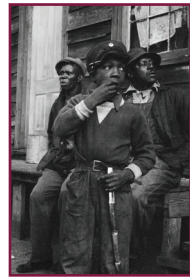


TWELVE: Downward Moves

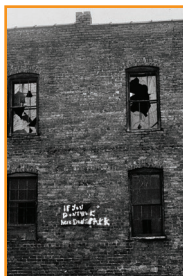
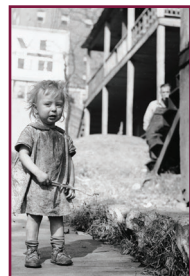


SCHWARZENBACH: "During the day, West Front Street is filled with life that appears sad and bustling at the same time. I walk around and ask people how they make ends meet. The dwellers of West Front Street sometimes don't even know it themselves. Many of them are 'on relief,' getting some welfare support, many of them are looking for work, many of them go hungry. It appears as if they don't know that above them, only 10 minutes away, there are paved roads, gourmet food shops, as well as the modern, smartly-arranged display windows of TVA teaching that there is a future. In between their shabby dwellings, in a spacious garage there are six big, black, varnished automobiles that appear as smooth as a mirror. When the engines start and when these cars turn into the street, one realizes that these cars are hearses. This is the only glamour that one can find on West Front Street."

THIRTEEN: Entering the Shadowy Side of Knoxville: West Front Street

McCARTHY, Suttree: "At the end of the street the earth fell away into a long gut clogged with a maze of shacks and coops, nameless constructions of tarpaper and tin. ...Whole blocks of hovels cut through by no street but goatpaths and little narrow ways paved with black sand."

SCHWARZENBACH: "On a steep slope there are houses, lightless and lifeless like a backdrop. There is no smoke in the chimneys; the doors are locked. Nobody would live here, one would think; no one can live here. But you meanwhile spot that the streets coming from the bright city of Knoxville do not end at the bridge and at the steep edge of the riverbank. They only transform, becoming gray and unpaved, dark and uneven and thus — as if shamefully shrouded — lead downwards into the damp gloominess of the river."



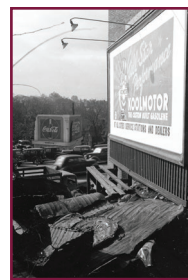
SCAN CODE for Buddy and the Huddle's song, "Prologue."

FOURTEEN & FIFTEEN: Knoxville's Shadowy Side Up-Close

SCHWARZENBACH: "The giant illuminated letters advertising the Andrew Jackson Hotel cast their shine into one of these streets so that I can read the street-sign: West Front Street. Above it, barely visible on the logs of the old house wall it reads 'Tavern.' Later, I was told that this building is the oldest hotel of old Knoxville, a Knoxville that once started to develop down here, on the 'West Front' of the river. Today, this is the quarter for its poorest inhabitants. Pale children play under the buttresses of the bridge, climb around in the bridge's frame of steel, thrive in the shadows. Negro boys, skinny and shivering in their clothes that are too light, lean against the walls of shacks or creep through the brush on the riverbank, nonchalantly holding cigarettes in their slender hands. An Indian woman is breastfeeding her youngest boy whom she shows to me saying 'He does not want to live,' adding 'I don't know what is wrong with him.'"

McCARTHY, Suttree: "Past these gnarled ashcans at the alley's mouth with their crusted rims and tiled gaping maws in and out of which soiled dogs go night and day."

"Encampment of the damned. The viaduct spanned a jungly gut filled with rubble and wreckage and a few packing crate shacks inhabited by transient blacks and down through this puling waste the dark and leprous waters of First Creek threaded the sumac and poison ivy."



SCAN CODE for Buddy and the Huddle's song, "River III."

SIXTEEN: Junk and Junkyards

McCARTHY, Suttree: "Harrogate pushed open the gate and entered... The air was rich with humus and he could smell the flowers... Phlox lavender and pink along a leaning wall of cinderblock and loosestrife and columbine among the iron inner works of autos scattered in the grass."



SCHWARZENBACH: "In the evening, when I walked down this steep road, a policeman steps out of the shadow cast by the bridge asking whether he could accompany me 'home.' He walked behind me until I reached the area of the illuminated billboards and well-lit streets. I leaned once more over the railing of the bridge. West Front Street is shrouded by darkness and river fog. The 'dream of a better life' faintly shimmers above all of this like a waning crescent moon..."



