



Chattanooga

Public Art Plan



Prepared for:

City of Chattanooga, Tennessee
Allied Arts of Greater Chattanooga



By:

Barney & Worth, Inc.

In association with:

Regional Arts & Culture Council

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* Stakeholder interviews also included project sponsors, members of the Public Art Steering Committee, and City of Chattanooga representatives.

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Executive Summary

Over the past two decades, Chattanooga has taken extraordinary steps to revitalize its core. It is recognized as one of America's most livable cities.

City leaders are committed to sustaining this momentum, and envision public art as a fundamental element which can become a defining characteristic for Chattanooga. The City of Chattanooga and Allied Arts of Greater Chattanooga have joined forces to create a Public Art Plan that outlines how to make this happen.

Chattanooga enjoys an extraordinary opportunity just now to create a new program for public art. A \$120 million revitalization of the downtown waterfront is underway, including a \$30 million expansion of the Tennessee Aquarium and \$3 million for improvements to the Creative Discovery Museum. The *Waterfront Plan for the 21st Century* is being implemented on a fast track, with the first phase to be constructed by mid-2005.



Coolidge Park – a favorite location for future public art.

With all of the activity and investment focused on the waterfront, it is appropriate for Chattanooga's public art program to start there. Many citizens want the first public art commissions to be large, signature artworks which are installed at close-in riverfront locations such as Ross's Landing, Tennessee Aquarium, First Street Steps, Walnut Street Bridge and Coolidge Park.

The Hunter Museum for American Art is remodeling to make its collection fully accessible to the public.

Coinciding with this same time period, leaders of Chattanooga's Hunter Museum of American Art are rethinking the museum's mission. Their priority is to greatly improve the accessibility for the public to the museum and its collections. Plans call for expanding the Hunter, adding special features for children and families, and installing a new hillside art garden. The Hunter will also be better connected to the downtown and Aquarium via upgraded First Avenue Steps, a new pedestrian bridge and funicular. The Hunter's unique expertise and new priorities make it an ideal partner for the City of Chattanooga – for the Waterfront project, and also to launch a successful public art program.



Chattanooga Public Art Plan

Hundreds of Chattanooga's citizens have joined together to share their ideas on how public art can contribute an important element to these projects and to community livability. Virtually all participants agree that public art is an essential element. The community's shared vision is for a diverse range of art, of the highest quality, to be installed at the most visible sites.

An essential element for the success of Chattanooga's public art program is a secure funding base. A percent-for-art policy and other public and private funding sources will ensure adequate resources to launch and sustain the program. These resources will allow the public art program to grow gradually, adding to the City's art collection over the years, and setting aside funds to maintain and interpret the newly acquired artwork.

To manage Chattanooga's public art program, a partnership is proposed. The Chattanooga Public Art Partnership would

combine the strengths of four organizations – the City of Chattanooga, Allied Arts of Greater Chattanooga, the Hunter Museum, and the River City Company – which manages the waterfront / downtown revitalization. This partnership approach has been used successfully to take on many other important assignments in Chattanooga.

An important priority will be to ensure that the public art remains accessible. Chattanooga's want art that can be understood and enjoyed by citizens of every age. Public appreciation for the artworks can also be stimulated by interpretive signage, maps and brochures.

In creating its own public art program, Chattanooga is following in the path of several hundred cities across the nation. These communities – including several in Tennessee – are experiencing the benefits of public art: a more livable city for residents, and an attractive new destination for visitors.

Chattanooga Public Art Priorities

Priorities for Chattanooga's public art program, as defined by citizens who participated in the planning:

- ✓ For the public art collection, acquire art of the highest quality – worthy of Chattanooga's scenic beauty.
- ✓ Build public art infrastructure as a key component of community revitalization and community life.
- ✓ Focus public art first in the waterfront / downtown area. Coordinate these initial public art commissions to complement the Waterfront Plan for the 21st Century.
- ✓ Organize Chattanooga's public art program as a partnership of the City, Allied Arts, the Hunter Museum and River City Company. Recruit full-time professional staff to direct the program.
- ✓ Adopt a percent-for-art plan and other funding sources to ensure sustainable funding.
- ✓ Improve public accessibility of public and private art collections, with public education and outreach, interpretive signage, interactive events, maps and brochures. Embrace the Hunter's Museum's commitment to open the Museum's collection to broad public access.
- ✓ Over time, expand public art beyond the waterfront and downtown, introducing artworks into public schools and neighborhoods, and at community gateways.
- ✓ Establish a program for ongoing maintenance of the City-owned public art collection.

I. Introduction

Chattanooga Public Art Plan

In October 2002, the City of Chattanooga, Tennessee and Allied Arts of Greater Chattanooga began work to develop a community plan for an expanded public art program. Currently, Allied Arts is the agency authorized to administer the City's *Art in Public Places* program. The City and Allied Arts, along with other community and cultural groups, would like to take a proactive approach to public art. Their goal is to create a comprehensive *public art plan* that will punctuate the City's belief that art is a fundamental element in the public realm and a defining characteristic of Chattanooga. The vision includes creating more livable spaces for Chattanooga's citizens and appealing destination places for visitors.

A multi-disciplinary consultant team led by Barney & Worth, Inc. (Portland, Oregon and Olympia, Washington) was retained to assist Chattanooga in preparing the Public Art Plan. At every stage of planning, the consultants worked with the City, Allied Arts, a 40-member Steering Committee and hundreds of interested citizens to gain a better understanding of the issues, opportunities and priorities for development of the community's public art program.

Background / History

A community of 150,000, Chattanooga is Tennessee's 4th largest city, located in the southeast part of the state, near the Georgia border and at the junction of four interstate highways. Chattanooga has received national recognition for the renaissance of its downtown and redevelopment of its riverfront. The city is known for leveraging development funds

through effective public / private partnerships, with significant civic involvement on the part of private foundations. Chattanooga was one of the first US cities to effectively use a citizen visioning process to set specific long-range goals to enrich the lives of residents and visitors. Chattanooga enters the 21st century as one of the most progressive and livable mid-size cities in the U.S. In this decade the city has won three national awards for outstanding livability, and nine Gunther Blue Ribbon Awards for excellence in housing and consolidated planning.

In the past decade, Chattanooga's scenic beauty, downtown revitalization and award-winning livability have also been attracting growing numbers of visitors. This represents an increasingly important segment of the local economy – visitors are typically above median income. Studies show they are drawn primarily by Chattanooga's natural setting and the Tennessee Aquarium.

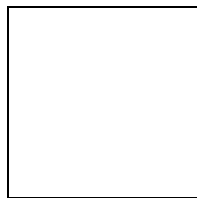


The Watermill by Terry West. Chattanooga's 100+ existing artworks in public places don't yet add up to a cohesive public art collection.

Despite all of its achievements, Chattanooga still has no formal public art program in place to serve visitors and local residents. The city's existing public art collection has been acquired through a variety of methods including public commissions and donations from private, corporate, and non-profit sponsors. More than 100 artworks in public places have been inventoried, and about half are City-owned. There is currently no structure to manage Chattanooga's public art collection, nor any process in place to guide future decisions on art in the public realm.

Community Input

The foundation for Chattanooga's Public Art Plan is its broad-based citizen participation. A multi-faceted program for public outreach enlisted hundreds of citizens who volunteered to become actively involved.

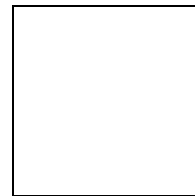


Public Art Steering Committee members mapping their strategy to gather public opinion.

A forty-member Public Art Steering Committee guided the planning. Its members included community leaders and residents

from all parts of the city, representing a variety of organizations and interests: artists and arts organizations, schools and universities, business, visitor industry, service groups, foundations and other art contributors, architects, urban planners, City of Chattanooga and Hamilton County elected officials, and City staff.

Four large public workshops gave a still wider range of interested citizens a chance to contribute their creative suggestions and help shape the Public Art Plan (see below).



More than 500 Chattanoogaans gather in November, 2002 to share their vision for public art.

Community outreach also included surveys mailed to:

- More than 80 Chattanooga area arts organizations
- 500 local artists (through Association of Visual Artists)
- 161 neighborhood associations

Chattanooga Public Art Plan – Public Workshops

| | |
|--|------------------|
| November 11, 2002 – “Public Art – Your Vision” | 500 participants |
| November 12, 2002 – High School Students | 50 participants |
| January 13, 2003 – “Roll Up Your Sleeves” | 300 participants |
| May 7, 2003 – “Sneak Preview” | 160 participants |

Finally, more than 60 key stakeholders – community leaders and other interested citizens – were interviewed to seek their

views on important issues surrounding the Public Art Plan.

