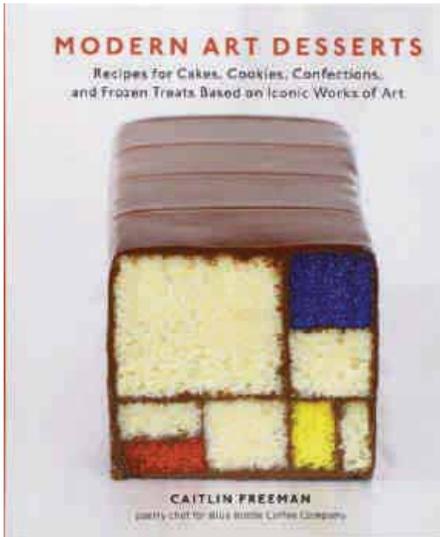


MASTERS OF ART
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COLUMBIA

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Come and play at the CMA



Author and Dessert Designer Caitlin Freeman Lecture and Demo

Friday, January 23

Happy hour at 6:00 p.m. Lecture at 6:30 p.m. Then? Cake!

Inspired to bake by the confectionary paintings of painter Wayne Thiebaud, Caitlin Freeman saw her chance to re-create those very cakes when Blue Bottle opened a café in the San Francisco Museum of Modern Art. Four years and many art-inspired desserts later, she wrote the book, *Modern Art Desserts*, to chronicle the desserts, inspiration, and adventures that happened when combining art and cake. \$15 / \$12 for members / \$5 for students. Admission includes cake!

Adult Art School 101

The Art School 101 series which offers participants the perfect opportunity to dabble in printmaking, photography, watercolor painting, and drawing while learning new techniques.

Participants must be 18 or older. All classes are 6:00 - 8:00 p.m. Sign up for all 4 and receive a 20 % discount!
\$256 / \$192 for members for the series. \$80 / \$60 for members per class.

Printmaking 101

Thursdays, January 15 and 22

Join us for a two-part workshop with CMA instructor Jimmy Hiller to explore basic procedures and styles in printmaking.

Drawing 101

Thursdays, February 26 and March 5

Join us for a two-part workshop with CMA instructor Mike Dwyer to explore basic techniques in drawing.

Photography 101

Thursdays, February 5 and 12

Join us for a two-part workshop with instructor Gordon Humphries to explore basic procedures and styles in photography.

Watercolor 101

Thursdays, March 19 and 26

Join us for a two-part workshop with CMA instructor Connie Manley to explore basic techniques in watercolor.



CALL *for* SUBMISSIONS

Fall Lines 2015 – a literary convergence



Fall Lines – a literary convergence is a literary journal based in Columbia, SC and presented by *Jasper Magazine* in partnership with the University of South Carolina Press, Muddy Ford Press, Richland Library and One Columbia.

With a single, annual publication, *Fall Lines* is distributed in lieu of *Jasper Magazine's* regularly scheduled summer issue. *Fall Lines* will accept submissions of previously unpublished poetry, essays, short fiction, and flash fiction from December 1, 2014 through March 1, 2015. While the editors of *Fall Lines* hope to attract the work of writers and poets from the Carolinas and the Southeastern US, acceptance of work is not dependent upon residence.

Please limit short fiction to 2000 words or less; flash fiction to 350 – 500 words per submission; essays to 1200 words; and poetry to three pages (Times New Roman 12 pt.)

Submit your work to Jasper Magazine's Fall Lines – a literary convergence at

<https://jaspermagazine.submittable.com/submit>

While you are invited to enter up to five items, each item should be sent individually as a single submission. There is a \$3 reading fee for each short story; for up to three poems; for up to three flash fiction submissions; or for each essay. Prizes are sponsored by the Friends of the Richland Library and include the Broad River Prize for Prose (\$250) and the Saluda river Prize for Poetry (\$250).

Publication in *Fall Lines* will be determined by a panel of judges and accepted authors will be notified in May 2015, with a publication date in June 2015. Accepted authors will receive two copies of the journal.

The Columbia Fall Line is a natural junction, along which the Congaree River falls and rapids form, running parallel to the east coast of the country between the resilient rocks of the Appalachians and the softer, more gentle coastal plain.



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THE BURNING OF COLUMBIA

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Dear Friends,

When the position of Poet Laureate was first issued in Ancient Greece the purpose of the post was twofold: to recognize the preeminence of a singular living poet, and to charge said poet with the responsibility of preserving and promoting the poetic form. After the Dark Ages, the first of our modern Poets Laureate was a lyrical writer from Tuscany named Francesco Petrarco, or Petrarch, as he came to be called. Decried as Poet Laureate with a crown of laurels in 1341 on Michelangelo's Capitoline Hill in Rome, Petrarch, who also became known as the Father of Humanism and, to some, the Father of the Renaissance, modeled himself after the great poets who had gone before him; Cicero, Virgil, and Seneca.

Love is the crowning grace of humanity, the holiest right of the soul, the golden link which binds us to duty and truth, the redeeming principle that chiefly reconciles the heart to life, and is prophetic of eternal good. - Petrarch

Robert Frost. Robert Penn Warren. Audre Lorde. Rita Dove. Billy Collins. James Dickey. Gwendolyn Brooks. All of these people and more have served as Poets Laureate for the United States (the official title is Poet Laureate Consultant in Poetry to the Library of Congress) since the inception of the post in 1943. At least 44 states including the District of Columbia also honor their most revered state poet and, in so doing, honor the role of poetry in the course of humanity. South Carolina's first Poet Laureate was Archibald Rutledge who served from 1934 until 1973. Our state has paid tribute to five more Poets Laureate

since Rutledge, including the current laureate, Marjory Wentworth of Charleston.

There are many things to celebrate as the city of Columbia looks forward into 2015. One of the most exciting may be the official proclamation of the position of Columbia city Poet Laureate and the naming to that post of my friend and Jasper literary arts editor, Ed Madden. The role of the Poet Laureate is widely interpreted but, almost without exception, it includes the offering of a poetic observation at significant times in a government's history. Robert Frost, for example, read "The Gift Outright" at the inauguration of President John F. Kennedy in 1961 and Maya Angelou read "On the Pulse of Morning" at President Bill Clinton's inauguration in 1997. States typically follow suit with Poets Laureate reading for the inauguration of governors. This humble nod to aesthetics—the nature of art and beauty—is a free and priceless reminder that, despite the vagaries of government, economy, and other assorted social constructs, the work of the soul has value. The gift of art—and, in this case, poetry—matters.

There is no lighter burden, nor more agreeable, than a pen. Other pleasures fail us or wound us while they charm, but the pen we take up rejoicing and lay down with satisfaction, for it has the power to advantage not only its lord and master, but many others as well, even though they be far away — sometimes, indeed, though they be not born for thousands of years to come. - Petrarch

It was with great disappointment last week that South Carolinians learned this tradition would be broken in 2015 when Governor Nikki Haley reneged on her invitation to Marjory Wentworth to read her poem "One River, One Boat" at this year's inauguration. The reading of the poem takes approximately two and one half minutes. As Madden says, "Wentworth's poem gestures beautifully toward the complexity of our state's history. Yet she just as beautifully indicates our need to be and to work together to understand, to address, and to do the work to achieve something more. James Baldwin said the greatest achievement of art is it's 'laying bare of questions that have been hidden by the answers.'" If there ever were a case of pat answers hiding the questions that remain it is flying on the statehouse grounds, a point Wentworth would have had the opportunity to subtly make had she been given the honor she is due by the South Carolina government.

Five enemies of peace inhabit with us — avarice, ambition, envy, anger, and pride; if these were to be banished, we should infallibly enjoy perpetual peace. - Petrarch

Take care,



Jasper// as in Johns, the abstract expressionist, neo-Dadaist artist
as in Sergeant, the Revolutionary War hero
as in Mineral, the spotted or speckled stone
as in Magazine, the Word on Columbia Arts

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OVERSOUND

In September, local poets Sam Amadon and Liz Countryman launched *Oversound*, an exciting new journal of contemporary poetry.

It's something they've been planning for a while, said Countryman. She and Amadon worked together as editors first in a two-year stint, 2009-2011, for *Gulf Coast*, the literary magazine based at the University of Houston, where they were both graduate students. "We really had a lot of fun with it," she said, "and we always talked about doing something of our own."

Soon after they arrived in Columbia in 2012, Amadon as assistant professor in the MFA program at USC, and Countryman as the MFA program coordinator, they started a twice-a-year reading series, the *Oversound* readings, which featured invited 2-3 invited poets reading in their home.

Early on they decided on the title, *Oversound*, a word taken from Robert Frost's sonnet "Never again would birds' song be the same." The poem that harks back to the Garden of Eden:

He would declare and could himself believe
That the birds there in all the garden round
From having heard the daylong voice of Eve
Had added to their own an oversound,
Her tone of meaning, but without the words.

"It's not a word that I've seen anywhere else," said Countryman, describing oversound as "the meaning of the voice apart from its words, the meaning that music creates."

"Also, I liked the sound of it," she adds, "there's something joyful about it."

Joy seems a good word for the project. "We spend a lot of time talking about contemporary poetry—arguing about stuff," she laughed, so they decided a journal would be a fun thing to do every year. The journal is a collaborative project—50/50 in selection and arrangement, said Countryman, though Amadon does the layout.

Oversound features a mix of solicited and submitted work, and includes prominent contemporary poets, such as Elizabeth Arnold and Ross Gay, as well as up and coming writers like Eric Ekstrand. Countryman describes the journal as



"a real mix of styles and voices," insisting that they didn't want to feature a particular style or school of writers. "There are so many different kinds of poems in there," she said, noting that the first issue includes traditional lyric poems, ekphrastic poems, "stuff that's broken, poems that are political." That diversity is "something we're really proud of."

"You're creating a community," she added. "You are pulling together people who might not normally be together."

Amadon is the author of two books of poetry: *Like a Sea*, winner of the Iowa Poetry Prize, and *The Hartford Book*. His poetry has recently appeared in *The New Yorker*, *American Poetry Review*, and *Ploughshares*. Countryman's poems have appeared in *Boston Review*, *Columbia Poetry Review*, and elsewhere, and she is a recipient of fellowships from the Bread Loaf Writers' Conference and The MacDowell Colony.

Oversound is planned as an annual publication, the next issue out in 2015. The poets are currently taking a break from the reading series—their daughter was born in early October soon after the publication of the first issue—but hope to start it up again next year.

Oversound is available for sale at Drip in Five Points and at Hub City Bookshop in Spartanburg, and it can be ordered online. **-EM**

NASCENT LOCAL EDM SCENE FINDS SOME RADIO NICHES

Born in the late 80s and currently experiencing a resurgence in popularity, EDM, or Electronic Dance Music, is the fastest growing genre today. EDM originally found its home in underground clubs where DJs seamlessly mixed songs together, creating extended mash-ups that listeners would dance to until the wee hours. In recent years, the genre has expanded to the radio, made mainstream by electronic producers such as Calvin Harris and David Guetta who often collaborate with chart-topping artists. Several Columbia radio stations have capitalized on EDM's current on-air presence and brought back some of the genre's original intent by hosting Friday night live DJ mixes.

Mason Youngblood of Moas Radio (associated with Moas Collective) is working to introduce Columbia to the underground club music found in New York, Montreal, and Los Angeles. "In Columbia, the electronic music scene is still in the early stages, and we are trying to establish a music scene that is very open to expressive, creative dance music that everybody can connect to," says Youngblood. "That's why our radio show focuses on playing stuff that has roots in R&B, hip-hop, and techno, but is presented in a more experimental way." His show can be heard on WUSC on Friday nights from 6-8.

Idaho Austin live-mixes WXYR's EDM program The Noize Friday nights at 9. The station's general manager Steve Varholly remembers the old Columbia dance clubs Metropolis, Character's, Nightworks, and Nitelites, facets of Columbia's electronic music scene that so far haven't re-emerged, excluding the traveling performers who come to Township Auditorium. Varholly is familiar with the flux of popularity in music. "I've already lived through the disco era as a child, the house/acid-house/rave craze as a young adult, and now the current phase where everyone from gays to college students to mid-20s guys that are into bodybuilding are all into EDM," he says. "I'm sure it will fade in popularity at some point and re-emerge sometime later. That's how it goes with music." **-KK**

At the end of a long week, these DJs are ready to produce live mixes. So tune in and turn up because, as Youngblood says, “music fans in Columbia are ready to experience a more diverse electronic music scene.” - *Kirby Knowlton*

BROADWAY BOUND

“If I have to, I can literally do anything.” Dedra Daniels Mount is referring to the many times she has staged no-frills children’s productions on the existing sets of season shows at local theatres, or on the narrow “apron” space in front of the curtain, or even the time she did *It’s A Wonderful Life* in the middle of a shopping mall. This can-do attitude, however, is an apt description of her career over the last 30-plus years, 16 of which have been spent leading the Broadway Bound Musical Theatre Company. Mount began lessons at age four in Rockingham, NC: “15 minutes of ballet, 15 minutes of tap, and 15 minutes of baton,” she recalls. “To this day I can tell you that my ballet routine was ‘one glissade and arabesque,’ “ and she sings the nursery rhyme mnemonic with a huge grin. After moving to Columbia, she studied with a number of teachers including Pam Inabinet Bailey, and made her debut at 12 as a jitterbug and mini-tornado in a Bette Herring-directed *Wizard of Oz* at Workshop.

Mount majored in theatre at Newberry College, not dance. “I didn’t want to spend the rest of my life wrapping my leg behind my head,” she laughs, but by then she was also teaching dance, and performing in cabaret shows with “Follies,” a group of young performers featured at local clubs and at trade shows organized by Chernoff-Silver and the Chamber of Commerce. In her early 20s she bought an existing studio in St. Matthews, and for the next seven years commuted there from Irmo where she and husband Jimmy Mount lived. She acted, sang, and choreographed everywhere, performing in the first two productions of *Rocky Horror* at Trustus, and *Nonsense* at Act One. Herring spotted Mount singing at the Capital Club, and remembered her from the *Oz* ensemble a decade earlier. “She cornered me in the bathroom,” Mount remembers, and offered her the role of Dorothy in a new *Oz* presented by Herring’s Upstage Children’s Theatre. “I’m a belter,” Mount protested, but she agreed, and also began choreographing shows for Herring. Graduating into playing the Witch a few years



BRIANNA TAYLOR + VISION WILKES-DAVIS | PHOTO BY ELAINE PALMER

later - she delivers a spine-tingling witch’s cackle as she tells the story - she suddenly found herself in the director’s chair when Herring wanted to take a summer off. Upstage eventually transitioned into the Playhouse Family Theatre, under Mount’s leadership, just as economic downturn in St. Matthews (and the long drive) led her to close that studio.

By the late 90s she was also a mom, and teaching at six different schools and studios. Children’s programs at Midlands community theatres were in transition, and she was asked to stage a couple of minimalist *Charlie Brown* productions in front of the curtain for Town Theatre. Executive Director Sandra Willis offered her the chance to start up a new children’s theatre program, but Mount wanted to ensure that not only would her students be able to take classes, but actually have opportunities to perform in real shows, not just recitals. With determination and unbridled optimism, she told Willis that she wanted to “go big, not small,” and proposed a full-scale *Peter Pan*, complete with flying actors, and a child in the lead. “You will show that you are willing to invest in a children’s program, not just have them invest in you,” she explained. “And that can jumpstart a program of classes off the big production that everyone wants to be in, and that everyone wants to see.” The strategy worked; *Pan* outsold the adult summer show, and Mount created Broadway Bound, offering instruction in acting, voice and dance at Town Theatre. After seven years, Mount “came home” to Workshop, the site of her first show as a child, and the program flourished there for another eight years. In addition to teaching, Mount directed large musicals like *Wil-*

ly Wonka and *The Secret Garden*, which offered children the chance to play actual roles alongside adult actors. In 2013, Broadway Bound struck out on its own, re-locating to Gadsden Street in the Vista.

Taking students to competitions was a priority “right off the bat; it was a hook,” Mount explains. Dozens of trophies line the wall of the studio reception area, earned at regional and national meets including Bravo, Access Broadway, Platinum, Encore, and Applause. Students have gone on to roles in the national touring companies of *Miss Saigon* and *Newsies*, and one, Kelsey Chow, was a regular on the series *One Tree Hill*, later appearing in Disney Channel shows and *The Amazing Spider-Man*.

In late 2014, Mount and her husband announced the formation of the non-profit Broadway Bound Vista Theatre Project; their first production will be *Oliver!* presented July 9-12 in the CMFA ArtSpace on Pulaski Street. Mount feels this is a natural part of the cycle of training young performers for college and professional careers. “There comes a time when they need to be exposed to actual drama, and things that have meat, and depth, and they have to go beyond just being able to play ‘cute’ in a kids’ show.” There will be several dozen substantial roles for both children and adults. While her students’ families have been urging her to take this step for years, she firmly believes in open auditions, noting how she has even cut her own children, all gifted performers, from callbacks in the past. Auditions will be held Saturday, January 31 through Monday, February 2 in the school’s space on Gadsden Street. -AK

Charles Courtney Curran: *Seeking the Ideal*

An Essay by Will South

In a time when contemporary art seems dominated by mere cleverness (a cruelty doubled by million-dollar price tags), the heart aches for the beautiful. And, why? Because beauty still matters. Art world hype over severed sharks and gigantic balloon dogs, full of sound and fury, fails to satisfy our uncertain desires. At least most of them. We still look for refinement and the skilled revelation of passion that gives shape to our longing. *Charles Courtney Curran: Seeking the Ideal* is an exhibition at the Columbia Museum of Art that serves to remind just how satisfying encounters with beauty can be.

