Between the 1890s and 1910s, a sumptuous, sensual, and innovative design aesthetic flourished in Glasgow, Scotland. Known as the Glasgow Style, it was developed by Charles Rennie Mackintosh and his contemporaries, including many women, at the Glasgow School of Art. This exhibition explores the uniqueness and variety of Glasgow art and architecture in this period through 165 objects.

The Friends of the Arts of Scotland will play a leading role in bringing this exhibition to Nashville. To learn about the benefits enjoyed by these Friends, contact membership@FristArtMuseum.org or 615.744.4927.

Designing the New: Charles Rennie Mackintosh and the Glasgow Style is a touring exhibition co-organized by Glasgow Museums and the American Federation of Arts. Support for the US national tour is provided by the Dr. Lee MacCormick Edwards Charitable Foundation.
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COVER
J.M.W. Turner. Peace—Burial at Sea, exhibited 1842. Oil on canvas, 34 1/4 x 34 1/8 in. Tate: Accepted by the nation as part of the Turner Bequest 1856. Photo © Tate, 2019

List current as of November 10
Greetings,

More than 60 percent of adult museum visitors first attended a museum as a child. They came with a school group or with family members, learning at an early age that museums are for everyone. This is important because museums make you smarter. A primary role of museums is to engage and educate the community. The Frist Art Museum offers curriculum support for educators and students, docent-guided tours, and activities in Martin ArtQuest that inform, inspire, and build connections to other cultures and diverse individuals.

As Nashville grows and changes, we hear a great deal about the need for an educated workforce. Whether youth are in public or private schools or homeschooled, they can benefit from exposure to visual culture from around the world and across time. Each year, we at the Frist Art Museum endeavor to provide a wide range of exhibitions and programs designed to stretch the imagination. An education does not stop with graduation. It is a lifetime pursuit.

Visiting a museum is a great way to spend time with family and friends. Kick off the year with a stroll through Eric Carle’s Picture Books: Celebrating 50 Years of “The Very Hungry Caterpillar.” Its presentation of original works by a children’s book illustrator shows our youngest visitors that art is already part of their lives. Moreover, the exhibition can help young people realize that they too are creative beings who can seek mind-expanding adventures for the remainder of their lives. Read to a child, or ask a child to read to you, so that you can enjoy time together in our Book Nooks. Share observations with your companions over coffee, wine, or other beverages in our café, and learn even more about the art through the books and videos available in our gift shop.

Memories created at museums have no expiration date. Join us throughout 2020 to form indelible impressions of shared learning experiences.

Susan H. Edwards, PhD
Executive Director and CEO
J.M.W. Turner: Quest for the Sublime

February 20–May 31 • Ingram Gallery

Organized in cooperation with Tate

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Education and Community Engagement Supporter
The Fall of an Avalanche in the Grisons, exhibited 1810. Oil on canvas, 35 1/2 x 47 1/4 in. Tate: Accepted by the nation as part of the Turner Bequest 1856, N00489. Photo © Tate, 2019
Widely regarded as Britain’s greatest painter, Joseph Mallord William Turner was a precocious prodigy who entered the Royal Academy Schools in 1789, aged fourteen, and exhibited his first watercolor, a London scene, in 1790. In 1802, he became—at twenty-four—the youngest artist yet to be elected as a full Academician.1 Turner’s early work set the pattern for his future career. He mastered and then transformed established styles and methods. He also developed the habit of summer touring to collect material to work up into finished images during the winter.

Turner primarily saw himself as a landscape painter. In his works, increasingly brilliant light and color are often said to be among the all-pervading features. But beyond these attributes, his art is celebrated for conveying an extraordinary energy, whether that of the natural world, waves, clouds, or new technologies that harnessed and confronted nature’s power. In this exhibition, storm and flood are seen by themselves and as the central drama of historical and modern subjects. Mountains and sea show the world in motion: the glacial creep of geological change in the Alps, the sudden fall of a rock propelled by an avalanche (page 3), the swell and heave of the ocean.

His generation called these phenomena Sublime and appreciated the fear, awe, and admiration they aroused. The rhetorician Hugh Blair found the Sublime in “hoary mountain” and “solitary lake,” and in the “excessive Grandeur . . . of the ocean” arising “not from its extent alone, but from the perpetual motion and irresistible force of that mass of waters.”2 Edmund Burke gave new impetus to the Sublime in relation to beauty, as an idea that stretched back to antiquity. Turner modernized it when he depicted recent fighting in an alpine pass, ships wrecked by storms, or a steamer battling a blizzard. His art is a window into a time of violent, accelerating change, torn by war and revolution and transformed by machines. But equally often it is aimed at finding peace and solace in glimpses of transcendental calm.

Turner’s eye for a subject significant beyond its immediate content, metaphorical as well as literal, led him to use poetry in conjunction with such pictures as The Deluge (exhibited around 1805). The subject is the biblical Flood, but Turner showed it with a passage from Paradise Lost describing rising wind, darkening sky, and torrential rain falling “till the earth / No more was seen.” In the picture’s foreground, a heroic black man attempting to rescue a girl from drowning (fig. 1) was probably added in sympathy with British campaigns to end the slave trade, an evil worthy of divine punishment in the eyes of abolitionists like the Earl of Carysfort, for whom the painting may have been intended.
Turner could not have painted *The Deluge* if he had not seen pictures by Nicolas Poussin, Titian, and Paolo Veronese in the Louvre in 1802. Even more important for Turner’s personal development was his tour of the Swiss Alps the same year, where he recorded impressions of glaciers, rocks, and gorges, and developed his belief that nature’s workings, as natural history, were as significant for an artist as conventional historical subjects and could even represent them metaphorically. The resumption of war with France brought Turner back to Britain where in a lecture around 1810 he praised “our variable climate where [all] the seasons are recognizable in one day” and “nature seems to sport in all her dignity.” The English landscape inspired paintings, watercolors, and prints that built a comprehensive picture of the nation—its history, landmarks, people, and industries. Changeable weather enhanced the mood of these images.

As Turner demonstrated his growing appreciation of light and atmosphere with a brighter and more luminous palette, he became known as a “white painter.” The term refers to his technique of painting in thin or transparent layers of oil paint over a white ground. His first visit to Italy in 1819 began a period when dazzling light and vivid color function in his work almost as a species of the Sublime.

