

knoxville museum of rt

annual report

July 1, 2011 – June 30, 2012



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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.

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, which also lacked adequate parking and public transportation access. A major 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 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 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.



Executive Director's Report

I am pleased to report that the Knoxville Museum of Art finished the 2012 fiscal year—my sixth as executive director—in solid financial shape, with a strong sense of institutional identity and growing awareness of its value in our community. Contributions for operations totaled \$814,982, the highest, to my knowledge, in the museum's history. While this is only a rough indicator of the degree to which the museum is valued by and engages with its constituents, it is a critical one. It tells us that our donors and stakeholders believe in what the museum is doing and have confidence in its leadership and institutional direction. We are also doing a better job of realizing earned income opportunities: class tuition, facility rental, and museum shop proceeds reached an all-time high in FY 2012. 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 Mimi Turner, the Guild's fundraisers—Artscapes, Holiday Homes, L'Amour du Vin, and Artists on Location—far exceeded expectations and contributed a record-breaking \$450,000 to the museum's operating budget.



A crucial factor in the KMA's ongoing success is the institutional plan that has steered the museum for the past several years, 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." Staff and board committees are responsible for specific action steps to support these broad institutional goals. As the economy continues to recover—slowly--and we begin to allow ourselves the luxury of looking beyond what is to what might be, we have begun the process of crafting a more expansive vision that looks further into the future as we contemplate substantive changes in the next few years. Watch for the first iteration of this new vision in FY2013.



A vivid indication of the KMA's strong institutional confidence was the purchase in January of an Impressionist masterpiece by Knoxville's own Catherine Wiley. A few short years ago it would have been unimaginable that we could raise over \$100,000 in a few weeks to buy a work by a local artist (or any artist, for that matter). Since 2008 *Higher Ground: A Century of the Visual Arts in East Tennessee*, the museum's flagship installation celebrating the rich history of the visual arts in our region, has definitively established the idea that the KMA is first and foremost about the rich and distinctive visual culture of our region. Because the premise of *Higher Ground* has been embraced by so many, it was taken as a given that, when a great painting by one of our most significant local painters turned up at a local auction, it should come to the KMA. The outpouring of generosity that secured this purchase was thrilling. I am thankful to Ann & Steve Bailey, who made the lead gift for this acquisition; the KMA Collectors Circle, which voted enthusiastically to make available almost its entire annual art purchase fund for the Wiley; and all the donors who made this spectacular addition possible. I have every reason to hope that the generosity and excitement the Wiley acquisition unleashed will be repeated next year when fundraising for building upgrades and improvements gets underway in earnest. I have written elsewhere, and it bears repeating here, that the acquisition of Catherine Wiley's *Woman and Child in a Meadow* will be remembered as a turning point in the KMA's history. The number and quality of KMA acquisitions received in FY2012--listed elsewhere in this annual report--also speak to the extraordinary degree to which our community has bought into the vision of the museum as a repository for the region's visual arts legacy.

FY 2012 was the second year of a two-year grant from the Federal Institute of Museum and Library Services (IMLS) to expand and enhance *Higher Ground* interpretive programs. Funding has been used to enhance interpretive resources available to on-site visitors (including new audio tours), 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*. The effectiveness of these efforts and the importance of this flagship installation to the museum's identity were confirmed by the editors of *Garden & Gun* magazine in an August/September 2012 profile about Knoxville that appeared as this annual report was being written:



The KMA knows where it lives. Thus, cocktail parties with local swing and countrypolitan bands. Kid-friendly exhibits, camps, and student shows. Adult art instruction and education classes. It's made it a mandate to be part of the community, not a rarified cultural orchid. That said, the art rocks. To wit, its permanent installation Higher Ground: A Century of the Visual Arts in East Tennessee, an internationally regarded show of the long neglected visual tradition of the region.

Higher Ground lays a solid foundation for an annual schedule of diverse and sophisticated temporary exhibitions and related programming, beginning in late August 2012 with *Contemporary Focus*. This ongoing series brings up to the present the story of the visual arts in our area, spotlighting the work of emerging artists who work in new and experimental ways and engage in a meaningful dialogue with the broader currents of international contemporary art. In FY 2012 John Bissonette, Brian R. Jobe, and Greg Pond were the featured artists. A concurrent exhibition, *FAX*, organized by The Drawing Center, New York, brought together innovative works created by nearly 100 artists using telecommunications equipment, and included additional works submitted via a working fax line in the gallery throughout the duration of the exhibition. These exhibitions demonstrate the museum's commitment to presenting new art and new ideas, as did *After the Fall*. The KMA was one of only two American venues for this groundbreaking exhibition of art being created by a new generation of artists



from Eastern Europe's former communist countries. 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 *Liquid Light: Watercolors from the KMA Collection*, showcasing recently acquired watercolors by East Tennessee artists as well as works by internationally known artists from the museum's increasingly rich holdings of water-based media. This exhibition provided an opportunity to show several rarely-seen works on paper acquired in the museum's earlier incarnation as the Dulin Gallery as well as some of the many gifts received in the past few years.



