

# Carolina Renaissance Festival

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entertaining time machine known as the Carolina Renaissance Festival and Artisan Market Place!

## WHEN YOU GO:

What: The 29th annual Carolina Renaissance Festival.  
Where: North of Charlotte between Concord and Huntersville. The Festival is located on Highway 73 at Poplar Tent Road (between I-77 and I-85).  
When: Eight consecutive weekends (Saturday and Sunday) from Oct. 1 through Nov. 20, 9:30am until 5:30pm, rain or shine.  
Online Tickets: \$32 for adults, \$20 for kids ages 5-12; available only online at

([Carolina.RenFestInfo.com](http://Carolina.RenFestInfo.com)). Children 4 and under always free. Parking is free courtesy of Harris Teeter.

Event Sponsors: The Carolina Renaissance Festival is presented by Pepsi. Additional sponsors include Harris Teeter, Atrium Health, Sunbelt Rentals, Valpak, Jersey Mike's, Chick-Fil-A, Autobell Carwash, AAA of the Carolinas, Visit Lake Norman, Hampton Inn & Suites, Language Line Solutions, Charlotte Playsets, and Apex Technology.

For further information & restriction free photos: call 704/896-5555 or online at ([Carolina.RenFestInfo.com](http://Carolina.RenFestInfo.com)).

## 701 Center for Contemporary Art in Columbia, SC, Announces the Mill District Public Art Trail

Five previously empty guard houses on the grounds of historic Olympia and Granby Mills now house site-specific installations. Nestled inside a stand of trees at the terminus of Whaley Street is an architectural structure blending seamlessly with nature. If you look up at the top of an old industrial shed on Catawba Street, you will discover an illuminated robot-like figure ascending the building while hoisting a large ball. These and other sculptures comprise 701 Center for Contemporary Art's Mill District Public Art Trail (MDPAT) and they populate Whaley, Olympia and Granby neighborhoods - collectively known as Columbia, SC's Mill District.

These public artworks are part of an overall concerted effort to reimagine the Mill District as a vibrant part of the city. The project is a pathway that is a journey and each sculpture is also a distinctive destination - preserving history and memory and amplifying previously marginalized voices.

The MDPAT was conceived as a project in 2017 by 701 Center for Contemporary Art board and staff to connect the three neighborhoods through a creative endeavor. During the four year period, the selection of sites and artists has resulted in the creation of 11 works of art on the burgeoning art trail. The sculptures and installations celebrate mill workers, the textile industry, the work of the hand and the mill village's three neighborhoods. This new collection of public art complements the historic aspects of the Mill District, including existing public art and mill architecture, while giving a nod to the area's redevelopment as a destination and attraction for new residents, businesses and tourists.

The inaugural works on the trail were created by 11 South Carolina artists - collaborators David Cianni (Aiken) and Anna Redwine (Columbia), Diana Farfán (Greenville), Susan Lenz (Columbia), Robert Lyon (Columbia), Doug McAbee (Greenwood), Philip Moody (Rock Hill), Carey Morton (Charleston), Jordan Sheridan (Columbia), Brittany Watkins (Columbia), and Fletcher Williams III (Charleston). Independently and collectively, these artists provide compelling narratives about the history of mill culture including working conditions, long hours, child labor, child care, and safety and health issues.

One unique aspect of the project is the placement of some works within residential areas. Sited on the median at the end of the 200 block of Williams Street in Granby Village is *A Tribute to Hands* - a totem-like cypress sculpture by Robert Lyon. In Lyon's work, the hand in its abstracted form figures prominently as a celebration of the tireless mill workers. It also acknowledges the hand's quintessential role in making art.

*Homestead* by Fletcher Williams III is situated on Whaley Street within a residential area of the neighborhood but the sculpture is only a stone's throw away from nearby Granby. A uniquely architectural form, it recalls aspects of the rural South's agrarian history with its reference to a barn. The artist's use of reclaimed ma-



"Lola's World", a site specific installation (view #1) by Susan Lenz, inside Gatehouse # 3 along Heyward Street, outside the former Granby and Olympia Textile Mills. Photo by Susan Lenz.

terials - old tin, rebar, picket fences - adds integrity and character to the structure that is, for some, reminiscent of a by-gone era.

In more public spaces in the Mill District are works by Carey Morton and Doug McAbee. Like Williams, Morton's sculpture references the land but his use of garden and farm tools connects it more specifically to the process of cultivation. Partly animated in its appearance, Morton creates a rhythm and movement through the random connectivity of the tools. Its title - *So it Goes...* - befits the sculpture's unwieldy nature with all its twists and turns. The work is sited in close proximity to the Granby Park Community Garden near the entrance of the park.