The outstanding community participation demonstrates the wide interest and consensus support to introduce a new public art program. The results of community input are reflected in every element of Chattanooga's Public Art Plan.

II. Public Art: Vision & Goals

Chattanooga's Existing Public Art Collection

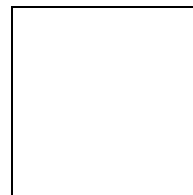
Although the City of Chattanooga has never established a formal public art program, over the years the community has accumulated an array of artworks currently displayed in public spaces. A city-wide inventory conducted by City staff and consultants initially identified more than 100 artworks in public places. Some of these pieces are owned by the City of Chattanooga, and others by local institutions and a variety of private organizations and individuals.¹

Artworks commissioned and owned by the City of Chattanooga include:

- Fourteen artworks selected for purchase in 1999 through the *Art in the City* program, and displayed at City Hall.
- Twelve masonry sculptures placed downtown by Association for Visual Artists (AVA) through *Masonry Works in Public*, a collaboration with the City of Chattanooga, Masonry Association and local architects. An additional two masonry sculptures sited at public schools in cooperation with Hamilton County.
- Artworks commissioned through the *Arts Build Chattanooga Neighborhoods* grant program administered by Allied Arts. These six pieces – sculpture, paintings, murals – are installed at a variety of locations: in the downtown, at Coolidge Park, and in several recreation centers

where area youth were involved in creating the art.

- Chattanooga Hotel / Conference Center – an extensive collection of 24 original artworks produced mainly by local and regional artists.
- Development Resource Center – five acid-etched double doors commissioned in 2001.



Heavy Metal by Jonathon McNair and Jim Collins, in Coolidge Park.

A highly successful public art project – *Ross's Landing Park and Plaza* – was completed in conjunction with the Tennessee Aquarium at Ross's Landing. A focal point in downtown revitalization, this project involved a collaboration of artists, architects and landscape designers, and City staff to design an exterior plaza that was conceived to be a gathering place and an educational experience. With eye-catching architecture, native plantings and historical icons, the park documents the area's natural and man-made heritage.

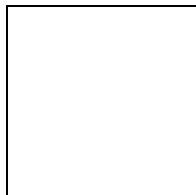
At the Tennessee Aquarium Landing a series of paved bands moves back in time toward the Tennessee River. A stream course symbolizing the river flows through the bands presenting opportunities for picnicking, wading and relaxing. Along the stream banks, artworks and artifacts depict the history, geology and people of the region. Points of interest in the Aquarium plaza include: a tribute to Bessie Smith, a native Chattanooga; a section of track and lyrics of the Chattanooga Choo-Choo; tributes to the Cherokee and Sequoyah

¹ *Chattanooga Art in Public Places Inventory*, Peggy Wood Townsend, October 2002 (updated May 2003).

Indian Nations; and a memorial to the Trail of Tears, with quotes from famous Chattanooga etched in sidewalk pavers.

Two local programs display loaned artworks temporarily: AVA's *Art at Work* program selects art to be shown in public and private workspaces for one year. Current exhibitions are at Chattanooga Neighborhood Enterprise, River City Company and the Development Resource Center. The Mayor's conference room at City Hall hosts rotating exhibits by local artists and youth, a program coordinated by Allied Arts.

Government and private funds have also commissioned works of sculpture which appear at various locations: including plazas and atriums of public and corporate buildings, theaters, library, schools, public parks, streets, sidewalks and rights-of-way. More than ten such prominent works have been inventoried in Chattanooga.



Art gallery at the Chattanooga African American Museum.

Another important source of public art has been the Hunter Museum of American Art, which has placed sculptures in locations accessible to the public – in the Bluff View Art District and at the Tennessee Aquarium Plaza. Prominent artists include Deborah Butterfield, Alexander Calder, Albert Paley and George Segal.

The River Gallery Sculpture Garden – an outdoor exhibition area that displays privately owned sculpture – has also been developed through a collaboration between

the City of Chattanooga and gallery owners, Dr. and Mrs. Charles Portera. The garden currently holds more than 20 permanent contemporary works, and also displays temporary installations. The collection includes works from some of the nation's leading contemporary artists – including Leonard Baskin, John Dreyfuss, John Henry, Isamu Noguchi, Richard Serra, Paolo Soleri and Frank Stella.

Donated and loaned artworks also appear at other high profile locations around town: at the Chattanooga Theater Center turnaround, Ross's Landing, South Side of Veterans Bridge, and Tennessee Riverpark.

Other local art collections of note:

- Chattanooga State Technical Community College sculpture garden
- University of Tennessee at Chattanooga: interior and exterior artworks, and temporary exhibitions
- Tennessee Valley Authority: interior and exterior artworks commissioned by TVA

It is important to recognize that, while the number of artworks in public places has grown in Chattanooga – especially over the past decade – it does not truly represent a public art collection:

- Many of the artworks are not publicly owned, and could easily be removed or relocated to private sites.
- Most of the pieces are sculptures. There is not yet a balance of various art media.
- Many of the artworks have been merely placed at a location, rather than being commissioned with a particular site in mind.
- There is little interpretation of the public art that exists – no walking tour maps,

interpretive signage, in many instances not even labels identifying the artist.

- Most areas of the City still have no public art. When asked to describe their favorite pieces of public art, many Chattanoogaans still respond: “What public art?”

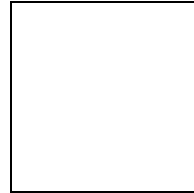
As a result, the community’s 100+ artworks lack unifying characteristics that would contribute to a public art collection: consistent quality, themes, materials, etc. This underscores the need for a well conceived and well organized public art program.

Public Art in the Future – the Community’s Shared Vision

Through an extensive process of public planning, workshops, surveys and interviews, hundreds of citizens have helped shape the community’s shared vision for a new public art program in Chattanooga. Together, these participants articulate the pressing need for a public art program to complement other important public and private initiatives: for the Waterfront area, Tennessee Aquarium, Riverwalk and Hunter Museum.

While Chattanooga already has gained a smattering of art in public places, there’s a yearning for much more art – and more important artworks – to be commissioned and placed in public ownership. The community’s shared vision is for art of the highest quality; installed at the most visible

sites; and appealing to local residents and visitors alike.



January, 2003 workshop – 300 interested citizens meet again to pinpoint opportunity sites for public art.

The community desires Chattanooga’s public art collection to be diverse, including: permanent and temporary art; sculpture, paintings and other media covering a wide range of sizes, styles and themes; art placed at outdoor and indoor locations; integrated into the design of local buildings and parks; and providing opportunities for youth participation.

Particularly important at the outset, Chattanoogaans say, is to select a signature piece or pieces that become identified with Chattanooga, and earn national recognition. Priority locations for these first, key artworks should be central and visible to residents and visitors – in the Waterfront / Aquarium revitalization district.

The community’s shared vision also suggests high expectations for a well-managed program. A key to a successful public art program, community members say, will be secure, stable funding. Also essential is professional management and oversight of the public art program.

“Make a Wish”

Here are some of the ideas and dreams contributed by Chattanoogaans when asked to share their single most important wish to be fulfilled by Chattanooga’s public art program.

- A signature piece that becomes identified with Chattanooga
- Excellent art that earns national recognition – “to put us on the map”
- Monumental artworks, and large art installations
- Art along the riverfront: at the Walnut Street Bridge, Coolidge Park, on the Riverwalk, near the river – even in the river
- Art to demarcate community gateways
- Art used to clean up community eyesores
- Themes and other unifying elements for the City’s public art collection
- Art that is accessible, interactive, approachable – not for the elite
- Involvement of schools, children in art
- A high-level commission to select and care for the public art
- Adequate funding to sustain a public art program
- Broad-based community involvement and “ownership” for the City’s art collection
- A partnership among the City’s many interested arts organizations

Once in place, Chattanooga’s public art collection will require ongoing maintenance. A program for maintenance must be established from the beginning, citizens say.

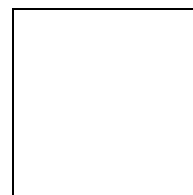
Urban Design Context

Chattanooga enjoys a well-earned reputation as a community that pays close attention to its urban design. The City of Chattanooga, with its Urban Design Center, works in partnership with private development interests, citizens and others to revitalize the community. An important focus for this redevelopment has been the downtown and riverfront.

