



2010
Community Report
CELEBRATING 10 YEARS

Engage | Inspire | Educate | Serve | Support





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Engage



Letter from the President

To our members, supporters, sponsors, and the communities we serve:

We are pleased to report that more than 280,000 people came to the Frist Center in 2010 to see treasures ranging from Greek antiquities to *Whistler's Mother*, to attend a lecture, workshop, listen to music; or to make art in the Martin ArtQuest Gallery.

The year kicked off in January with *Heroes: Mortals and Myths in Ancient Greece*, our third partnership with the Walters Art Museum, in the upper-level galleries. We were especially pleased to have the opportunity to build upon the foundation each school child acquires by visiting The Parthenon. Our teacher workshops and Art Trunks for *Heroes* were well attended. At the same time, our traveling exhibition organized in 2009, *Twilight Visions: Surrealism, Photography, and Paris*, was on view at the International Center of Photography (ICP) in New York. In June, it opened at the Telfair Art Museum in Savannah, Georgia.


In 2010, we presented three major exhibitions in the Ingram Gallery: *Masterpieces of European Painting from Museo de Arts de Ponce*; *The Golden Age of Couture: Paris and London 1947-1957*; and *The Birth of Impressionism: Masterpieces from the Musée d'Orsay*. From May through December we offered in the upper-level galleries a mini-survey of the works of renowned glass master Dale Chihuly, which ran concurrently with a major installation of the artist's work at Cheekwood Botanical Garden and Museum of Art. The Gordon Contemporary Artists Project Gallery featured *U-Ram Choe: New Urban Species* and *Presence or Absence: The Photographs of Tokihiro Sato*.

Public programs were filled to capacity last year as visitors listened attentively to the insights of supermodels or watched Hollywood films featuring fashion icons. Notably, the Janet and Jim Ayers and Marlene and Spencer Hays lecture series organized to accompany and augment *The Birth of Impressionism*, brought

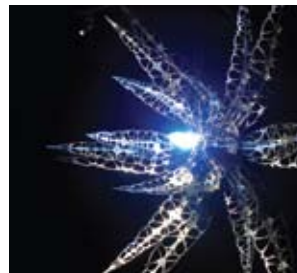
renowned scholars to us from The Metropolitan Museum of Art, Chicago Art Institute, and Musée d'Orsay, as well as Vanderbilt University. Within this publication you can read more about programs, classes, and workshops offered at the Frist Center and in the community.

At the end of the first ten years of operation, we pause to reflect upon our accomplishments. The aspirations of the founders have become a reality, but not without the help of our friends and supporters. As we move into a second decade, we take time to remember that it is members who make museums, and we appreciate your involvement and support. Thank you. We look forward to seeing you often in the years ahead.

William R. Frist
Chairman and President
Board of Trustees



"As we move into a second decade, we take time to remember that it is members who make museums, and we appreciate your involvement and support."



Dante Gabriel Rossetti. *Roman Widow (Dis Manibus)*, 1874. Oil on canvas, 41 3/8 x 36 9/16. Collection Museo de Arte de Ponce, The Luis A. Ferré Foundation, Inc., Ponce, Puerto Rico 60.0149

"Zémire" evening dress by Christian Dior, 1954. Modeled by Renee. Photograph by Regina Relang

U-Ram Choe. *Varietal Urbanus Female*, 2006. Scientific name: *Amnospista volaticus fibris uram*. Etched stainless steel, metal halide lamp, custom software, circuits, CPU board, cable, and motors, 30 x 30 x 56 in. (closed); 85 x 85 x 54 (open). Edition of 5. Courtesy bitforms gallery nyc. Photo by Bill Lefevor



From the Director

“There is always something new at the Frist Center. The only constant is our commitment to inspiring people through art to look at their world in new ways.”

Greetings,

In the fall of 2010, we welcomed the 2 millionth visitor to the Frist Center for the Visual Arts, confirming the viability of the institution and the vision of the founders. Since opening to the public in 2001, the Frist Center has traversed a steady path to serve our various constituencies while gaining credibility and recognition across the country and around the world. The mission of being a non-collecting institution dedicated to presenting high-quality exhibitions and offering outreach activities and educational opportunities for visitors of all ages and at all levels of engagement was a novel concept, yet a timely and relevant innovation. There is always something new at the Frist Center. The only constant is our commitment to inspiring people through art to look at their world in new ways.

The idea that grew into the Frist Center originated in the early 1990s during a community visioning process known as Nashville’s Agenda. From a broad range of citizen comments, “21 Ideas for the 21st Century,” were distilled, including the development of an art museum in downtown Nashville. Kenneth L. Roberts, then president of The Frist Foundation, and Dr. Thomas F. Frist, Jr., chairman of Hospital

Corporation of American (HCA) and founder of The Frist Foundation, enthusiastically embraced this notion and galvanized the civic and private partners that would bring the dream to fruition.

