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SPRING 1973

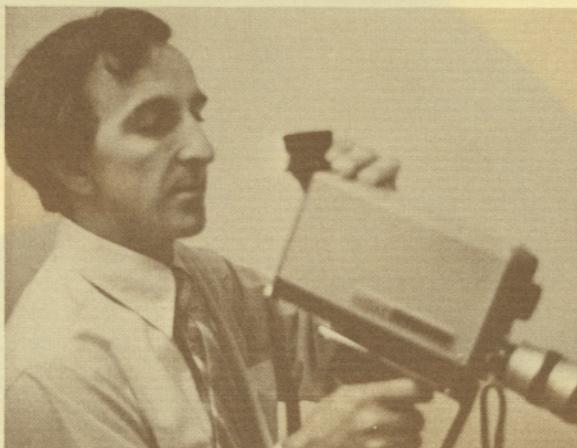
EXPLORING

the increasing potential of film, video tape and the broadcast media as lively arts resources will be a continuing challenge.

How can you share in this?

The South Carolina Arts Commission offers some possibilities; newly opened trails for both creative artist and creatively responding audience:

- **Video and the Arts Conference**, March 9 and 10 at the South Carolina Educational Television Center, with such speakers as Chloe Aaron, National Endowment for the Arts Program Director for Communications Media; Alan Miller, Colorado Symphony; and Henry J. Cauthen, S. C. Educational Television General Manager, newly appointed by President Nixon to the National Council on the Arts.
- **Youth Film Grants** by SCAC, awarded to Gary Pope of Newberry (for still photography); Richard Hickman of the University of South Carolina (for a Super 8 mm film on "the human condition as seen through the eyes of painters, sculptors, writers and poets); Tom A. Price, II (for U.S.C. Film Exposition in December with advisor Prof. George P. Garrett, Jr., award winning writer and former screen writer/film-maker); and Dreher High School students with instructor T. Harris, Jr., as advisor (for a Super 8 film on unemployment's effects on our society).
- **The Film-makers in the Schools program** in progress in the Greenville School District, currently with live-action film-maker Stanley Woodward (*The Licorice Train*) in residence.
- **Video tape used for the William M. Halsey Retrospective** produced by the Greenville County Museum of Art, with Museum Director Jack A. Morris, Jr. and Audio-Visual Technical Director James F. Howard, III thus sharpening the viewer's perception of an artist at mid-career.



R. Mike Holden, new Visual and Literary Arts Associate, checks out new video tape equipment for the S. C. Arts Commission's expanding film programs.

- **Artbeat, South Carolina** on the new South Carolina Educational Radio Network, a 15-minute program Sundays at 9:30 through which the Arts Commission can transport Greenville, Spartanburg and future listeners to be ear-witnesses to such events as a recording of an original composition; a band and theatre performance by Arts in Prisons participants at Central Correctional Institution; the first Hartsville Arts Festival; a Myrtle Beach-Georgetown-Brookgreen Gardens environmental arts tour; the sounds of craftsmen at work at the Greenwood Festival of Flowers, then the State Fair Village of Craftsmen.
- **A key idea man**; the S. C. Arts Commission's new Visual and Literary Arts Association, R. Mike Holden, most recently curator-director of Rudolph Lee Gallery at Clemson University College of Architecture, and previously involved, as Greenville Museum curator, in the design and construction of SAM, the Student Art Mobile now on tandem tour with the SCAC State Art Collection.
- **ART**, the mobile Arts Resource Transport. —More about ART, from your local newspaper and broadcast media, in the near future.



Yass Hakoshima, Mime.



MIME ARTIST

Yass Hakoshima comes to South Carolina this spring, through the S. C. Arts Commission In-Residence Performing Arts Program.

With the internationally famed pantomimist will come his wife, dancer Renate Boué. The two will join with theater and dance enthusiasts in their host communities for lecture-demonstrations, master classes and performances covering a wide spectrum of theater-craft.

The much-traveled Hakoshima, an artist in residence at Memphis State University and other U. S. colleges, now teaches at IASTA, New York Theatre Workshop and Phoenix Theatre in New York City.

Hakoshima and his wife will be in residence with the College of Charleston, Mar. 12-14; Beaufort Little Theatre, Mar. 15-17; the Hartsville Arts Council, Mar. 19-24; Sumter Little Theatre, Mar. 26-31; Pickens County Arts Commission, Apr. 2-4 and Anderson Community Theatre, Apr. 5-7.

