

knoxville museum of rt

# annual report

July 1, 2012 – June 30, 2013

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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 and economic development, 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, 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

The fiscal year that ended on June 30, 2013 has been one of change, growth, and excitement at the Knoxville Museum of art. It will long be remembered as the time at which, the after years of planning, discussion, and dreaming, the museum took the decisive and critical steps that determined its direction and set the stage for sustained success over a long period.

The most momentous step taken in FY2013 was the launching of the 25th Anniversary Campaign. This is the first such effort since the original campaign in the late 1980s to fund the construction of the museum, which opened to the public in 1990.

The 25th Anniversary Campaign will secure the museum's future by supporting the comprehensive

knoxville  
museum  
of art

25<sup>th</sup>  
ANNIVERSARY

refurbishment and upgrading of the landmark Clayton Building and the redesign of the North Garden (a project estimated to cost nearly \$5 million); significantly increasing the museum's operating endowment (approximately \$3 million at the end of FY2013); and, for the first time in the KMA's history, establishing a dedicated art acquisition fund. Bob Carter & Companies of Sarasota was hired in July 2012 as counsel to help the Board of Trustees and museum staff organize and position themselves to undertake this formidable and vital effort. By June 30, 2013, even though the campaign was restricted to trustees and longtime stakeholders, \$2 million in cash and signed pledges and nearly \$1 million in estate gifts has been committed, which bodes well for the success of this ambitious campaign. We are grateful to Stuart Worden for his leadership of the campaign.



Work on the building began in January under the expert construction management of Partners Development. The goal of these first phases of construction was to make the building envelope watertight, starting at the top and working down. The caulking and rubber gaskets around the marble panels and seals around the window have been replaced to stop water intrusion. The entry plaza (which doubles as the roof of the museum offices) and third floor terrace (the roof of the Great Hall) have been demolished and improved drainage installed. Both areas have been finished with new pink and gray granite pavers. The KMA's revetment of local Tennessee marble has been cleaned using pressurized dry ice, revealing the beautiful pink color and subtle pattern of the stone. Interior improvements and the redesign of the North Garden will proceed this fall. It has been exciting (and noisy!) to see the museum's landmark facility, a masterwork by American architect Edward Larrabee Barnes, get the loving care and attention it so richly deserves. When work is finished in the winter of 2014, the KMA will sparkle like the jewel it is. The quality and importance of what has long been happening on the inside will now be reflected on the outside.

The catalyst for all this activity is the impending 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. The eyes of the world will be on Knoxville as art lovers from around the world make the pilgrimage to experience this unparalleled masterwork when it is unveiled in early May 2014. This is a defining moment and unrivalled opportunity for the KMA and for Knoxville. Preparation of the Great Hall is scheduled to begin in August, with installation planned through fall and winter.

One important factor in the KMA's arrival at this eventful moment in its history 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." 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 are beginning the process





Catherine Wiley

of crafting a more expansive vision that looks further into the future. What is the KMA's potential, post-renovations and post-Jolley opening? How do we sustain the excitement and attention generated by these changes and improvements? We have worked long and so hard to get to this point, and it will require a significant effort to look beyond what is sure to be an eventful FY2014 and imagine the sort of place the "new" KMA will be, and how it can have an even greater impact in the community and the region. I am confident we are up to the challenge.

The impending installation of Richard Jolley's *Cycle of Life* stands as a spectacular affirmation of the museum's mission to celebrate the richness and diversity of the visual arts in East Tennessee past and present. *Higher Ground: A Century of the Visual Arts in East Tennessee*, the museum's flagship permanent exhibition, has inspired an outpouring of generosity--documented in the acquisition list that accompanies this report--that has allowed us



Catherine Wiley

to make several spectacular acquisitions, notably last year a masterwork by Knoxville Impressionist Catherine Wiley. Because of this significant and (for us) unprecedented purchase, our pockets were mostly empty when, in November, an equally important and beautiful Wiley unexpectedly came up for sale. We were fortunate to be able to join forces with the McClung Historical Collection, Knox County Public Library (part of the East Tennessee History Center), which has extensive holdings of works by East Tennessee artists and has always been generous with loans to the KMA for *Higher Ground*. The two institutions share ownership and custody of *Morning Milking Time* and look forward to future collaborations that will keep key works like this in our community and accessible to a wide public.



Currents



Danny Lyon

To fulfill the parallel mission of presenting new art and new ideas, a new permanent installation, *Currents: Recent Art from East Tennessee and Beyond*, opened in November. *Currents* stresses the connection between what happens here and in art centers elsewhere in this country and abroad. Now, for the first time in its history, the KMA has a permanent showcase for its growing collection of contemporary art. This exhibition showcases the exciting range of contemporary works by a stellar slate of more than 30 international artists as well as 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. The depth and breadth of objects from the museum collection that cycle through this exhibition attest to the growth and maturation of the KMA's holdings, years of support from the KMA Collectors Circle, and a strong curatorial vision.



