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A roundup of Texas festivals in October. Travel, D12

LITERARY AUSTIN

'Rebel Yell' follows 'Empire'

S.C. Gwynne's new book details legacy of Stonewall Jackson.

By Charles Ealy
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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 1980s CBS television game show "Tic-Tac-Dough."

Long a frustrated writer, Gwynne, a Princeton and Johns Hopkins graduate, was living in Los Angeles and working as an international banker in the early '80s with his wife, the noted artist Katie Maratta. Then Maratta went on the game show and won \$60,000 – a windfall that allowed Gwynne to quit banking and start writing.

"That money lasted for years," Gwynne says with a laugh. "Our rent was \$425 in Hollywood, and we owned our Toyota Tercel outright. So I quit banking in 1981." At first, he says, he naively thought he'd write a successful novel and, like F. Scott Fitzgerald, live off the royalties.

Instead, he got his writing break when he used his banking knowledge to help explain the 1980s international debt crisis in a Harper's magazine article. "When I got the Harper's clip, everything changed. I got a book deal out of it. I was all over NPR. It was kind of unbelievable," says Gwynne. The book deal led to the publication of "Selling Money" in 1986. That book led to a job at Time magazine in 1988, where he co-wrote a book with Time magazine reporter

Gwynne continued on D6

ABOUT THIS STORY

Austin is home to a multitude of acclaimed writers. American-Statesman books editor Charles Ealy writes about them in a series called Literary Austin.

ENTERTAINMENT

'Austin City Limits' at 40

A rewarding history, a challenging future



Brittany Howard of Alabama Shakes (from left), Jimmie Vaughan, Bonnie Raitt, Gary Clark Jr. and Rich Brotherton are among the performers during a 40th anniversary celebration of "Austin City Limits" recorded in June, which will air Friday on KLRU. RICARDO B. BRAZZELLI / AMERICAN-STATESMAN

By Peter Blackstock
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About 40 minutes into "Austin City Limits Celebrates 40 Years," a two-hour special that airs at 8 p.m. Friday on KLRU, Emmylou Harris is onstage with Willie Nelson, singing his timeless American classic "Crazy." Midway through, Harris steps back from the microphone as the focus turns toward Nelson and his legendary battle-scarred acoustic guitar, Trigger.

As he strokes and bends out an exquisitely lyrical solo, the camera gradually draws in on the guitar, finally showing nothing but well-worn wood, vibrating strings and those magical 81-year-old fingers. Stretching for nearly 30 seconds, the shot exemplifies what has made "Austin City Limits" a national television treasure.

"There's something about our style of capturing and presenting live music that is different from other shows," says executive producer Terry Lickona, who has been at



Terry Lickona holds a T-shirt given at a Lyle Lovett show that was the last show in the original Studio 6A. RALPH BARRERA / AMERICAN-STATESMAN 2010

the helm since the program's fourth season. "It's the way we linger on a shot and let the camera capture the intensity of that emotion, when somebody's pouring their heart and soul into their music. It just sucks you right in."

That's the tight close-up perspective on the beating heart of "Austin City Limits."

Now let's zoom the camera back out and see what "ACL" has become at the macro level.

When Nelson taped the show's pilot episode on Oct. 17, 1974, the aim was to get an hourlong live-music show featuring primarily local and regional musicians on as many public television stations as possible. (In the beginning, a few dozen signed on.) Today, ACL refers not only to versions of TV stations, on DVD releases and on the Web via videos and livestreams, but also to one of the nation's largest annual music festivals, as well as a downtown theater that has become the city's most important showcase venue since it opened in 2011.

ACL Fest continued on D4

Also inside
» 'ACL' photographer has had dream job for 35 years, D4
» Find out more about ACL anniversary events, D4
» ACL Fest starts next weekend; a look at what's coming up, D5

Exhibit a coup for Austin museum



Jeanne Claire van Ryzin
Seeing Things

Start with the drawings. Do Ho Suh's life-size recreations of architectural structures and household fixtures made of ethereal translucent fabric over stainless steel armatures may be viscerally compelling. In fact, they are impossible to resist in the impressive and expansive exhibit at the Contemporary Austin through Jan. 11.

But perhaps the key to un-

DO HO SUH

When: Through Jan. 11
Where: Contemporary Austin (Jones Center, 700 Congress Ave., and Laguna Gloria, 3809 W. 35th St.)
Cost: \$3-\$5 (free on Tuesdays)
Information: 512-453-5312, thecontemporaryaustin.org
Online: See a slide show of Do Ho Suh's exhibit at www.austin360.com/arts.



Do Ho Suh's "My Homes" is a self-portrait of the artist that shows homes swirling above his head. It's part of his ongoing study of home and space.

derstanding the nature of the South Korean artist's work

lies in the 17 drawings that accompany Suh's full-size fabric

replica of two small adjacent apartments in New York City – "348 West 22nd Street, New York, NY 10011, USA" – which stands like some otherworldly model home in the second floor gallery of the Contemporary's Jones Center.