Dr. Frist and Mr. Roberts brought in Lord Consulting of Toronto for professional expertise in museum practice. After much study, they approached the Postmaster General Marvin Runyon about the possibility of acquiring and renovating the 1934 historic building that had previously served as the main branch of the United States Post Office in Nashville. With the assistance of Mayor Phil Bredesen and the approval of the Metropolitan Nashville Council, Nashville’s Metropolitan Development and Housing Agency (MDHA) agreed to purchase the landmark building and renovate it to a basic “core” level. Concurrently, The Frist Foundation and the Frist family committed to financing the higher

level of renovation needed to bring the building to state-of-the-art museum standards and to provide support for operating expenses. The building is owned by MDHA and occupied by the Frist Center for the Visual Arts under a 100-year lease.

After a national search, Chase W. Rynd was hired as the founding executive director. He recruited an excellent staff of experienced and creative museum professionals. Dr. Frist and Mr. Roberts identified a Board of Trustees who would represent the diverse constituencies to be served and to help guide and oversee the Frist Center. In 17 months, the building at 919 Broadway underwent a thorough, award-winning renovation and restoration that was overseen by Seab Tuck of Tuck Hinton Architects in consultation with New York museum consultants, Ove Arup. Matthews Company was the contractor.



The Frist Center was conceived to be an arts institution that puts at its core the commitment to bring the world's great art to Nashville. The commitment was also to undertake education programs for the benefit of the families and children of Metropolitan Nashville/Davidson County. The Frist Center would reach widely and deeply into the community to enhance the lives of the broadest array of people, concentrating especially on those least likely to avail themselves of all the museum was to offer.

Resources are committed to outreach through social service organizations, houses of worship, governmental agencies, schools, and colleges and universities to reach immigrant communities, seniors, children and teens as well as active and retired members of the armed forces. People with disabilities have been an audience group of special focus from the museum's formative days. With

the assistance and support of the Tennessee Disabilities Coalition and the Center for Independent Living we continue to meet or exceed national standards for accessibility. Interpretive materials are available in large print, and foreign language and American Sign Language tours are available upon request.

When the Frist Center opened on Sunday, April 8, 2001, approximately 7,000 visitors were on hand to see three inaugural exhibitions—*European Masterworks: Paintings from the Collection of the Art Gallery of Ontario*; *From Post Office to Art Center: A Landmark in Transition*; and *An Enduring Legacy: Art of the Americas from Nashville Collections*. Visitors took advantage of the hands-on activities available in the Martin ArtQuest Gallery, now a nationally and internationally recognized model for excellence in interactive, intergenerational learning and art-making activities housed in an art museum setting. These initial offerings would portend the future.

After my arrival in 2004, the Frist Center launched a self-study that would lead to accreditation by the American Association of Museums in 2007, an important milestone for any institution but a rare accomplishment for an institution barely six years old at the time. We began originating scholarship

and traveling exhibitions to sister institutions such as the Phillips Collection (Washington, D.C.); the Memorial Art Gallery (Rochester, New York); the International Center for Photography (New York City); the Telfair Art Museum (Savannah, Georgia); and the Brooklyn Museum.

The Frist Center has established working relationships with leading museums around the world. In 2010 alone, we brought exhibitions to Middle Tennessee from the Walters Art Museum (Baltimore, Maryland); the Hirshhorn Museum and Sculpture Garden (Washington, D.C.); the Museo de Arte de Ponce (Puerto Rico); the Victoria & Albert Museum (London), and the Musée d'Orsay (Paris). In our first decade we have presented exhibitions from renowned public and private collections, in all mediums, and from all time periods and cultures, whether international, national, regional, or local. Within this publication you will find listings of all past exhibitions as well as the names of our institutional lenders and partners.

Since 2009 President William R. Frist has led the Board of Trustees as they continue to monitor and shape the destiny of the institution. The dream of creating "an institution for the many, not the few" has become a reality and a legacy. The generosity of the Frist Foundation



In the Fall of 2010, we welcomed our 2 millionth visitor to the Frist Center.

and the Thomas F. Frist, Jr., family is unprecedented. Elected officials and local philanthropists set the stage for the success of the public-private venture that became the Frist Center. Generous sponsors, corporations and foundations, current and founding trustees, members, volunteers, and a talented staff remain the backbone of the institution. We thank them for their commitment to the Frist Center and to the quality of life in Nashville and Middle Tennessee. As we embark on the next chapter, we gratefully acknowledge the contributions of all who have brought us thus far. We look forward to helping each of you grow in your understanding and appreciation for art and what it tells us about the world.

Susan H. Edwards, Ph.D.
Executive Director & CEO



Opening Day:
April 8, 2001

Engage

FCVA Board of Trustees, Committees, and Councils

There are many leaders in the community who generously give their time and talents to support everything that takes place at the Frist Center. Their advice and insightfulness are a valuable resource to the organization, which is a better institution as a result.

It is a pleasure to acknowledge the dedication of those who served in 2010.

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 Susan H. Edwards, Ph.D.

"I first thought I wouldn't be interested in art but the exhibits at the Frist changed all that."

Inspire



The Golden Age of Couture: Paris and London 1947–1957. Exhibition organized by the Victoria and Albert Museum, London.

*“I LOVE this exhibition!
I could kiss whoever brought
this to the Frist Center.”*

Exhibition Highlights, 2001-2011

The Frist Center's decade-long record of exhibitions illustrates our dedication to the ideals that inspire art museums everywhere: to present art of the highest quality; to engage our audiences in discovering and experiencing this art through educational and programmatic interpretation and compelling exhibition design; and to use art to inspire an involvement with creative and imaginative activities for visitors of all ages.

