Florida State University Museum of Fine Arts. Curators: Viki D. Thompson Wylder (Curator of Education) with a team of visual and language arts teachers from Leon County Schools (listed below). Allys Palladino-Craig, Director and Grantwriter. Jean Young, Permanent Collections Registrar/Fiscal Officer. Teri Yoo, Communications Officer. Wayne Vonada, Senior Preparator. Stephanie Tessin, Art in State Buildings.

PRIMARY COMMITTEE MEMBERS & PARTICIPATING SCHOOLS
(in alphabetical order according to school)
   Pam Brewster: Apalachee Elementary
   Althea Valle: Belle Vue Middle School
   Fran Kautz: Buck Lake Elementary
   Julie Childers, Leslie Cohen, & Kelly Little:
   Chiles High School
   Linda Johnson: Deerlake Middle School
   Ashley Hickman: FSU Museum of Fine Arts
   Barbara Davis & Pam Wallheiser: FSU Schools
   Julie McBride: Gilchrist Elementary
   Marilyn Proctor-Givens & Shannon Smale:
   Lincoln High School
   Sara Chang & Sunny Spillane: Pineview Elementary
   Teresa Coates: Raa Middle School
   Megan Garriga: Riley Elementary
   Marcia Meale: Ruediger Elementary
   Laura Thompson: Tallahassee Community College
   Maria Augustyniak: Trinity Catholic School

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City of Tallahassee State Partners Grant Initiative and the Leon County Cultural Development Program, both administered by the Council on Culture and Arts for Tallahassee/Leon County

The State of Florida, Department of State, Division of Cultural Affairs, the Florida Arts Council, and the National Endowment for the Arts

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Cover: Nancy Baur Dillen, *Apple Park*, oil on wood, 17.5” x 21”. 
Acknowledgments: Telling the Story

History of The Story
In the summer of 2005 Fran Kautz from Buck Lake Elementary came to the Florida State University Museum of Fine Arts (FSU MoFA) with an idea for an exhibition/education project. Her concept was generated by precedent. In 2002, Fran and nine other teachers from her school worked with FSU MoFA to plan an exhibition, and accompanying education program, called Visions of the North Florida Environment. FSU MoFA takes pride in the fact that teachers feel an ownership of the education program and are a vital part of activities within the Museum.

To that end the ten Buck Lake teachers on the Visions curatorial committee successfully integrated the contents of the exhibition into the curriculum of their school. They wrote lesson plans merging art and science and invited the exhibition artists to interact with their student body and faculty. They developed their own parallel student exhibition, held at the library down the street, in which every child in the school displayed an artwork inspired by the Visions pieces. They also bussed every child from their school to the FSU MoFA exhibition for interactive tours. In 2003 the process was repeated with Lawton Chiles High School. Three art teachers from Chiles joined MoFA for the curatorial and educational print project titled In Print: The Language of Art. With both the Visions and the In Print exhibitions, MoFA demonstrated a commitment to the constructivist approach, one in which the museum embraces the role of facilitator rather than authority.

The Story
In 2005 Fran suggested the growth of the curatorial/educational concept. She wanted to become a member of a curatorial team again, but this time she wanted to open the planning door to any school and any Leon County teacher who wanted to participate. We sat down to talk. “I think this exhibition should be about art and stories,” she said. “The art should be narrative. We should look at any work that suggests a story—like Faith Ringgold’s quilts or work that focuses on heroes or myth or the everyday person. The exhibition would provide a good way to integrate visual and language arts.” That day we mapped out a three year plan and set a meeting time. We began spreading the word to visual arts and language arts teachers.

Eventually teachers from thirteen Leon County schools, and the Co-coordinator of Galleries at Tallahassee Community College, joined the team and began meeting once a month. All agreed on The Story as the exhibition title and did not even consider any other name. Together the team selected work and corresponded with the artists. Each teacher “adopted” one or two artists for contact and interaction and determined to write the artists’ biographies for the catalogue with a sense of “story.” The team felt the biographies should be written to appeal to multiple audiences which would include the general public and classrooms as well as the visual arts constituency of the Museum. The catalogue is being printed eight months early so teachers can use it to familiarize their faculties and/or use it with their lesson plans during the school year prior to the exhibition. The teacher/writer of each biography is listed below the biography’s last line.

Each teacher also wrote a lesson plan or plans to be compiled in a teachers’ exhibition packet and distributed to every school in the county. Teresa Coates wrote a middle school level lesson plan based on Jonathan Green’s work Beach Dance. Her plan is comprehensive focusing on Green’s “dance” imagery. She requires students to complete a Venn Diagram in which they compare and contrast Green’s contemporary Beach Dance with Degas’ Dancer On Stage (1878). Coates introduces the students to Green’s beginnings within the Gullah culture of coastal South Carolina while multi-cultural dance forms are examined. Finally, critical analysis of Green’s image is merged with the students’ own written examination of their feelings and experiences to lead to a visual art product—the students’ drawings of figures dancing in favorite places. Marilyn Proctor-Givens’ high school plan asks students to respond in writing to Minuette Floyd’s black and white documentary photographs of camp meetings, spiritual gatherings that are slowly disappearing from American life. She then asks her students to go one step further by writing stories from their own lives and, via computer programs, to “unfreeze and animate personal photographs from important life events and create audio responses.” In Sunny Spillane’s elementary plan, students are asked to chart information about installation art, symbolism, and Wennie Huang. Huang is represented in The Story with an installation in which a multitude of hats
identifying an Asian heritage hang in elegant formation from the ceiling. Spillane charges her students with creating their own group installation incorporating an American symbol–baseball hats.