Beverly Semmes

*Higher Ground* and *Currents* lay a solid foundation for an annual schedule of diverse and sophisticated temporary exhibitions and related programming, beginning in FY2013 with *Streetwise: Masters of 60s Photography*, organized by the Museum of Photographic Arts, San Diego. This show beautifully illustrated the complexity of the dialogue between local concerns and national trends, highlighting the work of a group of eight American photographers who focused their lenses on rapid social and political changes that transformed their nation during a turbulent period. Included in the Knoxville version of the show was a new KMA acquisition by Danny Lyon, one of the photographers represented in the exhibition, from a series he shot in Knoxville, placing him in the distinguished company of photographers such as Henri Cartier-Bresson, who was also inspired by our local color. The museum was also pleased over the summer to introduce the powerful work of Brooklyn-based artist Beverly Semmes, known internationally for her unique multimedia installations, with an exhibition organized by the Hunter Museum of American Art in Chattanooga.





Mark Bradley-Shoup



Brenda Thompson

The 2012 fall exhibition season opened in late August with *Contemporary Focus*, an ongoing annual series organized by the KMA and designed to spotlight emerging artists in the region who work in new and experimental ways and engage in a meaningful dialogue with the broader currents of international contemporary art. In FY2013 Mark Bradley-Shoup, Joshua Dudley Greer, and Andrew Scott Ross were the featured artists. A concurrent exhibition of *The Way Things Go*, a renowned video by Swiss artists Peter Fischli and David Weiss, presented one of the touchstones of international contemporary art. The video documents the artists' use fire and fireworks, blasts of air, gravity, and a variety of corrosive liquids to sustain a chain reaction of materials and events for 30 minutes.

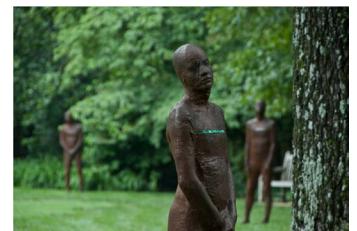
A highlight of the fall season each year is the East Tennessee Regional Student Art Exhibition, which always opens around Thanksgiving and attracts hundreds of talented students and their families over the holidays. This collaborative project with the East Tennessee Art Education Association brings together 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. We fully expect some of these students to appear in *Contemporary Focus* or *Currents* in a few years.



East Tennessee Regional Student Art Exhibition

The major curatorial event of the second half of the fiscal year was *Tradition Redefined: The Larry and Brenda Thompson Collection of African American Art*, a project made possible through generous colleagues at the Georgia Museum of Art at the University of Georgia. We were pleased to have the Thompsons in town for the opening festivities. They have systematically collected art by African Americans from around the nation, including Knoxville natives Beauford and Joseph Delaney, with considered attention to artists who have typically not been recognized in the traditional narratives of African American art. The result is a collection that redefines the landscape of American art, offering a more in-depth, inclusive understanding of African-American artists and their aesthetic and social concerns. Featured artists included Radcliffe Bailey, Romare Bearden, Camille Billups, Lois Mailou Jones, Jacob Lawrence, Norman Lewis, Charles White, and Hale Woodruff.

For much of the period under review, through February 2013, the KMA hosted a one-artist exhibition in the South Garden. *Horizons* included 12 life-sized, cast iron sculptures varying in pose and expression by noted Icelandic artist Steinunn Thórarinsdóttir, each with a polished glass band inserted in its torso.



Steinunn Thórarinsdóttir

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 (twice annually); video content available on the KMA web site; and outreach programs to schools. These programs are detailed elsewhere in 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*, *Currents* and other current exhibitions. Hundreds of school-age children participated in the KMA



Family Fun Day

Summer Art Academy, including many 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.



Summer Art Academy

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 2013 it was Barbara Tannenbaum, Curator of Photography at the Cleveland Museum of Art). 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 year of presenting quality local and regional blues, jazz, and bluegrass groups.



Alive After Five

Thanks to the generosity of our members and monthly admission sponsors, KMA admission remains free to all. A complete listing of all FY2013 donors accompanies this report.

I am pleased to report that the Knoxville Museum of Art finished the 2013 fiscal year in solid financial shape, with a strong sense of institutional identity and growing awareness of its value in our community (see the financial report included in this report). This speaks well of the museum’s development efforts and also makes a meaningful statement about the extent to which our donors and stakeholders 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. 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—Artsapes, Holiday Homes, L’Amour du Vin, and Artists on Location—far exceeded expectations and added nearly \$450,000 to the museum’s operating budget.

The KMA enters an eventful period in its history in a strong financial position. We could not undertake a major capital campaign unless our finances were in sound condition. Senior staff pay cuts, instituted several years ago when the effects of the recession began to be felt, were 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 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 and the KMA Guild. I am grateful for the enthusiastic support of board chair Jay McBride whose expertise, advice, and reassurance were vital in getting the KMA renovation project underway, and I look forward to working with incoming chair Bernie Rosenblatt as we embark on this exciting new phase in our history.

