FROM THE EXECUTIVE DIRECTOR

March 2022 represented a big milestone for the KMA: for the first time since February 2020, after exactly two years of pandemic restrictions, we welcomed more than 5,000 visitors through our doors. That improved headcount reflects the resumption of in-person events, starting with a spectacularly successful L’Amour du Vin the first weekend of March. Other March highlights: the first Sarah Jane Hardrath Kramer Lecture in two years; Global Asias Community Day, a collaboration with the Asian Culture Center of Tennessee, which brought 400+ people, including the Consul General of Japan for the Southeast, to celebrate the Global Asias exhibition; and Big Ears, Knoxville’s international music festival, back after a two-year hiatus, with the opening festivities and free programming at the KMA. April attendance has been robust as well, and we expect big numbers for the rest of the spring into summer as vacation season kicks into gear. It’s wonderful to see the building crowded again!

We’re proud to feature two very special exhibitions this summer. The first, Women Artists: Highlights from the Hunter Museum of American Art, is one of several collection exchanges we’ve organized with other institutions in the region to help us all share our holdings with a wider audience. Later, we’ll be sending Beauford Delaney works from our collection to the Hunter in Chattanooga. We did a similar exchange last year with the Asheville Art Museum. To complement the Hunter exhibition, we’ve retooled from our collection to the Hunter in Chattanooga. We did a similar exchange last year with the Asheville Art Museum. To complement the Hunter exhibition, we’ve retooled.

Other recent acquisitions, including some illustrated on pages 3 and 4, will be included in the projected expansion of Higher Ground: A Century of the Visual Arts in East Tennessee, the KMA’s flagship permanent exhibition. We just got word that the National Endowment for the Arts and the National Endowment for the Humanities will be supporting this important project, a central plank of our current strategic plan. These are intensely competitive grants, and securing funding from both NEA and NEH is a considerable achievement. We’re also grateful for generous support for this project from the Luce Foundation, the Terra Foundation for American Art, and the Aslan Foundation. Renovation and upgrading of the street-level galleries, Higher Ground’s future location, will begin in spring 2023, with a projected opening of the new installation in November 2023. We are also planning an illustrated exhibition catalogue. I’m also pleased to share the good news that the KMA has received a Tennessee Nonprofit Arts & Culture Recovery Fund Grant from the Tennessee Arts Commission, which will help us over the next three years make good financial losses sustained during the COVID-19 pandemic.

Enjoy all the KMA has to offer this season, and enjoy your summer!
Althea Murphy-Price is a Knoxville-based printmaker and installation artist who uses hair—both human and artificial—rather than a drawn line as the foundation for her lyrical compositions. Based on digital photographs of synthetic hair, the artist’s lithographic prints such as Hot Air and Conversion call attention to the role of hair as a powerful and pervasive signifier of racial identity and feminine beauty. As Murphy-Price explains, “Hair texture, style, color, and often its cultural associations have influenced my interest in the elaborate decoration of form and space. My creative process is one that parallels an approach to styling hair. The variable and compliant nature of hair allows me the freedom to work in a number of ways rooted in ornamentation...Forms of accoutrement found within fashion, such as clothing, jewelry, and formal hat wear serve as visual cues for my own expression.”

About the Artist
Althea Murphy-Price is Associate Professor of Printmaking at the University of Tennessee, Knoxville. Her artwork has been shown widely throughout the country as well as in international cities in Spain, China, Japan, Italy and Sweden. Her writings and work have been featured in such publications as Art Papers Magazine, CAA Reviews, Contemporary Impressions Journal, Art in Print, Printmaking: A Complete Guide to Materials and Process, and Printmakers Today. Murphy-Price’s studio practice was the subject of a recent solo exhibition organized by the Huntsville Museum of Art. Her work is represented in the collections of the Huntsville Museum of Art, Woodruff Library, Atlanta University Center, Tyler School of Art Archives, Philadelphia; the University of Akron Gallery, and the Knoxville Museum of Art.

