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of art

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Open your mind.

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knoxville museum of art
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Presenting sponsor



**TRADITION REDEFINED:
The Larry and Brenda Thompson
Collection of African-American Art**

Knoxville Museum of Art
1050 World's Fair Park Drive
Knoxville, Tennessee 37916
865.525.6101 • info@knoxart.org

FREE Admission

Hours

Tuesday - Saturday: 10am-5pm
Sunday: 1-5pm

Closed

Mondays, New Year's Day, Independence Day, Thanksgiving, Christmas Eve, Christmas Day, and New Year's Eve

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Canvas

Published three times a year by the
Knoxville Museum of Art © 2013
Kurt Zinser Design, design and layout

Free for KMA members

Subscription price is \$15 per year.

Questions?

Contact Angela Thomas, Director of Marketing,
865.934.2034, athomas@knoxart.org

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knoxville
museum
of @art

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JUSTIN FEE

FROM THE DIRECTOR

The April 2014 opening of Richard Jolley's monumental glass installation in the museum's Great Hall is fast approaching. This extraordinary gift from Ann and Steve Bailey will constitute probably the largest figural glass assemblage in existence and will have a tremendous and permanent impact on the KMA, Knoxville, and East Tennessee.

This momentous milestone for the KMA and the regional, national, and international attention it will bring provide a strong impetus to refurbish and upgrade the landmark Clayton Building, complete the North Garden, create a dedicated art acquisition fund, grow the operating and program endowments, and build up cash reserves for facility maintenance and repair. The KMA Board of Trustees and museum staff have been working hard to get everything ready to take on the formidable job of raising the funds needed to carry out these vital tasks. The Twenty-Fifth Anniversary Campaign (so named because the opening of the Jolley installation coincides with the beginning of a quarter century of museum operations in the Clayton Building) will not only get us ready to welcome the world to Knoxville, but will also leave the KMA in optimal shape physically, financially, and programmatically.

The campaign will remain in a "quiet" phase for the immediate future—as members, you'll be provided soon with the opportunity to help—but work on the building is starting right away. You'll notice in this edition of *Canvas* that our activity schedule is much lighter than usual in anticipation of work beginning this winter. We will keep you apprised of any public access changes or building closures that might be necessary in the coming months, and ask for your patience and forbearance as we begin this vital project.

The museum embarks on this path in solid financial shape and with a robust sense of identity and mission. *Higher Ground: A Century of the Visual Arts in East Tennessee*, the museum's flagship installation, has definitively established the idea that the KMA is first and foremost about the rich and distinctive visual culture of our region. (The impending Richard Jolley glass installation is a powerful affirmation of the KMA's commitment to the art and artists of our own region.) A lively schedule of diverse and sophisticated temporary exhibitions presents the best of our own local traditions in the context of national and international artistic developments. A new ongoing installation—*Currents: Recent Art from East Tennessee and Beyond*—that opened in November brings up to the present the story of the visual arts in our region and their relationship to the wider world.

Allison Glock, in a profile on Knoxville in the August/September 2012 issue of *Garden & Gun*, noted the KMA's deep connection to its community:

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.

What a great position to be in as we prepare to celebrate our first twenty-five years.

The Knoxville Museum of Art celebrates the art and artists of East Tennessee, presents new art and new ideas, serves and educates diverse audiences, enhances Knoxville's quality of life and economic development, and operates ethically, responsibly, and transparently as a public trust.

HIGHER GROUND UPDATE: Artist Spotlight

Bessie Harvey on view through June 2013

From time to time, *Higher Ground's* "Diverse Paths" section will feature special displays that call attention to specific artists, media, or themes. The first of these is devoted to more than a dozen sculptures from the KMA collection by Bessie Harvey (1929-1994)—one of East Tennessee's most heralded self-taught artists. Harvey received international attention for her uncanny ability to extract historical and imaginary characters from gnarled roots and branches. Many of the artist's creations celebrate the deeds of biblical heroes, or recount compelling chapters in African American history. Although her works often present themes of adversity and struggle, each contains an underlying message of human perseverance and divine compassion. This special display drawn from the KMA collection reflects the distinctive manner in which Harvey was able to express these themes in humble yet boldly expressive works of art.

