

**HOT Season
for Young People
2011-2012**
Teacher Guidebook



Exploration and Discovery

Ken Rowe



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A note from our Sponsor

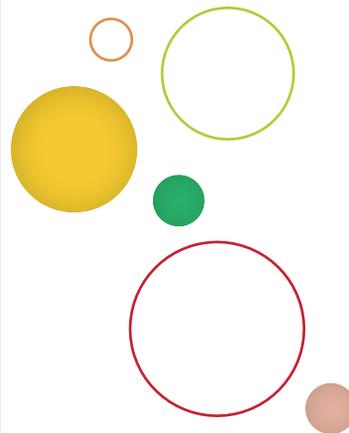
~ Regions Bank ~

Jim Schmitz
Executive Vice President
Area Executive
Middle Tennessee Area

For over 125 years Regions has been proud to be a part of the Middle Tennessee community, growing and thriving as our area has. From the opening of our doors on September 1, 1883, we have committed to this community and our customers.

One area that we are strongly committed to is the education of our students. We are proud to support TPAC's Humanities Outreach in Tennessee Program. What an important sponsorship this is – reaching over 25,000 students and teachers – some students would never see a performing arts production without this program. Regions continues to reinforce its commitment to the communities it serves and in addition to supporting programs such as HOT, we have close to 200 associates teaching financial literacy in classrooms this year.

Thank you, teachers, for giving your students this wonderful opportunity. They will certainly enjoy the experience. You are creating memories of a lifetime, and Regions is proud to be able to help make this opportunity possible.

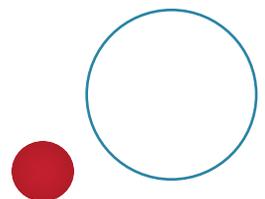


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Dear Teachers,

It is our pleasure to provide this study guide for *Exploration and Discovery*. This is the second collaboration between the Metro Nashville Arts Commission (MNAC) and TPAC Education. We look forward to more.

Former Nashvillian Ken Rowe created a trilogy of bronze sculptures collectively called *Exploration and Discovery* for the second *Percent for Art* public art project for the Metro Courthouse Public Square. The intimate and approachable scale of Rowe's sculptures contrast with Thomas Sayre's monumental *Citizen* figures that were installed there in 2010.

Rowe's work was installed on June 6, 2011. We are excited to share this new addition to the cultural and civic landscape with you. We are also grateful to the MNAC staff, commission, and public art committee members who continue to make our public terrain more stimulating, multi-faceted, and worthy of conversation.

It is especially important that our students become acquainted with and comfortable in Nashville's civic spaces such as the Public Square, the Bicentennial Mall, Centennial Park, and the State Capitol. These are the places where they must take hold of and shape our civic and cultural future.

We believe that acquainting young people with significant public art is an especially beneficial way to enhance their lives, often in ways that are not immediately apparent. We thank you for supporting us in this mission.

Come join us to study Ken Rowe's exquisitely detailed and realistic creations. The Metro Courthouse Public Square and these works of art belong to us all!

F. Lynne Bachleda
For TPAC Education



A Teacher's Guide to

Exploration and Discovery Sculptures by Ken Rowe in Nashville's Public Square Park

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Exploration and Discovery:

From Inspiration to Dedication with Artist Ken Rowe

Inspiration

Upon deciding to enter his name into consideration for Metro Nashville Arts Commission’s new Public Art project, Ken Rowe was required to respond to the vision and guidelines that had been outlined for the work.

I adopted the ideas of exploration and discovery as the overarching theme for my project proposal. These concepts were embedded in the Request for Proposals from MNAC:

The third project is for dispersed artwork designed by a Tennessee artist that is creatively located throughout the site, adding subtle liveliness to the square. The dispersed artwork would be an invitation to explore the physical place as well as gather a variety of stories and insights into Nashville, based on local history and culture, music, geography, plants, animals and/or architecture. The Metro Arts Commission will provide an individual with expertise for research in the artist-chosen theme.

I believe the details of the sculptures and the theme of exploration and discovery will engage viewers of all walks of life, no matter their age, gender, or cultural heritage.

Three major elements of exploration and discovery became clear to me:

1. The spark of discovery—that specific moment in life when you realize that you need to learn all you can about a new discovery. It is a moment that can define a lifetime.
2. The active pursuit of exploration.
3. The application of knowledge gained through exploration and discovery.

Rowe was selected out of a pool of 30 local/regional artists by a panel comprised of artists and other design professionals, community representatives, a Metro Parks and Recreation representative and a national public art professional.

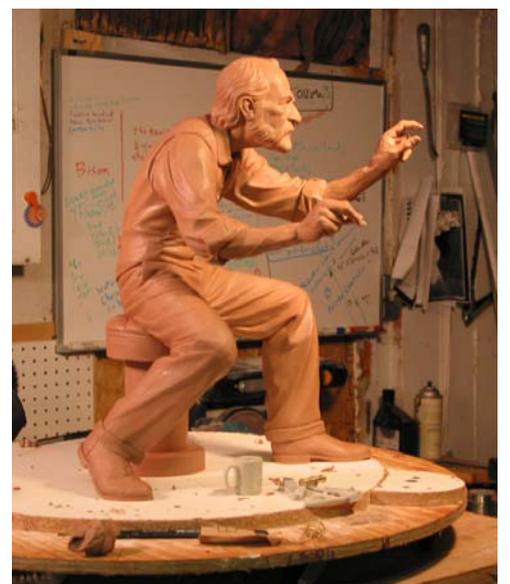
Creation

I designed my sculptures to embody these three aspects of exploration and discovery. I have also included elements that should encourage the viewer to look more closely at all three sculptures to find the repeated visual references.

Rowe first created the sculptures in clay, perfecting the details on each piece. He then worked with foundry artisans to execute the bronze process called the lost wax method. The complex process has many steps, one of which is creating a duplicate of the clay sculpture in hard wax while maintaining all the detail of the original clay. The hard wax copy is coated in layers that will form a hard shell and is then fired in a kiln. The wax melts out, leaving a durable mould. Molten bronze is then poured into the mould and allowed to harden and cool. When the mould is carefully broken away, the cast bronze is revealed.