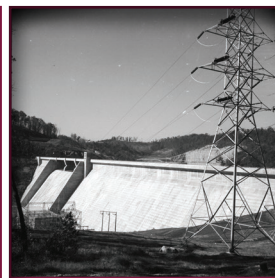
SCAN CODE for Buddy and the Huddle's song, "Typhus."



SCAN CODE for Buddy and the Huddle's song, "River III."

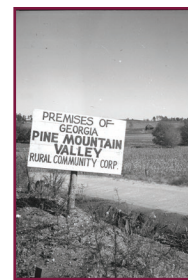
SEVENTEEN & EIGHTEEN: Moving Beyond Knoxville: TVA and Norris Dam

SCHWARZENBACH: "Even though, at Norris Dam, two giant generators produce electricity and rejuvenate that stretch of land; even though the displays in the TVA windows convey to every visitor what well-planned and intelligent willpower can achieve when it fights poverty and backwardness; even though a new vision of a better life is created, one does not need to venture far within Knoxville to find its shadowy side. **It feels like bitter irony that in Knoxville, only 30 miles away from Norris Dam, there are entire quarters that have neither electricity nor running water.** A ring of such dark quarters surrounds Knoxville, just like it does in each and every other factory town in the South."



NINETEEN & TWENTY: Reflecting Changes

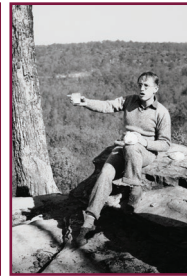
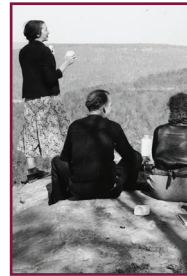
SCHWARZENBACH: "The vision of a better life, the long-cherished American dream is losing its shine, the further South the roads lead you. The land is sun-baked from the summer's heat, and rusting under the drizzling rain of seven decades of poverty. The fall foliage on the hills brightens the wide Tennessee River valley through its reddish colors, and the red earth wells forth out of the deep crevasses that wind and water have carved into the slopes. The woods that formerly protected the land have disappeared. Black tree stumps and white rocks are scattered over the poor and barren fields that had only yielded small amounts of corn, potatoes, and sugar cane."



SCHWARZENBACH: "This is how it looks in the Cumberland Mountains in the state of Tennessee; barren farm land, deforested areas — where Myles Horton founded his school for workers and farmers. Low wages, an unemployed rural proletariat, lack of (union) organization for the workers, and a backward welfare legislation. This is what the South offers to industry today. During the last couple of years the North invested much capital in the South; smokestacks are shooting up like mushrooms. A new hosiery-mill was erected at a river in the state of Tennessee. The female workers come from the Cumberland Mountains. They are the daughters of destitute farmers for whom weekly wages of 5-8 dollars mean an awful lot of money!"

"The officials and organizers of the Committee for Industrial Organization (CIO) are aware of the fact that the 'move of the industry to the South' marks a new phase of exploitation, oppression, and violence. They, however, believe that the concentration of workers in the industrial centers will create a chance to organize unions, and also, that organizing oneself in unions is the only means to fight the exploitation of 'cheap labor' that is happening in the Southern states today."

MONTEAGLE, TN, HIGHLANDER FOLK SCHOOL, LED BY MYLES HORTON



SCAN CODE for Buddy and the Huddle's song, "Suttree."

This exhibit received generous support from: Archive Alexis Schwarzenbach, Buddy and the Huddle, Roland Kopp and Michael Stöll, Consulate General of Switzerland in Atlanta, Goethe Zentrum Atlanta, The Swiss Literary Archives SLA, The Swiss National Library

