

ANNUAL REPORT

JULY 1, 2014 – JUNE 30, 2015



KNOXVILLE
MUSEUM OF ART



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MISSION / HISTORY

The Knoxville Museum of Art celebrates the art and artists of East Tennessee, presents new art and new ideas, educates and serves a diverse community, enhances Knoxville's quality of life, and operates ethically, responsibly, and transparently as a public trust.

The KMA's predecessor, the Dulin Gallery of Art, opened in 1961. By the middle 1980s the gallery had outgrown its quarters in the 1915 Dulin House, a landmark design of John Russell Pope. An ambitious community effort raised \$11 million for a state-of-the-art facility overlooking the site of the 1982 World's Fair in downtown Knoxville. In March 1990, the Knoxville Museum of Art opened in its current 53,200 square-foot facility designed by renowned American architect Edward Larrabee Barnes. The exterior of the four-story steel and concrete building, named in honor of Jim Clayton, the largest single contributor to its construction, is sheathed in locally quarried pink Tennessee marble.

In the decades since the museum opened, its collection and programming have evolved

to become increasingly focused on the rich culture, old and new, of the Southern Appalachians: to "celebrate the art and artists of East Tennessee." *Higher Ground: A Century of the Visual Arts in East Tennessee*, a permanent exhibition of works from the mid-nineteenth to the late-twentieth century, spotlights the compelling and heretofore largely unknown visual arts legacy of Knoxville and the region. To this has recently been added a permanent exhibition of modern and contemporary art: *Currents: Recent Art from East Tennessee and Beyond* supports the museum's parallel aim to "introduce new art and new ideas." It features a selection of objects from the KMA's growing collection by emerging and established artists and represents a chronological and geographic expansion of *Higher Ground* that allows viewers to consider the achievements of area artists within a global context. *Facets of Modern and Contemporary Glass* showcase the KMA's growing holdings of 20th- and 21st-century glass. The museum supplements and complements its core permanent installations with a lively schedule of temporary exhibitions that explore aspects of regional culture and its relation to national and international artistic developments.

Museum tours, workshops, artist residencies, outreach programs, lectures, concerts, classroom programs, and family activities form the core of the museum's educational programming. The KMA reaches over 60,000 annually through museum visits, special events, concerts and other programs. In addition, thousands attend special events and community celebrations held in the museum's beautiful public spaces.

In spring 2014 the museum unveiled a permanent, monumental glass installation by acclaimed Knoxville artist Richard Jolley, a powerful affirmation of the KMA's commitment to the art and artists of the region. *Cycle of Life: Within the Power of Dreams and the Wonder of Infinity*, the generous gift of Ann and Steve Bailey, is the largest figural glass installation in the world. In preparation for the epochal milestone in the KMA's history,



the museum underwent a comprehensive, top-to-bottom restoration and renovation at a cost of nearly \$6 million. The museum's beautiful pink Tennessee marble cladding was cleaned and restored. The entry plaza and third floor terrace were demolished, waterproofed, rebuilt, and elegantly repaved with pink and gray Vermont granite. Visitors can now enjoy beautiful new restrooms and pristine new terrazzo floors on the second and third levels; a renovated and functional catering kitchen can better support museum events and outside rentals. The new North Garden has been handsomely articulated with new retaining walls, terraces, and ramps, and planted with native trees, shrubs, and ground cover. These vital repairs and upgrades, made possible by the success of the 25th Anniversary Campaign, will ensure the preservation and enjoyment of Edward Larrabee Barnes' modernist masterpiece as it moves into its second quarter-century. The campaign also supported endowment enhancement and the establishment of a dedicated art acquisition fund.



Frank Stella, *Shards II*, 1982



Summer Art Academy 2015

The museum's approximately \$1.8 million annual operating budget comes from individual and corporate donors, museum memberships, rental income, local, state, and federal government grants, endowments, and annual fundraising events organized by the KMA Guild. More than 300 volunteers donate in excess of 15,000 volunteer hours each year. The KMA has operated solidly in the black for more than a decade, and is committed to the highest ethical and professional standards. The KMA was accredited by the American Alliance of Museums in 1996 and reaccredited in 2005 and 2015, a distinction shared by fewer than 10% of American museums.

EXECUTIVE DIRECTOR'S REPORT

The fiscal year that ended on June 30, 2015 represents Year 1 of the “new” KMA: the first full twelve-month period since the opening of Richard Jolley’s *Cycle of Life* and the completion of comprehensive building renovations. Edward Larrabee Barnes’ gleaming and refurbished masterpiece now houses the largest figural glass installation in the world, along with a growing and increasingly important collection of work by artists from East Tennessee and around the world. Outside, the redesigned and upgraded museum campus offers a spectacular platform for performances and events, and a place for quiet contemplation in the shade of rustling leaves and the sound of splashing water. Almost 60,000 people visited a more beautiful and more visible KMA during the past year, the highest number in more than a decade. The bar has been set high, and we plan to raise it even higher, as we follow a robust strategic vision to shape the region’s cultural identity and nurture its aspirations, meaningfully engage diverse audiences, attract visitors and support from a wide area, generate the diversified revenue streams that will sustain

operations and foster future growth, and adhere to the highest and best professional practices in administration and governance. (The full text of *Vision 2018*, the museum’s current strategic plan, can be found at http://www.knoxart.org/downloads/strategy_2015_2018.pdf.)

The 2015 fiscal year was also the museum’s official twenty-fifth anniversary, highlighted by a festive luncheon on March 25—twenty-five years to the day from the original opening—and a black-tie gala on May 2. These events were all the more joyous because so many of the people who moved heaven and earth to get the museum funded and built a generation ago were here to celebrate the success of their seemingly superhuman efforts. I remain in awe of the founding fathers and mothers who, against all odds, raised millions of dollars and convinced a world-class architect to take on a project in a small but scrappy city nestled in the shadow of the Smokies. How lucky we are to be the beneficiaries of their vision and daring! Happily, this landmark anniversary provided the occasion to capture on video the recollections of some of the key figures in the genesis of the museum, thanks to the generosity and skill of University of Tennessee filmmakers Michael Wiseman and Bob Legg. You can find the video and a 25th Anniversary souvenir publication at

<http://www.knoxart.org/info/25th-anniversary.html>

March 25, 2015 was also, appropriately enough, the official wrap-up of the 25th Anniversary Campaign, which realized approximately \$12 million (including planned giving commitments and the value of the Jolley installation) to fund building renovations and improvements, establish a dedicated art acquisition fund, and add to operating and program endowments. Ann and Steve Bailey’s transformational gift of *Cycle of Life* was the catalyst for the ambitious renovation and renewal of the Clayton Building, which was approaching its twenty-fifth birthday and needed major work inside and out before it could properly receive Jolley’s epic masterwork. The success of the 25th Anniversary Campaign speaks well of the community’s confidence in the museum’s future and its strategic direction, as well as the extent to which the KMA is valued by a broad base of stakeholders. It is particularly gratifying that so many gifts came from those who supported the original construction campaign.

In another achievement of an already memorable year, the museum once again achieved accreditation by the American Alliance of Museums (AAM), the highest national recognition for a museum. This is the KMA’s third accreditation, a status it first attained in 1995. In its notification letter, the AAM Accreditation Commission noted that the KMA “demonstrates best, and often exemplary, museum practices in many areas. . . We commend the museum for taking a risk and employing a smart strategy to focus its exhibitions and collections on the art and artists of East Tennessee as a way to strengthen community participation and support. Likewise, new educational programs and free admission show the institution’s commitment to better connect with the regional community.” AAM reaccreditation is a resounding affirmation of the KMA’s strategic direction and the community’s capacity and will to support a first-rate cultural organization. This honor reflects years of hard work and dedication by paid and volunteer staff and extraordinary and sustained commitment



25th Anniversary Gala

by the museum's stakeholders and board leadership over the past decade. AAM's museum accreditation program strengthens the museum profession by promoting practices that enable leaders to make informed decisions, allocate resources wisely, and remain financially and ethically accountable in order to provide the best possible service to the public. Of the nation's nearly 17,500 museums, only about 1,000 are currently accredited.