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

David Butler  
June 30, 2013

# By the Numbers

July 1, 2012–June 30, 2013

	FY 2006	FY 2007	FY 2008	FY 2009	FY 2010	FY 2011	FY 2012	FY 2013
# of visitors*	39,762	45,492	46,143	59,041	51,334	49,352	55,114	42,382
membership retention	69%	69%	70%	65%	74%	71%	79%	73%
# of memberships	2,497	2,524	2,237	1,951	1,800	1,650	1,534	1,544
private gifts and grants	\$669,779	\$676,451	\$737,545	\$708,348	\$539,528	\$748,271	\$814,982	\$796,170
earned income**	\$207,799	\$220,423	\$251,293	\$237,907	\$196,747	\$219,966	\$264,949	\$238,069
endowment corpus	\$1,227,287	\$1,357,263	\$1,432,000	\$1,567,689	\$1,926,791	\$2,578,962	\$2,907,337	\$3,299,257
total revenue	\$1,523,129	\$1,610,646	\$1,732,206	\$1,651,307	\$1,574,739	\$1,677,595	\$1,858,939	\$1,772,219
total expenses	\$1,437,213	\$1,524,408	\$1,657,171	\$1,610,498	\$1,492,041	\$1,549,890	\$1,586,532	\$1,619,011

\*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, 2012–June 30, 2013

## Contemporary Focus 2012:

**Mark Bradley-Shoup,  
Joshua Dudley Greer,  
Andrew Scott Ross**

August 23–November 4, 2012

This is the fourth installment of an annual group show of artists living and working in East Tennessee, accompanied by a series of lectures, demonstrations, studio visits, and the creation of an online video archive documenting each artist's studio practice. The series is intended to garner support for contemporary art in East Tennessee, and is accompanied by an illustrated publication.



## Fischli and Weiss: The Way Things Go

August 23– November 4, 2012

This renowned video by Swiss artists Peter Fischli and David Weiss has earned a cult following since it premiered at international art festivals in 1987. The video documents the artists' use of fire and fireworks, blasts of air, gravity, and a variety of corrosive liquids to sustain a chain reaction of materials and events for 30 minutes. The imagery touches on themes common in the duo's work, such as order and chaos, humor, transformation, and illusion. In 2007, the Tate Gallery, London, organized "Flowers and Questions," a major retrospective exhibition devoted to Fischli and Weiss's creative achievements.



## East Tennessee Regional Student Art Exhibition

November 23, 2012–January 13, 2013

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.



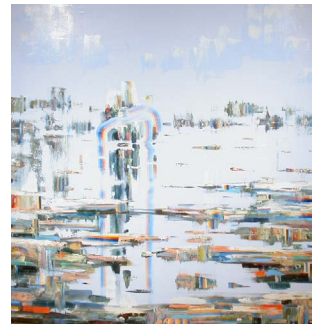
## Higher Ground: A Century of the Visual Arts in East Tennessee ongoing

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.



## Currents: Recent Art from East Tennessee and Beyond November 9, 2012–ongoing

This permanent exhibition showcases the exciting range of contemporary works by a stellar slate of more than 30 international artists as well as 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.



## Tradition Redefined: The Larry and Brenda Thompson Collection of African American Art

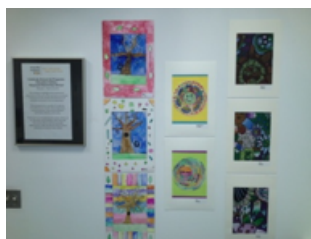
March 22–June 16, 2013

The Thompsons have amassed a remarkable collection of art by African Americans from around the nation. The strength of the Thompson's collecting process lies in their considered attention to artists who have typically not been recognized in the traditional narratives of African American art. The result is a collection that redefines the landscape of American art, offering a more in-depth, inclusive understanding of African American artists and their aesthetic and social concerns. Featured artists include Radcliffe Bailey, Romare Bearden, Camille Billups, Beauford Delaney, Joseph Delaney, Lois Mailou Jones, Jacob Lawrence, Norman Lewis, Charles White, and Hale Woodruff.



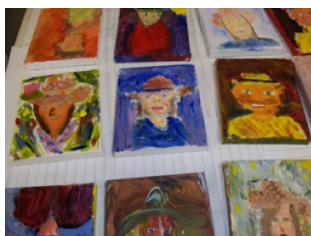
*Tradition Redefined: The Larry and Brenda Thompson Collection of African American Art* is organized by the David C. Driskell Center for the Study of the Visual Arts and Culture of African Americans and the African Diaspora at the University of Maryland, College Park. This exhibition is supported, in part, by a special fund from the Office of the President at the University of Maryland, College Park, and a grant from the Maryland State Arts Council. The works are owned by Georgia Museum of Art, University of Georgia; The Larry D. and Brenda A. Thompson Collection of African American Art.