Born Bessie Ruth White in 1929 in Dallas, Georgia, Harvey was the seventh of 13 children born to Homer and Rosie Mae White. Of her adverse circumstances, the artist once observed, "The story of my life would make *Roots* and *The Color Purple* look like a fairy tale. There was nothing. In the morning, you'd just get up, go looking for whatever you could find, and if you had one meal that day, then you'd made progress."

While drawing strength from her mother's strong Christian faith, the artist found additional comfort in her own ability to create using her hands and ordinary objects. "I was always finding ways of making something out of nothing when I was little... I think it was God's way of making us happier children."

Unlike many sculptors who chisel away wood or stone to create their works, Harvey used a process that was almost exclusively additive. As she pointed out, "I don't carve, they already shaped." With the exception of drilling an occasional set of eyeholes, the artist would only paint and embellish with glue, beads, yarn, and cloth.

Bessie Harvey's work was featured in the 1995 Whitney Biennial, and in a 1997 retrospective exhibition organized by the Knoxville Museum of Art. Her sculptures are represented in the collections of major museums including the Dallas Museum of Art, High Museum of Art, National Museum of American Art, Milwaukee Art Museum, and American Folk Art Museum. The KMA is proud to hold the definitive museum collection of Bessie Harvey's work. Three pieces were recently donated by Gladys and Ross Faires, who played a leadership role in the early years of the KMA as board members and benefactors, and were among Bessie's earliest art patrons.



(above)
Untitled (Bird), circa 1988
Painted wood, found objects
Gift of Gladys and Ross Faires



Untitled Pair, c. 1985
Paint, hair, beads, costume jewelry on wood
Gift of Marion C. Chapman and Sandra J. Springs Collection

Mother with Child, circa 1991
Painted wood, wood putty,
fabric, found objects
Gift of Faye Dean

TRADITION REDEFINED:

The Larry and Brenda Thompson Collection of African American Art

MARCH 22–JUNE 16, 2013

Larry and Brenda Thompson have amassed a remarkable collection of art by African Americans from around the nation. The strength of the Thompsons' collecting process lies in their considered attention to artists who have typically not been recognized in the traditional narratives of African-American art.

In addition to acknowledged "masters," the Thompsons have collected works by artists who have been labeled "emerging," "unknown," "outsider," "eccentric," "vernacular," "regional," and more. 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. The Thompsons have not only identified and supported artists inside and outside of the canon, but they have also cultivated meaningful relationships with a variety of artists and their families that have lasted decades.

Represented in this diverse selection are Beauford and Joseph Delaney, two of Knoxville's most important artists. Born to a minister father, the Delaney brothers learned to draw on Sunday school cards at church and were given art lessons by distinguished local artist Lloyd Branson. The brothers left Knoxville in the mid 1920s to pursue their art careers in larger arenas, but followed very different artistic paths. After studying in Boston, Beauford (1901-1979) chose New York and later Paris as the ideal settings for his experiments with expressive abstraction. Joseph (1903-1986) headed for Chicago before settling in New York, and remained devoted to urban realism. *Tradition Redefined* allows East Tennessee viewers familiar with the brothers' work an opportunity to evaluate it within the broader context of African-American art of the last century.

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.

Presenting Sponsor:
The Frank and Virginia Rogers Foundation

Media sponsors include YP, Digital Media Graphix, Kurt Zinser Design, and WBIR.