Having no collection, our ambition has been to serve the community as an encyclopedic *kunsthalle*, a place where, if one returns frequently over the course of five years, one would be well on the way to having an overview of the world's greatest art, past and present. Since opening in April of 2001, we have pursued this goal by presenting major surveys, beginning with the inaugural exhibition, *European Masterworks: Paintings from the Collection of the Art Gallery of Ontario*. This laid the groundwork for subsequent exhibitions of European art, such as *From El Greco to Picasso: European Masterworks from the Phillips Collection*; *The Pre-Raphaelite Dream: Paintings and Drawings from the Tate Collection*; and *Medieval Treasures from the Cleveland Museum of Art*. In 2009, the Frist Center organized its own survey exhibition, *Twilight Visions: Surrealism, Photography, and Paris*, which traveled to the International Center of Photography in New York City and the Telfair Museum in Savannah, Georgia.

America's rich visual tradition has been well-represented in Frist Center exhibitions. Among the many highlights was our other inaugural exhibition in 2001, *An Enduring Legacy: Art of the Americas from Nashville Collections*. This was followed by *Vital Forms: American Art and Design in the Atomic Age, 1940–1960*; *Reflections in Black: Smithsonian African American Photography*; *Hudson River School: Masterworks from the Collection of the Wadsworth Atheneum Museum of Art*; *Aaron Douglas: African American Modernist*; and *The Société Anonyme: Modernism for America*, which included art from both America and Europe. Placing the art of our own state in a national context, *Art of Tennessee* featured major works in all mediums, from the earliest Native American cultures to the present.

Non-western cultures have been equally well represented in the Frist Center's history of exhibitions. Spanning centuries and geographical boundaries, the major survey *Empire of the Sultans: Ottoman Art from the Khalili Collection* was timely in its introduction of the stunningly beautiful art produced in Islamic cultures. *Long Steps Never Broke a Back: African Art, African Voices from the Seattle Museum of Art* offered visitors a dynamic display of sculptures, masks, and costumes from throughout sub-Saharan Africa, brought to life through video projections of music and dance. One of the Frist Center's most popular and spectacular exhibitions,

The Quest for Immortality: Treasures of Ancient Egypt included the largest selection of works ever to be loaned from the Egyptian Museum in Cairo for exhibition in the United States. The focus on other cultures continued with *Lyrical Traditions: Chinese Paintings from the Papp Collection* and *Mexico and Modern Printmaking: A Revolution in the Graphic Arts, 1920–1950*.

The Frist Center continues to fulfill its commitment to the art of our own time. Group exhibitions of contemporary art have included *From Twilight to Dawn: Postmodern Art from the UBS PaineWebber Collection*; *Whispering Wind: Recent Chinese Photography*; *Museums in the 21st Century: Concepts, Projects, Buildings*; and *Paint Made Flesh*, a survey of postwar European and American expressionistic figure paintings that traveled to the Phillips

Collection in Washington, D.C., and the Memorial Art Gallery in Rochester, New York. Contemporary artists of international stature featured in solo exhibitions included Chuck Close, Petah Coyne, Gregory Crewdson, Lalla Essaydi, Oliver Herring, Andy Goldsworthy, and Nashville native Red Grooms. Artists from Middle Tennessee featured in solo exhibitions include Michael Aurbach, Alicia Henry, Sylvia Hyman, Manuel, and Marilyn Murphy.

In 2010, the Frist Center continued to present important works of art from around the world. The first of three major exhibitions in the Ingram Gallery, *Masterpieces of European Painting from Museo de Arts de Ponce* included works collected by Puerto Rican businessman and politician Luis Ferré. Highlights ranged from masterpieces of the late Gothic and High Renaissance



James Abbott McNeill Whistler. *Arrangement in Grey and Black No. 1* (also called *Portrait of the Artist's Mother*), 1871. Oil on canvas, 56 7/8 x 64 in. © RMN (Musée d'Orsay), Jean-Gilles Berizzi

“Being able to visit Paris and see the masterpieces of the Musée d’Orsay was incredible. To see them again in my home state was truly sublime.”

periods to brilliant examples of Pre-Raphaelite painting in England. This was followed by *The Golden Age of Couture: Paris and London 1947–1957*, organized by London’s Victoria & Albert Museum, which focused on the haute couture of postwar innovators such as Christian Dior, Balenciaga, and their contemporaries. The year ended with *The Birth of Impressionism: Masterpieces from the Musée d’Orsay*, an extraordinary selection of paintings produced around the time of the inaugural Impressionist exhibition in 1874. Conveying the dynamism of French art in the early years of the modernist revolution, *The Birth of Impressionism* included

world-renowned masterpieces by Manet, Monet, Bouguereau, Degas, Cézanne, Whistler, and Caillebotte. The upper-level galleries featured *Heroes: Mortals and Myths in Ancient Greece*, organized by the Walters Art Museum. This exhibition encouraged visitors to compare historical concepts of the hero in images of Herakles, Odysseus, Helen of Troy, and others to contemporary notions of the hero. Heroes was followed by an installation of works selected from glass master Dale Chihuly’s most celebrated series, including *Seaforms*, *Mille Fiori*, and *Macchia*. The exhibition was presented concurrently with a major installation of the artist’s work at

Cheekwood Botanical Garden and Museum of Art.