Yet another exciting and satisfying development of the past year was the degree to which the KMA was able to strengthen and consolidate its core mission to celebrate the rich visual culture, old and new, of the Southern Appalachians. The museum's flagship permanent exhibition, *Higher Ground: A Century of the Visual Arts in East Tennessee*, was significantly enriched by the addition of a large group of works by Beauford Delaney. This major purchase, one of the largest in the KMA's history, was made possible by the Rachael Patterson Young Acquisition Fund. At long last, the museum owns substantive holdings by Knoxville's internationally important native son, deeply admired by the twentieth-century intellectual elite on both sides of the Atlantic. Another highly important addition to *Higher Ground* is the long-term loan from the University of Tennessee-Knoxville of Marion Greenwood's newly conserved mural representing the *History of Tennessee* as it is embodied in the state's musical heritage.



Karen LaMonte, *Chado*, 2011



Beauford Delaney, *Untitled*, 1960

The history of its reception at UT—the mural was hidden for years because of its portrayal of African-Americans made it a target of controversy—tells us a great deal about our history as a community and keeps open an important and sometimes difficult conversation about race and our connections to one another.

Currents: Recent Art from East Tennessee and Beyond, the permanent exhibition designed to foster an appreciation of more recent regional developments within a global context, was immeasurably enhanced through the generosity of June and Rob Heller. They have long been generous supporters of the KMA, but outdid themselves this year with the gift of important and representative works by modern masters Frank Stella, Jim Dine, and George Rickey. Thanks to the generosity of Mary Hale Corkran and the Hellers, the museum was also able to create, on the garden level off the Ann and Steve Bailey Hall, a permanent showcase for glass as a contemporary sculptural medium, intended to frame and provide context for Richard Jolley's *Cycle of Life*. Not so long ago we only a handful of works in glass; now we can fill a dedicated space. Other extraordinary new glass acquisitions, like the spectacular works by Andrew Erdos, the gift of the Rogers Foundation, and Karen LaMonte, the gift of Mary Hale Corkran, will be shown in *Currents* alongside other exam-

ples of contemporary art in other media. As in previous years, the museum's temporary exhibitions explored aspects of East Tennessee's regional artistic legacy and its connections to national and international currents and, in an exceptional way this year, helped the KMA build its collection. *This World Is Not My Home: Danny Lyon Photographs*, an exhibition of 50 works organized by The Menil Collection, Houston, presented the influential street photographer's career from 1962 to the present. Lyon spent time with and documented a notorious Chicago biker gang, civil rights demonstrations, and death row inmates in Texas. A special group of nearly 30 photographs taken during a visit to Knoxville in 1967 was featured in the KMA's presentation and, thanks to the generosity of the artist and several dozen donors, has been acquired by the KMA. Another opportunity for a significant acquisition was provided by *LIFT: Contemporary Printmaking in the Third Dimension*, organized by the KMA with support from the National Endowment for the Arts and in collaboration with the Printmaking Program of the UT School of Art. This dazzling and innovative exhibition presented the work of internationally-acclaimed contemporary artists who use a variety of strategies to bring a sculptural dimension to printmaking. The KMA Collectors Circle funded the acquisition of an impor-



Danny Lyon, *Leslie, Knoxville 1967, 1967*



Best in Show, 2014, Alex Valone, 12th Grade, *But I Was Never Silent*

tant work featured in the exhibition, by young British artist Marilène Oliver.

Contemporary Focus, the annual exhibition series designed to represent the most adventurous work being made by emerging artists living and working in East Tennessee, this year featured Caroline Covington, Mira Gerard, and Karla Wozniak (who generously donated a major painting from the show). *Evan Roth//Intellectual Property Donor*, organized by the Zilkha Gallery at Wesleyan University in Connecticut, brought in an international perspective with this first U.S. presentation of the Paris-based artist's pioneering, multi-faceted and interactive installations, custom software, prints, sculptures and websites. This provocative exhibition challenged gallery visitors to consider how everyday life intersects with virtual reality and how viral media can become high art. And, as it has for the past nine

years, the museum presented the work of budding artists from our region. The East Tennessee Regional Student Art Exhibition, a collaborative project with the Tennessee Art Education Association, brings together the best student work grades 6-12 from a 32-county region. Upper-level high-school students compete for a total of \$600,000 in scholarships donated by art schools around the nation.

Each of the KMA's permanent and temporary exhibitions is accompanied by a full range of educational programs that includes brief artists' residencies; gallery talks and volunteer docent training by exhibiting artists, museum staff, and guest lecturers; docent-led school tours; content available on the KMA web site; and outreach programs to schools. Nearly 2,000 students from the region visited the museum for docent-led programs while more than 9,000 benefited from

programs presented in the classroom by KMA teachers or by classroom teachers using materials checked out from the museum. The Education Gallery on the lower level featured monthly exhibitions of work by local elementary school students. More than 400 school-age children participated in the KMA Summer Art Academy in the summer of 2014, including 114 who were provided with tuition scholarships. Total enrollment for summer 2014 was, once again, the highest ever. Outside the museum, "Meet the Master" placed certified art teachers in classrooms at no expense to schools. All lessons, based on *Higher Ground* or current special exhibitions, support Tennessee and national curriculum standards. Ideally, the classroom experience precedes a visit to the museum, with bus travel reimbursed by a special fund established at the museum for this purpose. "ART2GO" travel cases, available free of



Summer Art Academy 2015

charge, contain images and lesson plans about current exhibitions and selected world cultures to be used in the classroom. Programming for out-of-school continued vigorously as well. "Dine and Discover," a series of informal noon art talks, attracted capacity crowds, and was joined in the spring by a new offering, "Cocktails & Conversation" a monthly evening program geared toward socializing and learning in a casual setting. The growing docent training program graduated more volunteers committed to interpreting the museum's offerings to children and adults and serving as KMA ambassadors within the community. Docents continued to offer "Second Sunday" public tours to growing audiences, and began a new series of monthly Spanish tours as well as a pilot program



Marilène Oliver, *Family Portrait (Mum and Dad)*, 2003



Evan Roth, *Propulsion Painting: Ball*, 2012



Karla Wozniak, *Synchronous Fireflies*, 2014



Alive After Five

for early-stage Alzheimer's patients. The KMA was also pleased to bring art programming to a total of six Community Schools, an innovative partnership that provides services and enrichment to children and their families in economically disadvantaged neighborhoods.

Lack of space precludes sharing all but a few memorable highlights of the year in the "new" KMA. In September we experienced the excitement of the Sarah Jane Hardrath Kramer Lecture, when Dallas Museum of Art curator Sue Delaney thrilled an overflow crowd with a valentine to hometown hero Beauford Delaney on the occasion of the museum's acquisition of its first works by the Knoxville-born modernist. There was a heart-thumping moment later that month when a hundred or so vintage motorcycles roared up World's Fair Park Drive for the first-ever Art Fair KMA, organized by the KMA Guild, an event that drew more than 2,000 visitors to browse and buy original works from fifty artists exhibiting on the museum grounds. In October the Knoxville Symphony Orchestra's innovative Concertmaster Series opened in the Ann and Steve Bailey Hall. Concertmaster Gabriel Lefkowitz played brilliantly for several hundred people, with the "Sky" section of Richard Jolley's *Cycle of Life* glittering overhead. It was a transporting experience in a unique setting. The following evening an even bigger crowd

squeezed in for a different sort of musical experience and the walls vibrated to the sounds of Soul Connection with Clifford Curry, part of the museum's perennially popular Alive After Five music series. And then there were the nearly 600 museum professionals from around the region who came to the museum that month when the Southeastern Museums Conference held its annual meeting in Knoxville. On October 30, June and Rob Heller were presented with the James L. Clayton Award for their sustained and

exceptional support of the KMA. In November I was proud to receive on behalf of the museum an award from the Art Alliance for Contemporary Glass for the KMA's "commitment to the history, creation, exhibition and support of art made from glass" at SOFA Chicago. In early March, L'Amour du Vin, which has grown into the best food and wine event in the Southeast, was the most successful ever. The music of the world-famous Kronos Quartet, one of the headliners for *Big Ears*, Knoxville's international new music festival, echoed through the museum in late March. Then in April we were treated to a talk by artist Fred Wilson for the 2015 Sarah Jane Hardrath Kramer Lecture (there were two Kramer Lectures during the fiscal year because Jolley opening festivities in 2014 pushed what should have been a spring event to the fall).