Several Silences, a group exhibition organized by The Renaissance Society, University of Chicago, presented various interpretations of silence—meditative, ambient, memorial—by distinguished international contemporary artists. The year closed with a pair of important exhibitions. *Beverly Semmes: Starcraft*, a retrospective of this New York artist's unique multi-media installations, represented a successful collaboration with colleagues at the Hunter Museum of American Art, Chattanooga. One of the nine photographers represented in *Streetwise: Masters of 1960s Photography*, organized by the Museum of Photographic Arts, San Diego, was Danny Lyons, who created a memorable series of images on a visit to Knoxville. The museum was able to acquire one image from this series and display it as part of the exhibition. We hope

eventually to acquire more from Lyon's Knoxville series, as well as prints by other famous photographers who made images of East Tennessee.

Each of the exhibitions described above was accompanied by a range of educational programs that 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; video content available on the KMA web site and on site on free iPods; and outreach programs to schools. These programs are detailed on page 11 of this report. Thousands of students from the region visited the museum for docent-led programs. 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 on-site programs at the museum. Students from the innovative new STEM Academy in the old L&N Station in World's Fair Park less than a block from the KMA were frequently in the galleries working on class projects on the iPads each of them carries everywhere. The Creative Corner adjoining the museum's main entrance lobby provided activities and information for young people related to works featured in *Higher Ground* and current exhibitions. Hundreds of school-age children participated in the KMA Summer Art Academy, including many who were provided with tuition scholarships. Enrollment in summer 2012 was 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.



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 2012 it was Don Bacigalupi, executive director of the new Crystal Bridges Museum of American Art in Bentonville, Arkansas). 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 nineteenth year 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 FY2012 donors accompanies this report.

Planning continues at an accelerating pace for the opening of the monumental Richard Jolley installation in the Great Hall in early 2014, the gift of Ann and Steve Bailey. This momentous occasion for the KMA provides an unparalleled opportunity to refurbish and upgrade the landmark Clayton Building, add to the operating endowment, and create cash reserves for building maintenance and repair. L. Caesar Stair III (who led the charge back in the 80s for the construction of the Clayton Building) and his son Caesar Stair



IV organized and chaired a steering committee of community leaders and museum stakeholders to help us make the most of this exceptional circumstance. In January the KMA board of trustees accepted the steering committee's recommendation to launch a major capital campaign to get the KMA ready to "receive the world." After an extensive search and interview process, Bob Carter & Companies of Sarasota, Florida has been selected as fundraising counsel to help the board of trustees and museum staff organize and position themselves to undertake this formidable and vital effort. This campaign will not only get us ready to receive the amazing gift of the Jolley installation, but will, we hope, leave the KMA in better shape physically, financially, and programmatically, with greater institutional capacity. We are embarking on this project in a strong financial position. Senior staff pay cuts, instituted several years ago when the effects of the recession began

to be felt, are set to be fully reinstated at the beginning of FY 2013. I hope we will be able to continue to expand our ambitions to secure the financial resources staff members need to do their jobs, especially money for travel, conferences, training, and other staff development opportunities. I also hope we will raise the funds needed to promote and market the exciting new changes happening at the KMA.

We were pleased to welcome Susan Hyde as director of development in August 2011. Susan is a former chair of the KMA board, and came to us from a development position at the University of Tennessee. She brings formidable fundraising skills and unique set of experiences and has significantly strengthened an already robust development program. We were sad for us and happy for Director of Administration Shirley Brown when she retired in March 2012 after 18 years at the KMA. Her critical job as primary liaison to the KMA board of trustees and right hand to the executive director was assumed seamlessly by Denise DuBose, who for the past few years had expertly managed L'Amour du Vin, the KMA Guild's largest fundraising event. Denise's former duties, in turn, were taken over by Carla Paré, who brings to this vital position valuable experience as the outreach coordinator for the local PBS station. In other personnel changes Jeff Ledford joined the KMA staff as a facility associate, and DeLena Feliciano was promoted to full-time manager of the visitor services representatives who welcome visitors and protect the art on display. We are fortunate to have in place a tremendously effective team of paid and volunteer staff and board leadership that has us well positioned to move forward with confidence.



