



ARTSGEORGIA
STATE OF THE ARTS™

STATE OF THE ARTS

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AUGUSTA ARTS COUNCIL COMMISSIONS LOCAL ARTISTS TO ENERGIZE CITY STREETS

SALLIE WEST
Outreach Director



The Greater Augusta Arts Council found a creative, upbeat way to bring the arts directly to the streets.

The idea came from a forward-thinking city traffic engineer, Steve Cassell. While attending a planning conference, Cassell learned cities around the country were hiring local artists to paint plain metal, utilitarian traffic signal control cabinets (TSCCs), personalizing them for each intersection. TSCCs are the size of a refrigerator housing traffic control equipment. When Cassell brought the idea to the Greater Augusta Arts Council, executive director Brenda Durant said if he could find the funding, she could make it happen. When funding was secured, the Arts Council got to work.

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AUGUSTA ARTS COUNCIL COMMISSIONS LOCAL ARTISTS TO ENERGIZE CITY STREETS



A task force of Arts Council team members, artists, city representatives and Augusta residents was formed. After studying other cities' program guidelines, the task force determined the cost for each TSCC. The City was able to fund artist commissions for 16 TSCCs, while the Downtown Development Authority provided funding for seven more. Special attention was placed on the city's gateway intersections.

The Arts Council developed an application and distributed a call for artists. Artists were required to submit a full color rendering of all four sides of the box. The selection panel chose 23 designs from about 50 submissions by 32 artists.

THE PROCESS

After the TSCCs were cleaned, artists applied two coats of primer. Then artists sketched their compositions and began painting. We also required that only Golden paints be used. A technician from Golden worked with each artist individually to select colors that would be right for their project. Artists finished their box with two different types of clear coating, making it easy to wash away graffiti without disturbing the painting underneath.

IN THE ARTISTS' WORDS

According to participating artist Stacy Atkins, "ART THE BOX has made art available for everyone by bringing it to the heart of the community, instead of having the community show up at a gallery." Atkins painted two boxes, one at 10th and Reynolds Streets and the other at Wheeler Road and Walton Way Extension. One of his paintings depicts musical imagery, and the other is reminiscent of an old-fashioned advertisement for tomatoes.

"This was an excellent experience transforming common, take-for-granted items in public spaces and developing them into works of art that add life and energy to Augusta's streets," participating artist Wesley Stewart tells us. "I enjoy the idea that my art is accessible to everyone, anytime." Stewart painted abstract imagery on two TSCCs, one at Lumpkin and Richmond Hill Roads and the other at Milledgeville and Barton Chapel Roads.

Being involved in ART THE BOX was incredibly special. We were paid to practice our passions, while also giving back by bringing art and beauty to our city," explains artist Sarah Pacetti. "My favorite part was talking to people passing by while I worked and experiencing their excitement and joy from simply adding a little pigment to a metal box." Her portrait of world-renowned opera singer and Augusta native Jessye Norman at 9th and Reynolds Streets is just around the corner from the Jessye Norman School of the Arts.



“I wanted to help connect people to history,” remarks artist Erica Pastecki. “Few people realize that Woodrow Wilson’s boyhood home is right in downtown Augusta.” Her box at 7th and Broad Streets featuring a portrait of the former U.S. President is near that childhood residence.

“ART THE BOX fits beautifully with the Art Council’s mission to enrich the quality of life by advancing the arts. What better way to enhance lives is there than art?” Durant says. “The project is already inspiring new conversations and a sense of pride here.”

The clearest demonstration of how the colorful boxes have been well received is through social media across Facebook, Twitter and Instagram. Using hashtag #arttheboxAUG, artists chronicled and shared their work as they painted. The Greater Augusta Arts Council has created



a dynamic website page highlighting the ART THE BOX story. It includes artist statements for each painting, a map of every box and links to media coverage. The Arts Council also created a popular two-hour walking tour. Learn more by visiting augustaarts.com.