(cover)
Joseph Delaney, *Woman in Striped Dress*, 1964, oil on board



(opposite page top)
Radcliffe Bailey (born 1968)
Untitled, 1996
acrylic on paper and photo

(opposite page bottom)
William E. Scott (1884-1964)
Harbor Scene, ca.1920
oil on board

(above)
Louis Delsarte (born 1944)
The Gift, 1999
acrylic on canvas

(left)
Charles E. Porter (ca.1847-1923)
Still Life: Two Baskets of Strawberries, 1900
oil on canvas

at the KMA

JANUARY

SPRING 2013
For details visit www.knoxart.org

FEBRUARY

MARCH

APRIL

1	Elementary Art Exhibition Gibbs Elementary
11	Alive After Five Aftah Party 6-8:30pm
13	2ND Sunday Second Sunday Docent Gallery Tours 2pm
18	Alive After Five TBA 6-8:30pm
25	Alive After Five TBA 6-8:30pm

1	Elementary Art Exhibition Sequoyah Elementary School
8	Alive After Five TBA 6-8:30pm
10	2ND Sunday Second Sunday Docent Gallery Tours 2pm
15	Alive After Five Wallace Coleman Band 6-8:30pm
22	Alive After Five Lance Owens CD Release 6-8:30pm
26-5 MARCH	Museum closed for L'Amour du Vin Fundraiser

1	Elementary Art Exhibition Sequoyah Elementary School
2	L'Amour du Vin Wine Auction & Dinner 6pm
8	Alive After Five The Mumbles 6-8:30pm
10	2ND Sunday Second Sunday Docent Gallery Tours 2pm
15	Alive After Five TBA 6-8:30pm
21	Tradition Redefined Opening Reception with special guests Larry and Brenda Thompson 5:30-7:30pm
22	Tradition Redefined exhibition opens to the public
26	Sixth Annual Sarah Jane Hardrath Kramer Lecture Barbara Tannenbaum, Curator of Photography at the Cleveland Museum of Art 6pm
29	Alive After Five TBA 6-8:30pm

1	Elementary Art Exhibition Beaumont Elementary School
3	Dine & Discover with Jered Sprecher 12-1pm
2, 9, 16, 23 & 30	Dad, Mom and Me Pre-K Workshop
12	Alive After Five TBA 6-8:30pm
14	2ND Sunday Second Sunday Docent Gallery Tours 2pm
14	Family Fun Day on Sunday 1-4pm Free!
19	Alive After Five TBA 6-8:30pm
26	Alive After Five TBA 6-8:30pm

January sponsored admission:
YP

February sponsored admission:
Regal Entertainment Group

March sponsored admission:
Amica Insurance

April sponsored admission:
Amica Insurance

gift shop

New Higher Ground merchandise available in the Gift Shop!

For additional information, contact Susan Creswell at 865.934.2042 or screswell@knoxart.org.

Last November, the Tennessee Art Education Association honored KMA Curator of Education **Rosalind Martin** as Tennessee Art Educator of the Year



The KMA is pleased to acknowledge the support of the Arts & Heritage Fund. We are grateful to the Clayton Family Foundation, Cornerstone Foundation, the Haslam Family Foundation, Lucille S. Thompson Family Foundation, Metropolitan Knoxville Airport Authority, Scripps Network, Visit Knoxville, and 21st Mortgage for contributing to this new community resource, which supports a wide range of arts organizations and historic sites in our area and is managed by the Arts & Culture Alliance of Greater Knoxville.

New Works in *Currents*

In December, the KMA's ongoing *Currents* exhibition was enhanced by the addition of four new works courtesy of New York collectors Marc and Livia Straus. *Back of Evan #3* is a self-portrait by Canadian artist Evan Penny, who creates startlingly lifelike sculptures by casting dye-painted silicone in clay molds he crafts by hand, and implanting real hair one strand at a time. This work includes scars, blemishes, and other bodily imperfections that reflect his ongoing interest in aging and the human condition.

Peach Twist is a three-dimensional painting by Charles Hinman, a veteran artist who explores the interaction of color as it is applied to basic geometric shapes. He first achieved global acclaim during the mid 1960s for his sculptural paintings made by stretching canvas over wooden rods. In some paintings, the artist adds to the back edges bright hues that reflect a colorful halo onto the surrounding wall.