Plans are underway to invite artists to interact with schools, teachers, and students. This may happen in-person through school or museum presentations and workshops, or it may happen long-distance through e-mail and other technological means. Since Gilchrist Elementary arranged to show several Eluster Richardson works at their campus, students and staff would like to interview Richardson and his daughter who is the inspiration for many of his pieces. Buck Lake Elementary plans to send a videotape posing questions by the students to DeLoss McGraw about his life and his work. A final videotape production would utilize MovieMaker to intersperse the artist’s images with a merging of the videotaped answers and questions. Deerlake Middle School hopes to invite enamelist Sydney Scherr to work directly with their students over a period of two days with the aim of helping students develop personal symbols to incorporate within their visual “stories.” Riley Elementary students may design original postcards to be used for questioning the Louisville artist Mark Priest. In reciprocation he would design a postcard with replies to be returned to the students.

The Exhibition

The exhibition itself is viewed as the climactic event of all these plans and activities. During the “rising action” of this project, teachers will work with their students to produce artwork and writing to be displayed in the Museum. In May and part of June 2008, while The Story exhibition is on view on one floor of the Museum, student work will be shown on the other floor. During the first part of June, in partnership with the John and Mable Ringling Museum of Art and the Mary Brogan Museum of Art and Science, a three-day teacher institute utilizing the exhibition will be held.

If the receptions for the previous exhibitions mentioned at the beginning of these Acknowledgments are an indication (Visions of the North Florida Environment and In Print: The Language of Art), The Story reception on May 23, 2008 will be a fun and energetic affair. “Make and take” tables will offer students the opportunity for hands-on activities. Dance and music students will perform. The artist, Wennie Huang, hopes to debut a performance piece. Attending artists will meet students, and students will meet artists. At the Visions reception, delighted students lined up to ask artists for their autographs. With the much expanded school participation in The Story exhibition, we expect even longer lines at this reception!

Acknowledgements

Thanks are enthusiastically given for the key contributions made by the City of Tallahassee State Partners Grant Initiative and the Leon County Cultural Development Program, both administered by the Council on Culture and Arts for Tallahassee/Leon County (COCA). This catalogue and other educational publications were made possible through a City of Tallahassee grant, while the ability to further develop audiences as well as bring school tour groups to the Museum will be underwritten by a grant from Leon County.

Thanks are also in order for the extraordinary opportunity COCA provided Story teachers and schools – the chance to attend a session with well-known artist Faith Ringgold. Two of her “quilts” will hang in The Story exhibition. Special appreciation is extended to Executive Director Peggy Brady, and especially Education Coordinator, Amanda Karioth Thompson, for finding a way to make this possible.

The loan of the Gee’s Bend quilt by Mary Lee Bendolph was expedited by those at the Tinwood Alliance, a non-profit organization dedicated to bringing vernacular art to the public. Special thanks goes to Stephanie Burak and Matt Arnett for their graceful and fast assistance with the loan as well as information and images for the catalogue.

Thanks goes to Lee McNeil who read the catalogue manuscript prior to publication. Good suggestions are always the result of her discerning eye, sense of structure, and ability to judge clarity and impact. Without the dedication, perseverance, and organization of interns, Ashley Hickman and Maxie Balthrop, completion of the catalogue and teachers’ exhibition packet would have been difficult.
The publishing company Houghton Mifflin has been a generous supporter of MoFA teacher institutes by providing a budget and materials. And the teachers on *The Story* committee must be acknowledged for their work, meeting after school on their own time over a several year period to actualize what began as an idea. These teachers believe in the ability of art to contribute to a child’s education in unique and necessary ways. They are among my personal heroes.

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Laura Thompson: Tallahassee Community College
Maria Augustyniak: Trinity Catholic School

Viki D. Thompson Wylder, PhD
Curator of Education
Florida State University Museum of Fine Arts
THE ARTISTS

Mary Lee Bendolph
Richard Bickel
Romero Britto
Kevin Cole
Melinda Copper
Lenore DePree
Nancy Baur Dillen
Jack Dowd
Mark Fletcher
Minuette Floyd
Adrian Fogelin
Jonathan Green
Wennie Huang
DeLoss McGraw
Dean Mitchell
Mark Priest
Sandy Proctor
Eluster Richardson
Faith Ringgold
Sydney Scherr
Franz Spohn
Peggy Banks Sword
Carol Walker
Kathleen Wilcox
I was only twelve years old when I pieced that first quilt.... Mama showed me how.... I didn’t know anything about art.... Never as I know did she ever say anything about art. If she knew anything, she didn’t tell me.

Quilts is in everything. As soon as I leave the house I get ideas. I am very honored to have my quilts all over the world. But my quilts haven’t changed. Old clothes have the spirit and you can’t leave the spirit out. I make quilts out of it because I hate throwing away things.... Because everything you throw away, it can be used and make something beautiful out of it. And now I can get the things I desire to have, and I can help some of the poor people in the world.