The Scholar – illustration from the project proposal.



The Scholar – in progress, originally sculpted in clay.

The three sculptures of *Exploration and Discovery* were cast in many sections. The sections were expertly welded together to assemble the three bronze sculptures.

The **sculptures are approximately 1/3 human scale**. At this size a six-foot figure would be reduced to two feet. I find this scale desirable because:

- It draws people into the reality created by the sculpture.
- It is a scale that is welcoming rather than intimidating. This allows for a more intimate experience than is normally found in public art. Versus backing up to view a life sized statue, the intimacy encourages people to approach the sculpture and explore its elements.
- It is more accessible to children.

Installation and Dedication

Well before the sculptures were installed, the sites were prepared so that each piece would have a suitable “landing place” allowing for proper scale, accessibility, and security. The sculptures were delivered by the artist, travelling by truck from Oklahoma. A team of landscape engineers and installers carefully unpacked and bolted each piece into place, supervised by the artist.

The thematic trio of *Exploration and Discovery*, represented in Ken Rowe’s bronze sculptures, were installed on June __ and dedicated in a public ceremony in Nashville’s Public Square Park. Embedded with rich and sometimes repeated symbolism, their realism and highly crafted detail make them approachable and enchanting. Rowe’s extensive research into Tennessee culture and history is woven throughout the series, which can be viewed in any order.



Installing *To the Moon*



The Spark of Discovery



The Scholar (detail)



To the Moon (detail)

These sculptures are interesting and educational. They show the nature of Nashvillians—curious, and creative. I think these works are approachable and round out the collection on the Public Square.

Mayor Karl Dean

To the Moon

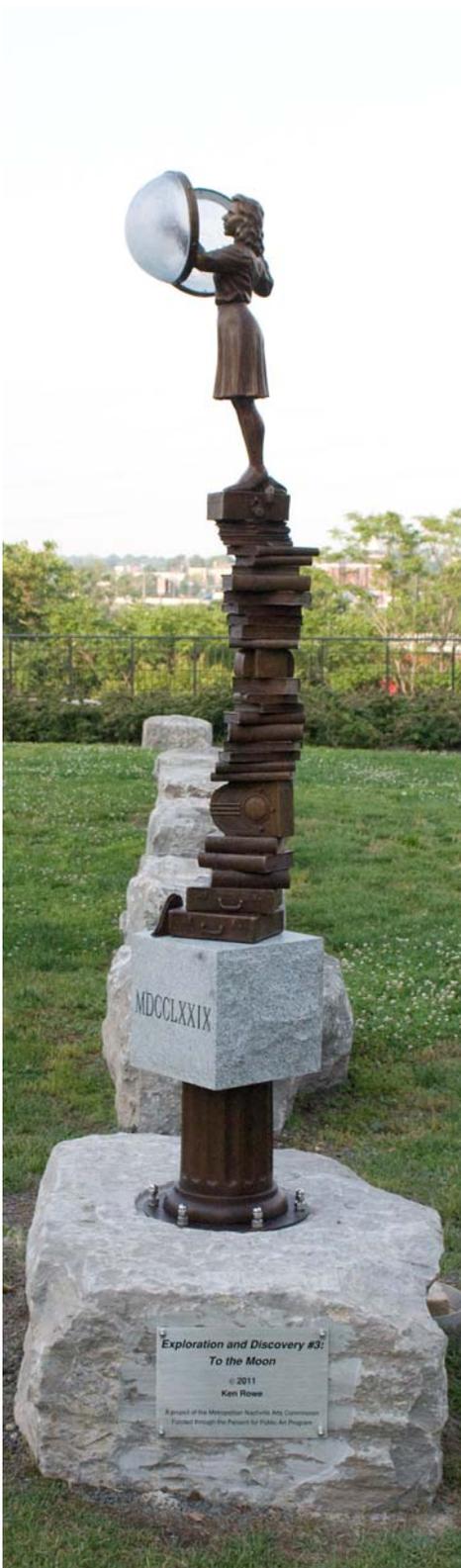
As described by Artist Ken Rowe

In *To the Moon* a young woman reaches up to the moon, opening it in order to change the light bulb within. She is a steward of accumulated knowledge and possesses the wisdom of how to use it. Of course, she has only been able to reach such heights due to the combination of her own hard work and that of her predecessors. Her knowledge and discoveries are represented in the gentle yet precariously arcing tower of objects she has stacked to climb to reach her goal.

Symbolism in *To the Moon*

- A rough piece of granite is at the base of this perch. It is the **rock of stability** that provides a secure foundation for the five foot tower that rests on it both figuratively and physically.
- The classic **column base of antiquity** represents the ideals of the great civilizations on which we model our present society.
- On top of that lays a cornerstone with the roman numerals for 1780 that marks the **founding of Nashville**.
- Suitcases with stickers from other places, along with tickets and ticket stubs of train and riverboat travel, signify that **Nashville has been a destination** for people throughout history.
- **Objects in the stack represent different aspects** of local history, the musical tradition, contributions to space and astronomical exploration, plus local flora and fauna.
- A rendition of a “**Hatch Show Print**” poster refers to Nashville’s ongoing support of the arts. A stack of records also provides the woman additional height to assist her in reaching her goal.
- Through their titles, **each book highlights an event or person from the area** who achieved something outstanding. There will be “books” referring back to the snake, bison, and lioness that adorn the courthouse. They will also include references from historically important figures like Andrew Jackson, James K. Polk, Andrew Johnson, Alvin York, Davy Crockett, Hattie Caraway, to contemporaries like Oprah Winfrey, and songbooks by regional songwriters.

Viewers who pay close attention to the details of the specific objects will be rewarded with the discovery of deeper layers of meaning. For example, the two radios, present as reminders of the broadcasting of musical entertainment in Nashville are tuned to 650 AM for WSM and its history of broadcasting the *Grand Ole Opry*, and 1510 AM for WLAC which broadcasted the “Night Train” program.



