

knoxville museum of rt

annual report

JULY 1, 2010 – JUNE 30, 2011



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Mission / History

The Knoxville Museum of Art (KMA) celebrates the art and artists of East Tennessee, presents new art and new ideas, educates and serves a diverse community, and enhances Knoxville's quality of life.

In March 1990, the Knoxville Museum of Art opened in its current 53,200 square-foot facility, designed by renowned museum 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 the pink Tennessee marble quarried near Knoxville.

Since its opening, the KMA has presented a lively and engaging schedule of exhibitions and more recently has also begun to focus on the rich visual traditions its own region. The foundation of this strategic initiative is a permanent installation, *Higher Ground: A Century of the Visual Arts in East Tennessee*, which features works from the KMA collection as well as loans from individuals and institutions. Opened in 2008, the installation constitutes an important milestone in the museum's short history and reflects a growing awareness of and pride in the area's rich cultural history. Annual exhibitions of significant regional contemporary artists bring the story up to the present, and exhibitions of emerging artists of national and international reputation acquaint local audiences with worldwide developments in contemporary art. A growing collection of paintings, works on paper, sculpture, glass, and new media works focuses on East Tennessee artists past and present, and contemporary art from all over.

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 sponsored by other community groups held at the museum, which offers reduced or free rental to other not-for-profits.

The museum's \$1.67 million annual operating budget comes from individual and corporate donors, museum memberships, rental income, local, state, and federal government grants, 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 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.



From the Executive Director

The Knoxville Museum of Art finished the 2011 fiscal year better than ever, with a strong sense of institutional purpose and identity, and a lean and efficient operation. Our success despite a shaky economy attests to the high quality of the museum's volunteer leadership, under the direction of board chair Greg Hall, and the skill and diligence of a highly motivated professional staff. Gifts from individuals and foundations are up from last year because our donors and stakeholders believe in what the museum is doing and have confidence in its leadership and institutional direction. The KMA Guild has also had a tremendous positive impact. Thanks to the hard work of hundreds of volunteers and the outstanding leadership of Guild President Carolyn Bushkell Koefoot, the Guild's fundraisers—Artscares, Holiday Homes, L'Amour du Vin, and Artists on Location--this year exceeded expectations and contributed nearly \$400,000 of the museum's \$1.67 million operating income.



One important factor in the KMA's ongoing success is the new institutional plan crafted over the past few years by board and staff and built around a simple statement of identity: "The Knoxville Museum of art celebrates the art and artists of East Tennessee; introduces new art and new ideas; engages, educates, and serves a diverse community; enhances Knoxville's quality of life and economic development; and operates ethically, responsibly, and transparently as a public trust." The "planks" of this statement are also the museum's overarching strategic goals. The specific actions needed to realize these goals are articulated in detail in the latest iteration of the museum's institutional plan, which you can find at <http://www.knoxart.org/info/strategic.html>.

The visible manifestation of the museum's institutional plan is the exciting, varied, and high-quality schedule of exhibitions, events, and programming presented throughout this annual report. We kicked off the fall season in August with the joint opening of two boffo exhibitions. *Jane South: Shifting Structures*, a three-dimensional drawing that fills an entire gallery, was complemented by the KMA debut of three up-and-coming artists with ties to Knoxville. The annual *Contemporary Focus* series spotlights the work of emerging artists in our area—in 2010 Emily Bivens, Nick de Ford, and Evan Meaney--who work in new and experimental ways and engage in a meaningful dialogue with the broader currents of international contemporary art. The KMA was proud to host an important exhibition by Texas painter David Bates, whose monumental *Blacktip Shark* has long been a perennial favorite of museum visitors. The artist was profoundly affected by events in New Orleans following Hurricane Katrina, and *David Bates: Katrina Paintings* was his powerful and moving response to those events. In December we honored hundreds of talented young artists exhibiting in the annual *East Tennessee Regional Student Exhibition*. In winter and spring the KMA presented an extraordinary series of significant shows by three important Asian artists. Xiaozhe Xie's paintings and mixed-media works address how we receive and process information and turn it into history. Ai Weiwei, arguably China's most important contemporary artist, was the focus of intense worldwide interest and speculation. His increasingly contentious relationship with the Chinese authorities reached a crisis point just before the KMA opening of *Ai Weiwei: Dropping the Urn*. We were also



