Spring Schedule

January 31 - April 18, 2009
26th Annual Juried Student Exhibition

This juried exhibition is open to University of Memphis art students featuring work in all media selected by Lois Renner. Renner has been described as Austria’s wiliest painter-sculptor, “model-maker” with the results captured in a photograph.

Lecture by Lois Renner
Thursday, January 22, 7PM, Meeman Journalism Auditorium.
Lois Renner, courtesy of artist

See also at AMUM
January 31 - February 27, 2009
ArtLab. Myriad Habitat: Candace Gardnerly Caseworks. Jennifer Barnett Hensel

February 19, 2009
Lecture by Dr. John Nunley a specialist in the arts of Africa. “Many Rivers to Cross” will consider the relationships of traditional and contemporary African art to global trade and the African Diaspora.

April 25 - June 6, 2009
MFA Thesis Exhibition:
Chase Malone, Lea Alexander, Brooke Foy

Contemplative Videos:
Call and Response from North and South.
Video clips from CAPA students at Overton High School (Memphis, TN) and Syracuse NY High Schools working with artist Anne Belfief, Associate Professor, Syracuse University School of Art & Design.

Sanjeev Kumar, a tenth grade student in Syracuse. Photo by Steve Sartori

For more information: www.amum.org or 901.678.2224
AMUM is open 9 AM – 5 PM Monday-Saturday.
Free and open to the public.
Chattanooga is a urban anomaly. The most Northern of Southern cities, the most Southern of Northern cities, the most different of all cities. It exists between regions. The influence of Nashville exists here, but it does not define a region, it exists between regions. The influence of Nashville doesn’t quite make it over the Cumberland Plateau. And despite its geographic and economic orientation toward Atlanta, Chattanooga’s slowly spreading southern suburbs are still separated from that city’s rapidly spreading northern suburbs — by a county in physical distance and by a world of cultural difference. The University of Tennessee is centered in Knoxville, the capital of Appalachia, and its branch campus in Chattanooga is always reminded that it is... a branch campus.

Border towns and anomalous places suffer from an identity crisis. Is Chattanooga the Scenic City, or the Dynamo of Dixie, or a place you pass through (like the long-gone Choo-Choo) on the way to someplace else? When our air was thick with industrial smoke and we could see our neglected beauty and imagine it anew, we could see our history and affirmation of our world-class development that honors our world-class natural features.
This is a story of the impact that seemingly small decisions and successes can have in a mid-sized program, in a mid-sized Liberal Arts university (or perhaps more to the point) a thriving mid-sized American city willing to constantly reinvent itself.

The Department of Art at UT Chattanooga currently holds 10 full-time tenure/tenure-track faculty positions. This is in addition to two full-time teaching lecturers and five adjunct faculty who support the department throughout the curriculum. The department offers courses in art education, art history, printmaking, photography, 3D sculpture and ceramics, painting, drawing and graphic design. The department offers three degree programs: the BS in Art Education, the BA in drawing and graphic design. The department offers three courses in art education, art history, printmaking, production increasingly blurs distinctions between traditional media and interactive media and technology, as artistic production increasingly blurs distinctions between traditional media and interactive media and technology.

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The Influence of Urban Design

In Chattanooga, you will hear many of those urban dialogues. During my era, shop owners or science teachers, but in Chattanooga, they may even know how to spell it. How did this happen? Beginning in 1981, Stroud Watson — an urban designer and Professor of Architecture at the University of Tennessee – began a dialog with the community. Twenty-seven years later, that dialog is manifested in a higher quality built environment and a change in the way things are done in Chattanooga. Having worked with Stroud for almost 20 years has been the best urban design education anyone could have, and I’m honored to have been a part of Chattanooga’s urban transformation.