But Turner’s color was not always bright, nor his light that of the warm South. A palette of cold greys, browns, greens, and blues shot through with white defined *Snow Storm: Steam-Boat off a Harbour’s Mouth* (exhibited in 1842; fig. 2)—celebrated not only for its narrative of a paddle steamer negotiating rough and treacherous shallows, but also for the personal mythology that Turner attached to it, claiming he had witnessed the storm tied to the boat’s mast, not expecting to survive but determined to paint it if he did. Turner also explored the dark Sublime in *Peace—Burial at Sea* (exhibited in 1842; cover), depicting the burial of a friend, the painter Sir David Wilkie, at sea off Gibraltar by utilizing a rich black, relieved by the whites and reds of moon and lamplight. The critical response to such modern subject matter was not entirely favorable. John Ruskin praised *Snow Storm* as one of the “grandest statements of sea-motion, mist, and light” ever painted, but he overlooked the steamer. The *Times* likened the steamship in *Peace* to a “burnt and blackened fish-kettle.” Easily ridiculed, images like these have achieved canonical status in modern times, along with other pictures in which Turner commented on the great issues of the age, including the abolition of slavery.

While Turner stopped making highly finished exhibition watercolors by 1830, he remained as active as he had always been, and more experimental, in the medium. Often thought to be largely abstract, many earlier watercolor beginnings are now recognized as designs for known subjects. Turner seems to have...
left even pictures he exhibited and sold in a state of becoming—living organisms to grow in the eye of the beholder. In many cases, it is impossible to know whether such works are finished or not. Most valuable for Turner himself in informing the treatment of weather and light were many private sketches in oil and watercolor of the sea and sky (fig. 3). Made late in life, often on the Kent coast, they emphasize the atmospherics that the critic William Hazlitt had observed in Turner’s pictures back in 1816—“abstractions of aerial perspective, and representations not so properly of the objects of nature as of the medium through which they are seen. . . . the elements of air, earth, and water.” Hazlitt quotes an assessment of Turner’s landscapes as “pictures of nothing, and very like.” 6

Turner died in London in 1851, a modern Old Master. In his late, most personal work, his style had undergone a transformation as dramatic as that of the older Titian, Rembrandt, or Picasso. The dynamic vitality of his art and his capacity for reinvention were matched in his personal life by his restless curiosity and need to keep on the move. Living for his work, he found it hard to settle down, make himself comfortable at home, or form lasting relationships. He never married and kept his mistresses and children in the background. He had close friends but wasted little time on correspondence beyond business matters.

Turner was nowhere more mysterious than outside his native country. French, German, and Austrian painters who knew his pictures from prints were appalled by the new work he showed in Rome in 1828. Unlike John Constable and Thomas Lawrence, who were awarded gold medals, he did not participate in Paris’s famous Salon des Anglais in 1824. Yet his international appeal today, demonstrated afresh by this exhibition, has made up for these setbacks. As an artist, he now belongs to the world.

David Blayney Brown
Senior curator, 19th-century British art, Tate Britain

Notes
1. Election to the Royal Academy of Arts as an associate or full member has been considered a significant honor since its founding in 1768.
5. The Times (UK), May 6, 1842.
Thursday, February 20, 6:30 p.m.
Curator’s Perspective
presented by David Blayney Brown, senior curator, 19th-century British art, Tate Britain
Auditorium • Free; first come, first seated

One of the Romantic period’s greatest artists, Joseph Mallord William Turner (1775–1851) found a corollary for human moods in nature’s atmospheres, energy, and the drama of storms and transcendent effects of light. This lecture will trace the development of his techniques and visionary ideas from the 1790s through the mid-1840s, focusing primarily on his pursuit of the Sublime—the sensation of awe and terror felt when confronted with the extreme forces of nature.

Thursday, March 5, or Saturday, March 7, 9:00 a.m.–3:00 p.m. (select one)
Educator Workshop
Studio B • $30 members; $35 not-yet-members
(all materials, gallery admission, parking validation, continental breakfast, and lunch included)
Open to educators of all subjects, pre-K–12. Limited to 20 participants. Register at FristArtMuseum.org/educator by March 2.

Interested in enhancing your students’ encounters with J.M.W. Turner’s landscapes? Receive and discuss teaching materials and standard connections, explore Frist Art Museum resources, and participate in studio activities, as well as touring the exhibition.

Thursday, March 19, noon
Curator’s Tour
presented by Mark Scala, chief curator
Meet at the exhibition entrance • Free to members; admission required for not-yet-members

A Members-Only Curator’s Tour will be held on Friday, March 20, at noon.

Tuesdays, April 7, 14, and 21, 6:00–7:30 p.m.
Art History Course: J.M.W. Turner and Romanticism
presented by Jim Womack, art historian and retired Jackson Family Chair of Visual and Performing Arts, Montgomery Bell Academy
Rechter Room
Price per class: $12 members; $15 not-yet-members
Price for the entire course: $30 members; $40 not-yet-members (you must register for all three classes at the same time using the discount code ALL3)

Registration is now open for this three-part art history course on J.M.W. Turner and the Romantic movement. See FristArtMuseum.org/arthistory for more information and to sign up.

Are you a caregiver for an individual with early-stage dementia? See page 39 for information about Making Memories.

ABOVE: Geneva, the Jura Mountains and Isle Rousseau, Sunset, 1841. Watercolor on paper, 9 x 11 1/2 in. Tate: Accepted by the nation as part of the Turner Bequest 1856. Photo © Tate, 2019
Terry Adkins: Our Sons and Daughters Ever on the Altar

February 20–May 31
Gordon Contemporary Artists Project Gallery, Frist Art Museum
Carl Van Vechten Art Gallery, Fisk University

Organized by Fisk University Galleries and the Frist Art Museum

Supported in part by FOCA | Friends of Contemporary Art
Buffet Flat, from Belted Bronze, 2007–8. Silver bowls and utensils (some modified), glass marbles, leather case, honey, nylon single-sided flags, taxidermy birds, sewing machine, instrument stand, and inkjet print, approximately 240 x 216 x 144 in. Artwork © 2019 The Estate of Terry Adkins / Artists Rights Society (ARS), New York. Image © The Estate of Terry Adkins / Lévy Gorvy
The Frist Art Museum and Fisk University Art Galleries are co-organizing and co-presenting an exhibition devoted to the work of Terry Adkins (1953–2014), a multimedia and multidisciplinary artist whose practice explored the intersection of music, art, and African American history. Our Sons and Daughters Ever on the Altar comes forty-five years after Adkins’s graduation from the esteemed historically black university, and the title is a school motto that reflects Fisk’s commitment to spiritual and academic advancement for newly freed African Americans when it was founded in 1866. Through a selection of sculptures, prints, installations, and videos, the exhibition considers how this internationally acclaimed artist (who, sadly, passed away suddenly and unexpectedly five years ago) was influenced by his time in Nashville.

Adkins claimed that the foundation of his career began at Fisk, to which his family had strong ties. His father attended the university, and his uncle, Rutherford H. Adkins, served in several administrative roles, including that of president, for nearly fifteen years. His first memorable gallery experience took place in fifth grade, when he visited the Carl Van Vechten Gallery and saw Georgia O’Keeffe’s Radiator Building, a painting of the New York cityscape at night. He returned to Fisk in 1971 as a freshman, where he was mentored by Harlem Renaissance pioneer Aaron Douglas and studied with artist, art historian, and department chair David Driskell and numerous teaching artists, including printmaker Stephanie Pogue, sculptor Martin Puryear, and painter William T. Williams.

