

# ANNUAL REPORT

JULY 1, 2016 - JUNE 30, 2017



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 Knoxville Museum of Art at twilight

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 of works by

emerging and established contemporary 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 20<sup>th</sup>- and 21<sup>st</sup>-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 our 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 has been 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,



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

now designated the June and Rob Heller 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 success of the 25<sup>th</sup> 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. 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



During the 2017 fiscal year (July 1, 2016-June 30, 2017) the Knoxville Museum of Art continued the steady course of growth and improvement it has enjoyed since the 2014 unveiling of Richard Jolley's *Cycle of Life* and the beautifully renovated and upgraded Clayton Building. One of the most important achievements of the past year was the development of an updated strategic plan to guide the KMA's

post-renovation progress. During the fall of 2016 we asked staff, trustees, and volunteers to imagine the best possible future for the museum as we move forward, and they responded with enthusiasm and thoughtful feedback.

Developing the new strategic plan presented an opportunity to dream and plan for the next phase of life for the KMA. This process of self-examination helped us articulate some basic concepts that underlie the strategic goals contained in the plan. First, we acknowledge the power of making personal and authentic connections with visitors through storytelling, bringing works of art to life and fostering more direct and deeper connections between viewer and object. Second, we recognize the need to grow our annual operating budget, which can be achieved through a combination of fundraising efforts, board engagement, and an exploration of new revenue sources. This growth will allow us to expand the visitor experience while also reaching out to a broader audience base, protect the works in our care, properly maintain the physical plant, and ensure that the museum is able to attract and retain the most qualified professional staff. Third, and perhaps most important, we must continue and intensify our commitment to inclusion and diversity in all that we do. The KMA strives to be a valued member of our community in addition to fulfilling its mission of artistic excellence. In this way, we can tell the stories of our rich heritage, connect with new audiences, and become further incorporated into the Knoxville experience for everyone who lives or visits here.

The new strategic plan (available at [www.knoxart.org](http://www.knoxart.org)) approved by the KMA Board of Trustees offers a framework to encourage us to: engage diverse audiences in the legacy of East Tennessee's rich visual culture; concentrate educational efforts on opportunities to build emotional and knowledge-based affinity for the KMA and its collection; maintain the



The Knoxville Museum of Art's *Cycle of Life*

KMA building and its property in ways that best steward its assets while also considering the needs and interests of a diverse visitor base; focus the KMA's marketing on a compelling message and strong visual elements that reach a diverse audience; expand our relationship-building approach to fundraising; and recruit and retain an active, engaged, and diverse staff, volunteers, and board of trustees dedicated to the fulfillment of the museum's mission. Each of these goals is supported by more specific strategies distilled from the planning process, while each strategy is in turn supported by the detailed action steps—a "to do" list for the next three years—developed by staff and stakeholders to further the museum's strategic goals.

The new strategic plan helps us do more effectively and at a higher level what we've been doing for a while: celebrating our region's rich visual culture and its connections to the broad currents of world art. *Higher Ground: A Century of the Visual Arts in East Tennessee*, a permanent exhibition of work by regional



artists from the mid-nineteenth to the late-twentieth century, documents the talent produced in or connected to the Knoxville area. *Currents: Recent Art from East Tennessee and Beyond*, a permanent exhibition of contemporary art from the KMA collection, emphasizes newer work and the web of connections that links us to the wider world, as do more recent permanent installations, *Facets of Modern and Contemporary Glass* and, of course, Richard Jolley's epic *Cycle of Life*. We added one more permanent exhibition in the spring of 2017 with the installation of six large-scale works already owned by the museum in the Land Family Sculpture Garden, on the far west side of the June and Rob Heller Garden. We are grateful to Nancy and Stephen Land for the generous capital gift that supported the creation of this space as part of the museum's 25<sup>th</sup> Anniversary Campaign, and look forward to adding to this nucleus of outdoor sculpture. Temporary exhibitions complement and supplement these permanent installations, building on and digging deeper into the themes and ideas they present. In 2016-2017 *Romantic Spirits: Nineteenth-Century Paintings of the South from the Johnson Collection* provided valuable cultural and artistic context for the achievements of East Tennessee artists. One-person exhibitions by Tom Burckhardt, John Douglas Powers, and Jared Sprecher presented diverse and stimulating approaches to image-making in the twenty-first century, while *Virtual Views: Digital Art from the Thoma Foundation* surveyed recent works employing electronic media.

In a year exceptionally rich in important exhibitions, one in particular stands out: *Gathering Light: Works by Beauford Delaney from the KMA Collection* brought together approximately 40 paintings and drawings, most of which had never been seen publicly, purchased from the artist's estate since 2014. Complementing the group of works acquired by the KMA was a selection of important objects on loan from Delaney's estate that the museum hopes to acquire eventually, a big step toward establishing Knoxville as an international center for the study and appreciation Beauford Delaney's legacy. The paintings and drawings in *Gathering Light* were purchased with funds provided by the KMA's Rachael Patterson Young Art Acquisition Reserve (part of a major gift from the Aslan Foundation), along with additional support from the KMA Collectors Circle, Brenda and Larry Thompson, and friends of the museum. We also wish to acknowledge the heirs of Beauford Delaney and estate executor Derek L. Spratley for making works available for loan and acquisition. Selected works in the exhibition were conserved with funds provided by the Guild of the Knoxville Museum of Art through the Arlene Goldstine Conservation Fund, named in memory of a great KMA friend and supporter.