Rounding out 2010 were exhibitions in the Gordon Contemporary Artists Project Gallery featuring the works of two leading contemporary Asian artists. The kinetic sculptures in *U-Ram Choe: New Urban Species* were wry meditations on the futuristic concept of bio-machines. This was followed by *Presence or Absence: Tokihiro Sato*, comprising photographs of landscapes taken with long exposures that enabled the artist to move within the field of vision without a trace, his presence only indicated by bright lights or reflections in mirrors.

Both exhibitions employed technology as a means of exploring profound philosophical questions relating to human identity.

In our second decade, the Frist Center will continue to present exhibitions that show great diversity of national representation, medium, and time period, cementing our position as a significant contributor to the cultural experiences of Middle Tennesseans. In addition, we plan to organize further exhibitions in partnership with major museums around the world, enhancing our reputation in the international community.



Exhibitions

Ingram Gallery

European Masterworks: Paintings from the Collection of the Art Gallery of Ontario

Modernism & Abstraction: Treasures from the Smithsonian American Art Museum

Realms of Faith: Medieval & Byzantine Art from The Walters Art Museum, Baltimore

Leaves of Gold: Treasures of Manuscript Illumination from Philadelphia Collections

From Twilight to Dawn: Postmodern Art from the UBS PaineWebber Collection

Vital Forms: American Art and Design in the Atomic Age, 1940–1960

Whistler, Sargent, and Steer: Impressionists in London from Tate Collections

Whistler: Prosaic Views, Poetic Vision

Reflections in Black: Smithsonian African American Photography

Empire of the Sultans: Ottoman Art from the Khalili Collection

Art of Tennessee

From El Greco to Picasso: European Masterworks from the Phillips Collection

Jacob Lawrence: The Migration Series

Red Grooms: Selections from the Graphic Work



Coming Home, American Realist Paintings, 1930–1950, from the Jason Schoen Collection

Golden Children: Four Centuries of European Portraits from the Jakober Foundation

Illusions of Innocence: The Child in Modern Photography

American Anthem: Masterpieces from the American Folk Art Museum

Renaissance to Rococo: Masterworks from the Collection of the Wadsworth Atheneum Museum of Art

The Splendid Palette: Painting in France from Monet to Bonnard

Hudson River School: Masterworks from the Collection of the Wadsworth Atheneum Museum of Art

Long Steps Never Broke a Back: African Art, African Voices from the Seattle Museum of Art

The Quest for Immortality: Treasures of Ancient Egypt

Extra-Ordinary: The Everyday Object in American Art

Matisse, Picasso, and the School of Paris: Masterpieces from the Baltimore Museum of Art

Lyrical Traditions: Chinese Paintings from the Papp Collection

Whispering Wind: Recent Chinese Photography

The Société Anonyme: Modernism for America

Monet to Dalí: Modern Masters from the Cleveland Museum of Art

Color as Field: American Painting, 1950–1975

The Best of Photography and Film from the George Eastman House Collection

Medieval Treasures from the Cleveland Museum of Art

Chuck Close Prints: Process and Collaboration

Georgia O'Keeffe and Her Times: American Modernism from the Lane Collection of the Museum of Fine Arts, Boston

Thomas Hart Benton in Story and Song

Masterpieces of European Painting from Museo de Arts de Ponce

The Golden Age of Couture: Paris and London 1947–1957

The Birth of Impressionism: Masterpieces from the Musée d'Orsay



Evening dress by Pierre Balmain. Printed silk, 1957. *L'Officiel* March 1957. © L'OFFICIEL 1957

Riders Competing in a Horse Race (detail), ca. 500–485 BCE. Terracotta, 15 x 9 1/4 in. The Walters Art Museum, Baltimore

Upper-Level Galleries

An Enduring Legacy: Art of the Americas from Nashville Collections

Treasures from the House of Fabergé: Selections from the Forbes Magazine Collection, New York with Highlights from the Matilda Geddings Gray Foundation Collection, Courtesy of the New Orleans Museum of Art

Intimate Worlds: Masterpieces of Indian Painting from the Alvin O. Bellak Collection

Andy Goldsworthy: Mountain and Coast, Autumn into Winter

Animating Stone: Inuit Art from the Davenport Collection

Rubens, Jordaens, Van Dyck and their Circle: Flemish Master Drawings from the Museum Boijmans Van Beuningen, Rotterdam

Real Illusions: Contemporary Art from Nashville Collections

Bold Improvisation: 120 Years of African American Quilts



Tokihiko Sato, #340 Yura, 1998. Gelatin silver print, 19 7/8 x 23 7/8 in. Courtesy of Leslie Tonkonow Artworks + Projects, New York



