Introduction

"With the Olympics coming to Atlanta in 1996, we have the unique opportunity to show the world the breadth and depth of our city's cultural and artistic spirit. What better place to make a powerful and positive first impression than at Concourse E, where visitors from around the world disembark in Atlanta."

"Concourse E is truly a fine example of art and architecture combined."

The Honorable Bill Campbell
Mayor
City of Atlanta

The Public Art Program at Hartsfield Atlanta International Airport, inaugurated in 1980 partly as a result of the City's Municipal Arts Ordinance, is a collaboration between the City of Atlanta Department of Aviation and the Bureau of Cultural Affairs. This report outlines the art program's newest component at Hartsfield Atlanta International Airport's Concourse E. The following pages illustrate how art and architecture can provide a memorable experience for travelers, showcase local and international artistic traditions, and present the city of Atlanta's unique and diverse qualities.

Designed by Turner Associates/Architects & Planners, Inc., Concourse E covers 1.6 million square feet and is the largest international concourse in North America. This impressive new addition to the airport positions Atlanta as an international transportation hub for the 21st century. Turner Associates collaborated with the Department of Aviation and the Bureau of Cultural Affairs to create a visually vibrant, user-friendly and dynamic environment that graphically illustrates the complementary elements of art and architecture. This integration of art and architecture is the basic premise of the art program in Concourse E, "Atlanta's Gateway to the World."

Concourse E officially opened on September 21, 1994, with 24 gates and six levels, three of which are public access areas. The bright colors, arched skylights, artistic light fixtures, strong building design forms and flowing spaces are all striking, aesthetic architectural elements of the concourse.

The art expands upon these elements to transform a traditionally sterile and cold airport facility into a warmer, more humane environment. Travelers now have the opportunity to become engaged with and stimulated by their environment while they are in transit.

Conceived as a complement to the bold architectural design of Concourse E, the art program incorporates four key components:

- Purchased artwork for the Immigration Level celebrates the spirit, energy and diversity of Atlanta and the Southeast. To date, 32 pieces of artwork have been installed on the north, south, and east corridors.
- Display cases throughout the Boarding and Apron Levels showcase rotating exhibitions from museum, private and other significant collections. These 23 free-standing and recessed cases give the airport art program long-term flexibility and an element of unpredictability that will surprise even the most frequent flier.
- Commissioned, large-scale artworks for sites throughout the international concourse will humanize the tremendous scale of the concourse and create a vibrant, positive identity for Atlanta that travelers will remember. This is the largest component of the Concourse E art program and is scheduled for completion by the summer of 1996.
- A promotional program will creatively highlight Atlanta—its arts and culture; its history and people; its physical landscape; its rhythm and soul. This non-traditional program will replace the sales-oriented advertisements that inundate travelers at most airports with an exciting series of visual images that promote the city. The promotional program will be directed by a local graphic design firm and is scheduled for completion by mid-1996.
The Bureau of Cultural Affairs looked at a wide range of issues to guide its development of the art program at Concourse E. One important principle that guided the Bureau’s early thinking was that Hartsfield International Airport is Atlanta’s gateway to the world. Clearly, the new International Concourse provides an excellent opportunity to spread out a spectacular welcome mat befitting Atlanta’s stature as an international, Olympic city.

Another guiding principle was that the art program at Concourse E should help define Atlanta. The artwork should make a visual impression that explores and helps to explain who Atlantans are to the millions of international visitors who will pass through the city each year.

Perhaps most important, the art program needed to serve as a soothing and enjoyable counterpoint to the typical airport experience. As any air traveler can testify, airports sometimes can be sprawling, bustling places where passengers are often stressed, stalled or bored. Travelers to Atlanta should feel good about the time they spend in Hartsfield Airport and take away positive memories of their Atlanta travel experience.