I still be humble. Quilting ain’t easy.... Sometimes your hand gonna get stuck up with the needle.


Adapted by Ashley Hickman: FSU Museum of Fine Arts

Mary Lee Bendolph maintains a home studio and is a member of the Gee’s Bend Quilters Collective. Contact Information: Gee’s Bend Quilters Collective, Manager–Mary Ann Pettway, PO Box 68, Boykin, AL 36723, 334-573-2323.

Richard Bickel

Richard Bickel photographed life in seventy countries, from Africa to Burma. Although he thought returning to America to photograph would be easy, Bickel also realized the United States matched anywhere in the world with its variety of challenging peoples and cultures.

In 1994 Bickel decided to photograph the people and water of Apalachicola. In this rural area the locals marked him as an outsider immediately. It took patience before they accepted him into their lives. Over time he could boast of hiking with them in their woods, traveling in their boats, and being invited into their homes. With determination he portrayed them honestly, kids and adults alike—hunting and fishing, jumping into the local swimming hole, mud bogging, and baptizing. His most recent book, *Apalachicola River, An American Treasure*, is filled with stunningly beautiful black-and-white photographs of the community he came to know and the environment that sustains it.

*Barbara Davis: FSU Schools*

Richard Bickel is a freelance photojournalist. He maintains a studio in Apalachicola, FL. Contact Information: info@richardbickelphotography.com.

Romero Britto

Broad, dark lines divide dramatic, cheerful colors in Britto’s witty connections to both art history and childlike innocence. As the eighth of nine children raised in Recife, a Brazilian port, Romero filled his days with light and color from makeshift paintings on pieces of discarded paper.

Britto pursued law school until his true passion consumed him. Fearlessly he left for an adventurous tour of Europe, painting as he traveled. His nomadic year ended across the Atlantic in Miami, Florida where he sold his artwork on the street.

Britto’s work celebrates life. His neo-pop compositions present a kaleidoscope of playful, optimistic subjects and parodies. Now his work is acquired by companies, museums, and well-known collectors. In 2005 Columba Bush, First Lady of Florida, asked Britto to become Florida’s Ambassador of the Arts. His artwork is accessible to fans, clients, and also charities. He believes art must be shared to experience it fully.

Shannon Smale: Lincoln High School


Kevin Cole

Kevin Cole grew up in rural Arkansas playing football, but he turned to painting for self-expression. When Kevin became eighteen, his grandfather “stressed the importance of voting by taking me to a tree where he was told that African-Americans were lynched by their neckties on their way to vote. The experience left a profound impression in my mind.” Themes of heritage and struggle intertwined in Cole’s artwork where the necktie appeared as a power symbol.

In the 1990s the necktie yielded to the patterns and textures of African Kente and Adinkra cloth. Cole focused on the relationship of African-American music—jazz, blues, rap, and gospel—to color. He added the scarf as a sign of women’s issues. In 2005 in his Gabriel’s Horn series, Cole tackled the “hate” and “destruction” of 9-11. Cole’s work as an artist and teacher has been rewarded with numerous awards, exhibitions, and country-wide gallery representation.

Kevin Cole is Chairperson of the Fine Arts Department at Westlake High School in Atlanta, GA. He maintains a studio at the Arts Exchange, 750 Kalb Street, #203, Atlanta, GA 30312 and at 7642 Waterlake Drive, #111, Fairburn, GA, 30213. Contact Information: 404-849-3850, artistKcole@msn.com.

Melinda Copper

Even before she could speak, Melinda McConnaughey Copper was an artist–using colored pencils to depict the world around her. She grew up on the Florida beach with a keen attraction to wildlife. In the 1960s Melinda decided to pursue a biology degree. She soon realized, however, science positions for women were rare during this era. So she shifted to her other love, art. She received a Bachelor of Fine Arts in painting but continued a program of self-instruction by visiting museums to study the process and technique of the old masters. She combined her interests by substituting animals—rabbits, cats, dogs, and mice inspired by her own pets with names like Flopsy, Francine, and Fred—for the masters’ original human figures. Melinda has gone on to delight new generations with children’s books. Dutton, the publisher of *Winnie the Pooh*, issued her version of *Snow White* in 2005.

Born in Chicago, Lenore DePree moved to the remote Kentucky mountains at the age of two where her missionary parents cared for ninety homeless children. She was their only biological child. Lenore identified with the occupation of her grandfather, a painter. At twelve in this country setting, she taught herself to paint. At twenty-one she returned to Chicago to study art at Wheaton College. A year later she married, her training cut short.

Lenore and her husband lived in New Mexico, Hong Kong, New York, and Saudi Arabia. While raising a family, she continued her passion. In Saudi Arabia DePree incorporated the Persian style of color, balance, and unique sense of space. Eventually settling in the North Carolina mountains in small West Jefferson, she again mixed Eastern cultural qualities with her style to depict the rural people and surroundings. Coming full circle, DePree recently relocated to Chicago and began work about her metropolitan birthplace.

Lenore DePree maintains a studio in downtown Chicago, IL. Contact Information: 1631 South Michigan Avenue, Apartment 305, Chicago, IL, 60616, 321-265-0999, depree1631@comcast.net.