“We recently unveiled the 24th commission with military imagery because it’s located at 5th and Reynolds Streets, next to the oldest Blue Star Highway historical marker in Georgia. We have received positive comments all around about this and all of the pieces,” Durant reports. Now sponsorship opportunities are available for businesses, organizations and individuals who would like to commission more of these bold examples of truly accessible public art.



PARTICIPATING ARTISTS

- Kate Anderson
- Stacy Atkins
- Alyssa Beck
- Robbie Bellamy
- Colleen Beyer
- Si-Long Chen
- Tracy Cook
- Krystle Corcino
- Jason Craig
- Wanda Dansereau
- Ashley Gray
- Trilogy Gunby
- Chase Lanier
- Jason Lutz
- Sarah Pacetti
- Erica Pastecki
- Wesley Stewart
- Rhian Swain
- Jacob Vaz
- Leonard “Porkchop” Zimmerman





ATLANTA PHOTOGRAPHY GROUP SELECTS RISING STARS

BETH LILLY
Executive Director



A new initiative of the Atlanta Photography Group introduces four rising stars of Georgia's photography community. The first APG Student Prize is designed to encourage and support the work of young photographic artists in Georgia. Faculty at every Georgia college with a fine art degree program nominated their top two photography students. A distinguished panel of judges recently selected four young artists to showcase their images at the APG gallery this summer.

The winners are Kelli Couch and Jack Deese from Georgia State University; Kristi Ford from Kennesaw State University and Janelle Young from the University of Georgia. The spacious APG Gallery will be divided into four spaces, each dedicated to one artist. Several installations will be included.

The winning portfolios were selected from 18 student nominees from these colleges and universities: Georgia State University, Kennesaw State University, Art Institute of Atlanta, Columbus State University, University of North Georgia, SCAD Atlanta and Savannah, University of West Georgia and the University of Georgia. Actual prints were reviewed.

Every student nominated will benefit from the opportunity to familiarize the jurors with their work and begin a rewarding relationship with our prestigious panel of curators and tastemakers:

- *Brett Abbott, Curator of Photography, High Museum of Art*
- *Stephanie Cash, Editor, Burnaway*
- *Daniel Fuller, Curator, Atlanta Contemporary Art Center*
- *Teresa Reeves, Director of Curatorial Affairs, Zuckerman Museum of Art*
- *Matthew Rosenfeld, Program Manager, Wonderroot*

Located in the TULA art center, Atlanta Photography Group will host an opening reception on Friday, June 17 and the show remains on view through July 23. Students will also present free artist talks.

The idea of a student prize emerged from discussions with Atlanta area arts faculty about how APG can best support young artists. The exhibition is made possible by generous donations from Karina Garcia, Digital Arts Studio and Digital Pictures.

Finalists are Annik Dhooghe, Franca Frossini, Ruben Alvarado, Nicole Lecorgne, J. B. Rasor, Marian Carrasquero, Alexis Hagestad, Brittany Townsell, Andy Dennis, Sierra Cranford, Mieko (Mimi) Winchester, Brianna Wright, and Daniel Ford.



Jack Deese



Kristi Ford



Kelli Couch



Janelle Young

SAVANNAH MUSIC FESTIVAL 2016 REVIEW

DOUG DELOACH

ArtsGeorgia Contributing Writer

Georgia's Department of Economic Development named 2016 Year of Georgia Music as a tribute to the state's artists, musical heritage and venues that generate \$57.1 billion of impact on Georgia's economy.

The Savannah Music Festival is like no other music gathering in America. This year, the 27th staging of the festival spanned 17 days across three weekends (March 24 - April 9). Hundreds of artists from California to Mali, New York to Berlin, Georgia to Trinidad — performed more than 100 concerts in multiple venues all inside a dozen square blocks of the Historic District in Georgia's most picturesque coastal city.