Twenty years ago, Chattanooga took a bold step into the future by moving back toward the riverfront. In making the commitment to reconnect with their river, Chattanoogaans set the stage for the development of the Tennessee Aquarium, the Riverpark, the Walnut Street pedestrian bridge and Coolidge Park. Since then, hundreds of

millions of dollars have been invested in the riverfront area and downtown Chattanooga. The resulting revitalization has won international recognition for the city and its commitment to planning and implementation.

Now, Chattanooga has undertaken the *Waterfront Plan for the 21st Century*, to complete the community’s return to the river. A sweeping vision, the plan transforms the downtown riverfront with a careful combination of development, preservation and enhancement. The plan honors the history and beauty of the area as it primes the pump of the metropolitan economy.



The First Street Steps will connect the downtown with the Hunter Museum, and provide new opportunities to place artworks where they can be enjoyed by citizens and visitors.

The *First Street Steps* connect Market Street and the Aquarium with the Walnut Street Bridge, the Bluff View Art District, and the Hunter Museum of American Art. A new public plaza is created between Cherry and Walnut Streets. First Street itself is transformed into a mixed-use neighborhood of residences, shops, cafes and galleries with a funicular to ease the trip up and down the hill. Pedestrian connections at Second Street and a bridge from the Walnut Street Circle across Riverfront Parkway complement the Hunter's plans to reconnect the museum to the city.

The revitalization of *Ross's Landing Park* includes reconfiguring Riverfront Parkway to allow for an enlarged and enhanced riverside park. This expansive area encompasses the Chattanooga Green and the Tennessee River Terraces and has been redesigned to provide a functional setting for riverside festivals, the trailhead of the Trail of Tears, and docking facilities – with an expanded marina, water taxis, riverfront cafes, residential units and commercial development. The crown jewel is expansion of the Tennessee Aquarium.

In the *Manufacturers East* area – near the intersection of Manufacturers Road, Cherokee Boulevard and Market Street – the plan calls for a new mixed-use neighborhood of residential and commercial development that helps connect the downtown with Moccasin Bend. The highlight of this district is the Tennessee Wetland Park, envisioned to preserve the wetlands west of the Market Street Bridge as a nature reserve with an interpretive riverside boardwalk. The Adventure Playground and a segment of the Trail of Tears also bring

recreation and a history to the district, complementing nearby Coolidge Park.²

Using the Waterfront Plan for the 21st Century as a blueprint, Chattanooga has adopted an aggressive schedule for implementing the initial projects. Within the three target areas, the first projects are set to be constructed by mid-2005. This ambitious and visionary program at the river's edge presents a very special opportunity for introducing public art into the heart of the city, where it will be visible and accessible for all Chattanoogaans and visitors to the community.

Public Art Program Goals

The purpose and goals for Chattanooga's public art program, as articulated by the Public Art Steering Committee and endorsed by citizens, are outlined below.

Purpose

The purpose of Chattanooga's public art program is to introduce a wide range of high quality public art into the community, enhancing the civic environment and enriching the lives of residents and visitors.

Goals

- Provide a public art program framework which ensures artistic excellence and opportunities for community engagement.
- Develop a collection of public artworks representing the full range of art media, and sharing strong aesthetic form and content.
- Reflect the diversity of the community, its history, culture and goals.
- Engage residents and visitors with both permanent and temporary artworks.

² *The 21st Century Waterfront*, Hargreaves Associates, May 28, 2002.

- Display and interpret the public art collection in a manner that ensures artworks are accessible to citizens of all ages and physical abilities.
- Contribute to downtown and neighborhood revitalization and redevelopment efforts.
- Encourage community understanding of and dialogue about issues raised by artists in their public work.
- Provide opportunities for local regional, national and international artists of diverse artistic and cultural perspectives to work within the community.
- Encourage early collaboration among artists, architects, engineers, and owners in the design of public and private facilities and spaces.
- Ensure appropriate cataloguing and ongoing maintenance of Chattanooga's public art collection.
- Provide educational materials and activities about the public art collection, and incorporate public art as an element of community education.

III. Framework for Chattanooga’s Public Art Program

Public Art Priorities

The starting point for Chattanooga’s public art program is a city that has an impressive track record of success in planning for the impossible – then making it happen. The community has invested two decades and millions of dollars in reshaping the riverfront and downtown. But something is missing.

Although Chattanooga still lacks a coordinated public art program, community

participation has demonstrated wide interest in finally making public art a priority. Community leaders and residents see public art as the perfect complement to Chattanooga’s already exceptional livability.

The following highlights reflect the type of public art program requested by Chattanooga’s citizens.

Chattanooga Public Art Program - Highlights

Highest Quality Public Art

Expect the exceptional! Acquire public art of the highest quality – worthy of Chattanooga’s scenic beauty.

Public Art Infrastructure

Develop Chattanooga’s public art infrastructure to complement the city’s renowned livability, beauty and its significant investment in community revitalization, providing more livable spaces for Chattanoogaans and attractive new destinations for visitors.

Waterfront / Downtown Focus

First things first. Focus public art first at the waterfront and downtown.

Capitalize on the unique opportunity and timing of the Waterfront Plan for the 21st Century, and the \$120 million private / public investment planned there. Dedicate a significant percentage of the project budget to commission signature art works for Chattanooga’s most prominent locations: including Ross’s Landing, The Tennessee Aquarium, Walnut Street Bridge, and Coolidge Park.

This is a very important area – the birthplace of city, and holding significant historical / cultural sites. It is also the scene of several earlier successes (Walnut Street Bridge, Tennessee Aquarium, etc.), and is the city’s most public space – Chattanooga’s “front porch” or “living room.”

Hunter Museum

Embrace the Hunter Museum of American Art’s commitment to open the museum’s collection to broad public access.

Through a partnership between the Hunter and community, seek opportunities to use the museum’s artworks and expertise to invigorate Chattanooga’s newly emerging public art program. Incorporate public art into the newly redesigned Hunter gardens, helping to connect the institution with the downtown.

Chattanooga Public Art Program – Highlights (Continued)

Early Implementation

Coordinate the City’s initial public art commissions to complement the Waterfront Plan for the 21st Century and meet the mid-2005 project deadline.

Percent for Art

Public funding is the foundation for any public art collection, and has been a key to success in many other cities in Tennessee and across the nation.

The tradition in Chattanooga is to fund community initiatives through combined private and public sector contributions. The public funds to purchase Chattanooga’s public art could be provided by a percent-for-art program, which would gradually incorporate art into City facilities and public works projects city-wide. If adopted, the City of Chattanooga would dedicate a percent-for-art, for: public buildings; parks and recreation facilities; and infrastructure in the “built environment” – streets, bridges, sidewalks, etc.

Chattanooga Public Art Partnership

Organize Chattanooga’s public art program as a partnership of the City, Allied Arts, the Hunter Museum and River City Company – the existing non-profit established to implement the waterfront project.

Recruit full-time, professional staff to manage the public art program. Utilize existing administrative, financial and organizational capabilities of the partners; avoid duplication.

“Inside Out”

Improve public accessibility of other private institutions and art collections: Bluff View Art District; University of Tennessee-Chattanooga; Chattanooga State Technical Community College Outdoor Museum; and Tennessee Valley Authority.

Identify and secure sites to accommodate temporary exhibits. Develop interpretative materials for private art works / collections.

Art Partnerships

Seek opportunities to introduce public art into other public projects and private initiatives: at Moccasin Bend; the Electric Power Board; and UnumProvident expansion.

Art in Neighborhoods

Plant seeds to complement the waterfront focus, investing in public art infrastructure that supports neighborhoods. Explore early opportunities in conjunction with the upcoming Martin Luther King and South Broad projects.

Integrate public art into Allied Arts’ public schools program. Seek foundation support for other priority public art projects in community centers, parks, and public schools.

