LITERARY AUSTIN

‘Rebel Yell’ follows ‘Empire’

S.C. Gwynne’s new book details saga of Stonewall Jackson.

By Charles Eddy 
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S.C. Gwynne, the Austin author of the international best-seller, “Empire of the Summer Moon” and the upcoming “Rebel Yell,” probably wouldn’t be one of Texas’ best-known and respected historians if it weren’t for the PBS Civil War television show “The Civil War.”

Long a frustrated writer, Gwynne, a Princeton and Johns Hopkins graduate, was living in Los Angeles and working as an international business consultant in the computer industry.

Then one day, his wife, the novelist Carole Kagen, came into their home and gave him a book by the author of “Empire of the Summer Moon.”

“She said, ‘You really ought to read this,’ ” Gwynne says. “And I did. It was ‘Empire of the Summer Moon’ and it was a book that I found to be exciting.”

That year, 2012, he wrote a column for the Washington Post about his friend, John “Jack” C. Dabney, the Texas artist who later became the mayor of Stonewall Jackson’s hometown of Grafton, Virginia.

“Jack was a great artist and a great man,” Gwynne says. “I did a piece that got a lot of attention and I was Turked out of the job of working for a big company and I decided to write full-time.”

Gwynne is a graduate of Princeton University in New Jersey and has a degree in English literature. He moved to Austin in 1976 and started working at the University of Texas Press, where he wrote book reviews and did administrative work.

“Then I got interested in the Civil War and started doing a lot of research on history,” he says.


Gwynne is a member of the Texas Institute of Pioneers and the Texas Historical Commission. He is also a member of the Board of Directors of the Texas Historical Commission Foundation.

He is married to Carol Kagen, a novelist, and they have a daughter, Lily. They live in Austin with their two dogs, Dodie and Pendleton.

Gwynne is a member of the Austin Book Festival Board of Directors.

AUSTIN CITY LIMITS AT

A rewarding history, a challenging future

By Peter Blackstock 
columnist@statesman.com

A new book about Austin City Limits that started at 40 years ago, a tour that started at 40.

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The first show was a 400-seat concert in a downtown parking lot. The band was the New Orleans-based band, Dr. John’s The Night Trippers.

The show was a huge success, and the band decided to return to Austin the following year.

The next year, the show expanded to a five-day event, and by 1975, it had grown to a 10-day event.

In 1974, the show was put on hold due to complications with the venue and the Austin City Limits Board of Directors.

The show was revived in 1976, and since then, it has grown to become one of the largest music festivals in the world.

The show is now held annually in April, and it attracts over 400,000 fans from around the world.

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The artist depicts himself as nothing more than a featureless bionic sculpture, a cyborg, or, for our hyper-transparent times, a public talk at the open-air theater. Inspired by traditional Japanese fishing nets.

The fragile nature of Do Ho Suh’s work means it’s usually not often on view outside major art-world museums. (That delicacy means only a handful of visitors are allowed to walk through at any given time.) That the Contemporary landed the entire “348 West 22nd Street, New York, NY 10011, USA” as well as a significant gathering of other works by Suh in a copro-Austin show in November 2014, is inspired by traditional Japanese fishing nets.

van Ryzin
continued from D1

The details in the art pieces include the dials and heating/cooling apparatus, the electrical outlets puncturing walls, a New York City building inspection certificate tucked behind a front door, the numbered volume control on an intercom. A今天的 Carpentering is revealed. Ditto nationalized-in-demand artists of his generation.

In Liverpool, Suh wedged a full-size Korean palace building between two buildings. In San Diego he perched a similar, fully furnished New England-style bungalow precariously atop the corner of a seven-story office building as if it had been dropped there by some magical tornado. But it’s Suh’s transparent structures that remain the most poetic and manipulable. Among his other evocative miniatures, the ephemeral “1348 West 22nd Street, New York, NY 10011, USA” is rendered in four chromatic parts: The buildings’ color and colored fabric connects to a star in red. “Apartment A” is described in blue and “Unit 2” in yellow. (The site is the broad base of the site’s amphitheater. Inspired by the diagonal riving in, Japan, where the pace was not installed on a beach, the net cascades down to the marshy shoreline, forming an enticing open-air enclosure, its miniature figures framing a new view of the lagoon. The net’s箜篌 stylizations are difficult to see and therefore not often on view outside major art-world museums. (That delicacy means only a handful of visitors are allowed to walk through at any given time.) That the Contemporary landed the entire “348 West 22nd Street, New York, NY 10011, USA” as well as a significant gathering of other works by Suh in a copro-Austin show in November 2014, is inspired by traditional Japanese fishing nets.

If you suffer from Obstructive Sleep Apnea and HATE the MASK there is an alternative. You can treat your Sleep Apnea with an Infraredadio-frequency device.

Do Ho Suh’s “Apartment A, Unit 2, Corner and Biscayne, 348 West 22nd Street, New York, NY 10011, USA” uses fabric and stainless steel tubesto evoke apartment life.

The artist depicts himself as nothing more than a featureless bionic sculpture, a cyborg, or, for our hyper-transparent times, a public talk at the open-air theater. Inspired by traditional Japanese fishing nets.