

KNOXVILLE
MUSEUM OF ART



ANNUAL REPORT

JULY 1, 2013 - JUNE 30, 2014



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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 Tennessee marble.



Catherine Wiley

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 “present 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. 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 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 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.

The museum's approximately \$1.7 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 Association of Museums in 1996 and reaccredited in 2005, a distinction shared by fewer than 10% of American museums.



Richard Jolley

EXECUTIVE DIRECTOR'S REPORT

Each year when I set out to compose this annual report, it feels like we have accomplished more and traveled further than ever before. The fiscal year that ended on June 30, 2014 just might, however, set the record for accomplishments and productive activity. So much happened and so much changed for the better --it was indeed a remarkable and unforgettable year.



The work that began in January 2013 on the landmark Clayton Building continued through most of the year under review to its successful completion, thanks to the expert construction management of Partners Development and the expertise of Blaine Construction, McCarty Holsaple McCarty Architects, CRJA Landscape Architects, and numerous skilled subcontractors. The first phase of renovation completed last spring, during which the caulking and rubber gaskets around the marble panels and seals around the windows were replaced, had already made the building envelope watertight, one of the most important goals of the renovation project. At the same time the KMA's revetment of local Tennessee marble was cleaned using pressurized dry ice, revealing the beautiful pink color and subtle pattern of the stone. Through the spring and into summer, the entry plaza and third floor terrace were demolished, and an improved drainage system installed. Both areas were finished with new pink and gray granite pavers. Extensive interior improvements that began in late summer necessitated closing the building to the public from the end of August until Thanksgiving weekend. Water-damaged floors on the second and third levels were demolished and new terrazzo poured. Any flooring that was not completely replaced was repaired and refinished. Restrooms were gutted and elegantly remodeled, and the catering kitchen renovated and updated. New moveable hanging screens were added to the art storage area, greatly increasing its

capacity. Nearly every square foot of the museum's four-floor facility was touched in some way. Meanwhile, outside, work was underway on the new North Garden. Sometimes the noise, inconvenience, and mess were unbearable. It was well worth it. The second floor galleries were ready by Thanksgiving to receive the annual *East Tennessee Regional Student Exhibition*, and the rest of the building reopened in stages over the next few months as work progressed and galleries were reinstalled. The extensive remodeling of the North Garden, which included the construction of terraces and ramps and the installation of pavement, lighting, sod, trees, and other plantings, was ready in early March for its first function, *L'Amour du Vin*, the museum's most important fundraising event.

These dramatic improvements—representing nothing less than the launch of KMA 2.0—were possible only because of the extraordinary success of the 25th Anniversary Campaign. When the year began, the campaign had already taken in \$2 million in cash and signed pledges and nearly \$1 million in estate gifts. The KMA Board of Trustees had signed on in a big way the year before, with combined commitments of over \$1 million. Mary Ellen and Steve Brewington and

Cherokee Distributing Company also jumped in early. The confidence in the museum's future demonstrated by these first pledges got the campaign started on solid footing. Things really took off in July 2013 when the Aslan Foundation pledged \$2.5 million, the largest gift to date, to which the museum's largest all-time contributor, Jim Clayton, added \$1 million soon afterwards. I can hardly express my gratitude to them and every other donor to the campaign, listed on page 40, for their vision and generosity. By fiscal year's end we were closing in on the campaign's original goal of \$10 million for building renovations, the creation of a dedicated art acquisition fund, and additional operating and program endowment. Special thanks go to campaign chair Stuart Worden and his campaign cabinet and our development staff for a remarkable effort. I also want to acknowledge the expert help of campaign counsel Bob Carter & Companies of Sarasota in positioning us to undertake this formidable and vital effort. The success the 25th Anniversary Campaign, the first such effort since the original fundraising effort to build the museum in the late 1980s, speaks well of the community's confidence in the museum's future, its strategic direction, and the extent to which the KMA is valued by a broad base of stakeholders.



Richard Jolley



The catalyst for all this activity was the installation in the Great Hall of *Cycle of Life: Within the Power of Dreams and the Wonder of Infinity*, the work of internationally acclaimed Knoxville artist Richard Jolley. This unparalleled gift from Ann and Steve Bailey, probably the largest figural glass installation in the world, is transformational in every way. Preparation of the Great Hall began in early August, the day after the last session of Summer Art Academy. This vast space was, in effect, deconstructed from top to bottom to make the structural changes necessary to hold securely several tons of glass and steel. The west wall where *Cycle of Life* was to be installed was peeled back so supporting steel beams could be welded to the building's superstructure. The ceiling was demolished and air ducts relocated to accommodate the hanging elements of *Cycle of Life*, and a new ceiling and new lighting installed. By November work was far enough along that Richard Jolley and his studio crew could begin moving the thousands of separate elements

from the warehouse in west Knoxville (use of the space was generously donated over several years by the Schaad family) where everything was assembled, installed, then disassembled and packed for transport. Some pieces were so large that they had to be lifted by crane over the wall of the South Garden. The doors and flanking windows of the Great Hall had to be removed to accommodate the oversized elements. The drama and joy of the creation and installation of *Cycle of Life* have been beautifully captured in the film *Larger than Life*, produced by Jupiter Entertainment and donated by Nancy and Stephen Land--what an extraordinary contribution! Installation was mostly complete by late February, and the finished sculpture hidden behind an enormous veil (what appeared to be acres of fabric, generously donated for the purpose by April and Stephen Harris and Camel Manufacturing and beautifully decorated by the artist) awaiting the unveiling of *Cycle of Life* and the celebration of museum renovations during the first weekend of May.