It is gratifying to see the KMA continue to grow into an institution that connects with and is relevant to an increasingly broader and more diverse segment of the community. I am proud to be part of that process, and appreciate the support, leadership, and hard work of the board of trustees, the KMA Guild, and other volunteers. I value and appreciate the support of board chair Jay McBride as we embark on an ambitious project and an exciting new phase in our history.

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

David Butler
June 29, 2012

By the Numbers

July 1, 2011 – June 30, 2012

	FY 2006	FY 2007	FY 2008	FY 2009	FY 2010	FY 2011	FY 2012
# of visitors*	39,762	45,492	46,143	59,041	51,334	49,352	55,114
membership retention	69%	69%	70%	65%	74%	71%	79%
# of memberships	2,497	2,524	2,237	1,951	1,800	1,650	1,534
private gifts and grants	\$669,779	\$676,451	\$737,545	\$708,348	\$539,528	\$748,271	\$814,982
earned income**	\$207,799	\$220,423	\$251,293	\$237,907	\$196,747	\$219,966	\$264,949
endowment corpus	\$1,227,287	\$1,357,263	\$1,432,000	\$1,567,689	\$1,926,791	\$2,578,962	\$2,907,337
total revenue	\$1,523,129	\$1,610,646	\$1,732,206	\$1,651,307	\$1,574,739	\$1,677,595	\$1,858,939
total expenses	\$1,437,213	\$1,524,408	\$1,657,171	\$1,610,498	\$1,492,041	\$1,549,890	\$1,586,532

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

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

Exhibitions July 1, 2011 – June 30, 2012

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.



FAX August 26-November 6, 2011

The exhibition included faxes by nearly 100 artists sent to the initial showing of FAX at The Drawing Center, New York, along with seminal examples of early telecommunications art. The KMA invited additional artists to submit works through a working fax line in the gallery throughout the duration of the exhibition. The result—an ongoing cumulative project—is a show concerned with ideas of reproduction, obsolescence, distribution, and mediation. Organized by The Drawing Center, New York.



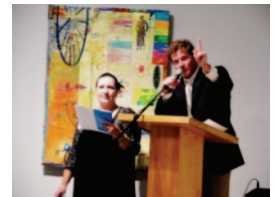
Contemporary Focus 2011: John Bissonette, Brian R. Jobe, Greg Pond August 26-November 6, 2011

Contemporary Focus is an annual KMA series that serves as a vital means of recognizing, supporting, and documenting the development of contemporary art in East Tennessee. Each year the series presents emerging artists who work in new and experimental ways. *Contemporary Focus* 2011 featured three artists who work through different methods but share an aesthetic interest in exploring concepts of "real" space.



Artsclapes 2011 September 20-30, 2011

This exhibition and sale of original art, now in its twelfth year, is an important fundraiser for the museum and also supports and promotes local and regional artists by creating opportunities for artists to display and sell their works and connect with area collectors.



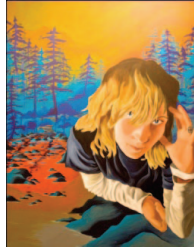
After the Fall November 4, 2011-February 19, 2012

This exhibition is one of the first major surveys devoted to the wealth of exciting art being produced by a new generation of artists from Eastern Europe's former communist countries. Many of these artists are in their thirties, and several are quickly becoming widely known after being featured in international biennials, art fairs, and museum exhibitions. They were born under Communist rule but their art training occurred following the fall of Communism. Despite being internationally involved in the art world, these artists are devoted to living and maintaining studios in their home towns. Organized by the Hudson Valley Center for Contemporary Art in partnership with the KMA.



**East Tennessee Regional Student Art Exhibition
November 25, 2011-January 8, 2012**

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.



**Liquid Light: Watercolors from the
KMA Collection
January 27-April 15, 2012**

This exhibition showcases recently acquired watercolors by East Tennessee artists Thomas Campbell, Charles Krutch, George Galloway, Walter Stevens, Carl Sublett, Richard Clarke, Whitney Leland, and Jered Sprecher, and presents them in the larger context of the museum's watercolor collection alongside works by Charles Burchfield, Janet Fish, and other internationally known artists.



**Horizons: Steinunn Thorarinsdottir
February 16, 2012-February 10, 2013**

Horizons is an outdoor sculpture installation by noted Icelandic artist Steinunn Thórarinsdóttir (pronounced Stay-nun Thorens-daughter). The exhibition includes 12 life-sized, cast iron sculptures varying in pose and expression, each with a polished glass band inserted in its torso.



