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MUSEUM OF ART



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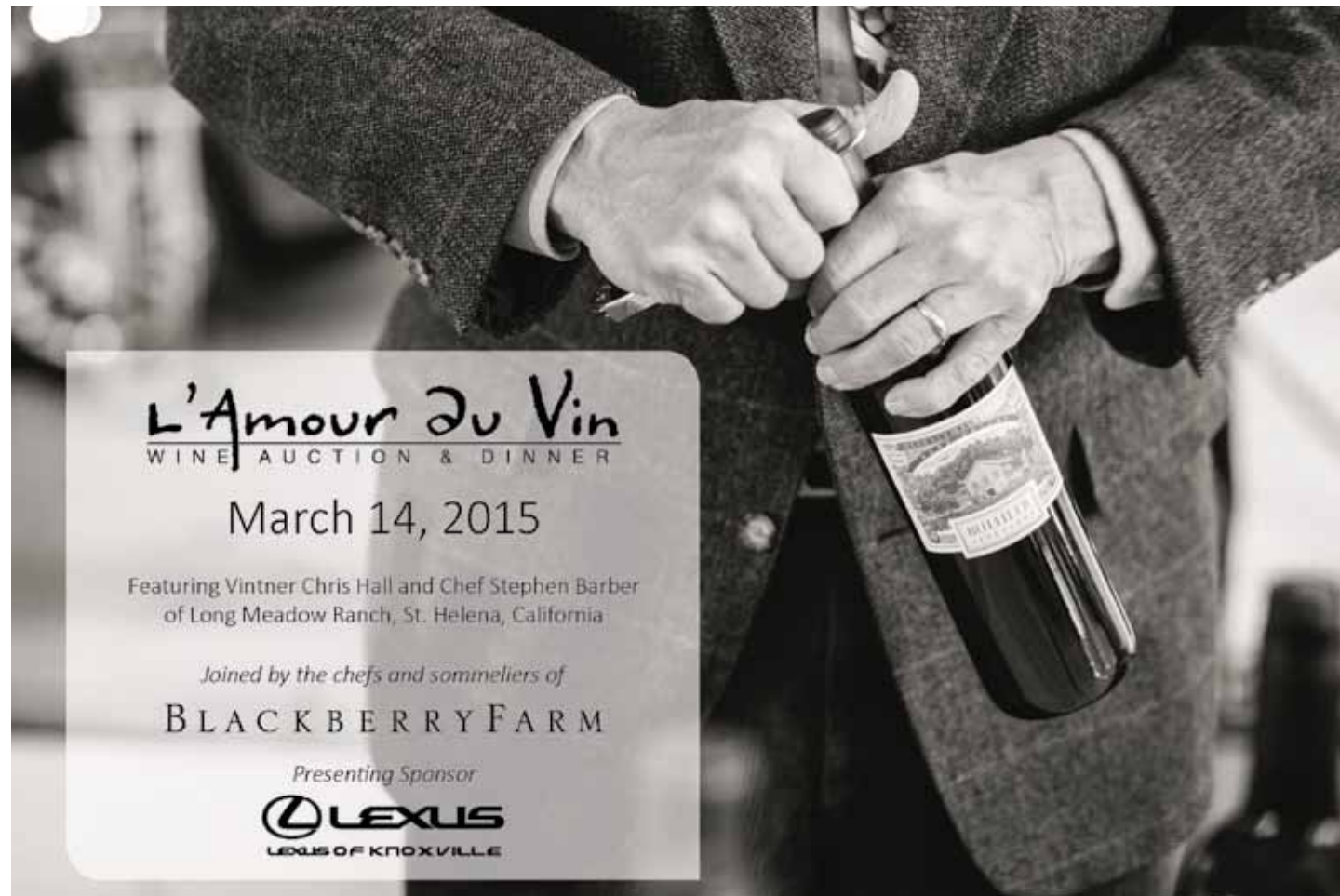
CANVAS

KNOXVILLE
MUSEUM OF ART



SPRING 2015

knoxart.org



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Canvas

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Questions?