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SOURCES OF THE QUOTES AND IMAGES DISPLAYED IN THIS EXHIBIT

- Archival material (images and text), Annemarie Schwarzenbach Archive, Swiss National Library/Swiss Literary Archives, Berne, Switzerland
- Archive Alexis Schwarzenbach, Zurich, (c)2018 by Alexis Schwarzenbach
- Buddy and the Huddle, Bandcamp Website buddyandthehuddle.bandcamp.com
- Photographs by Roland Kopp and Michael Ströll (Buddy and the Huddle); private collection
- McCarthy, Cormac. *Suttree*. New York: Vintage Books, 1979
- Schwarzenbach, Annemarie. *Auf der Schattenseite*. Regina Dieterle and Roger Perret (eds.). Basel: Lenos, 1995

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Mapping 'Knoxville' Across Time, Media, and Cultures:

Tracing Unexplored Connections Between the Work of Cormac McCarthy, Annemarie Schwarzenbach, and Buddy and the Huddle

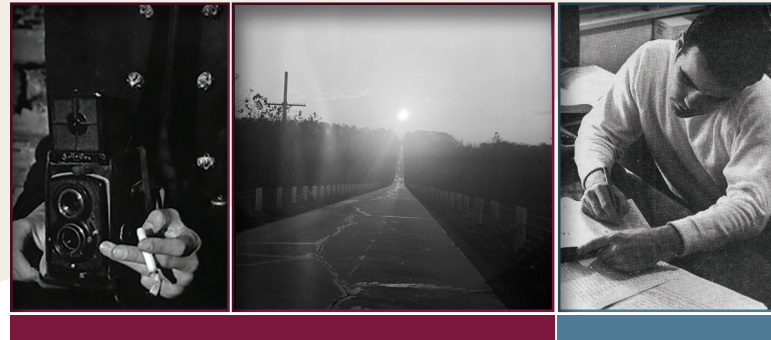
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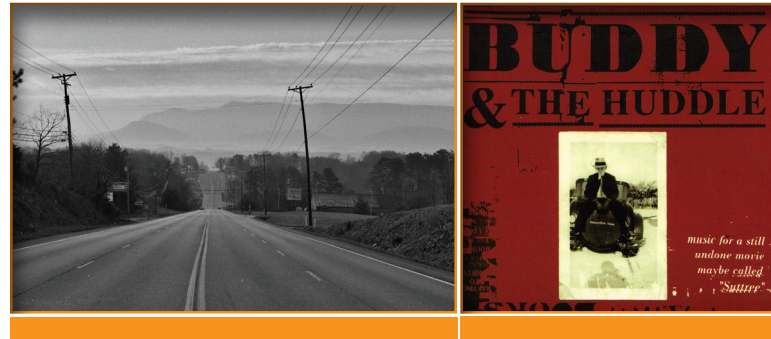
COLLEGE OF ARTS & SCIENCES

ONE: This exhibit explores and highlights the multimedia connections between the photography and journalistic work of Swiss writer Annemarie Schwarzenbach, the fiction of American author Cormac McCarthy, and the music and photography of the German band Buddy and the Huddle across seven decades, from the 1930s to the 1990s. All of these artists and writers visited — or in McCarthy’s case, lived — in Knoxville and depicted the South and in particular Knoxville in their works.

The photos and accompanying text connect McCarthy’s 1979 novel *Suttree* that features Knoxville in the 1950s to the photojournalistic work of Annemarie Schwarzenbach who visited the Southeastern United States in the fall of 1937.



An additional historical layer is added via the work of the German, Nuremberg-based band Buddy and the Huddle. The lead musicians of this band, Roland Kopp and Michael Ströll, were so enamored with Cormac McCarthy’s novel *Suttree* that, in 1996, they traveled to Knoxville to record several tracks of the album “Music For a Still Undone Movie Maybe Called *Suttree*” inspired by the characters and locations described in this book.



During their Knoxville visit, Roland Kopp and Michael Ströll from Buddy and the Huddle also took hundreds of thus far unpublished black and white photographs. These images, in many ways, capture a similar mood to that sensed in Annemarie Schwarzenbach’s photojournalistic work and McCarthy’s fiction about the “scruffy city.”



TWO: Annemarie Schwarzenbach, an enigmatic writer and photojournalist, was born in 1908 and died young, at age 34, from the consequences of a bicycle accident. During her short lifetime, she traveled extensively (including trips to Persia, Afghanistan, several European

countries, the United States, and Africa), wrote about 300 articles and photojournalistic essays (some of them under her married name Clark or Clarac), and took roughly 5,000 photographs.