To the Moon by Ken Rowe



Detail from *To the Moon*

Discussion Starters

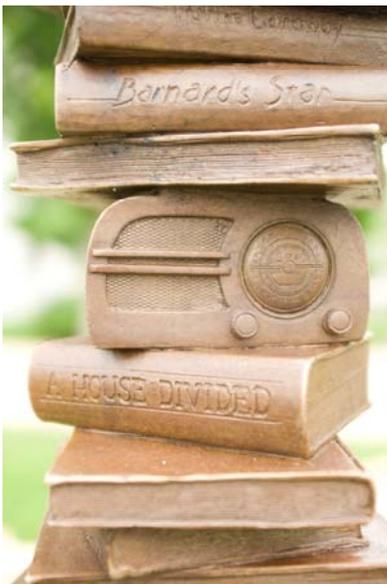
What is the young woman doing? How did she reach the moon?

What does it mean to “reach for the moon?”

In your own “reach for the moon,” what is supporting you?

If you made a sculpture of your own reach, what objects would you include?

References in *To the Moon*



Detail from *To the Moon*

Journal – A very basic tool for anyone to keep their thoughts and ideas that has the potential to change the world in various ways.

Roots – Author Alex Haley grew up in Henning, TN (1921-1992). *Roots* was chosen for the impact the book had on the consciousness of all Americans.

Cornelia Fort (1919- 1943) was the first female pilot in American history to lose her life on active duty. A native Nashvillian, a local airport was named in her honor.

Grand Ole Opry pays homage to the important institution and its contributions to Nashville.

Edward Barnard (1857-1923) astronomer best known for discovering “Barnard’s Star” named in his honor. He attended Vanderbilt University, where Barnard Hall was named for him.

*See appendix for more references in *To the Moon*.



The Scholar

Described by Artist Ken Rowe

In *The Scholar* a seasoned academic in passionate pursuit of knowledge sits in the center of eight telescopes. He has dedicated his life to understanding his world and what lies beyond. We all must decide what we want to do to give our lives purpose, and subsequently, build a world for ourselves. The telescopes that surround the scholar are the world that he has created for himself. They are his tools to seek out the unknown. Many of the telescopes are based on actual models, including one of Galileo's reflective telescopes.

This piece is about passion and the active and conscious pursuit of exploring and making discoveries within our chosen field. *The Scholar* references the self-discipline it takes to dedicate one's life to a singular cause, and emphasizes the importance of study to learn as much as we can.

Discussion Starters

The scholar is sitting on a carpet that illustrates the solar system. Although Pluto is no longer considered a planet, can you find how the artist chose to include it?

Look closely for clues about where the telescopes are pointing. To what three prominent Nashville landmarks are they directed?

To which favorite places would you point to tell your own Nashville story?



Symbolism in *The Scholar*

- The rug underneath him is wearing out from his constantly checking each of the telescopes. On the rug is a **representation of our solar system** with a map of the world overlaid. The navigational sextant also lies on the rug.
- The planets are in the astronomical position of December 25, 1780, **the day James Robertson crossed the Cumberland River** and first stepped foot on the land that would be Nashville.
- The solar system is not perfectly centered within the rug, but is skewed to place **planet Earth in the center where the scholar is seated**. Earth also marks the placement of Nashville within the image of North America. These maps suggest that we all have a place in the world and in the cosmos.
- The scholar himself references Nashville as “**the Athens of the South**,” referring to Nashville’s many colleges and universities and in the many astronomical discoveries that have been made by their faculties, as well as the Dyer Observatory and its historically important role in furthering technology.
- On the base between the telescopes will be **the astronomical symbols of the eight non-disputed planets**. The symbol for the recently demoted Pluto is on the side of the scholar’s coffee mug.
- Six telescopes are aimed toward significant locations including different Nashville landmarks such as the Ryman, the Hermitage, and the Capitol, plus astronomical bodies such as the North Star and the moon.
- One scope is pointed down to signify things yet to be discovered and explored.
- The base of each telescope stand has an arm holding a journal where the scholar takes notes on his observations.

Each journal holds visual and written clues as to the landmark it is aimed toward. For example, the journal of the scope pointing toward the Ryman has a window sketch and dates of landmark performances, etc. Clues are not so specific as to take the opportunity for discovery away from the viewer, but not so obscure as to be unrecognizable.

The Spark of Discovery

Described by Artist Ken Rowe



This sculpture includes four children who reflect the diversity of the Nashville community. The central child, mesmerized by something wonderful held in her hands, has an expression of amazement on her face. Two of the children, with similar expressions of wonder, are eagerly looking over her shoulder, attempting to catch a glimpse at what she holds. One boy is distracted, perhaps by another discovery.

For this moment, you are drawn into all that exists in their world, a world that has a new focus because of this singular discovery. The object in the child's hands is not the only potential discovery in this piece, because there are larger possibilities for discovery all around them.

At three feet tall, the sculpted group of children is at a perfect height for actual children visiting the park to easily see all of the details of this piece. It also invites them to become part of the piece by trying to glimpse the surprise in the central child's cupped hands.

Symbolism in The Spark of Discovery

Sculpted into the ground below the children are visual clues that encourage viewers to seek out other pieces.

- **A locked treasure box** represents the unknown. The key is discarded in the ground of the sculpture, but it must be found to open the box.
- Buried nearby is **the skull of a saber-toothed tiger**, a reference to the one found during the Regions Bank building excavation. This skeletal remain also points to the things that have come before us.
- At the children's feet is **a rabbit in its nest**, encouraging exploration of the nature and wildlife in the park. Life can be anywhere, even if it is out of sight.
- **Arrowheads** remind us of the people and civilizations that have come before us.
- The **watch** points to the precious resource of time.
- The **telescope** refers to the scholar and represents vision.
- One boy is distracted. He wears the **coonskin cap of Davy Crockett** signifying the irrepressible spirit of exploration, bravery, and curiosity. He may have the ability to see what others cannot. He is also a visual indicator of a potentially greater discovery that is capturing his attention. Perhaps this is the spark of discovery that is referred to in the title.



Details from *The Spark of Discovery*

Discussion Starters

The saber-tooth skull represents things that came before us – a real skull of an ancient saber-tooth tiger was found near here in the excavation for the Regions bank building! What else do you see that represents the past?

How would you describe the expressions on the children's faces? If they are different, why is that so?