For two-plus weeks, thousands of fans had an opportunity to attend one, two or more shows a day featuring artists at the top of their respective genres: jazz trios, chamber ensembles, flamenco guitarists, indie rockers, bluegrass fiddlers, R&B and opera singers, Cajun, zydeco, blues and country players. While some names were familiar — Dwight Yokum, Dr. John, Ry Cooder, Ricky Skaggs, Mike Marshall, David Grisman, Vince Gill & the Time Jumpers, Drive-By Truckers, Gillian Welch, Charlie Musselwhite — many artists were unfamiliar to the majority of SMF attendees who made the trek to Savannah because of artistic director Rob Gibson's consistent record of booking superior, compelling artists.

Your intrepid reporter was in Savannah blogging about the festival under the auspices of the Georgia Department of Economic Development and Georgia Tourism through ExploreGeorgia.org/music, [#georgiamusic](https://twitter.com/georgiamusic). Here are highlights from those postings:



Above: Creole Soul with Etienne Charles Below left: Ry Cooder Below right: Danish String Quartet

French pianist Alexandre Tharaud made his SMF debut by playing the entire series of “Goldberg Variations” by J. S. Bach in the acoustically splendid confines of St. Paul’s Greek Orthodox Church. Tharaud delivered an exercise in sustained gracefulness and controlled interpretation, which left most of the audience shaking their heads in awe and wonderment. One of the most anticipated concerts of this year’s festival was the SMF debut of internationally acclaimed Malian singer-

guitarist-songwriter Rokia Traore. In the tradition of an authentic royal griot, Traore led her five-piece band through a stunning set at the Trustees Theater, mesmerizing the audience with seductive melodies and irresistible rhythmic magic while sharing poetic tales of emotional depth and lessons in moral courage. For the concert finale, Traore brought the audience to its dancing feet with a dramatic call-and-response song built upon a single word: respect.

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Rokia Traore of Mali



Rhianna Giddens

Rising superstar jazz pianist Aaron Diehl was joined by bassist Paul Sikivie and drummer Lawrence Leathers at the Charles Morris Center for an eclectic set, which covered everything from a bebop composition by Walter Davis (“Uranus”) to a melange of tunes inspired by the movie *Back to the Future*, climate change, and Mondrian’s *Broadway Boogie Woogie*. A Phillip Glass etude (#16) featured Diehl rendering the composition note-for-note while his second and third mates improvised. All swinging, fascinating stuff.

The triplet theme continued at Trinity United Methodist Church with the first of a two-night program featuring all six Beethoven Trios performed by Wu Han (piano), David Finckel (cello) and Phillip Setzer (violin). In her delightfully informative introduction, Han explained the significance of the Beethoven

compositions (basically, they set the western classical tradition on a new path) while giving the audience a sense of the emotional impact playing the music exerts on her and her colleagues. In closing, she said, “We will try to play all the right notes.” The ensuing performance of the “Trios in E Flat Major (Opus 1, No. 1)”, “C Minor (Opus 1, No. 3)” and “D Major (Opus 70, No. 1, the ‘Ghost’)” was the most beautifully realized ensemble collaboration one could ever hope to hear. Beethoven’s spirit was palpable in the room and all the notes were indeed rightfully played.

At the Lucas Theatre Ry Cooder, Ricky Skaggs and Sharon White staged a 21st century old-time gospel show. The feeling of a family reunion permeated the proceedings with Cooder back in front of a live audience for the first time in decades.

The band filled out by his son Joachim on drums, Skagg’s wife Sharon’s sister Cheryl on guitar and vocal harmony, and father Buck White spryly tickling the piano keys in his eighties. Among the highlights were Cooder’s phenomenal slide guitar work and his banjo rendition of Blind Willie Johnson’s “Soul of a Man”, which he “learned on YouTube.” Another magic moment was the ensemble’s sizzling, tour de force performance of the Delmore Brothers’ “Freight Train Boogie.”

It would be difficult to overstate the beauty and power of the live performance at the Lucas Theatre by a 20-piece jazz orchestra of Wycliffe Gordon’s score for Oscar Micheaux’s *Within Our Gates* (1919). In its day, *Within Our Gates* was seen partly as a response by the black community to D. W. Griffith’s revisionist, Ku Klux Klan — glorifying *Birth of a Nation* (1915).



