

Features

"Headwaters" at Malaprop's Optical Illusions

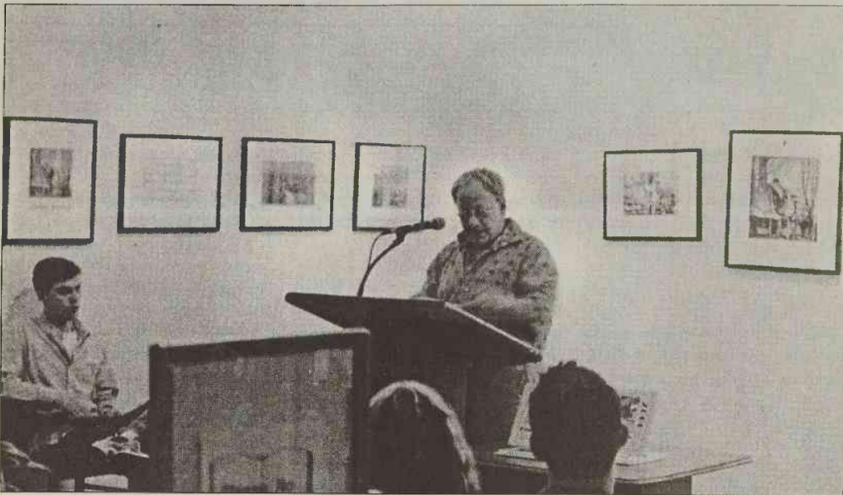


PHOTO BY PATRICK BRASWELL

Headwaters contributors from UNCA's faculty and student body presented at Malaprop's on Thursday, Oct. 7.

John Locke

Staff Writer

On Thursday, Oct. 7, "Headwaters", the literary and creative arts magazine of UNCA, held a reading at Malaprop's Bookstore.

The reading featured UNCA students Eric Oelschlaeger, Dale Neal, Reed Wood and Ann Barrett. Instructors Lori Horvitz, Stephen Kirbach and David Hopes also read their works.

Oelschlaeger opened the reading with his poem "At the Waffle House," a morbidly hilarious fantasy about the author's inadvertent involvement in a World War II reenactment at a Waffle House. This was one of my favorite works of the

evening, as it was unpretentious but expertly written.

Horvitz read "The Last Days of Disco Donut," one of the best fiction pieces in the most recent "Headwaters". This story, a funny but clear-eyed look at AIDS, works well through its combination of tragedy in the generalities and humor in the particulars, which is basically what life is about. I liked the fact that the AIDS victim in Horvitz's story contracted the HIV virus through intravenous drug use, not through sex, which is usually the gateway to sentimentalism in most stories about AIDS.

Reed Wood read some very strong poems, including "America

Dream," included in the most recent "Headwaters" publication, which came out last spring. He was a confident reader, and he signaled the abrupt end of one poem by commanding the audience, "clap!"

Stephen Kirbach read his poems, "Evolution and the Origin of Literacy" and "Make it Nude," an ode to the opium poppy, which started with the lines "Shopping for drugs is usually/ a dull activity."

One common element to all of the faculty readers, with the exception of Hopes, was nostalgia for high times among the low life in their earlier years. Kirbach also read several excellent poems by UNCA student Ann Turner, who sat in the audience looking surprised.

Barrett's poetry worked with some very powerful images in poems such as "Special Ed. At the YMCA," and "Vernal Equinox." The latter, about her father's recovery from an illness, contained effective phrases like "he lay superannuated," and "matinal meridian."

Hopes, the de facto poet laureate of Asheville, read last. Hopes has recently been nominated for both the Pulitzer Prize and the National Book Award, and he continued to shine in the rough of largely uneven poetry.

Hearing Hopes read aloud is essential to his poetry; it has a sonorous immediacy that makes it beautiful. Its sound and its meaning can be taken individually, with perfect fidelity.

"Headwaters" is UNCA's only venue for both literary and visual arts. First published in 1929 under the name "Blues" at Asheville-Biltmore College, the magazine has won 11 awards in the Columbia Scholastic Press Association.

It has undergone several name changes in its 71-year history, more recently publishing under names such as "The Rag and Bone Shop" and "Locust Post." The first issue entitled "Headwaters" was published in 1997.

"Headwaters" comes out with one issue per year. The magazine is currently accepting submissions for its next issue, which will come out in the spring. Fiction, poetry, and personal narrative pieces may be submitted by email, on disk or on good old paper. Artwork submissions may be represented by a photo, slide or print. For more detailed information about submission guidelines, pick up a submission form at the "Headwaters" office in 213 Karpen Hall.

Review

The French Window on Broadway

The taste of the French countryside in Asheville

Kristina Elliott

Staff Writer

The French Window, a small creperie, has brought the flavor of the French countryside to downtown Asheville. It is located on Broadway, adjacent to Scoops ice cream parlor.

This quaint eatery is primarily an a la carte establishment. The two owners, Stephane Diaz and Francois Manavit, are both natives of France. You can order crepes to go from the small window that opens to the sidewalk, and they have seating inside as well.

It is worth the time to go inside and sit down to enjoy the crepes. There is a lot of personality packed into the small interior. The décor and architecture are reminiscent of a European countryside. The walls are a collage of original artwork, including hand-painted tile mosaics that were crafted by Manavit himself.