David Bates: *Katrina Paintings*



Anne Wilson: *Local Industry Cloth*

pleased to introduce to Knoxville the distinguished Korean artist Kwang-Young Chun, whose wall reliefs and monumental freestanding sculptures relate equally to traditional Korean culture and international contemporary art. Closer to home, the KMA was proud to mount the first public display of *Local Industry Cloth*, the 70-foot-long bolt of fabric produced by Anne Wilson in collaboration with area weavers and museum visitors during the course of her 2010 KMA exhibition *Wind/Rewind/Weave*. This groundbreaking exhibition seamlessly connected contemporary global issues of production to our region's heritage of industrial textile production and home-based weaving. We are proud to be sending *Local Industry Cloth* to Great Britain next summer for an exhibition coinciding with the 2012 Summer Olympics.

All the above unfolded against the backdrop of *Higher Ground: A Century of the Visual Arts in East Tennessee*, the permanent flagship installation celebrating the rich history of the visual arts in our region. A high point of the past year was the acquisition at auction of an early (1892) masterwork by pioneering Knoxville painter Lloyd Branson. It has just returned from conservation in Nashville, with a new period-style frame, and looks sensational. We were fortunate that a number of generous friends were willing to contribute the approximately \$20,000 it cost to purchase, clean, and reframe this important work, which will take

pride of place in *Higher Ground*. A highly desirable priority for the future is to establish a substantial dedicated art purchase fund so that we can always take advantage of such opportunities.

The importance of *Higher Ground* to the KMA's image and identity was confirmed by the award on July 1 of \$80,000 from the Federal Institute of Museum and Library Services (IMLS) to expand and enhance the exhibition's interpretive programs. Funding is being used over two years to enhance interpretive resources available to on-site visitors, generate additional online interpretive resources, provide effective classroom tools that support state curricular standards, educate a wider public about and draw attention to the importance of visual artists in our community, and raise public awareness of *Higher Ground* with effective marketing and promotion. Reviewers for the intensely competitive IMLS granting program noted that the KMA has "reshaped its institutional identity to a purpose that seems to feel right at home for visitors, stakeholders, and staff . . . in which the regional community can see reflections of its own landscapes, people, talents, interests, challenges, and aspirations."

Each of the exhibitions described above was 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 and on site on free iPods; and outreach programs to schools (detailed elsewhere in this annual report). Thousands of students from the region visited the museum for docent-led programs.



Lloyd Branson, *Going Home at Dusk*



Beaumont Magnet Honors Academy
Learning Expedition

Several hundred students from the Beaumont Arts Magnet School, which builds its curriculum around the collections and exhibitions of the KMA and five other area cultural organizations, participated in KMA on-site programs. The popular Exploratory Gallery, designed for children and their parents, was recently moved, updated, and renamed the Creative Corner. This installation incorporates activities and information related to works featured in the permanent *Higher Ground* installation and current exhibitions. Hundreds of school-age children participated in the KMA Summer Art Academy, including many who were provided with tuition scholarships. Outside the museum, “Meet the Master” places 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, which are available free of charge and contain images and lesson plans about current exhibitions and selected world cultures to be used by the classroom teacher. Public programming included monthly lunchtime gallery talks (“Dine and Discover”), monthly

weekend or weekday studio-oriented workshops with artists (“Artists in Action”), and the annual Sarah Jane Hardrath Kramer Lecture by a renowned artist, scholar, or educator (in 2011 it was Valerie Cassel Oliver, senior curator at the Contemporary Arts Museum Houston). As part of its educational focus and its desire to connect with and serve diverse audiences, the KMA has dedicated space to a Community Gallery for the use of arts, social service, and environmental not-for-profit groups, as well as an Education Gallery featuring monthly exhibitions of works by local elementary school students. The KMA’s popular series of Friday-evening live music, “Alive After Five,” celebrated its twentieth anniversary of presenting quality local and regional blues, jazz, and bluegrass groups.

Thanks to the generosity of our members and monthly admission sponsors, KMA admission remains free to all. A complete listing of all fiscal year 2011 donors will be available on the museum web site later in the year.