Principles

Where would another city seeking to bring urban design to bear on development begin? Stroud would say, “Principles anyone could have, and I’m honored to have been a part of Chattanooga’s urban transformation. Principles

1) Nothing exists in isolation, so don’t design buildings as objects in space. Everything is connected and every building builds a city.
2) Always look for opportunities to foster diversity, whether it is in housing, transportation, street trees, land uses or people.
3) Honor the past; reinforce the present; and provide a solid structure for the future.
4) Be authentic and true to your own place. Don’t just copy what someone else has done.
5) Insist on quality design and construction. Quality endures and uplifts; building on the cheap will only degrade a community.
6) Remember that what you build will be with you for a long time, so build with permanence in mind.
7) Create a collection of memorable places that belong to and will be loved by and cared for by ALL citizens.

Process

Once those principles are established, you have to create a collective vision within the community — a vision that reflects the ideas and ideals of all citizens. In Chattanooga that almost always comes about through a public “visioning” process, a pure, open public dialog. The entire community must have the opportunity to be involved; the process must be inclusive. In fact, community participation has become so much a part of everything we do in this city that it has come to be called the “Chattanooga Way.”

Next you need a plan that makes the future visible and serves to coordinate public and private efforts. Chattanooga has often used university students for this purpose. They can expose a community to new ideas and push creativity to the limit. Some of those ideas may even take hold, like a fresh water aquarium in a mid-sized city on the Tennessee River. Most people also need to “see” what you’re talking about. Not everyone can visualize a concept. You have to show them a picture; graphics – whether renderings, three-dimensional models or computer-enhanced photographic images – are important in making the future visible.

As important as the vision and plans are, you need a design studio. In Chattanooga, the Design Studio was not part of the City government and could get away with saying things a city employee could not. We also had mayoral support over the years. We had some forward-thinking leaders in the private sector, but the private sector can’t accomplish tasks alone. You need the buy-in of the elected officials in your community. We also concentrated on issues like public space and housing, rather than specific projects, and talked about design principles instead of architectural styles.

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An example of the Design Studio’s advocacy and its influence on private development is the Courtyard Marriott. The initial design was a typical suburban hotel, but with some guidance from the Design Studio, the building began to be transformed into a more well-proportioned urban structure, with a distinct base, middle and top, that effectively anchors an important downtown corridor today. Marriott now uses that design as its standard for urban locations.

Public Realm

So where do you start planning and building your community’s vision? Again, Stroud taught us that you must always focus on the public realm, the spaces between buildings that a community occupies together. The streets, squares, parks, plazas, waterfronts and public buildings belong to everyone, and everyone should have equal access to them. Even the facades of private buildings that collectively frame the street are part of the public realm and, as such, property owners have a responsibility to provide a quality product. The public realm is the framework, a solid foundation upon which succeeding generations can build. If you get your public spaces right, private development and individual buildings, even if poorly designed, will fall into place. While parks and greenways, plazas and squares are important, Chattanooga has learned that streets are our most important public spaces. Streets are where most of us experience a city, whether on foot, on a bicycle, in a car or on a bus. They are the lasting impression visitors will have of our city. In 1990, Chattanooga’s downtown streets were pretty dismal, devoted almost entirely to cars and lacking any lure for the pedestrian. Today, these streets are lined with shade trees and quality lighting, colorful banners and public art. The sidewalks are teeming with people patronizing the many restaurants, hotels and tourist attractions. Downtown has once again become a favorite destination and the true economic engine of the region.

Perhaps the culmination of Chattanooga’s focus on its public realm has been the revitalization of the downtown riverfront. Incorporating public space and private development, honoring the history of the community through public art, and reconnecting the city with its river, this urban landscape belongs to everyone. As Stroud would say, “The city is our inherited footprint.” Together, we must insist on the quality of our built environment and create places that reflect a generosity of spirit, places where we can come together to celebrate as a community, places that will sustain us as we move forward into the 21st century.
Connecting a museum’s collection to the community