In *Y'all don't forget your roots* and *The One About Home*, Doug McAbee introduces elements of fantasy and whimsy in both his sculpture and mural found at Pacific Park on Wayne Street. The 20 foot mural combines both drawing and painting to dynamic effects with imaginary creatures inhabiting a world that takes on the appearance of coloring book pages.

David Cianni's *Mill Robot*, created in collaboration with Anna Redwine, foreshadows technological advances in textile factories with the advent of robotics and automation. Loosely inspired by the Greek mythological figure Sisyphus, the robot's demeanor contradicts that tragic figure's fate. Playfully and effortlessly, the Mill Robot scales the wall successfully hoisting the ball to its anticipated position on top of the building. Redwine, who created 701 CCA's iconic logo of a ball of thread, reimagined the metal sphere as a ball of thread by hand winding 33 yards of red rope lights.

The installations inside and outside the five Olympia and Granby guard houses celebrate the mill and millworkers. In Phil Moody's photo-based installation, the artist combines reproductions of 1902 stereo photographs of the Olympia Cotton Mill with text from an interview of local mill resident Carol Gettings whose father worked as a loom fixer in the Olympia Mill. Moody's takeover of both the

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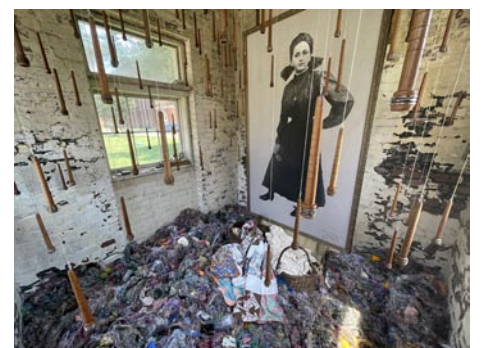
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interior and exterior creates an immersive experience that at once feels historic and contemporary.

Susan Lenz's *Lola's World* is an environment that brings together many aspects of working in a mill and practicing handiwork including all the accouterments - spindles, threads, quilt, pin cushion, needle, scissor, and other items. The hundreds of wooden spindles suspended from the ceiling are in communion with thousands of intertwined threads blanketing the floor. An image of Lola Derrick Byars presiding over her domain is dressed in her finest clothing which gives a sense of the fashion of the day for women mill workers.

Like Lenz, Diana Farfán's installation is inspired by women mill workers. Medellín, Colombia in South America is famous for a number of things - coffee plantations, flower farms, orchids and butterflies. It is also well-known as a textile center. Farfán memorializes women from Medellín who relocated to Greenville, SC, to work in the textile mills there. The centerpiece of Farfán's installation is a large ceramic bust of a woman whose hair is created using unspun cotton. Embedded in the woman's hair are carefully placed nests with infants. Titled *Linthead*, the installation also includes 110 cotton-filled nests with infants installed on the interior walls. Child care was a major issue for mill mothers and the practice of taking babies to the mill where they were placed in baskets was common and necessary. A first-hand account by Colombian textile workers about their experiences working in the mill can be heard through an audio in Spanish.

The combination of dramatic lighting and dynamic colors to beautiful effects is seen in installations by Jordan Sheridan and Brittany Watkins. Their works serve as bookends for the run of guard houses. The brilliance of the colors stand in contrast to the exterior reddish-brown brick walls of the guard house and the majestic mills in the background. Windows on three sides of the guard houses offer multiple viewpoints to explore the interior



"Lola's World", a site specific installation (view #2) by Susan Lenz, inside Gatehouse # 3 along Heyward Street, outside the former Granby and Olympia Textile Mills. Photo by Susan Lenz.

spaces.

In addition to lighting and color, textures, sound and shadows activate Jordan's installation. *Enmeshed* - a colorful crocheted yarn installation - has a web-like appearance created by pulling and stretching the yarn. *Enmeshed* impregnates the interior space but also extends to the exterior. The work is aided by light to intensify its color and forced air movement is used to create dramatic shadows.

Light and color are also important elements in Brittany Watkins' *Hands Unseen*. A predominance of seemingly disparate suspended items including a loom-like wheel, hands and other floating objects occupy an exuberant blue interior. Like Lyon, Watkins uses the hand as a metaphor for the hard work that labor entails. But the hands in this case may also suggest the dangerous aspects of working in the mills. Watkins' use of the color blue with its calming effect functions as both an aesthetic device and as a psychological intervention.

The works on the Mill District Public Art Trail invite us to explore the art and highlight the unique character of the distinctive neighborhoods within the Mill District. Part of this journey is discovering art in unexpected and surprising spaces. It is also an indication of the ongoing transformation taking place in this historically important community.

For further information call 803/238-2351 or visit ([www.701cca.org](http://www.701cca.org)).