Adkins studied guitar, saxophone, and other instruments before turning to printmaking and sculpture. One of his primary aims as an artist was to forge a link between music and art, reversing each discipline in order to make sculpture more ethereal and music more concrete. He once stated that “I try to make sculpture as ethereal and transient as music . . . and [music as] visceral and physical as if . . . it was matter.” Adkins approached his art-making practice from the point of view of a composer. He arranged his works—many of which include modified musical instruments (fig. 1) or other salvaged materials—into what he called “recitals.”

Mining African and African American histories for marginalized narratives, Adkins’s “recitals” bring visibility to underrecognized figures or highlight underrepresented aspects of well-known biographies. For example, it is not widely known that groundbreaking musician Jimi Hendrix served as a paratrooper in the 101st Airborne Division of the U.S. Army at nearby Fort Campbell in 1961 and then lived briefly in Nashville. Adkins greatly admired Hendrix, and the series The Principalities explores this period of his life. A video, Flumen Orationis, pairs Hendrix’s 1970 anti-war protest song “Machine Gun” with Dr. Martin Luther King Jr.’s 1967 speech “Why I Am Opposed to the War in Vietnam.” A centerpiece of the series, Cloud (fig. 2) is a commentary on the destructive history of war: a white parachute hangs above a spiraling rack of kimonos, which refers to the bombings at Hiroshima and Nagasaki and, in Adkins’s words, the “ghostly evisceration of human life and Japanese tradition caused by the bombing.”
Another “recital” on view at the Frist will pay tribute to legendary blues singer Bessie Smith, who was born in Chattanooga. Adkins felt that, although Smith was successful during her lifetime, public acknowledgment of her accomplishments has been lacking since her untimely death at the age of forty-two. The installation (page 9) features multiple components meant to channel essential elements of Smith’s character, including her opulence, strength, and majesty. One work, *Columbia*, is a large record-shaped sculpture that suggests both the commercial label Smith was signed to in 1923 and the type of record (*Columbia 78s*) on which her music was recorded and played. The layers of thick black enamel paint match in number the platinum records released by the singer during her brief but influential career.

The presentation at the Van Vechten Gallery will relate to the significant impact that Fisk had on Adkins. A highlight will be *Darkwater Record* (fig. 3), in which a porcelain bust of Mao Zedong sits on five cassette decks playing excerpts of W. E. B. Du Bois’s “Socialism and the American Negro” speech. Du Bois was an 1888 graduate of the university and met Chairman Mao in China in 1959. Throughout Adkins’s career, he was inspired by people and artwork he had encountered at Fisk, including a portrait of Matthew Henson that still hangs in the John Hope and Aurelia E. Franklin Library. Its creator, Winold Reiss, had taught Aaron Douglas in New York during the 1920s and gave works to Fisk in 1952 in honor of his former student. Henson was an African American polar explorer who, traveling with Robert Peary in 1909, became the first man to stand at the North Pole. Adkins was fascinated by Henson’s story, and *Nujjuitok (Polar Star), after Matthew Henson 1866* (fig. 4) was one of his last bodies of work.

Also on view at the gallery will be prints of x-rayed memory jugs. Memory jugs are African American funerary objects often created by Southern sharecroppers as headstones. They were made of clay and included objects from the person’s life. Adkins collected more than 120 of these and worked with medical school colleagues at the University of Pennsylvania (where Adkins taught for many years) to make these photographs by x-raying them.

Adkins’s art has been exhibited and is in collections around the world, including those of the Smithsonian Institution and Tate Modern. Conversations about an exhibition between the artist and both Fisk University Galleries and the Frist Art Museum were cut short when Adkins passed away in 2014. This collaboration therefore marks the long-awaited return of Adkins—a native son of sorts—to Middle Tennessee.

**Fig. 1** Aviarium (installation view, Whitney Biennial), 2014. Steel, aluminum, silver-plated brass cymbals, and trumpet mutes, dimensions variable. Artwork © 2019 The Estate of Terry Adkins / Artists Rights Society (ARS), New York. Image © The Estate of Terry Adkins / Lévy Gorvy. Photo: Bill Orcutt

**Fig. 2** Cloud, from The Principalities, 2011. Kimonos, hanging rail, hangers, and parachute. Artwork © 2019 The Estate of Terry Adkins / Artists Rights Society (ARS), New York. Image © The Estate of Terry Adkins / Lévy Gorvy

**Fig. 3** Darkwater Record, 2003–8. Porcelain and five Nakamichi 550 cassette recorders playing “Socialism and the American Negro” by W. E. B. Du Bois, 31 x 12 x 14 in. Artwork © 2019 The Estate of Terry Adkins / Artists Rights Society (ARS), New York. Image © The Estate of Terry Adkins / Lévy Gorvy

**Fig. 4** Irkaluit, from Nujjuitok (Polar Star), after Matthew Henson 1866, 2011. Digital fine art pigment print on paper, 25 x 32 in. Artwork © 2019 The Estate of Terry Adkins / Artists Rights Society (ARS), New York. Image © The Estate of Terry Adkins / Lévy Gorvy

Katie Delmez
Curator
Frist Art Museum

Jamaal B. Sheats
Director and Curator of Galleries and Assistant Professor of Art, Fisk University
The Nashville Flood: Ten Years Later

January 10–May 17
Conte Community Arts Gallery

Organized by the Frist Art Museum in partnership with the Nashville Public Library

Supported in part by our O’Keeffe Circle Members and SunTrust Foundation
Janquez Amos, 8, takes a break from cleaning to shoot some hoops as clothes dry in the afternoon sun at his home on West Hamilton Road in Bordeaux. May 5, 2010. Photo by Larry McCormack. Courtesy of The Tennessean
This exhibition commemorates the 10th anniversary of the historic Nashville flood, considered by many an epic “Thousand-Year Flood.” The extent of the destruction, as well as the resilience, comradery, and strength of Nashvillians as they faced heartache together, may be unfamiliar to both newcomers and residents who may have been too preoccupied with their own tumultuous situations to follow what was happening in other areas. Although two dozen counties in Tennessee were affected, this exhibition focuses on Davidson County, featuring a selection of photographs and oral histories from ten different neighborhoods: Antioch, Belle Meade, Bellevue, Berry Hill, Bordeaux, Donelson, Downtown, East Nashville, The Nations, and Woodbine.

The weekend of May 1–2, 2010, will forever be cemented in the minds of many Nashvillians as “the days the rains came”—13.57 inches, to be exact, within a 36-hour period. Larry McCormack’s photograph (fig. 1) documents how the usually lazy Cumberland River overflowed into downtown Nashville after cresting at a record 52 feet, almost 12 feet above flood stage once the rain stopped. Nashville broke several rainfall records that weekend, according to the National Weather Service. In addition, more than 11,000 properties were damaged or destroyed; 10,000 people were displaced from their homes; there was $2 billion in private property damage and $120 million in public infrastructure damage; and, tragically, 26 people lost their lives.