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

Visit the museum online – knoxart.org

FROM THE EXECUTIVE DIRECTOR



JUSTIN FEE

I had something of an epiphany in October when I stayed one evening after work for the Knoxville Symphony Orchestra's innovative Concertmaster Series in the Ann and Steve Bailey Hall. Gabriel Lefkowitz played brilliantly for several hundred people, with the "Sky" section of Richard Jolley's *Cycle of Life* glittering overhead, spotlights casting a lacy network of shadows on the ceiling. It was a remarkable experience in a unique setting—with amazing acoustics—that made everyone there feel, as I did, that they had enjoyed their own private recital. Great art and great music. A treat for the eyes, for the ears, for the soul. A moment to feel truly alive, when all seems right with the world. This is why the KMA is here, I thought. The euphoric mood continued outside in the blue twilight, where new exterior lighting cast a soft glow on the building and gardens.

I had a very similar experience the next night, when an even bigger crowd squeezed in for a different sort of musical experience and the walls vibrated to the sounds of Soul Connection with special guest Clifford Curry, part of the museum's perennial Alive After Five Friday-night music series. There was also that thrilling moment back in September when a hundred or so vintage motorcycles roared up World's Fair Park Drive for the first-ever Art Fair KMA, organized by the KMA Guild, an event that attracted more than 2,000 people, many of them first-time visitors. And how could I forget the excitement of the Sarah Jane Hardrath Kramer Lecture earlier that same week, when Dallas Museum of Art curator Sue Delaney thrilled an overflow crowd with a valentine to hometown hero Beauford Delaney? And then there were the nearly 600 museum professionals from around the region who came to Knoxville in October for the Southeastern Museums Conference annual meeting. They loved the KMA and Knoxville and reminded me why I love it here, too. In November I was proud to receive on behalf of the museum an award from the Art Alliance for Contemporary Glass for the KMA's "commitment to the history, creation, exhibition and support of art made from glass" at SOFA Chicago.

Are they technically still epiphanies if they occur on a daily basis? I still pinch myself every time I walk through the (new) front doors of the gorgeously renovated Clayton Building. The same thing happens when I stroll through the beautiful new North Garden, the foliage changing with the seasons and plantings starting to mature and fill in as the designers envisioned, or when I see wonderful new works on display, or watch a group of young people in the galleries discover their own artistic heritage.

I hope the coming few months will bring you many such moments of discovery and wonder. There is much to engage, to delight, to challenge. To cite just a few examples:

- Discover the new space dedicated to glass as a sculptural medium, on the garden level off the Ann and Steve Bailey Hall, intended to frame and provide context for Richard Jolley's masterwork a few feet away. Not so long ago we had only a handful of works in glass; now we will have to rotate the spectacular examples we've acquired in a very short time, thanks to the extraordinary generosity of donors. I think this area will be a favorite for lots of people.
- Enjoy the new material that's been added to our flagship permanent installation *Higher Ground*, especially recent acquisitions by Beauford Delaney, and the loan from the University of Tennessee of Marion Greenwood's monumental mural, *History of Tennessee*. Her work celebrates our state and region's rich musical heritage. Perhaps even more importantly, the history of its reception at UT—the mural was hidden for years because of its portrayal of African-Americans made it a target of controversy—tells us a great deal about our history as a community and keeps open an important and sometimes difficult conversation about race and our connections to one another.
- *Lift: Contemporary Printmaking in the Third Dimension* brings exciting new work from all over in conjunction with an international conference organized by the Printmaking Program at the UT School of Art.
- The KMA will be a major venue for Big Ears 2015, Knoxville's international new music festival coming in March. Two words: Kronos Quartet.
- You'll be hearing more soon about the celebrations for the 25th anniversary of the KMA's opening in the Clayton Building.

These and so many other wonderful things are happening because of your support. There are many, many more opportunities for epiphanies large and small listed throughout this edition of *Canvas*. Dive in and enjoy!

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.

Follow the KMA on Twitter – @knoxart

"Like" the KMA on Facebook

NEW IN HIGHER GROUND AND CURRENTS

Several new works have been added to the KMA's signature galleries

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

Among new works in *Higher Ground* include a recently conserved painting *East Tennessee Landscape* from 1907 by James W. Wallace, and *The History of Tennessee* mural by Marion Greenwood. Wallace was a key member of Knoxville's early professional artist community. He is best known for his scenes of rural life and regional history. On loan from the University of Tennessee, the Greenwood mural is nearly 30 feet long and depicts the state's musical heritage and folk traditions. Painted in 1955 on a continuous length of canvas, the mural is divided into four thematic sections. Greenwood designed the painting's themes to reflect music traditions associated with Memphis, Nashville, East Tennessee, and the Lower Appalachians.