On top of what was already a busy and productive year, since October 2014 I have served as president of the Southeastern Museums Conference. In that capacity, I was honored to represent the KMA and the Southeastern region on Capitol Hill for the annual American Alliance of Museums Advocacy Day in February and at the AAM annual meeting in Atlanta in April.



L'Amour du Vin

It is a pleasure to report once again that the Knoxville Museum of Art finished the fiscal year in solid financial shape (see the detailed financial report). Despite the extraordinary commitment made to the capital campaign by so many museum stakeholders, they did not cut back on annual giving, which had its best year ever, as did museum membership (I cut and pasted this sentence from last year's report; happily, it is true this year as well). This success speaks well of the museum's outstanding development staff and also makes an emphatic statement about the extent to which our donors believe in what the museum is doing and have confidence in its leadership and institutional direction. The number of visitors, gross shop sales, and Alive After Five attendance are tracking significantly higher than before the renovation and we are working hard to make sure that trend

continues. And once again this year, the KMA Guild has been extraordinarily successful. Thanks to the hard work of hundreds of volunteers and the outstanding leadership of Guild President Sylvia Peters, the Guild's fundraisers—Artscapes, Holiday Homes, L'Amour du Vin, and the new Art Fair KMA—far exceeded expectations and added more than \$450,000 to the museum's operating budget.

The KMA is fortunate to have in place a tremendously effective team of paid and volunteer staff and deeply engaged, visionary board leadership. We were both sorry and proud that Assistant Curator of Public Programs Krishna Adams was hired by the the Tennessee Arts Commission in Nashville as Director of Visual Arts, Craft, Media, and Design, and pleased to welcome Kate Faulkner as her replacement in a the redefined position of Assistant Curator of Education. We were also sorry to lose Associate Director of Development Sharon Hudson to a position at another not-for-profit. As executive director I get lots of undeserved credit for what the KMA has accomplished, but no one is more aware than I what our staff, trustees, Guild event chairs and committees, scores of volunteers, and hundreds of donors contribute each year. It truly does take a village-- quite a large one



in our case---and I am deeply grateful to be part of the community of support that surrounds the KMA. I want to single out board chair Bernie Rosenblatt for his leadership, energy, and wise counsel over two eventful and successful years. Bernie was a driving force behind the museum's 25th Anniversary celebrations, and he leaves a tremendous legacy in the archival material that was recorded and collected; that work will continue with a new board committee that he will lead. The long tradition of outstanding board leadership at the KMA continues with rising chair Richard Jansen, who begins his two-year term as chair on July 1.

The KMA goes into its second quarter century in sound financial condition, with

a beautifully renovated facility, a powerful sense of identity, and deep roots in the community. The KMA's permanent and temporary exhibitions, the education and outreach programs that grow from them, and a policy of free admission for everyone nurture a strong connection with local audiences. During this anniversary year, we celebrated the successful effort to fund and build an art museum on World' Fair Park. What a privilege it is to build on the vision and hard work of those who gave so much to realize the ambitious vision of a great art museum for Knoxville and East Tennessee! None of what has happened in the past few years would have even been remotely conceivable without the monumental achievement represented by the construction of the Clayton Building. Future generations who benefit from the presence of a vibrant, engaged, and relevant cultural organization like the KMA will forever be in the debt of those who dared to dream and build big. I have said elsewhere, and say again, that while the completion of building repairs and campus enhancements might represent the end of a long process, we are now embarking on a vibrant new phase in the history of the museum and the community it serves. I am more convinced than ever that our best years lie ahead. It is a great honor to serve as executive director of the KMA.

David Butler



FROM THE BOARD CHAIR

We are pleased to present this FY2015 Annual Report. This year we have experienced the “new normal” as we emerged from the dynamics of the reopening of our KMA in the last FY. What a year it has been! I know that you will be very proud as you read about our accomplishments.

On March 25 we celebrated the 25th Anniversary of the Clayton Building with a wonderful luncheon which featured anecdotes live and on video from many of those who were instrumental in realizing the remarkable Edward Larrabee Barnes building. In May we capped off the celebration with a GALA ball! As plans for the anniversary celebration evolved we were struck by the extraordinary vision, courage and dedication of all of the people who created this great Clayton Building of the Knoxville Museum of Art. Also, it became very clear that the evolution of the KMA addressed one aspect of our mission to be an instrumental part of the cultural development and growth of Knoxville and the surrounding region. Equally clear, and also part of our mission, was the keen sense of commitment and love that the founders had for Knoxville and our region. We trust that we will be able to maintain the passion, energy, sense of purpose, and tireless effort of the KMA pioneers. This twenty-fifth anniversary year represented the recognition of all who preceded us and the beginning of an even more glorious future. We have celebrated the past and embraced the future.

As part of the “new normal” and in addition to all of our ongoing programs and activities which are highlighted in this report, we witnessed the inauguration of some very important programs and activities: the Guild’s ART/FAIR/KMA which attracted a huge number of visitors; gallery tours in Spanish; tours for those



with early stages of Alzheimer’s; Summer Art Academy classes with children and adults with autism; expanded involvement with Knox County Full Service Schools; co-hosted the SEMC (South-eastern Museum Conference) with participants from throughout the region; established a Standing Committee for Human Resources; created an Archives Committee; very importantly we had a record of new acquisitions; and received a top rating for our re-accreditation! An extraordinary year!

None of this could have been possible without the incredible vision, dedication, support, collegiality, and wisdom of our Board of Trustees, a cadre of wonderful volunteers, a wonderful staff, and the extraordinary leadership by our executive director. It is said that leadership matters; David matters a lot to the KMA and to the greater cultural community! He is the best executive with whom I have had the pleasure of working. Back in the summer of 2009 I chaired a strategic planning process and started working very closely with David and the staff (and our committees and others) to articulate a new mission, goals, objectives and tactics and over the years I have had the privilege to witness our remarkably dedicated and talented professionals implement

those plans in a place they love. They are second to none!

And finally, on a personal note: I have been most fortunate to serve as chair of the Board of Trustees during these past incredible two years. Some people are just born lucky! Never in my dreams growing up in Brooklyn and Queens could I have imagined that someday I would be chair of a premiere art museum! It has been an honor and a privilege and I am grateful for the opportunity to serve. Thank you for your support.

Bernard S. Rosenblatt, Ph.D



BY THE NUMBERS July 1, 2014–June 30, 2015

	FY 2008	FY 2009	FY 2010	FY 2011	FY 2012	FY 2013	FY 2014***	FY 2015
# of visitors*	46,143	59,041	51,334	49,352	55,114	42,382	36,527	56,284
membership retention	70%	65%	74%	71%	79%	73%	75%	78%
# of memberships	2,237	1,951	1,800	1,650	1,534	1,544	1,441	1,579
private gifts and grants	\$737,545	\$708,348	\$539,528	\$748,271	\$814,982	\$796,170	\$1,068,519	\$930,706
earned income**	\$251,293	\$237,907	\$196,747	\$219,966	\$264,949	\$238,069	\$126,778	\$286,742
endowment corpus	\$1,432,000	\$1,567,689	\$1,926,791	\$2,578,962	\$2,907,337	\$3,299,257	\$3,957,373	\$4,044,006
total revenue	\$1,732,206	\$1,651,307	\$1,574,739	\$1,677,595	\$1,858,939	\$1,772,219	\$1,932,650	\$2,032,005
total expenses	\$1,657,171	\$1,610,498	\$1,492,041	\$1,549,890	\$1,586,532	\$1,619,011	\$1,784,500	\$1,862,337

*individual visitors (adults and children), group tours, education programs, concerts, openings, and rentals

**shop, facility rentals, donation box, interest, AA5, tuition, misc. income

*** facility closed August–November 2013

EXHIBITIONS July 1, 2014–June 30, 2015



Higher Ground: A Century of the Visual Arts in East Tennessee

Ongoing

This permanent exhibition, housed in one of the two large top-floor galleries, traces the development of fine art and craft in the region and the surrounding area over the past century. It tells the largely unknown story of the area's rich artistic history and its connections to the larger currents of American art. Featured works are drawn from the KMA collection along with selected works on loan from several regional museums and private collections.