Icons and Idols: A Photographer's Chronicle of the Arts, 1960–1995

Masters of their Craft: Highlights from the Smithsonian American Art Museum

The Pre-Raphaelite Dream: Paintings and Drawings from the Tate Collection

Marilyn Murphy: Suspended Animation

Spirit of a Nation: Highlights from the Hunter Museum of American Art

Manuel: Star-Spangled Couture

The Fragile Species: New Art Nashville

Murano: Glass from the Olnick Spanu Collection

Magnificent Marvelous Martelé: American Art Nouveau Silver from the Robert and Jolie Shelton Collection

Paths to Impressionism: French and American Landscape Paintings from the Worcester Art Museum

The Pulitzer Prize Photographs: Capture the Moment

Bedazzled! 5,000 Years of Jewelry from the Walters Art Museum

Future/Now: Mid-State Art Majors

Mexico and Modern Printmaking: A Revolution in the Graphic Arts, 1920–1950

Brushed with Light: Masters of American Watercolors from the Brooklyn Museum

Life's Pleasure: The Ashcan Artists' Brush with Leisure 1895–1925

Aaron Douglas: African American Modernist

Tiffany by Design

Rodin: A Magnificent Obsession, Sculpture from the Iris and B. Gerald Cantor Foundation

Paint Made Flesh

Museums in the 21st Century: Concepts, Projects, Buildings

Twilight Visions: Surrealism, Photography, and Paris

Heroes: Mortals and Myths in Ancient Greece

Chihuly at the Frist

“Love the great variety of exhibits in a fascinating building.”

Gordon Contemporary Artists Project Gallery

Michael Aurbach: The Administrator

Petah Coyne: Fairy Tales

Gregory Barsamian: Recurring Dreams

Rie Oishi: “,”

*Fantastic Patterns: Paintings, Sculptures,
and Wall Hangings by Liz Whitney Quisgard*

Alicia Henry: Black and Blue

Darren Waterston: Delirium

Al Souza, Mix Master

Grace Graupe-Pillard: The Manipulation Series

*Linda Herritt: Transient Material of
the Objective World*

Gregory Crewdson: Twilight

Deborah Aschheim: Neural Architecture

Hamlett Dobbins: Early Morning Paintings

Bob Trotman: Model Citizens

Hiraki Sawa: Going Places Sitting Down

Sylvia Hyman: Fictional Clay

Rosemary Laing: Flight

Angelo Filomeno: Eros and Thanatos

Shades of Gray: Four Artists of the Southeast

Indelible: The Photographs of Lalla Essaydi

Mike Hoolboom: Imitations of Life

Dean Byington: Terra Incognita

Oliver Herring: Common Threads

U-Ram Choe: New Urban Species

*Presence or Absence: The Photographs
of Tokihiro Sato*



Simen Johan, *Untitled #86*, from the series *Evidence of Things Unseen*, 2000.
C-Print, 44 x 44 in. Courtesy of Yossi Milo Gallery



Juliana Horner. *Memory*, 2010. Gouache and nail polish, 8 1/4 x 7 in. Courtesy of the artist

Seeing Ourselves: Photographs of Safe Haven

Young Tennessee Artists: 2010 Statewide Advanced Placement Studio Art

Education Gallery

Face to Face: Community Portraits

Simple Expressions

Tools and Techniques of the Middle Ages

Identifying Self: Photography and Sculptures from Community Youth

Kids Curate 21st-Century Design

What's My Line? Exploration of Prints

Walk a Mile in My Shoes

Language of Art and Culture

Nashville's Perspective of the Great Migration

Project Access

Conte Community Arts Gallery

*From Post Office to Art Center:
A Nashville Landmark in Transition*

Selections from '1000 Families': Photographs by Uwe Ommer and Family Photographs by Nashville High School of the Arts

Community Outreach Murals

Women Beyond Borders

VSA: How Does Art Shape Your World?

Through the Lens: Photography of The Tennessean

Celebration of Tennessee

Red Grooms: Creating the Carousel

2004 National AP Studio Art Exhibition and Local AP Studio Art Exhibition

Living On: Portraits of Tennessee Survivors and Liberators

Community Voices: Frist Center and United Way Mural Project

*Cumberland Exposures:
Student Nature Photography*

Lost Boys of Sudan: A Journey of Hope

Egypt Timeline

Young Tennessee Artists: 2006 Statewide Advanced Placement Studio Art

Contemporary Cultures: Prints by Antioch High School Students

Jim McGuire: The Nashville Portraits

*Fisk University's Art Faculty:
The Legacy of Aaron Douglas*

The Artist's Voice: An Exhibition Featuring Tennessee Artists With Disabilities

Young Tennessee Artists: 2008 Statewide Advanced Placement Studio Art

George Rickey. *Three Red Lines*, 1966. Painted stainless steel with hydraulic devices, mounting screws and braces, 444 x 51 1/4 inches. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Gift of the artist through the Joseph H. Hirshhorn Foundation, 1972, acc. no. 72.248 Art © Estate of George Rickey/Licensed by VAGA, New York, NY





The Frist Center's decade-long record of exhibitions illustrates our dedication to the ideals that inspire art museums everywhere.

