presents the

25TH ANNUAL
HOLIDAY HOMES TOUR
Friday, December 13, 2019

More information at www.knoxart.org

Special thanks to presenting sponsor

The Guild
From the Executive Director

Growing and developing the KMA’s outdoor sculpture collection has long been an important strategic goal for the museum. Progress toward that goal has been slow, however. Sculptures by significant artists that are big enough and durable enough to be placed outside are, well, expensive to purchase and maintain. Also, for the past few years we have aggressively dedicated all available acquisition resources to building an unparalleled collection of works by Knoxville native Beauford Delaney, which because of special circumstances we had to do very quickly. As a result, the KMA is proud to own more works by Beauford Delaney than any other public institution in the world. Many of those recent acquisitions will make their public debut in February 2020, when the museum opens its groundbreaking exhibition devoted to the relationship between Delaney and his lifelong friend, writer and Civil Rights activist James Baldwin. A fascinating story that will focus the attention of the world on Knoxville.

The museum’s outdoor sculpture collection got off to a great start fifteen years ago when friends of Alan Solomon, one of the “founding fathers” of the KMA, raised funds to commission in Dr. Solomon’s honor a major sculpture by esteemed American artist Karel Kucera, which is still a highlight of the South Garden. When the grassy slope north of the museum (now the June and Rob Heller Garden) was completely rebuilt and reconfigured in 2014, the architects included a discrete area toward the street, articulated by a diagonal wall, to function as an outdoor gallery space. This dedicated sculpture area is already operating as intended, and we have placed in it objects we already own. But this is just the first step. The designation of this area, the Land Family Sculpture Garden, recognizes the generous support of Nancy and Stephen Land for the KMA’s 25th Anniversary Campaign that made possible the creation of this space. Now the Landscapes have made another significant commitment, which has enabled us to commission an exquisitely beautiful new work by sculptor Karen LaMonte. On the cover of this issue of Canvas you can see the artist expecting progress on the new sculpture in her workshop in the Czech Republic. The crate with the finished sculptures arrived at McGhee Tyson airport the first week in July; we plan to have it installed by late September.

Karen LaMonte will be a familiar name to the KMA family. Chade LaMonte’s life-size cast glass kimono is a favorite of museum visitors. Mary Cohn’s, a contemporary glass collector in Washington, D.C., donated this spectacular sculpture in 2014, and it has been on view in Cartervilles ever since. We are delighted and grateful that Nancy and Stephen Land have made it possible for us to commission another important work by the artist, this one for an outdoor exhibition space. The KMA’s Nocturne I represents a new direction for the artist, who made her international reputation with monumental works in cast glass, a medium that obviously cannot not stand up to year-round exposure to the elements. Our new LaMonte sculpture is made of patinated cast iron, which can withstand the rigors of East Tennessee weather. We’ve introduced an interesting local element to the installation with a base of pink Tennessee marble fabricated by the Tennessee Marble Company in Friendsville, which operates the quarry that provided the original stone cladding for the Clayton Building.

We got another welcome boost to our campaign to populate the KMA’s campus with significant outdoor works when New Jersey collector Lynne and Charles Blakemore donated a monumental bronze, BRAT, by New York artist Tobi Kahn, a work that LaMonte’s, represents an innovative departure from the artist’s usual practice. BRAT originated as the stylized figurative element in a series of miniature shrines; ours is a rare example executed on a monumental scale. What a great addition to our fledgling but growing collection of outdoor sculpture! As this letter is being composed, in early July, we are still tiring out (and arguing over) various potential locations for BRAT.

A quick program note in closing: a major highlight of the season is the Holiday Tours of December. This wildly popular and wildly successful event, organized so beautifully by the KMA Guild, has marked the unofficial beginning of the holidays for twenty-five years. The KMA Guild has worked tirelessly of December. The exhibition Whistler & Company examines Whistler’s influential role in the etching revival of the 19th and early 20th centuries. This revival took hold in France, England and the United States. Artists set out to reestablish etching—the art of inking an etching needle into a thin copper plate which was then inked and pressed into paper with the help of a printing press to create impressions—an art form that could stand on its own. Inspired by Rembrandt, and the old masters, practitioners created remarkable original and expressive compositions that gained popularity with refined collectors and the broader public. Whistler & Company includes nearly a dozen works by Whistler accompanied by more than 50 etchings by some of his most accomplished American and European contemporaries. Whistler’s gritty images of the River Thames, views of Venice, and Parisian scenes are among works featured in the exhibition. Other artists who participated in the etching revival include Francis Seymour Haden, James McBey, Edwin Edwards, David Cameron, Morris Hunt, Morten Menpes, Charles Meryon, Maxime Lalanne, Joseph Pennell, and Frank Duveneck, among others.