**Lenore DePree**

*Todd General Store*, oil on canvas, 48.5” x 38.75”. Collection: Ken and Sharon Haddad.
Nancy Baur Dillen

Nancy Baur Dillen sees a changing Florida. She grew up in Quincy, a small Florida town, then taught for thirty-five years at Brevard Community College near the launch pads at the Kennedy Space Center. As Program Coordinator she helped the Art Department at BCC grow to one full-time and eight adjunct faculty. As an artist, she exhibited across the state from Naples to Tallahassee. In alarm, however, Dillen watched her “easy, seaside environment discovered and altered by developers.”

Dillen escapes—and confronts—her feelings about the environment while she paints. She allows images to rise from her subconscious as a way to think about problems. In *Chuck-Talk-Qua*, woodchucks—symbols of the underdog—gather for a meeting.

Dillen’s compositions are devised through observing the land and collected objects, natural and found. She likes to walk everyday. Her paintings merge two environments, the panorama of a transformed landscape with an imaginary world of “magic realism.”

Viki D. Thompson Wylder: FSU Museum of Fine Arts


Jack Dowd's installations seem to include actors, settings, and props. They resemble movie sets—with a moment frozen in time. Jack, who grew up in New York in the 1940s/50s, remembers the excitement of the new art ideas in the city. Movies, however, were his love. “I recall... holding tightly to my armrest. I would laugh, cry, and tremble as...larger than life images flashed across the screen. I hungered to participate in the adventure.”

As Jack matured, worked, and traveled, he wanted to produce artwork, like the movies, that was “larger than life.” He studied human nature to create characters for his installations who spoke to the audience—weathered, sensitive, tragic, or laughing figures. Like the artist himself, many of these sculptures display a zest, a desire to “participate in the adventure.” In *Future of America II* Jack presents a young skateboarder who flies through the air.

Viki D. Thompson Wylder: FSU Museum of Fine Arts

Jack Dowd maintains Moonriver Studios at 6650 Gator Creek Boulevard, Sarasota, FL 34241 and Moonlight Studios at 137 Main Street, Chester, VT 05143. Contact Information: JackDowd@aol.com.

The outdoors stirs Mark Fletcher, a North Florida ceramist/sculptor/illustrator/poet. Surprisingly, his scenes of swamps, moss-draped trees, alligators, and turtles are also inspired by dark events during World War II. His Austrian grandmother, an artist, and his grandfather, a poet, created illustrated children’s books to sell for food. They also picked berries to eat. Sadly they were forced into concentration camps.

Mark’s mother, a survivor, emigrated to the United States with one suitcase. She packed some of her parents’ sketches, books, photographs, and sculptures. Mark, as a child in Ohio, imagined his grandparents’ ordeal whenever he camped or when he drew his own illustrations.

Now he remembers his grandparents when he teaches, when he creates and exhibits his artwork, or when he is exploring nature. Today, Mark lives on the edge of the Apalachicola National Forest. The South Carolina Park System chose him to be an artist-in-residence in August of 2005, 2006, and again in 2007.

Viki D. Thompson Wylder: FSU Museum of Fine Arts

Mark Fletcher maintains Turtle Hill Studio, at 4155 Pond Cypress Court, Tallahassee, FL 32310. Contact Information: turtlehillclaystudio@yahoo.com.


Life Turtle, mini-installation, 16” x 24” x 20” (variable).
Minuette Floyd

Minuette Byers Floyd is the Coordinator of Art Education at the University of South Carolina, a position that incorporates her background as an artist and as a former elementary art teacher. Born in Mooresville, North Carolina, she grew up experiencing “that old-time religion” at camp meetings—dusty roads, tents, rocking chairs, reunions, renewals, hand clapping, foot stamping, preaching, singing, fellowshipping, fish frying, pound cake baking, children playing, and families praying. As an artist in a changing world, she looked for a way to capture the richness of her youth. She returned to the camp meeting tradition with her camera to document the history, events, and spirit of such African-American assemblies in North and South Carolina. She talked with people at the campgrounds and recorded their earliest memories. In the spirit of education, she placed her camera in the hands of children so they too could document the camp meeting experience through their own lenses.

Marilyn Proctor-Givens: Lincoln High School

Minuette Floyd is an Associate Professor of Art Education at the University of South Carolina. She maintains a studio in Columbia, SC. Contact Information: 803-777-3137, mbfloyd0@gwm.sc.edu.

Adrian Fogelin’s mother, a writer, encouraged her with a yearly gift of a diary in which to record her thoughts. Adrian’s home was always cluttered with her mother’s manuscript pages. Adrian discovered a flair for verbal storytelling while entertaining children as their babysitter and she continuously wrote her own stories and poems.

Growing up, Adrian wanted to be an archaeologist, fashion designer, artist, actress, or movie director. She determined her future career by applying to two schools at once, one for art and one for acting. The art school accepted her.

Upon graduation, she became an illustrator for the Baltimore Zoo. She left the zoo after the birth of her baby, Josie, and three years later opened an art gallery so she could take Josie to work. Eventually Adrian combined her talents to write and illustrate books for children and young adults. She now lives in Tallahassee continuing to develop ideas for publication.

In the Gullah Lowcountry of South Carolina, in Gardens Corner between Beaufort and Charleston, Jonathan Green was born with a “veil,” a not-uncommon, removable membrane which covers the head and face. In Gullah culture, a veil pointed towards greatness. When Green’s mother sought work in New York, he moved there for several years but returned to his grandmother in Gullah country, visiting his mother during vacations.