Currents: Recent Art from East Tennessee and Beyond

Ongoing

This permanent exhibition showcases the exciting range of contemporary works by a stellar slate of international artists and East Tennessee luminaries. The selection is grouped in thought-provoking juxtapositions that call attention to new directions in art and new approaches to the artistic process, and help viewers discover meaningful connections between featured works.



Thorne Miniature Rooms

Ongoing

The Thorne Rooms, among America's most well-known miniature diorama groups, were developed in the 1930s and 40s by Mrs. James Ward Thorne of Chicago, who collected miniature furniture and accessories and used them to create dioramas built to a scale of one inch to one foot.



Facets of Modern and Contemporary Glass

April 25–July 27, 2014

Presented in conjunction with the unveiling of Richard Jolley's permanent glass installation *Cycle of Life* in the KMA's Ann and Steve Bailey Hall is an exhibition surveying the work of modern and contemporary artists who approach glass using innovative methods and techniques. Among the featured artists are Daniel Clayman, Andrew Erdos, Luke Jerram, Rashid Johnson, Beth Lipman, Harvey Littleton, and Fred Wilson. Organized by the KMA.



Cycle of Life: Within the Power of Dreams and the Wonder of Infinity

Ongoing

Approximately 105 feet in length, 12 feet in height, and 30 feet in depth, *Cycle of Life* is one of the largest figurative glass-and-steel assemblages in the world. Created by internationally renowned Knoxville artist Richard Jolley, it comprises thousands of cast and blown glass elements and tons of patinated metal, and depicts a narrative interpretation of the life cycle through symbolic forms including human figures, a tree of life, birds, blooms and leaves, and celestial bodies.



Leonardo Silaghi: 3 Paintings

May 16-July 27, 2014

This display features three monumental canvases by Leonardo Silaghi that were recently acquired by the KMA. Silaghi (born 1987) is a Romanian painter whose abstractions powerfully express the chaotic transition of his homeland from a decaying Communist nation to a contemporary urban society still taking shape. Often using black-and-white photographs of abandoned Cold War machinery as starting points, the artist launches into large, forcefully executed paintings populated by conveyor belts, vehicles, ductwork, and other industrial debris. Organized by the KMA.



This World Is Not My Home: Danny Lyon Photographs

August 15-November 9, 2014

This exhibition of more than 50 photographs traces this influential street photographer's career from 1962 to the present. Lyon rode with a notorious Chicago biker gang, marched against segregation during the Civil Rights Movement, and spent hours inside Texas' Huntsville Prison's death row. His goal, he said, was "to destroy *Life* magazine"—to present powerful, real alternatives to the hollow pictures and stories permeating mass media in America. A special group of Lyon's photographs taken during his visit to Knoxville in 1967 will be featured in the KMA's presentation. Organized by The Menil Collection, Houston.



East Tennessee Regional Student Art Exhibition

November 28, 2014-January 11, 2015

This is a collaborative project with the East Tennessee Art Education Association designed to bring together the best student work grades 6-12 from a 32-county region; award winners are eligible for \$1,000,000 in scholarships to national art schools. Organized by the KMA.



Facets of Modern and Contemporary Glass

December 3, 2014-ongoing

Facets is a new ongoing installation featuring the KMA's growing collection of modern and contemporary glass as well as works on loan. This rotating display represents a broad spectrum of recent experimentation in the medium of glass by artists from around the world such as Harvey Littleton, Dominick Labino, Vaclav Cigler, Luke Jerram, and Frantisek Vizner. *Facets* is intended to encourage museum visitors to consider Richard Jolley's *Cycle of Life* within a larger context, and reflect the KMA's progress in establishing a tightly-focused collection of sculptures in glass by internationally-recognized contemporary artists who are introducing new technical and conceptual approaches to the medium.



LIFT: Contemporary Printmaking in the Third Dimension

January 30-April 19, 2015

This exhibition examines the work of contemporary artists who use a variety of strategies to bring a sculptural dimension to printmaking. The featured artists are Enrique Chagoya, Lesley Dill, Olafur Eliasson, Robert Gober, Red Grooms, Jane Hammond, Hideki Kimura, Nicola López, Leslie Mutchler, Oscar Munoz, Marilène Oliver, Dieter Roth, Graciela Sacco, and Jonathan Stanish. Organized by the KMA and presented in conjunction with the Printmaking Program, School of Art, University of Tennessee, Knoxville.



Contemporary Focus 2015

January 30-April 19, 2015

This annual exhibition is designed to represent the most adventurous work being made by emerging artists living and working in East Tennessee. This year's artists, Caroline Covington, Mira Gerard, and Karla Wozniak, have a common interest in creating works that examine the uncertain terrain between personal experience and external reality, abstraction and representation, and civilization and nature. Organized by the KMA.



Evan Roth//Intellectual Property Donor

May 8-August 2, 2015

Intellectual Property Donor is the first major U.S. one-person presentation of the artist's pioneering, multi-faceted and interactive installations, custom software, prints, sculptures and websites. Roth, a self-professed "hacktivist" artist, is interested in uses of technology in popular culture and the urban environment. He playfully transforms existing information systems into public, often political, statements. Blurring the line between artist and hacker, the exhibition challenges gallery visitors to consider how everyday life intersects with virtual reality and how viral media can become high art. Organized by Zilkha Gallery, Wesleyan University, Middletown, Connecticut.

ACQUISITIONS July 1, 2014–June 30, 2015



Karen LaMonte (New York 1967; lives and works in Prague, Czech Republic), *Chado*, 2011. Kiln-cast glass, 39 x 33 x 37 inches. Artist's proof (edition of 3). Knoxville Museum of Art, purchase with funds provided by Mr. and Mrs. M. Blair Corkran in memory of her husband.



Danny Lyon (Brooklyn, 1942; lives and works in New York), *Mr. Rum Dum. Driver Larry Thomas off to Maryville Speedway, Sunday, Knoxville, 1967*. Gelatin silver print, 11 x 14 inches. Knoxville Museum of Art, purchase with funds provided by Lynne and Scott Fugate.



Danny Lyon (Brooklyn, 1942; lives and works in New York), *Untitled, Knoxville, 1967*. Gelatin silver print, 14 x 11 inches. Knoxville Museum of Art, purchase.



Danny Lyon (Brooklyn, 1942; lives and works in New York), *Untitled (Young Mechanic), Knoxville, 1967*. Gelatin silver print, 14 x 11 inches. Knoxville Museum of Art, purchase with funds provided by Hei and Stanley Park.



Danny Lyon (Brooklyn, 1942; lives and works in New York), *Untitled (L & N Railroad Station), Knoxville, 1967*. Gelatin silver print, 11 x 14 inches. Knoxville Museum of Art, purchase with funds provided by Barbara and Bernie Bernstein.



Danny Lyon (Brooklyn, 1942; lives and works in New York), *Untitled, Knoxville, 1967*. Gelatin silver print, 14 x 11 inches. Knoxville Museum of Art, purchase with funds provided by Sheena McCall.



Danny Lyon (Brooklyn, 1942; lives and works in New York), *Tennessee Valley Fair, Knoxville, 1967*. Gelatin silver print, 11 x 14 inches. Knoxville Museum of Art, purchase with funds provided by Maribel Koella and Chuck Jones.



Danny Lyon (Brooklyn, 1942; lives and works in New York), *Leslie, Knoxville, 1967*. Gelatin silver print, 14 x 11 inches. Knoxville Museum of Art, purchase.