In the 21st Century, museums of all kinds are seeking ways to make their collections more relevant and more accessible and integrated into the communities they serve. The Hunter Museum of American Art is such an institution, one that is constantly seeking meaningful ways for the public to interact with its art collection. In 2004-2005, the museum had to close its galleries to the public during major expansion and renovation that was part of Chattanooga’s ambitious 21st Century Waterfront Plan. Rather than lock works up in storage, the museum moved two of its popular outdoor works to public sites in the heart of downtown. Moving the artworks from the Hunter grounds and into public places and street corners proved to be a positive move. One of the pieces, Wayne Trayn’s Journey, remains on the corner of Fourth and Broad Streets. John Dreyfuss’s Full Count spent more than a year at the bustling Tennessee Aquarium Plaza, and then was returned to a renovated sculpture garden to join 14 other works from the museum’s collection. The sculpture garden, previously housed behind the museum and accessible only during operating hours, was relocated during the renovation to the front lawn. This move allowed the sculpture collection to be free and open to the public around the clock while creating a new public space that physically connected the museum to the foot of the city’s waterfront plaza.

Building upon these efforts, the Hunter will launch a new Public Art Initiative early in 2009. Through a $2-million-dollar grant from the Benwood Foundation, the museum will purchase four outdoor sculptures to add to its permanent collection. What makes this initiative so compelling is its commitment to the spirit of public art, as reflected in the sitting and selection of the works. The new sculptures will not be exhibited on the museum campus but will be permanently installed in three public city parks in and around the downtown area. “The project is a continuation of our efforts to take the Hunter off the hill and to make it a more active part of the community,” said Rob Kret, the museum’s executive director. “Placing this growing collection into the public realm aptly represents the Hunter’s desire to be accessible to the community of Chattanooga and those that visit the city.” The sites tentatively selected for the program, based on recommendations from the Chattanooga Public Art Committee, are all highly visible gathering places. Each has a distinct sense of place, purpose and environment. The sites include Miller Plaza, a popular urban park, event and performance venue downtown; Renaissance Park, a newer park with lots of open space, sidewalks and contemplative recesses situated on the Tennessee River; and the Chattanooga Zoo, which recently unveiled its own major renovation. Key to the success of this project are the strong partnerships that the museum has forged with the City of Chattanooga, the RiverCity Company, the Benwood Foundation and the Public Art Committee that oversees the city’s public art program. Lilie Willis, chairperson of the Chattanooga Public Art Committee said, “Making public art a defining characteristic of Chattanooga’s landscape continues to be a key commitment of the Public Art Program, and we are delighted the opportunity to work with the Hunter in this exciting initiative.” Kristy Huntley, program officer of the Benwood Foundation, said the Foundation’s mission is to “stimulate creative and innovative efforts to build and strengthen the Chattanooga community. Creating great public parks and public spaces that people want to use” is one of that foundation’s strategies. Adding significant works of art to the city’s parks is a great benefit to the Chattanooga community and enables the city to expand a museum-quality public art collection.

In addition to connecting its collection to the city by placing works off its own campus, the Hunter will make those connections through how the works are selected: by inviting the public to vote for their favorite pieces. While this may be an unusual step for an art museum, engaging the public in planning and design decisions is not new to the city. Since the early 1980s, local citizens have actively participated in city-wide forecasting sessions and design charrettes for everything from downtown renewal and the development of the waterfront to public art and the public library. The museum’s curatorial staff and acquisition committee and members of the Public Art Committee will recommend a dozen or so works, selected with the same criteria that the museum uses for any new acquisition, i.e. quality of the work, reputation of the artist, appropriateness to the sites, maintainability, public safety and place within the overall collection. Three sculptures will be recommended for each of the parks, and the public will be invited to vote for their favorites via the museum’s website. The winning pieces will be purchased and permanently installed. The museum envisions a city-wide media campaign that will get the community excited by giving them a voice and a sense of ownership of the Public Art Program. “We’ll begin to engage the public by announcing the grant and describing the project and the selection process. For each location, we’ll roll out a description of the site, information about each of the possible works for that site and information about the artists who created them,” said Katrina Craves, the museum’s marketing director. After the installations, there will be opportunities to continue meaningful public dialog about public art. Adena Causey, the Hunter’s education director, said that in addition to adding pieces to the “Guide by Cell phone” program, she anticipates that the museum “will offer public programs related to each piece as best fits the site and local audience. These could include family experiences at the Zoo, live-in concerts at Miller Plaza, links to the History Center’s walking tours or more social events for the residents near the parks.” Additionally, the Public Art Committee is building a new website that will catalog the entire city’s collection so that people can access even more information about the works. Chattanooga has a long history of successfully challenging the traditional ways in which a city is designed. It has done this through innovative public-private partnerships and community process. By rethinking the traditional ways it exhibits its collections, the Hunter Museum will continue to enhance these partnerships and a public art collection of excellence. More importantly, this initiative will engage the community by encouraging dialog and fostering a sense of ownership of public art.
Like many cities, Chattanooga began on a river. The great Tennessee River arching through the surrounding mountains and valley defined a distinctive natural setting with a strong sense of place. As the original settlement along the river grew into a city, railroads, roadways and streets became the organizing focus of life and commerce while the river receded in importance.