**Several Silences
March 16-May 20, 2012**

Inspired by John Cage's epic composition *4'33"*, *Several Silences* is a group exhibition exploring various kinds of silence—meditative, ambient, memorial, etc.—calling attention to the rarity of the absence of sound in our growing "culture of distraction." Works range from Ryan Gander's 100 laser-etched glass spheres to Gran Fury's neon sculpture to Troy Brauntuch's shadowy drawings on cotton. Organized by The Renaissance Society, University of Chicago.



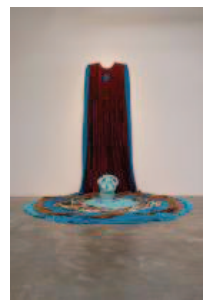
**Streetwise: Masters of
1960s Photography
May 4-August 5, 2012**

This exhibition highlights nine photographers intent on redefining the nation based on what they saw in the turbulent time of the 1960s. This realistic, sometimes dire, view of America includes the "outlaw culture" of bikers and chain gangs; Boston's red light district; Black Panthers; the gritty streets and neighborhoods of New York; the politically charged South; and the darker sub-cultures photographed by Diane Arbus. Organized by The Museum of Photographic Arts, San Diego.



**Beverly Semmes: Starcraft
June 8-September 9, 2012**

Semmes, a Brooklyn-based artist, is known internationally for her unique multi-media installations. She works in contradictions, challenging the conventional definitions of craft and "women's work" by creating completely non-functional pieces out of traditional materials such as clay and fabric. Treading the line between fantasy and reality, she evokes visions of fairy tales with her massively lush silk and velvet dresses; pieces that evolved from costumes the artist designed for her photographic and video pieces. Semmes' ceramic and crystal pots defy the time honored symmetry and beauty expected in pottery and glass. Organized by the Hunter Museum of American Art, Chattanooga.



Unless otherwise noted, exhibitions are organized by the KMA.

Programs July 1, 2011 – June 30, 2012

Meet the Masters

This outreach program, conducted by professional art educators, is provided free to schools throughout the region. Each in-class session lasts 90 minutes and combines art history with hands-on activities. The program focuses on current and upcoming exhibitions at the KMA and may stand alone or be tied to a field study experience at the museum. In FY 2012 we conducted 21 school visits, reaching 1,060 students.

ART2GO Travel Cases

The KMA's ART2GO travel cases are available free of charge to any classroom or home-school instructor and include authentic art objects, teacher guides, visual aids, books, lesson plans, and suggestions for art activities. Subjects include the art of Africa, elements and principles of art, American art, East Tennessee artists, and more. In FY2012 ART2GO cases served 1,171 students.

Higher Ground High School Outreach

This new program, which introduces students in grades 9-12 to the rich Tennessee cultural traditions presented in Higher Ground, has three components: a teacher resource packet on DVD; a classroom visit by a KMA art educator; and a museum visit by the class.

Sixth Annual East Tennessee Regional Student Art Exhibition

A total of 319 students representing 67 teachers from 33 counties in East Tennessee competed for over \$500,000 in academic scholarships. Nearly 800 students, parents, and instructors attended the awards ceremony on December 7.

Teacher In-Service

The KMA organized one teacher in-service sessions in FY 2012, at Mooreland Heights Elementary, and collaborated with the East Tennessee History Center to introduce *Higher Ground* content to new history teachers.

Summer Art Academy

This year's series of one- and two-week studio art courses in July was the largest ever, with a total of 374 children participating. Fifty-two of those students were able to participate thanks to full scholarships underwritten by generous museum donors.

Family Fun Day

This popular event attracted 502 parents and children to the KMA for a day of art-making, learning, and entertainment on December 17.

Creative Corner

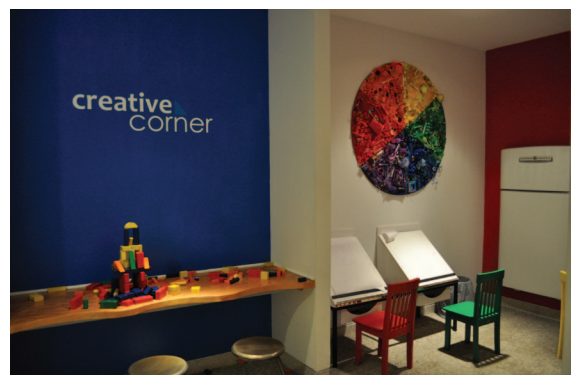
This permanent feature of the main-floor lobby provides art materials and inspiration for young artists to create their own masterworks.