What might they have discovered?

Recall a discovery of your own that sparked an exploration.

If you could leave an artifact of your own exploration for someone to discover, what would it be?

Several of the buried objects represent the past. What in this sculpture represents the future?

Meet the Artist: Ken Rowe

Sculptor Ken Rowe lived in Nashville when MNAC announced its plans for public art on the Public Square. (He and his family have since moved to **xxxx, Texas**. Raised in the mid-west, he had this to say about his artistic influences:

My upbringing as an artist was conservative. I grew up looking at masters of the figure: artists like Michelangelo, Bernini, and Da Vinci. They inspired me to study the human form. I continue to enjoy the challenge of translating a likeness on a small scale while communicating a specific idea. The figure allows me to convey the human condition through situations and characters with which viewers can readily identify.



The ideas for individual sculptures are autobiographical at the start, taking from my experiences, my family life, my intellectual battles, my emotions. In their specificity, they take on a universal appeal. In each sculpture, I include objects that hold multiple meanings as well as nostalgic allure. It is also important that my work conveys a playfulness referring to the innocence of childhood curiosity.

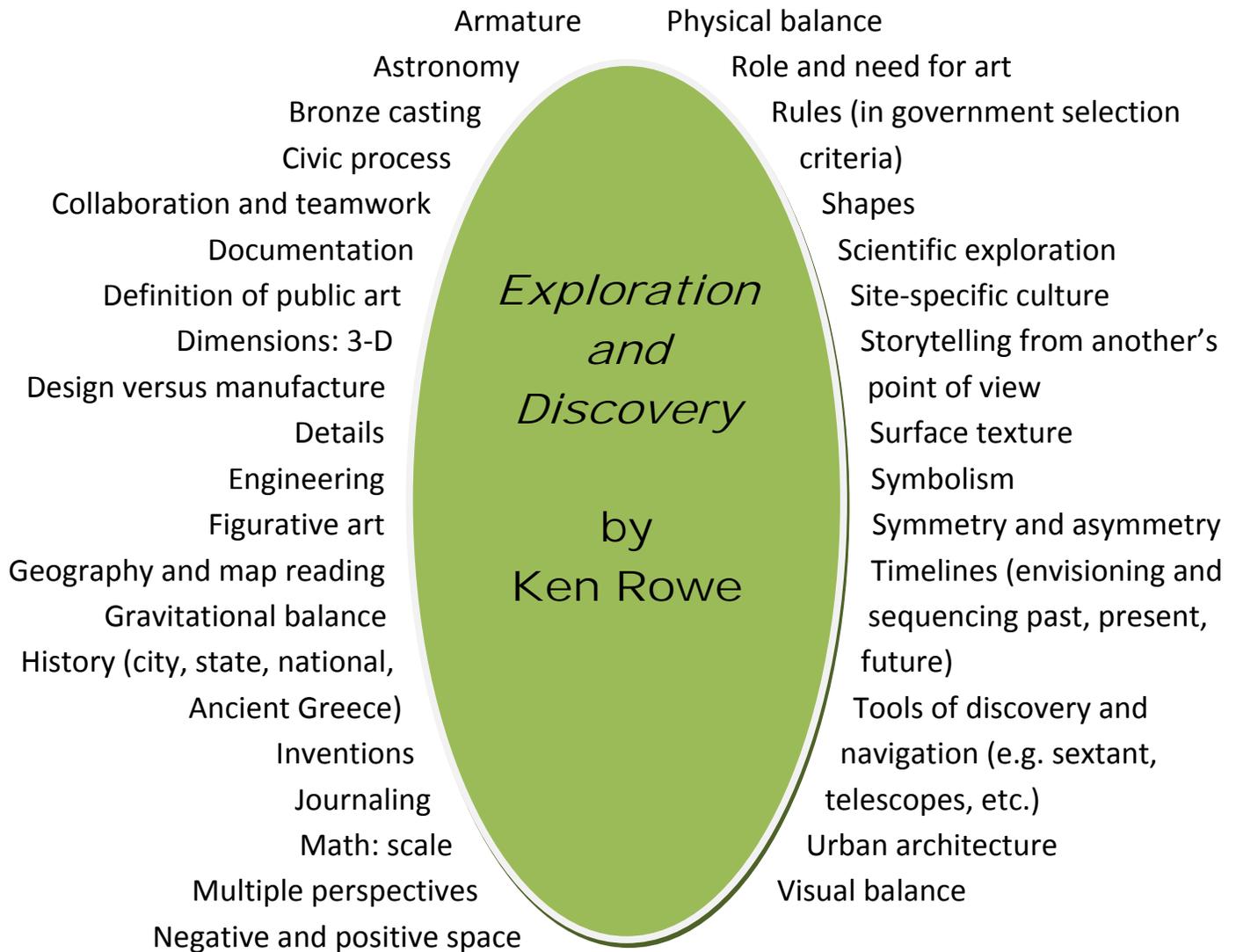
Growing up, I was always making—drawing, sculpting, building model kits, or making worlds in my sandbox. You could say that I never outgrew it. I was lucky enough to have found my passion and purpose at a young age. I was also lucky enough to have parents who encouraged me in my artistic endeavors. Art was my periscope; it was the way for me to not only discover the world, but also to form an understanding of it. It still is. I make sense of the world using art as my filter.

Because detail is important in my work, I do copious amounts of research to make sure that every element will add interest to each piece. As a result, I inevitably end up learning more than I expect about a wide range of things with the added benefit of becoming a fairly decent *Trivial Pursuit* player in five of the six categories.

This project has given me the opportunity to learn more about Nashville, its history, and the many notable people that have added to our cultural richness. The more I learn, the more it feels like home and a place to continue putting down roots. Thank you for the amazing opportunity to share my art with the Nashville community.

Rowe is reflective about the prominence and permanence of *Exploration and Discovery*. This is my first public commission and my most time-consuming project to date. I have thought that these bronze pieces will outlive me and my children. In fact, I confess that creating and installing them is comparable to the birth of a child.

Learning Connections



Teachers: The activities on the following pages present opportunities for students to experiment with ideas and features that the artist employed in his creative process: i.e., symbolism, historical references, scale, structure, science, details. All activities are designed to lay a foundation of understanding for students who will visit Nashville's Public Square.