Many recognizable downtown destinations—such as Bridgestone Arena, Schermerhorn Symphony Center, and the Country Music Hall of Fame—were flooded, as was LP Field (now Nissan Stadium) and, further along the river, the historic Grand Ole Opry and Opryland Hotel. Seeing images of these landmarks as abandoned sites can be quite jarring, especially compared to the bustling travel hotspot that Nashville is today.

The flood did not discriminate between neighborhoods. From Belle Meade to Donelson, the rising waters took cars and homes with them. Water enthusiasts who dubbed themselves “The Redneck Armada” used their boats as search-and-rescue vessels, ferrying residents stranded in their homes to higher ground. In recordings made by the Nashville Public Library in 2011, many people recalled being saved by these kind strangers—often without exchanging names, as Armada members quickly went back out to check on others. Another recurring theme is the community’s outpouring of aid, which came from churches, volunteer groups such as Hands On Nashville, and disaster relief agencies. More than 25,000 volunteers worked 375,000 hours. They helped distribute water, tear
out drywall, make boxed lunches, and clean up people’s homes, among other efforts.

Many newcomers to the area have trouble comprehending the extent of the flood. This is partly due to the sparse media coverage that the natural disaster received. Other events, such as the BP oil spill in the Gulf of Mexico and the failed Times Square car bombing, dominated the prime-time narrative on major news channels. By the time Anderson Cooper of CNN came to Nashville, on Thursday, May 6, the worst was over, and rebuilding had already begun. For those who were here to witness this historic event, visiting the exhibition will be an opportunity to reflect on their own stories while seeing the perspective of others with similar experiences.

All the photographs and oral histories in The Nashville Flood were selected from the archives of The Tennessean and the Nashville Public Library’s Special Collections Division. Most of the images were shot by professional photo-journalists, but the exhibition also includes some snapshots taken by residents, offering a more intimate look at events in their neighborhoods. As people anxiously returned to their homes to assess the damage, front yards became covered in photographs, furniture, heirlooms, and other possessions people tried to salvage, as shown in a picture of Nations resident Leah Barnett (fig. 2).

Almost ten years have passed since the flood. Rebuilding in many areas began almost immediately after things dried out, and development across much of the city hasn’t stopped, occurring in tandem with the rise in Davidson County’s population growth. Since 2010, the city of Nashville has purchased over 260 homes and continues to do so, buying “repetitive loss properties”—buildings at high risk of flooding again—and replacing some of them with parks. For example, on Delray Drive in The Nations, the property now known as England Park was named after Andrew and Martha England, a couple who lost their lives inside their home because of the flood.

The stories that these photographs reflect will instill in many a sense of pride in how Nashvillians handled themselves in the face of bedlam. Our hope is that this exhibition will both educate newcomers and remind those who were here of what we have overcome together to get where we are today.

Ashley McKinney
Project Curatorial Assistant
Jitish Kallat: Return to Sender

March 13–June 28 • Upper-Level Galleries

Organized by the Frist Art Museum
Born in 1974 in Mumbai, the megacity where he still lives, Jitish Kallat vaulted to prominence in contemporary Indian art shortly after finishing his degree in painting in the mid-1990s. Pockmarked mixed-media canvases focusing on the self or, conversely, strangers jostling in the chaotic streets and train stations of Mumbai characterize his early work. Since the mid-2000s, in the wake of 9/11 and the Gujarat riots in India, the artist’s thinking has grown more expansive in almost every sense, moving across mediums, time, and space, and he has gained an international audience. Kallat’s Covering Letter (page 17)—an installation using fog and a projector to create intimate interactions with a letter from Mahatma Gandhi to Adolf Hitler—received critical and popular acclaim at the 2019 Venice Biennale.

Kallat’s solo exhibition at the Frist Art Museum, our first of an Indian artist, will present two works: Covering Letter and Covering Letter (terranum nuncius). The second work is a new installation inspired by the earthly messages encoded on the Voyager Golden Records. Made in 1977, the gold-plated phonographic discs summarize life on our planet for extraterrestrials that might one day encounter NASA’s Voyager space probes. The artist’s two explorations of the epistolary mode are eminently suited to our museum. From this building, a former post office, countless missives have been sent and received.

In the exhibition, we will first encounter Covering Letter (terranum nuncius), which was still being made as this article went to press. The installation will span two rooms and include both audio and image files extracted from the Voyager Golden Records by Ron Barry, a US-based software engineer. Upon entering, we will hear greetings to the universe spoken in 55 ancient and modern languages. Wishes of peace, friendship, and happiness will be emitted from speakers. An illuminated stellar map will chart our position in the universe. The installation will continue into the next gallery, a darkened room that will have at its center a large wooden table whose circular form recalls a phonographic record or a planet. Displayed on it will be 116 backlit three-dimensional photographic transparencies—the images of the Golden Records. They range from scientific diagrams to photographs of architecture, animals, food, and humans. Kallat’s installation allows us to view Earth from the point of view of an alien and to marvel at its achievements, diversity, and beauty.

The Golden Records’ presentation of unity and harmony among earthlings, however, is belied by the actual state of the world. The reality is that our planet hangs in the balance through circumstances of our own making. Speaking to this tension, Covering Letter (terranum nuncius) will include a bench evoking the hands of the Doomsday Clock.
Clock (fig. 1). Maintained by the *Bulletin of the Atomic Scientists*, this symbolic clock warns us just how close we are to the brink. Because of climate change and the proliferation of nuclear weapons, the clock is currently set at two minutes to midnight—the closest it has ever been. The ominous metaphor stands in opposition to the euphoria and optimism usually associated with midnight, on occasions such as New Year’s Eve celebrations, as well as when India became independent from British rule on August 15, 1947. Woven into the hour are humankind’s worst fears and greatest hopes.

*Covering Letter* will occupy the final gallery of the exhibition. In this installation, made by the artist in 2012, Gandhi’s one-page typewritten letter to Hitler is projected onto a curtain of fog in the dark. It takes about two-and-a-half minutes for the text to scroll before our eyes. Written by Gandhi at his ashram in Wardha, India, in the summer of 1939, it begins, “Dear friend.” In a profound statement about the power of the individual, Gandhi, a proponent of peace, explains to Hitler, an agent of tyranny, that he is the only person in the world who can prevent “a war that may reduce humanity to the savage state.”

The fate of Gandhi’s letter is uncertain. It has been assumed that British spies intercepted it, and it never reached Hitler in Berlin. Would its message of nonviolence have fallen on deaf ears if it had? The answer is almost certainly yes. Kallat makes a case for the document possessing meaning and power nonetheless. The artist employs it “as an open letter from the past destined to carry its message into our turbulent present, well beyond its intended recipient.” To exit the exhibition, we must walk toward the light and through the mist, becoming enveloped in the political activist’s words.