www.altheamurphyprice.com

COVER IMAGE:
Althea Murphy-Price (San Jose, California 1979; lives and works in Knoxville)
Conversion (Super Silky Jumbo Series), 2014-15
Lithograph on paper, edition of 5
Knoxville Museum of Art, 2021 purchase with funds provided by the KMA Collectors Circle, David Butler & Ted Smith, and Sylvia & Jan Peters
RECENT ACQUISITIONS

Antonio Santin (Madrid 1978; lives and works in Brooklyn)
Cajón Desastre, 2018
Oil on canvas
70.8 x 78.7 inches
Knoxville Museum of Art, 2021 gift of Sherry & Joel Mallin

In labor-intensive paintings, Antonio Santin uses rugs and their traditional patterns as avenues for exploring the territory between abstraction and representation. Resembling spontaneous accumulations of pigment at close range, each work also appears at arm’s length as a vivid overhead view of a rug adorning the floor of an unseen interior environment. His paintings begin as studies of actual rugs from which the artist makes adjustments designed to infuse the composition with new narrative possibilities, most notably in his inclusion of covered oblong masses suggesting human figures. This painting’s title, which literally translates as “disaster drawer,” also reflects the artist’s interest in word play in its literal proximity to a “tailor’s drawer” containing clumps of tangled thread.

Lewis Wickes Hine (Oshkosh, Wisconsin 1874-1940 Dobbs Ferry, New York)
Home Life, Tennessee Valley Authority, Loyston, Tennessee, 1933
Gelatin silver press print
6 3/4 x 8 1/2 inches
Knoxville Museum of Art, 2021 purchase

Lewis Hine is internationally known for his hard-hitting images of child labor during the first decades of the 20th century. He trained his lens on East Tennessee in those early decades, and also worked as staff photographer for the Tennessee Valley Authority in the early 1930s. Taken in the Tennessee Valley Project area, Home Life depicts TVA worker Esco Glandon and his family on October 31, 1933 gathered around the fireplace in the cabin he rebuilt. The family relocated to the Union County town of Loyston, Tennessee so Glandon could assist with the construction of Norris Dam. The tranquil atmosphere of this composed scene hides the fact that the Glandons and other Loyston residents had to move to higher ground in 1936 as their 150-year old town was inundated by the waters of the Clinch River after the completion of Norris Dam.
Joseph Delaney (Knoxville 1904-1991 Knoxville)  
*Washington Square Park,* 1960s  
Pastel and gouache on paper  
21 x 29 inches  
Knoxville Museum of Art, 2021 gift of Marie & Bob Alcorn  
Joseph Delaney is one of East Tennessee’s most important figurative artists. Born to a minister-father, he and his older brother Beauford learned to draw on Sunday school cards at church. Delaney left his hometown in the 1920s for Chicago before settling in New York, where he established himself as a tireless and prolific painter of Manhattan’s urban scene. Over the span of his 60-year career, Joseph displayed a remarkable ability to convey a vibrant modern world in transition while representing an unvarnished record of his energetic painterly process. He returned to Knoxville to visit his family over the years and eventually moved back to his hometown in 1986.  
*Washington Square Park* depicts one of Joseph Delaney’s favorite subjects, New York City’s daily life out-of-doors. He was a regular participant in annual Washington Square Park Outdoor Exhibits, which provided him and other emerging artists with a means of displaying their work and direct access to the public at large. Delaney’s bold rendering of the park is typical of his later decades in which he increasingly sacrificed narrative details in favor of loose, colorful, expressive imagery.

Harvey Littleton (Corning, New York 1922-2013 Spruce Pine, North Carolina)  
*Aurora (State II),* 2002  
Vitreograph on paper  
19/30, 19 1/2 x 25 1/2 inches  
Knoxville Museum of Art, 2021 gift of Mary Helen and Fran Olmstead  
A founding father of the American studio glass movement, Harvey Littleton is also credited as a pioneer of modern vitreography, the process of producing prints from glass plates. Named for the polar lights in the earth’s sky, *Aurora (State II)* presents layered color shapes based on the “glory hole” out of which glass is extracted in the studio.