# K-12 Programs July 1, 2012–June 30, 2013



## Education Gallery

In FY13 four different public/private schools and two community organization were featured in the Education Gallery: Emerald Youth Foundation, East Tennessee Children's Hospital, Gibbs Elementary, Sequoyah Elementary, Beaumont Magnet Honors Academy, and Tennessee Education Enrichment Program.



## Meet the Masters Outreach Program

*Meet the Masters* artists Annamaria Gundlach and Nancy Campbell traveled to five different counties and presented the MTM outreach program to 1152 students and teachers. The outreach program focused on landscapes, portraits and several artists in Higher Ground exhibition. The new acquisition *Morning Milking Time* in Higher Ground gave the MTM artists inspiration. The MTM had several of the students to pose for the class, they the students painted self portraits.



## ART2GO Travel Cases

ART2GO Travel cases have been checked out by 18 teachers and used with 418 students in classrooms and homes. Teachers from Davidson and Greene Counties have requested several cases at a time and to keep them longer than the two week loan period. The East Tennessee's Rich Legacy of Art, *Adventures in Ancient Greece and Rome*, *Rituals, Religion, Tradition: Art of Japan* Art, and *Culture of the Islamic Middle East* ART2GO were completed in August of 2012.



## Schools Tours

In FY13 KMA Docents led 84 tours for 2,250 children and 985 adults.



## Rogers Transportation Grant

In Fiscal Year 2013, 11 schools from Hamblen, Roane, Knox, Jefferson, Cocke, Sullivan, and Claiborne counties have requested grants to provide transportation to the museum.



## Family Fun Day

Family Fun Days on December 15, 2012 (469) and Sunday, April 14, 2013 (346). Featured entertainment was provided by Vine Middle Magnet Modern Dancers, L & N STEM Academy Jazz Band, Vine Middle Magnet Drummers, and Royal Magic Events – Magic, Face Painter, and Balloon Twisting.





### **Dad, Mom, and Me Workshop:**

**April 2, 9, 16, 23, and 30, 2013 11 families**

This five-part art workshop was designed to engage and motivate three and four year olds in hands-on creative avenues. Nancy Campbell introduced the Pre-K children and parents to the elements of art line, shape, color, form, and texture. The workshop stimulated the child's imagination, increase their vocabulary, and improve motor skills, while offering a social environment to boost interpersonal skills as well as self-esteem.



### **Full Service Community Schools Program**

Directed by the University of Tennessee, the FSCS program builds on and adds value to a successful initiative. KMA joined FSCS program in the fall and introduced an art-making and art appreciation component taught by certified K-12 art educators, Alanna Tait from Lenoir City Schools and Allison Pickett, from Beaumont, Knox County. In FY13, KMA reached 351 students and parents at Green Magnet Math Science Academy and Pond Gap Elementary School.

The Sun Trust Foundation donated \$10,000 to the KMA, which allows the museum to continue its collaboration with the FSCS program at these two schools.



### **Beaumont Museum Collaboration**

This year 10 Learning Expeditions were completed and one studio visit serving 618 students and parents.

### **Dogwood Arts Festival Chalk Walk: Construction**

The lecture and workshop was held in April at the L & N STEM Academy.



### **Seventh Annual East Tennessee Regional Student Art Exhibition:**

On November 27, 2012, 600 students and parents attended the opening night of the exhibition and the Hardin Valley High School Orchestra provided the music for the reception. Regal Entertainment was the leading sponsor again along with Home Federal Bank, Emerson Process Management, and Carton Service Inc. The exhibition opened Friday, November 23, 2012 – Sunday, January 13, 2013. This is collaboration with the Tennessee Art Education Association.

The KMA Guild/LDV gave a \$500 scholarship in honor of Sam Beall. The Guild decided to divide the scholarship and cover the registration fees and food for two art educators at the 2012 TAEA Fall Conference at Arrowmont. The two art educators who received the scholarships were from Shelby and Knox County.





# Public Programs July 1, 2012–June 30, 2013

(Unless otherwise noted, all programs are free and open to the public)



Collectors Circle

**Collectors Circle** is a special membership group that provides KMA members with rare opportunities to learn about the world of art through a unique “behind the scenes” approach and to become involved in the museum’s permanent collection. Members explore the inner workings of the art world and learn directly from actual works of art, and the artists who create them and the art experts who interpret them. The Circle visits collections and artist’s studios locally, regionally and nationally in order to gain a broad perspective on what today’s art world has to offer. **In FY13, the Collectors Circle had 101 members in 59 households.**



Dine & Discover

**Dine & Discover** is 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, Knoxville historians, and KMA staff. **In FY13, 152 people attended Dine & Discover.** This program is free and open to the public.