The eyes of the world were on Knoxville as people from all over—including 120 members of the Art Alliance for Contemporary Glass—made the pilgrimage to experience the unveiling of *Cycle of Life* and participate in GLASSFEST14. The Hot Glass Roadshow presented by the Corning Museum of Glass took over the KMA parking lot to offer live glass-blowing demonstrations for the public April 30 through May 4. A sold-out symposium and luncheon on May 2 brought Corning Museum of Glass Curator Tina Oldknow and Ogden Museum of Southern Art Emeritus Director Rick Gruber to Knoxville to discuss Richard Jolley's achievement, followed that evening by the Glass Blast Street Party for 400 people on World's Fair Park Drive with live music and the



Hot Glass Roadshow. More than 500 people crowded in for the sold-out Glass Ball on May 3 for the first look at the unveiled *Cycle of Life*. That evening, in recognition of Ann and Steve Bailey's generous gift, the Great Hall was officially renamed in their honor. The eventful weekend wrapped up with a members' preview and brunch and free Family Fun Day on May 4 that attracted more than 2,500 people. We are grateful to Mary Ellen Brewington and Kreis Beall for their leadership in organizing the celebrations, the scores of volunteers who planned and staffed the exciting events, and presenting sponsors The Haslam Family and other sponsors (listed on page 20) who made this memorable weekend possible. Kreis also secured for us the national marketing services of Bow Bridge Communications to help us manage and promote the rollout of *Cycle of Life* and the renovated facility. Visit Knoxville, our local convention and visitors' bureau, was an indispensable partner in getting national media to Knoxville for this milestone event.



Even though the Clayton Building was closed for construction for much of fall 2013, the museum still managed to present its usual lively, diverse, and ambitious schedule of temporary exhibitions to complement and supplement its permanent exhibitions, *Higher Ground: A Century of the Visual Arts in East Tennessee* and *Currents: New Art from East Tennessee and Beyond*. The last temporary exhibition in the "old" KMA, in July and August, was a selection of works on paper by legendary Southern artist Thornton Dial, Sr., organized and circulated by the Ackland Art Museum, University of North Carolina, featuring his characteristic iconography of women, fish, birds, roosters, and tigers. The fall exhibition season began later than usual, at the end of November, with the opening of the *East Tennessee Regional Student Art Exhibition*, which as



Currents



always attracted hundreds of talented students and their families. This collaborative project with the Tennessee Art Education Association brings together the best student work grades 6-12 from a 32-county region; award winners are eligible for \$600,000 in scholarships donated by art schools around the nation. Because parts of the museum remained closed, the opening awards ceremony was held at the Tennessee Theatre. This is just one example of how much we benefited from the help, support, and cooperation of other cultural organizations during this year of construction and other complications.



Thornton Dial, Sr.



East Tennessee Regional Student Art Exhibition



Jean Hess



Jessica Wohl



Leonardo Silaghi



Althea Murphy-Price



Ansel Adams

included three rare prints (one from the KMA collection) from his little-known 1948 visit to the Smoky Mountains.

Facets of Modern and Contemporary Glass, made possible by the presenting sponsorship of the Rogers Foundation with additional support from the Art Alliance for Contemporary Glass, was presented in the spring and summer in conjunction with the unveiling of *Cycle of Life*. This ambitious exhibition, a stellar example of the quality and ambition that our crackerjack curatorial team can achieve, surveyed the work of modern and contemporary artists who approach glass using innovative methods and techniques. Featured artists included Oben Albright, Graham Caldwell, Daniel Clayman, Andrew Erdos, Luke Jerram, Rashid Johnson, Dominick Labino, Karen LaMonte, Libensky & Brychtova, Beth Lipman, Harvey Littleton, Ivan Navarro, Mark Peiser, Lino Tagliapietra, Bertil Vallien, Norwood Viviano, Christopher Wilmarth, and Fred Wilson. The year wrapped up with an exhibition of three paintings in the KMA collection by Leonardo Silaghi, an emerging contemporary painter from Romania whose monumental canvases represent a bold fusion of realism and abstraction.

Contemporary Focus, an ongoing annual series organized by the KMA that spotlights significant artists in the region, opened in January. This year the exhibition featured three artists with a common interest in memory, identity, and the surrounding environment. Knoxville artist Jean Hess produces dense, intricate collages made up of fragments culled from eclectic sources such as topographical charts, children's writings, and the natural landscape. Althea Murphy-Price, a faculty member at the University of Tennessee-Knoxville, is a printmaker and installation artist who uses hair—both human and artificial—rather than a drawn line as the basis for her elaborately textured compositions. Jessica Wohl is a mixed media artist based in Sewanee, Tennessee, where she teaches at the University of the South, whose sprawling installations, obsessively detailed ink drawings, and sewn portraits are largely inspired by contemporary suburban life. A concurrent exhibition of 23 vintage prints by famed photographer Ansel Adams, organized by the Kalamazoo Institute of Arts,



Graham Caldwell



Karen LaMonte



KMA Summer Art Academy in 2013, including 104 who were provided with tuition scholarships. Enrollment in summer 2013 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 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. The series of informal noon art talks, "Dine and Discover," 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



Stacy Mitchhart

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 for early-stage Alzheimer's patients. The annual Sarah Jane Hardrath Kramer Lecture by a renowned artist, scholar, or educator, which usually takes place in the spring, was moved to the fall in 2014 to make way for the Jolley opening festivities. The KMA's popular series of Friday-evening live music, "Alive After Five," resumed in May, celebrating more than two decades of presenting quality local and regional blues, jazz, and bluegrass groups.

We were proud to show off the renovated KMA to a group of 30 art museum directors from around the Southeast who gathered in Knoxville for several days in March. Also this year, considerable time and effort were devoted to planning the Southeastern Museums Conference (SEMC) annual meeting in Knoxville coming in October 2014. This will be great opportunity to introduce the KMA, Knoxville, and the constellation of outstanding cultural organizations in our community to more than 500 museum professionals from 14 states and U.S. territories. As vice-president of SEMC, I was honored to represent the KMA and museums of the region at the American Alliance of Museums annual meeting in Seattle in May.