After high school he did not pursue art because supporting himself as an artist seemed impossible. He joined the military. The recruiter assured attendance at illustration school, but Green suffered disappointment when the military made him a cook in North Dakota. He began technical college when off-duty. His teachers encouraged him, and Green eventually received a BA from the Art Institute of Chicago. Upon graduation he was selling paintings. The colors, patterns, and beauty of Jonathan Green’s work show his love of his Lowcountry Gullah origins.

As a high school student, Wennie Huang stood out. She was a talented musician, a gifted artist, and class valedictorian. She was also the only Asian-American in her high school class. Wishing to be recognized more for her talents than her ethnicity, Wennie impressed her classmates with her drawing skills, and decided to become an illustrator.

At Pratt Institute in New York City, Wennie discovered that she was neither the only talented artist, nor the only visibly ethnic person. Both her art and her sense of identity began to change. After college, Wennie’s closest uncle died, and her parents gathered the family for a series of ancient Taiwanese mourning rituals. Fascinated, Wennie dug deeper into her family’s history. With newfound inspiration Wennie began using her artwork to explore her own Taiwanese-American experience, an exploration that she continues today.

Sunny Spillane: Pineview Elementary

Wennie Huang is an art instructor at the 92nd Street YMCA and a visiting instructor at Pratt Institute. She maintains a studio at 100 Ocean Parkway #1T, Brooklyn, NY 11218. Contact Information: 347-398-3875, wennie_huang@hotmail.com.

“Nothing that happens to us after we are twelve matters very much.”—J.M. Barrie

My name is DeLoss McGraw. I am called Del. I was raised by the Holland family, three uncles, Ray, Fount, and Curtis, one aunt, Jimmie, my mother, Mary, and my Grandmother, Gram in Okemah, Oklahoma.

At six I knew that I wanted to be an artist. Until I was eighteen I had only seen paintings reproduced in the encyclopedia. At six my favorite picture was Giotto's Flight into Egypt. My favorite stories were The Rage of Achilles and Sir Gawain and the Green Knight as told by my mother. She studied these stories in college. I would wait outside the university building, as she attended class, and would act out the stories and later drew them as she studied in the library.

I have painted full-time for twenty-six years, from poetry and literature. It’s been fun.

Letter to young readers from the artist. Sent to Fran Kautz: Buck Lake Elementary.

DeLoss McGraw maintains a studio in Okemah, OK and in Los Angeles, CA. Contact Information: ACA Galleries, 529 West 20th Street, New York, NY 10011, 212-206-8080, info@acagalleries.com.

As a boy Dean Mitchell walked down the clay roads of Quincy, Florida turning his eye to surfaces, lines, and colors. He devised pictures capturing the spirit of person and place. His remarkable grandmother, a family cook, recognized his talent. She bought him paints and instilled him with belief in himself.

This confidence served him well. Mitchell attended the Columbus School of Art and Design. He began his career with companies like Hallmark and 7-Up who told him what and how to draw, but he wanted to paint for himself. Eventually he sold so many paintings and won so many awards that he no longer needed employment.

The determination of Dean Mitchell’s grandmother propelled him to achievement. He collaborated with the poet Maya Angelou, and in 2002 the New York Times art critic compared his work to that of the famous 1600s Dutch artist, Vermeer. Today, museums collect his artwork.

Dean Mitchell maintains Mitchell Studios at 101 South 12th Street # 607, Tampa, FL 33602. Contact Information: mitchellstudios@gmail.com.

Selected Awards and Exhibitions: 2007–Masters of the American West Award for Watercolor, Autry National Center, Los Angeles, CA. 2006–Mary Bryan Memorial Award, Allied Artists of America, New York, NY; Ida Wells Stroud Memorial Award, American Watercolor Society, New York, NY; National Society of Painters in Casein/Acrylic Award, National Society of Painters in Casein/Acrylic, Philadelphia, PA; Best in Show, $10,000 Grand Prize, Art Renewal Center, Port Redding, NJ.
Mark Priest

At the age of four Mark Priest began copying images of comic book characters such as the Silver Surfer, the Hulk, and the Fantastic Four. He later learned, through art classes at the Louisville Water Tower, that these drawings were similar to those of Michelangelo and Da Vinci.

As a young adult Mark worked on the L&N Railroad as a laborer and machine operator. For seven years he collected the stories of the “unnoticed” men and women with whom he worked repairing the track.

Today, technology continually replaces railroad jobs, and Priest wanted to illustrate and record the dangerous, hard work before it disappeared. His drawings and paintings, over 150 in this series, are dynamic. Figures swing hammers with muscles flexed or catch themselves from a fall. Mark Priest made these railroad workers as heroic as Renaissance figures or the characters in the comic books that originally piqued his interest in art.

Megan Garriga: Riley Elementary

Mark Priest is an Associate Professor of Painting and Drawing at the University of Louisville. Contact Information: Room 109 A, Schneider Hall, Department of Fine Arts/Allen R. Hite Art Institute, College of Arts and Sciences, University of Louisville, Louisville, KY 40292, Mark.Priest@louisville.edu.