Currents: Recent Art from East Tennessee and Beyond

Among contemporary art new to *Currents* are three recent acquisitions. Acquired as a gift from the Marc and Livia Straus Family Collection, *Dark Abstraction* is a large mixed-media canvas by emerging New York artist Lauren Luloff, who has become known for constructing painting surfaces out of found fabric. Marcia Goldenstein's 16-panel painting *One Mile: An Artificial Cosmos* was inspired by the artist's nighttime trek through her north Knoxville neighborhood. It was purchased for the KMA in memory of Betsy Worden by Stuart Worden. Washington, D.C.-based collector Mary Corkran, a native of Jefferson City, Tennessee, who recently donated four glass sculptures to the KMA, supported the purchase of *Chado*, a major cast glass sculpture by Karen LaMonte. *Chado* is currently on display in the KMA lobby, but will be moved into *Currents* later this spring.



Coming soon...

Coming soon to *Higher Ground* is a rotating selection of 19 paintings by legendary Knoxville-born artist Beauford Delaney that were purchased from the artist's estate in what is likely the most significant art acquisition in the KMA's history. They provide a fascinating cross-section of Delaney's career and demonstrate his ability to distill scenes of everyday life into explorations of the expressive power of color. This acquisition was made possible thanks to funds provided by the KMA's Rachel Patterson Young Art Acquisition Reserve. Once matted and framed, these works will be rotated a few at a time into *Higher Ground* on an ongoing basis and serve as a vital resource through which generations of KMA audiences can gain access to original works by this East Tennessee master. Also coming soon are photographs from *Knoxville, 1967*, a unique portfolio of prints produced especially for the KMA by renowned American photographer Danny Lyon. This one-of-a-kind portfolio was acquired thanks to funds provided by several KMA supporters and a partial gift of the artist. It features 27 gelatin silver prints documenting Lyon's visit to Knoxville in August-September of 1967.

Those who have contributed toward the purchase of prints in this portfolio include Diane Humphreys-Barlow & Jack Barlow, Barbara & Bernie Bernstein, David Butler & Ted Smith, John Cotham, Lynne & Scott Fugate, Lane Hays, Cathy & Mark Hill, Maribel Koella & Chuck Jones, Penny Lynch & Kimbro Maguire, Sheena McCall, Melinda Meador & Milton McNally, Hei & Stanley Park, Pamela & Jeffrey Peters, Patricia & Alan Rutenberg, and John Thomas.

Join us for a *Higher Ground/Currents* members-only event on Tuesday, February 24.



Marion Greenwood (Brooklyn 1909-1970 Woodstock, New York) *The History of Tennessee, 1955*. Oil on linen, 6 x 30 feet, courtesy of the University of Tennessee, Knoxville.



James W. Wallace (Campbell Station, Knox County 1852-1921 Knoxville) *East Tennessee Landscape, 1907*. Oil on canvas, 17 5/8 x 35 5/8 inches, purchase.

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

Marcia Goldenstein (Lincoln, Nebraska, 1948; lives and works in Knoxville) *One Mile, An Artificial Cosmos, 2012*. Oil on sixteen 8 x 10 inch panels, purchase with funds provided by Stuart Worden in memory of Betsy Worden.

Karen LaMonte (New York 1967; lives and works in Prague, Czech Republic) *Chado, 2011*. Kiln-cast glass, 39 x 33 x 37 inches, artist's proof (edition of 3), purchase with funds provided by Mary Hale Corkran in memory of her husband Blair.



Beauford Delaney (Knoxville 1901-1979 Paris), *Untitled, 1960*. Watercolor on paper, 20 x 26 inches, purchase with funds provided by Brenda and Larry Thompson.

Danny Lyon (Brooklyn, 1942; lives and works in New York) *Untitled (Clinch Avenue Viaduct), Knoxville, 1967*. Gelatin silver print, 16 x 20 inches, Knoxville Museum of Art purchase. If you are interested in sponsoring this or other Danny Lyon prints, contact Stephen Wicks at swicks@knoxart.org.