The guidebook also includes "discussion starters" and a Treasure Hunt that can be used on a visit to help focus ideas and to encourage further discoveries!



Achieving Balance

Materials: books, blocks, small boxes, other stackable objects

Introduction:

Visual balance and structural balance are two important elements of sculpture. Explain

these ideas, i.e. visual balance must be satisfying to the eye, but does not necessarily mean symmetry or beauty. Structural balance means that the elements of the sculpture are created and supported in such a way to be safe, secure and able to withstand forces of its location.

Activity

Before your class goes to visit *Exploration and Discovery*, have small groups make stacks of books that curve as they rise as in a crescent moon shape. What problems do your students encounter? What happens if they insert other objects into the stack that are not flat rectangles? What if there were an internal structure (armature) that the artist could use to secure pieces of the sculpture? How would that help with structural balance? View your stack from all points to consider all angles.

Viewing the Work

While viewing the trio of sculptures, ask your students to look for the structural problems the artist had to solve. Has the artist achieved visual balance from all viewing points? How has he done that?

In this activity, students will experiment and consider the structure and function of one of the Ken Rowe sculptures in Nashville Public Square.

What is Your Moment of Discovery?

Introduction

As a class discussion, ask your students to describe when they discovered or learned something new. Where were you? What tools were you using (pencil? bicycle?) What were the challenges? What helped you? How were you feeling: brave, excited, scared?

Activity

Explain to students that they will create an image of a time they learned or discovered something new. Note: choose a media that works for your class – simple drawings, modeling clay, etc.

First, ask students to identify an example with a sentence. Encourage them to edit their ideas to make the image specific: *the first time I explored the beach, I discovered tiny shells hiding in the sand.*

Think of objects that will show us “clues” about that experience. The clues can give us details about where you were, what you were doing, what helped you, your emotions, etc.

Represent yourself in the scene with the clues, or create a self-portrait that includes the clues.

Allow time, with multiple class sessions, to create and refine projects.

When individual projects are complete, plan and create an installation. Are there some projects that seem to belong together? Arrange them in groups.

Carefully pick your location, considering the advantages and disadvantages of several options: indoors, outdoors, hallways, library, etc. What is safe for the art and creates a good experience for viewers? Invite guests to visit and ask questions of you, the artist.

Reflect

Looking at all or groups of projects, what makes each unique? What is in common?

When you visit Ken Rowe’s sculptures, look closely for his clues about learning and discovery. What do they tell you?

In this activity, students will develop and create a visual expression of a personal event using symbols.



******This is a fun and productive project for classroom teachers and Visual Art Specialists to do together.******

Living Sculptures with Telescopes

Materials

Binoculars, toy telescopes, or paper that may be rolled into a tube.

Activity

Introduction in the classroom:

- Discuss telescopes – what are they, who uses them, what do they do?
- Ask students to create a telescope by rolling a piece of paper or using a paper towel tube.
- Gather by a window (or outside). First notice the full view without your telescope. Then, focus your view through the telescopes. What’s the difference in looking through something that narrows your vision versus taking in the panorama? Do you prefer to use your telescope or not? Why?
- Discuss: Why are telescopes important in science and history?

At Public Square:

Gather students in a circle with their “telescopes.” Ask the class to slowly move around the space. Call out “freeze!” and ask them to stop where they are and find a view through their telescopes. Move and freeze twice more. Find something new each time they freeze. Ask: “If you could use your own telescope to see far beyond the park, what would you focus on? Why? Can you aim your telescope towards your home or favorite far-away place?” Find your favorite view (near or far) through the telescope, and remember your pose.

In four small groups of 6-8: Each member of the group will first demonstrate their favorite “frozen” pose looking through the telescope. Next, they will make a group pose comprised of everyone’s favorite pose. Arrange all the members of your group into an interesting formation – are you in a straight line? Are you in a circle? Is there a pattern of telescopes pointing up and down? Is more than one telescope pointing at the same thing? Try to keep everyone’s favorite “frozen” view. Freeze the group pose and remember it so you can show the group pose to the class.

Take turns demonstrating the frozen poses for the class. What do you notice about their group pose? Are all the telescopes pointing in the same direction? Can you tell what they are looking at? Are there similarities in what they chose to view? Would you make any changes to their group pose to make it more interesting? What title would you give this group pose? Why?

Visit *The Scholar*:

Before explaining the references and “clues” in the sculpture, ask students to look and notice how the artist arranged the telescopes. Where is this scholar aiming his telescopes? Why? There are clues in this sculpture that tell you where the telescopes are aimed. (Examine the journals.)

- What do these views have in common? Is there a theme? Why?
- Remember your own group poses. How would your own choices change if you were going to do a piece with a science theme? A government theme? Natural history?

In this activity, students will create group poses that represent a collection of views through telescopes.