A performance is scheduled on the last date of each residency.

IT COULD HAPPEN

in any South Carolina community; yours, perhaps, during spring 1973:

Two men, puzzlingly familiar, get into heated conversation right in the middle of the new shopping center.

The debate gets louder.

A crowd gathers, cautiously at first. A mother in hair-curlers draws her pre-school child close to her, as though afraid the two arguing men might pull out knives. The usual dog appears, to thread in and out of the crowd until retrieved.

The men continue their verbal exchange, not in the local accents. —More in the language of Shakespeare. —Shakespeare? What is this?

It is T.N.T., exploding many established concepts of formal theatre.

T.N.T., The New Theater, consists of two professional actors, Gerald Hiken and Paul E. Richards, familiar to Broadway, Hollywood and network television audiences.

In T.N.T., Hiken and Richards have discarded the barriers which lights, make-up, costume and the proscenium stage place between audience and actor. The two communicate their art directly, in a shopping center, near a schoolyard, at a textile mill during change of shifts.

SCAC Executive Director Wes Brustad made his own discovery of T.N.T. as he watched a curious crowd grow, in a Los Angeles park. What attracted and held the crowd was T.N.T.

Brustad has been working toward bringing the two-man company to S. C. communities in an unusual way. He has contacted key people such as law enforcement officials, to enable The New Theater to arrive in a town without public announcement.

Hiken and Richards would enliven the scene with their own brands of street theater ranging from Chekhov to Jules Feiffer. They would involve people of all ages as witnesses or even participants, before T.N.T.'s identity might ever be revealed.

All this is part of the S. C. Arts Commission's In-Residence Performing Arts Program. For The New Theater's S. C. appearances, the fee worked out with SCAC is approximately 25 to 30% of the usual T.N.T. income. "We are getting a bargain", Wes Brustad comments, "because they believe so strongly in our program".

MUSIC



Shirtsleeve rehearsal by Atlanta Symphony Orchestra members, who will be working side by side with Florence and Spartanburg Symphony members during the April ASO residency.

A GLACIAL SLIDE

is apparently about the only thing that could stop the Atlanta Symphony and conductor Robert Shaw from fulfilling their commitments.

While an ice storm all but paralyzed work, school and many activities for unaccustomed South Carolinians, the Atlanta Symphony and Shaw went right on with their January residency, for the second year of the SCAC In-Residence Performing Arts Program.

One youth workshop was missed when the drums didn't arrive in time.

Otherwise, the Atlanta musicians made it for residencies and joint concerts with the Columbia Philharmonic and Greenville Symphony Orchestras, plus workshops; lecture-recitals; TV and radio interviews; some one-to-one instrumental sessions; and concerts by the entire Atlanta Symphony in Orangeburg, Charleston and Bennettsville.

Enthusiastic audiences and participating S. C. musicians made it, too, for the events of the Atlanta Symphony's ice-plagued first week residency.

The kind of weather that brings flowers and tourists should prevail, for the second residency, April 9-14.

Scheduled then are concerts by the full orchestra Mon. April 9 in Florence and Tues. April 10 in Greenwood. The ASO and Shaw will be in residence with the Florence and Spartanburg Symphony Orchestras, with joint concerts April 13 in Florence and April 15 in Spartanburg.

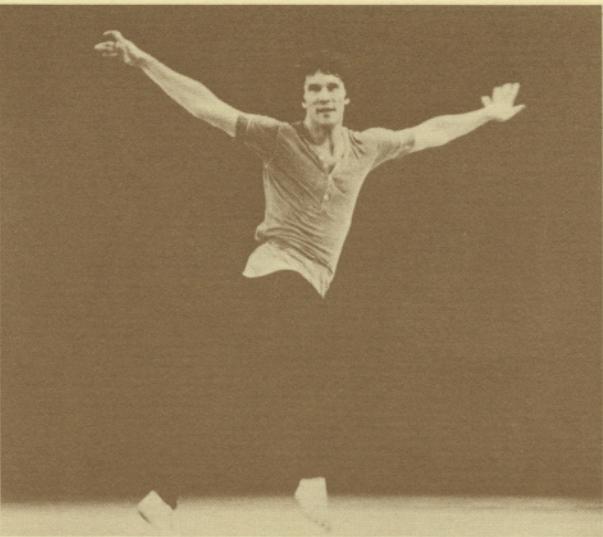


Robert Shaw, conductor of the Atlanta Symphony Orchestra.