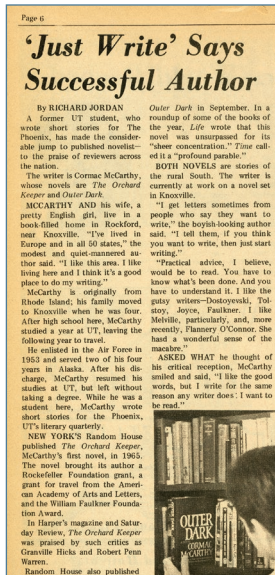
She was born and raised in a rich Swiss family and throughout her life caught between this world that enabled her to live a privileged life and her convictions that stood in stark contrast to her family’s political support of the far right in Switzerland. She was homosexual, and her friends included Klaus and Erika Mann, Carson McCullers, Marianne Breslauer, and Ella Maillart. Throughout her adult life she suffered from an opioid addiction that she was unable to cut despite several withdrawal efforts.

Her trips to the United States yielded a large array of articles and photographs that depict the era of the Great Depression. She analyzes class, and — to a much lesser degree — also race within the context of the United States. She also looks at the development of unions and organizations that promote political change that aids the underprivileged. In her texts she becomes a vivid advocate for groups like the Highlander Folk School for workers (later Highlander Center) in Monteagle and shows an interest in alternative lifestyle models, such as the Gruetli Farm community in Tennessee.

Her depiction of Knoxville in her 1937 essay “On the Shadowy Side of Knoxville” vividly captures the harsh contrast between privileged lives and the destitution of those who dwell in extreme poverty in neighborhoods like what used to be West Front Street. This essay thus far has not been translated from German to English, and the English translations provided in this exhibit present for the first time selected passages to an English-speaking audience.

THREE: Cormac McCarthy

Pulitzer Prize and National Book Award winner Cormac McCarthy moved to Knoxville in 1937 when he was just four years old. He attended Knoxville Catholic High School and the University of Tennessee. His early “Tennessee” novels are set in Knoxville and the region surrounding it. His fourth novel, *Suttree*, takes place almost entirely in downtown Knoxville in the early 1950s. Famous for his amazing attention to detail in his description of setting and landscape, McCarthy brings to life in *Suttree* the darker sides of Knoxville’s mid-century urban scene.



“Dear friend now in the dusty clockless hours of the town when the streets lie black and steaming in the wake of the watertrucks and now when the drunk and the homeless have washed up in the lee of walls in alleys or abandoned lots and cats go forth highshouldered and lean in the grim perimeters about, now in these sootblackened brick or cobbled corridors where lightwire shadows make a gothic harp of cellar doors no soul shall walk save you.”



FOUR: Buddy and the Huddle

is a band with a cast of revolving characters based in the South of Germany. The band’s frontman, Roland Kopp, read Cormac McCarthy’s *Suttree* in German translation and was immediately taken by

the novel’s unforgettable characters and vivid description of Knoxville.

The band’s debut album “Music For a Still Undone Movie Maybe Called *Suttree*” (released Jan. 1, 1998) was inspired by McCarthy’s novel and partly recorded when Roland Kopp and Michael Ströll visited Knoxville in 1996. On this album, the band works with McCarthy’s gritty city scenes and characters, brilliantly translating into music what McCarthy called an overlooked “world within the world” of Knoxville. Even the band’s name is inspired by the novel, as “Buddy” is a nickname for the book’s protagonist and “The Huddle” is the name of a colorful downtown Knoxville bar included in the novel.

During their Knoxville visit in 1996, Roland Kopp and Michel Ströll also searched for the places depicted in *Suttree* and took hundreds of black and white photographs of these locations.



SCAN CODE for link to the official Buddy and the Huddle music website.

FIVE: Investigative Journalism

Annemarie Schwarzenbach and American photographer Barbara Hamilton-Wright on a Mission

ALL WORK and NO PAY

By Walter Davenport

A weekly pay envelope marked \$0.00 might discourage some people. It might even make them consider quitting work. In certain textile mills in the South there are men and women who have been getting pay envelopes like that for years. And they can't quit. They're in debt and they're not going to get out. Mr. Davenport takes you to see the passage system as practiced in the United States of America today.