Planning a Trip

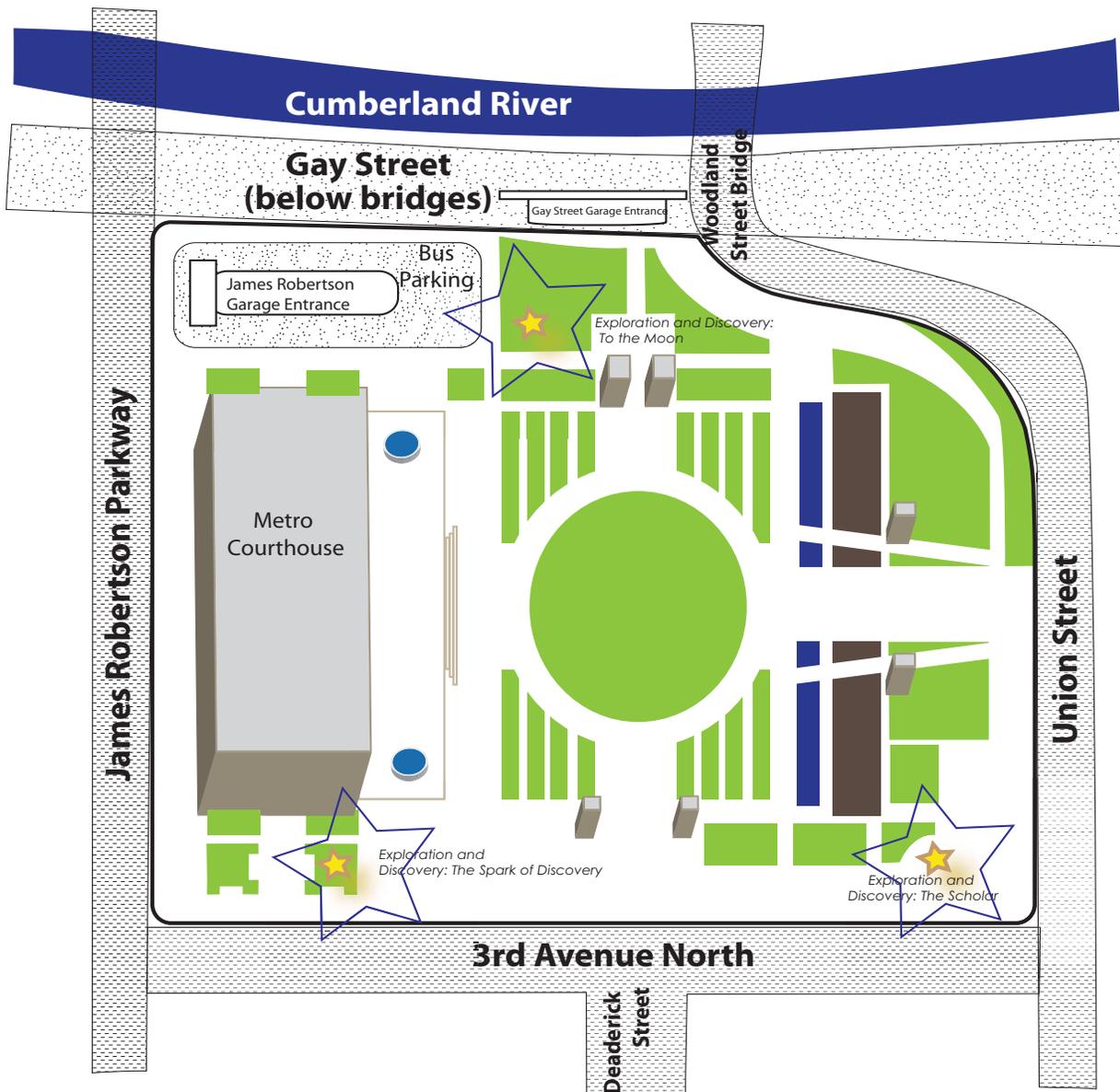
One of the best things about public art is that it is free and available to everyone.

All you have to do is get there.

The three pieces of “Exploration and Discovery” are spread apart from each other to encourage your own exploration and discovery. Artist Ken Rowe has said the sculptures can be viewed in any order.

- *The Spark of Discovery* is located to the left of the Public Square steps in a small green space near the intersection of Deaderick and 3rd Ave..
- *The Scholar* is on the corner of Union and Third Avenue.
- *To the Moon* can be reached by walking through the FOUNDERS BUILDING toward the river. Look to the left - it is surrounding by sitting stones and on the “river side” of the Courthouse.

Car parking can be reached via James Robertson Parkway that runs behind the Courthouse, where you will see the entrance to the underground Public Square parking garage.



Art and History in Nashville's Public Square

Nashville's Public Square Park is the "front yard" of the Metro Nashville Courthouse, and a public gathering space for Nashville visitors and residents to enjoy. It is often used for festivals and celebrations. The location itself is historic, and features of the park are placed in honor of events and people that contributed to the development of the city.

The Founder's Building Serving as a visual "gateway" and an elevator lobby from the parking garage beneath, the Founder's Building features an elevated, covered, landing that allows a full view of the park from every side. Accessed by elevator or stairs, the viewing area's walls are engraved with an historical timeline, as well as maps of the city in different eras. It is an excellent vantage point to view the river, the courthouse, and features of the park.

Thomas Sayre's CITIZEN

The first Public Art works to be installed in Nashville's Public Square, a pair of large sculptures representing a man and a woman are entitled CITIZEN, by artist Thomas Sayre. Monumental in scale, the sculptures are interactive – each has a special crank that will move the arms to point in any direction!

The Davidson County Courthouse

The public square has been home to the courthouse since 1783 – even before Tennessee became a state. While the very first courthouse was a log cabin, several more buildings were built on the site before construction began on the present-day courthouse in 1934. The Davidson County Courthouse and Public Building was completed in 1938, heralded as the first building in Davidson County to have central air conditioning. The building, "a superb example of PWA Modern style, combines stripped Classicism with Art Deco detailing" inside and out. The exterior columns support the cornice depicting the lioness, snake and bison, symbolizing Protection, Wisdom, and Strength. (Metro Nashville Historical Commission)

Look Closely!

Below is a list of some of the symbols that can be found in Ken Rowe's sculptures in Public Square Park. What do these items mean to you? Look for them as you explore the sculptures. How do they add meaning to the sculptures? How do they add meaning to the park?

A locked treasure box

The skull of a saber-toothed tiger

A rabbit in its nest

Arrowheads

A watch

Telescope

Moon

Planets

Coon skin cap

Andrew Jackson's hat

Books

Radios

Journal illustrations

A classical column

A suitcase

Treasure Hunt!

Explore Nashville's Public Square Park to discover art and history. Search for these items in Ken Rowe's sculptures...and other places in the park!



Clues about the history of Nashville are all around Public Square Park. Can you find this Roman numeral that shows the year of Nashville's founding in 1779?



Andrew Jackson, the 7th President of the United States, lived near Nashville. In paintings, we see him wearing a hat like this one. There are hats like this one on two of the sculptures. Look closely to find each one!

Look closely on two of the sculptures to find locks with the word BISON. You can find a key to one of the locks "buried" nearby in this sculpture. What treasures might these locks be protecting?



Evidence of people and animals who lived before us are often found buried under the ground. A real saber tooth skull was found near here under the current Regions Bank building. This saber tooth skull is waiting for you to find it!