Kids Today: REAL TO REEL

Re-Collection Community Folk Art Project

Stylistic Connections: Renaissance to Rococo

Outdoor Classroom

Beyond Sight: African Art Touch Gallery

Transformations

A Walk in Paris, ca. 1905

Transformations

Master Art: How to Look at Art

*Snapshots and the Family Album:
More Than Just Memories*

Digging Deeper: Unearthing Medieval Treasure

*New Edition: College Printmakers
(Outside the ArtQuest Gallery)*

Sculptures outdoors:

George Rickey. Two Lines Oblique Gyrotory II, 1989

George Rickey. Three Red Lines. 1966

Fletcher Benton. Truckin' Jumbo Geo, 2001

Boaz Vaadia. Asa & Yehoshofat, 2000

Selected lenders:

Albright-Knox Art Gallery
American Folk Art Museum
American Museum of Natural History
The Arthur M. Sackler and Freer Gallery of Art
Art Institute of Chicago
Art Gallery of Ontario
Asia Society, New York
Baltimore Museum of Art
The Broad Art Foundation, Santa Monica
Brooklyn Museum
Cheekwood Botanical Garden and Museum of Art
Chrysler Museum of Art
Cleveland Museum of Art
Dallas Art Museum
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*"Excellent exhibit as always!
The Frist is an asset to the area."*

Inspire

Educate



"I love the educational opportunities the Frist provides for young people. The free days help economically challenged art lovers like me."

Education and Outreach

Since opening in 2001, we have realized many of the original dreams of the founding benefactors and staff. Education programs are offered for visitors of all ages and with a variety of interests. These programs include lectures and hands-on workshops; films and concerts; and dynamic tours for the general public, schools and adults. Support for school systems is provided through continued professional development (that included the Nashville Institute for Visual Art Educators), community partners, Art Trunks, and summer camp. The volunteer program has flourished and is an integral part of the Frist Center, providing support for the gift shop, information desk, evaluation, library, visitor services, membership, special events, and tours. This is complemented by an internship and teaching assistant program that serves high school and college students.

We have also exceeded our vision and responded to a rapidly changing world. We now offer iPod audio tours, conduct satellite education programs with MTSU, provide an Alzheimer's program for patients and caregivers, and offer an animation station in the Martin ArtQuest Gallery that is also accessible online. The Frist Center education department has received three major grants from the Institute for Museum and Library Services (IMLS), most

recently a national research grant to lead a study of family learning in interactive galleries at the Frist Center, the Speed Art Museum in Louisville, and the High Museum of Art in Atlanta.

Education exhibitions make connections with diverse audiences such as the United Way Family Resource Centers, statewide high school art students, homeless families, the local Hindu community, visitors with visual loss (in a touch gallery), and artists with disabilities. In addition, evaluations and visitor responses collected and summarized on more than forty exhibitions and a variety of programs—including audio tours—help us assess the viability of our education and outreach and make improvements if needed. The staff remains committed to discovering more about how our visitors learn as we continue to explore new means of interpretation and education.

We gratefully acknowledge that our success is due in large part to the energy, intelligence, and commitment of a well-qualified and well-trained staff, something that has not escaped outside recognition. In 2010, Anne Taylor, curator of interpretation, was named Tennessee Museum

Educator of the Year by the Tennessee Art Education Association; and Anne Henderson, director of education and outreach, was selected National Museum Education Art Educator of the Year by the National Art Education Association.

Education and Outreach

In 2010, more than 30,000 teachers, students, and families throughout the Middle Tennessee region participated in school tours, educator workshops, and special in-service programs. The tradition of student art exhibitions continued through partnerships with Metropolitan Nashville Public Schools (the sixth annual Mayor's Art Show), Williamson County, Wilson County, and Franklin Special School District. In addition, the Frist Center continues to support MNPS through

active participation in Alignment Nashville, the Nashville Chamber of Commerce's Arts, Media and Communication Committee, Pencil Partners, and Career Academy Partnership with Antioch High School.

In 2010 and for the third time in six years, the Frist Center exhibited The Advanced Placement Studio Art biannual exhibition in the Conte Community Arts Gallery. Forty works were selected from seven hundred submissions statewide, representing eleven schools. Since opening in 2001, more than 225,000 school children have taken guided tours of the exhibitions at the Frist Center, another 88,000 participated in youth and family programs or art-making activities in their own communities made available by Frist Center staff.



Martin ArtQuest Gallery

The Martin ArtQuest Gallery is the subject of a three-year joint research project with the High Museum of Art and The Speed Museum, designed to investigate family learning in art museums, specifically through interactive galleries. This research, which is funded by a major grant from the Institute of Museum and Library Services, will be an important contribution to the field of museum education. In 2010, more than 117,000 visitors of various ages responded to gallery exhibitions and contemporary art by participating in hands-on activities offered at one or more of the thirty-one different stations in the space. Original works presented in the Martin ArtQuest Gallery in 2010 were Carrie McGee's *Tides and Currents* and John Donovan's *Bunny Warrior Helmet*. Since opening in 2001, the Martin ArtQuest Gallery has welcomed almost 1 million visitors.