Above: Ry Cooder with Ricky Scaggs and Sharon White Below: Sharon Jones

Above: U.S. Premiere of *Pericles: Recomposed* Feat
Below: Freddy Cole and René Marie

The melodramatic narrative touches on themes relating to the Harlem renaissance, the ascendancy of black activism, and racism as practiced at the time in the north and south. With the silent film projected behind, Gordon directed his colleagues through a masterfully arranged melange of ragtime, early jazz, bebop, swing, and rhythmic stomping, clapping and singing. Using distinctive character themes and evocative, atmospheric passages, Gordon's music greatly enhanced the cinematic experience by strengthening continuity and imparting a sustained propulsive energy. After the final scene, the audience leapt to its feet to give the orchestra a rousing ovation and were rewarded with an extended jam session.

Another highly anticipated concert was *The Art of the Piano Trio*, and what a rousing success this fascinating project,

conceived a decade ago by SMF director Rob Gibson, proved to be. The premise is simple: Take one world-class jazz piano trio (Marcus Roberts, keys; Jason Marsalis, drums; Rodney Jordan, bass) and one world-class classical piano trio (Daniel Hope, violin; Keith Robinson, cello; Simon Crawford-Phillips, keys), put them onstage together side by side, and let them take turns performing selections from their respective repertoires. The jazz trio's performance, which included interpretations of Fats Waller's "Ain't Misbehavin", George Gershwin's "I Got Rhythm" and Roberts' "The Illuminated" the swinging aspects of the classical trio's selections, which covered Beethoven's "Trio No. 2 in E Flat major", Mendelssohn's "Trio No. 1 in D minor", and Ravel's "Trio in A minor". On the other side of the equation, the complex structural textures and subtle improvisational aspects of

the performance by Hope and friends provided insight into the stylized and extraordinarily sophisticated components of the music rendered by Roberts & Co. No audience member left the concert without some new measure of appreciation for both sides of the triangulated musical coin.

In one of the most emotionally charged performances during this year's SMF, contemporary soul vocalist Sharon Jones, diagnosed with pancreatic cancer in 2013, fronted the Dap-Kings at the Lucas Theatre. Between songs, Jones talked freely about her grave condition, explaining how, since her last public concert, she stopped chemo sessions and was trying a new type of irradiation pill (V90) treatment. In what has become a signature feature of Jones' live shows, at one point dozens of audience members joined the singer and band onstage to

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Above: Mokoomba from Zimbabwe

dance and sing. The ovation for “In Every Beat of My Heart” not only brought Jones back for an encore, it inspired her to greet the audience and sign autographs after the show.

For acoustic American music fans, it couldn't get much better than the concert by the Dave Rawlings Machine with Gillian Welch (vocals, guitar), Willie Watson (Old Crow Medicine Show) on vocals and guitar, Brittany Haas on fiddle and Paul Kowert on bass. A set list that included selections from the band's new album, *Nashville Obsolete*, along with familiar fare including a goose-bump inducing version of Woody Guthrie's “This Land is Your Land” mashed up with Rawlings' “I Hear Them All”, plus a nostalgia-infused cover of “The Weight” as an encore, left the near capacity crowd whooping for more.

The rest of the best at the 2016 SMF included traditional southern Hungarian sounds of Söndörgö; the authentic American roots stylings of The Time Jumpers featuring Vince Gill, Kenny Sears and Ranger Doug Green (their heartfelt version of Buck Owens' “Together Again” in tribute to Merle Haggard was alone worth the price of admission); a searing set by Julian Loge wielding his seldom-heard electric guitar with bassist Scott Colley and drummer Nate Smith; the always amazing Stringband Spectacular, showcasing young participants in the festival's Acoustic Music Seminar who this year benefited from coaching by Julian Loge, Darrell Scott, Bryan Sutton and David Grisman.