The Frist’s exhibition marks the first time Kallat’s *Covering Letter* installations will be shown together. They are each rooted in historical correspondence that reveals the best and the worst of humanity. Through immersive experiences, they create a space of self-reflection. The exhibition is one of several at the Frist this year that will prompt questions about the individual’s responsibility as a citizen of the world.

*Trinita Kennedy*  
Curator
Mel Ziegler: 
Flag Exchange

March 13–June 28
Upper-Level Galleries

Organized by the Frist Art Museum
A physical installation, an expression of an idea, and a site for performance all at the same time, Mel Ziegler’s *Flag Exchange* invites consideration of the American flag as a symbol of national identity and ideals. From 2011 to 2016, Ziegler periodically drove across the United States with a supply of fresh, new American flags. When he saw a flag hanging outdoors that was faded, weathered, or frayed, he would offer to replace the old flag with a new one, simultaneously renewing people’s outdoor displays while acquiring the materials for *Flag Exchange*.

The installation features fifty American flags, one from each state, with the name of the state it came from embroidered onto every flag. These are suspended row after row from the ceiling to create a dense spatial layering. The effect is optically powerful, as the inherent beauty of the flags’ patterns is intensified through repetition and the irregularity of the damaged cloth. The flags are installed in large spaces, often surrounding or hanging behind a stage or podium. The site is available for speeches, readings and musical performances, and discussions about the relationship between people and their ideas of democracy. The overall experience is one in which the civic realm is defined and reimagined in an atmosphere steeped in history, memory, and the commitment to the exchange of viewpoints.

The symbolism of frayed and worn flags is ambiguous: does the installation imply durability—the capacity of the national experiment to be sustained through the triumphs and shortcomings of America’s own history? The replacement of old flags with new reinforces the notion that national ideals will continue to be perpetuated through the country’s ups and downs. One can think of Francis Scott Key’s tribute to the tattered flag flying over Fort McHenry as a
sign of endurance through conflict. But with its acknowledgment of the damage wrought by the passage of time, *Flag Exchange* may be construed by some viewers as an expression of national stress. Given the current state of cultural divisiveness in America, the installation also reminds us that showing the flag is often associated with political partisanship. This perception may be acute because the exhibition takes place in the year of a national election, when conversations about American priorities become increasingly intense.

In the end, it is the act of collecting the flags—the openness and vulnerability of an artist who is keenly interested in interacting with people in all corners of the country—that will inspire the trust and enthusiasm of all participants as they work to find common ground in the meaning of the flag and the promise of the nation.

Mel Ziegler earned his BFA from the Kansas City Art Institute and his MFA from the California Institute of the Arts. Ziegler has had solo exhibitions at such venues as Artpace, San Antonio; the Bemis Center for Contemporary Arts, Omaha; the Canadian Center for Architecture, Montreal; Secession, Vienna; and the Tang Museum at Skidmore College. He has been a Loeb Fellow at the Harvard School of Design and a Visual Arts Fellow with Creative Capital and has received grants from the Joan Mitchell Foundation and the National Endowment for the Arts. Ziegler’s work is held in many collections, including those of the Albright-Knox Art Gallery; the Des Moines Art Center; the Frances Young Tang Teaching Museum and Art Gallery at Skidmore College; the Los Angeles County Museum of Art; the Museum of Contemporary Art, Los Angeles; the Museum of Fine Arts, Houston; the San Diego Museum of Art; the San Francisco Museum of Modern Art; and the Whitney Museum of American Art. Ziegler is the founder and executive director of the Sandhills Institute in rural Nebraska. He is currently a professor in the Department of Art at Vanderbilt University.

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**Programs and Events for Mel Ziegler**

**SAVE THE DATE**

Friday, April 3, 6:30 p.m.

**Artist’s Perspective**

Auditorium • Free; first come, first seated

“It is good that we renew and regenerate weathered flags. . . . Capturing them in this moment is what . . . gives them new meaning, new life.”

—Mel Ziegler

In 2020, the Frist Art Museum will present opportunities to consider art as an agent of social and political discourse. The artworks on view will encourage reflection on issues facing the region, the nation, and the world. Visit FristArtMuseum.org to learn more about our public programs as they are confirmed.
Want to be featured? Follow and tag @FristArtMuseum on Instagram!

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Eric Carle’s Picture Books: Celebrating 50 Years of “The Very Hungry Caterpillar”

Through February 23 • Upper-Level Galleries

Organized by The Eric Carle Museum of Picture Book Art, Amherst, Massachusetts

Bronze Sponsor
This exhibition celebrates the fiftieth anniversary of Eric Carle’s most famous book—*The Very Hungry Caterpillar*—by exploring its remarkable path from first rough draft (as a story called *A Week with Willi Worm*) to bestselling classic beloved around the world. In addition to original artwork for *The Very Hungry Caterpillar*, the exhibition presents painted collages from twenty-two other books illustrated by Carle and explores their story lines. The books range in date from 1967 to 2015, from *Brown Bear, Brown Bear, What Do You See?* to *The Nonsense Show*. The exhibition therefore can be experienced as a retrospective of Carle’s career as a picture book illustrator. When we look at his output as a whole, some common themes emerge. His admiration of the natural world is one of the most pervasive and dominant.

Carle’s interest in nature began when he was young. His happiest childhood memories with his father were the weekend walks they took in meadows and forests. Carle says, “Even as a small child, I was curious about animals, especially small ones, and I remember the excitement of lifting stones or peeling back the bark of dead trees to discover the living things that crawled, crept, and scurried about there.” His father would explain the life cycles of the creatures they encountered and, after the lesson was over, always encouraged Carle to put the animals back and never to harm them.

Tiny animals abound in Carle’s books and are treated with reverence. Protagonists of his stories include a click beetle, a cricket, a firefly, a hermit crab, a ladybug, a seahorse, a spider and, of course, a caterpillar. No doubt Carle selects these creatures because young readers, who are small in stature themselves, can identify with them. He shows children the remarkable things that even the humblest living things on earth can do. A caterpillar can metamorphosize into a butterfly (fig. 1). A spider can spin a web. A click beetle can turn a somersault and land on its feet. A firefly can glow. Through examples such as these, Carle encourages children to believe in their own abilities to achieve something amazing.

Carle’s stories gently remind readers that virtually everything in the natural world is astounding. The sun rises and sets each day. Stars twinkle in the night sky. Seasons change. A tiny seed blossoms into a gorgeous flower. These miraculous occurrences are part of our everyday world. When we take the time to observe them, as Carle urges with his slow-paced stories, they fill us with wonder and a zest for life.