With these considerations in mind, the following program goals were established:

1. To create an exciting, first-rate art program commensurate with the airport’s stature as an international gateway.
2. To update and reinvigorate the airport’s image.
3. To present vibrant, positive images that provide a memorable experience for travelers.
4. To create a strong sense of place by highlighting the distinctive history and culture of Atlanta and the South.
5. To commemorate Atlanta’s historic selection as the host city for the 1996 Olympic Summer Games.
"Chocolate Box Thru Doorway"
Karekin Goekjian
*Cibachrome Print*
Immigration on the third level is the first point of entry for international travelers. For this reason, the north, south and east corridors were selected to serve as permanent exhibition halls for paintings, drawings, prints, photographs and mixed media works. These artworks feature the diverse talents of Georgia artists, enabling travelers from abroad to begin to develop a fuller appreciation for that elusive cultural context known as the American South.

The corridor's current collection consists of 32 pieces of art representing a variety of styles, media and themes. Although each piece is individual, the artworks as a body impart an immediate sense of place. Whether pastoral landscapes, folk-inspired narratives, pensive abstractions or flights of whimsy, the artworks that line the Immigration Level are distinctly southern, letting visitors know unquestionably that they are in Atlanta.
Amalia K. Amaki
"Hummers"
"Number One Fan"

Music of the Black American southern experience has gone through numerous transformations over the centuries, and has evolved into a sound of international appreciation and understanding. The role of the church in this process is pivotal. In these works, I use Billie Holiday and an unidentified "family" as metaphors for the music and its transition from cultural specificity to popular American sound.

Lucinda Carlstrom
"The Power of Gold"
"Architectural Piecework"

As an artist, I feel that our lives are increasingly becoming more detached from each other because of technology and computers. My craft is my way to convey the "spirit of handmade" in this impersonal world. Much of what we see now is mass-produced by unknown faces and cold machines. We are losing touch with real hands-on craftsmanship.

Marjorie Claybrook
"Classical Jazz"
"Night Magic"

My work has been influenced by my long interest in historic ornament and textiles and in art as a universal language. While working on an archaeological dig in Italy many years ago, I noticed that the smallest elements of design revealed not only the history of the object but also other hidden information. The focus of my work has been on these elements as storytelling devices. The viewer is invited to create his own story as he studies the work.

"A Millennial View"
Donna Pickens
Photomural

Louis Delsarte
"No Place Like Home"

For years, the kitchen was the center of activity for many families. The dining room may have been the place for light dinner discussions; however, "life's lessons" were revealed in the kitchen... We can come together, in the kitchen, in the privacy of our own home, to retreat, reflect, regroup and rejuvenate. For some people, this could make all the difference in the world.
Michael Ellison
“Up Jump Street”
“Early Sunday Morning”

Through my visual images, I document moments in time. My compositions reflect some of the many themes of daily human existence. I document and communicate these events in order to tell a story. It is in this context that the figure then becomes the main character and the environment becomes the supporting cast. This dramatization also is enhanced by the graphic elements used in my compositions. I seek to use these elements to further the level of reality in my compositions.

David Fraley
“The Swan House”

Atlanta’s almost seamless, genteel juxtaposition of lush landscape elements with its manmade structures makes for a sumptuous physical environment. Just as our perception of architecture changes as daily and seasonal lighting conditions change, I wanted to communicate something about the ephemera of time and seasons as they sweep around an essentially unchanging architecture... I wanted to share with others my ongoing love for the symbiotic relationships between Atlanta architecture and landscape.

Steve Frenkel
“My Sketchbook Imagines a City”

Just like the old maxim, “the leaf doesn’t fall far from the tree,” artists find themselves to be tightly entwined in their environments. This painting attempts to express the idea that while I imagine unique places in my mind and heart, they are drawn from my actual experiences in real places... The art is in the recreation into something new and interesting, the city imagined in the sketchbook of my mind.
Karekin Goekjian
"Tails of a Cat"
"Chocolate Box Thru Doorway"
"Memories Like Yesterday"
"Pandora's Box"

On a camping trip in 1983, I started taking pictures at night using moonlight, a Vivitar 283 strobe, and a halogen flashlight as light sources. The resulting photographs were crude, but intriguing enough to make me want to further explore this way of photographing. At night I have total control to explore lighting possibilities, and I am able to achieve a purity of color since there is no haze or glare.