Many will not recognize the name Charles Courtney Curran. Fair enough. The reputations of literally thousands of artists were buried by the avalanche of Abstract Expressionism after the Second World War. For every drop of ink spilled in the 1950s and 1960s on an erstwhile art star like Curran from the early twentieth century, a thousand went to either Pollock or de Kooning. The art world had moved on from the merely decorative aspirations of flower and garden painters to the soul-rending abstractions of Rothko. Looking backward was understood as inherently retardataire, while looking forward meant progress, sophistication and illumination. Early American artists sank from view while Warhol rose. Not knowing Curran is a direct result of art world trends; it is not an indictment of his worth. To the contrary, a visit to the CMA and *Seeking the Beautiful* may result in a small revelation.

Charles Courtney Curran was born in 1861, just before the start of the Civil War. His family relocated to Ohio, and by the age of nineteen, in 1880, Charles was enrolled at the Cincinnati Fine Arts Academy. He stayed there but a year before moving to New York where he enrolled at the National Academy of Design. About five years after starting his studies in the city, Curran was exhibiting carefully crafted oils that showed not only a mastery of drawing (crucial, in those days) but

also a cosmopolitan understanding of increasingly modern ways of using color. Like so many of his American peers, Curran figured out ways to accommodate the fresh palette of Impressionism and its intense evocations of light with his sound drafting skills. Such a blend proved workable, and a mix of light-driven color with academic composition would define his career.

On the Cliff is the quintessential Charles Courtney Curran. Here, young girls enjoy the leisure of a walk high on the hills above the artists' colony at Cragmoor located atop a long ridge running from the Delaware Water Gap to the Catskills where the artist lived in his later years. The subject matter begs a comparison to work by the Impressionists, even if it is not painted in a fully impressionistic manner, which it is clearly not. No dissolving forms here, no lost edges, no blur aesthetic to be seen. Curran's sun-drenched girls are hard-edged, tangible entities, not vaporous fogs of color. Instead, Curran translated the effects of outdoor light and color onto the canvas with a pristine, jewel-like precision.

And Curran always gravitated toward the most youthful, healthful and optimistic vision possible. In a way, the Impressionists were more "realistic" in that they most often presented the world just as the world presented itself. Curran, by contrast, presented the world as it should be, in its most ideal configuration. His view of the world was that of an unbending romantic, one for whom beauty was respite, relaxation and reward. His goal was never to plumb the dark depths of the human condition, but rather to identify and isolate those moments where life seems, if even just in that moment, impossibly open, sumptuous and sensually alive. Art, Curran believed, was a means—the best means—toward engaging what is most invigorating about life.

On the Cliff offers such engagement. It is a painting nuanced with shades of gray. Of the color gray, Curran wrote:



All the brilliant colors in nature are qualified and made tender by greys. Countless delicate shades of grey are everywhere. A picture with greys left out would be like an exploding paintbox. The studious painter goes through life to the end of his days learning about greys. Whether the spirit of the picture at hand is rich and sensuous or quiet and somber, still the essence of its charm is in the quality of the greys.

And this was Curran: a mixture of sources, not "an exploding paintbox." Just as gray is a mixture of opposing primary and secondary colors, Curran mixed academicism, a profound sensitivity to light and color, and poetic romanticism. This was the essence of his charm and the source of his beautiful work, work now on view here in Columbia.

On View at the Columbia Museum of Art February 20 through May 17, 2015.

Will South is the Chief Curator at the Columbia Museum of Art.



JASPER'S
ED MADDEN
IS NEW
COLUMBIA
CITY POET LAUREATE

The position of the Poet Laureate goes back to Ancient Greece, having been revived in Italy in the 1300s as Renaissance sensibilities began to take hold. How appropriate it is then that Columbia, SC can now take its place alongside other international arts centers that value and honor the poetic form of the written word by designating an official position for a city Poet Laureate.

How equally appropriate that Jasper's own literary arts editor, Ed Madden, be selected as the inaugural Columbia City Poet Laureate.

Recognized by Mayor Steve Benjamin and the members of City Council in a resolution passed on October 21, 2014, the honorary position of Poet Laureate will "encourage appreciation and create opportunities for dissemination of poetry in Columbia, promote the appreciation and knowledge of poetry among the youth, and act as a spokesperson for the growing number of poets and writers in Columbia." One Columbia for Arts and History will provide financial support for Madden to conduct activities that support the organization's mission to promote and strengthen the arts in Columbia including professional readings, opportunities for local poets—both emerging and professional—to read and potentially publish their work, workshops, and a general elevation of the role of poetry in the lives of Columbia's citizens.

"Ed will be able to use this position to represent Columbia's literary community, but he'll also serve to express the city's character through poetry and engage citizens through innovative activities," says Lee Snelgrove, executive director of One Columbia for Arts and History. "I'm excited to have him serve as Columbia's inaugural poet laureate and I'm privileged to be able to work with him over the next four years."

Madden, Associate Professor and the Director of Women's and Gender Studies at the University of South Carolina, holds a PhD in Literature from the University of Texas at Austin. Originally from Newport, Arkansas, he has lived in Columbia since 1994. He has published three books of poetry and is currently working on a fourth entitled *Ark*, to be published in 2016, as well as a book of essays to be published by Muddy Ford Press. He is the recipient of the inaugural Carrie McCray Nickens Fellowship in poetry from the SC Academy of Authors for poetry as well as a fellowship for prose writing from the SC Arts Commission. Madden is married to Bert Easter and has been the literary arts editor for Jasper since the inception of the magazine.

"I am delighted, honored, and mostly humbled to have been chosen," says Madden. "I look forward to using this opportunity to encourage poetry and the literary arts."

Jasper congratulates both Madden and the city for taking a strong step forward toward making Columbia, SC the literary capital of the Southeast. **-CB**

THE
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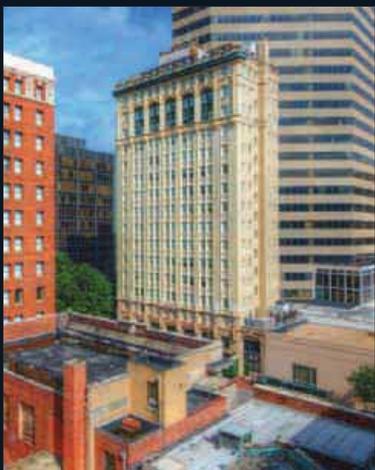
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The Jasper Guild is a group of supporting artists and arts lovers who appreciate not only the vital Columbia, SC arts scene, but the magazine devoted to promoting it. Members of the Jasper Guild recognize the labor-of-love that is Jasper and work to do their parts to ensure that Jasper continues to publish a 100% LOCAL & artist-produced magazine. You're invited to join us in our mission to make Columbia, SC the Southeast arts capitol by becoming a member of the Jasper Guild. And the next time you open a copy of Jasper you'll be able to say,

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happen
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“But I’m just a starving artist myself,” you say?

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MASTERS

of

ART



There are artists in any community who set the standards. Artists whose work others admire, study, and learn from. Their bodies of work demonstrate not only the artist's professional evolution but her or his process of problem solving—the artist's journey from questioning and exploration to a place of accomplishment, control, confidence, and finesse. Studying these artists' work is like reading a book you can't put down or traveling to a place you'll never forget. There is so much there to take in. So much to take away. We call these artists *Masters*.

In *Masters of Art*—Jasper's new and yearly magazine installment—we hope to identify and honor some of the many masters of art in the greater Columbia arts community by focusing not on our own words or our interpretations of the artists' works, but on the work itself, leaving the rest to you, our readers, to sort through, process, and enjoy on your own.

In recognizing these esteemed members of our arts community we acknowledge the old adages that a rising tide raises all boats and that all great people stand on the shoulders of giants—even giants who live next door or work in the studios alongside them. There are many masters amongst us. Congratulations to Jasper's 2015 Masters of Art—Clay Burnette, Clark Ellefson, Mana Hewitt, and Laura Spong.





MANA HEWITT



We selected Mana Hewitt because of

her exemplary craft, exploration of material and concept, and her dedication to her work and to teaching those skills to young artists. Born in Arizona in 1952, Hewitt, raised in a military family that settled in South Carolina, earned her BA and MFA from USC. She is now a Senior Instructor and the director of McMaster Gallery at USC. Her work is in the collection of the Columbia Museum of Art, the South Carolina State Museum, the Spartanburg Museum of Art, as well as other personal and corporate state and national collections. Hewitt has shown internationally, has been the recipient of the South Carolina Arts Commission Artist Fellowship, and was named a Southern Arts Foundation Artist.

"I have always been compelled to make things, to experiment with new processes and investigate new ideas," Hewitt says of her work, and it's true. In her repertoire, we find everything from ornately textured oil paintings, to etched metal wall sculpture, to petite wearable sculpture. Even in her paintings, her love of metal is apparent in her use of rich metal foils over textured surfaces, bringing repoussé to mind.

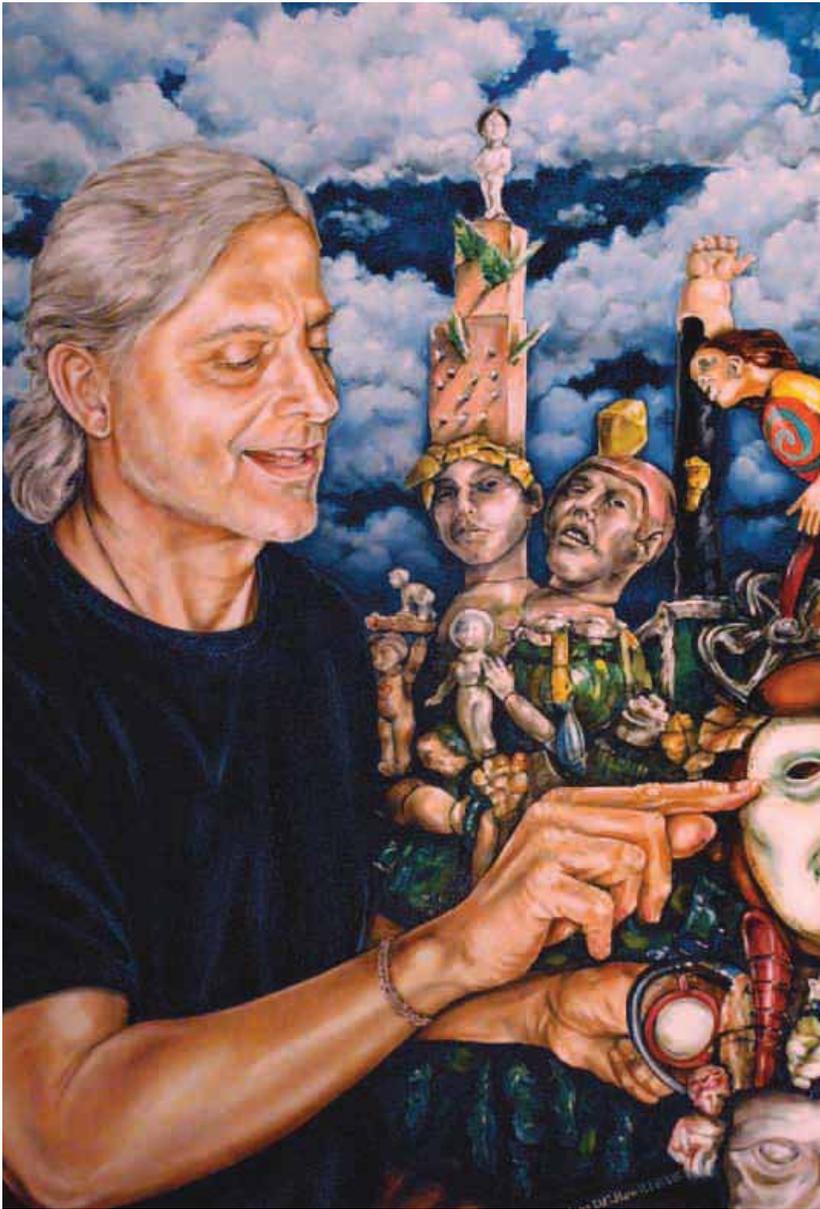
Hewitt's work is multi-layered—physically, in its construction but also conceptually. Paintings are overlaid with gilded surfaces and sometimes thick, shiny clear coatings which further saturate an already opulent and heightened color palette. Metal wall sculptures are constructed with the intent of building depth by layering metal plane upon metal plane, and etching and adding patina to create mysterious surfaces. Jewelry is complex, again with etched and engraved surfaces, cast elements, and floating found objects in glassy resin.

Hewitt describes her work as narrative in nature, focusing primarily on the human figure, the environment and technology, and utilizing word-play to evoke imagery. Indeed, her work is socially conscious, subtly commenting on her topic with humor, sensitivity, and with an eye for beauty and fine craftsmanship.

Mana Hewitt is a Master of Art because she has been skillfully prolific in the creation of her work. She has shaped and enriched our arts community, and has represented it well far and wide. We are proud to call her our own, and to watch her continued ever-evolving, ever-enchanting work.

—Kara Gunter



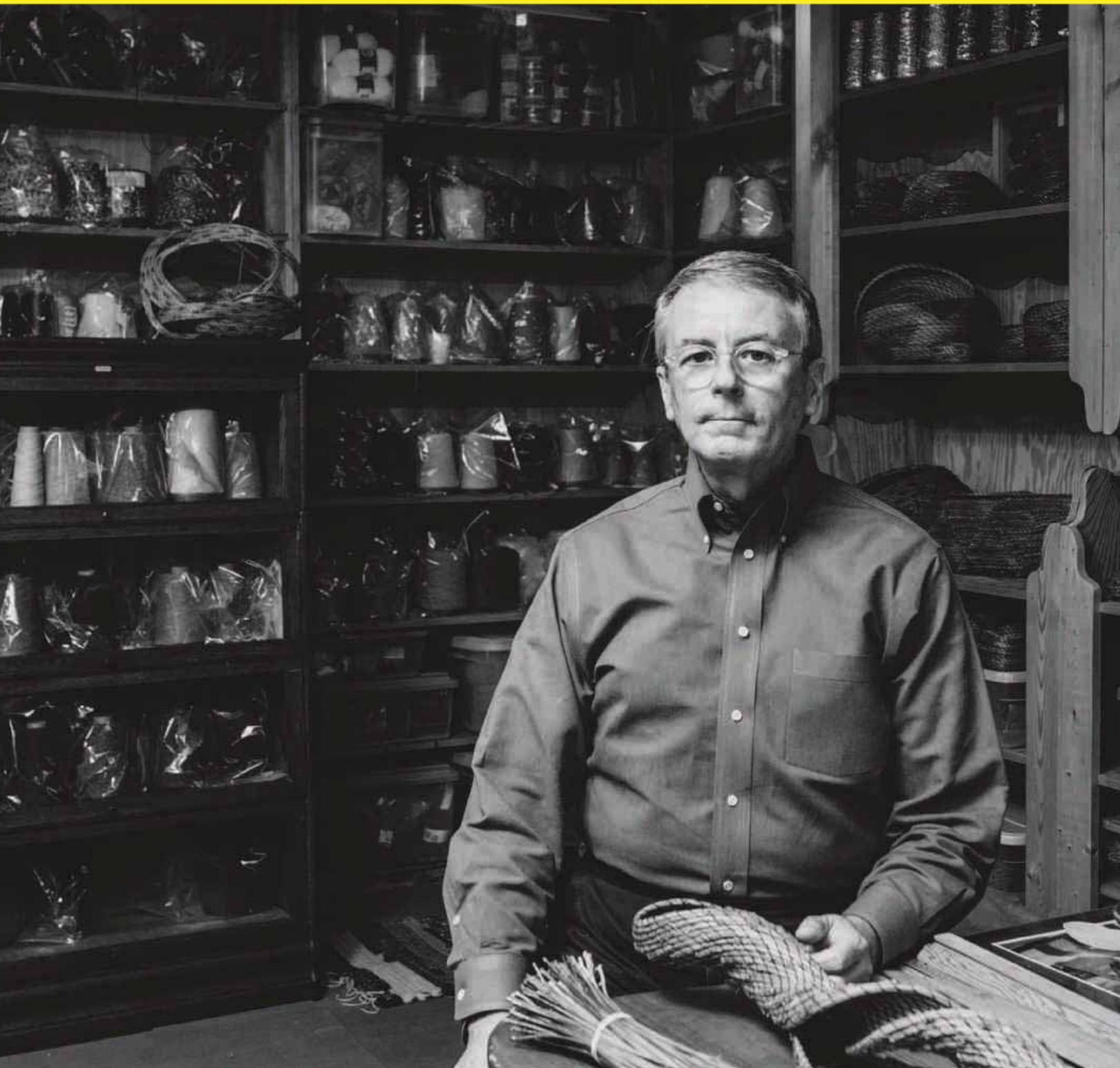


PAGE LEFT:
MECHANICS OF MEMORY BROOCH, 2.25"X1.5", ETCHED STERLING AND RESIN, (2012)

ABOVE:
PETER LENZO AND HIS PORTRAITS, 24"X36" OIL ON PANEL (2011)

AT RIGHT, FROM TOP:
PEACOCK BROOCH, ENAMEL AND STERLING, 2.5" X 1.5", (2014)
TRILLON PENDANT, ENAMEL AND STERLING, 2.25" X 2.25", (2014)
SPIRAL BROOCH, ENAMEL AND STERLING, 2.25" X 2.25", (2014)







CLAY BURNETTE

We chose Clay Burnette as a Jasper Master of Art because he is a rare virtuoso in an ages-old craft and a fine artist to whom others look for guidance and expertise. By day, Burnette is grants director for the South Carolina Arts Commission. But on his own time for some 40 years, the unassuming Burnette has consistently produced some of the most breathtaking longleaf pine needle art baskets in the country. Burnette is an avid kayaker, and many of the organic shapes his baskets assume are inspired by the beauty he witnesses in nature. Some are reminiscent of the time-worn river boulders he navigates on his kayaking excursions. They are exquisite, sculptural works of art.