Chattanooga Public Art Program – Highlights (Continued)

| | |
|--------------------------------|--|
| Communications | <p>Spread the word! Communicate with citizens about public art.</p> <p>Develop interpretive signage for Chattanooga’s existing public art collection, along with a self-guided tour brochure and other materials. Conduct a public education campaign: using public meetings and the media. Convene public forums, inviting Chattanooga’s to meet visiting artists, etc. Seek partnerships with colleges and public schools.</p> |
| Ongoing Maintenance | <p>Care for what you’ve got. Establish a program for ongoing maintenance of the City-owned public art collection (privately owned art will continue to be the owner’s responsibility).</p> <p>Complete the inventory of existing public art. Identify maintenance needs, and create a program and fund for maintenance of future artworks. Partner with the Hunter Museum to share maintenance technicians and conservators.</p> |
| Policies and Guidelines | <p>Establish policies to guide the public art selection / procurement process.</p> |
| Look on the Horizon | <p>Identify long-term opportunities to extend public art beyond the waterfront and downtown. Examples: city gateways, prominent neighborhood sites, public schools, airport.</p> |

Funding Strategies

The success of a new public art program hinges on adequate, reliable funding. Chattanooga’s public art program will be supported through a blend of private and public funding methods and mechanisms. The goal is to create a robust portfolio of funding sources, which together can sustain in perpetuity the community’s ever-expanding public art collection.

Initially, funding mechanisms for Chattanooga’s public art program may include:

- A percent-for-art program covering the City of Chattanooga’s construction and renovation of public facilities, parks, and selected capital improvement projects in the “built environment” – streets, bridges, sidewalks, etc. It would also apply to the

price of purchased facilities and their remodeling costs.

- A significant percentage of the project budget for the Waterfront Plan for the 21st Century to be allocated for public art.
- An initiative to encourage large private development projects to dedicate a percentage of their construction costs for public art.
- Other financial contributions and gifts by corporations, foundations, and private individuals for artworks to be displayed in public places.

The Chattanooga Public Art Partnership will make final decisions and develop additional details on funding sources for Chattanooga’s public art program.

Proceeds from these funding sources would be deposited and held in Chattanooga's Public Art Trust Fund.

Program Policies and Guidelines

To operate the community's new public art program, four organizations – the City of Chattanooga, Allied Arts of Greater Chattanooga, Hunter Museum of American Art and River City Company – will adopt a Memorandum of Agreement to create the *Chattanooga Public Art Partnership*.

By agreement, this new Partnership will manage all aspects of Chattanooga's public art program and collection. The Chattanooga Public Art Partnership will be responsible for carrying out the mutually agreed upon purpose, goals, funding mechanisms, staffing policies and guidelines for the public art program, with decision-making about the program assigned to a Public Art Committee. The Partnership will coordinate with the City as needed on individual projects, and make periodic reports to the City and its partners about program activities.

The Partnership brings together the expertise to create a world class program. The Public Art Partnership combines the strengths of four well established entities having the artistic, political, and organizational knowledge to realize an effective public art program for Chattanooga. Allied Arts of Greater Chattanooga, the City of Chattanooga, the Hunter Museum of American Art and RiverCity Company are all committed to supporting this vital program for Chattanooga. The partner organizations and their key contributions:

Allied Arts of Greater Chattanooga – a unified voice for the arts. Allied Arts has a long history of supporting the arts in

Chattanooga and it provides a united voice for all cultural organizations and activities in Hamilton County. As the united arts fund, Allied Arts raises and distributes more than \$2 million each year to support a wide variety of arts organizations and arts in education programs.

Hunter Museum of American Art – art expertise and world class collection. The Hunter Museum is one of the southeast's leading museums. The Hunter brings conservation, interpretation and curatorial expertise to the public art program in addition to its fine art collection. With the advent of the Hunter's plans to expand its outdoor permanent collection and physically connect with the waterfront, the museum's role as partner will be a great asset to the public art program.

RiverCity Company – providing a seamless connection between public art and the 21st Century Waterfront Plan. RiverCity is a private, non-profit company chartered in 1986 to assist city and county governments and the private sector to spur economic development and the creation of great public spaces in downtown Chattanooga and along the riverfront. The wide range of development activity showcased under the current and completed projects has had a remarkable positive impact locally and has vaulted Chattanooga into the national spotlight. RiverCity's role as a partner will ensure that public art at the waterfront will be a key component.

City of Chattanooga – providing crucial support. The City is committed to realizing a successful public art plan and implementing the community's long-term public art program. Support from our local government is crucial to the program's success.

To manage day-to-day affairs of Chattanooga's public art program, the Mayor will appoint a Chattanooga Public Art Committee. The Committee will be responsible for handling the details of the public art program, serving as curator for the growing public art collection, managing the newly established Public Art Trust Fund, overseeing the selection of artworks, and advising the Partnership on public art matters.

The four partner organizations have collaborated to develop policies and guidelines which will be applied in implementing the public art program. These policies and guidelines:

- Assign authority and responsibility for the public art program to the Chattanooga Public Art Partnership.
 - Establish a Public Art Trust Fund.
 - Provide for professional staffing.
 - Create a Public Art Committee to commission and oversee selection of artworks, and to be responsible for the Public Art Trust Fund.
- Define public art program policies and guidelines.
 - For efficiency, delegate day-to-day administration of the program to an existing non-profit organization – Allied Arts.

Public art program *policies* are established to initially cover these topics:

- Donations
- Re-siting and De-accessioning of Artworks

Guidelines are outlined for:

- Public Art Committee
- Conflict of Interest
- Selection Panels
- Selection Criteria
- Inventory, Management and Maintenance

Recommended policies and guidelines for Chattanooga's Public Art Program are detailed in an appendix to this report.

IV. Implementation Action Plan

This section identifies implementation steps for Chattanooga's Public Art Plan. The action plan covers three time periods: immediate (2003); three years (2003-2005); and four years and beyond (2006+).

Immediate (2003): The most important step is getting started. Immediate priorities for implementation of Chattanooga's public art program include key tasks to organize and fund the program, as well as commissioning the first artworks in conjunction with the Waterfront Plan for the 21st Century.

First year activities / actions for the public art program include:

- A. Form the Chattanooga Public Art Partnership: to include as full partners the City of Chattanooga, Allied Arts, Hunter Museum of

American Art, and River City Company.

- B. Appoint a Transition Team to advise and assist the Partnership during the early stages of implementation.
- C. Recruit professional staff: a Public Art Director.
- D. Select and enact percent-for-art and/or other funding sources. Establish the Public Art Trust Fund to steward public art monies.
- E. Establish a permanent Public Art Committee, to oversee the art selection process and administer the trust fund.
- F. Adopt an art selection / procurement process.
- G. Commission public art for key opportunity sites in the Waterfront / Aquarium / Hunter revitalization area.

Chattanooga Public Art Plan Action Plan (2003)

- ✓ Form Chattanooga *Public Art Partnership*
- ✓ Appoint a Transition Team
- ✓ Recruit professional staff
- ✓ Select / enact funding sources
- ✓ Establish a Public Art Committee
- ✓ Adopt an art selection / procurement process
- ✓ Commission public art for Waterfront / Aquarium / Hunter revitalization

These immediate actions are further detailed in Section III and in an appendix (Public Art Policies and Guidelines).

Three Years 2003-2005: Mid-term priorities for Chattanooga's public art program are identified for 2003 through 2005. This three-year time frame matches the implementation timing for key projects of the Waterfront Plan for the 21st Century. Activities / actions include:

- Improve public accessibility of private institutions and art collections: for the Bluff View Art District, University of Tennessee – Chattanooga, Chattanooga State Technical Community College Outdoor Museum, and Tennessee Valley Authority.
- Seek opportunities to introduce public art into other public projects and private initiatives: Moccasin Bend, Electric Power Board, UnumProvident.
- Integrate public art into Allied Arts' public schools program.
- Develop interpretive signage for Chattanooga's existing public art, along with a self-guided tour brochure and other materials.
- Conduct a public education campaign. Convene public forums, inviting Chattanoogaans to meet artists. Schedule public events and celebrations to raise citizen awareness. Create volunteer opportunities for interested Chattanoogaans.
- Complete the inventory of existing public art, utilizing citizen volunteers.
- Identify maintenance needs, and create a program and fund for maintenance of future works.

Four Years and Beyond: Long-term priorities for Chattanooga's public art program are identified for 2006 and beyond. Activities / actions include: extending public art beyond the waterfront and downtown, seeking opportunities to introduce public art at community gateways including the Chattanooga Airport, in neighborhoods and public schools. Upcoming City revitalization projects – on Martin Luther King and South Broad – may provide early opportunities.