Percussion workshop: During the Atlanta Symphony's 1972 residency, Jack Bell, principal ASO percussionist, works out a sound effect with a Florence student. (Photo by Sonny Smith, Florence "Morning News".)



DANCE



Dan Wagoner, Affiliate Artist.

HOW TO BECOME

a dancer singled out as "one of the best dancers on the modern dance scene" (by Clive Barnes in the *New York Times*)?

Dan Wagoner arrived at his dance career after earning a bachelor's degree in pharmacy and spending two years in service with the Army.

Then began a steady climb in the dance profession. The young West Virginia native started learning at the top, dancing with such companies as Doris Humphrey's repertory group at Connecticut College; the Martha Graham Company; the Merce Cunningham and Paul Taylor Companies.

Since early 1968, Dan Wagoner has been teaching, choreographing and performing on his own. His company has performed on stages from New York to Caracas, Venezuela.

Now he will be offstage as well as on, as the 1973 Affiliate Artist in South Carolina, through the S. C. Arts Commission with the National Endowment for the Arts, and the sponsoring Sears-Roebuck Foundation.

The first of Wagoner's 56 days of S. C. affiliation went for an interim project with ten Limestone College

students. Wagoner and the students were to develop a dance and tour it to colleges and public schools. He also gave an "informance" at Northside Middle School, West Columbia.

For other college or community groups interested in being a local presenting institution for the young Affiliate Artist, the cost will be limited to room, board and local transportation.

For further information, contact the South Carolina Arts Foundation's Educational Coordinator Scott Sanders, through the Arts Commission.

BEST EVER

was the way Brookland-Cayce Middle Schools teachers described a certain In-Service Training session this fall. Leading it were SCAC Educational Coordinator Scott Sanders and Performing Arts Associate Rick George.

The accent was on arts experiences often available at no cost; on the artistic judgments everyone constantly makes, every day; on leading students to new depths of awareness and enjoyment of the arts.

The half day of In-Service Training by Mrs. Scott and Mr. George is available at no cost, by contacting the Arts Commission well in advance of the date desired.

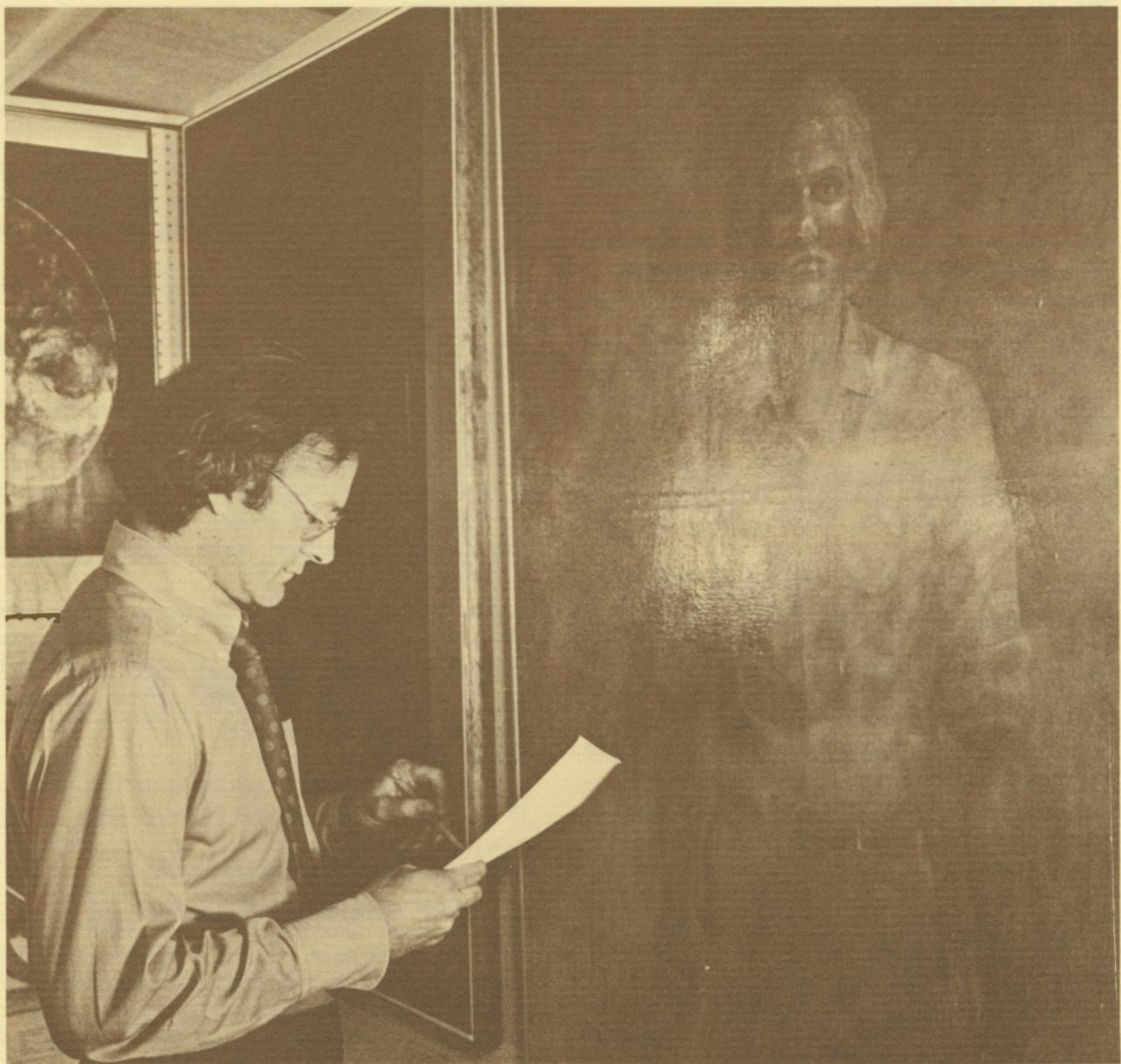
A Columbia teacher joins in discussing the Poets in the Schools Program with South Carolina participating poets Dale Bailes, Columbia; Patricia Henley, Orangeburg (second from right) and Dr. Franklin B. Ashley, USC Aiken. SCAC Educational Coordinator Scott Sanders (second from left) will announce the date and location soon for the second annual Poetry Festival involving both the students and the poets from S. C. and elsewhere.