David Horton
"Driveway"

As people rush from point to point, they miss so much of what the South has to offer... I attempt to put on canvas the spectrum of color I see when I view the world around me. If I can capture in brush strokes a fleeting moment of sunlight, then I can share it with others.

Michael D. Harris
"Hubbard Oriki (Egun gun)"
"Silence/Prayer"

I attempt to involve several considerations in the creation of artwork: my belief that art is a means of articulating spiritual ideas, my conviction that the best expression presents individual creativity within a collective context or awareness, and my sense that form represents a means or an aid to an end rather than an end in itself... For the past 11 years, the forms I have used have been based upon the rhythmic, organized grid of African American quilts. I have improvised in ways which reflect an attempt to discover a symbiotic relationship between African American musical expression and the visual organization of the works.
Frank Hunter
"Oak over Water"
"Dead Tree in Fog"
"Passage"

I make landscape my subject as an excuse to explore the world. Photographs of landscape tell us how places look in time. They also can reveal something of how we feel about place. In my work, I take these ideas one step farther and ask that the photograph tell something of the spirit of a place and that it reveal something of the inner journey which all of us make through our lives.

William T. Livesay
"Trees Along the Field"

My images of landscapes do not represent actual places. The portrayal of a pure, untouched landscape is deliberate. This type of environment is becoming increasingly difficult to find as the population of Atlanta and its surrounding counties continue to grow... My objective is to evoke in viewers a feeling of tranquil familiarity of place.

Lynn Marshall-Linnemeier
"The Keeper of Books"
"Help, Save Me, I Am A Prisoner In This Box"

Southerners love to tell tall tales and that narrative aspect of Southern life is more often than not transformed visually in my work... Having traveled both nationally and internationally, I constantly am reminded of the struggle and determination of all people to dance, with gusto, this dance of life, and that knowledge is the universal link that enables us to break free.

Joseph Peragine
"Lure"

The paintings in this series are a tandem of images and words. The image is generally a familiar icon of pop culture. The words act as descriptions, sort of. My intention is not to re-emphasize the image's meaning with language, but rather to expose contradictions inherent in the pictures... My artwork tends to be borne out of experience. Joy, anger and contradiction in my work can easily be seen as metaphors for everyday situations.
Donna G. Pickens
“A Millennial View”

The image of the light door, which seems to suggest passage to the future, in a field of kudzu vines, with one of the new Atlanta skyscrapers in the distance, symbolizes for me the rapid transformation of Atlanta from a southern city to the “new capital of the South,” a leader in communications technology... As my artwork suggests the co-existence of nature and technology, I also would hope that we remember to honor our natural environment in our future architectural endeavors.

Sheila Turner
“Untitled #1”
“Untitled #2”

These photographs are from a series entitled “Historic Columbus” that documents a disappearing community near my hometown of Columbus, Georgia. These portraits, mostly of senior citizens over 70, always include the simple row houses in which they have lived for decades but which soon will be demolished.

“My Sketchbook Imagines a City”
Steve Frenkel
Acrylic on Canvas

Sherry Cook Turner
“The World Smiles Back”
“City”
“Six Row Houses”

I am a southern woman who has lived my 37 years in Atlanta. I have tried in these paintings to communicate joy and vitality, which I believe are descriptive of Atlanta and the South... The multi-cultured faces in “The World Smiles Back” — all different, smiling side by side, unified in a single work of art, illustrate my hope, prayer and vision for Atlanta and the world.

Teri Williams
“Untitled”

When I was a girl, I spent a week every summer on my Aunt Dot and Uncle Paul’s farm in central Kentucky. Several years ago, I came across some photos of the farm which I had taken with a Brownie camera when I was about ten years old. This painting was taken from one of those photos. The summers spent with my aunt and uncle on this farm were the best and happiest times of my childhood... This is a painting about a place in the South, done on materials found in the South; however, the motivations behind this work are personal. I would hope that it elicits a similar response from the viewer.
Two of the more exciting aspects of the Concourse E art program are its scope and flexibility. The architectural design of the concourse makes it a wonderful location for a variety of art exhibition formats. Its wide corridors and long expanses of wall space offer a myriad of possibilities for art that sets a dynamic stage for the international traveler. The display case exhibitions take advantage of these architectural features, adding visual “surprises” to the concourse.