V. Chattanooga Public Art Program Policies and Guidelines³

Introduction

The City of Chattanooga, Allied Arts of Greater Chattanooga, Hunter Museum of American Art and River City Company have adopted a memorandum of agreement to create the Chattanooga Public Art Partnership (Partnership). By agreement, the Partnership will manage all aspects of Chattanooga's Public Art Program and Collection. The Partnership will be responsible for establishing guiding principles and carrying out the mutually agreed upon Purpose, Goals, Policies, Funding Mechanisms, Staffing and Guidelines for the program, with final decision-making about the program resting with the Partnership. The Partnership will coordinate with the City as needed on individual projects, and make periodic reports to the City and other partners about program activities.

Purpose

The purpose of Chattanooga's public art program is to introduce a wide range of high quality public art into the community, enhancing the civic environment and enriching the lives of residents and visitors.

Goals

- Provide a public art program framework, which ensures artistic excellence and opportunities for community engagement.
- Develop a collection of public artworks representing the full range of art media, and sharing strong aesthetic form and content.
- Reflect the diversity of the community, its history, culture and goals.
- Engage residents and visitors with both permanent and temporary artworks. Display and interpret the public art collection in a manner that ensures artworks are accessible to citizens of all ages.
- Contribute to downtown and neighborhood revitalization and redevelopment efforts.
- Encourage community understanding of and dialogue about issues raised by artists in their public work.
- Provide opportunities for local regional, national and international artists, and art enthusiasts of diverse artistic and cultural perspectives to work within the community.
- Encourage early collaboration among artists, architects, engineers, and owners in the design of public and private facilities and spaces.
- Ensure appropriate interpretation, cataloguing and ongoing maintenance of Chattanooga's public art collection.

³ Revised 5/2/03

- Provide educational materials and activities for the public art collection, and incorporate public art as an element of community education.

Funding Mechanisms

Chattanooga's public art program will be supported through diverse funding methods and mechanisms. The goal is to create a robust portfolio of funding sources, which can sustain in perpetuity the community's ever-expanding public art collection.

Public art funding mechanisms will be adopted by the Chattanooga Public Art Partnership. Initially, funding sources may include:

- A percent-for-art program covering the City of Chattanooga's construction and renovation of public facilities, parks, and selected capital improvement projects. It would also apply to the price of newly purchased facilities and their remodeling costs.
- A significant portion of the project budget for the Waterfront for the 21st Century to be allocated for public art.
- An initiative to encourage large private development projects to dedicate a percentage of construction costs for public art.
- Other financial contributions and gifts by corporations, foundations, and private individuals for artworks to be displayed in public places.

Public Art Committee

To manage day-to-day affairs of Chattanooga's public art program, the Mayor will appoint a Chattanooga Public Art Committee. The Committee will be responsible for handling the details of the public art program, serving as curator for the growing public art collection, managing the newly established Public Art Trust Fund, overseeing the selection of artworks and creating / appointing selection panels, and advising the Partnership on public art matters.

Program Administration

The Partnership will initially assign administrative duties for the Public Art Program to Allied Arts, which is an existing not-for-profit organization. Allied Arts will contribute workspace for the Public Art Program, along with administrative support and supervision as needed.

Public Art Trust Fund

A Public Art Trust Fund will be established for the collection, management and disbursement of all public monies and donations, which are to be used for Chattanooga's public art. The Public Art Trust Fund will be managed by the Partnership and administered by Allied Arts, and will be subject to such financial policies, accounting and reporting practices and audits as may be required by public law or requested by the City of Chattanooga.

Staffing

Initially, staffing for Chattanooga's Public Art Program will include a full-time Public Art Director, to be hired by the Partnership. Allied Arts will contribute workspace, administrative support, and supervision as needed. Funding mechanisms will provide for additional staff as the program grows.

Public Art Program Policies

The following policies have been adopted to implement the City of Chattanooga's Public Art Program:

- Donations Policy
- Re-siting and Deaccessioning Policy

These policies are appended to the *Policies and Guidelines* document.

Public Art Program Guidelines

The next sections outline guidelines for these elements of Chattanooga's public art program:

- Public Art Committee
- Conflict of Interest
- Selection Panels
- Selection Criteria
- Inventory, Management & Maintenance

PUBLIC ART COMMITTEE

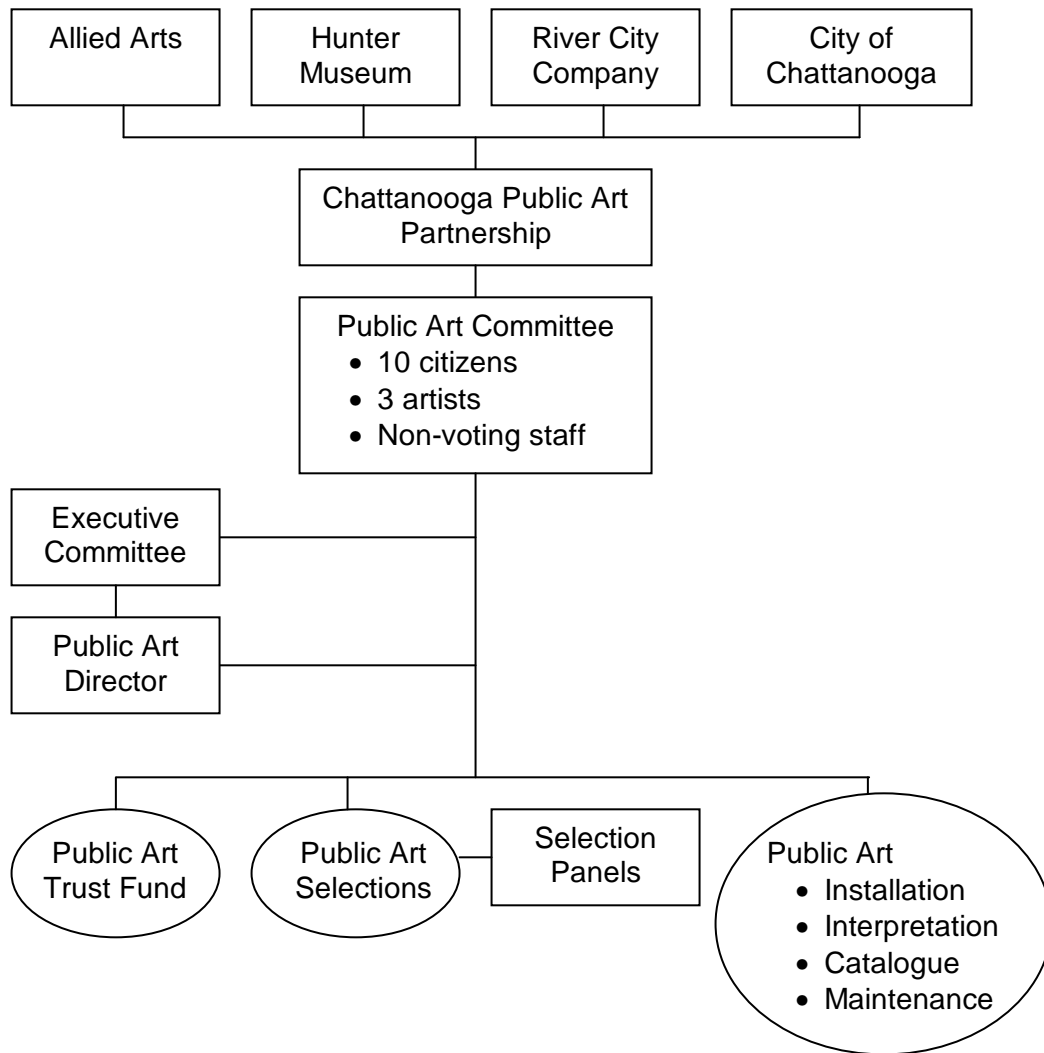
The Public Art Committee (PAC) is a standing committee of the Public Art Partnership, which is charged to oversee the Public Art Program (see accompanying Organization Chart). All recommendations concerning public art policies, procedures and selections approved by the PAC and its Executive Committee shall be final.

PAC Membership

Public Art Committee members will be appointed by Chattanooga's Mayor, seeking nominations from the Partners and Association for Visual Artists. The goal will be to form a collective membership that is broadly representative of Chattanooga including citizens, community leaders, artists, arts organizations representatives, arts educators, and design professionals (registered architects, landscape architects, interior designers, professional engineers).

PAC members will include ten citizen members, three professional artists, non-voting public art staff, and other ex-officio members as may be needed.

**Chattanooga Public Art Program
Organization Chart**



PAC Chair

The Public Art Committee Chair will be appointed by the Partnership from among the PAC members, and will serve for a three-year term.

Executive Committee

An Executive Committee will be appointed from among Public Art Committee members to serve as the board of directors for the Public Art Partnership and to handle day-to-day management and decisionmaking for the PAC.