Planning continues for the opening of the monumental Richard Jolley installation in the Great Hall in early 2014, the gift of Ann and Steve Bailey. I was honored to attend the May opening in Venice of an exhibition of work that Richard created in Italy using traditional Venetian techniques. It was thrilling to see people from around the world (as well as a large Knoxville contingent) gathered to celebrate the artist; we can expect a similar international gathering here for the unveiling of the Great Hall installation. This momentous occasion for the KMA provides a tremendous opportunity to refurbish and upgrade the beautiful Clayton Building, add to the operating endowment, and create cash reserves for building maintenance and repair. L. Caesar Stair III has agreed to organize and chair a steering committee to move us closer to this dream. Joining him as co-chair is his son Caesar, who is new on



KMA Community Gallery



KMA Main Lobby

the KMA board. Caesar IV is representative of a new generation of leadership for the KMA and our community that bodes well for our future.

The past year saw a number of staff changes. Chief of Security Frank Vallone and Assistant Chief of Security Jim Mullins resigned effective June 30 as part of a complete reorganization of the security and custodial services. We are grateful for their long and dedicated service. Director of Development Donna Dempster resigned effective June 30 after seven years of outstanding service to the KMA.

The year ending on June 30, 2011 was by every measure successful, but not necessarily easy. We started out in July 2010 in a weak cash position after restoring senior staff salary reductions at the end of the previous fiscal (in retrospect, we probably should have held on to the cash), and by December 2010 it was clear that we would once again have to reduce expenses (i.e. salaries) in order to finish

the year in good financial shape. All full-time staff took a 5% pay cut and I took a 20% cut effective January 1. We understand that this time salary levels are unlikely to return to their former level, except perhaps as occasional bonuses, depending on the museum's financial position. With salaries temporarily or permanently reduced, it becomes even more imperative to secure the financial resources staff members need to do their jobs, especially money for travel, conferences, training, and other staff development opportunities. A glance at the attached "dashboard" shows continued erosion in the number of members (although membership income continues to move in the right direction). Attendance has fallen 10% from FY 2010 and is still below the levels of FY 2009 when the KMA mounted an ambitious awareness campaign. The museum needs to spend much more on promotion and marketing. We have been successful at leveraging media coverage with trades and sponsorships, but we need to invest more in advertising in order to get our message out.

That said, it is gratifying to see the KMA growing into an institution that connects with and is relevant to an increasingly broader and more diverse segment of the community. I am proud to part of that process, and appreciate the support, leadership, and hard work of the Board of Trustees and the KMA Guild, and look forward to working with incoming board chair Jay McBride.

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

David Butler
June 30, 2011

Exhibitions



Contemporary Focus 2010 August 27–November 7, 2010

This annual group show highlights the work of 3-4 emerging artists living and working in East Tennessee (artists TBA). The exhibition is the culmination of a series of lectures, demonstrations, studio visits, and the creation of an online video archive documenting each artist's studio practice.



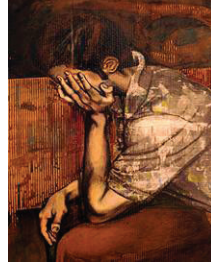
Jane South: Shifting Structures August 27–November 7, 2010

This exhibition features a site-specific installation made up of Jane South's distinctive three-dimensional drawings. Resembling a complex network of functional industrial containers, the artist's works are in fact made of paper that has been cut, folded, and painted in a way that disguises their true identity as fragile sculptural forms.



David Bates: Katrina Paintings October 29, 2010–February 13, 2011

This exhibition brings together for the first time an important series of recent paintings by well-known Texas artist David Bates, who has long chronicled the people and places along the Gulf Coast. Organized by the Kemper Museum of Contemporary Art, the exhibition of more than 50 works boldly addresses one of the most severe and inexplicable tragedies in recent decades and its devastating aftermath.



East Tennessee Regional Student Art Exhibition November 26, 2010–January 9, 2011

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 sponsored scholarships to regional art schools.