A total of 18 recessed and free-standing display cases are situated at strategic locations throughout the second floor Boarding Level, including the bustling upper level of the Arrivals Lobby that connects the transportation mall to the food court. The Arrivals Lobby on the Apron Level houses another five recessed and free-standing cases.

These 23 exhibitions, ranging from art created by regional artists to artifacts from around the world, offer exciting previews from the collections of Atlanta’s finest cultural institutions. Exhibitions change annually.

Atlanta History Center
Rick Beard, Executive Director
“Metropolitan Frontiers”
(Apron Level, arrivals lobby)

Visitors from around the world come to Atlanta wanting to know more about its pivotal role in the Civil War and, a century later, in the civil rights movement. The Atlanta History Center opens the door to exploration of these fascinating events and many more, from the city’s settlement as a frontier railroad town in the 1830s through its remarkable rebuilding after 1865, its growth as the Gate City of the New South, its optimistic business climate and present day evolution into a true international city. Throughout its history, Atlanta, like the mythical Phoenix to which it is symbolically linked, has shown a creative, regenerative ability that some call “The Atlanta Spirit.” The objects and photographs in this exhibit highlight the city’s past and the Center’s collections, which focus on the civil war, black history, urban and social history, folklife and decorative arts.
Atlanta International Museum of Art and Design
Angelyn S. Chandler, Director
"Artworks from the Sepik River area of New Guinea and from the Saurashtra area of India" (Apron Level, arrivals lobby and Boarding Level, east corridor)
The Atlanta International Museum of Art and Design is committed to enhancing the public's appreciation and understanding of the world's cultures. The pieces chosen for this exhibition are from two radically different cultures... Through the exhibition of this artwork from these two distinct cultures, the museum hopes to display the beauty of human dissimilarity and the importance of individuality.

Standing Female Figure from West Mexico on loan from the Michael C. Carlos Museum

Beadwork from the Saurashtra area of India on loan from the Atlanta International Museum

Michael C. Carlos Museum of Emory University
Maxwell L. Anderson, Director
"Five Continents — Nine Millennia" (Boarding Level, north and south corridors)
Almost 100 works from the Michael C. Carlos Museum provide travelers at Hartsfield's international terminal with a glimpse of the Museum's collection of 15,000 art objects. The selected pieces have been arranged around the concept of the Olympic symbol — the five interlocking rings representing the five regions of the world. The exhibit includes objects from Africa, Asia, the Americas, Europe and Oceania.
Center for Puppetry Arts
Vincent Anthony, Executive Director

"Selections from the Museum’s Permanent Collection"
(Apron Level, arrivals lobby and Boarding Level, arrivals lobby)

Figures on display are from the Center for Puppetry Arts’ museum collection representing twentieth century puppetry in China, Indonesia, Germany, Egypt, the former USSR and the United States. The entire display provides viewers the opportunity to examine the ancient art of puppetry as it reflects cultural traditions... As Atlanta increasingly becomes an international city, it is more important than ever to access and understand our multi-cultural world. Because most cultures utilize puppetry — the theater of manipulated objects, in some form or another, puppets afford a unique insight into societies around the globe.

German Hand Puppets
on loan from the Center for Puppetry Arts (photo credit: Dona Aaron)

High Museum of Art
Ned Rifkin, Director

"Selections from the Museum’s Permanent Collection"
(Boarding Level, arrivals lobby and east corridor)

Atlanta’s High Museum of Art, designed by Richard Meier, is an architectural masterpiece housing artistic masterpieces. Its permanent collection includes works by American and European masters from the 14th century to the present, international contemporary art, African art, folk art, photography and outstanding examples of American decorative art... The museum hopes to impress on the international visitor the cultural richness that exists in the city of Atlanta where the High is a cornerstone.