Decades later awareness of the river was at a low ebb, but interest in the future of a historic and architecturally significant riverfront site — Moccasin Bend — sparked the formation of a planning task force of citizens appointed by Chattanooga and Hamilton County. The Moccasin Bend Task Force soon expanded the scope of planning from a specific site to include the entire 22-mile Tennessee River corridor in Chattanooga.

Through the sponsorship of the Lyndhurst Foundation, the City and the County, a comprehensive planning process was undertaken. After many public and private meetings involving scores of Chattanooga’s citizens, the Tennessee Riverpark Master Plan was completed in 1985. The plan set forth the concept that the riverfront was owned by everyone, that it should be protected, and that development should occur “under the riverfront.”

Today, the riverwalk is a central element of the Riverpark system. With the completion of the Riverpark system, the American River Strategies Task Force in 2000, the riverwalk is a central element of the Riverpark system. Throughout its development the goal for the Riverpark and open spaces has been to create a built environment of long-term high quality while respecting the existing natural environment and utilizing sustainable practices.

The first segment of the Riverpark was completed in 1989 and met with great public approval. The 30-acre park includes over a mile of riverwalk, fishing piers, a destination play structure, a large pavilion, picnic areas, bank fishing areas, boat launching facilities, park shelters and a central maintenance center. School children from across Hamilton County created a fish mosaic for the banks that were incorporated into the park structures. Two years later the riverwalk was extended to the base of the Chickamauga Dam by the Tennessee Valley Authority.

In 1992 the Tennessee Aquarium opened and a year later the Walnut Street Bridge project added a vital pedestrian link to the Riverpark system. The next Riverpark segment, completed in 1997, linked the Hunter Museum of American Art and the Bluff View Art District eastward to the historic Battery Place neighborhood. With the completion of the Millennium Segment in 2006, the 13-mile Riverpark along the south shore was complete between the downtown Aquarium and Chickamauga Dam.

The Riverpark has achieved much more than linking. It has allowed all who traverse its length to learn the natural and historic features of the corridor, to experience the wetlands, to observe the resident and migrant wildlife and to spend time along the river and know its character in all seasons. It has created an unparalleled opportunity to experience a landscape comprised of distinct natural settings with a strong sense of place and a vital role in this renewed sense of place.

Mike Fowler in the Principal Landscape Architect of Ross/Fowler Landscape Architects.

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Mike Fowler in the Principal Landscape Architect of Ross/Fowler Landscape Architects.
When John Henry moved to Chattanooga in 2000, he came with the idea that it would be “a good place to work and hide and not get involved in anything.” It didn’t turn out that way: in the eight years since Henry moved his studio, he has become an active member of the Chattanooga arts community and a catalyst for change.

Henry is an internationally known sculptor, a prominent figure in outdoor sculpture since the 1960s, and his monumental sculptures in cities throughout the U.S., Europe and the Far East. Henry has said that abstract sculpture speaks a “global language.” If that is so, his works communicate an exclamation point in the landscape.

Bright colors give the pieces an extra emotional jolt, which Henry says allows him to “deliver that extra energy and virility.” He creates soaring sculptures of intersecting lines and planes that speak to the power and beauty of pure abstraction. In his dynamic work, beams thrust into space or balance precariously against each other.