Terms

PAC members serve for three year terms with the option to serve one additional three year term. Terms will be staggered to ensure continuity of PAC membership. One seat should be designated a 12-month term for a working artist who would not want to be ineligible for commissions for three years.

Voting Procedures

The PAC will conduct business according to Roberts Rules of Order, with the Chair leading the meetings.

PAC Responsibilities

1. Participate in briefings on all new public art projects.
2. Appoint selection panels for these projects, with staff input.
3. Approve semi-finalists, finalists and their artworks.
4. Serve as Selection Panel when a specific panel is not called for (see Selection Panels below).
5. Review and accept (or reject) gifts to the public art collection (see Donations Policy).
6. Consider re-siting and deaccessioning of works from the Public Art collection (see Re-Siting and Deaccessioning Policy).
7. Oversee the Public Art Trust Fund.
8. Proactively seek opportunities/sites for private donations and public/private partnerships to add works to the public collection.

CONFLICT OF INTEREST

1. No artist sitting on the Public Art Committee may compete, during his/her tenure and for one year following, for public art commissions/purchases over which the PAC has approval authority or administrative responsibility.
2. No Public Art Partnership staff member or member of his/her household may submit for public art projects for which the Partnership or PAC have approval authority or administrative responsibility.
3. No member of the project architect's or landscape architect's firm may apply for a public art project being designed by that firm.
4. No artist sitting on a Selection Panel may compete for the commission/purchase for which the panel was formed.
5. PAC members must declare a conflict of interest if a project comes before the panel with which he/she is involved. PAC members must also declare a conflict of interest if a person with whom he/she shares a household or whom he/she professionally represents has a matter before the committee.
6. Any Selection Panel member who is an artist representative or person sharing a household with an artist must declare conflict of interest in the event that an artist that he/she represents or shares a household with is being considered for a

commission/purchase. The Selection Panel member must withdraw from discussion of that artist and shall not vote.

SELECTION PANELS

Appointment

- The PAC will appoint Selection Panel members from a reference list continually updated by public art staff and the PAC, taking into account the needs of each individual project and the panel membership formula listed below.

Responsibilities/Procedures

- Become familiar with individual public art project
- Frame artist opportunity(ies)
- Establish mode of selection:
 - Open call
 - Limited invitational
 - Invitational
 - Direct purchase
 - Roster
- Review all artist submitted materials
- Recommend semi-finalists to PAC for approval
- Recommend finalist(s) to PAC for final approval
- Participate in dedication ceremonies

Membership

- At least three arts professionals, two of whom are artists
- The project's designer (architect or landscape architect)
- A representative of the project sponsor: City department or public/private organization
- A citizen with particular interest in the project

Term

- Each panel serves for the duration of the specific project or multi-year program.
- Each panelist has one vote.

SELECTION CRITERIA

Criteria to be used by the Public Art Committee and Selection Panels when considering acquisition of artwork by purchase, commission or donation include:

- Artistic merit: concept, design , craftsmanship

- Context: architectural, historical, geographical, cultural
- Compliance with definition of public artwork (see appendix) – for both permanent and temporary artworks
- Maintainability: structural and surface soundness, durability and resistance to vandalism, weathering, excessive maintenance/repair costs
- Diversity: artworks from artists of diverse cultural, geographic, racial, sexual identities; of varied scale and media; exploratory and well established forms
- Public safety
- Feasibility: artist's ability to complete the work on time and within the budget
- Originality: edition of one or part of a limited edition
- Artist's proven ability to collaborate with design professionals (for design team opportunities)

INVENTORY, MANAGEMENT & MAINTENANCE

The City and Public Art Partnership will establish a procedure to provide on-going funding for maintenance of the Public Art Collection.

- The public art staff will catalogue the collection and maintain records of works as they are acquired.
- The public art staff will also be responsible for re-siting and deaccessioning should that become necessary (see policy).
- The City may be responsible for routine cleaning and maintenance of artworks in public spaces, if that work in no way endangers the condition of the artworks.
- The Partnership will provide and coordinate professional maintenance and conservation services through contracted professionals, using established funding mechanisms.
- The Partnership will ensure that adequate insurance coverage is provided for the Public Art Collection.

Donations Policy

Through the years, generous people have made gifts of artworks to the City of Chattanooga, thereby enriching Chattanooga's public spaces and fostering civic pride among its citizens. With the creation of Chattanooga's Public Art Program and assignment of program management responsibility and authority to the Chattanooga Public Art Partnership (Partnership), the care of these historic gifts falls to the Partnership. As the curator of the City's Public Art Collection, the Partnership is also responsible for considering all future public art gifts to the city. All decisions to accept or decline art donations will rest with the Public Art Committee and the Partnership. The Public Art Committee and the Partnership will make donations decisions based upon the same selection criteria it uses for acquiring works for the Public Art Collection (see Guidelines).

Anyone wanting to donate public art must follow the following process.

EXISTING WORK OF ART

- Donor contacts Public Art Director for a meeting to discuss the potential gift and provides photos or the work itself.
- Staff either declines to further the gift or presents the gift to the Public Art Committee (PAC). If submitted in photo form, the PAC either declines the gift or asks to see it first-hand.
- PAC accepts or declines the gift. If accepted, the donor is acknowledged (if requested) in plaques and materials. Funds for the work's maintenance (as needed and agreed upon by the donor and the Partnership) are deposited by the donor in the Public Art Trust Fund.

COMMISSIONED WORKS OF ART

- Donor contacts Public Art Director for a meeting to discuss the idea for the commission and the process for commissioning.
- Staff either declines the offer or presents the concept to the PAC, which rejects or accepts the idea. The PAC will also approve the process presented by the potential donor for selecting the artist.
- The donor presents the selected artist and design for the commission to the PAC, which approves; provides suggestions for improvement; or rejects the artist's proposal.
- When the design is finalized and approved, the donor also presents a maintenance plan and deposits funds for the work's future care in the Public Art Trust Fund.
- Partnership acknowledges the donor in a plaque (if requested) and in promotional materials.

Re-Siting and Deaccessioning Policy

While the intent of acquiring public artworks is for long-term display, circumstances may arise that dictate that the Chattanooga Public Art Partnership (Partnership) re-site or deaccession a public artwork. This policy is designed to create a process to ensure that re-siting of a site-specific artwork and deaccessioning occurs infrequently, thoughtfully, and without influence by fluctuations of taste.

RESITING SITE-SPECIFIC WORKS OF ART

A site-specific work refers to an artwork commissioned and created for a particular place.

The Public Art Committee (PAC) is charged with reviewing potential re-siting situations and may consider moving a public artwork for one or more of the following reasons:

- The site is being eliminated.
- The site is being changed so that the artwork is no longer compatible with its setting.
- The condition and/or security of the artwork cannot be reasonably guaranteed at its current site.
- The artwork has become a danger to public safety.
- If the PAC decides that one or more of these conditions exist, it will proceed as follows:
 - Public Art Program staff makes a good faith effort to discuss re-siting with the artist.
 - If the artist agrees with the new location, staff refers the recommendation to the PAC for approval. The piece is reinstalled.
 - If the artist does not agree, he/she has the right to prevent the use of his/her name as the author of the artwork, as stipulated in the Visual Arts Rights Act (see appendix).
 - If the PAC does not approve an alternate site, the artwork may be deaccessioned.

DEACCESSIONING WORKS OF ART

Deaccessioning is a procedure for removal of an artwork from the Public Art Collection. This applies to all works in City of Chattanooga's collection, including those purchased by the City and donations. In the latter case, staff will consult legal documents relating to the donation before beginning the process. Deaccessioning will only be considered after careful and impartial evaluation of the work within the context of the collection as a whole. The PAC will use the following criteria in determining when deaccessioning is warranted:

- A new site for a site-specific work cannot be found.
- The artwork has been damaged or has deteriorated beyond reasonable repair.
- The artwork endangers public safety.
- The artwork requires excessive maintenance or has faults in design or workmanship.