Nature is ablaze with color, and Carle often uses it imaginatively in his animal tales. In the same book, a bear might be brown and a duck yellow, as we would expect, but then he surprises us by showing a blue horse (fig. 2) and a purple cat. By example, Carle gives children license to be creative and insists that there is no wrong color. He himself was inspired to use bright and unusual colors by the German Expressionist painter Franz Marc. Carle’s 2011 book *The Artist Who Painted a Blue Horse* is dedicated to Marc.

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Fig. 1 Illustration for *The Very Hungry Caterpillar* (Philomel Books). Collection of Eric and Barbara Carle. © 1969, 1987 Eric Carle

Fig. 2 Illustration for *Brown Bear, Brown Bear, What Do You See?* by Bill Martin Jr. (Holt, Rinehart & Winston). Collection of Eric and Barbara Carle, courtesy of The Eric Carle Museum of Picture Book Art, Amherst, Massachusetts. © 1967, 1984 Eric Carle
Conservation of the natural world is a recurring concern in Carle’s books of the past two decades. An important example is “Slowly, Slowly, Slowly,” Said the Sloth, which is set in the Amazon and introduces young readers to the rain forest’s dazzling beauty (page 27). The preface is by Dr. Jane Goodall, who describes all that is remarkable about sloths, such as their ability to live upside down, and explains how their habitat now faces destruction. With author Bill Martin Jr., Carle published Panda Bear, Panda Bear, What Do You See?, featuring ten endangered or threatened animals. In the conclusion, Martin and Carle encourage young children to dream of a future in which all the animals roam the earth wild and free.

This is the first Frist Art Museum exhibition dedicated to a children’s book illustrator, and it has been designed with children in mind. There are family guides, in English and in Spanish, that encourage our young visitors to look for, count, imitate, and identify with the many colorful animals in Carle’s books. The exhibition features a mural that children can stand in front of, pretending that they themselves are the caterpillar that has turned into a glorious butterfly. Above the mural is a quote by Carle: “You, like the little caterpillar, will grow up, unfold your wings, and fly off into the future.” While sharing his fascination with the natural world, Carle offers children a way of understanding their own enormous potential with his eloquent words and vibrant pictures.

Trinita Kennedy
Curator
Anticipated 2020 Offerings

Members of these groups will be notified as program dates and details are confirmed.

FOCA Friends of Contemporary Art

Q1 March 12, 5:00–6:15 p.m.: Meet and greet with Jitish Kallat and Mel Ziegler before Kallat’s lecture (see page 19)

Q2 April 3: Fisk Annual Galleries Celebration

Q3 July: Meet and greet with Rina Banerjee
   September: Join FAM curators at EXPO Chicago

Q4 December: Join FAM curators at Art Basel Miami Beach

Circle Members

Our 2020 Circle receptions will take place on March 18, July 29, and December 2. These events include after-hours curator-led tours of current exhibitions as well as cocktails and conversation. For more about Circle membership, see pages 32–33.

warholsociety

Q1 Happy hour and performance in conjunction with Art After Dark

Q2 Happy hour and performance in conjunction with Terry Adkins: Our Sons and Daughters Ever on the Altar

Q3 August: Early access to Warhol Society fundraiser tickets

Q4 November: Free admission to the Warhol Society’s Fall Social

Questions? Contact us at membership@FristArtMuseum.org or 615.744.4947.
Travel Opportunities

The Frist Art Museum partners with Museum Travel Alliance to provide curated trips for contributing and Circle members. These trips allow members of museums around the world to travel together on cultural trips.

In 2020, we are featuring two trips. Please see below for details. If you are interested in participating on a trip, or learning about upgrading your membership, contact the Membership Department at membership@FristArtMuseum.org or 615.744.3325.

Insider’s Bermuda: Exclusive Receptions and Private Collections
April 21–25

Meet with the governor of Bermuda at the memorable Annual Exhibition in the lovely Botanical Gardens, with their vibrant flowers and lush palms.

Relax over a candlelit dinner at Verdmont, an elegant 18th-century Georgian-style home maintained by the Bermuda National Trust.

Enjoy special access to the private vault of the Masterworks Museum of Bermuda Art with the founder.

Engage with Bermuda’s vibrant arts scene through meetings with the island’s most intriguing local creators and curators.

Sip cocktails during a cruise through beautiful Hamilton Harbor aboard a luxury catamaran.

Savor a gourmet dinner at the exclusive Royal Bermuda Yacht Club, established in 1844, and mingle with the club’s historian.

Visit the spectacular home of a local Bermudian author and historian for a private reception.

Attend a garden party at the historical Peppercorn Ceremony by special invitation.

English Elegance: Majestic Manors of Bath and Cornwall
May 12–20

Relax in luxury at the 17th-century Pentillie Castle, built in exquisite Georgian style and surrounded by 55 acres of woodland gardens with spectacular river views, exclusively ours for three nights.

Delight in a private lunch with a lord at his 18th-century estate, Ugbrooke House, and admire its art and porcelain collections, Robert Adam–designed interiors, and gardens by Capability Brown, which overlook lakes and Dartmoor’s sweeping green landscapes.

Enjoy an after-hours reception at Bath’s No. 1 Royal Crescent, a charming and historic 18th-century home with a parlor, bedrooms, servants’ quarters, and kitchen authentically decorated with period furniture, objects, and artwork.

Mingle with fellow travelers over refreshments at a private reception in Beckford’s Tower and Museum, the 19th-century home of eccentric author and dilettante William Beckford, and climb its spiral staircase to the gorgeously restored Belvedere, which boasts panoramic views of Bath and the countryside.

Museum Travel Alliance plans many trips each year. Visit MuseumTravelAlliance.com to see their other offerings.

Benefits and their fair value are subject to change at any time.
Join the Frist Art Museum’s Circle of supporters

When you become a Circle member at the Frist Art Museum, you’ll enjoy not only general membership benefits but also additional perks. These include three cocktail receptions each year where you’ll get to mingle with curators, other Circle members, and Frist Art Museum executive director and CEO Susan Edwards. Walk through current exhibitions with their curators; because these tours are held after-hours, they allow for quieter, closer experiences with the art and for conversations with experts.

To see all the benefits, please visit FristArtMuseum.org/membership or contact us at 615.744.4927 or membership@FristArtMuseum.org.
**Director's Circle ($1,000+)**

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* Deceased

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The Frist Art Museum gratefully acknowledges all of our Circle Members as of November 15. Their gifts make it possible for us to provide free admission to visitors 18 and younger, as well as funding programs for seniors and families.
Planned Giving

Make your core values known by joining the Legacy Society. Its members are generous and forward-thinking donors who will be long remembered for their support of our long-term success through their planned gifts to the museum.

To learn more about planned giving, and other ways to contribute to the sustainability of the Frist Art Museum, please consult with your financial/legal adviser regarding the options and tax implications.