Penny for the Arts

This program organized by the Arts & Cultural Alliance of Greater Knoxville allows every child in Knox County, including home-schooled and private-schooled students, an opportunity to attend arts and culture events/activities at the maximum cost of ONE PENNY when accompanied by an adult during the academic school year. Students visiting the KMA (which is always free) receive a gift of art supplies.

Teacher Guides and Lesson Plans

The museum provides teacher guides and lesson plans related to ongoing and temporary exhibitions and many of the individual artists represented in the museum collection. These resources fully support Tennessee curriculum standards.



Education Gallery

Gallery space on the lower floor is reserved for monthly or longer exhibitions of works by Knox County school students. Participating schools in FY 2012 included Thackston School, Ritta Elementary, K-Town Youth Empowerment, Norwood Elementary, and L&N Stem Academy.

Beaumont Magnet Honors Academy

For the past several years this inner-city elementary school has collaborated with seven area museums—the McClung Museum at the University of Tennessee, Ijams Nature Center, Ramsey House, East Tennessee History Center, American Museum of Science and Energy, Knoxville Zoo, and the KMA—to develop “Learning Expeditions” as an integral part of an innovative curriculum tailored to the collections and resources of the partner institutions. The school, KMA staff, and the contracted artists work together to create hands-on experiences bringing history, science, and social studies to life through visual art. Art created by the students is displayed at regular intervals at the school during “Exhibit Nights,” which are open to parents and the entire community. Over 500 students grades K-5 participated in the program.

Community Gallery

The Community Gallery at the KMA is open to regional and not-for-profit visual arts and cultural organizations. This outreach gallery is intended to create exhibition opportunities and increased visibility for area arts groups and call attention to a wide variety of local creative talent. The space is booked on a first-come, first-served basis. In FY 2012 the Community Gallery hosted exhibitions of sponsored by the Water Quality Forum, God’s Plan 4 Haiti, HoLa Hispanic Heritage Festival, and the National Enamelist Society.

Docents

In FY 2012, KMA docents served 1,570 adults and 2,331 K-12 students. These volunteers are committed to conducting tours of the highest quality and are ambassadors within 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. Each Second Sunday of the month, Docents offer free guided tours to the public. In FY12 the Second Sunday tours reached 57 visitors. No tours were scheduled for April or May due to holidays. The KMA docent group has between 10-15 active members.

The docent corps actively engages and enriches their tour audience by learning more about the permanent collection through ongoing research and from personal experiences when meeting and talking with people directly related to the KMA’s history and collection. This year the docents hosted three luncheons with a total attendance of 43. These programs are free and made available to KMA staff and docents.

Docents visited the Joanna Higgs studio and Cheekwood Botanical Gardens in Nashville on November 8.

Docent Guest Speakers

Eric Sublett, February 16

Joanna Higgs Ross, May 24

Beverly Semmes, June 6



Adult Studio Workshops

In FY 2012 the KMA offered classes in knitting, oil painting, drawing, and mixed media to a total of 54 people.

Artists in Action

This program engages diverse audiences via hands-on, participatory art experiences with professional artists. In FY 2012 the program provided the opportunity for each of the three Contemporary Focus artists to work with small groups on a studio activity related to their works on exhibition.

Dine & Discover

An 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, historians, and KMA staff. In FY12 the Dine & Discover program educated and entertained 268 KMA members and visitors. This program is free and open to the public.

- Lindsay Mican Morgan, curator of the Thorne Miniature Rooms at the Art Institute of Chicago, discusses the KMA's Thorne Miniature Rooms, August 3
<http://blip.tv/knoxart/lindsay-mican-morgan-thorne-miniature-rooms-lecture-5454159>
- Dr. Patricia Rutenberg, executive director of Blount Mansion, speaks on *Higher Ground: A Century of the Visual Arts in East Tennessee*, September 7
<http://blip.tv/knoxart/higher-ground-a-century-of-the-visual-arts-in-east-tennessee-by-dr-patricia-rutenberg-6107608>
- Dr. Frederick Moffatt speaks on *Paintbrush for Hire: The American Odyssey of James and Emma Cameron*, October 5
<http://blip.tv/knoxart/paintbrush-for-hire-the-american-odyssey-of-james-and-emma-cameron-by-frederick-c-moffatt-6035385>
- *Contemporary Focus* artist Brian Jobe, October 11
- *Contemporary Focus* artist John Bissonette, October 19
- Robert J. Booker, former executive director of the Beck Cultural Exchange Center, speaks about Knoxville teacher poet and painter Ruth Cobb Brice, November 2
<http://blip.tv/knoxart/robert-booker-speaks-about-knoxville-teacher-poet-and-painter-ruth-cobb-brice-5802873>
- Dr. Bruce Wheeler speaks on *Knoxville: The Fragmented City*, February 1
<http://blip.tv/knoxart/knoxville-the-fragmented-city-by-dr-bruce-wheeler-6165856>
- Mark Banker and Steve Cox talk about *Emma Bell Miles: The Idea of Appalachia and East Tennessee's Elusive Past*, March 7
<http://blip.tv/knoxart/dine-and-discover-emma-bell-miles-the-idea-of-appalachia-and-east-tennessee-s-elusive-past-6165715>
- *Higher Ground* artist Joanna Higgs Ross, May 23
<http://blip.tv/knoxart/joanna-higgs-visits-the-kma-6177002>