A native of Dalton, Georgia, Burnette studied art studio at the University of South Carolina. He approaches his work with a Zen-like receptivity, gathering his raw materials and transforming them into nearly weightless vessels that seem to possess their own spiritual will. Pine needles, of course, come from nature, and Burnette collects the longleaf needles directly from the tree before drying, treating, and painting them. It is a long, meditative process that blossoms when Burnette stitches the needles into coils using waxed linen thread, copper or brass wire, and sometimes colorful telephone wire. He lets his baskets take shape almost intuitively, as if letting the raw materials themselves spell out their own destiny.

Burnette's work has been exhibited in more than 230 venues worldwide, including a three-year run at the United States Embassy in Dakar, Senegal. More recently, Burnette had a long-running solo exhibition at the Sumter County Gallery of Art that just ended on January 3, 2015. In 2013, the National Basketry Organization designated Burnette's work "Best in Show." In 2000, his work was displayed across the United Kingdom as part of Contemporary International Basketry's two-year tour. The same year, Burnette's work was included in the South Carolina State Museum's exhibit, "100 Years/100 Artists: Views of the 20th Century in SC Art." In addition, his artwork is included in numerous public and private collections, including The White House Christmas Tree Ornament Collection, the Columbia Museum of Art, The Mint Museum of Craft + Design in Charlotte, the South Carolina History Center, AGL Resources in Atlanta, and the South Carolina State Art Collection.

Burnette's fine-art has appeared in many juried shows, including the Smithsonian Craft Show, the Philadelphia Craft Show, the ACC Atlanta Craft Show, the ACC Charlotte Craft Show, SOFA New York, and SOFA Chicago. It's also been featured in a variety of specialty publications, including *Contemporary International Basketmaking*; *500 Baskets*; and *Craft in America*.

The multi-talented Burnette also hand-weaves unique, one-of-a-kind scarves. He has served as a juror and judge for numerous crafts events throughout the region. View his work at clayburnette.com.

- Kristine Hartvigsen





CLARK ELLEFSON

We chose Clark Ellefson as a Jasper Master of Art because the man truly has no equal. It cannot be stated more plainly. Ellefson is a visionary – *the* visionary who dreamed up the Congaree Vista arts district at a time when it was decidedly not chic, when derelict warehouses and abandoned industrial buildings dominated the landscape, and where folks did not roam after dark. The risk-taking Ellefson and his late business partner, Jim Lewis, set up shop in the run-down area west of Assembly Street back in 1983 as Lewis+Clark, specializing in crafting contemporary, Memphis-inspired and avant-garde furniture. Their designs soon took off, and many of their early creations today reside in corporate headquarters, museums, and private collections and are sought-after by discerning collectors.

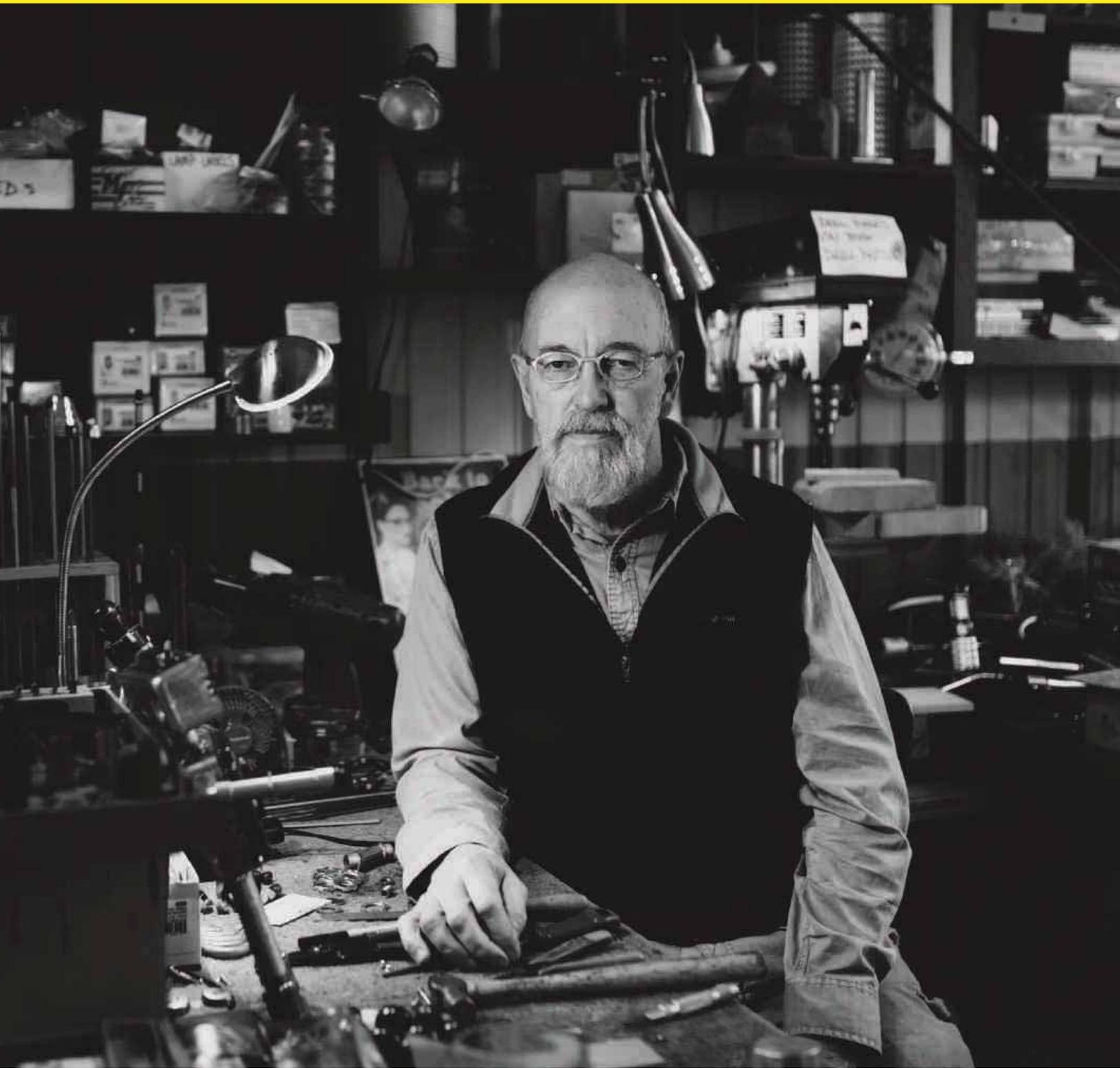
For more than two decades, Ellefson maintained a workshop and gallery space on Lincoln Street, mentoring up-and-coming artists, giving many of them professional exposure in his gallery. He apprenticed young artists and schooled them in the hand assembly of his well-known art lamps, which are sold around the world. It was Ellefson who organized the popular, twice-annual art crawl, Artista Vista in the spring and Vista Lights in the fall, making the Vista accessible to all Columbians. He opened the famously eclectic Art Bar on

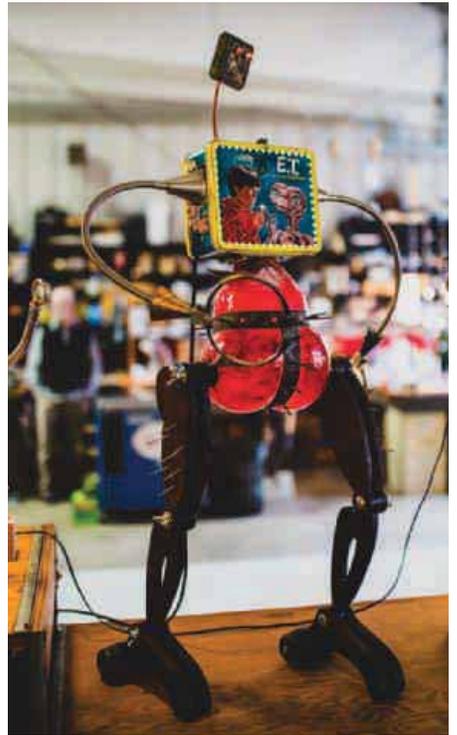
Park Street in 1992, and life was good. But in 2007, a ruthless landlord seeking to develop the building Ellefson put on the map basically quadrupled his rent, forcing him out just as the economic recession was taking hold. Eventually, Ellefson moved his operation into an empty building on Huger Street formerly occupied by an appliance parts company. He partnered with the artist owners of One-Eared Cow, a glassblowing studio and retail gallery, to form Appliance Arts Company, which purchased part of the Huger Street property where both now operate.

Taking the live/work concept to heart, Ellefson constructed a single-bedroom, loft-style home on the site, just steps from his spacious studio. The loft itself is a post-modern work of art with hand-hewn kitchen cabinets and inlaid wood floors. In addition to his contemporary lamps, Ellefson also continues to make robots and other art from repurposed materials “for fun.”

Never complacent, Ellefson is continuing to pursue a plan with the city to develop a nearby property along the river for a live/work community of artists. It would be part of the University of South Carolina’s Innovista district. Located on a floodplain, the development’s working title is “Stormwater Studios.” – *Kristine Hartvigsen*













LAURA SPONG

We chose Laura Spong as a Jasper Master of Art because she embodies the spirit of exploration in the visual arts. Spong is proof that perseverance – even over six decades – indeed delivers rewards. At 88, a respected abstract expressionist painter, Spong continues to embrace the process of discovery by allowing the brushstrokes to lead her where they may until she senses that her colorful, non-representational paintings are finished.

Artist Eileen Blyth, a neighbor of Spong's at Vista Studios on Lady Street, describes Spong as tenacious and brave, always willing to try something new. Spong's colleagues say she has a strong work ethic. "She's always pushing herself," Blyth says.

"Laura has an instinct about making art," adds fellow artist Mark Finley. "She knows when something works or what to do to make it work without theory or set of rules. This frees her to constantly explore but at the same time create great art."

The Nashville native and cum laude graduate of Vanderbilt University, mother of six, a widow since 1973, and a breast cancer survivor, Spong has painted through it all. In the late 1950s, she won several juried exhibitions but still was not able to make painting a career. However, she did continue to take art classes. By 1991, after her children were grown, Spong finally leased an art studio and began painting full time.

Across the spectrum of 60 years of painting, 2006 was pivotal for Spong. Columbia art dealer and gallery owner Wim Roefs arranged a special exhibition for Spong's 80th birthday. Roefs' support lent new exposure and professional recognition to Spong's work. Soon, she embarked on an artist's residency in Kaiserslautern, Germany, and her work was seen on *Drop Dead Diva*, a comedy series that aired on the Lifetime channel until its series finale last summer. Greenville County Museum of Art and the South Carolina State Museum both purchased Spong's paintings. Her work, at long last, was officially (and deservedly) in demand.

In recent years, Spong found greater mainstream acceptance of her abstract work while, in the 1950s, she observed that many people just didn't "get it." Non-artists did not understand Spong's nonrepresentational style. She was undeterred.

"I paint because I love the process of painting," Spong once said. "To me, it's exciting to throw a lot of paint on a clean canvas and then seek to solve the problem of creating order out of chaos. I like that with non-objective work, nothing is decided for you – no color, no design, no subject matter. The search is wide open." – *Kristine Hartvigsen*



ABOVE:
ALL THAT GLITTERS IS NOT GOLD, 36"X 36", OIL ON CANVAS, (2014)

PAGE RIGHT, FROM TOP:
DON'T SELL THE LAND, 30"X 48" OIL ON CANVAS (2012)
DON'T GROW OLD TOO SOON, 24"X 36" OIL ON CANVAS (2014)







J. SPENCER SHULL

A native of Columbia, SC, Shull is the lead designer and concept artist for Jellykoe, a boutique toy company founded in 2009 by Shull and his wife Kelly. Jellykoe toys have been featured in *STUFFED* magazine, *Catapult*, and *Art Nouveau* as well as on Toy News and the designer toy websites Tomopop, Urban Vinyl Daily, Plastic and Plush, and the award-winning Spanky Stokes. Shull's art and toy designs have shown in galleries in New York City, Sacramento, Atlanta, Detroit, Philadelphia, Palm Beach and on multiple occasions at Wrong Gallery in Taipei. Shull has illustrated for comic anthologies *Filthy Cake*, *Memoirs of the Mysterious*, and *Steampunk Originals* and created a guest comic for Lionsgate Films' *Gangsters, Guns, and Zombies*.

Shull describes his art as a "cartoon fever dream. It is 70s schlock cinema filtered through a candy colored palette. At times, saccharine sweet; at other times, morbidly funny." Shull cites the influence of Lynch, Vonnegut, and Ionesco as equally as that of Looney Tunes, pulp comics, and Japanese kawaii culture, attesting that "the cartoon style is the perfect vehicle for parodying society."

"Stump Meeting" is an original portrait of the *Jasper Magazine* editorial staff by artist J. Spencer Shull.

See page 32 and 33.





Local Record

REVIEWS



FATRAT DA CZAR

NEWSC: NEW SUCCESS

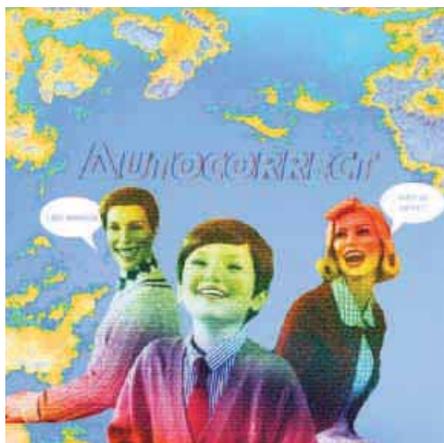
While we still have a tendency to think of hip-hop in terms of individual rappers, since its inception the rap crew has been more the rule than the exception. From the early block parties and The Sugarhill Gang through Wu-Tang Clan and A Tribe Called Quest, the

genre is dominated by groups up until major labels caught up with rap in the mid-to-late 90s. Since then, while posse cuts and groups records remain common, the solo artist has become our primary way of receiving and thinking about hip-hop.

This is a shame, particularly when the music has so much to gain from it. When rappers are riffing and rhyming off one another, there is a pulsating one-upmanship and competitive juices overflow, creating an energy that's just not possible on a single emcee-cut. Case in point: the new local rap group NewSC, which sees seven young rapper along with scene veteran FatRat da Czar banding together to throw down a rather epic mixtape that runs just over an hour. In the Czar's usual fashion, the production and hooks remaining poundingly consistent throughout in their unerring sense of polish, even as they mix organic soul and R&B-indebted production with more jarring and propulsive contemporary styles. While an occasional line or verse might be a little undercooked, these songs manage to remain enticing and engaging due to the diversity of

flows and the constant mixing and matching of styles.

Although a few songs miss their mark a bit (the awkwardly sultry "Vibe," the rudderless "Shark" among them), there are more hits than misses here. The driving, horn-heavy "Celebration," which is accompanied by an excellent one-take music video shot at the Nickelodeon Theatre, is hard not to bounce with and exult in the endless cycle of verses, and the smoky laidback groove that the Czar takes for a ride around town on "O.G" demonstrates why the scene leader has the reputation he does. Nothing comes close, however, to the thoughtful, soul-bearing "Unconditional Love," which sees the group tie together repentant confessions of homophobia, a harrowing tale of PTSD, and a gritty confrontation about parental domestic violence with a conversational chorus that admits "I don't know what you're going through / but I know that you're going through / I just really wanna show you / that all I got is unconditional love." Macklemore this ain't. *-KP*



AUTOCORRECT

I AM AMERICA SAND SO AN YETI

The experimental hip-hop band formerly known as Salvo has swapped monikers and added singer/guitarist Sean Burns for their latest EP, a recording which dials back a bit on the noisy sonic collages of previous effort *no more funerals* in favor of more ramshackle, instrument-driven compositions that bring to mind the laconic brand of rap pioneered by the likes of Beck and Soul Coughing in the 1990s. That's not to say they've abandoned their experimental noise tendencies though—witness the disorienting swirl of samples and effects on “atmosphere Control Music” or the droning “Ducking shot”—but the former also features spare, reverb-laden electric guitar picking, the latter a warm keyboard line which eases the claustrophobia a bit.