The penultimate night was a double-bill at the Ships of the Sea outdoor pavilion featuring the widely heralded Zimbabwean



Above: Wycliffe Gordon and Orchestra
Below: Festival Director Bob Gibson



Afro-funk group Makoomba followed by Rhiannon Giddens who is perhaps best known as a founding and former member of the Carolina Chocolate Drops. As a vocalist, instrumentalist, composer and interpreter of the American songbook, Giddens is in a class of her own. Her opening trio of songs (Bob Dylan's “Spanish Mary”, Dolly Parton's “Don't Let It Trouble Your Mind”, and Patsy Cline's “She's Got You”) knocked the capacity crowd on its collective ear. Giddens, more poignantly than any other single performer, represented the inclusive global spirit and transcendent artistry that differentiates the Savannah Music Festival from the rest of the breed.

Photos Courtesy of Savannah Music Festival: Frank Stewart Elizabeth Leitzell and Bailey Davidson.

NEW MUSIC SCHOOL BRINGS STAR POWER TO CALLANWOLDE

JESSICA MILLER

Marketing and Publicity Director

Super stars Coldplay, Shakira and Rhianna are now linked to Callanwolde Fine Arts Center thanks to Phil Tan. The three-time Grammy winner has mixed hits for them all. He's bringing his talents to students and future super stars as director of Music Recording at Callanwolde's new Rick Baker School of Music and Music Recording.

Such level of celebrity has helped propel Callanwolde's mission of offering contemporary fine arts and relevant outreach to the community. Tan's work with top musicians at Callanwolde, where he has mixed recent hits, is gaining attention within the music industry and shining a spotlight on Callanwolde, moving us into another realm of the recording arts.

Tan developed a specialized curriculum teaching students the fundamentals of sound mixing, mastering and recording including classes in the use of Pro Tools. More than 50 students have enrolled, with 10 earning the Phil Tan Certificate of Music Recording. Students also study voice, piano, guitar, bass, strings, woodwinds, songwriting and preschool music.

Those with financial hardships have the opportunity to study music and recording through need-based scholarships which Callanwolde offers quarterly. Applications to the Rick Baker School of Music and Music Recording are on Callanwolde's website.

Two recent tracks Phil Tan mixed at Callanwolde were highly anticipated singles from international superstars Coldplay and Shakira. Two-time Grammy winner Shakira's single Try Everything



Rich Baker



Phil Tan



is the theme of Zootopia, Disney's new animated hit with 73 million YouTube views. Seven-time Grammy winners Coldplay performed their new Tan-mixed single Adventure of a Lifetime at the Super Bowl 50 halftime show with 239 million YouTube views. Tan mixed two other new hits at Callanwolde, one from Rhianna and one from Little Mix. Rhianna's single Never Ending comes from her newest album ANTI. Little Mix's Secret Love Song featuring a powerful duet with Jason Derulo hit number six on the Official UK Top 40 Singles Chart, attracting 37 million YouTube views.

KEY PLAYERS

Callanwolde board member Rick Baker, along with executive director Peggy Johnson, was instrumental in bringing Phil Tan to Callanwolde. Baker also made a large financial contribution to Callanwolde's \$2.1 million capital campaign to renovate the historic Callanwolde Barn and Gardener's Cottage into a first-class recording studio with music classrooms. Baker says, "Mark Twain wrote, 'The two most important days in your life are the day you were born and the day you found out why.' My 'why' has always been supporting youth and the performing arts. When the opportunity to endow the Rick Baker School of Music and Music Recording came up, I didn't hesitate to become actively involved. Callanwolde is a magical, important and wonderful place for the School to fulfill its mission." Baker is a Wealth Management Advisor with Merrill Lynch and graduated cum laude from Auburn University with a degree in Economics. He completed Finance and Investment Management



coursework at the University of Pennsylvania's Wharton School of Business, and was named President of the North Florida Federal Land Bank at age 27, the youngest person ever to serve in that role. He also owns a world-class vintage guitar collection.