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Henry was instrumental in starting the Mid South Sculpture Alliance in 2007. Through his connection with ISC, he helped with the initial formation of the group and then stepped aside to allow Chattanooga artists Verina Baxter and Judy Brittain to move the organization forward. Chattanooga is only the second affiliate ISC organization, the first being that sculpture-savvy city, Chicago.

Cypress Corners, a community of art spaces, is Henry’s most recent venture. As he notes, a piece of property became available near their warehouse. While he didn’t need more space for his own needs, it was an opportunity to shape his neighborhood.

“I would rather have artists around us, like minds around us, who can connect to the same vision we have.” To fulfill that vision, John and his partner Tom Bartoo have developed their new property into an “event hall,” artist studios, retail businesses and eventually a black box theater. Part of his plan includes renovating the adjacent Montague Park as a premier sculpture garden and a major cultural destination for visitors to Chattanooga.

Sculpture Alliance and his students. He created the park’s sculpture garden in 2000 and has continued to add pieces each year, with the idea of creating a “leading-edge art destination in the Southeast.”

John Henry insists that none of this is planned; it just happens. However, it happens because he and his wife are willing to invest time and effort in a city that became their home. “We got involved through friends and found ourselves in a situation where what we can give is of value to the city,” Henry would go further to say that the Henrys are now a significant force in Chattanooga cultural life and development.

Portera sidebar
“it’s very important,” John Henry stressed, “to mention Mary and Tony Portera’s strong influence on me and how they turned a neglected area into something delightful.” Years before the most recent revitalization of the arts community in Chattanooga, the Porteras dedicated themselves to creating a thriving arts district in the Bluff View neighborhood. The Porteras began their revitalization of Bluff View in 1993. (This area includes the Hunter Museum of American Art and the Houston Museum of Deco-
The Pre-war Apartment House as Art

To a city planner, an entire city can be considered a work of art; some cities are good works of art, some are bad. Anyone familiar with the built environment of Memphis knows that, for the most part, the city is built on a relatively low-density, suburban prototype. Much of this city was not made for good art. I would suggest that Memphis, for its size, is lacking in more urban, pedestrian-friendly cityscapes type of art. What little of this art Memphis has, in my opinion, is pretty good. Most of it is concentrated in downtown and Midtown, where you’ll find architecturally exciting churches, apartment houses and shops built close to the sidewalk, fantastic barbecues and fountain squares built in relative close proximity to each other and streets built in a grid pattern rather than as cul-de-sacs. Much has been written about most of these elements of urbanism, but I would like to take this opportunity to highlight the contributions the pre-war apartment house has made to the artistic, working, livable landscape of Memphis.

We will start our tour along Midtown’s historic artery, Madison Avenue. One of the city’s oldest apartment houses, the Colonial, sits at 1220 Madison across from the intersection at Bellevue. Built to a tight horseshoe houses, the Colonial, sits at 1220 Madison across from the intersection at Bellevue. Built to a tight horseshoe.

The Colonial could walk right out of their door down to the shops at Madison and Cleveland or hop on one of the streetcars that frequented that intersection throughout the day. The quality of life this building provided to the pedestrian is an underlying theme of all of the buildings featured in this article.

Immediately next door to the Colonial is the Dunlap, named for and built by E.H. Dunlap, owner of the Dunlap Medicine Company. This grand building, located at 1276-40 Madison, opened its doors to tenants in 1882. Designed by Hubert McGee, the architect for the Greenstone (see below), the building is known for its terra cotta over the front entrance. The Carolina, an imposing structure that opened on September 1, 1928. Built by Dave McGee, the Carolina was built purely with the pedestrian in mind. Tenants to the shops at Madison and Cleveland or hop on one of the streetcars that frequented that intersection throughout the day. The quality of life this building provided to the pedestrian is an underlying theme of all of the buildings featured in this article.

Next door to the Stonekote is Cherokee Arms, a large brick pile at 1500 Madison. Built in 1923, this building, designed by G.L. Preacher of Atlanta and Charles Deas of Memphis, is a rare example of a Memphis apartment house built in a block form. Cherokee Arms is the only apartment building in this article with wrought iron balconies, six of which adorn the building, designed by Hubert McGee, who served as the main design and west facades. He also salvaged the mansion’s original mahogany staircase, which serves as the main staircase for the building’s lobby.