The KMA is organizing an exhibition in the fall of 2018 celebrating the achievement of Beauford's brother Joseph Delany, and another major Beauford Delaney exhibition in the fall of 2019. These and other efforts to celebrate the life and achievements of Beauford and Joseph Delaney are supported

by a growing roster of community partners operating under the umbrella of what we're calling The Delaney Project and the leadership of 2016 Clayton Award honoree and KMA trustee Sylvia Peters. The East Tennessee Historical Society is spearheading efforts to place historical markers at the sites connected with the early years of Beauford and Joseph Delaney. The Beck Cultural Exchange Center, the museum dedicated to Knoxville's African-American history, has recently acquired the Delaney family home and is developing plans to restore and find an appropriate use for this important historic structure. Marble City Opera, a local independent company, has commissioned a chamber opera about Beauford's life that will premier in Knoxville in 2019. The Knoxville chapter of The Links, Incorporated, an organization of professional women of color, is assisting with fundraising and outreach. The Delaney Project has also enlisted the support and participation of faculty and staff from various units of the University of Tennessee. As the number of partners has increased and the ambition of Delaney-related activities has grown, we have begun to realize that the Delaney Project has the potential to open doors and break down social, cultural, and racial barriers that separate segments of our community. We need this now more than ever.

The museum continues to cultivate future audiences by reaching tens of thousands of young people through museum visits and classroom programs. We are particularly proud of the KMA's involvement in the Great Schools Partnership Community Schools Program, which brings enrichment and opportunity to students and their families in economically-disadvantaged neighborhoods. We are grateful to the City of Knoxville, Knox County, the Arts & Culture Alliance of Greater Knoxville, the East Tennessee Foundation, the Tennessee Arts Commission, and the many corporate and individual donors who support these outreach efforts and underwrite day-to-day operating costs. Again this year we welcomed hundreds of student-artists and their parents for the opening of the East Tennessee Regional Student Art Exhibition, which has been generously supported for over a decade by presenting sponsor and soon-to-be downtown neighbor Regal Entertainment. They welcome and serve a growing number of visitors, more than 70,000 in the 2017 fiscal year. More and more of those visitors are coming from outside the area as the KMA joins the roster of natural, cultural, and culinary attractions that are making Knoxville a destination city. I'm proud that the museum has taken its place as one of those attractions. Every KMA member, every volunteer, every donor who supports the work of the KMA should be proud too.

An important development but largely unseen development this year was the establishment of a proper archives for the KMA. In the course of preparations for the KMA's 25<sup>th</sup> anniversary in 2015, we became acutely aware of the need to organize and protect the records documenting the museum's history. An ambitious effort spearheaded by then-board chair Bernie

Rosenblatt began the task of collecting, sorting, and culling papers stored around the building, and the board established the Archives Committee to ensure the maintenance and continuation of this effort. The Calvin M. McClung Historical Collection of the Knox County Library agreed to house the KMA's archives, and in June the first shipment of files made its way to the East Tennessee History Center. Hooray!

Hundreds of KMA volunteers support the museum's work by serving in a variety of capacities. The KMA Guild continues to marshal the skill and energy of scores of volunteers to raise vital operating funds. The 2016 Holiday Homes Tour, which has grown into a beloved seasonal activity, brought in more than ever before to support museum operations. In April the popular Artists on Location *plein air* painting event and art sale brought together hundreds of artists and buyers to benefit the KMA. A new museum auxiliary group, Art House, is enjoying great success in engaging younger stakeholders. The annual food and wine event L'Amour du Vin has grown into the largest single source of operating revenue for the KMA. We are grateful to event chairs Randy and Melissa Burleson and hundreds of volunteers, event sponsors (starting with presenting sponsor Lexus of Knoxville), and auction lot donors for making net proceeds of the 2017 event the highest ever. We've been fortunate over the past fourteen years of L'Amour du Vin to cultivate productive relationships with an increasing number of California vintners. In 2017 we were the recipient of the extraordinary generosity of three Napa wineries that had participated in previous years as featured vintner. Prestigious wineries Pride Mountain Vineyard, Vineyard 7 & 8, and Spottswode Estate Vineyard and Winery teamed up to provide all the wines consumed over the long weekend at the sponsors dinner at Blackberry Farm (another indispensable partner) and the dinner and auction at the KMA. Encouraged by KMA friend Rob Heller, the same wineries joined forces to blend and donate a half-barrel of extraordinary wine. The resulting cases sold for a total of \$68,000! Another California vintner, John Schwartz of Amuse Bouche Winery, produced and donated a very special five-liter bottle of cabernet etched with a view of the KMA. It is gratifying and humbling that so many people both here and further afield give so much and work so hard to benefit the museum.

It was just about a decade ago that the KMA retooled its mission and refined its focus to dedicate itself to the art and artists of East Tennessee, and began to assume its present identity as the premier repository and showplace for the art of our region. That period has also been one of steady growth in programs, attendance, impact, and financial stability. As the final installments of pledges to the museum's 25th Anniversary Campaign come in over the next year, we will achieve a major institutional milestone as the endowment held by the KMA Foundation tops \$5 million. That healthy increase in the endowment includes gifts from June and Rob Heller (who have also donated significant works of art) and the Aslan Foundation (which also established a dedicated acquisition fund as part

of the 25<sup>th</sup> Anniversary Campaign). We made another major investment in our future this year thanks to the generosity of Jim Clayton (who made the largest single gift to construction of the original museum building) and Ann and Steve Bailey (who donated Richard Jolley's *Cycle of Life*). They are funding the complete replacement and upgrading of the KMA's climate control systems, a complicated and expensive multi-year endeavor, which will ensure that the museum meets the highest possible professional standards for years to come.