If the PAC decides that one or more of these circumstances exist, it proceeds as follows:

- If the structural integrity or condition of an artwork is compromised, the Public Art Director may authorize its immediate removal, without the Public Art Committee's action or artist's consent. The Public Art Director will declare a state of emergency and have the work placed in temporary storage. The artist and Public Art Committee must be notified of this action within 30 days. The Public Art Committee will recommend either repair and reinstallation or deaccessioning.
- Staff makes a good faith effort to notify the artist that his/her work is being considered for deaccessioning.
- PAC reviews conditions as reported by staff and any special advisors, such as conservators and technicians, and votes to deaccession the work.
- PAC considers and acts upon one of the following:
 - First option for trade or purchase to artist.
 - Sale through auction, gallery or direct bidding in compliance with laws governing surplus property. Proceeds go to Public Art Trust Fund for PAC to apply to other projects.
 - Trade through gallery or other institution for comparable work by the same artist.
 - In the case of damage beyond repair, offer of materials back to artist.

VI. Chattanooga Art in Public Places – Inventory⁴ Chattanooga, Tennessee

The City of Chattanooga does not have a formal public art program. Over the years, however, the community has accumulated a collection of more than 100 artworks in public spaces.

An initial city-wide inventory compiled by City staff and consultants identifies these pieces of public art and their artists / creators, locations, dimensions, art media, funding sources, and ownership. It is envisioned this initial inventory will be expanded in the future, to incorporate in the database newly acquired artworks and to provide additional information about existing public art. A data matrix which can serve as a template for a more complete public art inventory is attached to this report.

Art Funded By City of Chattanooga

ART IN THE CITY

A special program implemented in 1999 and coordinated by Chattanooga Parks recreation Arts and Culture. The program consisted of a juried competition for artists within a 50-mile radius of Chattanooga to display their work in city hall for a year. 40 works were selected and of those, 14 were selected for purchase for inclusion in the permanent collection of the city. Total budget: \$25,000. City of Chattanooga. Mayor & City Council Purchase Awards: \$14,000. A color catalogue was produced.

Summer's Abundance, Liz Aplin, 40" x 28, pastel

Prairie Schooner, Jere Chumley, 44" x 55" oil on canvas

Cooper Kettle with Fruit, Nancy Cope, 40" x 28" oil

No, Seriously, It's Art...Really, Brian Gilbert, 26" h x 19" diameter, hand forged steel table

Bird II, Michael Holsomback, 15" x 23", oil and collage on wood

Fiery Gizzard, Jim Ann Howard, 18" x 35", ink, casein, pastel

Freesia, Eric Keller, 8" x 16", oil on canvas

John Ross from the North, W. Scott Leach, 30" x 40", oil on canvas

Child II, Charlie Newton, 37" x 35", mixed media

Serve Yourself, Lisa Norris, 15" x 26", Polaroid transfer

⁴ Source: Peggy Wood Townsend, October 2002 (updated May 2003)

Drawing for Modern Space:C, John Ringhofer, 30" x 19", mixed media

Greene County, TN, Andrew Rogers, 20" x 24", Type C print

Structure in Transition #1, Mary Beth Sanders, 10" x 10", oil on canvas

Isolated Object #3, Mark Shoup, 19" x 24", oil

Pansies, Elizabeth Stein, 21" x 20", watercolor

Intermission at the Tivoli, Martha Williams, 26" x 34", acrylic

Tugboat, Mark Wood, 32" x 40", gelatin silver print

Aphrodite, Laura Woolsey, 18" x 24", oil on paper

Development Resource Center Building

Doors, Erin Yon. Five double acid etched doors. \$25,000. 2001

The Chattanooga Hotel

Built by the City of Chattanooga, is filled with original artwork created by area artists.

Mayor's conference room.

Rotating exhibits by local artists and youth projects. Currently on view (5/2003)

Chattanooga Impressions, artist / teacher Stacey Callaway-Alverson and students from Barger Academy of Fine Arts, water colors and pastels.

Arts Build Chattanooga Neighborhood Grant Projects

These projects are funded by grants from Allied Arts' *Arts Build Chattanooga Neighborhoods* grants and are matched by applicant/co-producing entity. Many of them have a community educational or participation component.

Heavy Metal by artists Jonathan McNair and Jim Collins. Large bells, made from welding tanks, automotive brake drums and steel rods. City of Chattanooga and an Arts Build Chattanooga grant. \$8,000. Summer 2000.

Central Block Building Mural: facilitated by Frances McDonald, Jas Milam and Dorothy Stubsen and painted by youths from City of Chattanooga Recreation Centers; organized by Department of Parks and Recreation, Arts & Culture, AVA, and Cornerstones, Inc. This temporary project was completed in 1998, dismantled in 2002, and reinstalled in 2003 at the North River YMCA.

Maiden Voyage, Charlie Newton, acrylic/wood, 8" x 20", Avondale Recreation Center. City of Chattanooga applicant.

A St. Elmo Day, Charlie Newton, acrylic/wood 8' x 20', St. Elmo Recreation Center. City of Chattanooga applicant.

Underground Life Forms: two murals facilitated by Frances McDonald painted in 2000: the Barton Avenue section with youths from the Frances Wyatt Recreation Center, the "Wall" above Frazier Avenue section with youths from the North Chattanooga Recreation Center.

Mural of Values, Wyatt Street Recreation Center mural, Frances McDonald with youth from Wyatt Recreation Center. City of Chattanooga applicant. 2002.

Water + Bread + Life, Shepherd mural, Charlie Newton, 2002.

Glory, Carver mural, Charlie Newton, 2001.

I Like Art, Glenwood mural, Charlie Newton, 2003.

I Believe I Can Fly, East Chattanooga mural, Charlie Newton, 2001.

Northern Vista, North Chattanooga mural, Charlie Newton, 2003.

SpaceArk, mural on the Ben Miller building, facilitated by Frances McDonald and painted by youths from the South Chattanooga Recreation Center in 2003.

Our Community, Avondale stained glass, Glenda Thompson, 2003.

Fun, Family & Friends, Carver stained glass, Glenda Thompson, 2003.

Association For Visual Artists Programs

MASONRY WORKS IN PUBLIC PROGRAM (1992-present)

Co-produced by Association for Visual Artists and Chattanooga Masonry Association. In March 1992, a competition began requesting designs from area artists to design public "street furniture" to be placed downtown near the environs of the aquarium. Architects and the Masonry Association collaborate with the winning artist(s) to insure constructability, etc. Each winning artist was awarded a \$1000 cash prize.

1993

The Couch - designed by Catherine Neuhardt-Minor. Broad & 2nd Streets by Aquarium

The Boat - designed by Jim Collins; Broad Street sidewalk @ Big River Grill

The Watermill - designed by Terry West; base of Market St. Bridge by Aquarium

1994

Cat-Fish Fantasy - designed by Jane Yelliott; Market Street sidewalk @ Rhythm & Brews

1995

An Opportunity for Communication - designed by Lawrence Mathis; MLK Blvd & Market Street.

1996

Paddle Wheel Boat - designed by Jim Collins

1997

Antique Truck - designed by Alan Hampton; 400 Block Broad Street @ International Towing Museum.

1998

Railroad Boarding House - designed by Lisa Tuner; Cowart & Market Street.

1999

Catch of the Day - designed by David L. Barbar; Tennessee Riverpark

2001

The Piano - designed by Lori Kelly; Frazier Avenue @ Mr. Zip convenience store

2001

Fort Negley, Piney Woods & Rustville Neighborhood Gateway - designed by Lisa Turner

To be constructed 2002

Westside Community – designed by Steve West

BUILDING PRIDE PROGRAM

The Association for Visual Artists (AVA) and the Masonry Association of Chattanooga are collaborating with two Hamilton County elementary schools' students to design and construct a masonry sculpture on the schools' grounds. The mission of this program is designed to introduce students to career opportunities in the visual arts, masonry and design fields as well as install a sense of pride by providing students with the opportunity to pay tribute to their school by creating a masonry sculpture that will serve as a memorial for years to come. This program is made possible by a \$15,000 grant from the City of Chattanooga.

2000

Howard High School – Artist: Jim Collins

2002

Howard Elementary School – Artist: Jim Collins

Calvin Donelson Elementary School – Artist: Dorothy Stubsten

ART AT WORK

This program is designed to provide artwork on a loaned basis to public and private entities. For a small fee, AVA curators will select and place artwork done by AVA

members throughout workspaces to be on view for one year. Works are made available for purchase. Average fee \$3,000.

Current Projects:

Chattanooga Neighborhood Enterprise. Curator, Cynthia Watson

RiverCity Company. Curator, Cynthia Watson

Development Resource Center. Curators, Cynthia Watson and Peggy W. Townsend.