Beauford Delaney



Andrew Erdos



James Cameron



Harvey Littleton

The slate of acquisitions for the period under review promises to be among the most outstanding in the history of the KMA. These new objects will significantly strengthen the key areas of the collection—works by artists with ties to East Tennessee, international contemporary art, and the KMA's growing collection of glass sculpture. I can mention only the highlights here; a complete list of acquisitions and the generous donors who made them possible begins on page 21. The museum was fortunate to purchase a rare early oil canvas of Knoxville by James Cameron, one of the first professional painters in East Tennessee. *Belle Isle from Lyons View* (1859) depicts a dramatic overlook west of downtown shortly before the Civil War. Cameron created at least three other paintings based on this same view, each with minor variations. This version, the largest, was owned by Adolph Ochs (1858-1935), legendary

American newspaper publisher and owner of the *The New York Times*, who spent much of his youth in East Tennessee. This was the first purchase made from the Rachael Young Acquisition Fund, a new acquisition source created by the Aslan Foundation as part of the 25th Anniversary Campaign, along with a score of additional donors listed on page 30. Two untitled paintings on paper by Beauford Delaney were purchased using funds provided by the KMA Collectors Circle, representing the first works by the legendary Knoxville-born artist to be acquired by the KMA. Collectors Circle, chaired in FY 2014 by Susan and Kent Farris, is a special membership group that provides KMA members with rare and exclusive opportunities to learn about the world of art through a unique "behind the scenes" approach and to become involved in the museum's collecting activities. This group, along with its capacity to support important art acquisitions, grows each year. Major paintings by other artists

with ties to East Tennessee—C. Kermit "Buck" Ewing, Marcia Goldenstein, Jean Hess, Grady Kimsey, and Carl Sublett—were also acquired during the year under review. The acquisitions highlight of the year was Richard Jolley's *Cycle of Life: Within the Power of Dreams and the Wonder of Infinity*. It extends for more than 100 running feet, soars to a height of 12 feet, and weighs approximately seven tons, making it one of the largest figurative glass-and-steel assemblages in the world. It 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. The unveiling of *Cycle of Life* and the opening of the related exhibition *Facets of Modern and Contemporary Glass* inspired further gifts. The Frank and Virginia Rogers Foundation sponsored the purchase of *Smoky Sapphire Endless Mountains* by New York artist Andrew Erdos, and the KMA Guild sponsored the purchase of *Tohoku Japanese Earthquake Sculpture and HIV (series 2)* by British artist Luke Jerram. Chattanooga-based collector Linda Neely donated glass sculptures by Harvey Littleton, Steven Maslach, and Thomas Scoon in honor of Richard Jolley and Tommie Rush. Washington, DC-based collector Mary Corkran, a native of Jefferson City, Tennessee, donated four sculptures by Václav Cigler, Jon Kuhn, Harvey Littleton, and František Vízner in memory of her father Julius David Hale, who practiced law for many years in Jefferson City.



Luke Jerram

KNOXVILLE MUSEUM OF ART



Thanks to a generous donation from KMA trustee Kreis Beall designated for the purpose, the museum was fortunate to engage Ferebee Lane + Co., a branding agency based in Greenville, South Carolina, to help us create a new look to express our new status. The staff at Ferebee Lane spent a lot of time looking and patiently listening. They totally “got” us, and have created for us a set of design tools, a pink and gray palette (inspired by the Clayton Building’s pink Tennessee marble and the misty tones of the Smoky Mountains), and a cohesive graphic style to express visually the feel of the “new” KMA.



I am particularly pleased to report once again that the Knoxville Museum of Art finished the fiscal year in solid financial shape (see the detailed financial report included in this report). Despite the extraordinary commitment made by so many museum stakeholders to the capital campaign, they did not cut back on annual giving, which had its best year ever, as did museum membership. This 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. We also continue doing a good job of realizing earned income opportunities: class tuition, facility rental, and the museum shop, despite interruptions during the year for construction. Initial numbers for visitors, shop sales, Alive After Five, and rentals since the museum fully reopened are tracking 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 Rosemary Gilliam, the Guild’s fundraisers—Artscapes, Holiday Homes, L’Amour du Vin, and Artists on Location—far exceeded expectations and added nearly \$450,000 to the museum’s operating budget.



Catherine Wiley

The Jolley unveiling and the completion of vital facility renovations represents more than a momentous milestone in the short history of the KMA. Planning for the “post-Jolley-opening” KMA builds first of all on a robust sense of identity and mission. *Higher Ground: A Century of the Visual Arts in East Tennessee*, the museum’s flagship installation, has definitively established the KMA as a museum that is first and foremost about the rich and distinctive visual culture of the region. (The Jolley installation is itself a powerful affirmation of the KMA’s commitment to the art and artists of East Tennessee.) A lively schedule of diverse and sophisticated temporary exhibitions and related programming presents the best of our own local traditions in the context of national and international artistic developments. *Currents: Recent Art from East Tennessee and Beyond* brings up to the present the story of the visual arts in our region and their relationship to the wider world, engaging a new generation of KMA visitors and stakeholders. Years of free admission and a rich, layered mix of education and outreach programs for children and adults have begun to chip away at the erroneous notion that the museum exists only for the privileged. In short, the museum enters its second quarter-century in optimal physical, financial, and programmatic shape, a fundamentally different—and better—institution.



Charles Krutch



Currents

The question now is how the KMA can leverage its considerable advantages and heightened visibility to assume an even higher profile locally, regionally, and nationally, and achieve its highest potential, post-renovations and post-Jolley opening? How do we sustain the excitement and attention generated by these changes and improvements? Despite the noise, dust, and disruption of construction last fall, our board committees and staff under the leadership of board vice-chair Richard Jansen crafted a roadmap for the next three years to guide us beyond the exciting transformational period we have just completed. *Vision 2018: Realizing the Potential of the Renewed KMA* sets out a framework for thinking about how and where we can grow,

change, and improve. The institutional goals articulated in *Vision 2018* will help the KMA stretch further and reach higher. They speak to the type of institution we want the museum to be: to reflect and help 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. I encourage you to take the time to read through *Vision 2018* at http://www.knoxart.org/downloads/strategy_2015_2018.pdf to acquaint yourself with the specifics of the museum's plans for the next few years that will help us build on our ongoing success.