VISUAL ARTS



Behind the mask is Jean McWhorter, instructor in sculpture at the Richland Art School of the Columbia Museum of Art. Miss McWhorter participated in the sixth annual Welding Workshop for Sculptors last summer at the Hobart School of Welding Technology, Troy, Ohio, through the SCAC In-Service Training Program.



James K. Monte, associate curator of the Whitney Museum of American Art in New York, inspects his choice for second prize award in the 14th annual Springs Mills Art Contest and Show. Second place winner, an untitled portrait, is by Rick Baty of Columbia. Jean Gregory of Greensboro, N. C. won the \$1,000 purchase award for her collage, "Hilton Head Series I, No. 1". The Springs Art Contest and Show, largest non-juried show in the Southeast, is under the direction of new S. C. Arts Commission appointee Stephen R. McCrae, since 1962 manager of arts services for Springs Mills, Inc.

IT'S AN ORIGINAL

the contemporary metal sculpture, dominating the John G. Richards School entrance on Broad River Road, Columbia.

The massive sculpture is the result of a team effort by thirty-six young men at the school, part of the Department of Youth Services.

Each of the boys made a design for the sculpture, using for his scale model such ingenious media as styrofoam, and popsicle-stick "armatures".

Then, as art instructor and project director Julia West describes it, they all selected down to three designs, choosing from these three the design for the free-form work now on display.

Its creator was not expected to be on hand for the sculpture's dedication ceremonies: He has already returned from the statewide school to his home community.

That ties in with a major goal of the project; increased public awareness of the positive creative potential of students undergoing the rehabilitative process at the John G. Richards School.

Boys who may have given little spare time to crayons and drawing paper responded handsomely to a difficult three-dimensional arts challenge.

They worked with a nationally known sculptor as consultant; Prof. Howard Woody of the University of South Carolina art Faculty.

They tackled numerous techniques aided by Youth Services faculty members Mrs. West; Mr. Bruce Vaught, welding instructor; Mr. Ellis Temples, masonry instructor and Mr. H. D. Porter, carpentry instructor, all under the supervision of Mr. E. T. Borders, Educational Resources Supervisor.

They were backed up by funding from the S. C. Arts Commission and the National Endowment for the Arts, for a project perhaps unique in the nation.