Gallery Talks

**Gallery talks** are a popular way to engage the public through a lively discourse between visiting artists and curators. Gallery talks are free and open to the public.

**Off Site Programs** allow the museum to broaden its reach while experiencing artistic happenings around the community as well as nationally. Off Site Programs are free and open to the public.

The **Sarah Jane Hardrath Kramer Lecture** annually celebrates the life of Sarah Jane Hardrath Kramer and her passion for the visual arts and learning. It recognizes her many years of tireless, enthusiastic, and dedicated service to the Dulin Gallery of Art and the Knoxville Museum of Art.



Sarah Jane Hardrath Kramer Lecture



Docent Tour



Docent Tour

**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 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 KMA docent group has between 10-15 active members. **In FY13 the KMA hosted 84 docent-led tours reaching 2,015 visitors.**

Each **Second Sunday** of the month, docents offer free guided tours of *Higher Ground*, *Currents*, and traveling exhibitions to the public. In FY13 12 tours served a total of 92 people.

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. Docent learning programs are free and made available to KMA staff and docents.



FY 2013 Public Programming (# attending)



**Streetwise Gallery Talk with Baldwin Lee  
July 18 (32)**

This was a special gallery talk on *Streetwise: Masters of 1960s Photography* by University of Tennessee Photography Professor Baldwin Lee. Lee's photographs are in many collections including Museum of Modern Art, New York; University of Michigan Museum of Art; Yale University Art Gallery; Museum of the City of New York; and the Knoxville Museum of Art.



**Dine & Discover with Contemporary Focus artist Joshua Dudley Greer  
August 22 (24)**

Greer received his BFA from the Maryland Institute College of Art and his MFA from the University of Georgia. His work has been featured in *Smithsonian Magazine*, and *Photographer's Forum Magazine*. He is working as a visiting assistant professor of photography at East Tennessee State University.



**Dine & Discover with Contemporary Focus artist Mark Bradley-Shoup  
September 25 (23)**

Bradley-Shoup earned a BFA from the UT at Chattanooga in painting and drawing and received his master's degree in studio art from the UNC at Chapel Hill. He has worked with the Hunter Museum of American Art; the Creative Discovery Museum; Arts and Culture; and the Chattanooga School for the Arts and Sciences. Aside from his work with the Association for Visual Arts, He teaches foundation courses at University of Tennessee Chattanooga and Chattanooga State Technical Community College.



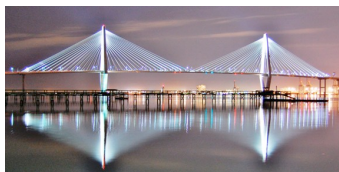
**Dine & Discover with Contemporary Focus artist Andrew Scott Ross  
October 24 (22)**

Ross received a BFA from the Atlanta College of Art, and an MFA from The School of the Art Institute of Chicago. He is a founding member of the artist collective Dos Pestaños, and was selected for a Joan Mitchell Foundation Grant and a CEC ArtsLink Award. Ross has exhibited throughout the United States and abroad including; The Museum of Arts and Design in New York, The Museum of Contemporary Art of Georgia in Atlanta, and The Guggenheim Museum's Peter Lewis Theater in New York.



**Dine & Discover with KMA Executive Director, David Butler  
November 6 (29)**

2013 marks an exciting time in KMA's history. The KMA is preparing for a major glass installation, building upgrades, and *Tradition Redefined: Thompson Collection of African American Art*. David Butler shared what's going to happen at the museum in 2013.



**Collectors Circle trip to Charleston, South Carolina  
November 15-17 (33)**

Collectors Circle members gathered to take a part in behind the scene tours of museums and galleries, private art collections, and historical works of art relative to Charleston.

**Collectors Circle evening with Tom French  
February 19 (27)**

CC members came out to learn more about art auctions and the mobile gallery scene from gallery owner, Tom French.

THOMAS  
FRENCH  
FINE ART





**Collectors Circle evening with distinguished collectors Brenda and Larry Thompson  
March 20 (39)**

The Thompson's collection of African American art is featured in the spring 2013 KMA exhibition *Tradition Redefined: the Brenda and Larry Thompson Collection of African American Art*.



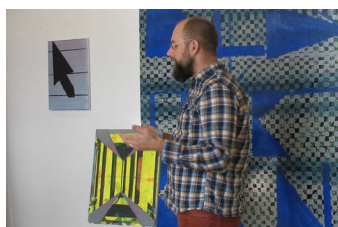
***Tradition Redefined* exhibition members' and public opening reception  
March 21 (118)**

KMA members and visitors enjoyed a lively evening of excellent art and talk from collector Brenda Thompson.