Private Commissions In Public Spaces

Ross's Landing Park & Plaza

Design team: S.I.T.E., New York, NY; EDAW, Alexandria, VA; Robert Seals Architects, Chattanooga, TN; Jack Mackie, artist, Seattle, WA; Stan Townsend, artist, Chattanooga, TN.

A highly successful public art project is the Tennessee Aquarium at Ross's Landing. A focal point in downtown revitalization, this project provided an opportunity for artists, landscape architects, building architects, and city staff to design an exterior plaza that was conceived to be a gathering place and an educational experience. With innovative architecture, native plantings and historical icons, the park documents the area's natural and man-made heritage.

At the Tennessee Aquarium Landing a series of paved bands moved back in time toward the Tennessee River. A stream course symbolizing the river flows through the bands presenting opportunities for picnicking, wading and relaxing. Along the stream banks, artworks and artifacts depict the history, geology and people of the region.

Points of interest include a tribute to Bessie Smith, a native Chattanooga; a section of track and lyrics of the Chattanooga Choo-Choo; tributes to the Cherokee and Sequoyah Indian Nations; and a memorial to the Trail of Tears. In this image quotes from famous Chattanoogaans are etched in sidewalk pavers.

This image depicts basket quilt pattern pavers inspired by a design sewn by Appalachian quilters. It surrounds one of the native plants selected to educate people about the plants found along the riverbank versus those in the native woods and those found in the mountains.

The Policeman's Memorial, Cessna Decosimo. This commission is funded by private and government funds. Planned installation 2003. Location sited for Market Street in alcove plaza next to Courts Building.

Cherokee Legend, Jim Collins, Stainless Street and Brass, 14' x 22", collection of U. S. Express. 1999

The Family, Jim Collins, ½” copper, Life-Sized Figures, Market Court Building atrium, 1989.

St. Peter’s Cross, Jim Collins, stainless steel and bronze, 17 feet high, St. Peter’s Episcopal Church, 2001

TE+MA, Jim Collins, 12’ diameter x 5”, IMAX Theater, 1996.

Gates-IMAX, Jim Collins, stainless steel, 8’ x 8’, 1997.

Volumes, 12’ high x 22’ wide x 10 d’, stainless steel. 2001. Jim Collins, Chattanooga-Hamilton County Bicentennial Library.

Dance Steps, Jim Collins, Frazier Avenue sidewalks.

Glass Doors, Erin Yon, 5 double acid etched glass doors. City of Chattanooga Commission. 2001

The Power of the Arts, Judith Mogul. Public window display project. Oil on canvas and 3-dimensional components. Funded by Electric Power Board & Allied Arts. 1998.

Relief Murals for Chattanooga Transportation Authority (CARTA), Judith Mogul. Four 7’6” x 7’6” x 16” murals depicting landmarks/scenes of Chattanooga area. Interior bus depot @ Bijou Theater parking garage. 1999-2000.

Interior Mural, Judith Mogul. Normal Park Elementary School. 2002.

Don’t Drink and Drive, mural on Jax Liquor Store (200 block of Market Street) facilitated by Frances McDonald and painted by youths from Family and Children Services and other high schoolers in 1999.

Live Now, Create the Future, mural at Barking Legs Theater (Dodds Ave.) facilitated by Frances McDonald and painted by youths from East Lake Elementary in 1999.

Trains, temporary mural on vacant building across the street from the Chattanooga Choo Choo facilitated by Frances McDonald and painted by students from Battle Academy and East Lake Academy in 2002.

Forty-Seven Self Portraits, temporary mural in the Clark’s Brothers building on Market Street facilitated by Frances McDonald and painted by Battle Academy students in 2002.

Mural of Karma, mural on facade of building at 201 East Main St. facilitated by Frances McDonald, designed and painted by Baylor art students in 2003.

The Fish Mural, temporary mural on Market Street and in the Aquarium Plaza facilitated by Frances McDonald and painted by students from Normal Park, Battle Academy, Chattanooga Arts and Sciences, and Chattanooga Middle School in 2003.

Chattanooga Past and Present and The Future of Chattanooga, two thirteen foot muraled benches in the Creative Discovery Museum facilitated by Frances McDonald and painted by students from Chattanooga Middle School in 2003.

Van of Vision, a portable mural facilitated by Frances McDonald and painted by students from Calvin Donaldson Elementary in 2002.

5 murals at Woodmore and Hillcrest Elementary, painted in 2002 by Frances McDonald: Hillcrest Gallery of Self Portraits by Famous Artists, the Piano Library, the Hillcrest School of Edible Fish, the Hillcrest Tool Box and the Weather Mural.

Public Commissions In Public Spaces

Ballpark mural on the “portable” building at the East Lake Recreation Center, facilitated by Frances McDonald and painted by youths from the East Lake Center in 2003. (For more information, see www.childrenpaintchattanooga.com)

Hunter Museum of American Art

Hunter Museum of American Arts' Sculpture Garden houses significant works by major American sculptors on the grounds surrounding the Museum, including:

Fence, Albert Paley. Mild steel, forged and fabricated.

Pregnant Whale, Alexander Calder. Painted steel plate. Benwood Foundation gift.

Couple on Two Benches, George Segal.

Red and Black Spiral, George Sugarman. Painted, welded aluminum. Museum and National Endowment for Arts purchase. 1975

Sanctuary, Brower Hatcher. Steel ring, power-coated stainless steel structure with nickel and brass fittings. Museum purchase. 1995

Bluff View Arts District/Portera Family/Private Collection and Rotating Program

Located in the Bluff View Art District, the River Gallery Sculpture Garden was developed out of an agreement with the City and Dr. and Mrs. Charles A. Portera in 1992. The garden houses permanent contemporary sculpture and exhibits temporary work.

The Herb Watcher by Jim Collins, Steel, 22,000 pounds, 18' x 5" x 5". Herb garden located at 4th & Veterans Bridge. 2000.

Ties to Sicily: A Clay Beaded Trellis, Mary Lynn Portera. Clay, copper. Herb garden located at 4th & Veterans Bridge.

River Fence, Jim Collins, stainless steel, 8' x 22', Fence surrounding sculpture garden. 1993.

The Precipice Star, John Henry, aluminum.

Mother's Little Boy, *Sounds of the Flute*, Allen Houser (1914-1994) Carrara marble, bronze.

The Source of Fish, Jim Collins, cast bronze, 67" high. 1993.

Prodigal Son, Leonard Baskin (1922-2000), bronze.

On The Edge, *Grandfather*, Don Haugen & Teena Stern, bronze.

No Wilds To Walk In, Leslie Hawk (1954-1997) concrete lead, cast glass.

Joy of Life, *Ram*, *The Family*, H. Dan Jackson, corten steel.

Eve's Progress, Peter MacElwain, cooper.

Pylon, Isamu Noguchi (1904-1988) aluminum.

Vertical Parallelogram, Richard Serra, corten steel

Cosanti Bell Assembly, Paolo Soleri, bronze

Borsippa, Frank Stella, cast & fabricated aluminum

Riverbend, David Stutz, sheet metal.

Walking Jackman, Ernest Trova, stainless steel

Divided Attention, Solid, Curtis Weatherall, bronze granite steel

Icarus, Russell Whiting, carved & welded steel

Taihu Rocks, Wuxi, China Chattanooga's Sister City. Rocks represent pine, bamboo and plum and are symbolic of this Chinese proverb: "Three friends in severe coldness."

Underwater, Thomas Spake, Glass installation. 2001.

Other Collections of Note

Chattanooga State Technical Community College Sculpture Garden. Amnicola Highway.

University of Tennessee at Chattanooga

Tennessee Valley Authority. Interior and exterior art work commissioned by TVA in early 1980's.

Donations / Loans

Witness, Rick Booth, Chattanooga Theatre Centre turn around. Loan to the City by the artist.

Cherokee, Jud Hartmann, Bronze. Ross' Landing. Given by Elizabeth B. Patten to the City of Chattanooga to honor the life-long philanthropy of the Lupton family.

"Going for a Walk", Yuri Astapchenko (artist exchange from Boronezh, Russia). Bronze. Tennessee Riverpark.

**City of Chattanooga Public Art Inventory
Data Matrix**

* Artist(s):

Date of work:

* Date Acquired:

* Title:

Dimensions (height x width x depth or diameter):

* Discipline (e.g., sculpture):

* Medium (e.g., welded stainless steel):

* Location (building / room, street address, or approximate locale):

* Ownership:

Purchase price:

Funding source:

Interpretive signage / label:

Maintenance (current condition):

Photograph(s):

* Essential information

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