OBSCURITY

was the lot of William H. Johnson, for much of his artistic career. Since his death in 1970, the rich legacy of this Florence, S. C. native is beginning to be realized.

In 1971-72, the Smithsonian Institution's National Collection of Fine Arts held a three-month retrospective of Johnson's work. National Collection director Dr. Joshua C. Taylor commented:

"Looking back today, it is hard to understand how so forceful and original a painter as William H. Johnson failed to make his mark with American collectors and critics during the active period of his lifetime."

Among those viewing the retrospective exhibit was S. C. Arts Commission member Leo F. Twiggs, associate professor of art at South Carolina State College in Orangeburg. Dr. Twiggs is among those who led in securing the exhibit for Johnson's native state, with Arts Commission-National Endowment for the Arts assistance.

Already displayed at the Columbia, Florence and Greenville Museums of Art and South Carolina State College, the Johnson retrospective exhibit is scheduled for the Spartanburg Arts Council through March 4, and the Gibbes Art Gallery, Charleston, March 1 through April 8.

If you haven't experienced the impact of William H. Johnson's art, see it now in his native state.

CREATIVE COLORING EXPERIENCES

by James P. Mahaffey and Roxanna A. Smith

It may come as a surprise to many elementary teachers to find that coloring books can be detrimental to children's creative expression. These books or sheets with an outline of some form or other, such as a bird or dog, or a complete scene from a nursery rhyme, are sometimes distributed by teachers to be colored in by youngsters. Some children seem to enjoy this activity, perhaps because they are not required to

think for themselves. The dependency upon someone else's outline of an object can make the child much less confident in his own means of expression. He obviously cannot draw a dog as well as the one on the page which was drawn by a professional adult artist. After being continually exposed to drawings of this kind, a child becomes convinced that he cannot draw. The teacher will often hear, "I can't draw that!", when children are asked to make their own drawings.

The marks that are made by the child himself are meaningful in terms of self-expression and creative thinking. We know that a child cannot think, write, or behave as an adult. We should not ask him to use an adult's art symbol rather than his own.

After using workbooks and coloring sheets, experiments have shown that children change their original drawings to look like the stereotypes found on these pages. (Russell and Wangaman, 1952). Often the excuse is used that coloring within the lines teaches coordination. Further studies have shown that children stay within lines drawn by themselves better than within the printed line of a ditto sheet or coloring book.

"Surprisingly enough, we still occasionally see dittoed sheets handed out for youngsters to color that may have silhouettes of George Washington, a Thanksgiving turkey, a Halloween pumpkin, an Easter rabbit, or even a Christmas tree outlined on them for the children to color in. One particular example showed Pilgrims standing in front of their log cabin holding blunderbusses. The fact is that the Pilgrims lived in huts made of sticks and vines until they built clapboard houses (Holbrook, 1945), and that (neither the English nor the Dutch built log cabins at first, and apparently did not even know how to do so . . .) (Stewart, 1954, p. 152). Sometimes art projects also smack of the same absurdities, as when youngsters are given copper foil to press over some preformed design to mount for Christmas presents. Even May baskets preplanned by

the teacher for the first grade youngsters to cut out fall into the category of being detrimental to creative expression.

These are predigested activities that force youngsters into imitative behavior and inhibit their own creative expression. These activities make no provision for emotional growth because any variation the child makes can only be a mistake; They do not promote skills, because skills develop from one's own expression. Instead, they condition the child to accept adult concepts as art, art that the child is unable to produce alone and which therefore frustrates his own creative urges."

—Viktor Lowenfield, 1971

In all subjects and whenever feasible, children should be encouraged to develop original solutions to problems.

Alternatives to Coloring—In Activities

1. The best coloring book is a blank coloring book. Use blank sheets of paper and ask children to make their own drawings of whatever it is they are studying. These drawings will be much more interesting and of more educational value.

2. Use ditto sheets for tracing letters, numbers, etc., in primary grades, if necessary, but allow the child to illustrate them himself. The teacher can cover that area of the master that contains an artist's drawing and reproduce only the letters or numbers. She may then suggest that each child draw "something that starts with d," or, "draw one large apple, or dog or cow, etc.," depending upon the activity involved.