Mantel Clock and William M.
Chase Still Life Painting
on loan from the High Museum of Art
Artifacts from Mesoamerica and lower Central America on loan from the Michael C. Carlos Museum
The architectural design of Concourse E offers a variety of highly visible and distinctive locations for site-specific, commissioned artworks. Key among these locations are the expansive baggage claim area on the Apron Level, the 24 waiting (hold) rooms on the Boarding Level and the striking stairwell that links the Immigration and Apron Levels. The impressive details in the design of these and other locations, coupled with the immense sizes of these areas, make this the most ambitious component of the Concourse E art program.

The Call for Artists invites artists to submit their qualifications for these commissions. A distinguished panel of arts professionals will make the final selections. Preference will be given to Georgia artists; however, regionally and nationally recognized artists may be considered.

The final candidates for each commission will be evaluated not only on the quality of their previous work, but also on their proposed vision for Concourse E and the proposed artwork's potential for complementing or expanding the terminal's existing collection. In every instance, the goal is to create a vivid environment that leaves a strong and positive impression of Atlanta with the airport visitor.

All site-specific artworks will be completed by June 1996.

“Trees Along the Field”
William T. Livesay
Intaglio and Watercolor

“Next to the men and women who work at Hartsfield, no single element better expresses what Atlanta is and who its people are than the physical environment of the airport. The art program at Concourse E says ‘Hello, this is who I am,’ in hundreds of vivid and memorable ways.”

David Vogt
Visual Arts Specialist
Bureau of Cultural Affairs
As Atlanta's gateway to the world, Concourse E has the unparalleled capability to introduce new and returning visitors to the incredible richness and diversity of our city. All levels of the concourse will be punctuated with visual images that creatively promote the breadth and scope of Atlanta.

Unified through a distinctive graphic theme, the promotional program will employ a variety of media to capture the spirit of Atlanta. From laser projections and computer-generated graphics to traditional artwork, the promotional program will highlight Atlanta's burgeoning status as a financial and business center; its nationally recognized arts institutions and unfolding cultural renaissance; its long-standing reputation as a highly "liveable" city; and its history, people and beauty.

The promotional program will be completed by mid-1996.

Milton E. Pate, Jr.
Partner
Milton Pate Associates, Inc.
“Use of the characteristics of art, such as its quality, color, style and composition, have been incorporated into the architecture to move and motivate people through space.”

David Perkins, AIA
Director of Design
Turner Associates/Architects & Planners, Inc.
"As one of the nation's busiest airports, Hartsfield offers a spectacular venue for showcasing art that celebrates the energy, sophistication and spirit of Atlanta."

Cheryl Adams Odeleye
Program Manager
Bureau of Cultural Affairs

"Hummers"
Amalia K. Amaki
Mixed Media
Concourse E's massive size and scale presented Turner Associates/Architects & Planners, Inc., with a unique design challenge. The concept was to create a utilitarian facility which was a warm, uniquely lively environment. Turner's design team successfully met that challenge and created accessible, people-oriented spaces by using building materials and architectural design features as artistic or sculptural elements. This design approach enhanced the quality of space and reduced the scale to human proportions.

Design elements taken into consideration on both an architectural level, as well as on an artistic level, include incorporation of artificial light, manipulation of the inherent qualities of natural light, selective use of building materials, design treatment of floor and ceiling elements, and design of interior columns and furniture.

The hallmark of architectural enhancements at Concourse E is a sculptured light installation titled "Ascension in the Millennium." Symbolic of Atlanta's rise from post Civil War ashes, it celebrates the renewed energy and spirit of this great city. Atlanta-based artists Lev Mills and Charnelle Holloway were selected by Turner Associates to design the installation. Mills' work has been shown in the U.S., Great Britain, France, the Netherlands and Sweden. Holloway studied under the late Jem Freyaldenhoven, then completed her graduate studies under master craftsman Richard Mafong.