Legacy Society members become a special part of the Frist Art Museum donor family. They are honored with the following:

- Recognition on our website
- Recognition in our Community Report
- A Legacy Society luncheon

Questions? Contact Crystal Churchwell, director of development, at cchurchwell@FristArtMuseum.org or 615.744.3341.

The Frist Art Museum Legacy Society

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List current as of November 15, 2019
An Artistic Expression of Love: Celebrating Monica and Matthew’s Wedding

On October 19, Frist Art Museum members Monica and Matthew McKenna shared their perfect love story with 150 guests. The couple, their family members, and their friends enjoyed world-renowned art in the galleries, appetizers and cocktails in the Grand Lobby, and an elegant seated dinner and dance in the auditorium.

The event spaces at the Frist can accommodate a wide variety of themes, from historic, classic, and architectural to contemporary, urban, and creative.

To begin planning your wedding, contact special events director Karen Gwaltney at 615.744.3322 or kgwaltney@FristArtMuseum.org.

Details are also available at FristArtMuseum.org/weddings.

Photos: Whitney Woodall
This year we are enhancing our Art After Dark series—a grouping of fun and educational opportunities—with new energy and options. On select Thursdays, guests are invited to combine their experience of viewing art with participation in gallery programs, Drop-In Drawing, and more, along with access to live music and food trucks.

“Art After Dark evenings provide a chance to enrich your visit and meet fellow art lovers,” says Frist Art Museum educator for interpretation Meagan Rust. “Every month, the programs will change and offer something new for everyone to enjoy. We look forward to exploring creative connections in the Middle Tennessee community and helping visitors engage with the exhibitions in new ways.”

Gallery Talks will now be a regular component of Art After Dark. Discussions will be led by Frist educators and special guests who will help foster deeper understanding of works on view.

In Drop-In Drawing sessions, visitors are encouraged to study the works on view in the galleries or the architecture of the building as they practice with materials provided by the Frist. All skill levels are welcome, and Frist educators and volunteers are available to supply hands-on technical guidance.

On most Art After Dark Thursdays, there will be food trucks in the Turner Courtyard, and cash bars in the café and the lobby. Guests can linger over their meal or drinks while listening to some of Nashville’s best and brightest performers from the worlds of jazz, soul, blues, Latin, country, folk, bluegrass, Americana, and classical music. It’s the perfect way to begin or end a visit.

Reese Williams
Communications Intern

Photo: Peyton Hoge
ARTlab Teen Studio (for ages 13–19), 4:00–6:00 p.m.
Free; registration not required

Join us after school for ARTlab, which is hosted in various places around the museum. Participate in an activity led by a professional artist between 4:00 and 5:30 p.m., followed by a Q&A until 6:00 p.m. Visit FristArtMuseum.org/teens for details.

Drop-In Drawing, 5:00–8:00 p.m.
Free to members; admission required for not-yet-members • Materials included (first come, first served). All skill levels welcome.

Educator SPARK, 6:00–7:30 p.m.
Studios • Free for pre-K–12, homeschool, and college/university educators (gallery admission and parking validation included)

Join us for Educator SPARK, which meets monthly from September through May. Between 6:00 and 7:30 p.m., spark your creativity and curiosity by exploring Frist Art Museum exhibitions and enjoying light refreshments with other educators. From 6:00 to 6:30 p.m., participate in an informal idea exchange session or art-making session, and continue your conversations afterward in a comfortable setting.

January 16
ARTlab Teen Studio
with Victoria Gedvillas
4:00–6:00 p.m.

Drop-In Drawing
5:00–8:00 p.m.

Educator SPARK
6:00–7:30 p.m.

Music in the Café
6:00–8:00 p.m.

Gallery Talk
Eric Carle’s Picture Books
6:30 p.m. (See page 29.)

February 20
ARTlab Teen Studio
with Elisheba Israel Mrozik
4:00–6:00 p.m.

Drop-In Drawing
5:00–8:00 p.m.

Educator SPARK
6:00–7:30 p.m.

Music in the Café
6:00–8:00 p.m.

Curator’s Perspective
J.M.W. Turner
6:30 p.m. (See page 7.)

March 12
ARTlab Teen Studio
with Lesa Dowdy
4:00–6:00 p.m.

Drop-In Drawing
5:00–8:00 p.m.

Educator SPARK
6:00–7:30 p.m.

Music in the Café
6:00–8:00 p.m.

Artist’s Perspective
Jitish Kallat
6:30 p.m. (See page 19.)

Thursdays, January 16, February 20, and March 12
Free to members and college students; admission or registration required for some events
Galleries and café open until 9:00 p.m.
Mondays, January 13, February 10, and March 9, 10:00 a.m.–2:00 p.m.

**Family Mondays**

Free to members; not-yet-members can bring the whole family for the price of one adult admission

The Frist loves families! Join us on the second Monday of the month for special programming, including trilingual storytime in English, Spanish, and American Sign Language, family tours with ASL interpretation, and Martin ArtQuest® Gallery—open exclusively to families on these dates! School groups are welcome the rest of the month.

See FristArtMuseum.org/familymonday for a detailed schedule.

Monday through Saturday: 10:00 a.m.–5:30 p.m. • Sunday: 1:00–5:30 p.m.

**Martin ArtQuest Gallery**

Free to 18 and younger, and to members; gallery admission required for not-yet-members

Save some time after you visit the galleries to investigate Martin ArtQuest Gallery. Explore new ideas and exhibition concepts through a variety of art-making and interactive activities. Friendly and knowledgeable educators and volunteers are always present to facilitate your experience.

**FristKids.org**

Visit FristKids.org, where you will discover videos and art activities, as well as an online space for your own art gallery! The MY GALLERY feature on FristKids.org allows you to upload works of art to share with friends, family, and other FristKids.org visitors.

Coming in 2020: **Free Drop-In Studios**

Check FristArtMuseum.org/studio for dates and times.
Teen Art Calls

Opening for submissions on Monday, February 3

2020 Young Tennessee Artists: Selections from Advanced Studio Art Programs

Statewide competition • Free

The Frist Art Museum’s eighth biennial Young Tennessee Artists exhibition will showcase some of the finest two-dimensional artwork by students in Advanced Placement (AP) and International Baccalaureate (IB) studio art programs. The submission period will run from February 3 through May 1, 2020. Artwork for the exhibition will be selected by a jury of Tennessee artists, educators, and museum professionals. Details on how to participate in this competition are available at FristArtMuseum.org/YTA.

Teen Art Calls

Opening for submissions on Monday, March 2

Teens Take the Frist!

Open to residents of Cheatham, Davidson, Robertson, Rutherford, Sumner, Williamson, and Wilson Counties (ages 13–19) • Free

As part of the Frist Art Museum’s vision to inspire people through art to look at their world in new ways, we are excited to announce our second annual Teens Take the Frist! exhibition. Entries will be juried by Frist museum staff and curated by our summer Opportunity NOW apprentice. The selected artwork will be hung in the museum’s Education Corridor and a celebration held later this summer. Learn more about sending your art to Teens Take the Frist! at FristArtMuseum.org/teens.