The KMA is fortunate to have in place a tremendously effective team of paid and volunteer staff and outstanding board leadership. They were all put to the test this year, and performed brilliantly. Immediate past board chair Jay McBride set things up beautifully during his term to get us through a big, complicated, and successful construction project. I am also deeply grateful to current board chair Bernie Rosenblatt for his leadership, energy, and wise counsel during a tricky and sometimes trying period when all of us had more on our plate than usual. What a joy and pleasure it is to be surrounded by people who love the KMA and are willing to do whatever is necessary to see it thrive.

I have said elsewhere, and it bears repeating, 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 remains my distinct honor to serve as executive director of the KMA.

David Butler

FROM THE BOARD CHAIR



We are pleased to bring you this Annual Report of highlights of the KMA. WOW! What a year it has been. I am sure that you have witnessed the progress of the restoration of the Clayton Building and have participated in some of the extraordinary festivities surrounding GLASSFEST14.

At the start there was a great vision: Ann and Steve Bailey challenged Richard Jolley and consequently all of us to think BIG. We were tested and found that volunteers and staff rose to the occasion and then some. Volunteers and professionals increased their abilities to work together. We are grateful to the Board of Trustees and to all who volunteered and all who made donations toward our \$10 million goal.

The staff, led by our outstanding executive director, David Butler, has been remarkable. They lived through the daily trauma of dust and sledge hammers and grew as a collaborative with renewed pride even as they continued high level programming. As a result of all of these experiences we have grown and matured as individuals, as an institution, as a board. We have seen glimpses of the future as to the numbers that we can accommodate and the number of programs we can mount. We have seen how we can become an even greater resource for our schools and how we can stretch our educational programs with those with Alzheimer's and autism and become more intentional in our service to the rich ethnic diversity of our community. We are the people's museum and we must effectively serve more of our citizens.

We have seen that we are approaching space limitations and we will need additional staff to meet the new services that we will provide. We have demonstrated to the community at large that the KMA has helped establish Knoxville as a cultural destination for tourists and businesses. So we must look to the future! What will the KMA be like in five years? In ten? In twenty five?

We shall continue to serve as one of the catalysts for the cultural renaissance of Knoxville and East Tennessee. We shall build on what many of our national and international visitors have described as an exemplary regional museum; a welcoming and comfortable setting as a cultural institution that celebrates what is authentic and unique about the art of our region and puts it into an international context. We shall be intentional in our efforts to be inclusive for all of the citizens in our region and welcome guests from around the country and the world. We will create a "buzz" in the community to ensure that we will be the people's museum of Knoxville and East Tennessee.

On March 25, 2015 we will celebrate the 25th Anniversary of the Clayton/Edward Larrabee Barnes building! We have a committee in place to plan a proper observance honoring all those who had the original vision and realized the dream, an oral history project engaging those who made it all possible, a written history of the first 25 years, and the establishment of a professional archive. This year our strategic planning process will be reinvigorated and ongoing and the Board of Trustees, our committees and staff will be engaged to imagine the future. The past year has been remarkable; we have been basking in the afterglow; and now, with your support, we shall begin to invent the future of the KMA.

Thank you.

Bernard S. Rosenblatt, Ph.D.

BY THE NUMBERS July 1, 2013–June 30, 2014

	FY 2007	FY 2008	FY 2009	FY 2010	FY 2011	FY 2012	FY 2013	FY 2014***
# of visitors*	45,492	46,143	59,041	51,334	49,352	55,114	42,382	36,527
membership retention	69%	70%	65%	74%	71%	79%	73%	75%
# of memberships	2,524	2,237	1,951	1,800	1,650	1,534	1,544	1,441
private gifts and grants	\$676,451	\$737,545	\$708,348	\$539,528	\$748,271	\$814,982	\$796,170	\$1,068,519
earned income**	\$220,423	\$251,293	\$237,907	\$196,747	\$219,966	\$264,949	\$238,069	\$126,778
endowment corpus	\$1,357,263	\$1,432,000	\$ 1,567,689	\$1,926,791	\$2,578,962	\$2,907,337	\$3,299,257	\$3,957,373
total revenue	\$1,610,646	\$1,732,206	\$1,651,307	\$1,574,739	\$1,677,595	\$1,858,939	\$1,772,219	\$1,932,650
total expenses	\$1,524,408	\$1,657,171	\$1,610,498	\$1,492,041	\$1,549,890	\$1,586,532	\$1,619,011	\$1,784,500

*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

PROGRAMS

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

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 the KMA web site; curator-led tours via free audio devices in the galleries; and museum visits and outreach programs to schools.

K-12 PROGRAMS

Despite the complications of construction and building closures, in FY2014 13,577 students from 13 counties participated in on- and off-site museum programs, including 413 children ages 3-17 who participated in the KMA Summer Art Academy. 114 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 Beaumont Magnet Honors Academy, Tennessee Education Enrichment Program, Farragut Intermediate School, and the KMA's Full-Service School partners at Green Magnet, Lonsdale, and Pond Gap Elementary. Professional art teachers Annamaria Gundlach and Nancy Campbell traveled to five counties and presented the **Meet the Master** outreach program to 1,356 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 33 teachers and used with 4,797 students in classrooms and homes. **On-site art experiences** led by trained volunteer docents reached 1,576 children and 956 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 July 27 and May 4 attracted 615 and 2,650 children and parents respectively with art activities, music, gallery tours, food, and fun. The completely re-imagined and upgraded **Creative Corner**, a gallery set aside for interactive art activities for children, reopened in May just off the entrance lobby.

New this year: The **Full Service Community Schools Program**, an innovative public/private 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 2,226 students and parents at Green Magnet Math Science Academy, Lonsdale Elementary, and Pond Gap Elementary Schools.



PUBLIC PROGRAMS



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. New this year, **Cocktails & Conversation** combines socializing and learning, with lectures and gallery talks in a casual setting. **Trips** for museum members allow the museum to broaden its reach while experiencing artistic happenings around the community as well as nationally. Each **Second Sunday** of the month, volunteer docents offer free guided tours of *Higher Ground*, *Currents*, and temporary exhibitions. Docents and KMA staff offer off-site PowerPoint presentations about the KMA in English, Spanish, and French. **Collectors Circle** is a special membership group (128 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. The KMA continues its popular series of Friday-evening live music, **Alive After Five**, now in its twenty-first year of presenting quality local and regional blues, jazz, and bluegrass groups (admission charge).