Atop the 54-foot-tall light fixture is a stylized treatment of the mythical bird Phoenix that represents Atlanta. The Phoenix ascends from symbolic ashes at the base of the tower. Other members of the light tower design team include Carl Davidt, Ramon Noya and McDeVitt Street Bovis, Inc.

The lighting element is dynamic, with reflections continuously changing as viewers rise on escalators on either side of the light tower. Placed against the warm-toned, granite-faced elevator bank, the composition reaches just below the ceiling of the boarding level Arrivals Lobby. Continued development of the composition has been planned on the other three sides and on top of the elevator bank.
During the development of Concourse E, the design of fixtures and accessories was incorporated into the overall design of the building. Artists and designers were involved in the creation of specialty lighting fixtures, resulting in sculptural pieces that are integrated into various architectural elements. Artificial light is provided by carefully placed fixtures, which add an aesthetic character to these spaces.

The use of natural light and its inherent qualities is another major design element of Concourse E. Skylights and windows are constructed in different, sweeping forms to manipulate direct, indirect, diffused and reflected light to create striking, light-filled interior environments. Use of skylights in otherwise secluded and closed-in areas of Concourse E creates a vibrant atmosphere.

The ceiling at the baggage re-check area has its own artistic character. The space is animated by the reflecting ceiling panels and different colored strips of neon light. This space directly over travelers’ heads is subtly enhanced by a sparkle just above direct view.

Columns topped with ornate designs mark the convergence of the four wings of Concourse E on the Boarding Level, thus giving prominence at first glance. Surrounding the tops of the columns are strips of vertical, neon lights that mimic winter icicles.

The columns located in the third level Immigration Aisle have been designed to evoke a playful feel. The red painted column covers are whimsical and their curved shape and tilted tops add an artistic and playful character to a traditionally utilitarian space.

Special attention also was given to the terrazzo floor, which is a smooth, hard surface that has been poured into abstract, irregular patterns. The floor’s dynamic patterns and brightly contrasting colors, which enhance reflection of artificial and natural light, break up the potentially monotonous nature of this expansive area. Interlocking circular shapes in the terrazzo floor create breaks in the long hallways of the Boarding Level. In the Arrivals Lobby, curved and rectilinear shapes are combined to reinforce the building design theme of motion.

Finally, a design element that could be considered as much art as it is architecture is the suspended canopy. Entering the Arrivals Lobby at the Boarding Level from the transportation mall, the regularity of the south wall is broken up by a curved piece of steel suspended by wire. The face of the painted canopy is a potential backdrop for a work of art.
“This transportation center is our ‘Gateway to the World’ and as such will exhibit architecture and art in a unique blend symbolizing the spirit and creativity of the southeastern region of the United States and its role in the international community.”

Oscar Harris, AIA
President
Turner Associates/Architects & Planners, Inc.
We would like to acknowledge the following individuals and companies for their support in making the Concourse E art project and this book a success: Steven Baker, Andrew Bell, April Majors, Deryck Muehlhauser, Sherrie Hauser-Simmons and James Stogner at the Department of Aviation; Sophia Lyman, Edward McNally, Lamar Renford and Andre Swancy at the Bureau of Cultural Affairs; Boye Akinola and David McCowen at Turner Associates; everyone at the museums for working on the display case exhibits, especially Sarah Johnston and Don Rooney from the Atlanta History Center; David Bell and Richard Mafong from the Atlanta International Museum; Clayton Bass and Lori Iliff from the Michael C. Carlos Museum; Dona Aaron from the Center for Puppetry Arts; and Jody Cohen and Marge Harvey from the High Museum of Art. Thanks also to Richard Bunch at Unisys; Jerry Estes, John Green and the staff at Lockheed Air Terminal, Inc.; Hayslett Sorrel & Lane/Communications & Event Management, LLC; and Gary Knight & Associates, Inc.

"Untitled"
Teri Williams
Oil and Shellac on Used Metal Panels

"Night Magic"
Marjorie Claybrook
Fiber Quilt

"The Keeper of Books"
Lynn Marshall-Linnemeier
Acrylic on Canvas Paper

"No Place Like Home"
Louis Delsarte
Lithograph

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