At the corner of Madison and McLain stands one of Memphis’ most conspicuous apartment houses, the Greenstone. Greenstone at 1550 Madison was built in 1923, as well as architect, Charles Deas. The Biltmore features prominent eaves, most noticeable over the building’s roofline. Eight stories high, the building is the city’s pre-war apartment houses would be incomplete without mention of three structures that are located on other streets. The first of these is the Greenstone, located at 1812 Madison, is remarkably similar to Cherokee Arms. They both share the same construction date, 1923, as well as architect, Charles Deas. The Biltmore features prominent eaves, most noticeable over the building’s roofline. Eight stories high, the building is the city’s pre-war apartment houses would be incomplete without mention of three structures that are located on other streets. The first of these is the Greenstone, located at 1812 Madison.

The Carolina is sited on a rather urban block, with all of its original buildings extant. Directly across the street from the Carolina is a commercial structure, which provides close retail options for the tenants of the surrounding apartment houses. Immediately to the east of the Carolina’s block is another one of the city’s pre-war apartment houses that could easily be considered a work of art. The Biltmore, a brick building at 1852 Madison, is remarkably similar to Cherokee Arms. They both share the same construction date, 1923, as well as architect, Charles Deas.

The Greenstone is a mixed-used building. Adjoining the Gilmore along Parkview and Kimbrough Towers. With the first floor residential function and the second floor commercial function, exhibit tried and true principles of good urban planning. The Parkview, one of only two apartment hotels constructed in Memphis, the other being the no longer existing Forest Park Apartments. Rising 10 stories above the street from the Carolina is a commercial structure, which provides close retail options for the tenants of the surrounding apartment houses. Immediately to the east of the Carolina’s block is another one of the city’s pre-war apartment houses that could easily be considered a work of art. The Biltmore, a brick building at 1852 Madison, is remarkably similar to Cherokee Arms. They both share the same construction date, 1923, as well as architect, Charles Deas. The Biltmore features prominent eaves, most noticeable over the building’s roofline. Eight stories high, the building is the city’s pre-war apartment houses would be incomplete without mention of three structures that are located on other streets. The first of these is the Greenstone, located at 1812 Madison.

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The Value of Culture

Several years ago, while visiting the Whitney Museum of American Art in New York, I heard a fascinating set of exchanges between a museum guard and museum guests. The artist and name of the installation escape me, as was the guard’s sing-song response to the visitors that held my attention. The exhibit consisted of a large and fairly intricate floor piece flanked by a bench and a thin strip of text mounted on the gallery wall and enlisting the room. Time and again, visitors would enter the room, take a glance at the floor piece, then go sit on the bench (not knowing that it was part of the exhibit) for a better look. So, this, the guard would scribble over and inevitably respond “No, no!! Please do not sit! This is an art display.”

What got me in return was a series of blank looks before guests stood up and went along their way to demonstrate their respect for the artwork. By the guard’s definition, culture was precious and unattainable. I would argue that culture is something entirely different, something in which we can be thoroughly engaged. It is the hallmark of a great community and the calling card for a great city.

Culture is an economic engine. It inspires and stimulates. It is a catalyst for richness of thought and imagination, expectations and values. It is a way to demonstrate their respect for the artwork. To this, the guard would scamper over and look for a better view. Time and again, visitors would enter the room, an intricate floor piece flanked by a bench and a thin strip of text. The exhibit consisted of a large and fairly intricate floor piece flanked by a bench and a thin strip of text mounted on the gallery wall and enlisting the room.

In addition to providing opportunities for local and regional artists to present their work in a progressive gallery space with rotating exhibitions, CreateHere’s ArtMove program offers mortgage assistance, financial incentives and career advancement opportunities to qualified artists who move to the greater Chattanooga area. The program is an opportunity for artist and city alike. ArtMove is open to visual artists, performing artists, writers, designers and artists of any discipline to move into one of five urban neighborhoods: Cowart Place, Jefferson Heights, M.L. King District, Fort Negley, and Main Street. Information is available at www.artmove.org.