Danny Lyon (Brooklyn, 1942; lives and works in New York), *Don's 1953 Ford, Knoxville, 1967*. Gelatin silver print, 11 x 14 inches. Knoxville Museum of Art, purchase with funds provided by Melinda Meador and Milton McNally.



Danny Lyon (Brooklyn, 1942; lives and works in New York), *Untitled, Knoxville, 1967*. Gelatin silver print, 11 x 14 inches. Knoxville Museum of Art, purchase with funds provided by Cathy and Mark Hill.



Danny Lyon (Brooklyn, 1942; lives and works in New York), *Untitled (Highland Avenue), Knoxville, 1967*. Gelatin silver print, 11 x 14 inches. Knoxville Museum of Art, purchase with funds provided by Patricia and Alan Rutenberg.



Danny Lyon (Brooklyn, 1942; lives and works in New York), *Untitled (Henley Street Bridge), Knoxville, 1967*. Gelatin silver print, 11 x 14 inches. Knoxville Museum of Art, purchase with funds provided by David Butler and Ted Smith.



Danny Lyon (Brooklyn, 1942; lives and works in New York), *Racing T-Bird*, Knoxville, 1967. Gelatin silver print, 11 x 14 inches. Knoxville Museum of Art, purchase with funds provided by Pamela and Jeffrey Peters.



Danny Lyon (Brooklyn, 1942; lives and works in New York), *Untitled (11th Street Viaduct)*, Knoxville, 1967. Gelatin silver print, 11 x 14 inches. Knoxville Museum of Art, purchase.



Danny Lyon (Brooklyn, 1942; lives and works in New York), *Untitled (Don)*, Knoxville, 1967. Gelatin silver print, 11 x 14 inches. Knoxville Museum of Art, purchase.



Danny Lyon (Brooklyn, 1942; lives and works in New York), *Don*, Knoxville, 1967. Gelatin silver print, 11 x 14 inches. Knoxville Museum of Art, purchase with funds provided by John Cotham and John Thomas.



Danny Lyon (Brooklyn, 1942; lives and works in New York), *Don and His 1953 Ford "560"*, Knoxville, 1967. Gelatin silver print, 11 x 14 inches. Knoxville Museum of Art, purchase with funds provided by Penny Lynch and Kimbro Maguire.



Danny Lyon (Brooklyn, 1942; lives and works in New York), *Carnival Workers at Tennessee Valley Fair*, Knoxville, 1967. Gelatin silver print, 14 x 11 inches. Knoxville Museum of Art, purchase.



Danny Lyon (Brooklyn, 1942; lives and works in New York), *Untitled (Young Boy Fighting "Goat-Dog")*, Knoxville, 1967. Gelatin silver print, 11 x 14 inches. Knoxville Museum of Art, purchase with funds provided by Lane Hays.



Danny Lyon (Brooklyn, 1942; lives and works in New York), *Untitled (L & N Station)*, Knoxville, 1967. Gelatin silver print, 11 x 14 inches. Knoxville Museum of Art, purchase.



Danny Lyon (Brooklyn, 1942; lives and works in New York), *Sunday*, Knoxville, 1967. Gelatin silver print, 11 x 14 inches. Knoxville Museum of Art, purchase.



Danny Lyon (Brooklyn, 1942; lives and works in New York), *Sunday*, Knoxville, 1967. Gelatin silver print, 11 x 14 inches. Knoxville Museum of Art, purchase.



Danny Lyon (Brooklyn, 1942; lives and works in New York), *The Harris Family Inside the Lonsdale Projects*, Knoxville, 1967. Gelatin silver print, 11 x 14 inches. Knoxville Museum of Art, purchase with funds provided by Diane Humphreys-Barlow and Jack Barlow.



Danny Lyon (Brooklyn, 1942; lives and works in New York), *Gay Street*, Knoxville, 1967. Gelatin silver print, 11 x 14 inches. Knoxville Museum of Art, purchase.



Danny Lyon (Brooklyn, 1942; lives and works in New York), *Untitled*, Knoxville, 1967. Gelatin silver print, 11 x 14 inches. Knoxville Museum of Art, gift of the artist.



Danny Lyon (Brooklyn, 1942; lives and works in New York), *Untitled*, Knoxville, 1967. Gelatin silver print, 11 x 14 inches. Knoxville Museum of Art, gift of the artist.



Danny Lyon (Brooklyn, 1942; lives and works in New York), *Untitled*, Knoxville, 1967. Gelatin silver print, 11 x 14 inches. Knoxville Museum of Art, gift of the artist.



Danny Lyon (Brooklyn, 1942; lives and works in New York), *Untitled*, Knoxville, 1967. Gelatin silver print, 14 x 11 inches. Knoxville Museum of Art, gift of the artist.



Beauford Delaney (Knoxville 1901-1979 Paris), *Untitled*, 1960. Watercolor on paper, 20 x 26 inches. Knoxville Museum of Art, purchase with funds provided by Brenda and Larry Thompson.



Beauford Delaney (Knoxville 1901-1979 Paris), *Joe Delaney*, circa 1933. Pastel and charcoal on paper, 23 3/4 x 16 1/4 inches. Knoxville Museum of Art, purchase with funds provided by the Rachael Patterson Young Art Acquisition Reserve.



Beauford Delaney (Knoxville 1901-1979 Paris), *Untitled (Park Scene)*, 1940s. Ink on spiral notebook paper, 4 1/8 x 7 inches. Knoxville Museum of Art, purchase with funds provided by the Rachael Patterson Young Art Acquisition Reserve.



Beauford Delaney (Knoxville 1901-1979 Paris), *Untitled*, late 1940s. Pencil on paper, 9 1/2 x 12 1/2 inches. Knoxville Museum of Art, purchase with funds provided by the Rachael Patterson Young Art Acquisition Reserve.



Beauford Delaney (Knoxville 1901-1979 Paris), *Untitled (Landscape)*, 1940s. Watercolor on paper, 15 1/4 x 22 1/2 inches. Knoxville Museum of Art, purchase with funds provided by the Rachael Patterson Young Art Acquisition Reserve.



Beauford Delaney (Knoxville 1901-1979 Paris), *Untitled (Abstraction)*, 1953. Charcoal and chalk on paper, 16 3/4 x 10 3/4 inches. Knoxville Museum of Art, purchase with funds provided by the Rachael Patterson Young Art Acquisition Reserve.



Beauford Delaney (Knoxville 1901-1979 Paris), *Untitled*, late 1950s. Ink on paper, 12 x 8 3/4 inches. Knoxville Museum of Art, purchase with funds provided by the Rachael Patterson Young Art Acquisition Reserve.



Beauford Delaney (Knoxville 1901-1979 Paris), *Untitled*, 1960. Watercolor, gouache, and sand on paper, 27 1/2 x 19 1/2 inches. Knoxville Museum of Art, purchase with funds provided by the Rachael Patterson Young Art Acquisition Reserve.



Beauford Delaney (Knoxville 1901-1979 Paris), *Untitled*, 1960. Watercolor and gouache on paper, 25 1/2 x 19 1/2 inches. Knoxville Museum of Art, purchase with funds provided by the Rachael Patterson Young Art Acquisition Reserve.



Beauford Delaney (Knoxville 1901-1979 Paris), *Self Portrait*, 1963. Charcoal and pastel on paper, 14 1/4 x 18 3/4 inches. Knoxville Museum of Art, purchase with funds provided by the Rachael Patterson Young Art Acquisition Reserve.



Beauford Delaney (Knoxville 1901-1979 Paris), *Self Portrait*, circa 1963. Crayon on paper, 19 3/4 x 25 3/4 inches. Knoxville Museum of Art, purchase with funds provided by the Rachael Patterson Young Art Acquisition Reserve.



Beauford Delaney (Knoxville 1901-1979 Paris), *Untitled (Tuileries, France)*, 1966. Pastel on paper, 10 1/2 x 8 inches. Knoxville Museum of Art, purchase with funds provided by the Rachael Patterson Young Art Acquisition Reserve.