Social Engagement

Friday, March 20, 10:00 a.m.–12:30 p.m.

Making Memories: J.M.W. Turner

Meet in the Grand Lobby

Free (gallery admission, lunch, and parking validation included)

Registration required: contact Kelsey Williams at kewilliams@alz.org or 615.622.4182

In partnership with the Mid South chapter of the Alzheimer’s Association, the Frist offers this program to individuals in early stages of dementia and their caregivers. It gives those affected by the disease an expressive outlet and forum for dialogue through guided exhibition tours, social interaction, and art-making activities, along with a free lunch. This session will focus on J.M.W. Turner: Quest for the Sublime.

On the third Monday of each month, seniors visiting the Frist enjoy special discounts and programming. Visit FristArtMuseum.org/seniors to learn more.

The Art Deco Society supports the ongoing care of the Frist Art Museum’s historic building. We gratefully acknowledge the generosity of our current members.

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- Kevin and Elizabeth Warren

List current as of November 4, 2019
Frist Art Museum Exhibitions

At 919 Broadway

*Murals of North Nashville Now*
Through January 5

*Hearts of Our People: Native Women Artists*
Through January 12

*OSGEMEOS: In between*
Through January 12

*Eric Carle’s Picture Books: Celebrating 50 Years of “The Very Hungry Caterpillar”*
Through February 23

*The Nashville Flood: Ten Years Later*
January 10–May 17

*J.M.W. Turner: Quest for the Sublime*
February 20–May 31

*Terry Adkins: Our Sons and Daughters Ever on the Altar*
February 20–May 31

*Jitish Kallat: Return to Sender*
March 13–June 28

*Mel Ziegler: Flag Exchange*
March 13–June 28

School art shows

*Sumner County School District Art Show*
Through January 2

*Multi-District School Art Show*
January 25–February 9

*Williamson County Schools Art Show*
February 22–March 8

*Murfreesboro City Schools Art Show*
March 14–29

In the community

*At Robert Churchwell Museum Magnet Elementary School*
*Nick Cave: Blanket Statement*
January–May

Around the country

*At the Birthplace of Country Music Museum (Bristol, Virginia)*
*American Ballads: The Photographs of Marty Stuart*
Through January 30

*At the Mississippi Museum of Art (Jackson, Mississippi)*
*Nick Cave: Feat.*
Through February 23
Exhibition Tours
Meet at the Ingram Gallery Information Desk
Free to members; admission required for not-yet-members

Architecture Tours
Meet in the Grand Lobby
Free

Sundays–Fridays
1:30 p.m.  Exhibition Tour
Saturdays
10:30 a.m.  Exhibition Tour
1:30 p.m.  Exhibition Tour
4:30 p.m.  Architecture Tour

On the first Saturday of each month, certified American Sign Language interpretation is provided with the afternoon tours. (See FristArtMuseum.org/accessibility to learn about arranging for ASL interpretation at other times.)

Reservations are not required, but tours are occasionally canceled to accommodate special events. To check availability, contact Visitor Services at 615.744.3277. For more information, including details on group tours, go to FristArtMuseum.org/tours.

Architecture Tour Sponsor: Messer Construction Co.
ASL Interpretation Supporters

Parking Notice
We are pleased to provide parking to our guests, but we have a limited number of spaces available. If the Frist Art Museum visitor lot is full, please consult ParkItDowntown.com for other options. The Frist can validate parking only for our lots.
February

03 Monday
Submission period opens: 2020 Young Tennessee Artists

10 Monday
Family Monday
10:00 a.m.–2:00 p.m.
- Storytime in the Galleries
  10:30 a.m.
- Family Walk-Up Tour
  11:00 a.m.
  Public Walk-Up Tour
  1:30 p.m.

17 Monday
Presidents Day
Senior Monday
10:00 a.m.–5:30 p.m.

19 Wednesday
Member preview: J.M.W. Turner and Terry Adkins

20 Thursday
J.M.W. Turner and Terry Adkins open

23 Sunday
Eric Carle’s Picture Books closes

March

02 Monday
Submission period opens: Teens Take the Frist!

05 Thursday
Educator Workshop: J.M.W. Turner
9:00 a.m.–3:00 p.m.

07 Saturday
Educator Workshop: J.M.W. Turner
9:00 a.m.–3:00 p.m.

09 Monday
Family Monday
10:00 a.m.–2:00 p.m.
- Storytime in the Galleries
  10:30 a.m.
- Family Walk-Up Tour
  11:00 a.m.
  Public Walk-Up Tour
  1:30 p.m.

12 Thursday
Art After Dark
ARTlab Teen Studio
4:00–6:00 p.m.
Drop-In Drawing
5:00–8:00 p.m.
Educator SPARK!
6:00–7:30 p.m.
- Curator’s Perspective:
  J.M.W. Turner
  6:30 p.m.
- All-Day Member Preview:
  Jitish Kallat and Mel Ziegler
  10:00 a.m.–6:00 p.m.

13 Friday
Jitish Kallat and Mel Ziegler open

16 Monday
Senior Monday
10:00 a.m.–5:30 p.m.

19 Thursday
Curator’s Tour: J.M.W. Turner
Noon

20 Friday
Members-Only Curator’s Tour:
J.M.W. Turner
Noon

Programs and dates subject to change

Calendar Key
- Eric Carle’s Picture Books
- Hearts of Our People
- Jitish Kallat
- J.M.W. Turner
- Mel Ziegler
- Murals of North Nashville Now
- Nashville Flood
- OSGEMEOS
- Teens Take the Frist!
- Terry Adkins
- Young Tennessee Artists
- American Sign Language (ASL) interpretation provided

Music at the Frist
every Thursday and Friday
6:00–8:00 p.m.
Free
Visit FristArtMuseum.org/music for details.
Designing the New: Charles Rennie Mackintosh and the Glasgow Style

Ingram Gallery • Opening June 26

Between the 1890s and 1910s, a sumptuous, sensual, and innovative design aesthetic flourished in Glasgow, Scotland. Known as the Glasgow Style, it was developed by Charles Rennie Mackintosh and his contemporaries, including many women, at the Glasgow School of Art. This exhibition explores the uniqueness and variety of Glasgow art and architecture in this period through 165 objects.

The Friends of the Arts of Scotland will play a leading role in bringing this exhibition to Nashville. To learn about the benefits enjoyed by these Friends, contact membership@FristArtMuseum.org or 615.744.4927.

Designing the New: Charles Rennie Mackintosh and the Glasgow Style is a touring exhibition co-organized by Glasgow Museums and the American Federation of Arts. Support for the US national tour is provided by the Dr. Lee MacCormick Edwards Charitable Foundation.