Stanley “Sandy” Proctor is interested in relationships—whether with people or animals. As he works in his North Florida studio Sandy looks for the “thing” that makes each life unique, often a gesture, a smile, or a stance. To guide his process, he must “get to know” his subjects. “Whether I am able to talk with them, or if I need to research and study photographs, there is a significant connection that I must make.”

At times the challenge is simply to make a subject be still. “I have ... bribed children with candy to sit ... for photographs [and] rolled and played with dogs to release energy so they would lay down and stay for awhile ....”

Sandy’s sculptures evolved from alabaster carvings to life-sized and monumental bronzes. His process, combined with his connections to his subjects, earned Sandy an induction into the distinguished Florida Artist’s Hall of Fame.

Laura Thompson: Tallahassee Community College

Sandy Proctor maintains W. Stanley Proctor Bronzes at 3161-2 Eliza Road, Tallahassee, FL 32308. Contact Information: 850-562-0000, wspbronzes@nettally.com.

Selected Awards and Exhibitions: 2006–Inducted into Florida Artists’ Hall of Fame, Tallahassee, FL; 2004–Award for Realism, American Artists’ Professional League, The National Sculpture Society, New York, NY; Featured Master Sculptor, Southeastern Wildlife Exposition, Charleston, SC; Featured Master Sculptor, Eastern Waterfowl Festival, Easton, MD; Featured Master Sculptor, Plantation Wildlife Arts Festival, Thomasville, GA.
Eluster Richardson

The children in the front of the line whispered as they were re-entering the classroom at John C. Riley Elementary after recess. The whispering grew louder. “Eluster, Eluster, you did that?” The thin boy with a shy smile stopped in the doorway. “Yeah!” he said.

That memory of his classmates is hazy but Eluster, born at Ayavalla Plantation in Tallahassee, knows he discovered himself in the third grade when his teacher pinned his drawing of simple machines on blue-lined paper to the bulletin board. His confidence swelled.

In a way Richardson’s art career began that day. Self-taught, he loved to draw and later honed his skill in oils. Richardson prefers painting people and their expressions, stating that “people are such a challenge.” In 1992, right before the birth of his daughter, Jasmine, the artist established his now favorite medium of watercolor. Jasmine continues to be a source of inspiration.

Eluster Richardson maintains a studio at 7056 Bradfordville Road, Tallahassee, FL 32308. Contact Information: 850-893-0059, eluster7@earthlink.net.

Faith Ringgold

Faith Ringgold grew up in a hard-working family in Harlem, New York during the Harlem Renaissance. She says she enjoyed good role models as neighbors, people like Thurgood Marshall and Mary McLeod Bethune. Her mother, a seamstress and fashion designer, encouraged Faith to draw and experiment with materials. Faith went to school to become an artist and a teacher.

During her early career Ringgold was told, “You can’t be an artist. You can’t draw. That’s not art.” She continued, eventually receiving much recognition for her painted story quilts. She worked as a public school teacher, but after 18 years retired to focus on her art. Today Faith Ringgold’s artworks are owned by the Metropolitan Museum of Art, the Museum of Modern Art, and the Guggenheim Museum. *Tar Beach* is the title of her most famous quilt and children’s book. She has produced over ninety-five quilts and eleven children’s books.

Fran Kautz: Buck Lake Elementary

Faith Ringgold maintains a studio in Englewood, NJ. Contact Information: ACA Galleries, 529 West 20th Street, New York, NY, 212-206-8080, info@acagalleries.com.

Sydney Scherr

Sydney Scherr works with metal, wood and enamel. She expresses herself through image and language, often merging these as a work of art. Scherr loves to tell stories. Telling a story enables her, as a visual artist, to venture out of the isolation inherent in the creative journey.

When living in Sedona, Arizona, an area known as the “Ancient One’s Healing Grounds,” Scherr began to develop spiritually. She also went through a troubled time. Upon returning to the East Coast she began making rattles, influenced by Native American objects used in healing rituals. Scherr discovered that making rattles helped her better understand the difficult events of her past. They became her “talismans,” pieces she felt inspired recovery and inner growth.

Her healing finished, Scherr continued to make “Talisman Rattles,” and later narrative sculptures, to relate the story of her life as an artist, daughter, sister, wife, and friend.

Linda Johnson: Deerlake Middle School

Sydney Scherr is a professor at Meredith College and maintains her studio, and Sydney Scherr Design, in Durham, NC. Contact Information: PO Box 3045, Durham, NC, 27715, 919-699-7432 sydjwls@aol.com.

Franz Spohn

Lights! Camera! Eureka! Artist/illustrator/printmaker Franz Spohn’s PBS television series, *Eureka! The Creative Art Series*, completed in 1999, allows him to share his interest in unusual media with the public. Spohn’s liking for strange art materials—like gumballs—presents challenges, but his work is praised for its ingenuity. He is unafraid to use these non-traditional materials to form gumball murals (referred to as “sweet pointillism”) of traditional subjects or famous figures like Rosa Parks.

His original perspective is also evident in his children’s book illustrations, *Shoeshine Shirley* and *Broadway Banjo Billy*. It is not surprising his career began in third grade when he won first place in the Family Breakfast Poster Contest, where he presented a poster of a family of Mr. Potato Head-like pancakes. Spohn confides his mother was his “biggest influence” and “best critic” since the time when “I was more apt to eat crayons than draw with them.”