We found out in June about a wonderful and unexpected legacy from the late William Shell, a longtime professor in the University of Tennessee School of Architecture, who left his entire estate to the museum, including the spectacular glass house in Lakemoor Hills he designed and built. A task force will work on recommendations to the board on the best way to honor the spirit of this wonderful bequest and ensure the preservation of a great work of art. This spectacular gesture by someone we didn't even know very well raises the bar high for all of us, and reminds us of the importance of planned giving to building the museum's legacy. Many of you have made provisions for the KMA in your will; if you haven't, or if you have and haven't let us know, we'd be more than happy to talk to you about it.

We reluctantly said goodbye in March to director of development and former board chair Susan Hyde upon her retirement, and were happy to welcome new Director of Development Mary Siler Walker. Current board chair Richard Jansen completed his two-year term on June 30, and we look forward to the continuation of outstanding volunteer leadership by incoming chair Allison Lederer. I was proud to represent the KMA at the Southeastern Museums Conference annual meeting in Charlotte in October as I completed my two-year term as SEMC president.

It is an honor and privilege to serve as executive director of the KMA.

David Butler

## BY THE NUMBERS July 1, 2016–June 30, 2017

|                          | FY 2009      | FY 2010     | FY 2011     | FY 2012     | FY 2013     | FY 2014***  | FY 2015     | FY 2016     | FY 2017     |
|--------------------------|--------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|
| # of visitors*           | 59,041       | 51,334      | 49,352      | 55,114      | 42,382      | 36,527      | 56,284      | 55,121      | 69,072      |
| membership retention     | 65%          | 74%         | 71%         | 79%         | 73%         | 75%         | 78%         | 72%         | 77%         |
| # of memberships         | 1,951        | 1,800       | 1,650       | 1,534       | 1,544       | 1,441       | 1,579       | 1,534       | 1,604       |
| private gifts and grants | \$708,348    | \$539,528   | \$748,271   | \$814,982   | \$796,170   | \$1,068,519 | \$930,706   | \$741,411   | \$743,176   |
| earned income**          | \$237,907    | \$196,747   | \$219,966   | \$264,949   | \$238,069   | \$126,778   | \$286,742   | \$277,578   | \$324,452   |
| endowment corpus         | \$ 1,567,689 | \$1,926,791 | \$2,578,962 | \$2,907,337 | \$3,299,257 | \$3,957,373 | \$4,044,006 | \$4,119,185 | \$4,699,286 |
| total revenue            | \$1,651,307  | \$1,574,739 | \$1,677,595 | \$1,858,939 | \$1,772,219 | \$1,932,650 | \$2,032,005 | \$1,887,882 | \$2,065,826 |
| total expenses           | \$1,610,498  | \$1,492,041 | \$1,549,890 | \$1,586,532 | \$1,619,011 | \$1,784,500 | \$1,862,337 | \$1,805,394 | \$1,830,498 |

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

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

\*\*\* facility wholly or partially closed September 2013–March 2014



## EXHIBITIONS July 1, 2016–June 30, 2017



### **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 from the mid-nineteenth to the mid-twentieth centuries. 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.



### **Currents: Recent Art from East Tennessee and Beyond**

Ongoing

This permanent exhibition showcases an 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 are among America's most well-known miniature diorama groups. They 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.



### **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 the largest figurative glass installation 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. Gift of Ann and Steve Bailey.



### **Facets of Modern and Contemporary Glass**

Ongoing

*Facets* is an ongoing installation featuring the KMA's growing collection of modern and contemporary glass. 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.



### **FULL STOP: Tom Burckhardt**

May 6-August 7, 2016

*FULL STOP* is an elaborate life-sized installation fabricated entirely of cardboard and black paint by New York-based contemporary painter Tom Burckhardt. It takes the form of a mythical modern artist's studio, complete with hundreds of tools, paint brushes and other supplies each constructed with great attention to the smallest detail. *FULL STOP* examines the artist's inner sanctum, and explores notions of creativity, inspiration, and the lives of individuals who helped shape the art world of today. Organized by the Columbus (Ohio) College of Art and Design.



### **Contemporary Focus 2016: John Douglas Powers**

May 6-August 7, 2016

John Douglas Powers investigates the intersection of cinema, engineering, computation, music and physical space in the form of intricate kinetic sculptures and atmospheric video projections. By employing motion and sound in his work, he incorporates the passage of time as a compositional element in an attempt to examine abstract and often intangible topics such as memory, thought, emotion, and language. Organized by the KMA, *Contemporary Focus* is a series designed to recognize, support, and document the development of contemporary art in East Tennessee.



### **Romantic Spirits: Nineteenth Century Paintings of the South from the Johnson Collection**

August 26-November 6, 2016

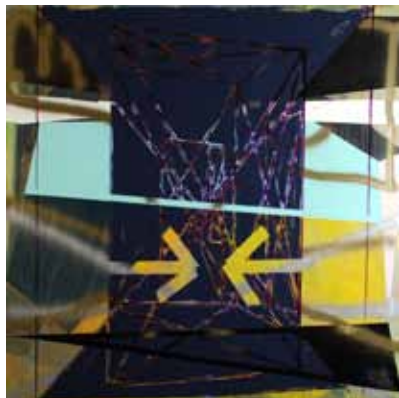
*Romantic Spirits* features more than 30 masterworks spanning the years 1810 through 1896 from the renowned Spartanburg, South Carolina-based collection. The paintings present an evocative glimpse into nineteenth-century Southern life, and reveal the importance of oral tradition and "a sense of place" in the development of the Romantic Movement in the South. Among the artists represented are Washington Allston, Lloyd Branson, Charles Bird King, Thomas Sully, William Aiken Walker, and Thomas Waterman Wood. Organized by The Johnson Collection.



### **East Tennessee Regional Student Art Exhibition**

November 25, 2016-January 8, 2017

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.