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. This year the corps of active docents increased to 18.



New this year: The KMA is offering, in partnership with Alzheimer's Tennessee, a monthly gallery program for Alzheimer's patients in the early stages of the disease. Also new this year are monthly drop-in gallery tours in Spanish.

PROGRAM HIGHLIGHTS

- Rotary Club of Knoxville, District 6780—Off-site Presentation with Krishna Adams..... August 23
- Members' Expedition to the High Museum of Art, Dutch Paintings from the Mauritshuis September 24
- Collectors Circle Annual Kickoff at the home of Kimbro Maguire and Penny Lynch October 2
- Collectors Circle trip to New Orleans..... November 10-13
- Dine & Discover with KMA Executive Director David Butler December 4
- Dine & Discover with Contemporary Focus Artist Jessica Wohl February 5
- Knoxville Professional Women—Off-site Presentation with David Butler February 20
- Dine & Discover with Contemporary Focus Artist Althea Murphy-Price, February 26
- Dine & Discover with Contemporary Focus artist Jean Hess..... March 19
- Collectors Circle members visit the home of Alice and Neal Caldwell March 25
- Second Presbyterian Women's Club—Off-site Presentation with Krishna Adams April 8
- Ansel Adams Gallery Talk with Baldwin Lee April 9
- Collectors Circle private evening viewing of Facets with Stephen Wicks..... April 23
- Collectors Circle Purchase vote and reception May 13
- Cocktails & Conversation with Alex McQuilkin..... May 16
- Cocktails & Conversation with Stephen Wicks..... May 27
- Church Street United Methodist Church—Off-site Presentation with Krishna Adams..... May 28
- Kiwanis—Off-site Presentation with Krishna Adams..... June 19
- Cocktails & Conversation with Stephen Wicks..... June 24

GLASSFEST14

April 30 - May 4

GLASSFEST14 brought thousands to the KMA to celebrate the opening of Richard Jolley's *Cycle of Life: Within the Power of Dreams and the Wonder of Infinity and the completion of building renovations*. We are grateful to Mary Ellen Brewington and Kreis Beall for their leadership in organizing the celebrations, the scores of volunteers who planned and staffed the exciting events, and presenting sponsors The Haslam Family and other sponsors listed below who made this memorable weekend possible. **The Hot Glass Roadshow**, presented by the Corning Museum of Glass in Corning, New York, presented free live, hot glassblowing demonstrations to 3,678 people over the course of GLASSFEST14. More than 200 people attended the Symposium & Luncheon (Barbara Apking, chair) on May 4, where they heard from Corning Museum of Glass Curator Tina Oldknow and Ogden Museum of Southern Art Emeritus Director Rick Gruber about the significance of Richard Jolley's work and enjoyed a fantastic Southern meal prepared by Knox Mason. Later that day, the GLASSBLAST Street Party (Kirby Bell, chair) on World's Fair Park Drive attracted 400 for live music by the Vibraslaps, The Corning Museum Hot Glass Roadshow, and food and beverages from food and beverage trucks parked in front of the museum. More than 500 squeezed in for the Glass Ball (Gay Lyons, chair) and the official unveiling of *Cycle of Life* on May 3. The free GLASSFEST Family Fun Day (Rozz Martin, chair) capped off the festivities on May 4 following an exclusive KMA members' preview of *Cycle of Life* and champagne brunch. This Family Fun Day was filled with activities for children and their parents with juggling, fire eating, music and dance performances, face painting, balloon twisting, and caricature drawings, and the Hot Glass Roadshow.



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EXHIBITIONS July 1, 2013–June 30, 2014



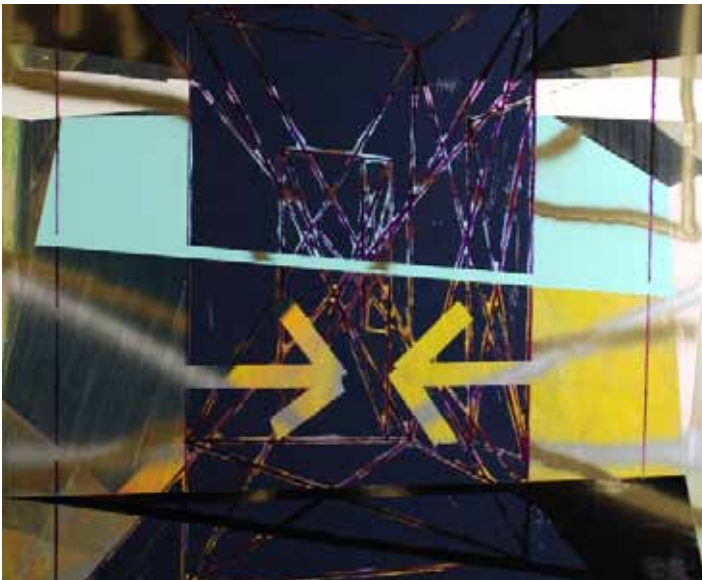
Higher Ground: A Century of the Visual Arts in East Tennessee
Ongoing

This permanent installation, 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.



Thorne Miniature Rooms
Ongoing

Thorne Rooms are among America's most well-known miniature diorama groups. The Thorne Rooms 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.



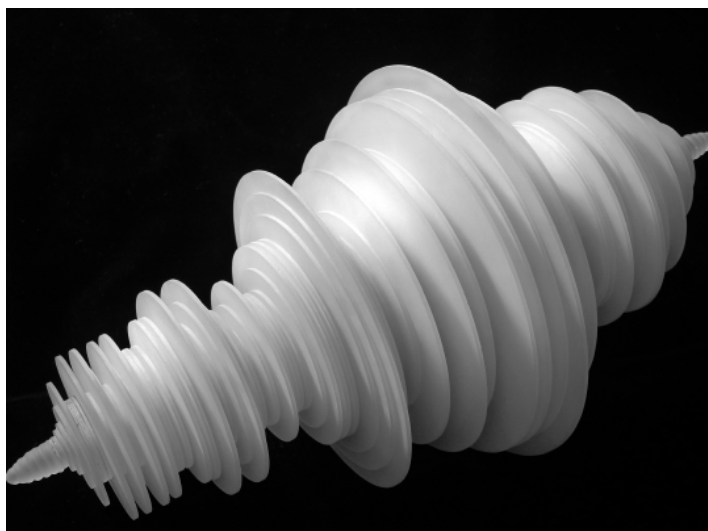
Currents: Recent Art from East Tennessee and Beyond
Ongoing

This exhibition showcases the exciting range of contemporary works by a stellar slate of more than 30 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.