LIFT examines the work of established and emerging international contemporary artists who use a variety of strategies to bring a sculptural dimension to printmaking. Some achieve this by using centuries-old methods while others take advantage of cutting-edge digital tools. These include low relief printing or embossing, printing on mold-cast paper forms, post-print cutting, scoring, folding, etc., art installations that use repeated print elements, relief printing through repeated print runs to accumulate layers of material, and printing out imagery that is applied to 3D forms. Among the artists projected for inclusion are Enrique Chagoya, Lesley Dill, Red Grooms, Jane Hammond, Hideki Kimura, Nicola López, Leslie Mutchler, Oscar Munoz, Marilène Oliver, Dieter Roth, Graciela Sacco, and Jonathan Stanish.

LIFT is organized by the KMA and presented in conjunction with the Printmaking Program, School of Art, University of Tennessee, Knoxville, and the 2015 Southern Graphics Council International conference is taking place in Knoxville, March 18-21, 2015.

Opening celebration is January 29, 2015 from 5:30-7:30pm.

KMA sponsors include Emerson Process Management and UT Medical Center.



KMA Media sponsors include Access Systems, Inc., Digital Media Graphix, Kurt Zinser Design, and WBIR



Graciela Sacco (Rosario, Argentina 1956; lives and works in Rosario, Argentina) *Ensayo Sobre la Espera*, 2003. From *Series Lineas de la Gente*, heliography on Roman blind, 61 x 32 inches, courtesy of Diana Lowenstein Gallery, Miami.



Nicola López (Santa Fe, New Mexico 1975; lives and works in Brooklyn) *Bones 4*, 2013. Linoleum cut and monotype on laser cut Mylar Unique, 104 x 36 1/2 inches, courtesy of Pace Prints.



Oscar Munoz (Popayán, Columbia 1951; lives and works in Cali, Columbia) *Narcisos in Progress*, 1994-ongoing. Installation of paper, water, and charcoal dust in four trays, 19 11/16 x 19 11/16 inches, courtesy of the artist and Sicardi Gallery, Houston.



Leslie Mutchler (Mansfield, Ohio 1980; lives and works in Austin, Texas) *TrendFACTORY*, 2012-ongoing. Birch plywood, silkscreen on chipboard, paper tape, and miscellaneous hand tools, dimensions variable, courtesy of the artist.



Jonathan Stanish (Great Falls, Montana 1983; lives and works in New York) *Dazed and Confused*, 2013. Silkscreen glaze and spray paint on ceramic, 9 x 24 x 7 inches, courtesy of the artist.



Marilène Oliver (London, England 1977; lives and works in Luanda, Angola) *Family Portrait (Mum and Dad)*, 2003. Bronze ink screen printed on to 3mm clear acrylic, bronze rods, 2 sculptures, edition of 6 plus 2 artist's copies, 75 1/2 x 27 1/2 x 19 5/8 inches each, courtesy of the artist.

Contemporary Focus is designed to serve as a vital means of recognizing, supporting, and documenting the development of contemporary art in East Tennessee. Each year, the exhibition features the work of artists who are living and making art in this region, and who are exploring issues relevant to the larger world of contemporary art.

Opening celebration is January 29, 2015 5:30-7:30pm.

The three artists selected for this year's exhibition have a common interest in creating works that examine the uncertain terrain between personal experience and external reality, abstraction and representation, and civilization and nature.

Caroline Covington produces sculptural mixed-media works that explore notions of displacement, mortality, and chance. In addition to her studio practice, Covington is assistant professor of sculpture at Chattanooga State Community College.

Mira Gerard's shadowy, expansive figure paintings integrate subject matter from her own video recordings and found imagery in ways that blur the boundaries between dream and reality. Gerard is chair and associate professor in the Department of Art & Design at East Tennessee State University in Johnson City.

Karla Wozniak's highly patterned, densely textured paintings depict an American landscape defined by automotive culture and transformed by suburban sprawl. She currently lives in Knoxville, where she is assistant professor of painting at the School of Art, University of Tennessee.

KMA sponsors include Emerson Process Management and Texas Instruments.



KMA Media sponsors include Access Systems, Inc., Digital Media Graphix, Kurt Zinser Design, and WBIR



(top) **Caroline Covington, *Chop*, 2012.** Installation with Kona cloth, cast resin, 84 x 120 x 36 inches.











(middle) **Mira Gerard, *River of Forgetting*, 2012.** Oil on linen, 40 x 58 inches.