### **Jered Sprecher: Outside In**

January 27-April 16, 2017

Jered Sprecher enjoys a growing national reputation among a generation of contemporary painters dedicated to the revitalization of abstraction. The Knoxville-based artist describes himself as a “hunter and gatherer,” pulling his imagery from such disparate sources as wallpaper, graffiti, architecture, cut gemstones, and x-rays. This exhibition reflects Sprecher’s recent practice of introducing images from nature within domestic settings and transforming them using painting techniques inspired by digital imaging tools. Organized by the KMA.



### **Virtual Views: Digital Art from the Thoma Foundation**

February 3-July 16, 2017

Drawn from the extensive Chicago-based collection of Carl and Marilyn Thoma, *Virtual Views* explores the growing importance of electronic new media in contemporary art as seen in the work of artists who are pioneers in the use of LEDs (light-emitting diodes), LCD (liquid crystal display), and computer-driven imagery. The exhibition features a variety of electronic works comprised of synthetic materials and powered by digital technology, yet the rhythms and patterns of their imagery are derived from nature. The featured artists include Jim Campbell, Craig Dorety, John Gerrard, Rafael Lozano-Hemmer, Alan Rath, Daniel Rozin, Björn Schülke, Jennifer Steinkamp, and Leo Villareal. Organized by the KMA and presented in conjunction with the Big Ears 2017 music festival.



### **Gathering Light: Works by Beauford Delaney from the KMA Collection**

May 5-July 23, 2017

Beauford Delaney is widely considered the greatest artist Knoxville ever produced and regarded internationally as among the finest abstract painters of the 20th century. *Gathering Light* includes approximately 40 of Delaney’s paintings and drawings—nearly all of which have never before been on public view—that were purchased from the artist’s estate between 2014 and 2016. The portraits, landscapes, and abstractions featured in *Gathering Light* provide a fascinating cross-section of the artist’s stellar career and demonstrate his ability to distill scenes of everyday life into explorations of the expressive power of color. Complementing these is a selection of paintings from the artist’s estate that the KMA hopes to acquire. Organized by the KMA.



## ACQUISITIONS July 1, 2015-June 30, 2016



**Gerald Byerley (Knoxville 1937-1998 South Carolina), *Study for Episode on the Appian Way, 1981*.** Oil on canvas, 30 x 45 inches. Knoxville Museum of Art, gift of Zoe Hoyle in memory of Gerald Byerley.



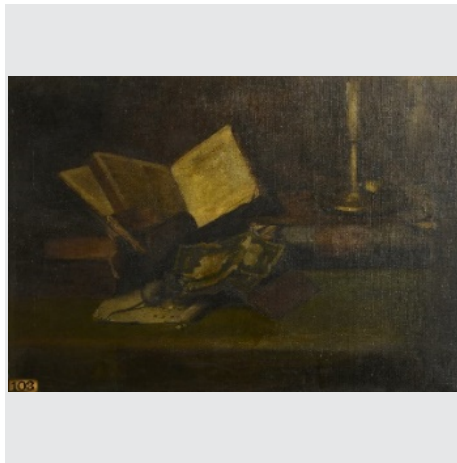
**Daniel Canogar (Madrid, Spain 1964; lives and works in Madrid and New York), *ECHO, 2016*.** Flexible LED tiles, power supply unit, media player, LED screen hardware. Edition of 3 + 1 artist proof; 51 x 38 x 10 inches. Knoxville Museum of Art, 2017 purchase with funds provided by KMA Collectors Circle.



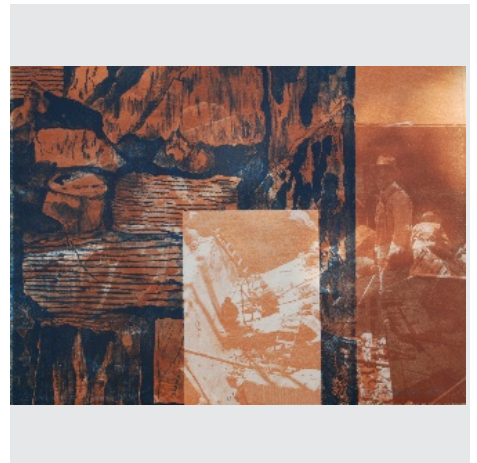
**Joseph Delaney (Knoxville 1904-1991 Knoxville), *Untitled (Saguenay, Quebec), late 1930s*.** Oil on canvas board, 16 x 20 inches. Knoxville Museum of Art, gift of Tom Pair in memory of Joseph Delaney.



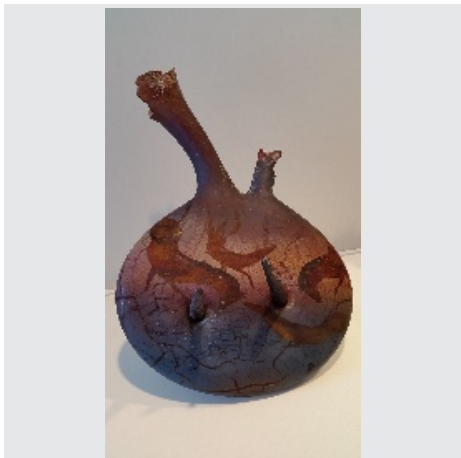
**Eleanor Dickinson (Knoxville 1931-2017 San Francisco), *Untitled, 1963*.** Ink on paper, 14 x 11 inches. Knoxville Museum of Art, gift of Ginny Rogers.