Marcia Meale: Ruediger Elementary

This artist is Professor of Printmaking at Edinboro University of Pennsylvania, 215 Meadville Street, Edinboro, PA 16444 and maintains a studio in Rockdale Township. Contact Information: 814-732-2913, fspohn@edinboro.edu.

Peggy Banks Sword

Peggy Banks Sword produced Apache Prayer, a handmade paper assemblage, after a trip with her three children to Anna Ruby Falls, twin waterfalls in the Chattahoochee National Forest near the Georgia/North Carolina border. “Nature connects us to our roots,” she says. The trip proved healing after a life-changing event.

Banks Sword views such life experiences as artistic challenges and the opportunity to grow. In Apache Prayer she hoped to show her relationship to nature, record her story/history, and communicate ideas and feelings. She aimed to create something personal and universal at the same time. Viewers find their unique experiences mirrored in her art, providing connections to a greater web of life.

The artist, herself, describes this work, and others, as “metaphors for the body, mind, and spirit. Songs, poems and prayers adorn scrolls and spirit houses.” She sees her art as “travel inward” where she finds calm, joy, and a “higher purpose.”

Pam Wallheiser: FSU Schools

The artist is a National Board Certified Advanced Placement Art Teacher at Deland High School. She maintains a studio at 1911 Knolton Avenue, Orange City, FL 32763. Contact Information: 386-775-0991, pbankssword@earthlink.net.

Carol Walker

Carol Walker grew up in Webster, South Dakota on a 1320-acre farm which spread across the horizon. She attended a one-room schoolhouse. With few playmates, Carol invented games; creativity was necessary.

In high school, like many females of her era, Walker studied home economics, but she rebelled against the “uncreative approach to sewing.” The experience, however, sparked her “life-long love for the tactile sensation of fabric, color, and design.” She became a textile artist.

Walker’s marriage to an Air Force man ended her rural beginnings. She taught high school art for twenty-two years and she traveled. Walker’s trips influenced her own artwork, encouraging her to study color, texture, and design differences amongst textiles of various cultures. She produced works like the quilt, Born Again in Africa, inspired by the abstract yet symbol/story-rich fabric designs of African cultures as well as Joseph Campbell’s writing on the evolution of humanity.

Sara Chang: Pineview Elementary

Carol Walker is a retired art teacher and maintains two studios: 493 White Oak Drive, Oxford, OH 45056 and 8877 Southeast 119th Street, Summerfield, FL 34491. Contact Information: 513-523-2554 (OH), 352-307-6644 (FL), walkerrc@muohio.edu.

Kathleen Wilcox

In 1975 Kathleen Wilcox began a relationship with the enamel artform and desired to meet its challenges. The imagery is often tiny or small. The process requires many layers and firings, beginning with the background first. Each layer’s development determines the next decision. The process is delicate and laborious but results in jewel-like brilliance.

Wilcox’s love of the natural world is evident in her enamel work and her imagery reflects her childhood. She grew up steeped in outdoor experiences in verdant Coconut Grove, Florida. With her father, a naturalist, she fed manatees, handled reptiles, sat on a huge land turtle, and roamed the Everglades and mangrove swamps. Today, Wilcox takes on the difficulty of conveying the curving line and form of the natural world in a lengthy, miniature, step-by-step technique. Yet, in her work, an egret’s feathers ruffle, an ibis lifts a four-toed foot, and a plant unfurls its tendrils.

Kathleen Wilcox maintains a studio at 217 Mill Branch Road, Tallahassee, FL 32312. Contact Information: 850-893-3620, rlwilcox@comcast.net.

CATALOGUE OF WORKS

Mary Lee Bendolph
*Untitled, T Variation*, quilt: denim, khaki, and cotton, 80” x 85”. Courtesy: Matt Arnett.

Richard Bickel
*Little Miss Blountstown Having to Kiss the Winning Catfish*, photography, 30” x 40”. Courtesy: Mary Brogan Museum of Art and Science, Tallahassee, Florida, from the touring exhibition *Apalachicola River: An American Treasure.*

Romero Britto
*Mona Cat*, limited edition serigraph on gesso board, 26” x 20.5”.
*Squeake Van Britto*, limited edition serigraph on gesso board, 30” x 37”.

Kevin Cole
*Unconditional Love*, mixed media on wood and etched aluminum, 26” tall. Collection: Greg and Yolanda Head.

Melinda Copper
*Poppins*, acrylic, 24” x 18”.
*Snow White* (cover art), acrylic, 20” x 16”.

Lenore DePree
*Fiddler’s Convention*, oil on canvas, 40” x 30”. Collection: The Reverend Ernest and Miriam Haddad.
*Todd General Store*, oil on canvas, 48.5” x 38.75”. Collection: Ken and Sharon Haddad.

Nancy Baur Dillen
*Apple Park*, oil on wood, 17.5” x 21”.
*Chuck-Talk-Qua*, oil on canvas, 30” x 40”.

Jack Dowd
*Future of America II*, resin, 36” x 32” x 30”.