Sarah Jane Hardrath Kramer Lecture Series

This annual lecture honors the memory and celebrates the service of the KMA's former curator of education. This year an overflow audience of 215 came to hear Don Bacigalupi, executive director of the Crystal Bridges Museum of American Art in Bentonville, Arkansas, talk about the creation of this major new art institution.

Gallery Talks in connection with exhibitions attracted 314 participants for lively interactions with *After the Fall* curators Marc and Livia Straus and exhibiting artist Beverly Semmes.

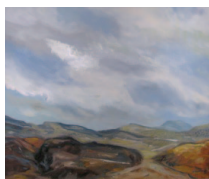
Collectors Circle, a special membership group, provides valuable opportunities to learn about the inner workings of the art world locally, regionally, and nationally. Members visit art dealers, galleries, artists' studios, and institutions, and their dues support new additions to the KMA collection. In FY 2012 the group visited Atlanta and Santa Fe as well as meeting with local artists and collectors.



Acquisitions July 1, 2011 – June 30, 2012



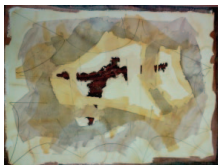
Lloyd Branson (American, 1853-1925), *Untitled (East Tennessee landscape)*, 1904. Gouache on paper, 8 ¾ x 23 ¼ inches. Gift of Julia and John Armistead.



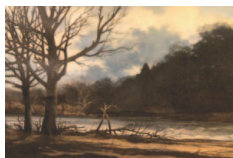
C. Kermit Ewing (American, 1910-1976), *Untitled*, 1969. Oil on canvas, 20 x 24 inches. Gift of Pinky/MM Bass.



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



Richard Clarke (American, 1923-1997), *Palimpsest*, 1960. Watercolor on paper, 18 x 24 inches. Gift of Stephanie and John Case.



William Houston (American, born 1951), *Nolichucky*, 1978. Acrylic on paper, 33 x 41 inches. Gift of Louis Ball.



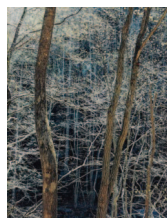
Eliot Porter (American, 1901-1990), *Red Tree, Great Smoky Mountains National Park, October 7, 1967*, 1967. Vintage dye-transfer print, 20 x 15 inches. Knoxville Museum of Art Collectors Circle purchase.



Richard Clarke (American, 1923-1997), *Untitled (Maine Coast)*, 1965. Watercolor on paper, 18 x 24 inches. Gift of Pam and Scot Reeder.



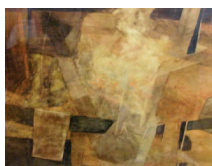
Danny Lyon (American, born 1942), *Leslie, Downtown Knoxville*, 1967. Gelatin silver print enlargement, 14 x 11 inches. Museum purchase.



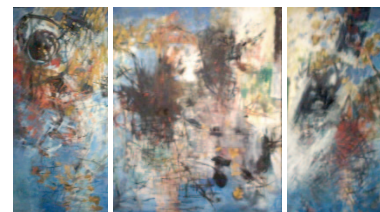
Eliot Porter (American, 1901-1990), *Great Smoky Mountains National Park*, 1968. Vintage dye-transfer print, 20 x 15 inches. Knoxville Museum of Art Collectors Circle purchase.



Margaret Evangeline (American, born 1943), *Red Resurrection*, 2010. Oil on canvas, 72 x 72 inches. Gift of Hunt Slonem.



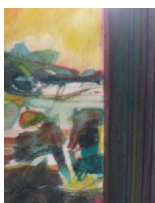
Marion Sundberg McCall (American, 1913-2002), *Sienna*, circa 1977. Watercolor on paper, 30 x 37 inches. Gift of Pinky/MM Bass.



Joanna Higgs Ross (American, born 1934), *Trees and Sky*, 1959. Oil on canvas (triptych), 50 x 88 inches. Gift of Larry Ray in honor of Joanna Higgs Ross.