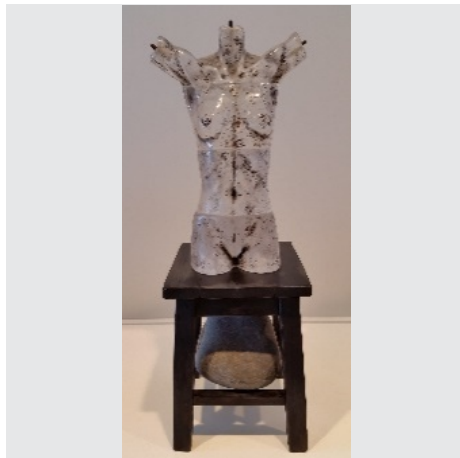
**Mayme A. Freeman (Knoxville 1883-1959 Knoxville), *The Most Prized and the Most Despised, 1910*.** Oil on canvas, 23 3/4 x 31 1/2 inches (framed). Knoxville Museum of Art, purchase with funds provided by Daniel F. McGehee.



**Kate Katomski (Schenectady, New York 1955; lives and works in Portland, Maine), *Quarry Project: Tennessee #16, 2016*.** Lithographic monoprint using pink Tennessee marble stone on paper, 15 x 20 inches. Knoxville Museum of Art, gift of Susan H. Edwards.



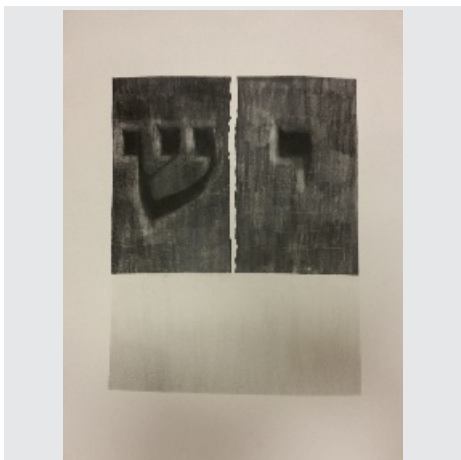
**William Morris (Carmel, California 1957; lives and works in Seattle), *Artifact: Pouch*, 1995.** Blown and acid etched glass, 21 x 15 x 11 inches. Knoxville Museum of Art, gift of June and Rob Heller.



**Clifford Rainey (Whitehead, County Antrim, Northern Ireland 1948; lives and works in Oakland, California) *Maquette for Clear Torso*, 2000.** Cast glass, steel, wood, stone, and paint, 24 x 8 x 8 inches. Knoxville Museum of Art, gift of June and Rob Heller.



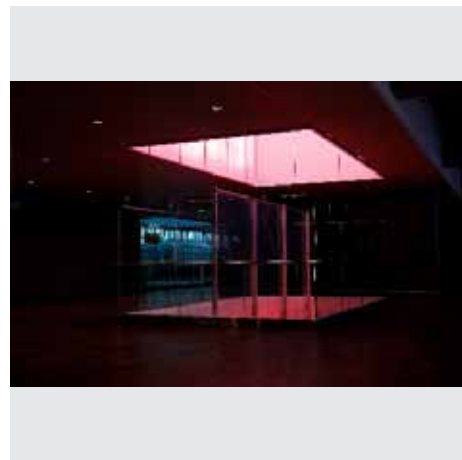
**Arnold Schwarzbart (Yaroslavl, Russia 1942-2015 Knoxville), *Cylinder with Meditation Text*, 1989.** Stoneware with wooden base, 10 x 6 x 6 inches. Knoxville Museum of Art, purchase with funds provided by Pat and Geoffrey Wolpert.



**Arnold Schwarzbart (Yaroslavl, Russia 1942-2015 Knoxville), *Divine Plenty*, circa 1991.** Graphite on Arches paper, 19 5/8 x 16 1/2 inches. Knoxville Museum of Art, gift of Mary Linda Schwarzbart in memory of her husband Arnold.



**Denise Stewart-Sanabria (Worcester, Massachusetts 1956; lives and works in Knoxville), *18th Century French Pastoral Toile Culture Shock*, 2016.** Oil on canvas, 36 x 72 inches. Knoxville Museum of Art, purchase with funds provided by anonymous friends and Stuart Worden.



**Robert von Sternberg (Glendale, California 1939; lives and works in Malibu), *Arlanda Airport, Stockholm*, 2010.** Archival inkjet print, 13 x 19 inches. Knoxville Museum of Art, gift of the artist.



**Robert von Sternberg (Glendale, California 1939; lives and works in Malibu), *Rockview Trailer Park*, 2013.** Archival inkjet print, 16 x 20 inches. Knoxville Museum of Art, gift of the artist.



**Crystal Wagner (Baltimore, Maryland 1982; lives and works in Harrisburg, Pennsylvania), *Aphotic IX*, 2016.** Hand-cut screen-printed paper in custom made wooden box, UV-protective Plexiglas, 10 x 48 x 7 inches. Knoxville Museum of Art, gift of Lane Hays in memory of Charles A. Hays, who was part of the team responsible for the construction of the Knoxville Museum of Art.



**Christopher Wilmarth (Sonoma, California 1943-1987 Brooklyn), *Long Leavers*, 1979.** Steel and etched plate glass, 21 1/2 x 16 x 16 inches. Knoxville Museum of Art, purchase with funds provided by Mary Hale Corkran in memory of her husband Blair.



## PROGRAMS

June 30, 2016–July 1, 2017



Family Fun Day

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." Programs include brief artists' residencies, gallery talks, docent-led school tours; Family Fun Days; video content available on YouTube; and outreach programs to schools. All programs are free and open to the public, unless otherwise noted.