Burton Silverman (New York, 1928; lives and works in New York)  
*Crowlie Against the Bed,* circa 1985  
Watercolor on paper  
21 x 28 inches  
Knoxville Museum of Art, 2021 gift of the Estate of Paul W. Doll, Jr.  
Silverman specializes in painstakingly detailed paintings of ordinary people amid everyday life. Rather than idealizing his figures, he captures them in moments that suggest larger themes of life’s journey.

Acquisitions rotate on and off view throughout the year. Check back frequently for new and exciting changes.
Since 2000, the Hunter Museum of American Art in Chattanooga has prioritized the acquisition of works by women artists from around the United States, who have long lagged behind their male counterparts when it comes to museum-level recognition. Between 2008 and 2018, works by women constituted just 11 percent of acquisitions and 14 percent of exhibitions at 26 major American museums. Women Artists: Highlights from the Hunter Museum of American Art celebrates work by contemporary American female artists. This exhibit and Currents: Women Artists from the KMA Collection (one floor down) document what two important Tennessee cultural organizations are doing to support and empower women artists.

The road to recognition for women’s creative achievements has been long and difficult. The passage of the 19th amendment in 1920 may have guaranteed the right to vote for all women, but equity in practice took many more years—especially for women of color. The women’s rights movement began gaining strength in the 1960s, alongside those of civil rights and gay liberation movements. An outgrowth of this was the feminist art movement, encouraging women artists to rewrite a male-dominated art historical narrative by using unorthodox art materials, offering alternative exhibition venues, questioning political and social stereotypes, and often shunning conventional ideas of beauty. Each artist in this exhibition follows in the footsteps of these pioneers, bringing previously unheard voices into the mainstream. Highlights include an installation by Lesley Dill featuring floor-to-ceiling banners and hand embroidered text, a silhouette pop-up book by Kara Walker examining the history of American race relations, a textile by Vadis Turner questioning inherited gender roles, and a mixed media installation by Beverly Semmes inspired by composer John Cage’s minimalist music.

Organized by the Hunter Museum of American Art, Chattanooga.

Kara Elizabeth Walker (Stockton, California 1969; lives and works in New York City)
Freedom: A Fable (A Curious Interpretation of the Wit of a Negress in Troubled Times with Illustrations), 1997
Book, edition of 4000
Gift of Cleve Scarbrough, HMAA.1998.1

Vadis Turner (Nashville 1977; lives and works in Brooklyn)
Green Swells, 2017
Antique quilts, ribbon, and mixed media
Museum purchase, HMAA.2018.9.a-b
Lesley Dill (Bronxville, New York 1950; lives and works in Brooklyn)
*Rise*, 2006–2007
Laminated fabric, hand-dyed cotton, paper, metal, silk, organza with cotton
Gift of Lesley Dill, HMAA.2015.6

**CURATOR’S GALLERY TALK**

*Women in Art* with Nandini Makrandi
Sunday, June 5
4-6pm

Join us for a Gallery Talk with Nandini Makrandi, Chief Curator for the Hunter Museum of American Art. Makrandi, who has brought women artists to the forefront of the Hunter’s collection, will discuss the changing dynamics of women in art through the exhibition works. The talk will transition into an open Q & A in the galleries with the curator and local artists from the two exhibitions. This event is free and open to the public!

Reception to follow • Cash bar • Registration requested

This event is in conjunction with the exhibitions *Women Artists: Highlights from the Hunter Museum of American Art* and *Currents: Women Artists from the KMA Collection.*
This exhibition, a special edition of the KMA's permanent installation *Currents: Recent Art from East Tennessee and Beyond*, pays tribute to contemporary women artists represented in the collection of the Knoxville Museum of Art. This show and *Women Artists: Highlights from the Hunter Museum of American Art* (one floor up) document what two important Tennessee cultural organizations are doing to support and empower women artists.