(bottom) **Karla Wozniak, *Mountain Building*, 2014.** Oil on canvas, 60 x 60 inches.

JANUARY

| | |
|---|---|
|  | Education Gallery Powell Elementary School, Knox County |
|  | Alive After Five Mac Arnold & Plate Full O'Blues 6-8:30pm |
|  | Second Sunday Docent Tour In English 2pm In Spanish 3pm |
|  | Alive After Five The Tennessee Sheiks 6-8:30pm |
|  | LIFT & Contemporary Focus 2015 Exhibition Opening Celebration 5:30-7:30pm |
|  | Dine & Discover Contemporary Focus artist Caroline Covington 12-1pm |
|  | Alive After Five Brian Clay & Jazzspirations LIVE 6-8:30pm |

FEBRUARY








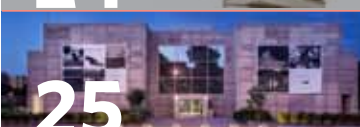
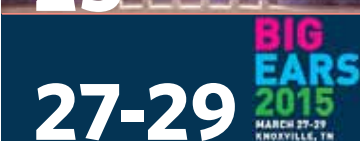
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|  | Education Gallery Knox County Public Defender's Office Community Law |
|  | Alive After Five Aftah Party 6-8:30pm |
|  | Family Fun Day 11am- 3pm Celebrate Black History Month! |
|  | Second Sunday Docent Tour In English 2pm In Spanish 3pm |
|  | Alive After Five "Fat Friday Mardi Gras" with Roux Du Bayou 6-8:30pm |
|  | Gallery Talk Printmaking with Beauvais Lyons 4-5pm |
|  | Alive After Five Wallace Coleman Band 6-8:30pm |
|  | Higher Ground & Currents Member Reception 5:30-7:30pm |
|  | Dine & Discover Contemporary Focus artist Karla Wozniak 12-1pm |
|  | Alive After Five Devan Jones & Uptown Stomp with special guest Robinella 6-8:30pm |

RICHARD JOLLEY: LARGER THAN LIFE

This 30-minute documentary, filmed and produced by Jupiter Entertainment, begins in 2009 as Richard Jolley began work on what would become *Cycle of Life*, *Within the Power of Dreams* and *the Wonder of Infinity*.

EVERY SATURDAY AND SUNDAY AT 3PM





MARCH

| | |
|---|--|
|  | Education Gallery Farragut Primary School, Knox County |
|  | Second Sunday Docent Tour In English 2pm In Spanish 3pm |
|  | Dine & Discover Contemporary Focus artist Mira Gerard 12-1pm |
|  | À la Vôte Food and Wine Tasting 7pm |
|  | L'Amour du Vin Wine Auction & Dinner 6pm |
|  | Alive After Five The Northshore Band 6-8:30pm |
|  | KMA Members Book Club 5-7:00pm |
|  | 25th Anniversary Rededication |
|  | Big Ears Festival www.bigearsfestival.com |

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APRIL

| | |
|---|---|
|  | Education Gallery Farragut Primary School, Knox County |
|  | Kramer Lecture Artist Fred Wilson 6-8pm |
|  | Alive After Five The Streamliners Swing Orchestra 6-8:30pm |
|  | Second Sunday Docent Tour In English 2pm In Spanish 3pm |
|  | Alive After Five Leftfoot Dave & The Magic Hats 6-8:30pm |
|  | Alive After Five Soulful Sounds Revue 6-8:30pm |

KMA GIFT SHOP



VISIT THE KMA GIFT SHOP!
Unique artist-made items
for every occasion.

2015 SUMMER ART ACADEMY



Summer will be here before you know it. Send your child to Summer Art Academy for an enriching experience.

Registration starts in April for the 2015 classes.

Check www.knoxart.org later this Spring for more information.



The KMA is pleased to acknowledge the support of the Arts & Heritage Fund. We are grateful to the Clayton Family Foundation, the Cornerstone Foundation, the Haslam Family Foundation, Kim McClamroch, Pilot Corporation, Visit Knoxville, and 21st Mortgage for contributing to this community resource, which supports a wide range of arts organizations and historic sites in our area. The fund is managed by the Art and Culture Alliance of Greater Knoxville.