Peter Sarkisian: Video Works, 1996-2008 February 11–April 24, 2011

Sarkisian explores the spatial and perceptive possibilities of video, film, and sculpture through multi-media works that challenge perceptions of reality and illusion. This retrospective exhibition features signature works and conveys how the artist has considered and resolved various approaches to integrating video into temporal and spatial experiences.



Ai Weiwei May 6–August 7, 2011

Ai Weiwei: Dropping the Urn (Ceramic Works, 5000 BCE – 2010 CE) is the first solo exhibition of works by Chinese artist Ai Weiwei to be presented outside of New York City in the United States.

Organized by Arcadia University Art Gallery, *Ai Weiwei: Dropping the Urn* features a selection of ceramic works and photographs ranging from 1993 to the present. In these works, Ai Weiwei transforms ancient ceramic objects, including 7000-year old Neolithic urns and Han dynasty vessels, by painting them with a "Coca-Cola" logo, dipping them into vats of industrial paint, smashing them on the ground, or grinding them into powder.



Anne Wilson: *Local Industry Cloth*

May 6–August 7, 2011

This exhibition represents the first public display of the completed 70 foot-long bolt of cloth produced by Anne Wilson in collaboration with area weavers and museum visitors during the course of her 2010 KMA exhibition *Wind/Rewind/Weave*.



Xiaozhe Xie: *Amplified Moments, 1993-2008*

March 11–May 15, 2011

This exhibition surveys the development of an important contemporary Chinese artist's large-scale paintings and installations. Xie examines political and cultural realities in his homeland through beautifully painted, symbolic imagery derived from newspapers, decaying books, museum libraries, and media images of current events.



Kwang-Young Chun: *Aggregations, new work*

June 9–August 28, 2011

This exhibition features large wall reliefs and monumental freestanding sculpture by Korean artist Kwang-Young Chun (b. 1944). Chun creates complex works with intricate surfaces by assembling thousands of tiny pieces of Styrofoam each individually wrapped in found paper. Organized by the University of Wyoming Art Museum.



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

Ongoing

Higher Ground is a permanent installation at the Knoxville Museum of Art celebrating the art and artists of Knoxville and the surrounding region.

Programs JULY 1, 2010-JUNE 30, 2011

Programs for children and adults are designed in conjunction with temporary and ongoing exhibitions and are designed to create an appreciation and understanding of the visual arts. Rosalind Martin, assistant curator of education, K-12 is responsible for programming for school age children and for adult studio classes; Assistant Curator of Education, Public Programs Chris Molinski (who left the KMA in spring 2011 to pursue graduate studies in London) managed programming for college-age and older audiences. Highlights for the year include:



Beaumont Magnet Honors Academy Learning Expedition

Meet the Master targets grades first through sixth, providing a Master Artist who leads students through an art history/art appreciation lesson. This exciting hands-on art project in the classroom is directly inspired by a current KMA exhibition. Students then visit the museum where they can apply their learning experiences to the actual art works.

Higher Ground High School Outreach Packets is a new initiative designed to introduce students to East Tennessee's rich cultural past and present. Include in this teacher's resource is a DVD of featured artworks, background information on East Tennessee artists, lesson plans, and strategies for incorporating Higher Ground content in the state-approved curriculum.

ART2GO Travel Cases are prepared with authentic art objects, extensive teacher learning guides, visual aids, books, suggested lesson plans, and art activities that pertain to the visual arts and museum content. Teachers use the cases in the classroom at no charge.

Summer Art Academy brings hundreds of young people to the museum for weeklong studio classes in a variety of media. Need-based scholarships are available.

East Tennessee Regional Student Art Exhibition 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 sponsored scholarships to regional art schools. The best work in 10 categories is displayed in the summer in Nashville along with award winners from West and Central Tennessee.

Creative Corner is a hands-on educational experience at the museum entrance that delights parents and children. This colorful space ignites children's imagination and encourages them to channel their creativity. The Creative Corner includes a variety of activities appropriate for children of all ages.

In-service/Teacher Training are among the services and events for teachers. In-services, the annual Educator's Open House and Curriculum Forum, East Tennessee Regional Student Art Exhibition, and Curriculum Materials for teachers are just some of the programs led by the education staff to involve schools in KMA programming.

Education Gallery hosts monthly exhibitions by elementary schools from around East Tennessee.