And while Cecil Decker's raps are still the main event here—“I'm not a rapper / I'm a postmodern exorcist / chew and spit venom from the solar plexus header-less” he spits on the opening cut “hearing aid”—there's far more singing from Burns and multi-instrumentalist Chris Johnson this time around. It can be a bit jarring, particularly given the operatic delivery that Johnson developed in his years as a choral student, but it also has a “what the hell” effect that fits the group's idiosyncratic operating style to a T. And on songs like “Neato,” where a low-key beat leads to Decker dropping lines like “there's a country unlimited with livid contrapuntal sentences / intersecting similar thoughts inhibited only by the

distance” before the whole song soars into a lush coda of shimmering percussion, a twinkling keyboard line, and cagey Eastern guitar picking, it's hard to believe that anybody else but these four guys could be making this music. —KP

in no small part on your listening patience or even general mood, there's no denying the obvious talents Breitwieser and Stewart have as composers. This is not a group to be taken lightly. —KP



SILVER SCREEN ORCHESTRA

SILVER SCREEN ORCHESTRA

Silver Screen Orchestra is the duo of guitarist Nathan Stewart and violinist Kayla Breitwieser, two integral members of local post-rockers Pan. The latter group is a band whose commitment to soaring, adrenaline-fueled instrumental music turns euphoric melodies and giddy crescendos into an article of faith, but Silver Screen Orchestra is almost the inverse of that proposition. Their self-titled debut is a lengthy, brooding collection of compositions explicitly designed to soundtrack various kinds of public domain footage, from the 1986 Challenger explosion to the march of the Emperor penguins. Each of the four tunes here stretches past the fifteen minute mark, allowing the two musicians to wind slowly around each other without the urgency so essential to the music of Pan. At times there's an almost chamber music poignancy as Breitwieser takes center stage, while at other moments Stewart's playing is so distorted and clanging you could be tempted to compare to some of Bill Frisell's more esoteric soundtrack work. Occasionally, some of their main group's unshakable kineticism even slides in. While whether you find the net effect listless or mesmerizing probably depends



MIKE COLLINS, JR.

TRYIN' TO STAY AHEAD

With Fork & Spoon Records in his corner, Mike Collins, Jr. is being hoisted up by the sincerest of true believers. Aaron Graves and company have made it clear that their imprint would never pimp an artist in whom they had nothing but the most dogged faith—which is why, listening to Collins' upcoming *Tryin' to Stay Ahead*, I can't help but wonder if they hear something I don't.

The record isn't bad; far from it, in fact. But among each of the record's nine tracks, there isn't even one that strays from Collins' fast-strumming, foot-stomping brand of yodeling cowboy-pop. Don't get me wrong—I'm all for an artist sticking to his guns and having enough self-awareness to know what he's truly good at and the devil-may-care confidence to really drill it home. Common wisdom states, after all, that it's usually more effective in the long run to be a master of one trade rather than a bumbling jack of many, and *Tryin' to Stay Ahead* is irrefutable proof that Collins knows himself; he exists comfortably within his chosen niche and delivers his music accordingly. And he's smart; he writes clever lyrics—not with Costello-caliber wit, but his ability to turn a phrase isn't as run-of-the-mill as his musical repetitive-

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ness would have you believe. But one can't help but feel that the homogenous nature of the record doesn't justify nine songs. A quick EP, perhaps, would have been a more nourishing and palatable decision. - *Michael Spawn*



THE MAZLOOM EMPIRE

A MOUSE SHOULD EAT YOU

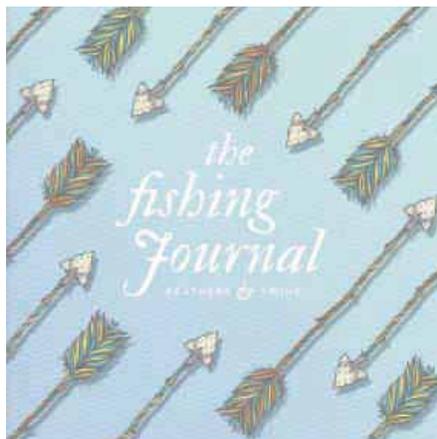
The Mazloom Empire's *A Mouse Should Eat You* dropped on their Bandcamp website in early December with little fanfare. The album comes nearly two years after the band's first self-titled, EP, a period in which members have become increasingly distracted by other projects. One could almost view this release as an exclamation point on an all-too-brief run. Let's hope this is not the case because these ten tracks are far from filler. Lead singer, Lawdan Mazloom, along with Brett Kent (Debbie and the Skanks), Steve Sancho (Stagbriar), Marshall Brown, and Michael Rouse (Watson Village) have crafted a healthy dose of compulsively likable pop-rock. This first full-length for the group was impeccably recorded at the Jam Room Recording Studio by former guitarist, Zac Thomas (Thomas, Kent, and Sancho are all longtime employees). The songs feel like a natural progression from their first release while managing to build even more on that early promise.

At its most poppy, The Mazloom Empire is equal parts Tom Petty and Gwen Stefani. This isn't a bad thing. A loping acoustic ballad here ("The River") and a bluesy rave-up there ("Days In-Between") make this a well-rounded mix of songs. "Better Place," a

longtime staple of their too infrequent live sets (Would it kill you to play more, guys and gal?), retains its urgent drive in studio form. Album opener, "Everything," even greatly benefits from recorded subtleties, such as Marshall Brown's lovely touch on the organ.

The ingredients all add up to a pleasant stew, which is no surprise given the pedigree of this talented group of local musicians. With no shows currently on the horizon, one hopes that we will hear more from them in 2015. Good pop is a terrible thing to waste.

- *Woody Jones*



THE FISHING JOURNAL

FEATHER & TWINE

The opening title track on The Fishing Journal's EP builds gradually with shuffling drums slowly giving way to a guitar that casually slides up and down the neck from chord to chord as the bass follows along. Where the band's past material has packed punch right off the bat, the songs on *Feathers and Twine* come off more calculated. The title track builds and builds before exploding back into a stripped down opening riff played on both acoustic and electric guitar. That same acoustic was there at the beginning, but buried deep in the mix before taking center stage at the end.

That ending flows gently into the powerful "Bridge Lights," a tune which shows the band's ability to control mood with tempo. Featuring a driving rhythm section that guides the song, the guitar feeds back before switching to either harmonic leads or pounding chords. It makes sense that front-

man Chris Powell would take this approach, having played drums in notable bands Mercy Shot and Death Becomes Even the Maiden. In Columbia, though, The Fishing Journal are on an island of their own when it comes to their brand of indie-punk. For lovers of bands like Bridge and Tunnel and much of the current Tiny Engines record label roster, The Fishing Journal fit right in. Even though this style of music has thrived on a national scale as of late, there still seems to be little market for it locally.

The final two tracks bounce right along leaving heavy impressions with each landing. Though the EP is only four tracks, the songs are crafted in a way that makes it seem like more. "Intricate Design," with its extended bridge of guitar leads and its up-and-down nature, leads into "Old Hats, New Suits," which shows the band at their finest. Powell spits lyrics at full voice, leaving no space in the verses but those brief moments in which he catches his breath. Whereas their last album survived on jagged angular riffs, this EP takes an all around smoother approach and it works well for the band. It's in no way Green Day pop-punk smooth, far from it, but compared to their post-punk contemporaries they stand up well to most of them.

- *David Stringer*



MYBROTHER MYSISTER

GO BACK HOME

Made up of three current Columbia-area high schoolers, MyBrother MySister are leading the charge for the next generation of Midlands rock bands. In only the last

year they've accomplished more than most local bands ever do: a tour up the East Coast, opening an out-of-town date for regional giants The Weeks and hometown heroes Junior Astronomers in Charlotte, and recording and releasing a professionally recorded album. And they did a lot of that before their 16th birthdays.

The appeal of MyBrother MySister has been irresistible. For a while they hopped on every show opportunity they got and simply played their hearts out. Jumping off bass drums, rolling on the ground, and the full-voiced screams from frontman Dylan Kittrell easily won over crowds with his honest outpouring of emotions. Match that with Jenni Scott's powerful drumming and Zoe Murrie's self-assured bass lines as she plays Laura Ballance to Kittrell's Mac McCaughan, MyBrother MySister click live.

Still, the six songs on their debut are obviously the first generation of MyBrother MySister songs, with the exception of "Inside You", the Elvis Depressedly cover sandwiched in the middle. That's the best track on the album, as the trio reinvented a tune written by their mentor Mat Cothran. The album in full plays both powerful and delicate, with vulnerable lyrics and vocals sometimes on the verge of cracking when the distortion kicks in. It is what it's supposed to be. The opening track "What I Did Last Summer" starts with rising guitar feedback before giving way to a lead guitar part ripped from the All Get Out playbook. They wear their influences on their sleeve like a badge of honor throughout, whether it's Cothan and Nathan Hussey or Manchester Orchestra and Junior Astronomers.

Ultimately, as good as they are, there is still future potential here more than anything else. Kittrell's voice is still changing, and each member is still developing into their own as musicians. Lyrically, their songs will only get stronger. It's the sound of a band still growing, one that will continue to evolve over the next few years. Take the acoustic song "Things we miss, Things we forget," which takes a swing at deep, dark emotional honesty. Songs like that are key to unlocking their ability to craft songs that will truly influence the next generation of young rockers. *-David Stringer*



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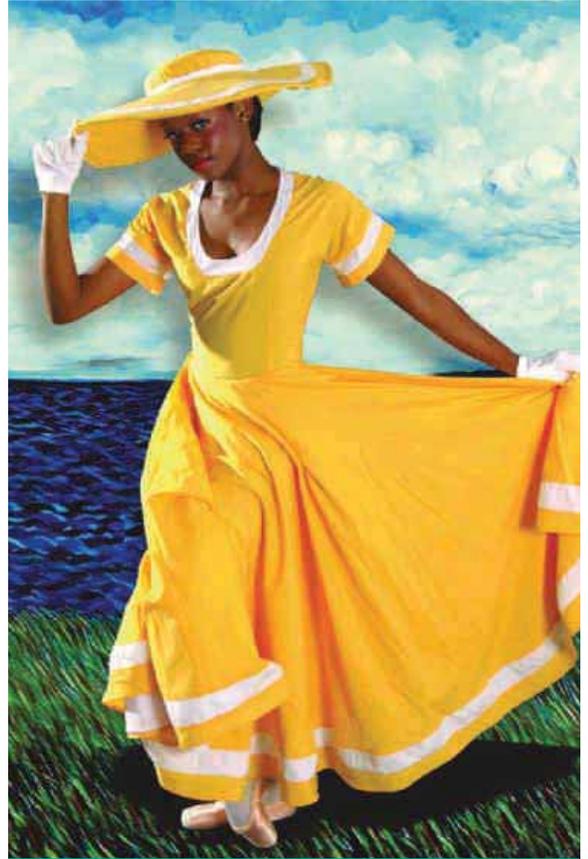


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These stars, our scars, stay with us as we grow into adulthood resulting in a range of assimilation that runs the gamut from false pride to exhilaration to deep-seated shame.

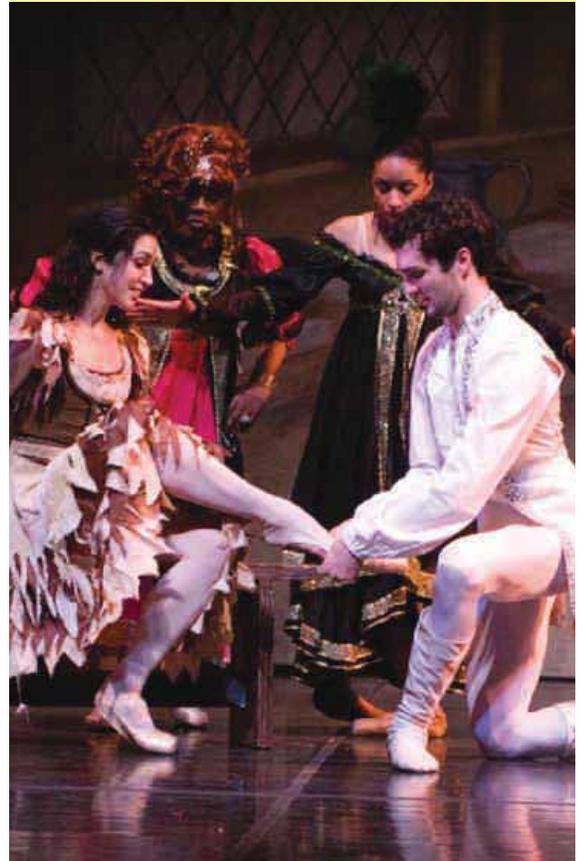
One hundred fifty years later, as we commemorate the anniversary of one of the lowest-yet-most-liberating points in our city's history, it is important to remember that while it may be the historians who can best tell us what happened during those

brutal hours when as much as two-thirds of our city was destroyed, it is the artists, the songwriters, and poets who can best tell us about the legacy of the burning; the lasting sensations—the smell of smoke, the taste of ash, the sting of heat on and emanating from the face of our collective consciousness—with which the artists from one generation to the next are charged with conveying.

In the coming days, as we attend lectures and reenactments and trace the path of Sherman's invading soldiers onto our once muddy streets, *Jasper* invites her readers to turn to the artists for further explanation and interpretation of the birthright that was, and will forever be, the burning of Columbia.

-Cynthia Boiter

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ART FROM THE ASHES



During the dog days of summer 2014, Jasper gathered together more than two dozen Columbia artists—visual and literary mostly, with a couple of musicians and a filmmaker thrown into the mix—into our cozy office in the historic Equitable Arcade Building and invited four expert historians to talk with us about the 1865 burning of Columbia by Union forces and its upcoming sesquicentennial. We wanted to fill in the blanks between what we knew and didn't know, to verify what we thought we knew, and to discard some of the erroneous axiomatic assumptions that accompany life in a culture that keeps one foot in present day and the other tethered to a rationalization for historical wrongs grounded predominantly in mythology. Sure, we wanted to know about the military clashes and movements, but even more so, we wanted to know how the marginalized people were affected by the invasion. What were the women and children and unfree people of color doing? How did they prepare for and repair from the events of February 17th, 1865? What was life like in Columbia once Sherman's troops moved on leaving smoldering ashes behind?

The historians were excited to chat with us. Professor Tom Brown, archivist Alexia Helsley, novelist Mark Sibley-Jones, whose book *By the Red Glare* is reviewed on page 60 of

this issue, and Historic Columbia's director of cultural resources, John Sherrer, who wrote our guest editorial on page 63, offered unique and insightful information. We sipped beer and wine and passed around snack food, asking questions, getting off topic, and going into great detail about bits and pieces of the larger puzzle. The artists waded into the accumulating information as if it were a slowly deepening pond of warm rain water until, by the last lecture, they were splashing around spurting out their own theories and hypotheses.

Then, we all took our ideas and inspirations and went home.

The literary artists had about three months before their poetry and prose and even a screenplay were due for publication; the visual artists had a little longer before their work had to be hung for exhibition. Both will debut on Sunday, February 1st at Tapp's Arts Center with the launch of a literary monograph and fine art exhibition, both titled *Art from the Ashes: Columbia Artists Respond to the Sesquicentennial of the Burning of Their City*. Readings, signings, and panel presentations will continue throughout the month.