Special Challenge: Look high and low to find these creatures in Public Square Park – a snake, lioness, and a bison. Hint: Go upstairs in the Founders Building to get the best view.



Nashville's Public Art Process

The purpose of the public art program is to strengthen the positive reputation of the community, enhance the civic environment, and enrich the lives of citizens and visitors through the involvement of professional artists to integrate public artwork throughout Metropolitan Nashville and Davidson County. (From Public Art Guidelines, Section II.A.)

In June 2000 the Metro Council established Metro Nashville Arts Commission's (MNAC) public art program with the passage of an ordinance. The ordinance dedicates one percent (1%) of the construction budget for buildings to fund public art. (This so-called "Percent for Art" policy has been in widespread national use since the early 1980s.) To oversee the public art program MNAC established a Public Art Committee.

Simultaneously Nashvillians all over the city participated in meetings that resulted in "The Plan of Nashville" publication that had ten guiding principles for our urban design. One of these was "to integrate public art into the city."

The process for doing this with Metro funds includes distributing a description of the particular project site to artists who will compile their qualifications to apply. A citizen selection committee reviews resumes and previous work to determine what small pool of artists will be invited to come to Nashville to study the site and refine their ideas. On a given deadline the artists submit a design for a work of art, a scale model, a budget, and a maintenance plan. Using the criteria set forth in the proposal, the selection committee chooses which artist has best fulfilled those considerations.

Ken Rowe's *Exploration and Discovery* joins Thomas Sayre's monumental stainless steel, glass, concrete, and LED lights figures named *Citizen* on the Public Square. These are two in a series of public art projects that have been installed or will be installed around town. The first one was placed on the East Bank of the Cumberland River opposite Nashville's iconic "Lower Broad. It is *Ghost Ballet for the East Bank Machineworks* by internationally renowned Sculptor Alice Aycock.

TPAC Study Guide for this work of art is available at www.tpac.org/education/PDF/guidebooks/GBGhost%20Ballet.pdf)

In addition to the Metro Courthouse Public Square other locations slated for public art include:

- Music City Center (MNAC functioning in an **advisory** capacity).
- The 28th and 31st Avenue Connector.
- The new Goodlettsville Branch of the Public Library.
- McCabe Park and Community Center.
- Bike racks for downtown and surrounding areas.

What Does Public Art in Nashville Do?

1. Strengthens the positive reputation of Nashville in local, regional, national, and international arenas.
2. Contributes to cultural tourism.
3. Provides opportunities for cross-cultural conversations.
4. Gives citizens a voice in shaping their civic environment.
5. Unifies neighborhoods around shared traditions and experiences.
6. Enhances the experience of being in Nashville's public places.
7. Creates a unique Nashville sense of place.
8. Contributes to the visual character and texture of our community.
9. Gives visual expression to our local values and cultural diversity.
10. Fosters collective memory and gives meaning to our places by recalling local history.
11. Furthers Nashville's community sense of spirit and pride.

Resources

www.kenroweartist.com/about

Ken Rowe's website. Note: "kenrowe.com" is another highly realistic sculptor, but not our "man."

www.artsnashville.org/pubartprojects/pubsg/pubsgprnver.php

Metro Nashville Arts Commission's Request for Qualifications for the Public Square Project. More interesting than you might think!

www.metmuseum.org/toah/hd/abrc/hd_abrc.htm

A history of bronze casting.

http://users.lmi.net/~drewid/Lost_Wax_Casting.html

Lost wax casting.

www.cumberlandgallery.com/Artist-Detail.cfm?ArtistsID=671

Cumberland Gallery represents Ken Rowe locally. This is his artist page that offers eleven other works, their dimensions, and prices.

www.artsnashville.org/pubartprogram/

Details about the public art process in Nashville.

www.artsnashville.org/pubartprojects/pubsg/pubsg_select.php

Details about the two artists (Ken Rowe and Thomas Sayre) and their works whose art is on the public square.

www.artsnashville.org/pubartprojects/

Current public art projects in Nashville.

www.thomassayre.com/work/people_places/01_citizen/

Page from the other artist, Thomas Sayre, who shares the Public Square with Ken Rowe.

www.library.vanderbilt.edu/speccol/exhibits/barnard/vanderbilt.shtml

Vanderbilt University Library's Special Collections online Edward Emerson Barnard exhibit.

[http://en.wikipedia.org/wiki/File:USS_Tennessee_\(ACR-10\).jpg](http://en.wikipedia.org/wiki/File:USS_Tennessee_(ACR-10).jpg)

Photograph of the *U.S.S. Tennessee* in 1907.

Appendix

Materials Referenced in *To The Moon*, Continued

Cordell Hull (1871 -1955) He is best known as the longest-serving secretary of state holding the position for 11 years (1933-1944) in the administration of FDR during much of World War II. Hull received the Nobel Peace prize in 1945 for his role in establishing the United Nations, and was referred to by President Roosevelt as the "Father of the United Nations."

Alvin York (1887 - 1964) One of the most decorated soldiers of World War I. He received the Medal of Honor for leading an attack on German machine gunners, taking 32 machine guns, killing 28 German soldiers, and capturing 132 others.

Hattie Caraway (1878-1950) Born in Tennessee, Hattie Caraway was the first woman to be elected to the U.S. Senate in 1931.

Andrew Johnson (1808-1875) 17th president of U.S.

"A House Divided" Referencing the Civil War, Lincoln's speech, and the turmoil of America at the time.

James K Polk (1795-1849) 11th president of U.S.

Thomas G Ryman (1841-1904) Riverboat captain on the Cumberland and Tennessee Rivers and namesake of the Ryman Auditorium.

Andrew Jackson (1767-1837) 7th president of U.S.

Bell Witch Legendary character in Tennessee folklore.

Davy Crockett (1786-1836) American folk hero, who served as a Tennessee Congressional representative, and in the Texas Revolution dying at the Alamo.

John Sevier (1745-1815) Only governor of the state of Franklin and first Tennessee governor.

Robertson, Donelson and Fort Nashborough Representing the founders of Nashville and the original name of the city.

The Southwest Territory Representing the early United States' name for the area that included the future Tennessee.