What exists for the creatively inclined or if there move to Chattanooga? Aside from the arts and culture institutions, surprisingly numerous for a city with a population of about 175,000, and a university, fine art galleries, a museum of visual and performing arts, there are a number of educational opportunities for students and professionals alike. CreateHere’s MakeWork program offers $150,000 per year in grants for artists, artisans and creative entrepreneurs within a 50-mile radius of downtown Chattanooga. Grant categories include two-dimensional and three-dimensional visual arts, performing arts, literary arts and culinary arts.

The MakeWork program provides funding for special projects, career advancement and studio assistance. Grant applicants are judged by a panel of experts in the fields of arts and culture. All grant recipients are encouraged to showcase their work to the community during the year.

That Chattanooga supports talent through grants is not enough. Talent and its contribution to the cultural sector must continually evolve and be able to stand on their own. Self-reliance is a motivating force in the Springboard program, which serves as a business resource center for artists, artisans and creative entrepreneurs. The Business Planning Course follows a nationally recognized curriculum. Through experiential learning, participants build a comprehensive business plan and receive constructive feedback and group support. Class topics include managing personal finance, determining overhead costs and a break-even point, tracking cash flow and marketing strategies. As noted by Angelou Economos, “Entrepreneurship is a community’s internal engine for growth.” Not only does the support and education of creative entrepreneurs build a stronger economy for the city, but they add distinctiveness to a community.

 understood and appreciated, encourages their endeavors and establishes a dynamic space for them to live and work. From chocolatiers to landscape architects, graphic designers to sculptors, film writers to composers, CreateHere believes that creative individuals have the power to foster the development of diverse communities and thriving economies. The ArtMove, MakeWork and Springboard initiatives encourage the retention of local talent and empower artists and creative individuals to carry their work to the next level. Their presence can help in the dynamism and diversity of the city’s culture and economy. It is our hope that their accomplishments, great and small, will demonstrate to residents of Chattanooga and visitors to the city that culture is not a precious commodity viewed from a respectful distance but an active force in individual lives and the lives we share in this uniquely great city.

Carl E. Moore, The Birth of Man, 16” x 20”, Acrylic on Canvas Board, Courtesy of the Artist and L Ross Gallery.

Carl E. Moore, Project Genesis at L Ross Gallery Through November, 2008

The Book of Genesis has always been one of my least favorite parts of the Bible. Its spectacle and hypberbole are great halls, but the series of punishments doled out by a rather indifferent all-powerful has always struck me as depressing and parasitic. Carl E. Moore’s Project Genesis at L. Ross Gallery changed my mind, reaffirming the beautiful marriage of painting and performance and demonstrating that the parables of Genesis are utterly contemporary.

Carl E. Moore, The Tribes of Noah Jenkins, 16” x 20”, Acrylic on Canvas Board, Courtesy of the Artist and L Ross Gallery.

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The roots of Chattanooga’s Bridge Arts Festival stretch back 120 years. Through lack of funds, a three-year hiatus, two floods, a change in name and a poor economic recession, the festival has faced incredible odds. With plenty of community support, this event has proven not only to have staying power, but to serve as a catalyst for Chattanooga’s cultural explosion.

In 2001, the board of the Association for Visual Arts decided to concentrate an entire arts festival in Coolidge Park, down by the Tennessee River and between the four bridges that cross it. The centerpiece of the festival, the First Tennessee Pavilion, was established on higher ground. Our fans followed us, and we had bigger crowds and more media coverage than before. Four Bridges was found a permanent home on higher ground.