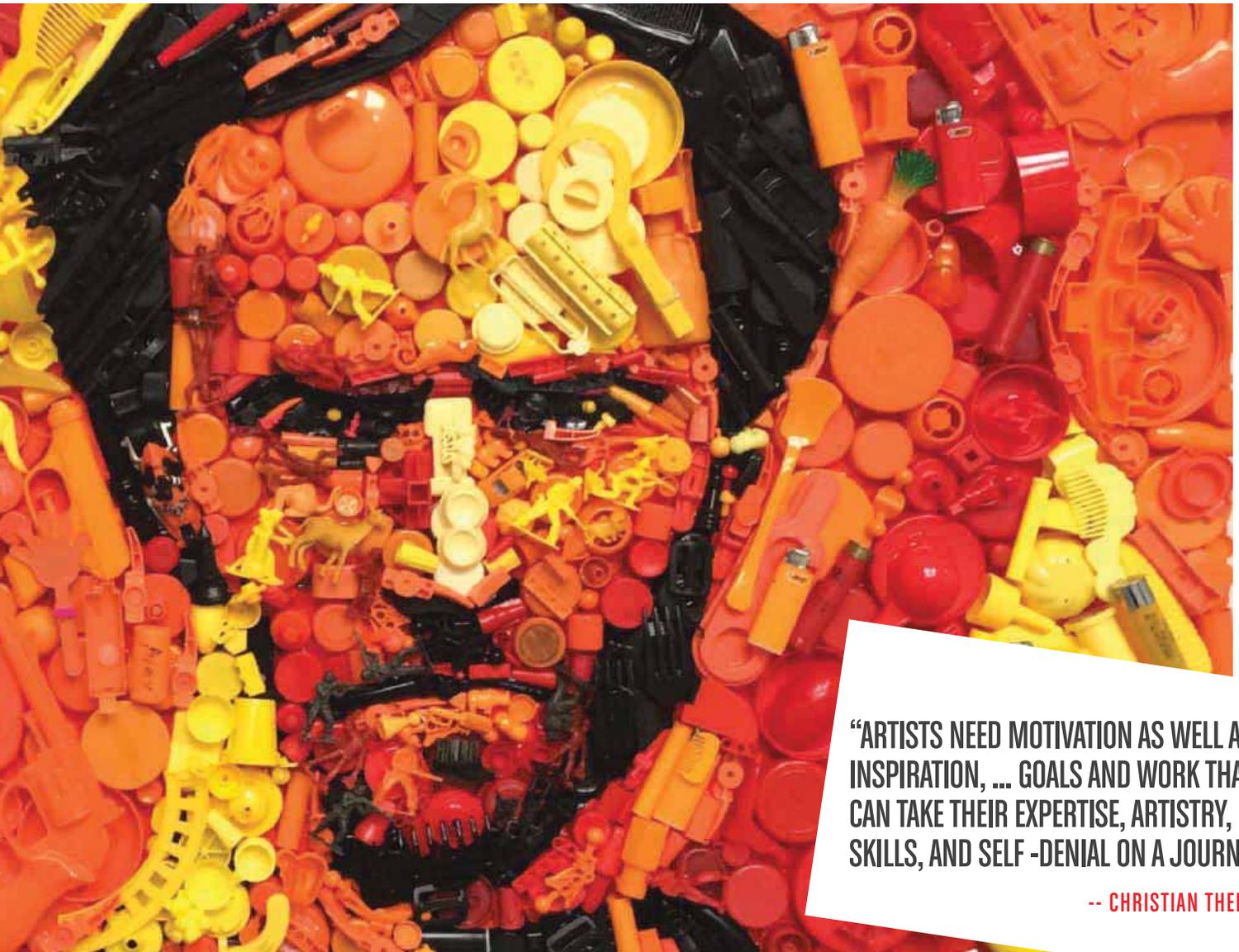
Many of the artists accepted the invitation to participate in the Art from the Ashes project for reasons that included an appreciation for the opportunity to collaborate. Poet Al Black, who also collaborated *within the project* with installation and fiber artist Susan Lenz, may have said it best: "The public appetite for art is not a pie that must be cut into smaller and smaller pieces so everyone may have a taste; we are a diverse garden of gourmet mushrooms [and] herbs that constantly shakes off spores and seeds. We (the arts community) will grow and populate these spores and seeds only if we acknowledge that our garden does not need fences, but rather collaboration to plow new ground."

Susan Lenz agrees. "I went to all four lectures and acted on the suggestion to tour the recently renovated Woodrow Wilson House, our country's only museum dedicated to the Reconstruction Era," Lenz says. "Each experience was worthwhile. From the very start, ideas and mental visions for potential artwork took form. The encouragement to focus on *how the attack effected civilians as well as individuals already marginalized* freed me from any notion of depicting historical realism.



Each session allowed my mind to wander and my own natural, artistic tendencies to surface. They also provided a few simple facts that truly resonated with me."

"First, cotton was central. As a fiber artist, I couldn't fail to notice its importance. For me, it didn't matter if the cotton was burned by the invading army or previously lit by Columbians in an attempt to prevent it from falling into Union hands. Either way, it went up in smoke," she explains. "During the lectures, I envisioned cotton rising skyward, a sense of wealth and ruin, a symbol of plantation life and slavery, a pure white fiber and charred black ash. This vision is under construction



“ARTISTS NEED MOTIVATION AS WELL AS INSPIRATION, ... GOALS AND WORK THAT CAN TAKE THEIR EXPERTISE, ARTISTRY, SKILLS, AND SELF-DENIAL ON A JOURNEY.”

-- CHRISTIAN THEE

as an installation. For it, I drove down Highway 321 and gained permission at Livingston Farm to pick three bags of cotton.”

Lenz continues. “Second, I became profoundly aware of a *sense of place*, an artistic sensibility that I previously lacked. The very soil of Columbia and the protective feelings ordinary citizens must have felt by the approaching danger that threatened their physical property became very real. It tapped into my earlier desire to naturally dye vintage garments with plant life. I brewed fallen magnolia leaves, kudzu, sprigs of rosemary, and stems of oleander in cast iron cauldrons. Vinegar and salt soaked fabric was rusted with

railroad ties and old nails in covered pots. The resulting material bares the stain of war on our city and the look of fright during a night of terror.”

Others, like Jasper visual arts editor Kara Gunter, found the project rewarding artistically as well as on a more personal familial basis. “I have been doing a lot of family history research of late, and because both sides of my family are firmly rooted here,” Gunter says. “I’ve known of one particular ancestor, who was the oldest living Confederate soldier in Lexington County, for most of my life, as it’s always been a point of pride and interest in the family. When he died in the nineteen-for-

ties, he still had a musket ball in his leg. In the South, we have a complicated history with the Civil War, and I know I’ve found myself in the position of being at once proud, and disappointed. I’ve always hoped to find an abolitionist in the bunch, and with the exception of a possible far off cousin, I haven’t found that. Instead, I’ve found men with families who were not exceptionally wealthy, and while I can’t claim there were no slave-owners at all in my family history, there were no sprawling plantations. Life was hard for them, and for some it was hand to mouth, so I began to wonder why they had fought. Of course, it’s possible they had been conscripted, but when



INSTALLATION ARTIST KARA GUNTER / PHOTO BY FORREST CLONTS



I had the chance to ask Professor Tom Brown, ... why poor white men in the South were so eager to take up arms to defend a way of life they really weren't all that engaged in, he answered with a simple explanation: it was *in defense of patriarchy*."

Gunter continues, "That was the phrase that I knew once I heard it, would be the title of my piece. So, while many wealthy slave-owners bought their way out of fighting, the lower classes trudged off to defend the wealthiest of Southerners' rights to run his household and to profit as he saw fit. The church had also come to defend this idea because, as the husband and father was also the spiritual leader of his household, [it was thought] he knew best and was purportedly led by God. I think this idea probably appealed to all men, not just the wealthy ones. No matter of his class standing, every man wanted, and felt the responsibility, to lead his family to spiritual and economic success. So, immediately I began to frame the Civil War in terms of not only race, but class. To me, it was an exploitation of

black bodies, but also poor bodies, to sustain a way of life that only a handful were privy to. This, to me, is also a modern issue and is still very relevant."

Gunter settled on chess pieces to symbolize not only the strategy of war, but because class is so readily inherent to chess pieces. "So, in the center of my sculpture, *In Defense of Patriarchy*, stands the white King upon an ornate column, circled by his beleaguered white Pawns. They are beholden to him, and attached to him by a blood-red cord, or ribbon. They are dirty and broken by poverty and war, and while the King's feet are beginning to show the smoke stains of fire, he is still gleaming. Within the circle, trampled beneath them all are the only human figures present in the work: small black bodies lined up in a way that is reminiscent of the drawings of men and women packed upon slave ships. These bodies are also meant to represent burned coals, as the South's slave culture burned up human lives and eventually destroyed itself."

Kirkland Smith, whose work in *assemblage* art has garnered much attention of late, applied the same technique to her portrait of Union General Sherman, titled *Fighting Fire with Fire*. (Assemblage art is the art of creating two or three dimensional compositions from found objects. Smith's assemblage portrait of Steve Jobs was featured on the cover of *Jasper* in July 2013. Prominent artists who have incorporated assemblage techniques into their work include Picasso, Braque, Duchamp, Dubuffet, Rauschenberg and, on a larger scale, sculptor Louise Nevelson.)

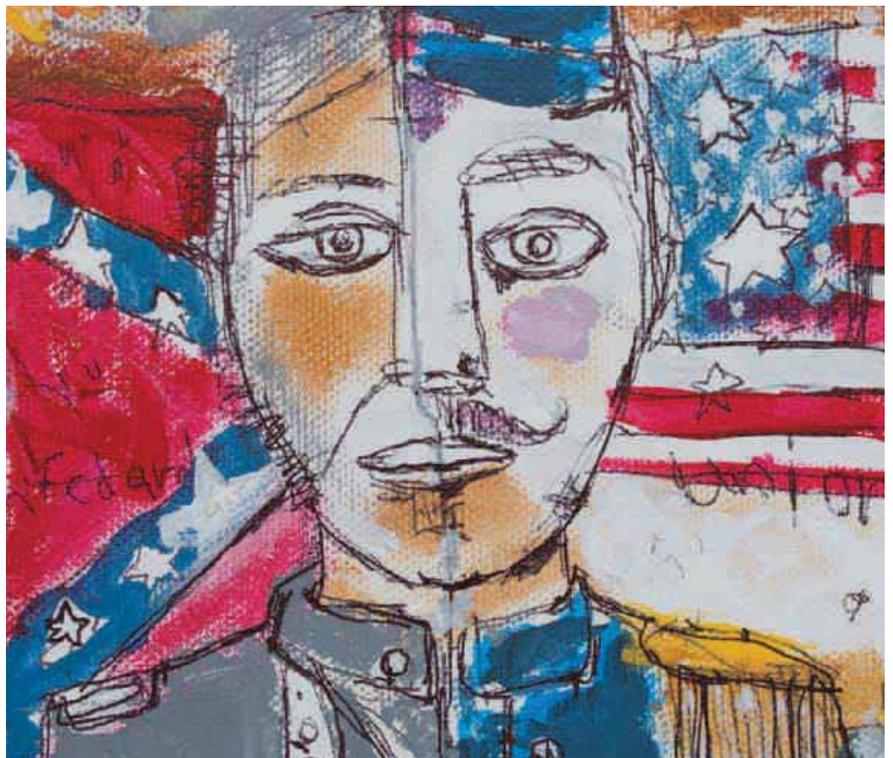
"General Sherman was determined to end the Civil War and he employed harsh measures meant to devastate, demoralize, and defeat the Southerners. It proved to be a fight against property, and targeted those who had property to steal or destroy," Smith explains. "Sherman did not kill the civilians he targeted, but his goal was to kill their spirit. There is controversy over who was actually responsible for the flames that consumed Columbia. But whether through his orders or his lack of control of his army, Sherman's goal of terrorizing the city inhabitants was fulfilled that night. He had no regrets about what happened here."

Poet and *Jasper* staff writer Jonathan Butler grappled with a similar sense of frustration, responding in more general terms to war of any kind. Butler's lyrical poem appears



on page 56 of this magazine as well as in the upcoming monograph, *Art from the Ashes*. According to Butler, “lyrical poetry usually involves trying to capture something of a fleeting moment, so the historical prompt was a tough one, that moment already having gone up in smoke, quite literally in this case. I was looking at all of these photographs of Columbia in ruins after the fire and wondering how to bridge the gap between the lost past and the sensation of time passing in the present, and also finding myself annoyed at what historians don’t record [such as] the types of plants on the statehouse grounds, ... hence the poem’s opening and organizing principle.”

Visual artist Jarid Lyfe Brown responded in a more optimistic manner than most of his fellow artists. “My inspiration was what it always is - the thought of the amazing, steady everyday normal things I dream about that coincide with any event whether it be tragic or full of goodness. My mind took me many places ...,”



MICHAEL KRAJEWSKI, SUBDIVIDE



but culminated beyond the outward event, and I thought about feelings. It's the humanity that my imagination saw. It is about love, but even deeper about racism in the South."

Author Don McCallister approached the project from a pragmatic perspective. "At first I had been preparing to write an essay on William Gilmore Simms and his first hand reporting about the burning in the *Columbia Phoenix*, but it had started to feel a little dry and academic for a project called *Art from the Ashes*. When local filmmaker Wade Sellers, with whom I'd previously discussed finding a project to write together, asked what I had in mind for *Art from the Ashes*, I blurted out that maybe I should try my hand at a short script inspired by some of my research. I suggested an equally small-scale walk-and-talk discussion between a historian and a filmmaker about the circumstances regarding the burning, allowing for a scripted debate about what actually happened that night."

Visual artist, Whitney Lejeune also reacted positively in her oil on canvass painting titled, *Columbia's Baptism*. According to Lejeune, "Blue, long symbolic of life giving water or the feeling of freedom imparted by an expansive clear sky, was the color of the Union forces who set fair Columbia on fire. Gray, long symbolic of lifelessness ... was the color of the Confederate forces who had secured the status quo in Columbia and the South. Like a kind of baptism, the Union blue, through cleansing flame, washed Columbia clean of her oppressive Confederate Gray, opening the door to a future of life and freedom for our fair city, our lady Columbia."

Additional visual artists participating in the project include Mary Bentz Gilkerson, Christian Thee, Cedric Umoja, Alejandro Garcia-Lemos, Michaela Pilar Brown, and Michael Krajewski. Literary artists in addition to those mentioned above include Debra Daniel, Ray McManus, Tara Powell, Susan Levi Wallach,

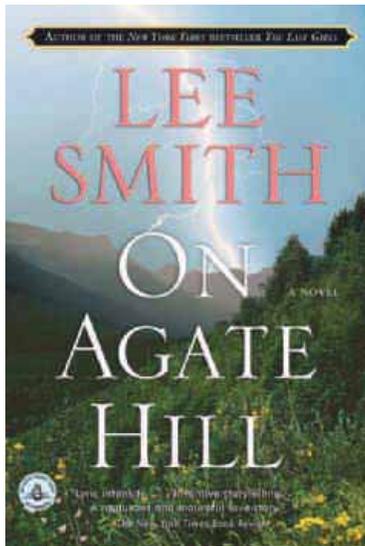
Ed Madden, Will Garland, Rachel Haynie, Tom Poland, and Betsy Breen, and the participating musicians are Tom Dempster and Jack McGregor. For more information about Jasper presents *Art from the Ashes: Columbia Artists Respond to the Sesquicentennial of the Burning of Their City*, please visit the Jasper website at JasperColumbia.net. Don't miss the following events and celebrations. All take place at Tapp's Arts Center, 1644 Main Street.

February 1st *Art from the Ashes* Book Launch and Exhibit Opening, 5 pm.

February 5th *Art from the Ashes* Visual Artists Panel Presentation, 7 pm.

February 17th *Art from the Ashes* reading and signing, 7 pm.

ARTISTS INTERPRET THE BURNING OF COLUMBIA



ONE BOOK, ONE COMMUNITY

In an effort to promote literacy and the joy of the written word, and for the fifth year running, One Book, One Community (a partnership of Richland Library, One Columbia, the City of Columbia, USC Press, and *Jasper Magazine*), selected a common book for the community to read and respond to together. The 2015 selected reading is Lee Smith's *On Agate Hill* (Algonquin, 2007). Set in North Carolina in the years from 1872 to 1927, as well as in the present, *On Agate Hill* depicts the journey of a Civil War orphan from childhood to adulthood through Reconstruction and into a new life. (See review on page 60.)

A number of planned events enhance the reading experience by providing enlightening supplemental information.

On February 11th at Richland Library Main Branch, Barbara Bates Smith offers a theatrical performance created specifically to complement *On Agate Hill*. 6:30 pm.

On February 19th at 7 pm, Richland Library literary resident Howard Burnham portrays General William Sherman in the one-man show, *News from Hell before Breakfast: Old General Sherman Gives a Commencement Address*.

Join Jasper's Nightstand, an always-evolving book club with an open and ever-changing membership, on February 22nd at 3 pm at the Richland Library as we discuss *On Agate Hill*.

Finally, on February 22nd from 7 – 10 pm, author Lee Smith and her guests, musical group The Good Ol' Girls, will speak and perform at 701 Whaley.

COLUMBIA MUSEUM OF ART AND BOYD PLAZA

Henry Mandell was born in New York City and continues to live and work there making abstract artworks with unusual methods. Paintings and works on paper are composed from text which is transformed into complex patterns from the outlines of all the words. Using stories, raw data, or poetry as a starting point and working by hand with a digital brush, Mandell transforms the shapes of letters into new forms using computers and drawing programs. Once completed, the paintings are printed on canvas with archival inkjet printers.

In 2014, his 11 x 26 foot mural *Tatara Fire* was installed in The Columbia Museum of Art. Commissioned by the museum, *Tatara Fire* refers to the symbols of transformation through fire. From the forging of ancient Japanese steel in traditional clay *tatara* kilns to the burning of the city of Columbia at the end of the Civil War, the artwork aims draw viewers into its intricate patterns, perhaps to reflect on how our past informs our present. The mural contains most of the 10,000 words from the source texts used to create the painting.