Beauford Delaney (Knoxville 1901-1979 Paris), *Untitled*, 1966. Watercolor and gouache on paper, 13 1/4 x 8 1/2 inches. Knoxville Museum of Art, purchase with funds provided by the Rachael Patterson Young Art Acquisition Reserve.



Beauford Delaney (Knoxville 1901-1979 Paris), *Untitled (Study for Street Scene)*, 1967. Watercolor and gouache on spiral notebook paper, 4 1/8 x 7 inches. Knoxville Museum of Art, purchase with funds provided by the Rachael Patterson Young Art Acquisition Reserve.



Beauford Delaney (Knoxville 1901-1979 Paris), *Untitled (Knoxville)*, 1969. Watercolor on paper, 12 1/2 x 9 1/2 inches. Knoxville Museum of Art, purchase with funds provided by the Rachael Patterson Young Art Acquisition Reserve.



Beauford Delaney (Knoxville 1901-1979 Paris), *Knoxville*, 1969. Watercolor and gouache on paper, 24 x 15 3/4 inches. Knoxville Museum of Art, purchase with funds provided by the Rachael Patterson Young Art Acquisition Reserve.



Beauford Delaney (Knoxville 1901-1979 Paris), *Untitled*, 1971. Ink on paper, 15 1/2 x 23 1/2 inches. Knoxville Museum of Art, purchase with funds provided by the Rachael Patterson Young Art Acquisition Reserve.



Beauford Delaney (Knoxville 1901-1979 Paris), *Untitled*, 1972. Watercolor and gouache on paper, 19 1/2 x 13 inches. Knoxville Museum of Art, purchase with funds provided by the Rachael Patterson Young Art Acquisition Reserve.



Geoffrey Aronson (New London, Connecticut 1950; lives and works in Valladolid, Yucatan, Mexico) *N. Highland Avenue (Atlanta)*, 2004. C-print on Kodak paper, 16 x 14 inches (approximate). Knoxville Museum of Art, gift of the artist.



Zsolt Bodoni (Alesd, Romania 1975; lives and works in Budapest, Hungary), *Replaced*, 2009. Acrylic on canvas, 71 x 78 3/4 inches. Knoxville Museum of Art, gift of David Hoberman.



Zsolt Bodoni (Alesd, Romania 1975; lives and works in Budapest, Hungary), *Stalin (small)*, 2009. Acrylic on canvas, 15 3/4 x 12 inches. Knoxville Museum of Art, gift of David Hoberman.



Frank Stella (Malden, Massachusetts, 1936; lives and works in New York), *Shards II*, 1982. Acrylic and oil stick on etched, cut and assembled aluminum, 40 x 45 x 6 inches. Knoxville Museum of Art, gift of June and Rob Heller.



Jim Dine (Cincinnati 1935; lives and works in New York) *Green Picture in My Meadow*, 1971. Acrylic and straw on canvas, 72 1/4 x 84 1/4 inches (78 x 90 inches framed). Knoxville Museum of Art, gift of June and Rob Heller.



George Rickey (South Bend, Indiana 1907-2002 Saint Paul, Minnesota), *One Plane Vertical/Diagonal*, 1968. Brushed stainless steel, 52 x 34 x 24 inches. Knoxville Museum of Art, gift of June and Rob Heller.



Henry Moore (Castleford, England 1898-1986 Much Hadham, England), *Maquette for Relief No. 1*, 1959. Bronze with brown patina, 2/9; 5 1/4 x 4 x 4 inches. Knoxville Museum of Art, gift of June and Rob Heller.



Henry Moore (Castleford, England 1898-1986 Much Hadham, England), *Animal*, 1975. Bronze with brown patina, 2/7; 5 1/4 x 7 x 4 inches. Knoxville Museum of Art, gift of June and Rob Heller.



Beauford Delaney (Knoxville 1901-1979 Paris), *Scattered Light*, 1964. Oil on canvas, 36 5/8 x 28 3/4 inches. Knoxville Museum of Art, purchase with funds provided by the Rachael Patterson Young Art Acquisition Reserve.



Beauford Delaney (Knoxville 1901-1979 Paris), *Untitled (Cityscape)*, late 1950s. Pencil on newsprint, 8 x 5 inches. Knoxville Museum of Art, purchase with funds provided by the Rachael Patterson Young Art Acquisition Reserve.



Beauford Delaney (Knoxville 1901-1979 Paris), *Untitled (Jazz Saxophonist)*, late 1950s. Ink on spiral notebook paper, 8 x 5 1/2 inches. Knoxville Museum of Art, purchase with funds provided by the Rachael Patterson Young Art Acquisition Reserve.



Beauford Delaney (Knoxville 1901-1979 Paris), *Untitled (Self-portrait Studies)*, late 1950s. Ink on 9 spiral notebook pages, 5 1/2 x 4 1/2 inches each. Knoxville Museum of Art, purchase with funds provided by the Rachael Patterson Young Art Acquisition Reserve.



Beauford Delaney (Knoxville 1901-1979 Paris), *Untitled*, 1960s. Watercolor on paper, 8 1/2 x 6 1/2 inches. Knoxville Museum of Art, purchase with funds provided by the Rachael Patterson Young Art Acquisition Reserve.



Beauford Delaney (Knoxville 1901-1979 Paris), *Untitled (Fruit)*, early 1960s. Pastel on newsprint, 7 1/2 x 5 inches. Knoxville Museum of Art, purchase with funds provided by the Rachael Patterson Young Art Acquisition Reserve.

ACQUISITIONS (CONT.)



Beauford Delaney (Knoxville 1901-1979 Paris), *Untitled (La Coupole)*, early 1960s. Ink on paper, 9 x 6 inches. Knoxville Museum of Art, purchase with funds provided by the Rachael Patterson Young Art Acquisition Reserve.



Beauford Delaney (Knoxville 1901-1979 Paris), *Untitled (West African Figurine)*, early 1960s. Ink on foil wrapper, 6 1/2 x 4 inches. Knoxville Museum of Art, purchase with funds provided by the Rachael Patterson Young Art Acquisition Reserve.



Beauford Delaney (Knoxville 1901-1979 Paris), *Untitled (Tuileries, France)*, circa 1966. Pastel on paper, 7 1/2 x 5 inches. Knoxville Museum of Art, purchase with funds provided by the Rachael Patterson Young Art Acquisition Reserve.



Dominick Labino (Fairmont City, Pennsylvania 1910-1987 Grand Rapids, Ohio), *Emergence Series*, 1981. Hot worked glass, air trap, internal metallic veiling, 6 3/4 x 3 3/4 x 2 3/8 inches. Knoxville Museum of Art, gift of Mr. and Mrs. M. Blair Corkran in memory of her husband.



Dominick Labino (Fairmont City, Pennsylvania 1910-1987 Grand Rapids, Ohio), *Sea Kingdom Series*, 1983. Hot worked glass, 5 3/4 x 4 5/8 x 2 1/4 inches. Knoxville Museum of Art, gift of Mr. and Mrs. M. Blair Corkran in memory of her husband.



Carl Sublett (Johnson County, Kentucky 1919-2008 Union, Maine), *Sea Night II*, 1962. Ink on paper, 19 x 24 1/4 inches. Knoxville Museum of Art, gift of Eric Sublett



Tommie Rush (Mobile, Alabama 1954; lives and works in Knoxville), *Crystal and Amber Botanical Bowl*, 2014. Blown and acid etched glass, 9 x 21 x 17 inches. Knoxville Museum of Art, purchase with funds provided by Melinda Meador and Milton McNally.



Marilène Oliver (London, England 1977; lives and works in Rio de Janeiro, Brazil), *Family Portrait (Mum and Dad)*, 2003. Bronze ink screen printed on acrylic sheets, edition 4/6, 75 1/2 x 27 x 19 3/8 inches each. Knoxville Museum of Art, purchase with funds provided by the KMA Collectors Circle and partial gift of the artist.