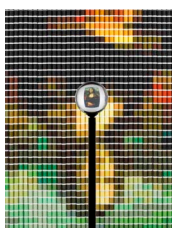
**6th Annual Sarah Jane Hardrath Kramer Lecturer, Barbara Tannenbaum, curator of photography at the Cleveland Museum of Art  
March 26 (138)**

This annual event celebrates the life of Sarah Jane Hardrath Kramer and her passion for the visual arts and learning, and recognizes her many years of dedicated service to the Dulin Gallery of Art and the KMA. This lectured event brings in prominent artists, art historians, art educators, and art experts to share their expertise.



**Dine & Discover with University of Tennessee Art Instructor Jered Sprecher  
April 3 (30)**

Artist Jered Sprecher, whose work appears in *Currents*, talked about his painting process. Sprecher has recently shown his work at Vanderbilt University in Nashville, New York, and Berlin. He was also recently awarded an Artist-in-Residence award through Chinati Foundation in Texas.



**Collectors Circle Purchase vote  
April 9 (30)**

Collectors Circle members gathered to discuss and vote on artwork to be included in the KMA's permanent collection. This year, the winner was: Devorah Sperber (Detroit, 1961), *After the Mona Lisa 8*, 2010, 1482 spools of thread, stainless-steel ball chain and hanging apparatus, clear acrylic sphere, metal stand, 68" x 47"



**Dine & Discover with Steve Cotham  
May 26 (24)**

Join us to learn more about the interesting life of Knoxville's premier Impressionist painter, Catherine Wiley.



**Currents Gallery Talk with Curator Stephen Wicks  
June 26 (17)**

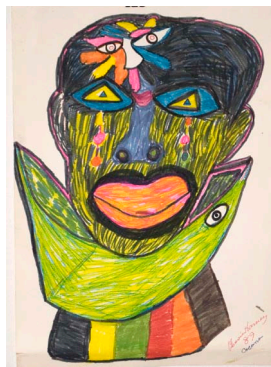
Stephen will talk about the works on view and new acquisitions for the KMA's *Currents* exhibition.

# Acquisitions July 1, 2012–June 30, 2013



**Charles Rain (Knoxville 1911–1985 New York), *Etruscan Still Life*, 1968.**

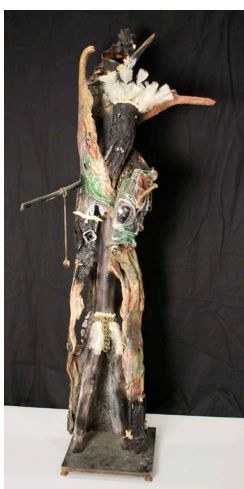
Oil on canvas, 10 x 8 inches. Bequest of Henry Grady, 2012.08.01.



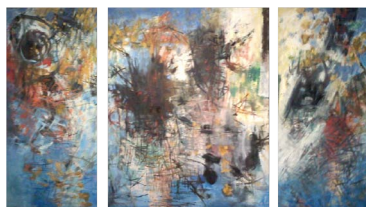
**Bessie Harvey (Dallas, Georgia 1929–1994 Alcoa, Tennessee), *Untitled (Cocono)*, 1989.**  
Watercolor pen on paper, 15 x 10 15/16 inches. Gift of Gladys and Ross Faires, 2012.09.03.



**Catherine Wiley (Coal Creek, Tennessee 1879–1958 Norristown, Pennsylvania), *Morning Milking Time*, circa 1920s.** Oil on canvas, 40 x 29 3/4 inches. Joint purchase of the Calvin M. McClung Historical Collection, Knox County Public Library, and the Knoxville Museum of Art with funds provided by the C. M. McClung Collection Endowment, Natalie and Jim Haslam, Ann and Steve Bailey, Ellen "Sis" Mitchell, Kay and Jim Clayton, Laura and Jason Bales, Patricia and Alan Rutenberg, John Thomas, and Kimbro Maguire and Penny Lynch.



**Bessie Harvey (Dallas, Georgia 1929–1994 Alcoa, Tennessee), *African Totem*, circa 1988.**  
Painted wood, wood putty, feathers, shells, metal, plastic, found objects, 72 x 29 1/2 x 16 inches. Gift of Gladys and Ross Faires, 2012.09.01.



**Joanna Higgs Ross (Nashville 1934; lives and works in Nashville), *Trees and Sky*, 1959.** Oil on canvas, triptych, 32 x 95 1/2 inches. Gift of Dr. Larry Ray in honor of Joanna Higgs Ross, 2012.10.01.



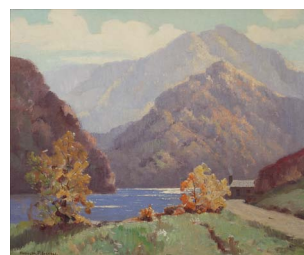
**Clifford Rainey (Whitehead, County Antrim, Northern Ireland 1948; lives and works in Oakland, California), *The Martyrdom of Saint Sebastian*, 1984.** Cast glass from recycled Coke bottles, sheet glass, scorched ironwood nails. 24 x 10 x 10 inches. Gift of Richard B. Sloan, 2012.13.01.