Thornton Dial: Thoughts on Paper
July 12–August 25, 2013

This pioneering exhibition focuses on drawings by renowned assemblage artist Thornton Dial (b. 1928), and includes a group of 50 sheets that explore themes such as social exploitation, gender roles, and value systems, through animal characters such as fish, birds, roosters, and tigers. Organized by the Ackland Art Museum, University of North Carolina.



Facets of Modern and Contemporary Glass

April 25-July 27, 2014

Facets of Modern and Contemporary Glass is an exhibition surveying the work of modern and contemporary artists who approach glass using innovative methods and techniques. Among the featured artists are Graham Caldwell, Daniel Clayman, Andrew Erdos, Luke Jerram, Rashid Johnson, Dominick Labino, Karen LaMonte, Libensky/Brychtova, Beth Lipman, Harvey Littleton, Ivan Navarro, Mark Peiser, Bertil Vallien, Norwood Viviano, Christopher Wilmarth, and Fred Wilson. Organized by the KMA. Presenting sponsor is The Frank and Virginia Rogers Foundation with additional sponsorship from The Alliance for Contemporary Glass



Contemporary Focus 2014

January 31-April 6, 2014

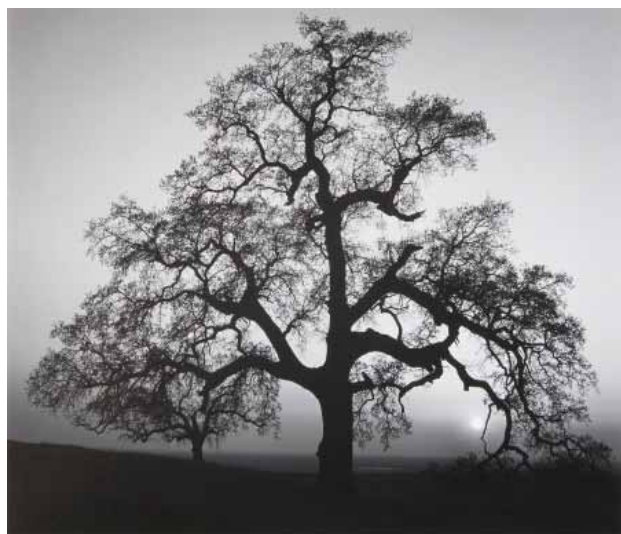
This annual exhibition is designed to represent the most adventurous work being made by emerging artists living and working in East Tennessee. The three artists selected for this year's exhibition—Jean Hess, Althea Murphy Price, and Jessica Wohl—have a common interest in creating layered works dealing with memory, identity, and the surrounding environment—whether suburban, rural, synthetic, or natural.



East Tennessee Regional Student Art Exhibition

November 29, 2013-January 12, 2014

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 20-county region; award winners are eligible for \$600,000 in scholarships to national art schools.

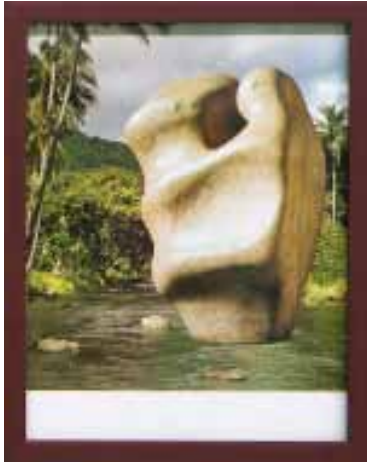


Sight and Feeling: Photographs by Ansel Adams

January 31-May 4, 2014

Ansel Adams' ability to create photographs with a remarkable range and subtlety of tones is legendary. Yet for all his technical mastery, Adams recognized that what made a compelling photograph was far more elusive. This exhibition of 23 Adams photographs from the Kalamazoo Institute of Arts' collection emphasizes the role of the artist's intuitive and emotional response to the landscape in the creation of his powerful and enduring photographs. Included in the KMA's presentation of this exhibition will be three rare prints Adams made during his little-known 1948 visit to East Tennessee's Smoky Mountains. Organized by the Kalamazoo Institute of Arts.

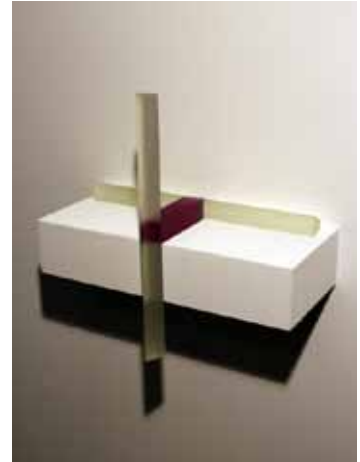
ACQUISITIONS July 1, 2013–June 30, 2014



Bhakti Baxter (Miami 1979; lives and works in Miami), *Henry Moore (Brace Yourselves)*, 2012. C-print, 12 x 9 ½ inches, edition 1/5. Gift of Richard D. McCrary, Jr.