### K-12 Programs

In FY2017 10,324 students from 27 counties participated in on- and off-site museum programs, including 384 children who participated in the KMA Summer Art Academy, 73 of whom paid no tuition thanks to scholarships provided by museum donors. The Education Gallery showcased student work from Central High School National Art Honors, Community Schools Program, Connection Home School Co-op, Linden Elementary, Rocky Hill Elementary, and Belle Morris Elementary. Contract teachers Nancy Campbell and Annamaria Gundlach presented Meet the Master to 963 students and teachers. ART2GO Travel Cases were checked out by 21 teachers and used with 2,916 students in classrooms and homes. On-site art experiences led by

trained volunteer docents reached 1,845 children and 820 adults. The Rogers Transportation Fund provided buses for classroom trips to the KMA from Blount, Cocke, and Knox counties. Family Fun Days on August 20, 2016 and February 18, 2017 attracted a total of 1,518 children and parents with art activities, music, gallery tours, food, and fun. The Creative Corner, is a colorful space off the main entrance lobby for children and adults, enhances hands-on learning and creativity. The Community 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 Arts & Heritage Fund, SunTrust Bank, and the Tennessee Arts Commission, the KMA has introduced an art-making, art appreciation, and cultural diversity component taught by professional art educators, Colleen Thornbrugh, Hannah Fuller, and Layla Michell, reaching a total of 3,640 students and parents at Dogwood Elementary, Green Magnet Math Science Academy, Lonsdale Elementary, New Hopewell Elementary, Pond Gap Elementary, Sarah Moore Green and South Knox Elementary, Vine Magnet/Middle, and West View Elementary.

### 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 2016, 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. In fiscal 2017, there were seven Dine & Discover events with a total attendance of 219. Cocktails & Conversation combines socializing and learning, with lectures and gallery talks in a casual setting. In fiscal 2017, there were eight Cocktails & Conversation events with a total attendance of 396. Docents at the KMA 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 K-12 grade students, family groups, adults, and special-needs audiences, including special tours for early-stage dementia patients. On the Second Sunday of the month, KMA offers gallery drop-in tours, where docents give 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 16. Every second Sunday of each month, the KMA hosts free Second Sunday drop-in art activities for families. A local artist is on-site to lead hands-on art activities between 1 and 4pm. In fiscal 2016, there were 12 Second Sunday Activity Days with a total attendance of 650.

The KMA Volunteer Program engages over 200 volunteers throughout the year serving in every department of the museum. Volunteers donate more than 6,000 hours of their time annually by assisting in various programs and operations of the museum such as *Alive After Five*, Docents, Family Fun Days, front desk, Summer Art Academy, administration, development, education, and marketing. These volunteers help the KMA to operate efficiently and on budget. The Volunteer Advisory Council is made up of 10 long-term volunteers representing each area of volunteer service.

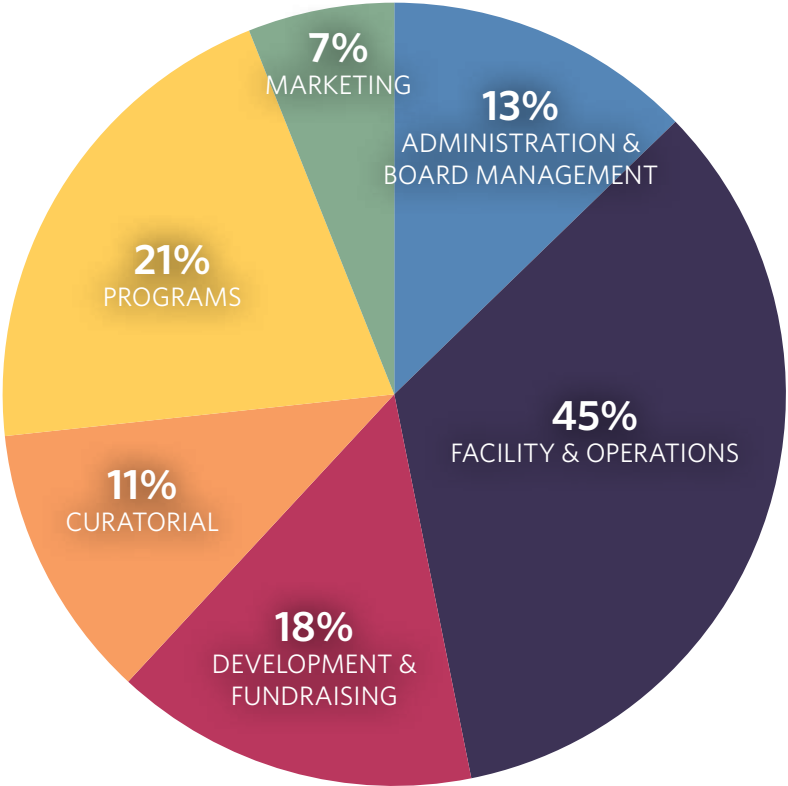
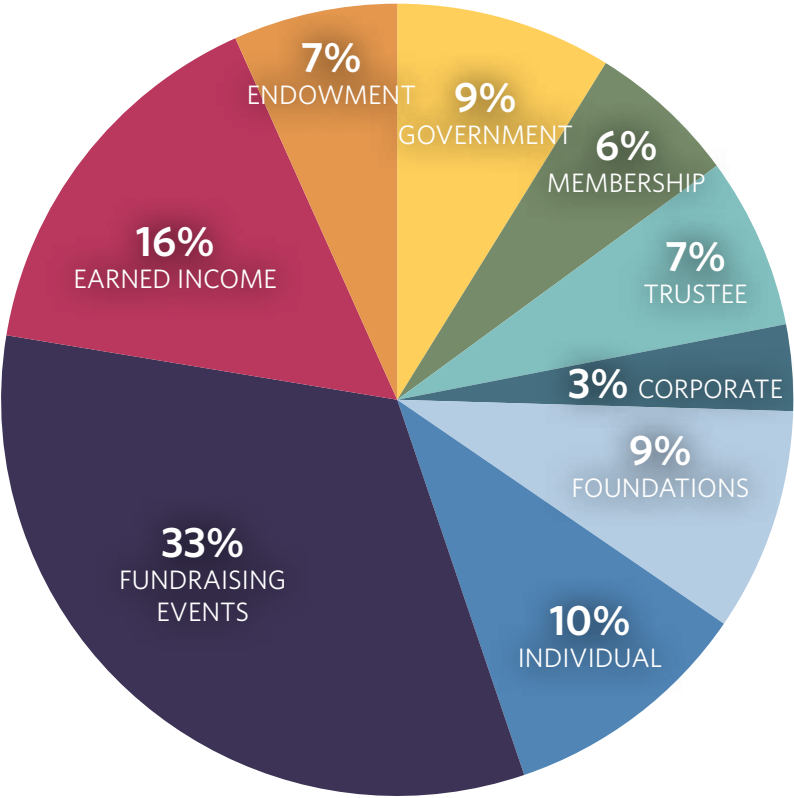