**Bessie Harvey (Dallas, Georgia 1929–1994 Alcoa, Tennessee), *Untitled (Bird)*, circa 1988.**  
Painted wood, found objects, 9 3/4 x 8 3/8 x 5 3/8 inches. Gift of Gladys and Ross Faires, 2012.09.02.



**Marion Greenwood (Brooklyn 1909–1970 Woodstock, New York), *Tehuana Mother*, circa 1950.** Lithograph on paper, 92/100. 14 x 11 inches. Gift of Tom French, 2012.11.01.

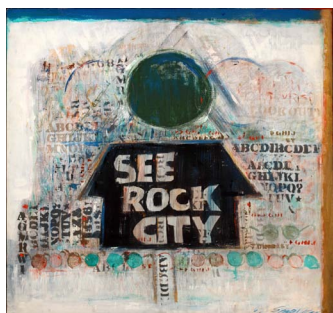


**Rudolph Ingerle (Vienna 1879–1950 Chicago), *Smoky Mountains*, circa 1925.** Oil on canvas, 24 x 28 inches. Gift of the Haslam family in honor of Steve Bailey's 60th birthday, 2013.01.01.





**James W. Wallace (Knoxville 1852-1921 Knoxville), *East Tennessee Landscape*, 1907.** Oil on canvas, 17 5/8 x 35 5/8 inches. Purchase, 2013.02.01.



**Carl Sublett (Johnson County, Kentucky 1919-2008 Union, Maine), *Sign Language*, 1963.** Polymer, oil and pencil on canvas, approx 38 1/2 x 40 1/2 inches. Purchase in memory of Helen and Carl Sublett, 2013.03.01.



**Philip Nichols (Freeborn County, Minnesota 1931; lives and works in Knoxville), *Form in Steel #9*, circa 1964.** Welded steel, 23 x 9 x 8 inches. Gift of Robert Kohn in memory of Martha Kohn, 2013.04.01.



**Edward Hurst (Knoxville 1912-1972 Edinburgh), *Alice Young Mayo*, circa 1945.** Charcoal on paper, 24 x 18 inches. Gift of Lindsay and Jim McDonough, 2013.05.01.



**Philip Livingston (Chicago 1941; lives and works in Chicago), *Untitled*, 1988.** Aluminum, wood, paint, 22 x 23 3/4 x 6 inches. Gift of Lindsay and Jim McDonough, 2013.05.02.



**Devorah Sperber (Detroit, 1961; lives and works in New York), *After the Mona Lisa 8*, 2010.** 1482 spools of thread, stainless-steel ball chain and hanging apparatus, clear acrylic sphere, metal stand. 68 x 47 inches. Purchase with funds provided by the KMA Collectors Circle, 2013.06.01



**Leonardo Silaghi, #1313203, 2013.** Oil on canvas, 90 1/2 x 120 inches. Purchase, 2013.07.01.



**Leonardo Silaghi, #1211010, 2012.** Oil on linen, 79 x 118 inches. Gift of the Marc and Livia Straus Family Collection, 2013.08.01.