East Tennessee Regional Student Art Exhibition, Best of Show, Lauryn Darby, *Wilderness*, 12th Grade, Halls High School

Family Fun Days focus on current exhibitions and provide opportunities for families to engage in hands-on activities, demonstrations, entertainment and refreshments while experiencing quality at the KMA. Family Fun Days are presented two times per year.

Public programs include gallery talks and workshops by exhibiting artists and visiting scholars, current exhibitions, and also coordinates the annual Sarah Jane Hardrath Kramer Lecture Series. The Education Department also sponsors specialized adult programs and classes on art history and art-related themes.

Interpretation: The extended ways of understanding art which directly communicate with the public come to life by means of research and writing done by the Education Staff. The Education Department creates, writes, and designs gallery activity sheets which give people of all ages new insight and understanding of the art they are experiencing in a fun and interactive way.

Audience Identification: Identifying who the KMA audience is and what that audience wants and needs is another aspect of what the Education Department oversees. Records of attendance, age, geographic origin, and other statistical data are kept on all visitors and groups participating in tours, lectures, educational events and outreach programs. Evaluation forms asking specific questions and comments, and talking with teachers and recent tour participants, are just some of the ways the department looks to evaluate and improve museum programs in order to create greater success and satisfaction about the museum within the community.

Artists in Action is designed to engage diverse audiences via hands-on, participatory art experiences. The goal of the program is to inspire emerging artists of all ages, create comfortable visitor experiences, and provide a highly desirable museum forum for practicing artists and art instructors to demonstrate their talents for the benefit of the community. Each program is led by practicing artists who are experienced and successful as visual artists and teachers. Attendance averages 10-15 participants.

Alive After Five: The KMA's popular series of Friday-evening live music presenting quality local and regional blues, jazz, and bluegrass groups. The evening includes two cash bars, delicious food, and a family-friendly environment.

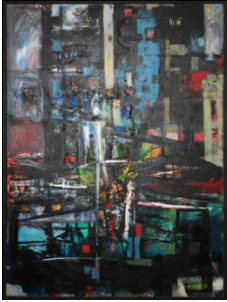
Dine & Discover is a monthly adult educational program that offers insight into current KMA exhibitions, the museum's collection, and the art world in general. The lunch-time program is an hour long lecture based format and lecturers include visiting curators, artists, Knoxville historians, and KMA staff. Average attendance is 30 participants.

Docents at the Knoxville Museum of Art are volunteers committed to conducting tours of the highest quality and are ambassadors to the community. Museum docents are unpaid professional members of the education department who are interested in the arts and enjoy sharing that knowledge with others. They act as interpretive guides who conduct tours for PreK-12 grade students, family groups, adults, and special needs audiences. The docent corp. has between 10 and 15 active members.

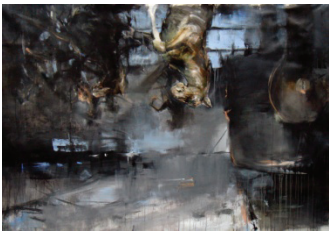


Summer Art Academy

Acquisitions JULY 1, 2010-JUNE 30, 2011



Robert Birdwell (American, born 1924), *A View of the City (Gay Street)*, 1962.
Oil on canvas, 54 x 40 inches, Gift of Ann and Robert Birdwell, 2011.



Zolt Bodoni (Hungarian, born 1977), *Hall with Horses*, 2010.
Oil on canvas, 80 x 114 inches. Museum purchase with funds provided by Cathy and Mark Hill, Livia and Marc Straus, David Butler, Susan and Kent Farris, Rosemary Gilliam, Kitsy and Lou Hartley, Penny Lynch and Kimbro Maguire, Carole and Robert Martin, Hei Park, Jenny Banner, Lane Hays, Margo Clark, Melinda Meador and Milton McNally, Laura and Shelton Davis, and the KMA Guild, 2010.08.01



Lloyd Branson (American, 1853-1925), *Going Home*, 1892.
Oil on board, 43 ¾ x 51". Museum purchase with funds provided by Kay and Jim Clayton, Martha and Jim Begalla, Ann and Steve Bailey, Patricia and Alan Rutenberg, Townes Osborn, and Sylvia and Jan Peters, 2010.16.01