Mark Steinmetz (American, born 1961),
East of Knoxville (Near Jefferson City),
1991. From the series South East (1994-
2001). Silver gelatin print, edition 1 of 15, 20
x 24 inches. Gift of Kay and Jim Clayton, June
and Rob Heller, and Mary Morris.



Walter Stevens (American, 1927-1980),
Dooryard III, circa 1972. Watercolor on
paper, 21 x 17 inches. Gift of Pinky/MM Bass.

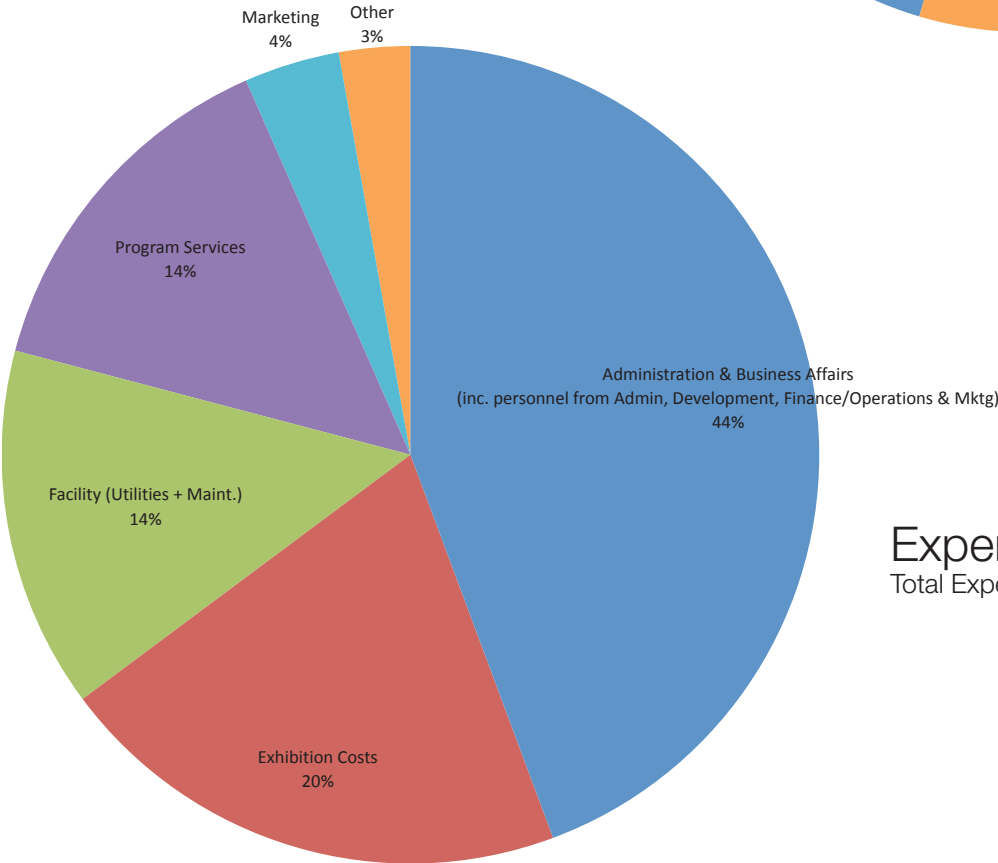
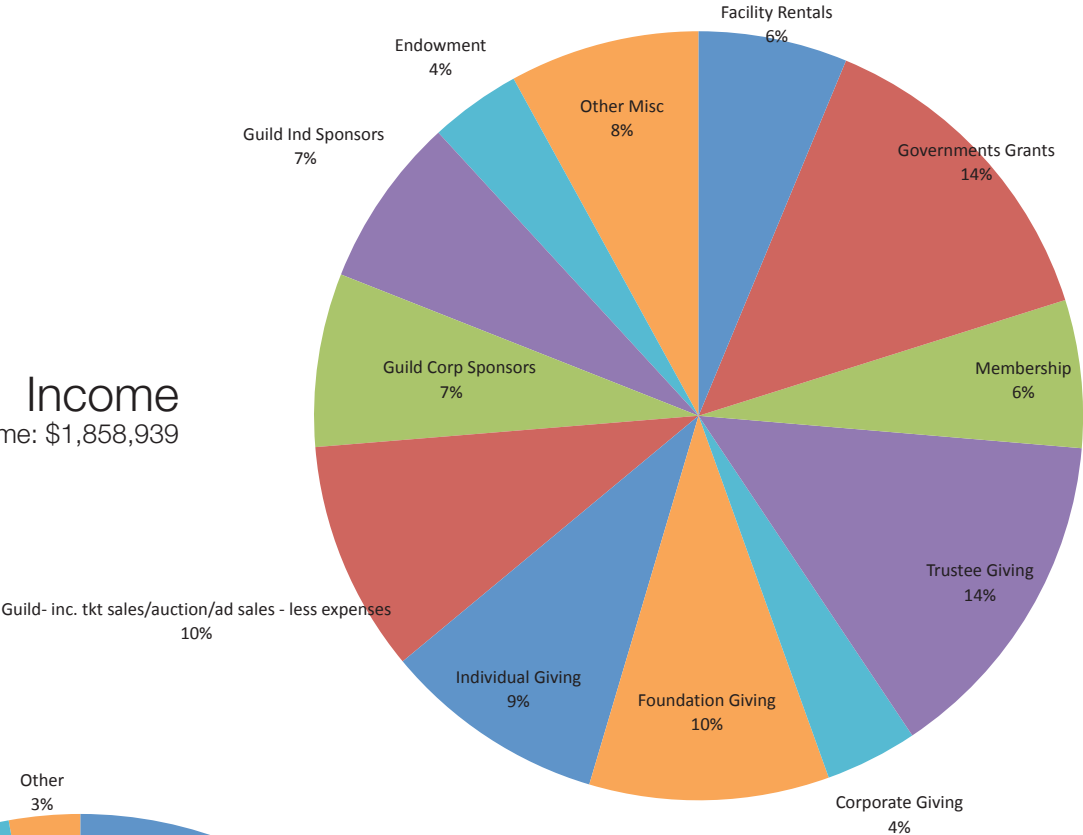