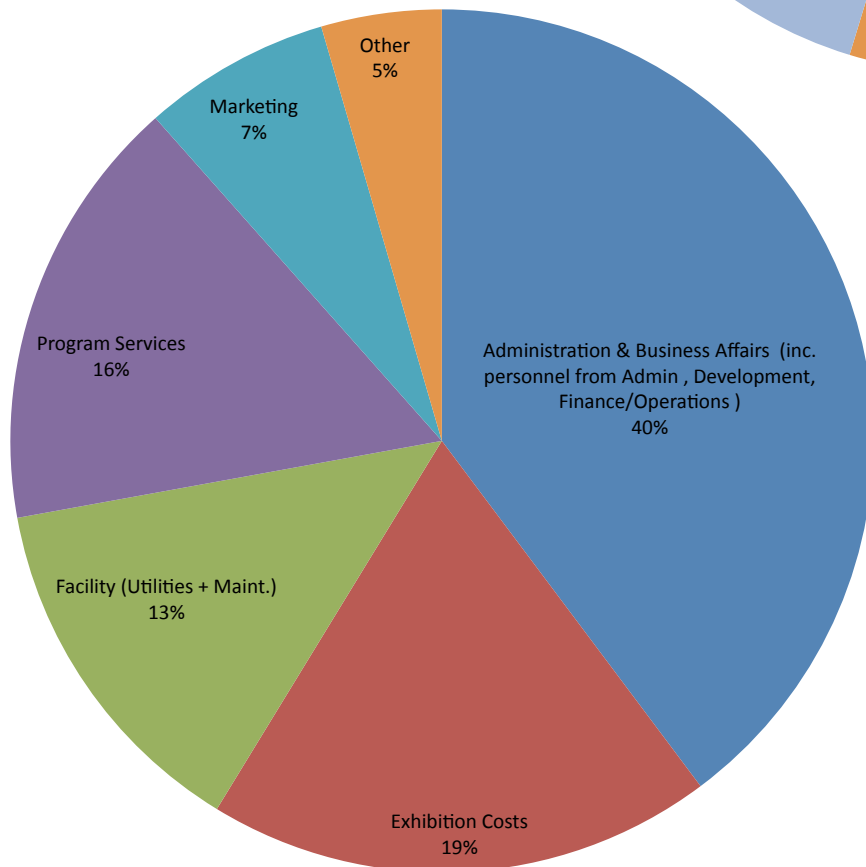
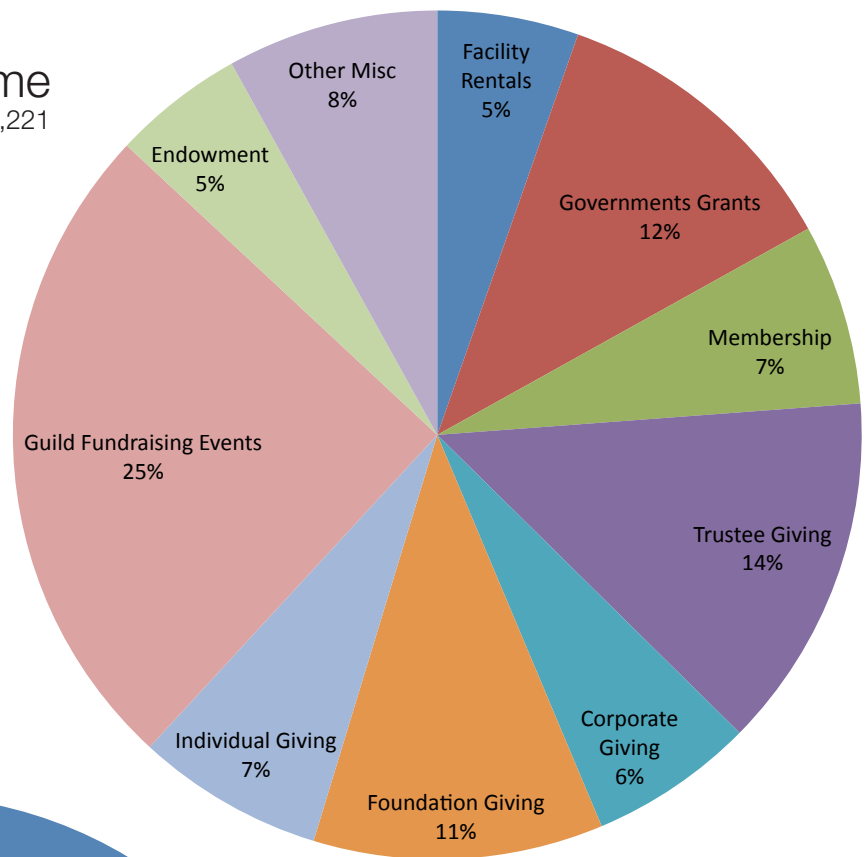


**Leonardo Silaghi, #1210610, 2012.** Oil on linen, 75 x 94 1/2 inches. Gift of the Marc and Livia Straus Family Collection, 2013.08.02.



## Income

Total Income : \$1,772,221



## Expenses

Total Expenses: \$1,619,011

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# Guild of the Knoxville Museum of Art

July 1, 2012–June 30, 2013

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Artists on Location: Mike and Leah Berry

Membership Services: Jaynie Ely

Programs: Sylvia Peters

Public Relations: Harriet Hodge

Volunteer Placement: Jackie Wilson and Janet Vail

Hospitality: Charleene Edwards

Newsletter: Mimi Turner

Yearbook: Lisa Carroll

Nominating: Susan Farris

Members at Large: Barbara Apking and Carol Overbey



# Guild Fundraising Events

July 1, 2012–June 30, 2013

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 19, 2012**

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 14, 2012**

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 2, 2013**

The pre-eminent food and wine experience in the Southeast. A five-course dinner prepared by a celebrity chef Dean Fearing with assistance of the chefs of Blackberry Farm paired with the wines of our featured vintners Beth Novak Milliken, Mary Novak, and Lindy Novak of Spottswode. The live and silent auctions offer collectible wines, wine related items and trips. Sponsors at the \$5,000 level and above may also attend a more intimate dinner at Blackberry Farm with our special guests.

## Artists on Location

**May 1, 2013**

Local and regional artists gather to paint outdoors in and around Knoxville. The public is invited to a sale of this art in the museum's Great Hall accompanied with appetizers and cash bar.



# Donors

July 1, 2012–June 30, 2013

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July 1, 2012–June 30, 2013

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Robmat Butler, Curatorial Assistant  
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Jeff Ledford, Facility Associate  
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Michael Gill, Alive After Five Coordinator  
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