Thomas Campbell (American, 1834-1914), *Cottage at Bolton, Lake George*, circa 1890.
Watercolor on paper, Bequest of Dyllis Blair Highland, 2011

Thomas Campbell (American, 1834-1914), *Study for Mount Dibs House*, circa 1900-1914.
Watercolor on paper, 8 ¾ x 5 ½ inches. Gift of Dyllis Blair Highland, 2010.11.01

Thomas Campbell (American, 1834-1914), *Untitled*, circa 1900-1914.
Oil on board, 4 ½ x 8 ½ inches. Gift of Dyllis Blair Highland, 2010.11.02

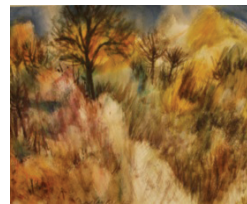
Thomas Campbell (American, 1834-1914), *Untitled*, circa 1900-1914.
Oil on board, 3 x 9 ½ inches. Gift of Dyllis Blair Highland, 2010.11.03

Thomas Campbell (American, 1834-1914), *Untitled*, circa 1900-1914.
Oil on board, 3 x 9 ½ inches. Gift of Dyllis Blair Highland, 2010.11.04

Thomas Campbell (American, 1834-1914), *Untitled*, circa 1900-1914.
Oil on canvas, 6 ½ x 9 inches. Gift of Dyllis Blair Highland, 2010.11.05

Thomas Campbell (American, 1834-1914), *Untitled*, circa 1890.
Watercolor on paper, Gift of Dyllis Blair Highland, 2011.

Richard Clarke (American, 1923-1997), *Agglomerate*, 1967.
Watercolor on paper, 18 x 24 inches. Gift of Janice Clarke, 2011.



Richard Clarke (American, 1923-1997), *Box Elder Mountain*, 1962.
Watercolor on paper, 18 7/8 x 23 ¾ inches. Gift of Joanna Higgs Ross, 2011.

Richard Clarke (American, 1923-1997), *Space Bridge*, 1961.
Serigraph on paper, 6/10, 19 ½ x 25 inches. Gift of the Carl Sublett Family, 2011.02.07

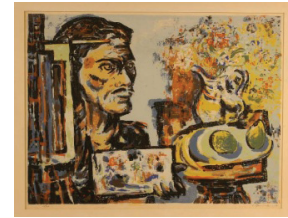
Richard Clarke (American, 1923-1997), *Untitled*, 1963.
Watercolor on paper, 18 x 24 inches. Gift of Janice Clarke, 2011.

Richard Clarke (American, 1923-1997), *Untitled*, 1972.
Watercolor on paper, 14 ¾ x 19 7/8 inches. Gift of Janice Clarke, 2011.

Thornton Dial, Sr. (American, born 1928), *Ethyl and Lucy, the People Loved Lucy*, 1990.
Pencil and water color on paper, 30 x 22 inches. Gift of Calynne and Lou Hill, 2010.13.02

Thornton Dial, Sr. (American, born 1928), *Life Go On*, 1991.
Pencil and water color on paper, 30 x 22 inches. Gift of Calynne and Lou Hill, 2010.13.01

Thornton Dial, Sr. (American, born 1928), *Strange Dog*, 1991.
Pencil and watercolor on paper, 30 x 22 inches. Gift of Calynne and Lou Hill, 2010.13.03



C. Kermit Ewing (American, 1910-1976), *Untitled*, 1961.
Serigraph on paper, 15/20. Museum purchase, 2010.17.01



Wade Guyton (American, born 1972), *Untitled 45*, 2004.
Epson DURABrite Inkjet on book page, 9.5 x 8.75 inches. KMA Collectors Circle Purchase, 2011.



Wade Guyton (American, born 1972), *Untitled (LAY BY THE PALETTE)*, 2005.
Epson DURABrite Inkjet on book page, 7.875 x 8.25 inches. KMA Collectors Circle Purchase, 2011.