In addition to his Fine Art practice, Mr. Mandell is also Project Manager for The Estate of Mark Rothko. Working there to create digital archives of Rothko's work and historical re-

ords, as well as overseeing all reproductions of the Artist's work and management of licensing. His lecture on February 24th at 6 pm is sponsored by the CMA's Contemporaries and by The Palladium Society of Historic Columbia.

And, don't miss the first-ever reading by Columbia's first-ever Poet Laureate (and Jasper literary arts editor), Ed Madden, on February 17th at 5 pm as part of a multi-disciplinary commemoration of the Burning of Columbia. (See page ** for more on Columbia's Poet Laureate.) Joining Madden will be the Benedict College Concert Choir, the Sandlapper Singers, and a collaborative dance/public art/performance art piece featuring dancer Martha Brim, visual artist Kimi Maeda, performance artist Candice Ivy, and Charleston musician Bill Carson. Following the presentations and performances, join Jasper at Tapp's Arts Center for a reading from *Art from the Ashes* at 7 pm followed by a live performance of *Cleaning Up the Dirty South* by The Dubber at 8 pm. Free and open to the public.

MCKISSICK MUSEUM

Crafting Civil (War) Conversations commemorates the 150th anniversary of the Civil War's end with a juried exhibition of contemporary art that imagines a scene of reconciliation. Traditional craft-based media artists were invited to give visual and sculptural form to a scene of reconciliation between formally enslaved peoples and former enslavers. The exhibit asks: What's at stake in how we choose to commemorate the Civil War? February 12th at 6 pm at McKissick Museum, 816 Bull Street.

SOUTH CAROLINA STATE MUSEUM

Author Mark Sibley-Jones will lead a discussion and book signing of *By the Red Glare* (USC Press, 2014) which reflects how the burning of Columbia changed the Capital City and South Carolina. (See review on page 59). This will also be the last day to see *Chapman's Charleston: 1863-1864*, a Civil War art exhibit featuring 33 original paintings by artist and Confederate soldier Conrad Wise Chapman. Sunday, February 1st at 3 pm, SC State Museum, 301 Gervais Street.



FILM ON FIRE

BY CYNTHIA BOITER

You know your local art house theatre is more than just a theatre when it devotes a significant portion of its programming to recognizing a local historical commemoration that, for the most part, will go unnoticed by most Columbia businesses. The fact is that some days The Nickelodeon Theatre on Main Street looks as much like a community center as it does an indie theatre, which is something Jasper applauds. “Burn to Shine,” a series of films curated by Seth Gadsden to generate discussion surrounding the 150th anniversary of the burning of Columbia is a perfect example of why this is so.

“This series was planned to generate discussion surrounding the events taking place to commemorate the burning of Columbia 150 years ago, but we’ve chosen films and speakers that will highlight the ramifications of these events and talk about the conversations we’re still having in the South all these years later,” says Andy Smith, executive director of the Nickelodeon Theatre. “These films and discussions should be thought-provoking and start discussions on how far we have and haven’t come since Reconstruction.”

The “Burn to Shine” series consists of six different films with talk-back sessions provided by community leaders and experts in the fields of relevance. Opening the series on

January 19th is *Rebirth of a Nation*, a “DJ mix applied to cinema,” reinterpreting D.W. Griffith’s infamous 1915 film *Birth of a Nation*. DJ Spooky created the video remix as a live show and will host the talk-back on the night of the viewing. Other films include Kevin Willmott’s *The CSA: The Confederate States of America* which explores what would have happened had the South won the Civil War, with a talk-back session by Todd Shaw; *The Battle of Bull Run* directed by Francis Ford; *The Searchers*, starring John Wayne and Natalie Wood, directed by John Ford, younger brother of Francis, with a talk-back session by USC’s Bob Brinkmeyer; *Sherman’s March* featuring a key scene in Columbia and directed by Ross McElwee, who will also be available via Skype to converse with the audience following the presentation.

On February 15th, The Nick will offer a screening of the original version of the Hollywood blockbuster *Gone with the Wind*, then on the following evening the premiere of *Gone with the Wind REDUX*. *REDUX* will feature local scholars, filmmakers, and artists who will host a panel discussion and present their own short remixes of *Gone with the Wind*. The panelists will include Susan Courtney, professor of Film and Media Studies at USC, and Tom Brown, associate professor of History at USC, as well as additional filmmakers and artists.



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DAWN HUNTER

THE ARTIST AND THE SCIENTIST

BY KARA GUNTER

AT FIRST BLUSH, Santiago Ramón y Cajal, a turn of the early 20th century Spanish scientist known as the father of modern neuroscience, seems like an unlikely topic of research for artist Dawn Hunter. But Hunter, who is best known for her work exploring feminist/gender themes and popular culture, has decided to tackle the life and work of Ramón y Cajal in a richly illustrated, complex visual exploration.

Just as Ramón y Cajal kept notebooks of his artfully hand-drawn illustrations of the structure of the human brain to help him make sense of it, Hunter is likewise cataloging and ciphering visions and observations. Scrolling through meticulously kept records of sketchbook entries on her blog, Hunter is not unlike a scientist, recording the peculiarities of color, texture and form that surround her. Other entries offer coalescing, dream-like permutations of foliage and dendritic forms.

Comparing these images to those of Hunter's past bodies of work, one may wonder at the path that led her here. For the past couple of years, she has been working closely with Dr. James R. Augustine of the USC School of Medicine. Dr. Augustine has written a new textbook about the human nervous system set to be published in 2015, and Hunter illustrated some of the figures in it. Already familiar with Ramón y Cajal, it was through the work of illustrating the text that her appreciation for the scientist grew, and she began further researching his contributions and life. Quite the Renaissance man, dabbling in photography, science-fiction writing, and even bodybuilding, Ramón y Cajal makes for a fascinating subject; but, this isn't the only reason she is drawn to him. Speaking with

her about the neuroscientist, one gets the sense she feels a deep kinship. Indeed, Hunter speaks to similarities that were so striking to her when she read Ramón y Cajal's autobiography, she couldn't help but feel a connection. She also doesn't agree that she's taken a drastic conceptual turn from past work, as a less investigative and more superficial viewing of her work might suggest.

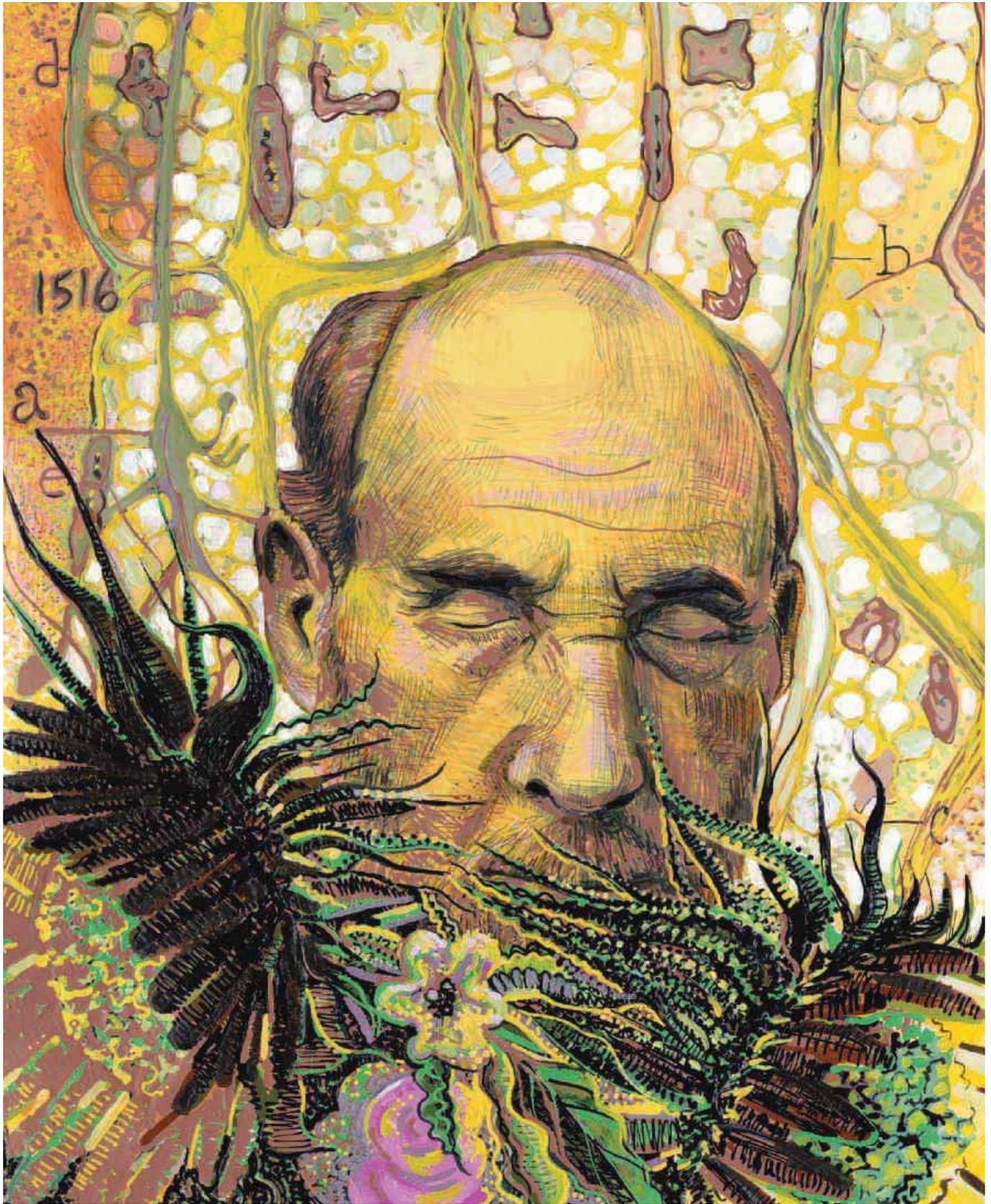
The Jungian Anima/Animus relationship Hunter seems to share with Ramón y Cajal ties in nicely with the conceptual investigations in her 2012 work, *Personified Doubles and Complementary Opposites*, in which she explores her use of a pair of women in her paintings, one blond the other brunette, which she has come to understand as a representation of a duality within herself. Likewise, we might begin to view Ramón y Cajal as a representation of a masculine balance to the intense examinations of the feminine in Hunter's work. Hunter's previous protagonist is a female figure. Now, that protagonist is a decidedly masculine figure (conjure up an image of Ramón y Cajal in the gym, lifting weights), but as Hunter points out, she's incorporated symbols that are long associated with the feminine. Indeed, we see much of the new work, work which is in progress, appears to be set in a Garden of Eden-type setting, with an image of Ramón y Cajal floating amongst tangles of flowers and bird's nests--offering a sort of yin and yang balance, and perhaps referencing the fertility of the creative and intellectual mind of Ramón y Cajal, or that of the artist, herself.

Hunter employs this fecund, surreal, Eden-like setting in past works, as well. Setting appears to be an important aspect of her work, as most of her paintings are set in some sort

of otherworldly landscape, or ambiguously indoor/outdoor setting—sometimes hollow and cavernous, and other times so dense, the viewer becomes a voyeur, peeking through brambles to catch a glimpse of a private vignette.

The hypnogogic, Fall-like landscape in *Art Department* from 2009, with buildings in the background either in the process of being built or in decay, depicts a host of characters autonomously engaged in various activities. Hunter is an art professor at USC, and the painting is a reference to the microcosmic culture of the collegiate art department—the ones she's studied in and taught in. Many of the figures are playing archetypal roles. She has identified most of the figures, but it took some time for her to realize that the magician in the foreground was actually a portrait of her long-time mentor, artist and professor Shirley Luke Schnell. The realization occurred after a visit to Schnell's home in which she realized the color scheme of her home was the exact same as that of *Art Department*. Sitting among the orange of Schnell's decor, Hunter noted a single red item-- a gift Hunter had actually given her as a student. The stripe of magician's shirt, and the blouse of the woman the magician is levitating, is the only red present in the painting. Hunter acknowledges she questioned the use of the color, and wondered if it was the best aesthetic choice, but her gut desired the red.

Though the general concept of a work is planned and known, Hunter is a highly intuitive artist, and she isn't always fully conscious of what the specificities of a work are about until sometime later. For her, her work is an endeavor of self-discovery, and



"CAJAL WITH EYES CLOSED" / PHOTO COURTESY OF THE ARTIST

like a dream whose cryptic meaning suddenly becomes clear, so does her work likewise offer revelatory insight into personal states of mind.

When taking in Hunter's work as a whole (past and present), we become aware that she is concerned with issues and states of beauty; and there is an impressionistic quality to her painting and drawing, with a strong emphasis on pattern, texture, and a bold and conceptual use of color. Her work is layered, structurally and conceptually. It's meaty, and it requires time and work on the part of the viewer. Various studies on the subject have shown that the average person spends anywhere from 2 to 32.5 seconds looking at a piece of art, and that includes reading the text panel next to the painting. Hunter sometimes spends years working on one piece—*Art Department* took five years. During that time, a painting evolves, and each brushstroke can add layers of meaning. When a viewer is not spending time with the symbolic and metaphoric nature of a work of art, only choosing to engage with the literal form of the image in front of them, then the work is only half seen, at best. Hunter feels we have lost the ability to "read" paintings, and while her work can be appreciated in the gestalt, it is meant to be observed over a period of time. Misconceptions can arise from a cursory viewing, but she admits she can't control the interpretation of the viewer. She has grown tired of the over-importance of, and the dependence of the viewer on the artist's statement. Spending a little time with a work of art, can lead to revelations—insight into the artist's meaning, and perhaps even personal discoveries, as the viewer brings with them a whole host of personal symbolic associations.

Colors, in all of her works, are bright and luminous, saturated and unrepentant. Hunter believes we are born with our color sensibilities for the most part, but certainly her time earning her MFA at UC Davis influenced her palette. "The light is different in California," she says, but she also studied with the likes of Bob Arneson and Roy De Forest, two artists deeply entrenched in the California Funk movement and known for their lively aesthetic. Take a look at De Forest's work, especially, and you'll see ghosts of inspiration in Hunter's work from the en-



ergetic use of color to surreal landscapes, to textural line-work and pattern. From De Forest, she received the most encouragement. He believed in her more than anyone else, and always wanted her to "recognize herself from his perspective." She and Arneson didn't always see eye to eye. Despite that, he has been one of the most influential teachers in her life, because she inherited from him an appreciation for the iconographic.

As an undergraduate student at the Kansas City Art Institute, she studied with painter Wilbur Niewald. Niewald has a style reminiscent of Cezanne, with large, loose expressionistic brush strokes. Hunter also spent a lot of time in Kansas City's art museum taking in the post-impressionists. Even now, she spends a lot of time looking at painters Edward Munch and Pierre Bonnard. There is a style to her work that is distinctly post-impressionistic (especially, in her landscape and still-life works)--not only in the looseness of brushstroke and the repetition of line to create texture, but also in the way she handles space and the physicality of her figures.

Based on aesthetics alone, one can see how Hunter was attracted to Ramón y Cajal's illustrations of brain structure. Artfully done, his drawings of neurons, dendrites and axons, conjure up the impressions of strange landscapes and botanical studies. With great care and sensitivity to line, he recorded the "the gardens of the grey matter cells with delicate and elegant shapes, the mysteri-

ous butterflies of the soul, whose beating of wings may one day reveal to us the secrets of the mind." He was an artist with a scientist's sensibilities (or perhaps a scientist with the romance of an artist, depending on your perspective). While Hunter has explored the unconscious, Ramón y Cajal has explored the physical structure of the brain that houses the unconscious. The two are bound in her most recent investigations, as dendrites become woven into landscape.

Hunter's own diligence of thought and research of her own work, and now into Ramón y Cajal's life, is so intensely investigative in nature, the kinship between artist and scientist is palpable. Hunter is working toward producing a monograph of her artwork about Ramón y Cajal. This seems fitting, as Ramón y Cajal produced volumes during his lifetime. It's a congruous next step for the viewer to be able to hold a book, and flip through the pages of an artist's visual interpretation of the scientist's work and life. It's a solid next step for Hunter, as well. Her art practice has been building to this intense focus, and this story seems hers to tell. Any story she tells, even one about an early 20th century male scientist, will to some extent be auto-biographical, and it will always be one of self-discovery.

If you'd like to follow Hunter's work as it progresses, visit her blog at www.dawn-hunterart.blogspot.com. Go to www.dawn-hunterart.com to see past bodies of work, and stay apprised of future exhibitions.