Like the Hunter, the KMA has actively sought to acquire outstanding works by women, who have long lagged behind their male counterparts when it comes to museum-level recognition. The selection on view reflects the broad technical and aesthetic range found in contemporary art by women. A mixed media painting on wooden sections by Alison Moritsugu conveys a monumental landscape, expansive yet incomplete. Nancy Rubins elevates graphite drawing into a large sculptural construction apparently shaped by violent forces. British artist Marièle Oliver constructs provocative portraits of her family in the form of acrylic sheets imprinted with digital medical scans. Patty Chang uses water and mirrors to transform her own image taken in a Belgian church into a complex photographic work fragmented by harsh angles and provocative reflections. In her video *Joan of Arc*, Alex McQuilkin responds to Maria Falconetti’s memorable lead role in the legendary 1928 French silent film by Carl Dreyer, and to the film’s themes of adolescent desire, faith, and suffering. These and other selected works call overdue attention to women’s significant role in reshaping the contemporary art landscape.

Organized by the Knoxville Museum of Art.
**Patty Chang (San Leandro, California 1972; lives and works in Los Angeles)**  
*The Extension of Nothing, Removing the Floor in Pieces # 3, 2000*  
Color coupler print, 4/5  
40 x 60 inches  

**Marilène Oliver (London, England 1977; lives and works in Alberta, Canada)**  
*Family Portrait (Mum and Dad)*, 2003  
Bronze ink screen-printed on acrylic sheets, edition 4/6  
75 1/2 x 27 1/2 x 19 5/8 inches  
Knoxville Museum of Art, 2015 purchase with funds provided by the KMA Collectors Circle and partial gift of the artist

**Nancy Rubins (Naples, Texas 1952; lives and works in Topanga, California)**  
*Drawing*, 2001  
Pencil on torn paper  
98 x 72 x 12 inches  
Knoxville Museum of Art, 2001 purchase with funds provided by the KMA Collectors Circle

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**UPCOMING EXHIBITION**

**Radcliffe Bailey: Passages**  
August 12-November 6

Working primarily between the mediums of sculpture and painting, noted contemporary artist Radcliffe Bailey (born 1968) incorporates found objects and photographic imagery into richly layered and textured compositions that address history, ancestry, migration, and collective memory. The artist incorporates a multitude of mediums in a variety of works inspired by his interest in diasporic histories and notions of identity and displacement. Several works reference turbulent voyage at sea, recalling the lives lost in the Middle Passage, while others celebrate the unifying power of music and the legendary jazz musicians who pushed the limitations of western tradition through their radical compositions. The exhibition is organized by the Knoxville Museum of Art in conjunction with Jack Shainman Gallery, New York.

Radcliffe Bailey, *Notes from Tervuren*, 2015, gouache, collage, and ink on sheet music, Courtesy of the artist and Jack Shainman Gallery, New York
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<td><strong>Women in Art with Nandini Makrandi</strong>&lt;br&gt;Curator’s Gallery Talk and&lt;br&gt;Artists’ Reception&lt;br&gt;4-6pm</td>
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<td><strong>KMA Book Club</strong>&lt;br&gt;Discussing Broad Strokes&lt;br&gt;by Bridget Quinn&lt;br&gt;6-8pm</td>
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**THANKS FOR SPONSORING**

**FREE ADMISSION**

**MAY**

Publix Super Markets Charities

**JUNE**

Regions Bank

**JULY**

The Trust Company of Tennessee

**AUGUST**

Home Federal Bank

See p. 16 for more information about Summer Art Academy classes!
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**THE KMA GIFT SHOP IS THE BEST PLACE TO SHOP FOR FRIENDS & FAMILY!**

Museum members always receive a discount!
MEET THE KMA’S BOARD CHAIR

In July 2021, the KMA welcomed new Chair of the Board of Trustees Julia Bentley. Julia has over 30 years of experience in public company investor relations and communications. She currently serves as Vice President of Investor Relations/Communications at Vera Bradley, Inc. Before joining Vera Bradley, she held executive positions at Saks, Inc., Proffitt’s, Inc. and Ernst & Young.