3. Suggest that the child make his own coloring book of outline drawings, then go back and color them in, if he must.

4. On ditto sheets let children underline, mark with x, or circle the correct picture, but discourage coloring them. Most of the drawings on these sheets are too small for a primary child to color anyway. Suggest that

children use the reverse side for making their own pictures.

5. Let children draw their own pictures to illustrate stories, nursery rhymes and poems. (See the Harcourt-Brace teacher's manual in reading) All major reading series encourage and suggest original art.

6. Let little children scribble (1st & 2nd grades) if they want to. This is a natural stage of creative expression. It is like crawling before walking. It can be very detrimental if these children are made to "stay within the lines" when they are not mature enough to do so.

7. Vary the size and color of paper used, for original drawings. Tie subject matter in with other areas of the curriculum, suggest ideas, talk with children about subject matter, encourage originality, and provide varied media with which to work.

Happy coloring!

THE SOUTH CAROLINA COMMITTEE FOR THE HUMANITIES

The National Endowment for the Humanities has awarded a grant to the South Carolina Committee for the Humanities for a state-based program that will foster increased public understanding and use of the humanistic disciplines in order to demonstrate their relevance in considering contemporary problems related to public policy. The theme of the program is "South Carolinians in Transition: Industrial, Urban, and Cultural Challenges." It is believed that the humanities can make an important contribution to the discussion of the challenges that have emanated from the industrialization, urbanization, and cultural change experienced by South Carolina during recent decades.

Established non-profit organizations—colleges and universities, state and local government agencies, historical societies, libraries, etc.—are encouraged to submit proposals to the South Carolina Committee for the Humanities. Proposed programs must be within the purview of the Committee's statewide theme, promote public participation, and involve academic humanists.

Approved programs will be funded on a 50/50 matching basis. The contribution of a recipient group can be either in dollars or in personal services and other material contributions.

The guidelines to be followed in formulating a program may be obtained from the Executive Secretary, South Carolina Committee for the Humanities, Suite 601, Columbia Building, Columbia, S. C. 29201. Telephone 252-7055.

SOMETHING NEW

appears on the masthead of this issue of **SCAN**; the name of Bob Rowland.

Bob will be editor, effective with the next issue, and is overseeing this edition for the former editor, departed to a new field of publications endeavor at the University of South Carolina.

Assuming the new post of SCAC Director of Public Information on January 18, Bob came to this state from 6½ years as Associate director/Director of Programming, Mississippi Authority for Educational Television.

Bob Rowland describes these years as, so far, "the major experience of my professional life". He cites as the most rewarding period the years from October, 1970 to the present, during which the educational television system expanded to a seven-station network and initiated local production.

Since October 1972, some 1,000 programs were produced, ranging in subjects from public affairs to art appreciation. Approximately 500 of these programs were instructional, designed for in-school usage. All were produced under Rowland's personal supervision.

(Now the former editor takes the privilege of bragging about her successor): Every single instructional series and program produced during the above period has been acquired for national distribution by either National Instructional Television or the Great Plains Instructional Television Library. Two programs (**A Birthday Story** and **Peter and the Wolf**) have been

CHALLENGE

selected for broadcast by the Public Broadcast Service, and another 6½ hours are under PBS consideration. Over 40 programs have been selected for the Public Television Library.

In Bob Rowland, the arts community of South Carolina gains a winner: Awards for the programming efforts of the Mississippi Authority for Educational Television include two SECA Awards; two Ohio State Awards; a Freedoms Foundation Award; three Mississippi Broadcasters Association Awards; the Puppeteers of America Award; an Atlanta Film Festival Award, plus the George Foster Peabody Award, often referred to as "the Pulitzer Prize of broadcasting".

I hope that the arts community of S. C. (which is everyone) will offer Bob Rowland the same courtesy and helpfulness I enjoyed as publications editor, public information specialist and Administrative Assistant during the Arts Commission's first five and a half years.

Share with Bob the keen interest and excitement you have shared with me in the growth of the arts in South Carolina.

Sally Battle
(SCAC, 1967-1973)

The South Carolina Arts Commission has requested \$1,269,803 in state funds for FY 1973-74. If you are in favor of total arts programming for South Carolina, write a letter today to your area legislator asking him to support full funding for the programs of the South Carolina Arts Commission.

South Carolina Arts Commission
Wesley O. Brustad, Executive Director
Bob Rowland, Editor, SCAN



SOUTH CAROLINA
ARTS
COMMISSION

1001 Main Street • Columbia, S. C. 29201

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