All of the works in the exhibition are drawn from the Reading Public Museum’s permanent collection of works on paper, which numbers more than 10,000. Whistler & Company: The Etching Revival is organized by the Reading Public Museum, Reading Pennsylvania.

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

EXHIBITIONS
Whistler & Company
The Etching Revival
August 23-November 10, 2019
Knoxville Museum of Art
1050 World’s Fair Park Drive
Knoxville, Tennessee 37916
865-522-4001 | info@knoxart.org
FREE ADMISSION
Hours
Tuesday-Sunday 10am-5pm
Closed
Mondays, New Year’s Day, Independence Day, Thanksgiving, Christmas Eve, Christmas Day, and New Year’s Eve

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Cover Image: Process shot of Karen LaMonte in her Prague Studio fabricating the cast iron sculpture Nocturne I. (page 3)

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The KMA was fortunate to acquire several major works of contemporary art donated by collectors from across the country. Nancy and Stephen Land, of Knoxville, provided funds for the commissioning of an outdoor cast iron sculpture by noted artist Karen LaMonte (whose cast glass sculpture Chado entered the KMA collection in 2014 thanks to a generous gift from DC-based collector Mary Hale Conkran). New Jersey collectors Lynne & Charles Klatskin donated a monumental outdoor sculpture by New York multi-media artist Tobi Kahn. Stephen Hanson, a New York collector, contributed paintings by Daniel Pitin and Marin Majic, both of whom were represented in the KMA’s 2011 exhibition After the Fall, which featured contemporary Eastern European painters exploring socio-political changes in their respective homelands. The KMA also acquired two works by artists with ties to East Tennessee: Creighton Michael and Hamlett Dobbins. Michael’s KOAN 288, donated by New York collector Jerry Labowitz, represents the versatile artist’s interest in exploring combinations of media and new ways of displaying art objects in space. Dobbins’ painting Untitled (for I.V./C.B.), donated by the artist and Memphis gallerist David Lusk, appears to be a spontaneous abstraction.

Hamlett Dobbins (Knoxville 1970; lives and works in Memphis)

Untitled (for I.V./C.B.), 2016

Acrylic on canvas
40 x 48 inches

Knoxville Museum of Art, 2018 gift of the artist and David Lusk Gallery, Memphis.

Dobbins’ inventive abstract paintings are often based on memories of specific individuals. He explores subtle variations in edge, color, pattern, density, and texture, and spatial relationships and their ability to produce certain emotional responses. After manipulating both drawn and photographic imagery on his computer, Dobbins then transfers the digital sketch onto the canvas grid by grid.

Karen LaMonte (New York 1967; lives and works in Prague, Czech Republic)

Nocturne I, 2019

Cast iron, 2/3
60 x 26.5 x 19 inches (life-sized)

Knoxville Museum of Art, 2019 purchase with funds provided by Nancy and Stephen Land

Karen LaMonte investigates the elusive beauty of the female form in a variety of materials including glass, stone, bronze, and cast iron. She begins by sawing garments onto mannequins, covering the fabric in a special hardening resin, removing it in sections, and then reassembling it as a mold into which she pours hot metal or glass. After the material has cooled, she removes the mold to reveal the cast figure. For Nocturne 1, she applied chemicals to the surface of the cast iron to produce the desired oxidized color. LaMonte’s unique method enables her to transform impressions left by her model’s body into sculptures in which the presence of the female form is suggested by its absence. In this way, the artist denies the female body’s stereotypical role as an object of desire, and underscores the key role of clothing as both a means of concealing the flesh and expressing individual identity. Nocturne 1 stems from a series of sculptures inspired by LaMonte’s interest in drawing connections between female figure and “the beauty of the night.”

Daniel Pitin (Prague, Czechoslovakia 1977; lives and works in Prague)

Waiting, 2010

Oil and acrylic on canvas
15 7/10 x 23 3/5 inches

Knoxville Museum of Art, 2018 gift of Stephen Hanson

Pitin uses film footage from the Communist period of his youth and stills from television series of the 1970s to construct fictional settings in which anonymous characters are gathered in ways that suggest an unfolding drama of unknown significance. As seen in Waiting, his signature painting method blends hard-edged imagery with loose, gestural passages that suggests scenes in transition or pulled from memory.