Marcia Goldenstein (Lincoln, Nebraska 1948; lives and works in Knoxville), *Tree Map*, 2005. Mixed media on antique maps, 10 3/8 x 10 1/2 inches. Knoxville Museum of Art, bequest of Arlene Goldstine.



Pam Longobardi (Glen Ridge, New Jersey 1958; lives and works in Atlanta, Georgia), *Display/Attraction*, 1997. Copper over wood with oil, enamels, 58 x 84 inches. Knoxville Museum of Art, bequest of Arlene Goldstine.



Pam Longobardi (Glen Ridge, New Jersey 1958; lives and works in Atlanta, Georgia), *Animal/Beautiful*, 1998. Color woodblock with intaglio and chine colle, edition of 23, 11 3/16 x 14 inches. Knoxville Museum of Art, bequest of Arlene Goldstine.



Jonathan Santlofer (New York 1946; lives and works in New York), *Chuck (Close)*, 1994-95. Oil, pencil, encaustic, plaster on wood, 48 x 44 x 6 inches. Knoxville Museum of Art, bequest of Arlene Goldstine.



Robert Van Vranken (Sayville, New York 1960; lives and works in Peacham, Vermont), *Portrait of Eakins' Dr. Gross*, 1991. Oil on plaster and wood, 28 x 28 x 2 inches. Knoxville Museum of Art, bequest of Arlene Goldstone.



David Salle (Norman, Oklahoma 1952; lives and works in Brooklyn), *Portrait with Scissors and Nightclub*, 1987. Color woodblock print on paper, 2/100, 24 3/4 x 29 inches. Knoxville Museum of Art, bequest of Arlene Goldstone.



Peri Schwartz (Brooklyn, New York 1951; lives and works in New Rochelle, New York), *Bottles & Jars 18b*, 2015. Color monotype on paper, 19 x 24 inches. Knoxville Museum of Art, gift of the artist.



Dalibor Tichy (Kolin, Czechoslovakia 1950-1985 Prague, Czechoslovakia), *Untitled*, 1981. Cast, blown and hot worked black and cobalt glass, 13 x 6 1/2 x 6 1/2 inches. Knoxville Museum of Art, gift of Mr. and Mrs. M. Blair Corkran in memory of her husband.

PROGRAMS

KMA programs are free and open to the public, unless otherwise noted.

The KMA's education programs are generated by and support the museum's exhibitions, both permanent and temporary, helping to fulfill the KMA's mission to "educate and serve diverse audiences." Exhibitions are accompanied by a range of educational programs that can include brief artists' residencies; gallery talks, and volunteer docent training by exhibiting artists, museum staff, or guest lecturers; docent-led school tours; Family Fun Day activities (twice annually); video content available on YouTube; and museum visits and outreach programs to schools.

K-12 Programs

In FY2015 13,302 students from 20 counties participated in on- and off-site museum programs, including 515 children ages 3-17 who participated in the KMA Summer Art Academy. 107 of those children paid no tuition thanks to scholarships provided by museum donors. Most KMA education programs are free. The Education Gallery showcased student work from Covenant Health Katerpillar Kids Camp, Shannondale Elementary/ Corryton Elementary, Powell Elementary, Knox County Public Defender's Office Community Law Office, and Farragut Primary School. Professional artists/teachers Annamaria Gundlach, Alison Oakes-Corle, and Nancy Campbell traveled to a numerous counties and presented the Meet the Master outreach program to 1,088 students and teachers. This exemplary outreach program focused on landscapes and portraits, and the artists featured in *Higher Ground* and *Currents*. ART2GO Travel Cases were checked out by 40 teachers and used with 6,697 students in classrooms and homes. On-site art experiences led by trained volunteer



Family Fun Day



Summer Art Academy



Sarah Moore Green Magnet Academy



Beaumont Honors Academy with Artist Richard Jolley



ART2GO



Alive After Five

docents reached 1,509 children and 1,991 adults. The Rogers Transportation Grant provided funding for buses for classroom trips to the KMA from Anderson, Cocke, Knox, and Jefferson Counties. Family Fun Days on September 20 and February 7 attracted a total of 2,755 children and parents with art activities, music, gallery tours, food, and fun. The Creative Corner was upgraded with new hands-on activities, is a gallery set aside for interactive art activities for children off the entrance lobby.

The Full Service Schools Program, an innovative public partnership, makes use of school buildings after hours to provide services, training, and resources to families in economically disadvantaged neighborhoods. With the support of the SunTrust and Payback Foundations, the KMA has introduced an art-making and art appreciation component taught by certified K-12 art educators, reaching a total of 2,316 students and parents at Green Magnet Math Science Academy, Lonsdale Elementary, Pond Gap Elementary, and Sarah Moore Green.

Public Programs

The KMA continues its popular series of Friday-evening live music, Alive After Five, presented in four seasonal series, featuring quality local and regional R&B, jazz, blues, and swing bands. In fiscal 2015, Alive After Five was presented 27 times with a total attendance of 6,013.

Dine & Discover offers insight into current KMA exhibitions, the museum's collection, and the art world in general by visiting curators, artists, historians, and KMA staff. Cocktails & Conversation combines socializing and learning, with lectures and gallery talks in a casual setting.

Collectors Circle is a special membership group (80 people this year) that provides its members with exclusive opportunities to learn about the world of art behind the scenes with visits to art dealers, private collections, and artists' studios locally, regionally. Each year Collectors Circle



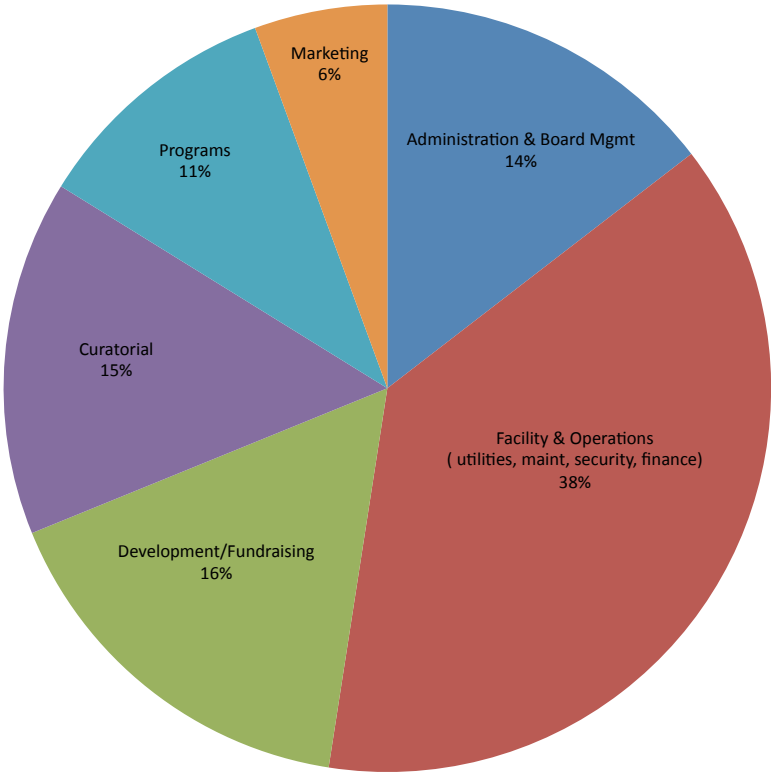
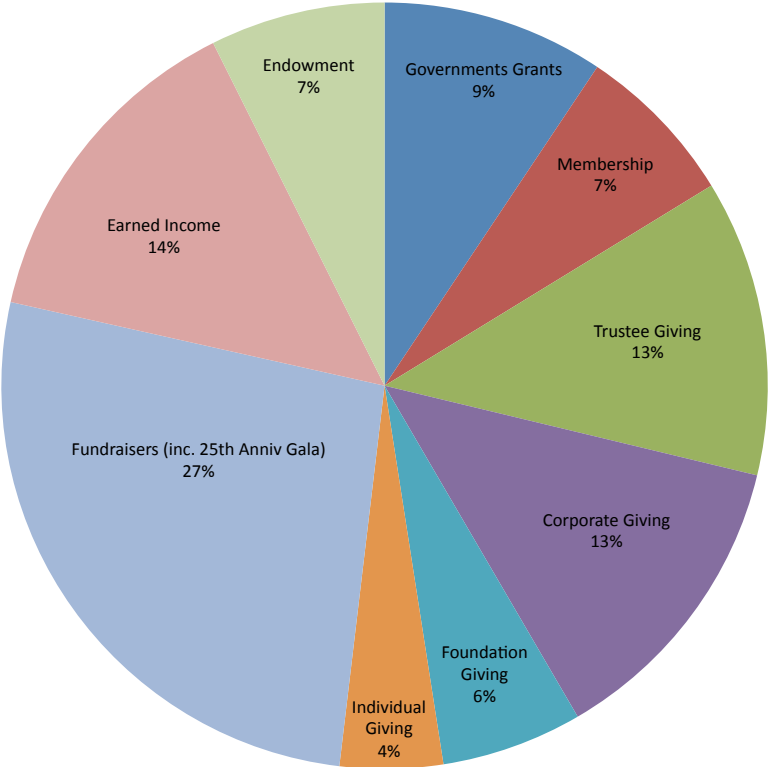
members select from a group of object chosen by the curator to purchase for the museum with their dues. Trips for museum members allow the museum to broaden its reach while experiencing artistic happenings around the community as well as nationally.