Youth and Family Programs

Youth and Family Programs extended the reach of Martin ArtQuest Gallery and attracted more than 1,200 Kids Club participants for free art classes one Saturday each month and two free Family Days brought in more than 5,500 attendees to enjoy family fun related to exhibitions including *Heroes*, *U-Ram Choe*, *Masterpieces*



of European Painting, and *The Golden Age of Couture*. To assist families through the *Masterpieces of European Paintings* exhibition, a family gallery guide was produced in English and Spanish. In 2010, the Frist Center presented the work of thirty-three high school students in the third biannual exhibition to showcase the finest artwork created in Advanced Placement Studio Art programs throughout Tennessee. Forty works of art representing eleven schools were chosen from seven hundred statewide submissions. Publix Super Markets Charities was the presenting sponsor.

Adult Programs and Activities

Adult programs and activities had more than 5,500 participants in diverse programs that were promoted through a new bimonthly program guide. A highlight was the *Chihuly* lecture at the Tennessee Performing Arts Center co-sponsored by Cheekwood, Nashville Symphony, and the Frist Center. The *Couture* programs brought enthusiastic participants to a variety of offerings that included a lively discussion between Libby Calloway and Karen Elson, sewing and felting workshops, a classic film series, and gallery talks. Another special program

was the Janet and Jim Ayers and Marlene and Spencer Hays Lecture Series that brought together scholars and art historians from Paris, Chicago, New York, and Nashville for *The Birth of Impressionism*. Special workshops and demonstrations included ArtBites, cooking classes and demonstrations to accompany the *Heroes* and *Birth of Impressionism* exhibitions, and glassblowing workshops and demonstrations by Virginia glass artist Ryan Gothrup during the *Chihuly* exhibition. More than 100,000 adults have participated in an adult-focused learning experience at the Frist Center since 2001.

"I really enjoy the Frist. Thank you for providing a valuable opportunity for our family."

The Frist Center maintains a strong docent program with fifty-eight active docents. Our docents go through exhibition training six times a year, in addition to participating in continuing education sessions three to four times each year. The docents help visitors make personal connections with the artwork and look at their world in new ways. They prepare tours for school and adult audiences, as well as help with special requests, community

outreach, development and communications events, along with accessibility programs such as tours for the hearing and visually impaired, and our bimonthly Alzheimer's program. Ten years after we opened, we still have nineteen active docents from the original class of sixty-eight. We recruit new docents as needed. International, national, and local artists discussed their work through a variety of programs including the on-going Artists' Forum series where

local artists present their ideas and provide a context for their works of art. This year the featured local and regional artists were Iwonka Waskowski, Kristi Hargrove, Amelia Winger-Bearskin, Kristina Arnold, and Derek Coté. Internationally recognized artist Alfredo Jaar participated in the State of the Art lecture series, which brings nationally and internationally



More than 100,000 adults have participated in an adult-focused learning experience at the Frist Center since 2001.

recognized critics, curators, and artists to Nashville to discuss contemporary issues in art. Gordon Contemporary Artist Project Gallery artists Tokihiro Sato and U-Ram Choe each talked about their respective exhibitions.



Serve



"Very pleasant and welcoming, love the diversity of those who are here. It makes me feel good."

Community Engagement

Communications and Community Relations

During the visioning process, a serious commitment was made to engaging the broadest public spectrum. A thoughtful decision was made to support outreach through both education and community relations by devoting dedicated staff members in both departments to reach deeply into the community to touch the lives of non-traditional museum visitors.

Outreach

Outreach educators continue community engagement through a variety of activities. The ongoing community partner program sustained partnerships with 62 organizations to provide art enrichment opportunities in local neighborhoods. During the year, the outreach program reached 4,213 people through Art Trunks, various festivals and events, Project Access for English Language Learners, as well as hundreds more through summer activities with Vanderbilt Kennedy Center and the Oasis Center. Throughout 2010, outreach educators worked with ten community organizations representing nine different cultures to create artworks for *Connecting Cultures: Children's Stories from Across the World*, which opens in

the Conte Community Gallery on April 15, 2011.

Collaborations and Partnerships

Collaborations and partnerships remained a key component of the Frist Center activities in the community. During the past year, programs were developed and presented with a variety of institutions including Nashville Opera, Vanderbilt Dyer Observatory, Nashville Children's Theater, Cheekwood Botanical Garden and Museum of Art, Nashville Symphony, and Middle Tennessee Alzheimer's Association. We worked with Belmont University's Ocean Way Recording studios for the production of audio tours. In support of the popular First Saturday Art Crawl downtown art gallery program, the monthly Architecture Tour highlighting the historic Frist Center building moved to the first Saturday afternoon of the month.

College Advisory Committee

Over the past decade the community relations activities of the Frist Center have touched tens of thousands of people of all ages in Middle Tennessee and beyond. The 2010 College Advisory Committee has had members from sixteen colleges and universities from Middle Tennessee and beyond. Members

of the College Advisory Committee help shape activities that appeal to college students as well as assist in communicating information about exhibitions, programs, and activities to their communities.

Frist Center Speakers Bureau

The Frist Center Speakers Bureau has been active since before the Frist Center opened. Members of the staff, board of trustees and volunteers provide an array of interesting programs for business, civic, church, senior, and social organizations. In 2010, approximately 5,000 people attended a Frist Center Speakers Bureau presentation. Since opening, more than 32,000 people have attended lectures to learn more about the institution and our exhibitions and programs.