Second Sunday Art Activity

# REVENUE & EXPENSES

July 1, 2016-June 30, 2017

**REVENUE**  
Total Income: \$2,065,826



**EXPENSES**  
Total Expenses: \$1,830,498

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July 1, 2016-June 30, 2017

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# GUILD OF THE KNOXVILLE MUSEUM OF ART

July 1, 2016-June 30, 2017

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.



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**Holiday Home Tour Co-Chairs:** Victoria Cape & Gail Jarvis

**Artists on Location:** Carol Coode & Sandy Blevins Steer



## ART HOUSE

July 1, 2016–June 30, 2017

Launched in 2016, this membership auxiliary brings a new generation of supporters to the museum. Exclusive events are planned by a volunteer committee, including: a secret location holiday party, a behind-the-scenes curatorial tour, a private after-hours exhibition talk, a tour of a local art collector's home, and a children's painting class.

This vibrant new group of supporters will help secure the long-term future and well-being of the KMA.

### **Art House Committee:**

Courtney Lee, Chair

Melissa Burleson, Annie Colquitt, Amelia Daniels, Courtney Jernigan, Allison Lederer, Molly Turner and Mandy Welch



## COLLECTORS CIRCLE

July 1, 2016–June 30, 2017

Collectors Circle is a KMA membership group that provides opportunities for in-depth, close-up, and direct experiences with art through a unique "behind the scenes" approach and by becoming involved and invested in the museum's collection.

Members explore the inner workings of the art world and learn directly from the actual works of art, the artists who create them, the art experts who interpret them, and the people who collect art. Collectors Circle visits important art destinations, private collections, and artists' studios locally and nationally to gain a broad perspective on today's art world.

### **Collectors Circle Chairs:**

Donna & Terry Wertz  
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Collectors Circle at the Halsey Institute of Contemporary Art in Charleston



## FUNDRAISING EVENTS

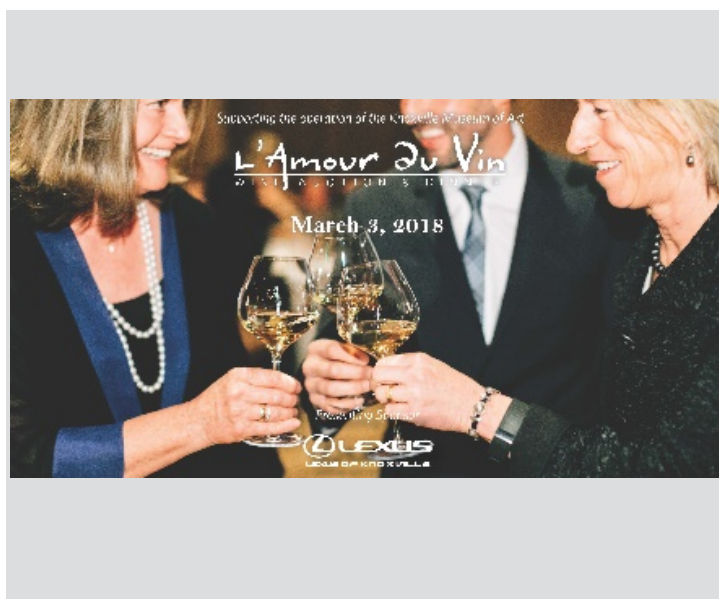
July 1, 2016-June 30, 2017



### **Holiday Homes Tour December 8 & 9, 2016**

For the 22nd season, museum supporters opened their beautifully decorated homes for this wonderful, holiday event organized by the Guild. A luncheon at Cherokee Country Club provided a relaxing and delicious break in the day. A special reception for a limited number of supporters took place the evening before the day tours.

Chairs : Victoria Daniel-Cape and Gail Jarvis



### **L'Amour du Vin March 3-5, 2016**

Now in its fourteenth year, L'Amour du Vin continues to be known as the finest food and wine event in Tennessee. For the first time a trio of California vintners was featured: Suzanne Pride Bryan, Pride Mountain Vineyards; Beth Novak Milliken, Spottswoode Estate Vineyard; and Wesley Steffens, Vineyard 7 & 8. Their wines were paired with a menu prepared by chef and restaurateur Barbara Lynch of Boston. A live and silent auction offered collectable wines, special trips, exclusive experiences, and a painting by featured artist Jered Sprecher of Knoxville, Tennessee. Events preceding the wine auction and gala included a Sponsors' Dinner and Artist's Luncheon held at Blackberry Farm.

Chairs: Melissa and Randy Burleson  
Event Manager: Carla May Paré



### **Artists on Location, En Plein Air April 25-29, 2017**

The Guild rejuvenated this popular, regional artist event with a *plein air* twist. Over 40 painters contributed work to the occasion which culminated in a show and sale on Saturday night.

Co-Chairs: Carol Coode and Sandy Blevins Steer



**Kick-Off to Summer  
May 12, 2017**

Nearly 300 guests danced to the sounds of the Atlanta Showstoppers in this second annual, band-party event.