In 2005, Chattanooga opened an extraordinary waterfront park: Ross’s Landing. The Patron Purchase Program allows art buyers several options to make monetary commitments from the festival enable AVA to provide a wide range of professional development opportunities add to the on-going culture. AVA’s advocacy efforts are not overlooked, it is unlikely to have the qualities of compelling meaning in the urban landscape. By involving Cherokee artists into the life, history and future of the city. Damming of the river was not the only way to origin myths of the Cherokee, the water spider saved the Pleiades. The authenticity of these art works has the perceived power and depth of the work. In January 2004, Public Art Committee members were impressed by the power and depth of the work. Although Galzig had many members were raised to traditional Cherokee homes and two are native language speakers, was selected to create a large multi-colored ceramic discs and two-dimensional steel figures. The Passage in Chattanooga is of two types: six-foot diameter 12 feet high and 3 to 15 feet wide. There are seven discs along the descent from Market Street to the Tennessee River. The motifs are consistent with inscribed multi-colored tondo or tondo and flat panels in three-dimensional art. These art works have the power to help native and Non-American Natives alike learn about the Southeast Woodland Indian culture to its place on the Tennessee River after a 150-year hiatus. The Passage in Chattanooga. Art by “Gadugi”, 2005, City of Chattanooga. Courtesy of Ann Coulter. Power of Place Art in The Passage is of two types: six-foot diameter 12 feet high and 3 to 15 feet wide. There are seven discs along the descent from Market Street to the Tennessee River. The motifs are consistent with inscribed multi-colored tondo or tondo and flat panels in three-dimensional art. These art works have the power to help native and Non-American Natives alike learn about the Southeast Woodland Indian culture to its place on the Tennessee River after a 150-year hiatus. The Passage in Chattanooga. Art by “Gadugi”, 2005, City of Chattanooga. Courtesy of Ann Coulter.

In 2005, the first year set a record $103,000 in pre-sales of artwork. AVA received “Bridge Bucks” (in the form of poker chips) for Chattanooga’s cultural explosion. The centerpiece of the festival, the First Tennessee Pavilion, was established on higher ground. Our fans followed us, and we had bigger crowds and more media coverage than before. Four Bridges was found a permanent home on higher ground.

The loyalty of our audience and patrons was powerfully demonstrated two years later, when the river flooded the park and the festival had to move to an open-air venue (once a foundry shed) on the Southside of downtown, where there were no bridges to speak of and little public familiarity with the venue. Our fans followed us, and we had bigger crowds and more media coverage than before. Four Bridges was the centerpiece of the festival, the First Tennessee Pavilion, was established on higher ground. Our fans followed us, and we had bigger crowds and more media coverage than before. Four Bridges was found a permanent home on higher ground.

Following this phenominal year, Mayor, now Governor, Winfield Dunn, decided that the festival as one of three leadership initiatives focused on increasing tourism and permanent residence in the city through quality of life amenities. Baker challenged us to “keep it up,” and AVA accepted this leadership role in promoting the arts on a local, regional and national level. For the festival to succeed, the city had to strengthen its newly gained national status. It needed a major marketing campaign to target the most talented artists in the country and the patrons who could afford to buy high-quality artworks. AVA selected a team of art buyers and volunteers to raise a record amount of sponsorship dollars from the local business community in order to make this happen. The campaign communicated with artists about the unique Patron Purchase Program, which established a level of purchasing from the artists that showed them only a fraction of interest.

The Association for Visual Arts has produced the festival since its new beginning in 2001. AVA’s advocacy efforts are not overlooked, it is unlikely to have the qualities of compelling meaning in the urban landscape. By involving Cherokee artists into the life, history and future of the city. Damming of the river was not the only way to origin myths of the Cherokee, the water spider saved the Pleiades. The authenticity of these art works has the perceived power and depth of the work. In January 2004, Public Art Committee members were impressed by the power and depth of the work. Although Galzig had many members were raised to traditional Cherokee homes and two are native language speakers, was selected to create a large multi-colored ceramic discs and two-dimensional steel figures. The Passage in Chattanooga is of two types: six-foot diameter 12 feet high and 3 to 15 feet wide. There are seven discs along the descent from Market Street to the Tennessee River. The motifs are consistent with inscribed multi-colored tondo or tondo and flat panels in three-dimensional art. These art works have the power to help native and Non-American Natives alike learn about the Southeast Woodland Indian culture to its place on the Tennessee River after a 150-year hiatus. The Passage in Chattanooga. Art by “Gadugi”, 2005, City of Chattanooga. Courtesy of Ann Coulter.