Marin Majic (Frankfurt am Main, Germany 1979; lives and works in Berlin)

Foyer, 2010

Oil on canvas
70 9/10 x 90 3/5 inches

Knoxville Museum of Art, 2018 gift of Stephen Hanson

Croatian painter Marin Majic uses objects representative of local history, and paints them into scenarios intended to provoke new narrative possibilities. His figuative subjects are rendered using a meticulous painting technique that recalls the smooth finish and intricate detail associated with photography. In Foyer, Majic seamlessly blends imagery pulled from various sectors of Croatian daily life to construct an enigmatic scene laced with references to consumer culture, nightlife, and the Cold War era.

Creighton Michael (Knoxville 1949; lives and works in New York)

KOAN 288, 1988

Plywood, tin, screen and acrylic
67 1/2 x 31 x 19 3/4 inches

Knoxville Museum of Art, 2018 gift of Jerry H. Labowitz

Michael blends analog and digital techniques resulting in sculptures, paintings, and drawings endowed with unexpected qualities. In KOAN 288, for instance, he presents an object whose open, linear structure reflects qualities more often associated with drawing than sculpture. KOAN 288 is also designed to occupy an atypical display space—the ceiling. The title is taken from Zen Buddhism concept of presenting an article that appears outside the norm for the purpose of sparking mediation.

Tobi Kahn (New York 1952, lives and works in New York)

BA’AT, 2001

Bronze
102 x 42 x 31 inches

Knoxville Museum of Art, 2019 gift of Lynne & Charles Klatskin

Tobi Kahn works with abstracted imagery drawn from nature to construct paintings, sculptures, ritual objects, and immersive environments designed to encourage contemplation and spiritual reflection. BA’AT (a made-up word inspired by Hebrew, but without a specific meaning) originated as the stylized figural element in a series of table-top architectural shrines, conceived as a series of miniature sacred spaces, one of which was executed on a monumental scale in stone and bronze at New Harmony, Indiana in the early 1990s.

About BA’AT, Kahn says, “All of my work, both painting and sculpture, is a quest to digest what we remember into essential images, into archetypes that allow the past to be transformed by imagination. BA’AT is abstract, and yet in relationship to the physical world. I’ve been obsessed with memory and have tried to create this work that seems unaffected by time. Art responds to the capacity of the soul to be at home in the world while signaling transcendence.”

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### FREE ADMISSION SPONSORS

- **SEPTEMBER:** First Tennessee Bank
- **OCTOBER:** The KMA Guild
- **NOVEMBER:** The KMA Guild
- **DECEMBER:** Regions Bank

Visit the KMA Gift Shop!
**MUSEUM STORE SUNDAY**
Sunday, December 1
Refreshments and special promotions! Members will receive a 20% discount!
Connecting a new generation to the Knoxville Museum of Art has been the mission of Art House since its launch in 2016. The new auxiliary membership group began with trustee Courtney Lee who believed an initiative was needed to better engage millennials and Gen X.

A volunteer committee led by Courtney developed an eclectic roster of social and educational events exclusive to members under 50, all focused on art. Events have included behind-the-scenes and artist studio tours, exhibition-themed date nights, secret location holiday parties, viewings of local private collections, and a biannual summer event featuring artists with untraditional methods.

The initiative achieved great success engaging younger stakeholders. In 2016, 57 households joined the membership group, which has now grown to 110 households. After serving three years as chair of the Art House committee, Courtney has passed along her key leadership role to new co-chairs Mollie Turner and Courtney Jernigan. The committee, which Courtney continues to serve on, remains fully committed to cultivating visual art awareness through fun experiences for young individuals and families.

Special thanks to current and past Art House committee members: Melissa Burleson, Annie Colquitt, Amelia Daniels, Amanda Hall, Courtney Jernigan, Allison Lederer, Mollie Turner, and Mandy Welch.

Art House is open to museum members under 50; additional fee. For more information or to join email arthouse@knoxart.org.

Volunteers are a cherished part of the KMA who put in countless hours to help in a variety of areas throughout the museum. The following volunteers were recently recognized at the 2019 Volunteer Appreciation Reception.