Docents at the Knoxville Museum of Art are volunteers committed to conducting tours of the highest quality and are ambassadors within the community. Museum docents are unpaid professional members of the museum staff who are interested in the visual arts and enjoy sharing that knowledge with others. They act as interpreters who facilitate interaction with original works of art for preK-12 grade students, family groups, adults, and special needs audiences. The KMA is continuing its partnership with Alzheimer's Tennessee, a monthly gallery program for Alzheimer's patients in the early stages of the disease. The Second Sunday of the month gallery drop-in tours, docents offer free guided tours of Higher Ground, Currents, and temporary exhibitions in English and Spanish. Docents and KMA staff offer off-site PowerPoint presentations about the KMA



in English, Spanish, and French. This year the corps of active docents is 14. In addition to docents, the museum has over 180 regular volunteers who worked throughout the year. These volunteers worked over 7,000 hours and remain a vital part in allowing the KMA to operate efficiently and on budget.

REVENUE
Total Income : \$2,032,005



EXPENSES
Total Expenses: \$1,862,337

BOARD OF TRUSTEES

July 1, 2014-June 30, 2015

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Joan Ashe
Steve Bailey
Kreis Beall
Julia Bentley
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Daniel F. McGehee (ex officio)

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Building & Grounds: Jay McBride
Collections & Exhibitions: Melinda Meador
Development: Allison Lederer/Caesar Stair IV
Education: Lynne Fugate
Finance: Steve Bailey
Guild: Sylvia Peters
Marketing: Jennifer Holder
Strategic Planning: Richard Jansen
Trustees: Richard Jansen
Volunteer Advisory Council: Kitsy Hartley

Members at Large (1 year appt.)

Kreis Beall
Julia Bentley
Barbara Bernstein
Pam Peters

GUILD OF THE KNOXVILLE MUSEUM OF ART

July 1, 2014-June 30, 2015

The Guild of the Knoxville Museum of Art was created in 1996 to encourage participation and support for the KMA as a cultural center for our area. The hardworking members of the Guild provide much needed funds for the museum through their world-class fundraising events. In addition, the Guild organizes for its members a wide variety of monthly programs that are both entertaining and educational. Fundraising events organized by the KMA Guild contribute nearly \$500,000 to the KMA's operating budget.

Officers

President: Sylvia Peters

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Treasurer: Jackie Wilson

Assistant Treasurer: Angie Campbell

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Program Planning: Charlene Edwards and Sylvia Peters

Volunteer Placement: Paula Patterson

Hospitality: Alex Rodriguez and Arleen Vincent

Newsletter: Nancy Haysom and Pat Rutenberg

Yearbook: Emily Cox and Lisa Carroll

Nominating: Wendy Ellis

Art Fair KMA: Denise Stewart-Sanabria, Susan Watson Arbital, and committee

Holiday Homes Tour: Kim Bartlett

L'Amour du Vin: Lisa and David Reath

Members at Large: Susan Farris and Jan Peter

Special thanks to the Nominating Committee:
Lisa Carroll, Rosemary Gilliam, Jennifer Holder,
Sandy Lucas, Sylvia Peters, Mimi Turner, and Donna Wertz.
Susan Farris, Chair

GUILD FUNDRAISING EVENTS

July 1, 2014-June 30, 2015



ART|FAIR|KMA event featuring Artscapes 2014 September 19-20, 2014

Artscapes 2014 featured works from both emerging and established artists from the region as well as from across the United States at a variety of price points, and included a "Masked Ball." New this year was ArtFair KMA where vendors from the region displayed their artisan wares for the public to purchase.

Chairs, Susan Watson Arbital & Denise Stewart-Sanabria



Holiday Homes Tour December 12, 2014

Museum supporters open their beautifully decorated homes for this wonderful start to the holiday season. A special candlelight tour takes place the evening before the day tours for a limited number of sponsors and supporters. A luncheon at the Cherokee Country Club provides a relaxing and delicious break in the day.

Chair, Kim Bartlett, Holiday Homes Tour 2014

Chair, Barbara Apking, Home Selections Committee



L'Amour du Vin March 13-15, 2015

The finest food and wine event in Tennessee featured the cuisine of Farmstead at Long Meadow Ranch's chef Stephen Barber assisted by the chefs of Blackberry Farm. The four-course dinner was paired with the wines of guest vintner Chris Hall, from Long Meadow Ranch's winery.

A live and silent auction offered collectible wines, special trips, and exclusive experiences.

Events preceding the wine auction included a Sponsors' Dinner and Artist's Luncheon at Blackberry Farm and Á La Vôte Food and Wine Tasting at the KMA.

Chairs, Lisa and David Reath

ANNUAL DONORS

July 1, 2014-June 30, 2015

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Bob's Wine and Liquor Store—
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Mr. and Mrs. David Colquitt
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A VISION RENEWED 25TH ANNIVERSARY CAMPAIGN



In spring 2014 the museum unveiled a permanent, monumental glass installation in the museum's Ann and Steve Bailey Hall by Knoxville artist Richard Jolley, a powerful affirmation of the KMA's commitment to the art and artists of our region. *Cycle of Life*, the generous gift of Ann and Steve Bailey, is the largest figural glass installation anywhere.

In preparation for the epochal milestone in the KMA's history, the museum underwent a comprehensive restoration and renovation at a cost of over \$6 million.

The 25th Anniversary Campaign was launched in late 2012 with to raise funds for this vital effort of renewal, as well as for endowment enhancement and the establishment of a dedicated art acquisition fund.

The museum's beautiful Tennessee marble cladding was cleaned and waterproofed; the entry plaza and third floor terrace demolished, waterproofed, rebuilt, and repaved with pink and gray Vermont granite; restrooms upgraded, terrazzo floors replaced or refinished, service areas upgraded, and North Garden completely rebuilt with new retaining walls, terraces, and ramps and planted with native trees, shrubs, and ground cover.

These repairs and upgrades will ensure the preservation and enjoyment of Edward Larrabee Barnes' modernist masterpiece for many decades to come.

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Ron Martin, Facility Associate
Jeff Ledford, Facility Associate
Donald Fain, Maintenance Technician
Michael Gill, Alive After Five Coordinator
Susan Creswell, Museum Shop Manager/Buyer
Mary Hess, Assistant Gift Shop Manager
Diane Hamilton, Facility Sales Manager
DeLena Feliciano, Visitor Services Manager
Jonathan Hash, Visitor Services Assistant Manager

Visitor Services Representatives

Sam Crawford
Heather Hamilton
Veronica Ludlow
Lindsay Patterson
Annie Rochelle
Ericka Ryba
Caleb Smith
Stephanie Walker
Lahai Wicks
Adam Worthington