Chairs: Ann Bailey and Annie Colquitt

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| Ms. Dottie Lundy             | Ms. Kathleen Reilly        | Mrs. Nancy C. Vagi      |
| Mr. Roscoe T. Mack           | Ms. Faye Reynolds          | Mrs. Janet R. Vail      |
| Mrs. Bonita L. Malone        | Nancy S. Ribble            | Mr. Ronald Van Dusen    |
| Ms. Shelley Mangold          | Ms. Susan E. Rickabaugh    | Ms. Aase Vaslow         |
| Ms. Diane Manzoni            | Mrs. Joan N. Riedl         | Ms. Irma M. Vaughn      |
| Ms. Donna W. McCaleb         | Mrs. Mary M. Rinearson     | Ms. Jean E. Vestal      |
| Ms. Joyce McCants            | Mr. Gary Riser             | Ms. Eugenia Vookles     |
| Ms. Kari S. McCluer          | Ms. Sarah Robinette        | Ms. Jo Wallace          |
| Ms. Carol McCold             | Ms. Mary L. Rogers         | Mr. Gregory E. Walters  |
| Mr. Michael McGovern         | Mr. Lewis R. Rogers        | Ms. Jo Ella Washburn    |
| Mr. Mike McGowan             | Ms. Dola Rogers            | Mrs. Susan Weber        |
| Ms. Karen L. McKinney        | Ms. Barbara Rothrock       | Mr. Earl L. Wehry       |
| Ms. Vicki L. McMahan         | Ms. Corinne S. Rovetti     | Mr. Robert Weir         |
| Mr. and Mrs. J. Allen McNutt | George Royster             | Mr. George Welch        |
| Ms. Joy Meadows              | Ms. Frances B. Scheidt     | Ms. Caroline West       |
| Mr. Jerome Miller            | Ms. Pat A. Schraw          | Mr. Dan Whitaker        |
| Mr. Marcus Miller            | Ms. Mary Linda Schwarzbart | Ms. Joanne K. White     |
| Ms. Deborah Milligan         | Ms. Brenda E. Seip         | Ms. Jennie Whited       |
| Ms. Virginia S. Milligan     | Cornelia V. Sellers        | Mr. Billy Whitson       |
| Ms. Trudy Monaco             | Ms. Colleen Shannon        | Ms. Jackie Williams     |
| Ms. Johnnie Monroe           | Ms. Dianne Shannon         | Mr. John S. G. Williams |
| Pebbie Mott                  | Ms. Sarah Jane Sharpe      | Ms. Nancy Wilson        |
| Ms. Marie C. Needham         | Ms. Kathie Shearer         | Ms. Anne Wing           |
| James Newby, M.F.A           | Ms. Michelle Sheumaker     | Ms. Susan M. Wood       |
| Ms. Kay Newton               | Mr. Ronald Silberman       | Alice Woody             |
| Mrs. Eleanor W. Nichols      | Ms. Joyce Simms            | Ms. Theresa Wright      |
| Ms. Carol Nickle             | Ms. Lizz Sims              | Ms. Madolyn Sue Wright  |
| Ms. Elizabeth Offringa       | Mr. Hix P. Slagle          | Mr. Ronald Wyrick       |
| Ms. Chong O'Leary            | Ms. Mary Ellen Smethells   |                         |
| Ms. Jan Paolucci             | Mr. Robert T. Smith        |                         |
| Ms. Natalie Pastor           | Mr. G. Gould Smith         |                         |
| Mr. John A. Patterson        | Mr. Curtis Smith           |                         |
| Ms. Carolyn Patton           | Ms. Sandra D. Smith        |                         |
| Mr. Robert G. Paul Jr.       | Ms. Judith L. Spies        |                         |
| Ms. Georgia Pearson          | Ms. Elizabeth Spooner      |                         |
| Ms. Judith Pedas             | Mr. George A. Staas        |                         |
| Dr. Dick Penner              | Ms. Connie Steele          |                         |
| Ms. Judy Penry               | Ms. Kathryn J. Stillwell   |                         |



# STAFF

July 1, 2016-June 30, 2017

## **Executive Office**

David Butler, Executive Director  
Denise DuBose, Director of Administration

## **Collections & Exhibitions**

Stephen Wicks, Barbara W. and Bernard E. Bernstein Curator  
Clark Gillespie, Assistant Curator  
Robmat Butler, Preparator

## **Development**

Susan Hyde, Director of Development (through March 2017)  
Mary Siler Walker, Director of Development (from February 2017)  
Margo Clark, Associate Director of Development, Director of Membership & Grants  
Maggie Meyers, Manager of Administration for Development  
Carla May Paré, Manager of Major Events and Special Projects

## **Education**

Rosalind Martin, Curator of Education, K-12  
Kate Faulkner, Assistant Curator of Education

## **Marketing**

Angela Thomas, Director of Marketing

## **Operations**

Joyce Jones, Director of Finance  
Travis Solomon, Facility and Security Associate  
Ron Martin, Facility Associate  
Jeff Ledford, Facility Associate  
Donald Fain, Maintenance Technician  
Michael Gill, Alive After Five Coordinator  
Susan Creswell, Museum Gift Shop Manager/Buyer  
Senea Worden, Museum Gift Shop Assistant Manager  
Diane Hamilton, Facility Sales Manager  
DeLena Feliciano, Visitor Services Manager  
Jonathan Hash, Visitor Services Assistant Manager

## **Visitor Services Representatives**

Conner Bradshaw  
Jim Campbell  
Christian Crawford  
Heather Hamilton  
Chelsea Lloyd  
Veronica Ludlow  
Samuel Magone  
Andrew Orndorff  
Annie Rochelle