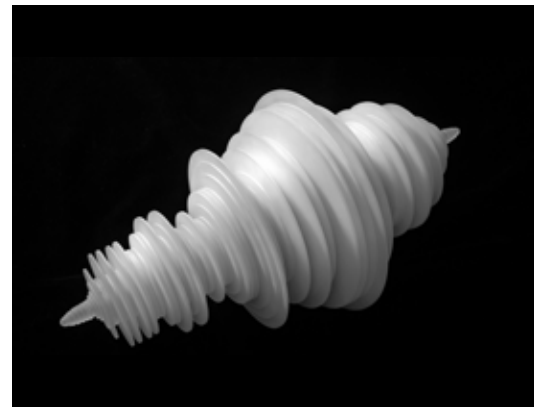
Facets of Modern and Contemporary Glass

Ongoing

This new ongoing exhibition features the KMA's growing collection of modern and contemporary glass, supplemented periodically by works on loan. *Facets* encourages museum visitors to consider Richard Jolley's *Cycle of Life* within a larger context. It also reflects the KMA's progress in building a focused collection of sculptures in glass by international artists who share Jolley's interest in new technical and conceptual approaches to this ancient medium.



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



Luke Jerram (Stroud, England 1974; lives and works in Bristol, England), *Tohoku Japanese Earthquake Sculpture*, 2012. Waterjet cut, acid-etched, and assembled glass on metal rod, 15 x 7 7/8 x 7 7/8 inches, purchase with funds provided by the KMA Guild.



František Vizner (Prague, Czechoslovakia, 1936-2011 Brno, Czech Republic), *Bowl with Peak*, 2002. Cast, cut, sandblasted, and acid-etched glass, 10 1/2 x 10 1/2 x 3 1/2 inches, gift of Mrs. M. Blair Corkran in memory of her parents Mary Lee Nance Hale and Julius David Hale.

FAMILY FUN DAY

Celebrate Black History Month at the KMA and 25 years in the Clayton Building

Saturday, February 7 11am-3pm

Enjoy live music and dance performances, fun, hands-on learning, storytelling and fun art activities.

Sponsored by Publix Super Markets Charities



PUBLIX SUPER MARKETS
CHARITIES



EIGHTH ANNUAL SARAH JANE HARDRATH KRAMER LECTURE FRED WILSON

Tuesday, April 7, 6-8pm

This year's speaker is internationally recognized contemporary artist Fred Wilson. Wilson's work explores the relationship between museums, and individual works of art. He has made sculpture and installations with blown and found glass in both the US and Europe since 2001. Wilson is a 1999 MacArthur Fellow and represented the United States at the 2003 Venice Biennale. His work can be found in several public collections, including the Seattle Art Museum, the Corning Museum of Glass, The Tate Modern, Toledo Museum of Art, San Francisco Museum of Modern Art, Baltimore Museum of Art, The Museum of Modern Art in New York, and the Whitney Museum of American Art. His work was recently featured in the KMA's exhibition *Facets of Modern and Contemporary Glass*.



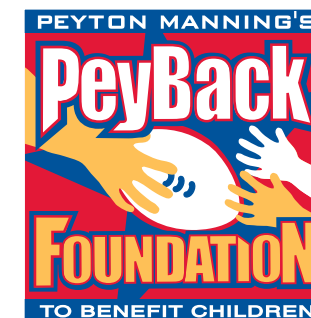
Fred Wilson, February 2005, photograph by Kerry Ryan McFate, courtesy Pace Gallery

SPOTLIGHT ON PHILANTHROPY PEYBACK FOUNDATION

Denver Broncos Quarterback Peyton Manning established the PeyBack Foundation in 1999 to promote the future success of disadvantaged youth by funding programs that provide leadership and growth opportunities for children at risk.

The KMA is extremely proud to have the support of the Peyback Foundation for the past two years. Funding from the Peyback Foundation has made it possible for KMA artists and art educators to work in an after-school setting in Knox County's Community Schools Partnership Program. The KMA provides arts integration workshops in four inner-city elementary schools—Lonsdale Elementary, Pond Gap Elementary, Green Magnet Academy, and Sarah Moore Greene Magnet Academy. This program is designed to meet students and parents in their own community and provides innovative approaches through visual art.

The Peyback Foundation carefully selects programs that it can support financially and considers the grant program a partnership, not just an exchange of money. Both the KMA and Peyback Foundation value the ability of the arts to inform and inspire future generations and community leaders.