Carl Sublett (American, 1919-2008),
Keeper's House, Port Clyde, Maine, early
1990s. Watercolor on paper, 23 x 29 inches.
Gift of Sylvia and Jan Peters.



Catherine Wiley (American, 1879-1958),
Untitled (Woman and Child in a Meadow),
1913. Oil on canvas, 29 x 33 1/8 inches.
Museum purchase with funds provided by
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 Ms. Donna Worrell
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 Ms. Gigi Wright
 Ms. Lea Wright
 Ms. Myra Yeatman
 Mr. Stephen Dai
 Mr. Steven M. Davis
 Ms. Lauren Garner
 Mr. Sheldon Graham
 Ms. Karen Hamilton
 Mr. James Hamilton
 Ms. Jamie B. Harrison
 Ms. S. Renee Holiday
 Ms. Soyoung Lee
 Lihong Ma

Ms. Melissa M. Merritt
 Catherine Munson
 Mr. Ceallach Scott
 Ms. Emily Sfameni
 Mr. R. Mitchell Williamson
 Mr. Ronald Wyrick
 Mr. Anthony Zamora

STUDENT

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 Charles V. Chandler
 Ms. Sara Cooper
 Mr. Stephen Dai
 Mr. Steven M. Davis
 Ms. Lauren Garner
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 Ms. Karen Hamilton
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 Ms. Emily Sfameni
 Mr. R. Mitchell Williamson
 Mr. Ronald Wyrick
 Mr. Anthony Zamora

Staff

July 1, 2011 – June 30, 2012

Executive Office

David Butler, Executive Director
Shirley Brown, Director of Administration (through March 2012)
Denise DuBose, Director of Admissions (beginning April 2012)

Collections & Exhibitions

Stephen Wicks, Barbara W. and Bernard E. Bernstein Curator
Clark Gillespie, Assistant Curator/Registrar
Robmat Butler, Preparator
Krishna Adams, Assistant Curator for Public Programs

Development

Susan Hyde, Director of Development (from August 2011)
Margo Clark, Associate Director of Development, Membership & Grants
Rachel Principe, Development Administrator (beginning December 2011)
Carla Paré, L'Amour du Vin Manager (beginning January 2012)

Education

Rosalind Martin, Curator of Education, K-12

Marketing

Angela Thomas, Director of Marketing

Operations

Joyce Jones, Director of Finance & Operations
Travis Solomon, Facility and Security Manager
Ron Martin, Facility Associate
Jeff Ledford, Facility Associate
Donald Fain, Maintenance Technician
Michael Gill, Alive After Five Coordinator
Susan Creswell, Gift Shop Manager
Mary Hess, Assistant Gift Shop Manager
Diane Hamilton, Facility Sales Manager
DeLena Feliciano, Visitor Services Manager

Visitor Services Representatives

Neranza Blount
DeLena Feliciano
Jonathan Hash
Veronica Ludlow
Paul Minton
Lahai Wicks
Lindsay Patterson
Stephanie Walker