As a longtime community leader, Julia has a deep understanding of the challenges and accomplishments of Knoxville’s arts and culture organizations, and the non-profit community as a whole. In addition to her KMA chair position, she is a member of the Executive Women’s Association and currently serves on boards and committees of several organizations including the YWCA of Knoxville and the Tennessee Valley (former board president), the Girl Scouts of the Southern Appalachians, and the Arts & Culture Alliance. Julia was appointed by former Knoxville Mayor Madeline Rogero to serve on the Metropolitan Knoxville Airport Authority Board.

Julia is well known for her business acumen, exceptional leadership skills, and commitment to the success of Knoxville’s non-profit community.

Julia holds a B.S. in Business Administration from the University of Tennessee, where she graduated with highest honors in Accounting. She also earned her CPA designation. Julia and her husband, Gary, have two grown children, Taylor and Sarah, and two grandchildren.

Many thanks to Julia for serving as Board of Trustees Chair!

DID YOU KNOW...

...your license plate could help secure and provide grants/programs for the arts across the state of TN?

The TN Specialty License Plate Program was created in the 1980s to provide a dedicated revenue source for arts and cultural activities across our state.

This Program along with the Tennessee Arts Commission and Tennesseans for the Arts (TFTA) actively support local arts organizations just like ours! Now you can show your support by stopping by your county clerk’s office and purchasing your plate today.
This annual event celebrates the life of Sarah Jane Hardrath Kramer and her passion for the visual arts and learning, and recognizes her many years of tireless, enthusiastic, and dedicated service to the Dulin Gallery of Art and the Knoxville Museum of Art. The fund established by Sarah’s family, friends, and others committed to the arts supports lectures by a prominent artist, art historian, art educator, or expert in a related field.

This year’s lecturer, Dr. Kellie Jones, is Chair of the Department African American and African Diaspora Studies and Hans Hofmann Professor of Modern Art in the Department of Art History and Archaeology at Columbia University. Her research interests include African American and African Diaspora artists, Latinx and Latin American Artists, and issues in contemporary art and museum theory. Dr. Jones has over three decades’ experience as a curator and is the author of two books EyeMinded: Living and Writing Contemporary Art (2011), and South of Pico: African American Artists in Los Angeles in the 1960s and 1970s (2017). Dr. Jones is the recipient of several awards including the MacArthur Fellows Program award in 2016.

Thank you to presenting sponsor Lexus of Knoxville, partner Blackberry Farm, and chairs June and Rob Heller for a successful 2022 event. Held in March, L’Amour du Vin featured Chef Stephanie Izard, Executive Chef and Owner of Girl & The Goat (Chicago/L.A.), vintners Luc and Jodie Morlet of Morlet Family Vineyards, and London-based contemporary artist Gordon Cheung.

Other high level sponsors include: All Occasions Party Rentals, Ann and Steve Bailey, Bandit Lites, Bob’s Liquor & Wine, Melissa and Randy Burleson, Annie and David Colquitt, Dominion Group, Amanda and Jason Hall, June and Rob Heller, KaTom Restaurant Supply, Merchant & Gould, Pinnacle Financial Partners, Lisa and David Reath, and The Trust Company of Tennessee. Special thanks to all sponsors, volunteers, donors, and special guests. A full list of sponsors is available at knoxartfoodandwine.com.

All funds raised support the operation of the KMA.

Photos by Ben Finch, Finch Photo.
A week of splendid April weather created optimal conditions for Artists on Location 2022, a plein-air painting event presented by the Guild of the KMA. This celebration of the springtime beauty of our local landscape gathers talented artists from around the country, selected through a rigorous jury process, to spend a week painting outdoors in and around the Knoxville area. Knoxville painter Kathy Odom was the featured artist. The paintings completed in the course of the week are offered for purchase at a festive show and sale at the museum. Proceeds from sales are shared between the artists and the KMA. This year’s event was a spectacular success, and we are grateful to event chairs Julia Connor, Karen Mann, and Leslie Parent and a host of volunteers for their hard work and to event sponsors for their generous support.