Peggy Still Johnson has served as executive director of Callanwolde Fine Arts Center since 2013. She believes, "All my life experiences have brought me here. The beautiful mansion and estate is something I feel passionate about preserving and promoting. Having worked in arts education for 20 years, I'm thrilled to be involved with such outstanding classes for all ages in the literary, visual and performing arts."

Johnson's ties to the music industry run deep. She serves on the advisory boards for the Georgia State University School of Music, Atlanta Film Festival, and is a Governor for the Grammy Recording Academy. Johnson worked with Stephen King, John Mellencamp and T Bone

Burnett in their production of Ghost Brothers of Darkland County as copyist and vocal coach. She founded Peggy Johnson Productions and Talent, where she works as a music supervisor, casting agent, talent coach, composer and music arranger for film. She has worked on The Curious Case of Benjamin Button, Parental Guidance, Bessie and other feature films. She also founded the Peggy Still School of Music in 1988 and successfully sold all three locations in 2011.

CALLANWOLDE IS A RARE GEM

Built in 1920, Callanwolde was originally the home of Charles Howard Candler, second president of The Coca-Cola Company and eldest son of company founder Asa G. Candler, Sr. In 1972, Callanwolde was repurposed as a community arts center. Today, Callanwolde Fine Arts Center, in Atlanta's Druid Hills neighborhood, serves over 100,000 people each year through arts classes, concerts, dance performances, art exhibitions, special events, historic tours and community outreach programs.



Learn more about the Rick Baker School of Music and Music Recording, the Phil Tan Certificate of Music Recording and Callanwolde Fine Arts Center at callanwolde.org or call 404-872-5338.



Announcing ArtsGeorgia's 2016 Fall Conference

- *Join us this fall for Georgians for the Arts, a two-day conference for arts advocates, arts administrators, artists and arts educators.*
- *Enjoy an inspirational keynote address and informative sessions on Advocacy, Business and Communication as they relate to Georgia's arts community.*
- *Dates and the Atlanta location will be announced in this newsletter, on our Facebook page, with notice to our members and to everyone on our email lists.*
- *ArtsGeorgia members will receive details first as attendance is limited to 125 people on a first-come basis. Learn more by joining our email list to receive news and registration information.*

artsga@artsgorgia.net

DIRECTORY OF THE ARTS IN GEORGIA

ArtsGeorgia introduces statewide arts directory — a first in Georgia



<p>Arts Clayton County: Arts Councils Arts Centers Arts Education Arts Service Dance Literary Music Theater Visual</p>	<p>Contact Address: 100 North Main Street Columbus, GA 31904 Phone: (706) 321-1100 info@artsclayton.org www.artsclayton.org</p>
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- A basic listing is **FREE** to all **GEORGIA NONPROFIT ARTS**
- The directory is **FREE** to search by the **PUBLIC**
- The directory is **FREE** to search by **CATEGORY**
- The directory is **FREE** to search by **REGION**

What if Georgia’s growing arts community was better connected across the state? Now it is.

The first Directory of the Arts in Georgia was introduced this spring by ArtsGeorgia. The Directory is a new statewide resource to connect the arts, artists and the public.

“Think of it as an online yellow pages for every arts group in the state,” remarks Bill Gignilliat, ArtsGeorgia’s president. “We are stronger together when Georgia’s arts community joins forces and connects with each other.” The new directory is part of a long view strategy to enhance Georgia’s diverse arts resources as one powerful economic asset. “When fully populated,

the arts directory will also illustrate the breadth and depth of the state’s artistic and cultural community,” Gignilliat adds.

A comprehensive statewide arts directory like this has never been attempted in Georgia before, and is presented by region — North Georgia, metro Atlanta, Central Georgia and South Georgia. The full range of Georgia’s arts groups is represented: arts councils, art centers, arts education, arts services, dance, literary arts, music, theater and visual arts.

To Browse the new statewide Arts Directory or to list your arts group, visit www.artsga.org

www.artsga.org



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BOARD OF DIRECTORS



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ArtsGeorgia works to support the arts with resources and programs to raise awareness, strengthen advocacy, encourage communication, and develop innovative policy.