Peter Harrap (British, born 1975), *Infinite Finitude*, 2008.
Oil on canvas, 50 x 37 inches. Gift of Richard McCrary, 2010.12.01



John Heliker (American, 1909-2000), *Interior with Wicker Chair*, 1968.
Oil on canvas, 60 x 50 inches. Gift of Kraushaar Galleries, Inc., NY.



Joanna Higgs (American, born 1934), *Black Cat*, circa 1958.
Oil on canvas, 40 x 40 Gift of Cathy and Mark Hill, 2011



Baldwin Lee (American, born 1951), *Alan and Friend, Vicksburg, Mississippi*, 1983. Gelatin silver print, 16 x 20 inches. Museum purchase in honor of Frank Vallone and Jim Mullins, 2011.



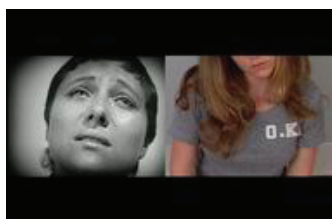
Baldwin Lee (American, born 1951), *Monroe, Louisiana*, 1985.
Archival inkjet print, 40 x 50 inches. Gift of the artist in honor of Frank Vallone, 2011.



Harvey Littleton (American, born 1922), *Through a Glass Darkly*, 1993.
Vitreograph on paper, 12/14, 30 x 24 inches. Gift of Carol Littleton Shay, 2011.01.01



Tom McGrath (American, born 1978), *Untitled*, 2009.
Oil on canvas, 14 x 23 1/2 inches. Gift of the artist, 2010.10.01

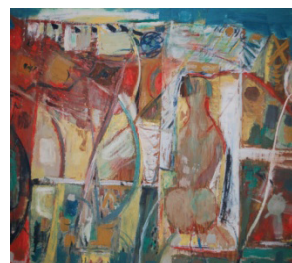


Alex McQuilkin (American, born 1980), *Joan of Arc*, 2007.
Two channel DVD-R video, Edition 3/8. Duration: 5:35. Gift of Richard D. McCrary Jr., 2011.



Ulf Puder (German, born 1958), *Baustopp*, 2010.
Oil on canvas, 63 x 47 1/4 inches. Museum purchase with funds provided by June and Rob Heller, Cathy and Mark Hill, Diane Humphreys-Barlow and Jack Barlow, Barbara and Bernard Bernstein, Andrea Cartwright and Alan Solomon, Len and Geoff De Rohan, Jayne and Myron Ely, Charles Fels and Susan Sgarlat, Kitsy and Lou Hartley, Carole and Robert Martin, Jennie and Albert Ritchie, Stuart Worden, and the KMA Guild, 2010.07.01

Carl Sublett (American, 1919-2008), *Untitled* (Sevier Avenue Baptist Church, Knoxville), 1956.
Oil on canvas board, 22 x 30 inches. Gift of the Carl Sublett Family, 2011.02.08