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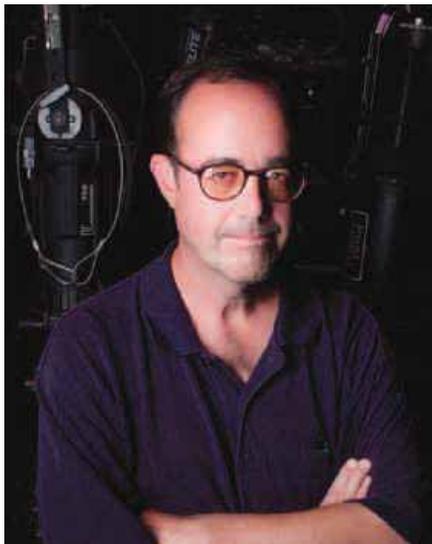
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CURTAIN UP

W/ AUGUST KRICKEL

For those who overdosed on holiday cheer and festive yuletide joy, the New Year has just the remedy: serious plays that tackle challenging issues. But don't despair if you're looking for sheer entertainment while the nights are long and the days are cold and gloomy; there are a number of vintage comedies and popular children's classics to be found as well. Curtain up!

Trustus Theatre's timing couldn't be better, as Elena Martínez-Vidal directs *Standing on Ceremony: The Gay Marriage Plays* in the Side Door Theatre. Running through Saturday, January 17, this collection of short plays and vignettes features work from a Who's Who of contemporary literary talent, including Mo Gaffney, Moisés Kaufman, and Neil LaBute. Playing multiple roles are Terrance Henderson, Chip Stubbs, Mark Ingham, Ellen Rodillo-Fowler, Jennifer Moody Sanchez, and Zsuzsa Manna. Chad Henderson then directs Tarell Alvin McCraney's *In the Red and Brown Water*, running January 23 - February 7 on the Thigpen Mainstage. Avery Bateman plays Oya, a young woman torn between conflicting priorities of love, career, and family, and her castmates include Bakari Lebby, Kendrick Marion, Annette Greivous, Katrina Blanding, and Kevin Bush. Back in the Side Door, Scott Herr directs *You'd Better Sit Down: Scenes from My Parents' Divorce*, running February 20 - March 7.

Town Theatre audiences can't get enough of *Always...Patsy Cline*, which runs through Sunday, January 18. As with previous incarnations, Shannon Willis Scruggs plays the legendary singer, with Kathy Hartzog as her biggest fan. Hartzog returns just a week later as an irascible Southern lady unhappy about having to be driven by a chauffeur in Alfred Uhry's Pulitzer Prize-winning *Driving Miss Daisy*; Allison McNeely's cast includes Chadwick Pressley and Chris Kruzner, and the show runs January 30 - February 14. *Some Like It Hot* is often cited as the greatest comedy ever filmed, but did you know there is a musical version? *Sugar* ran for over a year on Broadway, but hasn't been done locally since 1990. Frank Thompson and Rob Sprinkle play musicians on the run from mobsters in Roaring '20's Chicago, encountering Abigail Ludwig as a blonde bombshell and Gerald Floyd as an amorous millionaire along the way. How to avoid detection? What else - they dress up as women! Jamie Carr

Harrington directs, and run dates are March 6-21.

Workshop Theatre's 48th season is being performed in the Market Space at 701 Whaley; director David Britt returns with the third in Neil Simon's "Eugene trilogy," *Broadway Bound*. Running January 16-25, this Pulitzer finalist follows Simon's alter-ego (Ryan Stevens) as he tries to break into comedy writing with his older brother (William Cavitt.) Returning from *Brighton Beach Memoirs* are Lou Boesch and Samantha Elkins as mom Kate and Aunt Blanche, while Hunter Boyle switches to the comic role of acerbic grandfather Ben (last played locally in 1990 by Lou Kaplan.) Chris Cook rounds out the cast as father Jack.

Murder Rides Again at **Lexington's Old Mill**, where Theatre Rowe presents James Daab's interactive, participatory murder mystery. It's varmints vs. the sheriff, with a saloon gal or two thrown in for good measure. This dinner theatre production runs January 23-4; then, just in time for Valentine's Day, there's murder afoot on a reality dating show! *Murdering Mr. Perfect*, by Allen Johnson, runs February 12 - March 15.

Lexington's **Village Square Theatre** presents *Disney's Peter Pan Jr.*, based on the classic animated film, and J.M. Barrie's original play. Expect pirates, lost boys, mermaids, and new arrangements of classic Disney songs, running January 30- February 15 under Debra Leopard's direction. To get there, just turn at the second star to the right.

A rabbit who sucks the juice out of carrots and celery? This can only be the work of *Bunnicula!* **Columbia Children's Theatre** brings James Howe's beloved book series to life on stage, with a cast including Jerry Stevenson, Paul Lindley II, Toni Moore, Julian DeLeon, Kate Chalfont and Riley Smith; run dates are February 20 - March 1. Also, don't miss "Columbia Spells," CCT's fundraising spelling bee for adults, at Tapp's Art Center on January 24.

Teams of three will compete, with food, beer, wine, and specialty cocktails and shots to get that old noggin working. In addition to the grand prize for spelling, there will be awards in fun categories like best team theme, best costumes, audience favorite, best sabotage technique, and even best judge bribe.

Chapin Theatre Company presents not one but four of their winning tales from the teams of Jessie Jones, Nicholas Hope and Jamie Wooten in *Funny Little Thing Called Love*, running February 27 - March 7 at the Harbison Theatre at Midlands Technical College. Love is the connecting theme in vignettes

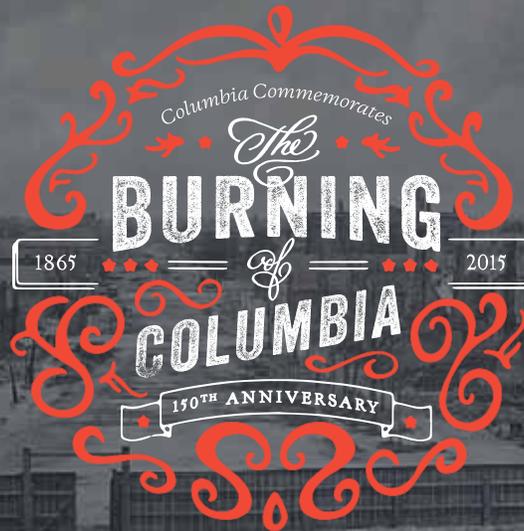
taking place around the world, from a honeymoon in Hawaii to a used-car lot in Texas, with hilarious hijinks sure to transpire. Tiffany Dinsmore directs Cathy Carter-Scott, Katie Mixon, Jim DeFelice, Ruth Glowacki, and George Dinsmore.

USC's **Theatre South Carolina** continues their productions of acclaimed dramas. First up is Brian Friel's *Translations*, which explores the conflicts of changing political and cultural upheaval in Ireland; Paul Savas directs, and run dates are February 20-28 in Longstreet Theatre. No one suffered more in conflict than *The Trojan Wom-*

en, however, and undergraduate Kelsea Woods directs this classic by Euripides in the Lab Theatre (1400 Wheat Street), running February 26 - March 1.

West Columbia's **On Stage Productions** presents the rollicking Shakespearean comedy *Twelfth Night*, running February 20 - March 1. Castaway Viola (Rachel Rizzuti) dresses as a boy, causing much confusion for her twin brother (William Hendley), and for the royal Olivia (Haley Claff), who's sure she's in love with at least one of them! MJ Maurer's cast includes Harrison Ayer, Lucas Bender, Mark Ingham, and Steven Nessel.

Before it was famously hot, Columbia was famously burned.



Columbia, SC has come together to commemorate this defining moment in our history with a full slate of events and exhibits exploring the Burning of Columbia. Learn more at BurningofColumbia.com.



FEBRUARY WEATHER

Poem by Jonathan Butler

History tells us little about the weather.

How, for example, the morning after the fires,
a light drizzle fell on the fallen city,
and the wind smelled of ash among the ruins.

Even less do historians note the grass
jutting out from under the scorched lawn's rubble,
or whether the silence of deserted streets
was broken by a crow's call overhead.

And history books say nothing of the weight
of papers folded into an overcoat pocket
of someone approaching beneath a black umbrella
delivering tidings of war or letters of love

whose authors, perhaps, are already among the dead.

Jonathan Butler's poems, essays, and interviews have appeared or are forthcoming in *Yemassee*, *Jasper*, *Fall Lines*, *The Frank Martin Review*, and elsewhere. He participated most recently in the *Columbia Broadside Project*. February Weather will appear in *Art from the Ashes: Columbia Artists Respond to the Sesquicentennial of the Burning of Their City*, Muddy Ford Press, February 2015.

SONG

Poem by Curtis Derrick

In memoriam, for Robin Carter

Shall I tell you what it's like, listening
to your Congaree Park recordings—
now that you're gone?
Near and distant birdsongs,
the swamp's incessant
call and response.
Mosquito sorties
buzzing the microphone
like exclamation marks.
Avian host resounding
through forest vault's
slow growth of time.

With warm feelings
I hear your hand—
or is it
merely wind, some
breath of air
come through the trees—
as you raise the mike like a wand
or conductor's baton—head cocked,
better to absorb

the wren, the sparrow,
the chickadee;
flicker, sapsucker,
crow and kinglet;
that pileated now, high up,
drumming holes
through bark;
warblers, mockingbirds,
grosbeaks, jays;
waxwings—
every call familiar
to you, enthralling—
headphones tuned
to heaven's frequency—

your choir, digitized then,
resurrected by laser now
from the remoteness of numbers.
I listen in highest fidelity
and wonder—once diagnosed
with your own demise,
scanning that vault, sun sifting through
the crosshatch of branches,
was it heartbreaking to hear
perhaps for the last time
or was the joy still as pure,
as penetrating,
seeding heart and mind alike
the way light there
seeds the ground,
never blinding,
dappling instead—
song called out and inward, too,
to anyone hearing as I do—

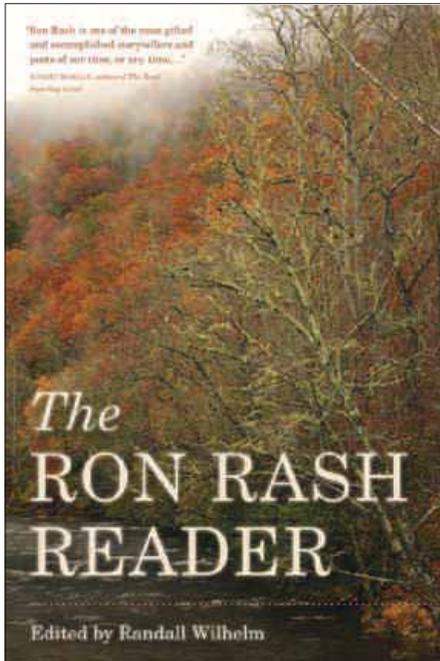
both anthem and requiem—
ancient, primeval, distilled with modern
recording, soaking into the bone, making bone ring
on the wavelength of crystal—the key of life
so elemental that, even laid to rest,
once tongue and bone are dust,
the chorus reverbs, echoing time
taut as a humming wire,
stayed and unstayed between us.

Curtis Derrick lives in Columbia. His family first put down roots in farmland on the bottom of Lake Murray. His poems have appeared in *The Beloit Poetry Journal*, *Poet Lore*, *Willow Springs* and *The Southern Poetry Anthology*, vol. 1 (Texas Review Press, 2007).

Review: A Milestone for the Appalachian Wordsmith

The Ron Rash Reader, edited by Randall Wilhelm

Reviewed by Kyle Petersen



It's a particularly poignant milestone whenever an author is given the honor of a career-spanning collection like the *Ron Rash Reader*, and such compendiums often serve to give the writer's most attentive devotees a chance for studied reflection as much as they provide neophytes with a convenient point of entry. There is little doubt that Rash's long, prolific, and illustrious career requires such a publication, but editor Randall Wilhelm's glowing introduction makes clear the dual purpose the book serves.

For the latter audience, this reader makes lucid and concise sense out of Rash's sprawling and multifaceted output of poetry, short stories, novels, and essays by cherry-picking a highlight reel from a two decade, fourteen

book oeuvre to paint the portrait of the writer, Wilhelm argues, "as a man preternaturally connected to the natural world, a man who moves through the land with ease and reverence and who communes with the dead swirling around him like some type of Appalachian Wordsworth." As effusive as the editor is, Rash indeed lives up to such bold claims, creating distinct and vivid characters, communities, and landscapes across his work with an impressive gift for storytelling and a unique voice that has only sharpened in recent years.

For the already-initiated among Rash's readers, this collection provides not only a chance to return to the craggy depths of some of the writer's most haunting works, it also presents a chance to think constructively about the larger arc of his career. Wilhelm specifically culled his choices to create "an illuminating map of Rash's work over the years" that calls particular attention to what Rash calls the "mirroring effect" that was present in even his earliest fiction. This approach, according to Wilhelm, is "a type of recycling that generates a compelling resonance so that his body of work shapes thematic material that is constantly interwoven."

On the whole, Wilhelm is right—reading these short stories, poetry, and novel excerpts alongside each other does make clear the ways in which each discrete story adds to the larger tapestry of Rash's literary vision as he jumps time periods, class station, and geographical location within the same post-age stamp-sized Appalachian world he has drawn from the very beginning. For all the formal complexity Rash exhibits, particularly

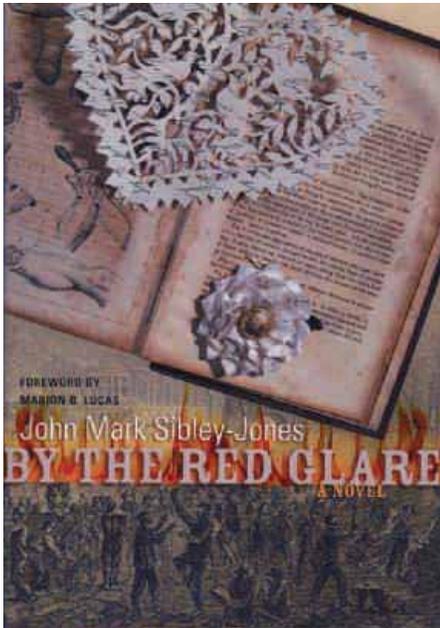
when it comes to the short stories and poetry, it is this cyclical sense of thematic purpose that appears to be his greatest achievement—something this collection succeeds in making clear.

It's also worth noting that approaching a text like this can often seem like an academic exercise, when it should actually be experienced in precisely the opposite way—these are evocative tales which can be dipped into at leisure. From the sardonic tale of the dirty car salesman-turned-failed Jesus in "The Night the New Jesus Fell to Earth" to the grisly tale of the escaped chain gang prisoner in "The Trusty," story after story hits hard and roams freely throughout history. Rash is as sharp writing about the Civil War and Jim Crow as he is about a contemporary Appalachia of Pentecostal preachers and methamphetamine. And, first and foremost, he's always a storyteller. Even his poetry harkens back to the narrative as his sacred principle, exploring the world of the textile factory in *Eureka Mill* (1998) or ruminating on grief and memory in *Raising the Dead* (2002). While Wilhelm wisely limits the non-fiction work here to a proportion commensurate with Rash's output, what you'll find are reflections on writing, baseball, and country music which hew to the same principles and themes as his fiction.

With the feature length adaptation of Rash's novel *Serena* (2008) out soon, the University of South Carolina Press's decision to publish this reader now is eminently timely. Here's to hoping the success of the film leads many to get their hands on it and experience the incredibly full and rich breadth of Rash's work.

Review: *By the Red Glare* by Mark Sibley-Jones

Reviewed by Bob Ellis



As Hilary Mantel, winner of the 2009 Man Booker Prize for her novel *Wolf Hall*, has suggested, reviewers are sometimes intimidated by historical novels because they feel that such novels will expose their own ignorance of history. As I read Sibley-Jones's *By the Red Glare*, I both understood Mantel's sentiment, and I learned a great deal more than I already knew about Columbia and the University of South Carolina in 1865. Set against the backdrop of the closing months of the Civil War, this novel does a superb job of marrying history with fictional accounts of both real and imaginary Columbians as they faced the

coming doom of General William T. Sherman.

The novel centers on the story of Joseph Crawford, the steward of the hospital that more or less overtook the University of South Carolina, and his struggles to reconcile his commitment to the Confederacy with his realization that slavery and the war that it wrought were evil. Himself a Confederate veteran whose war injuries left him with epilepsy, Crawford navigates the attendant turbulence of the closing months of the war. War, according to General Sherman, was hell, and Sibley-Jones makes certain that we leave the pages of his novel as believers. Not focused on the battles themselves, this book concerns itself with the by-products of the battles—at least with those who survived the battlefields. Enter Crawford, who early in the novel introduces us in great detail to some of the hell that soldiers in his care have seen. One patient named Blevins is in need of further amputation of one of his arms, and when a tired Dr. Thompson undertakes the surgery, he loses his grip on one of Blevin's arteries, causing “[b]lood to [spurt] like a fountain” and cover Dr. Thompson's shirt. Other patients suffer from a variety of ailments from what must be the profound pain of gangrene setting in to the loss of personal dignity by being unable to control their bowels.

If war is hell, it is also messy, both physically and psychologically. While many of Sibley-Jones's characters, such as Louisa McCord, are diehard Confederates, some are less convinced. Crawford is one of those.