FRIDAY, MAY 13
7-11pm
$125 per person
dressy casual • complimentary valet parking

Thanks to our sponsors!
PRESENTING
Ann & Steve Bailey
LEADERS
RT Lodge

Join us for Kick-Off to Summer 2022 featuring the high-energy performance of 12-piece party band Universal Crush. The band has an extensive television resume including performances at The American Music Awards, The Tonight Show starring Jimmy Fallon, The Voice, and America’s Got Talent.

Enjoy an open bar and a sumptuous buffet of amazing delectables prepared by Knoxville’s premier caterer Holly Hambright and her talented staff. You won’t want to miss it!

Online reservations are available at Kick-Off to Summer 2022.
For more information, contact Maggie Meyers at mmeyers@knoxart.org.
Virtual 2nd Sunday Art Activity

Art teacher Donna Anderson takes students through the thought process behind creating abstract drawings using a variety of different media.

May 8 .......... Abstract Drawing Part 3: Water Soluble Pastels
June 12 ........ Abstract Drawing Part 4: Paper Collage
July 10 ........ Abstract Drawing Part 5: Simplified Forms

For more virtual art activities follow KMA’s YouTube channel!

KMA Book Club

Tuesday, June 28
6-8pm, 3rd Floor Mezzanine

Broad Strokes by Bridget Quinn

Historically, major women artists have been excluded from the mainstream art canon. Aligned with the resurgence of feminism in pop culture, Broad Strokes offers an entertaining corrective to that omission. Art historian Bridget Quinn delves into the lives and careers of 15 brilliant female artists in text that’s smart, feisty, educational, and an enjoyable read. Replete with beautiful reproductions of the artists’ works and contemporary portraits of each artist by renowned illustrator Lisa Congdon, this is art history from 1600 to the present day for the modern art lover, reader, and feminist.

Free and open to the public. Contact Margo Clark at mclark@knoxart.org for more information.

Family Fun Day

Saturday, August 27
11am-3pm

This fall, KMA’s Family Fun Day will celebrate the art of Radcliffe Bailey (born 1968) in conjunction with the exhibition Passages (August 12-November 6, 2022). Bailey works primarily in sculpture and incorporates found objects and photographs bringing together stories of his own family’s journey through history, ancestry, migration, and memory. Join us for hands-on art projects inspired by the artist accompanied by music, storytelling, and a variety of family entertainment.

This event is free and open to the public.
The Knoxville Museum of Art’s Summer Art Academy offers quality educational opportunities that will ignite your child’s imagination through drawing, painting, sculpture, and more!

Each week offers a new and exciting age-appropriate art class that will inspire and challenge your child. The KMA’s certified art educators provide personalized instruction in small groups.

Classes are held at the Knoxville Museum of Art. Morning classes are offered each week for children ages 5-12 and afternoon classes are offered for teens 13 and up. Each class runs for five consecutive days, Monday through Friday. Classes start Monday, June 6, and continue through Friday, July 29. Tuition (unless specified otherwise), for the half-day class is $130.00 for KMA members and $145.00 for non-members and includes workshop supplies, instruction, and gallery activities.

Summer Art Academy is conducted under COVID-19 safety protocols. Masks and social distancing are required.

For more information call 865.525.6101 ext. 241 or email education@knoxart.org
ONE DAY SPECIALS!
$30 Members / $40 Non-Members

July 6
Watercolor and Clear Glue Jellyfish
Ages 5-6 • 9am-12pm

July 7
Northern Lights Chalk Picture
Ages 7-9 • 9am-12pm

July 8
Yayoi Kusama Inspired Dot Painting
Ages 10-12 • 9am-12pm

TEEN CLASSES (TWO WEEKS)
$260 Members / $290 Non-Member

June 20-July 1
Painting on Location (Plein-Air)
Ages 13 and up • 1-4pm

July 11-22
Silhouettes
Ages 13 and up • 1-4pm

Detailed schedule at www.knoxart.org/education.

To volunteer for Summer Art Academy or Family Fun Day, contact Chelsea Lloyd at clloyd@knoxart.org.

Volunteers for Summer Art Academy must be 16 years old and be able to commit to a full week of classes (M-F). Volunteers for Family Fun Day must be 14 years old to assist.