The surfaces of two macabre collage sculptures by emerging British sculptor Chris Jones are composed of images from magazines, calendars, encyclopedias, and posters. Suggesting an excavated sculptural fragment from ancient times, *Repair is the Dream of the Broken Thing* was actually inspired by *The Legend of Sleepy Hollow* while the *Fur Trapper* stems from Jones' interest in life on the American frontier.

The Strauses are long-time friends of the KMA who have been generous in sharing their collection with the museum. The KMA presented *Inner Eye: Contemporary Art from the Marc and Livia Straus Collection* in 1999, and hosted exhibitions organized by the Strauses such as *Size Matters XS* (2008), which examined small-scale contemporary painting, and *After the Fall* (2011), the first major survey of contemporary art produced by artists in former Eastern bloc countries. The museum is grateful to the Strauses for their continued support and involvement.



(top)
Charles Hinman (born 1932)
Peach Twist, 2011
Canvas, wood, and paint

(middle left)
Evan Penny (born 1953)
Back of Evan #3, 2006
Silicone, hair, pigment, aluminum

(middle right)
Chris Jones (born 1975)
Fur Trapper, 2011
Magazine, poster and book images,
fiberglass, wood, wire, and polymer varnish

(bottom)
Chris Jones (born 1975)
Repair is the Dream of the Broken Thing,
2012
Magazine, poster and book images,
fiberglass, wood, wire, and polymer
varnish

Courtesy of Marc Straus LLC



Education at the KMA

Dad, Mom, and Me

Pre-K Workshop – Tuesdays, April 2, 9, 16, 23, and 30

This five-part art workshop is designed to engage and motivate three- and four-year-olds in hands-on creative avenues. Pre-K students will be introduced to the elements of art including: line, shape, color, form, and texture. This workshop will stimulate your child's imagination, increase vocabulary, and improve motor skills, while offering a social environment to boost interpersonal skills as well as self-esteem.

Enroll your family for individual classes or the entire series. To register, please call 865.523.6349. The fee for the five-week series is \$50 for members, \$60 for non-members, or \$15 for each class. Discounts are available for each additional child.



Family Fun Day

Sunday, April 14, 1-4pm. FREE!

Everyone is invited to celebrate the Spring Family Fun Day. Children of all ages have the opportunity to create art at one of the many art-making stations inspired by current exhibitions. Bring a photo of your family, pet or yourself and create a wonderful mixed-media collage. All events at Family Fun Day are free thanks to generous sponsors.



2013 Summer Art Academy

Monday, June 3 through Friday, August 2

Summer Art Academy offers classes for ages three to 18 years old at the KMA. Partial and full scholarships are offered on a first-come, first-served basis.

Additionally three-hour workshops are available for the intermediate to advanced artist. These workshops are for middle and high school students. These classes will work on skills and techniques. Check KMA's web site for a detailed listing of classes and workshops or call 865.523.6349.

Classes are being held the weeks of June 3, June 10, June 17, June 24, July 8, July 15, July 22, and July 29.

Class information and registration will be available at knoxart.org in late spring.



HELP US GET THE WORD OUT!

LEARNING at the KMA: School Programs

KMA's School Brochure is packed with exciting programs for your local schools. If you volunteer, have a school age child or grandchild, please remember to stop by the museum and pick-up a stack and deliver to your local school. The KMA has opportunities teachers could be looking for.

Sixth Annual Sarah Jane Hardrath Kramer Lecture
 presenting Barbara Tannenbaum, Curator of Photography
 at the Cleveland Museum of Art

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 tireless, enthusiastic, and dedicated service to the Dulin Gallery of Art and the Knoxville Museum of Art. The fund established by Sarah's family, friends, and others committed to the arts supports lectures by a prominent artist, art historian, art educator, or expert in a related field.

Before arriving in Cleveland, Barbara Tannenbaum spent 26 years as chief curator of the Akron Art Museum, where she organized over 50 exhibitions including the first large-scale international exhibition chronicling women's historic achievements in photography; *Ralph Eugene Meatyard: An American Visionary*; and the first solo museum shows for Adam Fuss, Aminah Robinson, and Chakaia Booker. Tannenbaum has edited and authored numerous publications including books on Meatyard (Rizzoli) and highlights of the Akron Art Museum's collection and, in 2010, *Detroit Disassembled: Photographs by Andrew Moore*.