During the burning of Columbia in February 1865, and almost immediately having embarrassed himself by proposing marriage to the unaccepting McCord, Crawford successfully proposes to Meredith Simpson, who is impugned as having possibly fallen into prostitution before she comes to work at the hospital. As the novel progresses, however, we see Simpson as completely dedicated to her job and as someone who treats everyone with equal respect. Having Crawford become engaged to Simpson is symbolic of “the hope and promise of daring to live together in a new world that was coming to be.”

Whatever that new world has come to be, it certainly bears the legacy of its past. Though we may never know who really started the fire that consumed much of Columbia, we do know, as we commemorate the Civil War's sesquicentennial, that the war is still very much with us. Sibley-Jones's novel, though far more elaborate than just the storyline I have focused on here, gives us a new lens through which to view the complexities of a past that continues to haunt our present.

Bob Ellis is the Assistant Director for the USC Institute for Southern Studies

One Book, One Community Selection

On Agate Hill, by Lee Smith

Reviewed by Kyle Petersen

After the publication of her tenth novel *On Agate Hill*, author Lee Smith wrote a short note in the *Atlanta Journal-Constitution* that briefly chronicled her struggle to continue writing in the wake of the death of her son, who passed away at 33 after a long battle with a brain disorder. She had done much of the research for the book, her first to tackle the 19th century post-Civil War South, prior to his death, but had barely started composing the initial chapters when he died. For months afterward she was stricken by grief, unable to perform basic daily functions, let alone write. She recalled feeling as if she was “standing with [her finger] stuck into an electrical outlet, all the time.”

Eventually, she sought out a psychiatrist with the hope that medication might salve the pain a bit. After a few weeks the psychiatrist did hand her a prescription, but it said simply this: “Write fiction every day.”

The psychiatrist rightly believed that Smith had a wonderful recovery opportunity, as a writer, to spend lengthy amounts of time in a narrative not her own, a kind of escape valve from her own sorrow that would be more therapeutic than any drug.

Not that it was easy, of course. Smith sat down for the recommended two hours a day to write, but nothing came out on the first day. Or the second. Or the third.

Finally, on the fourth day she began to write, and the novel “took off and wrote itself.”

As it turns out, *On Agate Hill* is every bit as immersive for the reader as Smith’s therapist had hoped it would be for the author. It’s also a compelling literary accomplishment, an epistolary novel that juggles a variety of different voices and styles while managing to craft a narrative that alludes to a host of literary giants. In following the course of protagonist Molly Petree’s life, readers can see *Gone with the Wind*’s Reconstruction angst, *Jane Eyre*’s boarding school battles, *Their Eyes Were Watching God*’s tremendous expression of personal strength and independence, and many of Faulkner’s various defrockings of Southern

mythologies. It’s not hard to see allusions to the anti-moralism and verisimilitude of *The Scarlet Letter*, the plainspoken intelligence of *Adventures of Huckleberry Finn*, the evocative depictions of Appalachia reminiscent of James Still or Ron Rash, and the orphan-coming-of-age arc of *Anne of Green Gables*.

If that sounds like an impossible feat for one novel, it kind of us—there are distinct sections that divide *On Agate Hill* and have wildly different reference points, but are elegantly tied together by the reader’s engagement with Molly as a character. The narrative opens on the orphaned girl on her thirteenth birthday, confessing to her new diary that she’s a “spitfire and a burden,” but also a “ruby-throated hummingbird that comes again and again to Fannies [sic] red rosebush but lights down never for good and all, always flying on.”

Molly’s father died in combat during the war, her mother not long after giving birth to Molly’s younger brother Willie in Columbia while it burned down to the ground around her. The first section chronicles her first few teenage years spent at the titular Agate Hill, a plantation near Hillsborough, North Carolina, in the kind of ruins similar to that of Margaret Mitchell’s Tara, but without the relatively rosy recovery that homestead receives in the hands of Scarlet O’Hara. There’s a childlike wonder and mystical realism here, but also tales of familial dysfunction, racial intrigue, and sexual abuse.

The second section moves away from Agate Hill to the girl’s boardinghouse of Gatewood Academy, where we see Molly grow into a confident woman despite an oppressive headmistress and some other setbacks. The third section sees Molly work as a young schoolteacher and later as a store clerk in a remote region of western North Carolina. Much of her life is actually lived here, although Smith moves in much more of a summary fashion through this portion of the novel than in the others. Tales of infidelity and strife as well as great love and great sorrow abound in this section as Molly’s life becomes fully realized and rounded even as it

continues to be thoroughly unpredictable.

In her twilight years Molly ends up returning to Agate Hill, and Smith elegantly circles around and layers the novel’s connections and themes and gradually sheds any of the remaining traditional or clichéd baggage that her narrative carries. Some critics have questioned Smith’s ability to craft an authentic child’s voice in the first section, and the degree to which such extensive, narrative-carrying letters and diary entries could actually exist, but it is hard to deny the distinctiveness she grants her many characters and personalities, whether narrators or not. But most of all readers will remember the intensity of Molly’s lyrical storytelling, a voice that you can’t help but intimate as one with Smith’s own. Molly is a feverish writer from the very beginning, and is haunted by family members and friends no longer among the living throughout.

What’s more, Molly finds a kind of solace at the end of the novel. She writes this in her diary near the tail end of her story:

“...love lives not in places nor even bodies but in the spaces between them, the long and lovely sweep of air and sky, and in the living heart and memory until that is gone too, and we are all of us wanderers, as we have always been, upon the earth” (328).

For all its sadness and loss, Smith seems to have hit on something life-affirming with Molly. It’s not hard to be immensely affected by her story. While it’s only tangentially related to the burning of Columbia, it’s a beautiful choice for One Book, One Columbia to have selected in conjunction with the sesquicentennial anniversary of that moment in history. *On Agate Hill* is a book that treats us to concrete realities and harsh truths about the Reconstruction South, but also manages to poignantly conjure up the kind of viscerally real, wildly eclectic type of characters and people that actually would have populated the region during this time period. If literature can burn with something close to the truth of history, then Smith’s book surely does.

For more about One Book, One Community see page 42.

**Five Guys
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**The Dining
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November 6-9

**Broadway
Bound**
January 16-25

Stick Fly
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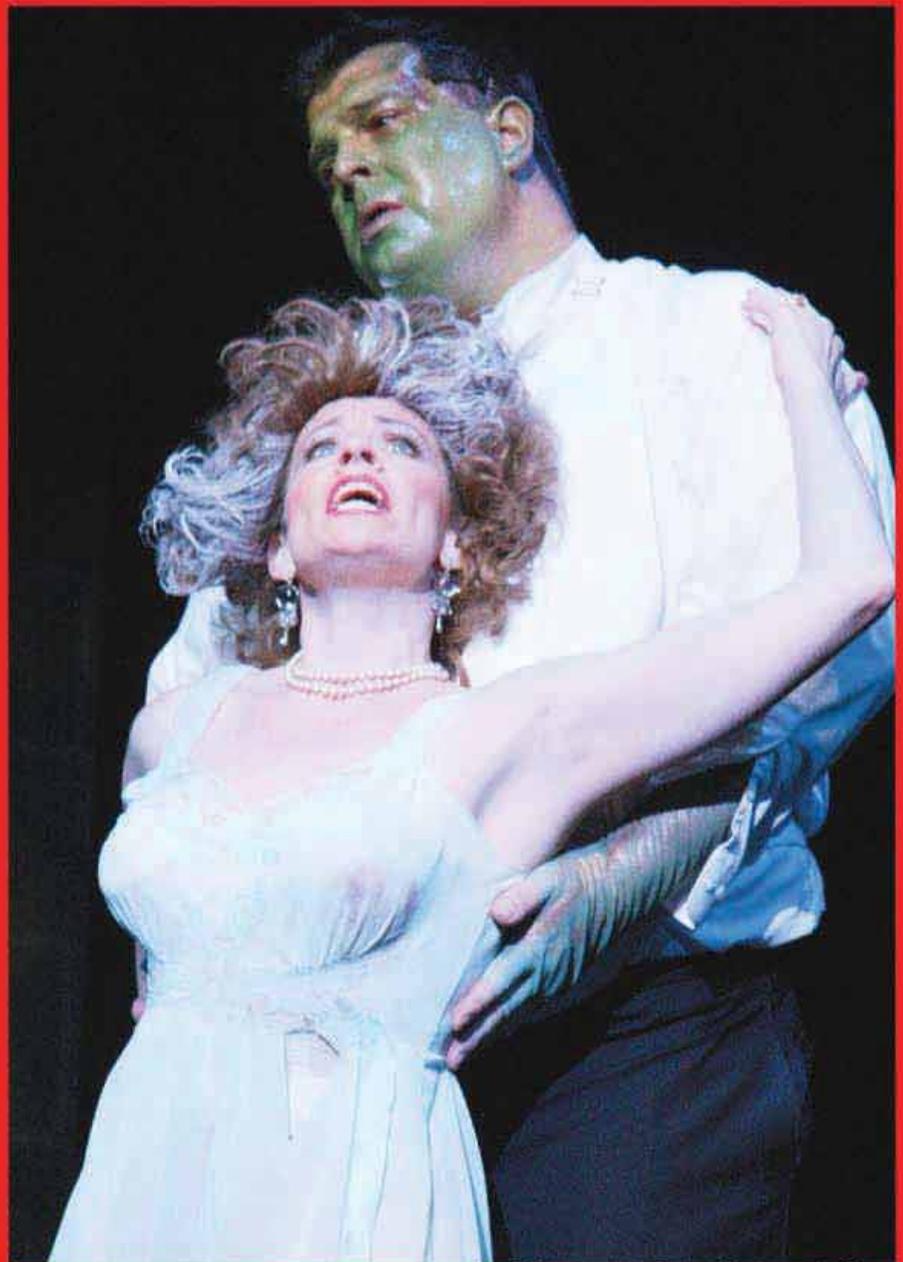
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2014 - 2015 SEASON



THE ART OF THE BREW

BY NICK McCORMAC



PHOTO BY FORREST CLONTS

It's always encouraging to see the revitalization and growth of a given arts scene, and as the pages of this very publication have shown, dance, music, theatre, the literary and visual arts, and more, are thriving in the Capital City. But for me, it's been a long time since my arts scene of choice has had its resurgence.

A long time. Since-the-end-of-Prohibition long.

While craft beer culture has boomed nationwide and in South Carolina in recent years, Columbia had lagged behind much of the state in benefitting from a thriving beer scene. Happily, within the past two years, Columbia's craft breweries have begun to make a name for themselves, and in turn, the art of the brew is becoming an increasingly

bigger part of the city's larger arts community.

"But what does beer have to do with art?" you may be thinking. I—and the good people behind the brews—would argue a great deal, and we'll get to that shortly. First, let's take a quick look at Columbia's growing craft beer community.

Since Conquest began brewing in January 2012, the number of production breweries in Columbia has grown from zero to three. River Rat and Swamp Cabbage both opened in 2014, and Hunter-Gatherer is planning to open a separate production-scale brewery in 2015 while still maintaining its Main Street staple brewpub. Over in Lexington, places such as Old Mill Brew Pub and Keg Cowboy are also helping local craft beer spread wider across the Midlands.

While I'm sure there are more breweries in the works, in the past two years, the city's three production breweries have helped raise the profile of craft beer, both local and non-local alike. This, in turn, has helped spur a range of craft beer-centric business, including stores such as Devine Street's Craft and Draft bar and beer store; brewery tour companies, including the upcoming Columbia Brew Bus; and more. And the city's staples - Green's, Morganelli's, World of Beer, Flying Saucer and the like - have seen local craft breweries become a growing presence on their shelves and in their taps.

But more than that, Columbia craft beer is beginning to become ingrained in the larger Columbia arts community as well. For example, you can find local beers on tap at the Nickelodeon, featured during Arts & Drafts, and on tap during The Whig's regular local musician listening parties. A growing number of cultural events are being sponsored by or feature South Carolina craft breweries, including those made here in town. The breweries are also working to bring more attention toward the arts community by

regularly featuring local music acts and other local talent.

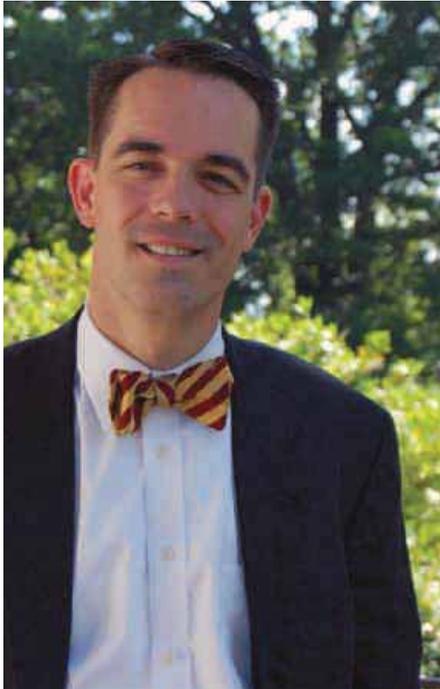
While it's great to see the community at large embrace these burgeoning businesses, the art these beer producers specialize in is their own. Craft beer is most certainly a work of art in its own right, with as much love and attention to detail given to each batch as a dancer would give to a routine or a musician to a composition. This is not your industrialized, homogenized, mass-produced fizzy yellow beer churned out by big-name brewers. It is small, carefully crafted and unique, with each batch offering something new and different that—as with a lot of art—may take some time to appreciate.

Talk to any of the local brewers and you'll be better able to appreciate how much passion and love they put into their work. Whether it's the stories behind a beer's name or the details about why particular hops, yeast and grains go into a given beer, brewers have a tendency to wax poetic about their product. And with good reason. Much like any other artist, they give their all with each brew day, and that passion shows in the final product.

Of course, not every beer suits every palate—again, much like any other form of art, local or not—but it's undeniable that the people who end each work day covered in wort, grain dust, and sweat can step back and feel proud of what they've done.

If you haven't had the chance to visit any of Columbia's breweries, I strongly encourage you to do so to watch these guys at work and hear their stories. It may not be the most glamorous or exciting job, but watching Columbia's local beer makers in their element, you really get a feel for all the hard work they put into every batch day in and day out. And as these (and surely future breweries) continue to grow and prosper, their place within Columbia's larger cultural community will become even more ingrained and important.

GUEST EDITORIAL



JOHN SHERRER

Director of Cultural Resources
Historic Columbia

In late July, I had the pleasure of participating as a featured historian in one of Jasper's "Art from the Ashes" sessions, held in the historic arcade mall at 1332 Main Street. My presentation involved depicting antebellum Columbia and what the capital city looked like during and after its burning on February 17 and 18, 1865 through sketches, paintings and photographs. In assembling this variety of historic images, I wanted to provide each artist with a visual literacy that would inspire their interpretations of this seminal historic event. As the evening unfolded, each participant offered insightful comments and raised compelling questions about the burning of Columbia and what this sesquicentennial commemoration may mean to us now and to future generations. To be a part of this creative process proved a highly rewarding experience and one that reinforces a budding relationship between history and the arts.

That evening in July reminded me of another, in 2002. Historic Columbia had secured two scholars for a program on the burning of Columbia: Marion Lucas, author of *Sherman and the Burning of Columbia* and Bernard Powers, author of *Black Charlestonians: A Social History 1822-1885*. Our usual crowd for an event like this was around 30 people. We anticipated that this would pull in a few more, and so opted to hold it in a larger venue. That afternoon, people arrived early at the Clarion Hotel, not stopping until 523 people filled the room to capacity. The audience sat in rapt attention for more than an hour as both speakers addressed issues related to community catastrophe, race, class, heritage and the value of learning from our past.

Although I am a native South Carolinian and certainly aware of the marks the Civ-

il War and particularly Sherman's march through my hometown of Columbia left on the capital city's collective psyche, I was unprepared for the intense interest and engagement in this topic. This lecture was a turning point for Historic Columbia; it put us on the map as an organization that could produce dynamic, entertaining and educational local history programs that would appeal to the masses. We still use that program as a benchmark of success, and it gave us a reference point as we began talking in the public history community about commemorating the 150th anniversary of the burning.

As we mark the sesquicentennial of the burning of Columbia this year, Historic Columbia joins nearly 30 organizations to launch a two-month slate of public programs that brings together historical, cultural, and artistic organizations in a unique partnership. The collective goal is to highlight the history, but also to establish a platform for open dialogue throughout the city and region on the impact of the burning in the days, months and decades that followed the fire.

A full calendar of events is included in a new website, BurningOfColumbia.com. Support from One Columbia for Arts & History, the South Carolina Civil War Commission, The Humanities Council^{SC}, the South Carolina Arts Commission and Chernoff Newman have made this extraordinary partnership possible.

The Burning of Columbia is a pillar of the capital city's common folklore and memories of the Civil War. By openly reflecting on it, we can see how far we've come as a city in 150 years, and how far we still have to go. I hope you will join us over the next several months as we explore this major event in American history and defining moment in the history of the state and city.

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