Senior Mondays

Working with Fifty Forward senior centers, church groups, senior communities and assisted living facilities, the Frist Center has become an extremely popular destination on Senior Mondays when seniors are admitted to the Frist Center at half-price admission. Live music in the Grand Lobby, discounts in the Gift Shop and special pricing in the café help make a visit to the Frist Center enjoyable and affordable for those who simply "admit their senior status." In 2010, more than 1,200 visitors attended our twelve Senior Mondays. We're grateful to WAMB Radio for their live broadcasts on these days and for their ongoing support of this important program.





Volunteers

Volunteers remain the welcoming and friendly face of the Frist Center to our visitors. In 2010 a total of 379 volunteers contributed more than 26,000 hours of service with 165 new volunteers recruited in support of the *Couture* and *Birth of Impressionism* exhibitions. Their contribution in monetary value was more than \$480,000 dollars. Their contribution in good will and staff support is invaluable. Volunteers not only serve the goals of the institution, but also lead to the betterment of the community through their service.

Music in the Grand Lobby

In Nashville, music is an effective tool to enhance visitors' time with us and to reach out to specific audiences. Music in the Grand Lobby helps eradicate barriers and creates melodic invitations to people of all ages, ethnicities, and backgrounds. The Frist Center began programming evening music in the Grand Lobby in 2005, and in recent years, our musicians have donated their time and talents to us. Their contributions of talent on these Thursday and Friday evenings are recognized as tax deductible and now total more

than \$40,000. Among those who have participated are: Grammy Award winners, hit songwriters and instrumentalists, high school and college students, music professors, internationally recognized masters and composers, both fledgling and experienced. The music they perform ranges from classical, jazz, hip hop, and Latin to Americana, folk, country, rock, world, and ambient electronic.

Jazz on the Move

The Frist Center's collaboration with the Nashville Jazz Workshop to present the annual series Jazz on the Move has been a tremendously successful partnership. Since 2008, free concerts have featured Nashville's finest jazz musicians exploring the music, careers, and influences of many legendary jazz figures. The popular concerts have resulted in appreciative, standing-room-only houses at virtually every performance.

Frist Fridays

Frist Fridays bring some of the most exciting musical talent to the Frist Center. These summer gatherings are fun for the entire family and attract many first-time visitors who in turn become members of the Frist Center. Several couples who met at the Frist Center have returned for their wedding receptions.

Frist Center Gift Shop

For the last decade, the Frist Center Gift Shop has supported the mission

of the Frist Center through the careful selection and presentation of unique, high-quality, exhibition-related merchandise with broad appeal. The Gift Shop offers a variety of items (including exhibition catalogs and reference books), at a wide range of price points, and helps visitors of all ages "take a bit of the exhibition home" with them to extend the value of the Frist Center experience.





Communications and Marketing

Communicating information about the Frist Center's exhibitions, programs and other news is a worthy and worthwhile challenge in a world becoming ever more visually and editorially cluttered. In the last decade, we have seen a communications revolution, as traditional print and broadcast media consolidate, converge and redefine themselves. At the same time, the Internet has offered and continues to develop unprecedented opportunities and methods to reach audiences.

Our focused tracking of Internet use since 2006 (with the advent of readily available analytics)

reveals the Frist Center's own website and specialty sites developed for specific exhibitions have resulted in approximately 1.5 million unique visitors. In 2010, we saw our largest traffic yet, with 450,929 visits to fristcenter.org and impressionismatthefrist.org. Since opening in 2001, the Frist Center's communications efforts have resulted in more than 2 billion impressions in print and broadcast media worldwide. In recent years, Frist Center news has resulted in more than 4 billion Web impressions generated by news sites, online publications and the rapidly expanding blogosphere. Social media, including Facebook and Twitter, are extending the Frist

Center's reach on the Web while offering a staggering array of new and innovative communications options. With an ever-growing number of social media followers, the Frist Center is able to reach 50,000 to 75,000 people each week, a figure that rivals or bests the circulation of many weekly publications.

*"It was a great experience.
First time and it was amazing.
Can't wait to come back
and see new stuff."*

Serve

Support



"The Chihuly exhibit was amazing! I really enjoyed watching the video and learning what inspires Dale when he creates a piece."

Corporate and Foundation Support

Last year we had the generous support of a number of corporations and foundations. It takes significant resources to accomplish what we do at the Frist Center, and we are grateful for the generosity of the many who believe in the vision of our institution and the mission that guides us.

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2010 Frist Gala

The 2010 Frist Gala celebrated the opening of *The Birth of Impressionism: Masterpieces from the Musée d'Orsay* on Saturday, October 23. Co-chairs Jennifer Frist and Julie Frist orchestrated an unforgettable evening featuring cocktails in the Grand Lobby, exclusive access to the exhibition, and vintage French décor designed by Van Wyck & Van Wyck of New York.

The 2010 Frist Gala raised funds for the Frist Center's educational and outreach programming initiatives. We continue to extend our thanks to Jennifer Frist and Julie Frist, as well as the committee chairs and volunteers, for devoting their time and efforts to the Frist Center. We also thank the generous patrons, members of the Ladies' and Gentlemen's Committees, gala attendees, and others who contributed to this successful event.

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