Mark Fletcher
*Life Turtle*, mini-installation, 16” x 24” x 20” (variable).
*Swamp Life*, mini-installation, 16” x 24” x 20” (variable).
*Swamp Music*, mini-installation, 16” x 24” x 20” (variable).
Minuette Floyd
Choir, photograph, 8.5” x 12.75”.
Congregation, photograph, 8.5” x 12.75”.
Descendants, photograph, 12.5” x 9.5”.
Gather at the Arbor, photograph, 9” x 12.5”.
Generations, photograph, 8.75” x 13”.
Horn Blower, photograph, 8” x 12.5”.
Rekindling Friendships, photograph, 8.25” x 12.5”.
Shell Johnson, photograph, 12.5” x 8.5”.
The Younger Generation, photograph, 8.5” x 12.75”.
Under the Arbor, photograph, 8.25” x 12.75”.

Adrian Fogelin
Box in a Box (from The Sorta Sisters), pencil, 24” x 24”.
Dear Anna... (from The Sorta Sisters), pencil, 12” x 18”.

Jonathan Green
Beach Dance, silkscreen, 32” x 26”. Collection: Atelier of the Art Department at the University of South Carolina.

Wennie Huang
Between Heaven and Earth, installation, 16’ x 10’. Courtesy: Dieu Donné Papermill.

DeLoss McGraw
Balancing Act of the Young Mother, gouache on paper, 8” x 10”. Courtesy: ACA Galleries, New York.
Infatuation Depreciating, gouache on paper, 8” x 10”. Courtesy: ACA Galleries, New York.
On Cemetery Hill Above the South Bend of the North Canadian River, the night watchman watches an expanding universe where the moon just went behind a cloud and he’s lost in the river of life–Thinking and Reading W.D. Snodgrass and Hank Williams, gouache on paper, 10” x 8”. Courtesy: ACA Galleries, New York.
Performing Onstage at the Crystal Theatre, the night watchman sniffs out what gets lost or might slip down the world’s black hole–while the midnight train is whining low and he’s so lonesome he could cry–Thinking and Reading W.D. Snodgrass and Hank Williams, gouache on paper, 10” x 8”. Courtesy: ACA Galleries, New York.

Dean Mitchell
Arson, watercolor, 13” x 9”.
Carolyn 2, oil, 9.5” x 15”.
French Quarter Working Class, watercolor, 15” x 10”.
Head Above Water, oil, 23” x 11”.
New Orleans Higher Ground, watercolor, 20” x 30”.
Mark Priest
Brake Time, acrylic, 10” x 8”.
Creosote Fall, graphite on paper, 18” x 24”.
Plate Handlers, acrylic, 10” x 8”.
The Woman Spiker, acrylic, 10” x 8”.
Track Man Down, graphite on paper, 18” x 24”.
Track Repair Woman, acrylic, 10” x 8”.

Sandy Proctor
The Turtle Train, bronze, 4.5’ x 6.5’ x 3.5’.

Eluster Richardson
African Flavor, oil, 24” x 36”.
Seashore, oil, 16” x 30”.

Faith Ringgold
Jazz Stories, Mama Can Sing, Papa Can Blow #3: Gonna Get On Away From You, acrylic on canvas with pieced border, 81” x 66.5”. Courtesy: ACA Galleries, New York.
Working Women, acrylic on canvas with pieced border, 41” x 31”. Courtesy: ACA Galleries, New York.

Sydney Scherr
Horse Feather Talisman Rattle, sterling, reticulation and fine silver, copper, cloisonné enamel, purpleheart wood, jolite, sunstone, hematite, 50” x 7” x 2”.
Tiger Catching the Sky Talisman Rattle, enamel, gold, platinum, and opal, 4” x 2.5” x 0.5”.

Franz Spohn
Hippopotamus, watercolor, ink on paper, 5” x 5” x 5”.
Whose Shoes Lead the Parade (from Shoeshine Shirley), watercolor, ink on paper, 9” x 22”.

Peggy Banks Sword
Apache Prayer, mixed media, 48” x 30”.
Spirit Houses, mixed media, 48” x 30”.

Carol Walker
Born Again in Africa, quilt, 66” x 60”.

Kathleen Wilcox
Floridana Quilt, enamel, glass on copper with metallic foil inlays, 24” x 24”.
Swamp Dance Birds, enamel, glass on copper with metallic foil inlays, 26” x 26”.
The Story

Museum of Fine Arts
May 9-July 11, 2008

Florida State University
College of Visual Arts, Theatre, & Dance

This program was organized by the Florida State University Museum of Fine Arts with assistance from Houghton Mifflin and the following teachers from the Leon County Schools:

**PRIMARY COMMITTEE MEMBERS & PARTICIPATING SCHOOLS**
(in alphabetical order according to school)

Pam Brewster: Apalachee Elementary
Althea Valle: Belle Vue Middle School
Fran Kautz: Buck Lake Elementary
Julie Childers, Leslie Cohen, & Kelly Little:
Chiles High School
Linda Johnson: Deerlake Middle School
Ashley Hickman: FSU Museum of Fine Arts
Barbara Davis & Pam Wallheiser: FSU Schools
Julie McBride: Gilchrist Elementary
Marilyn Proctor-Givens & Shannon Smale:
Lincoln High School
Sara Chang & Sunny Spillane: Pineview Elementary
Teresa Coates: Raa Middle School
Megan Garriga: Riley Elementary
Marcia Meale: Ruediger Elementary
Laura Thompson: Tallahassee Community College
Maria Augustyniak: Trinity Catholic School

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