Students at Pond Gap and Lonsdale Community School program

SPOTLIGHT ON CORPORATE PHILANTHROPY **PUBLIX**

Publix has a well-known tradition of supporting the communities they do business in!

The Knoxville Museum of Art is honored to have Publix Super Markets Charities as a partner. The KMA received \$7,500 from Publix Charities in support of its Summer Art Academy and a Family Fun Day in February. Publix Charities was founded on the philosophy of service, and we are proud to have them as a partner.

Summer Art Academy and Family Fun Day are two long-standing traditions that bring the community to the KMA. Summer Art Academy offers classes that ignite the imagination through painting, sculpture, drawing, and more. These classes increase a child's knowledge of art, and help develop children's artistic techniques, fine motor skills, critical thinking skills, and confidence. Each week offers a new and exciting age-appropriate art class that will nourish and challenge students.

Family Fun Day, a semi-annual event, welcomes families from the surrounding region to the KMA for a day of excitement, entertainment, and most importantly, FUN for all ages. Family Fun Day fosters a creative and encouraging environment where children and families engage with the arts while exploring various art disciplines centered around a festive theme.

Publix recently opened its third Knoxville store at University Commons. University Commons is the first urban, vertical retail building in Knoxville. Other Publix stores in Knoxville include Northshore Town Center at Pellissippi Parkway and at Turkey Creek.



From left to right: David Butler, KMA Executive Director, Joe Prestigiacomio, Publix Store Manager, University Commons, Susan Hyde, KMA Director of Development

SPOTLIGHT ON PHILANTHROPY **SCRIPPS NETWORKS INTERACTIVE**

Scripps Media Exec Allison Page is at home on KMA Board

Newly appointed board member Allison Page has been an advocate of the Knoxville Museum of Art as long as she can remember. Allison grew up in Knoxville and, although her career has taken her to a number of places including Chicago and New York, she's remained engaged in the community either personally or through close friends.

Allison credits her collegiate years in Chicago and the Chicago Art Institute as the catalysts that sparked her interest in the arts. After her time in Chicago, she moved to New York, where she noted that museums became a part of her everyday life.

"Every Saturday morning was a new museum adventure awaiting discovery," she said.

Allison and her husband, Connor Coffey, were regulars at several New York City museums including the Brooklyn Children's Museum, a favorite for their children, CJ and Kate.

Now that Allison's career has brought her back to Knoxville, she is very pleased to live in a city with such a vibrant arts community, including the KMA. With so many family members and close friends proactively supporting the KMA, it didn't take long for Allison to get engaged. Not only did she agree to serve on the board, but her son, CJ, attended Summer Art Academy this summer and loved it. Allison and Connor anticipate both of their children will have many creations and memories made at the KMA in future years, adding that the couple appreciates the values of the KMA as they align closely with her own.

As a new board member, Allison is impressed by the stunning collections at the KMA. As someone who has leaned on a combination of creativity and business skills to drive her success in media, Allison no doubt will apply those same traits toward helping the KMA reach new heights.



GlassFest proves inspiring to first-time visitor

Bryan Grubaugh, a Systems Analyst at Scripps Networks Interactive, had not been exposed to the Knoxville Museum of Art until he won tickets to GlassFest featured at the museum earlier this year. A major sponsor of the KMA, Scripps Networks did the ticket giveaway to promote the special event to its employees.

At GlassFest, Grubaugh and his wife, Julie, watched in wonder during the live, hot glassblowing demonstration presented by The Corning Museum of Glass Hot Glass Roadshow. The couple observed from 30 feet away as several colorful glass pieces were formed through craftsmanship and the intensity of a 2,300-degree oven.

"The oven was awesome," Grubaugh said. "My wife and I joked that it made the brick oven at our favorite restaurant look like a kid's oven."

Members of the audience were given a ticket making them eligible to win one of the custom pieces that had been created during the demonstrations throughout the week-long GlassFest at the KMA. As luck would have it, not only did Grubaugh win the ticket to see the demonstration, he also won a gorgeous glass vase.

"Until I went to GlassFest, I wasn't aware of all the activities hosted by the KMA," Grubaugh said. "I was amazed and inspired by the glassblowing demonstration, and I plan to visit the museum again now that I know all that it has to offer."



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