SCHWARZENBACH: “Kleiden Sie sich unauffällig. Halten Sie nicht beständig eine Leika ans Auge gedrückt. Lassen Sie Ihren Ford nicht zu oft waschen!”

“Dress so that you do not stick out. Don't hold your Leika camera in front of your face all the time. Don't have your Ford washed too often!”

These were the last instructions I received in Washington prior to leaving for the coal-mining regions in the Allegheny Mountains and for the ‘steel city’ Pittsburgh, the mighty steel-making center of the United States.”

“My American colleague and I read Davenport’s article when we were in Chattanooga, an industrial city in the state of Tennessee. Soon thereafter we had the opportunity to scrutinize whether Davenport’s accusations were true and accurate. We had a Ford 8, two Rolleiflex-cameras, and three weeks of time at our disposal when we got on our way to find out what is truly going on today in the American South.”

SIX & SEVEN: Across the Countryside: Getting to Knox the ‘Other’ America

SCHWARZENBACH: “After leaving behind this city — this monstium, this over-city, this city of the future — after leaving New York which, after all, is only a tiny outpost, a peninsula and estuary, America extends itself into the open. Vast plains follow after vast plains and this immense and inexhaustible continent unrolls itself in front of you.”

“Within only a few hours after leaving the city, after escaping its suburbs and clouds of billowing smoke, the ‘reign of the country-road’ — this true symbol of the other America — unfolds itself. It is called the ‘Highroad’ and — unlike in ‘old’ Europe — it does not wind itself from village to village, and from farm to farm, but instead, like an arrow, it cuts through hills and mountains for the entire stretch from the Canadian border to the tobacco fields of Virginia and the muggy river-harbors of the South, all the while bearing the same highway number [...] And all of this is America.”



MC CARTHY, *Suttree*: “*Suttree* watched this industry [of the city] accomplish itself in the hot afternoon. Downwind light ochre dust had sifted all along the greening roadside foliage and in the quiet midafternoon the call of a long sad trainhorn floated over the lonely countryside... Behind him the city lay smoking, the sad purloins of the dead immured with the bones of friends and forebears. Off to the right side the white concrete of the expressway gleamed in the sun where the ramp curved out into empty air and hung truncate with iron rods bristling among the vectors of nowhere.”

EIGHT - TEN: Knoxville: Where Schwarzenbach, McCarthy, and Buddy and the Huddle ‘Meet’ Across Time

MC CARTHY, *Suttree*: “He walked along Gay Street, pausing by storewindows, fine goods kept in glass. A police cruiser passed slowly. He moved on, from out of his eyecorner watching them watch.”

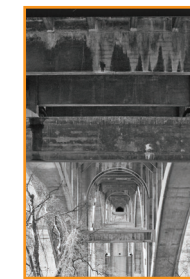
“He’d come from the dwellingstreets of whites to those of blacks and no gray middle folk did he see.”

“This city constructed on no known paradigm, a mongrel architecture reading back through the works of man in a brief delineation of the aberrant disordered and mad.”

“*Suttree* going past rows of derelict trucks piled with produce and flowers, an atmosphere rank with country commerce, a reek of farmgoods in the air tending off into a light surmise of putrifaction and decay.”



SCAN CODE for Buddy and the Huddle’s song, “Four.”



ELEVEN: Bridges hiding the other side of Knoxville

MC CARTHY, *Suttree*: “He crossed into the city and descended a steep path at the end of the bridge, swinging down through a jungle of small locust trees... He emerged onto the barren apron of clay beneath the bridge. Small black children playing there in the cool.”

“Under the high cool arches and dark keeps of the span’s undercarriage. Glancing up at these cathedraled vaultings with their fossil woodknots and pseudomorphic nailheads in gray concrete.”

SCHWARZENBACH: “The bridges that lead into Knoxville span high above the river. It is a city like many others, 200 years old, with a red-brick markethouse where farmers sell apples and tomatoes as well as corn and peppers. A city with shops and cinemas, a Main Street ablaze with light, and dark quarters where the workers of hosiery factories have to live in sheer poverty.”



SCAN CODE for Buddy and the Huddle’s song, “River II.”