Volunteer Appreciation Reception 2019

VOLUNTEER OF THE YEAR
Barbara Boulton

AMBASSADOR AWARD
Saralee Peccolo-Taylor

LEADERSHIP AWARD
Hua Xu

200+ HOURS
Ms. Cage, Wunderlich, Sue Wright, Shirley Brown, Nancy Goyert, Barbara Boulton

100+ HOURS
Mr. Michael Thomas, David Butler (Executive Director), Ann Preston, Teresa Hill, Lee Weideman, Bruce Borum, Kitsy Hartley, J. S. Glass, Sandra Rosalia Taylor, Catherine Cates, Chauncey Visser, Walter Cox, Audrey Seely, Lawrence Havens

50+ HOURS
Mr. Richard Pare, Melissa Drayton, Kate Hudnall, David Butler, David Bean, Suzanne Taylor, Catherine Cates

SPOTLIGHT ON BOARD OF TRUSTEES

WELCOME CAESAR!
We enthusiastically welcome L. Caesar Stair IV as the new chair of the KMA Board of Trustees. Caesar is an attorney with Bernstein, Starr, and McAdams LLP where his practice focuses on business and real estate transactions. He received his undergraduate degree from Emory University and his J.D. from the University of Tennessee College of Law in 2005. He and Megan Stair are the proud parents of Elsie and Caesar V. Fun fact: Caesar’s dad, L. Caesar Stair III, was the KMA’s founding board chair, and one of the key players in getting the museum off the ground three decades ago. We are fortunate that the KMA continues to benefit from a great family tradition of community leadership and service.

#KMA #Volunteer #ArtHouse #Volunteers #VolunteerAppreciation
The Tennessee Art Education Association is pleased to continue its partnership with the Knoxville Museum of Art to present the 14th Annual East Tennessee Regional Student Art Exhibition, featuring artwork created by East Tennessee middle and high school students from a 32-county area. This competition provides the opportunity for students to participate in a juried exhibition, to have their artworks displayed in a professional art museum environment, and to compete for awards and college scholarships. The Best-in-Show winner will receive a Purchase Award of $500, and the artwork will become a permanent part of the collection of Mr. James Dodson, on loan to the Knoxville Museum of Art’s Education Collection.

**BEST IN SHOW, 2018**
Shelby Lawson, 12th Grade,
Watson the Dog, clay and oil paint
Gibbs High School, Jessica Bledsoe, Art Teacher

**PRESENTING SPONSOR**

**ADDITIONAL SPONSORS**

**FALL PUBLIC PROGRAMS**

**DINE & DISCOVER**

**WEDNESDAY OCTOBER 2 12-1pm**
Mark Hall, Professor Emeritus, Maryville College
“The Etching Revival of the 20th Century”

**COCKTAILS & CONVERSATION**

**TUESDAY AUGUST 20 5:30-7pm**
Jack Neely, Executive Director, Knoxville History Project, “On Vine & Central and the Henri Cartier-Bresson Photograph”

**TUESDAY SEPTEMBER 10 5:30-7pm**
Carl Gombert, Professor of Art, Maryville College “Beyond Whistler, Artist Talk and Demo”

**FALL WORKSHOPS**

**DROP-IN FIGURE DRAWING**
Facilitated by KMA Staff
Mondays September 9, 16, 23, and 30; October 7, 14, 21, and 28 10:30am-12:30pm $10 per session

Artists of all skill levels and media are welcome to join these self-instructed drop-in figure drawing sessions. All ages are welcome, although participants under 18 years old must have parent permission. Please note – easels are available, but art materials are not supplied.

**MEMORY CARE WORKSHOPS**
The KMA is offering one-day workshops to individuals living with Alzheimer’s disease, dementia, or memory loss. Participants can experience abstract painting or pastel landscape. Taught by Annamaria Gundlach and Nancy Campbell in a safe and relaxing environment. No experience necessary. Free and open to the public. Registration is required.

**WEDNESDAY SEPTEMBER 25**
1-3pm Abstract Painting

**WEDNESDAY OCTOBER 30**
1-3pm Oil and Chalk Pastel Drawing

**WEDNESDAY NOVEMBER 20**
1-3pm Abstract Flower Painting

**WEDNESDAY DECEMBER 4**
1-3pm Pastel Landscapes

**FOR MORE INFORMATION** contact Rosalind Martin at 865.523.6349 or email rmartin@knoxart.org.