Some rendered in watercolor, others made with colorful thread deftly embedded in thick cotton paper, the drawings tell the visual backstory of Suh's plaintive obsession with the emotions and ideas surrounding home.

In his drawings, Suh renders his idealized house in a simple, almost childlike version, a square house with a pitched roof and a single-paned window. Likewise

van Ryzin continued on D9

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LEJOLAS BROADWAY IN AUSTIN

van Ryzin

continued from D1

the artist depicts himself as nothing more than a featureless basic figure.

The house encases the figure's head in some drawings. In one, several houses swirl in a cloud about a man walking. In other drawings, the house is anthropomorphized and walks briskly on a pair of human legs. And in a particularly trenchant self-portrait, Suh depicts himself with a house bisecting his chest front and back — literally placing home where the heart is.

As Suh told the Wall Street Journal last year: "What I'm trying to do is memorialize the idea of the home — to carry it with me wherever I go. It sounds like such a cliché, but for me home is ultimately where the heart is. Actually that's a really nice way of putting it. I think it's more accurate to say that I feel like I'm haunted by a space. It's like a ghost, following me around all the time."

(Suh shuns most requests for press interviews, including the American-Statesman's. He also declined to give a public talk at the opening of his Austin exhibit last weekend, though he did join art historian Rochelle Steiner for a book signing for her just released volume "Do Ho Suh: Drawings.")

Displacement and memory, the self-induced nomadism of our global age, nostalgia and a visceral attachment to place and space — Suh's art is a cynosure, or guide, for our hyper-transient contemporary times.

Born in 1962 in Seoul, Suh grew up in an artistic family. His father is a well-regarded painter, an important figure in Korean modern art. The family's home is a traditional Korean house Suh's parents built of discarded wood from a demolished palace building.

After art school and mandatory military service, Suh left Korea for the United States, where he first attended the Rhode Island School of Design in Providence, then Yale University. By 1994, he was living in a noisy New York apartment wishing in his insomnia for the quiet of his Seoul home. So he decided to recreate his childhood home in translucent silk.

Thus began a trajectory of artmaking that with poetic lyricism visually captures the elusive nature of home, all based on an actuality. And it's a trajectory that's made Suh one of the most inter-



Do Ho Suh's "Apartment A, Unit 2, Corridor and Staircase, 348 West 22nd Street, New York, NY 10011, USA" uses fabric and stainless steel tubes to evoke apartment life.

CONTRIBUTED PHOTOS BY BRIAN FITZSIMMONS



The details in the art pieces include the dials and heating rack on a translucent oven.



The fragile nature of Do Ho Suh's work means it's usually on public display at major art institutions.

nationally in-demand artists of his generation.

In Liverpool, Suh wedged a full-size Korean house sculpture between two buildings. In San Diego he perched a full-size, fully furnished New England-style bungalow precariously atop the corner of a seven-story 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 melancholy.

Ghostly, dream-like, ephemeral "348 West 22nd Street, New York, NY 10011, USA" is rendered in four distinct parts. The buildings' corridor in salmon-colored fabric connects to a staircase in red. "Apartment A" is described in blue and "Unit 2" in yellow. "Unit 2" is newly fabricated and has never before been exhibited. It completes Suh's vision of replicating his New York apartment. (He lives between New York, London and Seoul.)

Wandering through "348" feels both voyeuristic and poignant. Its poetic power is not just in the carefully replicated walls and doors but in the minutiae of quotidian details: the electrical outlets punctur-

ing walls, a New York City building inspection certificate tucked behind a front door, the numbered

volume control on an intercom. A toilet's interior pipes and flushing mechanism is revealed. Ditto



"Net-Work," gold and chrome plating with polyurethane coating on ABS plastic and nylon fishing net, is inspired by traditional Japanese fishing nets.

oven racks, refrigerator crisper drawers, the decorative patterning on vintage radiator pipes.

Downstairs in a darkened gallery, Suh's "Specimen Series" — individual sculptures of the apartment's bathtub, radiator, refrigerator, toilet and medicine cabinet — are displayed to powerful effect in brightly lit glass cases as if they were historical artifacts of a lost culture.

At the Contemporary's lakeside Betty and Edward Marcus Sculpture Park at Laguna Gloria, a tangential current of Suh's work shines, literally, with "Net-Work." A shimmering net of tiny gold and silver figures drapes over supports on the floating dock at the base of the site's amphitheater. Inspired by traditional fishing nets in Japan, where the piece was

first 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.

Suh's architectural installations are difficult to exhibit and therefore not often on view outside major art-world museums. (Their 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 is a coup for Austin.

With its melancholy poetry and potent swirl of meaning, Suh's dreamlike work intrigues.

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