Athens of the South Nashville's nickname for its numerous higher education institutions.

History Representing a more general history of the world, this book is toward the base of books to represent the importance of learning from the past.

Laws Representing the laws of civilization, man, nature, etc., this book rests at the foundation which indicates laws' importance.

John "Jack" Dewitt On the large radio's dial is the made up brand of "Dewitt" in honor of the Boy Scout who started Nashville's first radio station WDAA in 1922 on the Ward-Belmont campus. Assisted by music teacher G.S. deLuca, he broadcast Enrico Caruso to the opening of the River and Rail Terminal on the river at Broad Street. DeWitt was WSM radio station's chief engineer, 1932-1942, and president, 1947-1968.

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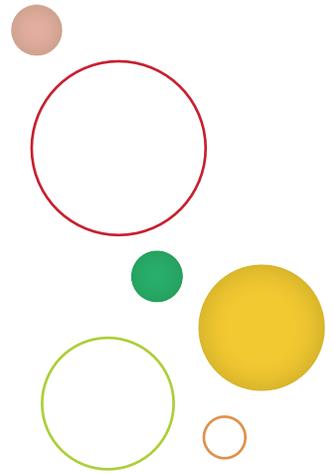


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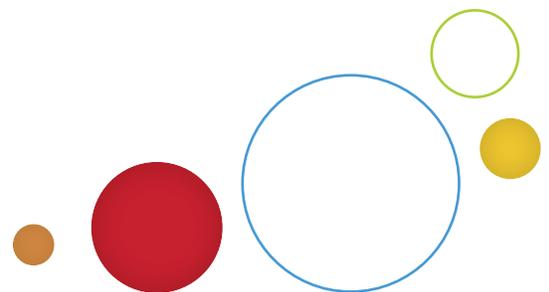
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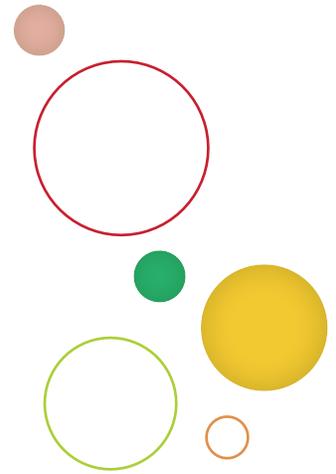


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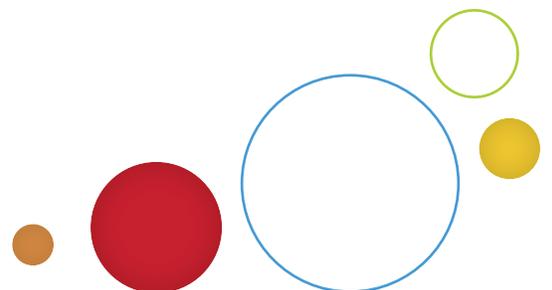
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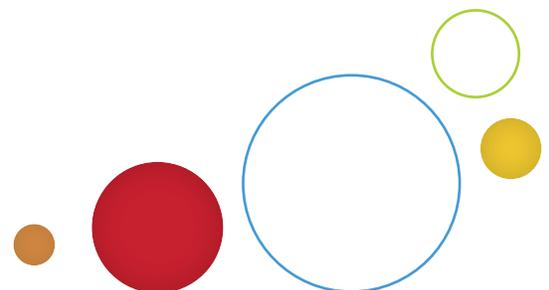
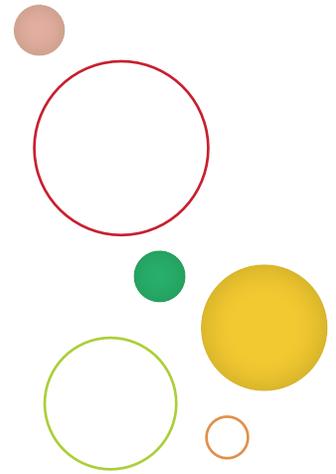


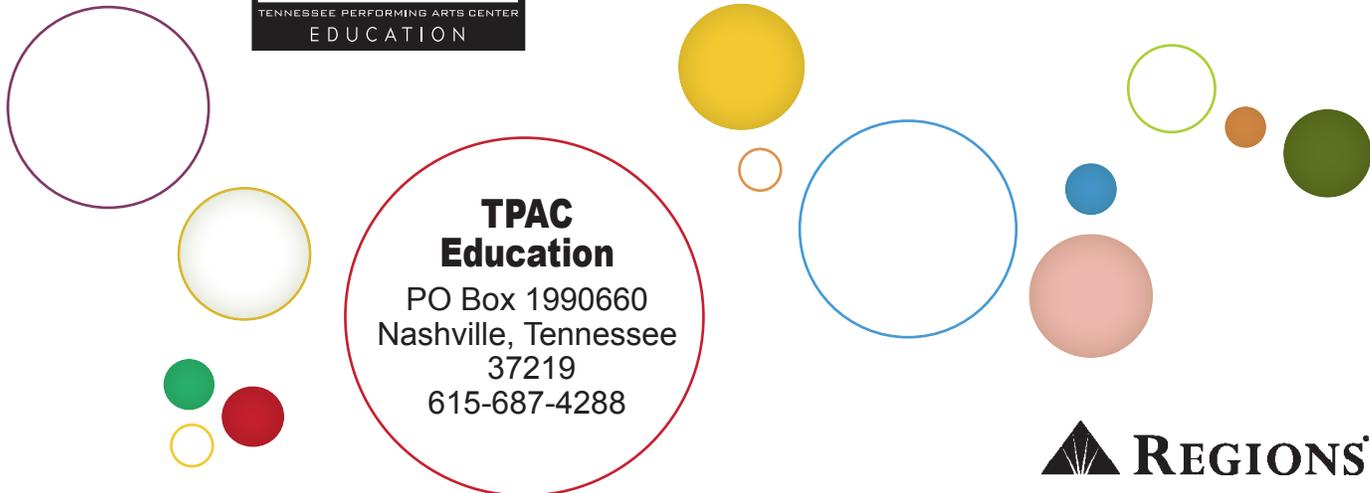
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