

East Bay Street Layer Cake

His own neighborhood was spare and plain without any decorative ironwork, but on his daily trek to school he peered into the world of the rich and near rich, which was profusely decorated.¹ While the

street frontage of these houses is often narrow, the lots are usually deep, owing to the large blocks formed by the layout of the streets.²

Most artists and visitors focused on the main house and paid specific attention to the portico ..., with its stately columns and magisterial vantage points.³

Behind the privacy of a high garden-wall ..., the house, with its additions and dependencies of kitchen, washroom, servant quarters, and stables, recedes in rambling perspective...²

address the entirety: its classically inspired, lofty façade... and the practical acknowledgement that without the outbuildings, support staff, and enslaved people, this façade cannot be sustained.³

a thin layer of icing on a great dark birthday cake writhing with grubs and nightmares and hunger.⁴

In this situation the viewer's actual vantage point affects the contents of the image.⁵ [It is a disrupted image that makes the viewer think about that event, the violence of the image, how that image was made...⁶

Think now
History has many cunning passages, contrived corridors
And issues, deceives with whispering ambitions,
Guides us by vanities.⁷

gathered by
Mariah Siegmann

Footnotes:

1 Charleston Blacksmith the work of Philip Simmons by John Michael Vlach

2 -*The Early Architecture of Charleston*, Edited by Albert Simons and Samuel Lapham, Jr

3 - *The Civil War and American Art*, Eleanor Jones Harvey

4 *The Ocean at the End of the Lane* by Neil Gaiman

5 "Tom McGrath: Landscape Redux" Robert Hobbs

6 - Art in America January 2010, In the Studio Dexter Dalwood with Davis Coggins

7 - T.S. Eliot "Gerontion"