James Cameron (Greenock, Scotland 1816–1882 Oakland, California), *Belle Isle from Lyons View*, 1859. Oil on canvas, 30 x 42 inches. Purchase with funds provided by the Rachael Patterson Young Art Acquisition Reserve, Clayton Family Foundation, Knoxville Museum of Art's Collectors Circle, Guild of the Knoxville Museum of Art, Townes Osborn, June and Rob Heller, Alexandra Rosen and Donald Cooney, John Thomas, Laura and Jason Bales, Mary Hale Corkran, Jayne and Myron Ely, Kitsy and Lou Hartley, and Sylvia and Jan Peters



Václav Cigler (Vsetín, Czech Republic 1929; lives and works in Prague), *Cross Form*, circa 2000. Cast and assembled glass, 22 x 22 x 10 1/2 inches. Gift of Mrs. M. Blair Corkran in memory of her parents Mary Lee Nance Hale and Julius David Hale



C. Kermit "Buck" Ewing (Bentleyville, Pennsylvania 1910–1976 Bali, Indonesia), *Brady Street Bridge*, 1945. Oil on canvas, 30 x 40 inches (approximate). Gift of Ann and Steve Bailey



Marion Greenwood (Brooklyn 1909–1970 Woodstock, New York), *Sketch for Tennessee Mural*, 1954. Charcoal on textured paper, 24 x 18 inches. Purchase



Richard Jolley (Wichita, Kansas 1952; lives and works in Knoxville), *Perception vs Reality*, 1999. Blown glass, 59 x 15 x 15 inches. Gift of June and Rob Heller



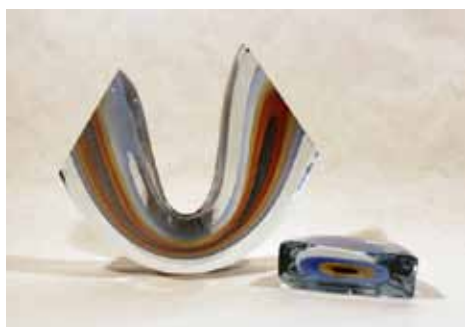
Richard Jolley (Wichita, Kansas 1952; lives and works in Knoxville), *Cycle of Life: Within the Power of Dreams and the Wonder of Infinity*, 2009-2014. Blown, cast, and acid-etched glass, and welded steel with patina, 12 x 105 x 30 feet. Gift of Ann and Steve Bailey



Grady Kimsey (Knoxville 1928; lives and works in Winter Park, Florida), *Portrait of a Man*, circa 1955. Oil on canvas, approx 50 x 24 inches. Gift of John and LeAnne Dougherty



Jon Kuhn (Chicago 1949; lives and works in Winston Salem), *Chemically Treated Vessel Form*, 1981. Blown, chemically treated, and cut glass, 12 x 4 x 4 inches. Gift of Mrs. M. Blair Corkran in memory of her parents Mary Lee Nance Hale and Julius David Hale



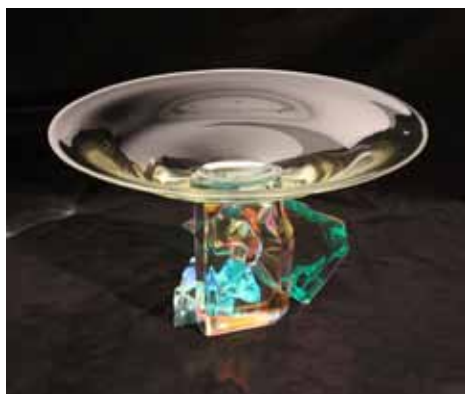
Harvey Littleton (Corning, New York 1922-2013 Spruce Pine, North Carolina), *Powder Blue Veiled Combination Arc (Rocker)*, 1983. Blown glass, 13 x 12 x 2 1/2 inches (large section), 2 x 7 x 4 inches (small section). Gift of Mrs. M. Blair Corkran in memory of her parents Mary Lee Nance Hale and Julius David Hale



Harvey Littleton (Corning, New York 1922-2013 Spruce Pine, North Carolina), *Descending Form #5*, 1989. Blown glass, 11 x 9 1/4 x 4 inches (main section), 7 x 6 x 3 1/2 inches (small section). Gift of Linda Neely in honor of Richard Jolley and Tommie Rush



Lauren Luloff (Dover, New Hampshire 1980; lives and works in Brooklyn), *Dark Abstraction*, 2011. Oil, bleached bed sheets, and fabric on muslin, 60 x 48 inches. Gift of the Marc and Livia Straus Family Collection



Steven Maslach (San Francisco 1950; lives and works in Bainbridge Island, Washington), *Dichroic Bowl 91-20*, 1991. Blown dichroic glass and polished crystal, 11 x 19 3/4 inches. Gift of Linda Neely in honor of Richard Jolley and Tommie Rush



Jen McCurdy (Newport, Rhode Island 1955; lives and works in Vineyard Haven, Massachusetts), *Gilded Wave Vessel*, 2012. Porcelain and gilding, 12 x 12 x 12 inches. Gift of Dr. and Mrs. Arthur F. Furman in honor of the Knoxville Museum of Art's 25th Anniversary



Thomas Riesing (Milwaukee 1948; lives and works in Muncie, Indiana), *Untitled (Alcoa Highway Bridge)*, 1989. Charcoal and erased charcoal on Arches Cover Paper, 42 x 62 inches (47 3/4 x 67 inches framed). Gift of Alan Solomon, M.D.



Thomas Scoon (Kenosha, Wisconsin 1961; lives and works in Northwood, New Hampshire), *Companion #6*, 1995. Cast glass and slate, 56 x 14 x 10 inches. Gift of Linda Neely in honor of Richard Jolley and Tommie Rush