March 26, 2013 at 6pm



KMA Docents

The KMA Docent Corps enjoys educating groups about the art on the walls and how it connects us.

This is a great time to become involved at the KMA. Join our docent ranks today!

Contact Krishna Adams at kadams@knoxart.org



I volunteer at the KMA because it is a creative, fun place to work and I love being a docent... It has been inspiring to learn about the art of East

Tennessee and the world...I'm always excited to share my love of art. That's the fun part of being a docent--learning, sharing and then giving back to the community. It's a joy to see what inspires others. That makes my day.

— Nancy Goyert (KMA docent since 2009)



After being an economist for the Federal Government, little did I know that I would have a second rewarding career as a KMA docent. Being a

docent has been a gift of joy to me, learning about art and then passing that knowledge on to the children from area schools we take on tours. The making of new friends and working with the KMA staff have been extra added dividends.

— Al Aiken (KMA docent since 2003)



Volunteering at the KMA is one of the various ways that an individual can have a stake in one of our region's most valuable assets. It is satisfying to

participate in an organization that works hard to make art matter in the community, and to be an ambassador for a place that fosters creativity, curiosity, cultural connections, communication, and critical thinking.

— Carol Devenski (KMA volunteer and docent since 2007)

SPOTLIGHT ON CORPORATE GIVING



Congratulations to Lexus of Knoxville 2012 recipient of the James L. Clayton Award

The prestigious award was accepted by Doug White, owner, on behalf of Lexus of Knoxville, at the October 30 James L. Clayton Award Luncheon.

Lexus of Knoxville has been the presenting sponsor of the KMA Guild's premier fundraiser, L'Amour du Vin, for the past six years.

The James L. Clayton Award was established in 1998 to recognize the unique contributions Jim Clayton has made to the Knoxville Museum of Art over the history of the museum. The Clayton Award is presented annually to the individual, family, foundation, or business whose support of the museum has been both uncommonly generous and sustained.



Left to right: Jim and Kay Clayton, Melissa and Doug White



THE LEXUS OF KNOXVILLE TEAM
 Front row left to right: Gary Hughes, Stefanie Hess, Melissa and Doug White
 Back row left to right: Cody Borden, Howard White, Tom Martin, Jason Carson

L'Amour du Vin Wine Auction & Dinner Featured Artist

Robert Van Vranken

Robert Van Vranken is the featured artist for L'Amour du Vin Dinner and Wine Auction 2013 and his work is included in the KMA collection. He will be visiting Knoxville for the event in March.

For artist Robert Van Vranken maps have always been extremely compelling. Beautifully drawn and a visual depiction of the relationships between elements of space such as land masses, water and lines that together are a tool that show where you are – and the path to get somewhere else.

“There is in a map that very basic human effort to locate oneself in space – I am here. The mountains are there. The city is beyond the mountains. So, in this sense a map is a record of humanity's efforts to make sense of this overwhelming space we find ourselves in... as a first layer in a painting it has always seemed a great place to begin,” Van Vranken says.

In the case of *Untitled. (After the Poison Map)*, (pictured top right) which he donated to be used as the signature image for L'Amour du Vin 2013, the land masses directly guided him in arranging the composition. The map is glued onto a board and then painted over.

Maps can also represent the path family and friends guide us on. While working on the piece, Van Vranken reached a point in his life when he realized for certainty he had been given the wrong map and he decided to proceed without it. While he says the painting isn't overtly connected to this it is in a way a picture of a strange new world where normal rules do not apply.

“I surely don't claim to have the right map,” he says. “But I am no longer trying to make the old one fit.”



Untitled (After the Poison Map), 2008, oil on paper on board

Robert Van Vranken's *The Speechless Sky* is on view in *Currents*.



Untitled (The Speechless Sky), 1994, oil and collage on plaster on wood panel, Knoxville Museum of Art Collectors Circle purchase