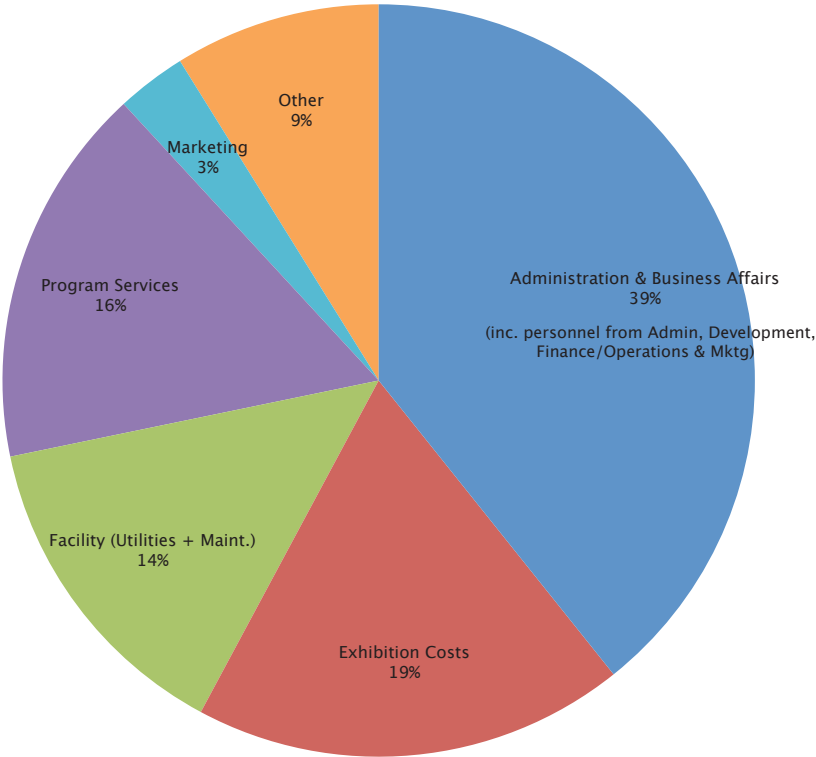
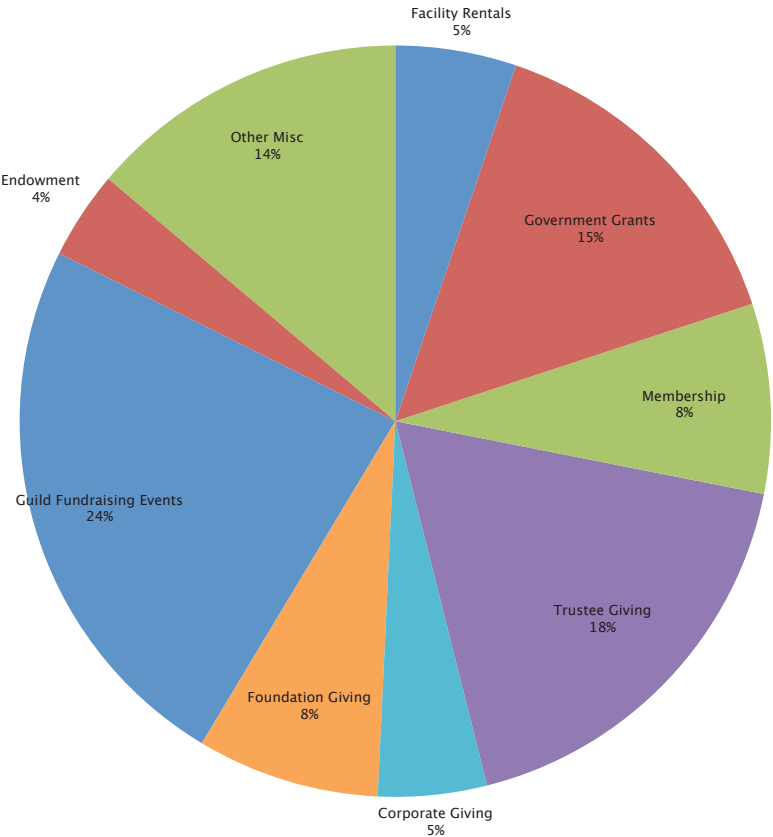


Carl Sublett (American, 1919-2008), *Untitled*, 1959.
Oil on plywood, 48 x 48 inches. Gift of Virginia and John Thomson, 2010.14.01

Anne Wilson (American, born 1949), *Local Industry Cloth*, 2010.
Donated mill fiber, 75 feet, 6 inches. Gift of the artist, 2010.09.02

Anne Wilson (American, born 1949), *Stripes*, 2010. 3 channel video.
Gift of the artist, 2010.09.01

Income
Total Income: \$1,677,595.00



Expenses
Total Expenses: \$1,549,890.00

Board of Trustees

JULY 1, 2010-JUNE 30, 2011

Greg Hall, Chair

Bob Alcorn
Barbara Apking
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Caesar Stair
Stuart R. Worden

KMA Guild

JULY 1, 2010-JUNE 30, 2011

The KMA Guild was created in 1996 to provide volunteer opportunities for those interested in becoming involved with and supporting the museum. Guild fundraisers generated nearly \$400,000 to support museum operations and programs.

2010-2011 Officers

Carolyn Koefoot, President

Mimi Turner, President-Elect

Susan Farris, Past President

Patricia Cappiello, Recording Secretary

Sandy Englehart, Corresponding Secretary

Jackie Wilson, Treasurer

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JULY 1, 2010-JUNE 30, 2011

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