The small wooden tables with brass inlays are adorned with fresh flowers. They are accompanied by vintage metal chairs that do not quite match, but they add to the charm. The entrance to the cooking area is a swinging wooden door so you can watch Diaz or Manavit at work. There was French music in the background to accentuate the atmosphere.

There are not many options on the menu, but what they do offer is spectacular. They make two forms of the French pancake, galletes and crepes. Galletes are made with buckwheat and are usually filled with

cheese and vegetables. Crepes are made with whole wheat and they are usually served with fruit or other dessert fillings.

The French Window has daily specials and regular menu items. I opted for one of the specials, La Forestiere. It was a gallette filled with fresh shiitake and button mushrooms over a bed of mozzarella cheese with chopped tomatoes and a garlic parsley sauce. It was served with a salad with a mandarin vinaigrette dressing.

The meal was exquisite. The unique blend of flavors will definitely bring me back to this small eatery. My dinner companion ordered La Pesto, the other daily special. It was a savory mix of pesto, fresh tomatoes, Parmesan and parsley. It was equally delectable.

The salad and the vegetables tasted like they were freshly picked. I usually skip out on salads when I dine out, but this one looked too appetizing to miss out on. The mandarin vinaigrette was the perfect complement.

The regular menu items include ham, egg, and cheese galletes, and the Popeye, which is made with spinach, cheese, sour cream and nutmeg. The dessert crepes offer toppings such as honey, marmalade jam, chocolate, banana or walnuts.

The French Window is a great option for vegetarians in particular because the daily specials usually do not contain any kind of meat. They do occasionally include salmon in their daily specials though.

Perhaps the fresh ingredients are the reason for the extraordinary taste. They stone grind organic



PHOTO BY SARAH LACY

The French Window offers the taste of the French crepes in downtown Asheville.

grains for the batter every morning on the premises.

According to Diaz, their use of Celtic sea salt makes the difference. It is hand-harvested in Brittany, which is in the northwestern region of France. They use this salt in the batter and while cooking.

The crepe dessert special of the evening was an apple crepe with a raspberry jam, whipped cream, chocolate sauce and confectionery sugar. I had thought that it would be a little bit too rich, but it turned out to be just the right amount of

sweetness. The only thing that I could possibly think of to complain about is the fact that you cannot buy drinks there. Currently, you have to get a drink from the adjoining ice cream parlor, but according to Diaz, this is soon to change.

They plan to apply for a license to serve wine and beer. They will apply for the license next week, and will offer drinks as soon as possible.

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Rebecca Travers

Staff Writer

The work of Julian Stanczak hangs in Gallery Six at the Asheville Art museum.

Stanczak's work embodies the idea that reality is not only personal, but also fleeting.

Stanczak's exhibit, entitled "The Art of Optical Perception," will be visiting Asheville until Sept. 24.

His work conjures up heavy questions, such as, "Is what I am seeing really there?"

Only after serious thought, was I able to connect Stanczak's art to philosophy.

At first, the physical effects of the exhibit set in.

While sitting on the community bench in the middle of the gallery, Maryana Hicks, a student from Western University, joined the exhibit.

"It makes my head hurt," she said. She spoke my mind.

The paintings, which are all large canvas and acrylic pieces, reminded me of the mid-90s when people thought it was cool to stare at the 3-D posters found in every local mall.

Still, Stanczak deserves all the credit for the "Op Art" craze, because he is, in fact, the one who invented the medium in the early 1970s.

Putting my age and adolescent memories aside, Stanczak's art is innovative, and therefore worthy of some creative praise.

The Polish-born artist uses various colors and patterns to play tricks on the viewer's eyes.

A few of his works moved in a wave-like pattern, if you were to stand in the correct spot and focus really hard.

Out of the nine paintings I evaluated, two impressed me.

"Windows to the Past, 2000" was the largest work there, perhaps part

of its appeal. The work consists of two sets of 25 squares.

Inside each of the square panels Stanczak painted overlapping squares in different shapes and colors.

The combination of color and shapes creates incredible movement.

In fact, each time I looked at the work, I was reminded of a static-ridden TV screen. This work employs the theory that our reality can be deceived.

The painting was not moving, but it certainly appeared that way.

Furthermore, the viewing experience was completely personal.

Logic concludes that the painting is not actually moving in real space and time, yet to me it jumped all over the place.

The second piece to catch me was "Nymph, 1995".

So simple in its composition, the painting resembled an abstract version of the female body.

The black background superimposed with vertical, wavy white lines induced a soft movement that imitated a woman dancing.

The other seven paintings were boring and lacked aesthetic appeal.

A lot of Stanczak's work is done in neon colors, reminding me of computer-generated artwork.

People entering the gallery offered a slightly different take on Stanczak's art.

Words such as, "nice," "weird" and "interesting" were the common adjectives used.

The viewers seemed to be at a loss for words.

Stanczak does accomplish visual manipulation in a few of his works, but many of them simply look like squares and circles resting on a canvas.

The best thing about this exhibit is that it makes you think about reality. If art conjures up new questions, it must be doing a little something right.

Stanczak does succeed in raising new questions while using art as his

channel. If only his art was more enjoyable to view.

Review

Mediation Training at the Friends Meeting House begins Oct. 5 . For more information contact The Mediation Center at 251-6089.

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