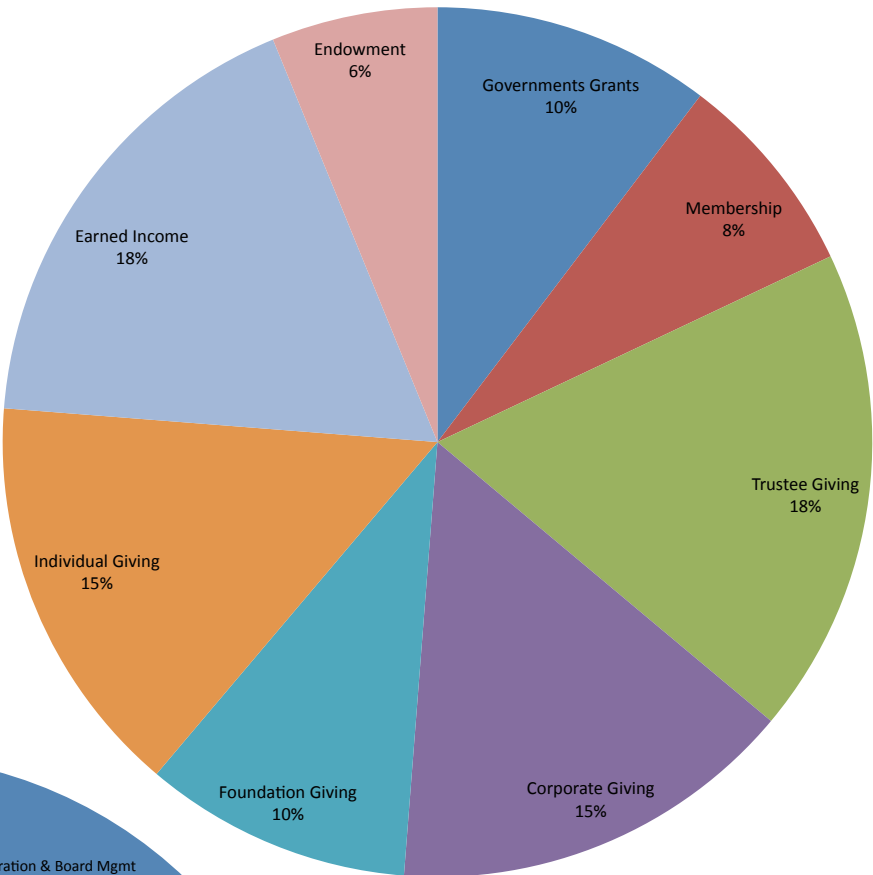
Burton Silverman (New York 1928; lives and works in New York), *The Stonebreaker*, 2008. Oil on canvas, 51 x 32 inches. Purchase with funds provided by the Audrey Love Charitable Foundation



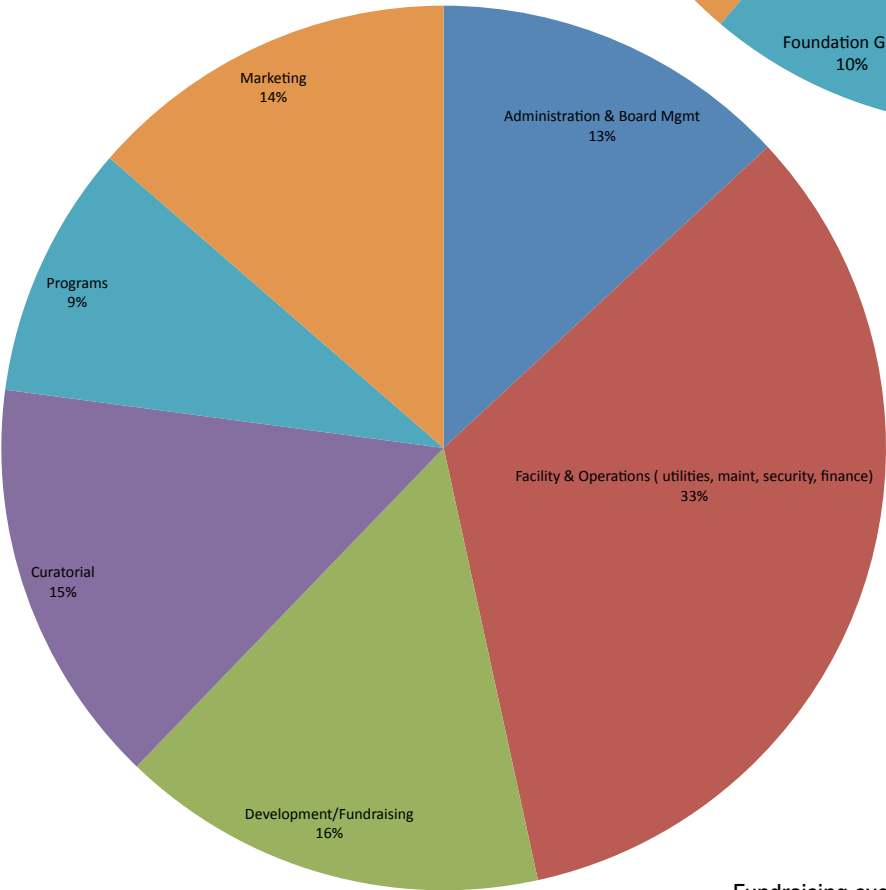
František Vízner (Prague, Czech Republic 1936-2011 Brno, Czech Republic), *Bowl with Peak*, 2002. Cast, cut, sandblasted, and acid-etched glass. 10 x 10 x 3 3/4 inches. Gift of Mrs. M. Blair Corkran in memory of her parents Mary Lee Nance Hale and Julius David Hale

FINANCIAL July 1, 2013–June 30, 2014

Income
Total Income : \$1,772,221



Expenses
Total Expenses: \$1,619,011



Fundraising events organized by the Guild of the Knoxville Museum of Art netted approximately \$400,000 to support museum operations in FY 2014. This critical revenue is not represented separately in the chart above, but is distributed among the various categories to which it belongs (corporate, individual, earned, etc.).

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July 1, 2013–June 30, 2014

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GUILD FUNDRAISING EVENTS

July 1, 2013–June 30, 2014

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 \$400,000 to the KMA's operating budget. Annual events include:



Artscapes

October 11, 2013 (Held at the Knoxville Convention Center)

Artscapes art auction features 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 the best party you've ever attended.



Holiday Homes Tour

December 13, 2013

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.



L'Amour du Vin

March 6-8, 2014

The finest food and wine event in Tennessee featured the food of The Inn at Little Washington's chef Patrick O'Connell assisted by the chefs of Blackberry Farm. The five-course dinner was paired with the wines of featured vintners Michael Browne, Kosta Browne Winery, and Juan Mercado, Realm Cellars.

A live and silent auction offer collectible wines, wine related items and trips.

Events preceding the wine auction include a Sponsors' Dinner, Artist's Luncheon and À la Vôtre Food and Wine tasting.

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