I had something of an epiphany in October when I stayed one evening after work for the Knoxville Symphony Orchestra’s innovative Conductmaster Series in the Ann and Steve Bailey Hall. Gabriel Lefkowitz played brilliantly for several hundred people, with the “Sky” section of Richard Jolley’s Cyclical Life glittering overhead, spotlights casting a lazy 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, 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 out into the blue twilight, when 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 summer series Soul Alive After Five Friday-night music series. There was also that thrilling moment back in September when a hundred or so vintage motorcycles rode up World’s Fair 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 Hardtkr Kramer Lecture earlier that same week, when Dallas Museum of Art curator Sue Delmany thrilled an overflow crowd with a valentine to hometown hero Beauford Delaney?

And then there were the nearly 500 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 them there, too. In November I was proud to receive an outstanding award from the Athena Alliance for Contemporary Glass for the KMA’s “commitment to the history, creation, exhibition and support of art made from glass” at SAMO magazine.

Are they technically still epiphanies if they occur on a daily basis? I still pinch myself every time I walk through the (near) front doors of the gorgeously renovated Clinton 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:

• The new space dedicated to glass as a sculptural medium, on the garden floor 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 it 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 Delany 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.

• UT: 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 Clinton 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 Caviar. 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 serves audiences, enhances KMA’s unique regional heritage, promotes economic development, and operates ethically, responsibly, and transparently as a public trust.
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, Hikoki Kimura, Nicola López, Leslie Mutchler, Oscar Munoz, Marilène Oliver, Dieter Roth, Graciela Sacco, Nicola López, Leslie Mutchler, Oscar Munoz, Marilène Oliver, Dieter Roth, Graciela Sacco, Nicola López, Leslie Mutchler, Oscar Munoz, Marilène Oliver, Dieter Roth, Graciela Sacco, Nicola López, Leslie Mutchler, Oscar Munoz, Marilène Oliver, Dieter Roth, Graciela Sacco, Nicola López, Leslie Mutchler, Oscar Munoz. Among the artists highlighting digital tools is Caroline Covington, who uses digital tools to create prints 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.

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.

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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.

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

The Tennessee Shakes
6-8:30pm

LIFT & Contemporary Focus 2015 Exhibition Opening Celebration
5:30-7:30pm

Dine & Discover
Contemporary focus artist Caroline Crigton
5:30-7:30pm

Alive After Five
Brian Clay & Inspirations LIVE
6-8:30pm

FEBRUARY

Education Gallery
Knox County Public Defender's Office Community Law

Alive After Five
Alla Prah
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 Rose DiRaimondo
6-8:30pm

Gallery Talk
Printmaking with Beauvais Lyons
4-5pm

Dine & Discover
Contemporary focus artist Carolin Crigton
5:30-7:30pm

Albre After Five
Wallace Coleman Band
6-8:30pm

Higher Ground & Cornets
Member Reception
5:30-7:30pm

Dine & Discover
Contemporary focus artist Karla Wozniak
5:30-7:30pm

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
12-3pm

À la Vôtre 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

THANKS FOR SPONSORING FREE ADMISSION

JANUARY
Clayton Bank & Trust

FEBRUARY
Emerson Process Management

MARCH
Amica Insurance

APRIL
Amica Insurance

SPRING 2015

For details visit knoxart.org

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.

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

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

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
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.

“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.”