Frist Art Museum

2020
October
November
December

A few words from our CEO

Click the "play" button to view our director's message.

Albrecht Dürer: The Age of Reformation and Renaissance

St. Jerome in His Study, 1514. Engraving, platemark: 9 3/4 x 7 1/2 in. Cincinnati Art Museum, Bequest of Herbert Greer French, 1943.205

Adam and Eve, 1504. Engraving, platemark: 9 5/8 x 7 1/2 in. Cincinnati Art Museum, Bequest of Herbert Greer French, 1943.193

Upper-Level Galleries • November 6, 2020–February 7, 2021

Albrecht Dürer was born in the prosperous German city of Nuremberg in 1471, about two decades after Johannes Gutenberg invented the movable type printing press. Supremely talented and ambitious, Dürer trained first as a goldsmith and then as a painter, but as a young artist he recognized and seized upon the enormous potential of prints to showcase his virtuosity and spread his fame. Mass-produced pictures on paper were inexpensive and easy to acquire at markets and fairs, putting art within reach for more people than ever before. Dürer inscribed his prints with his initials—*AD*, stylized so that the *D* is nestled beneath the crossbar of the *A*—to proclaim his authorship and ingenuity. By 1500, while still in his twenties, he had already become the most well-known artist in Europe.

This exhibition presents one hundred of Dürer's prints, plus prints by his predecessors and followers that help show how he revolutionized the art form. These works are also placed within the context of the Protestant Reformation, which began when Martin Luther posted the Ninety-Five Theses in Wittenberg in 1517, and Renaissance humanism, an intellectual movement that harkened back to the classical culture of ancient Greece and Rome. A video produced by the Frist Art Museum with local artists explains the three most important printmaking techniques used by Dürer: engraving, etching, and woodcut. A seek-and-find activity encourages visitors of all ages to have fun looking closely at Dürer's prints to discover a menagerie of animals.

The prints on view span almost the entirety of Dürer's prolific career, beginning with some of the earliest examples he made as a young master and ending with his treatise on human proportions, published by his wife, Agnes, shortly after his death in 1528. The exhibition also features prints from five of Dürer's illustrated religious books, including the *Apocalypse*, and all three of his Master Engravings, supreme examples of his craft. Among the latter is *St. Jerome in His Study* (above left), a cozy depiction of a renowned early Christian scholar at work. The scene, which is rigorously organized according to the rules of one-point perspective, delights viewers with the beauty of its everyday objects and the warmth of the dozing animals perched at the threshold.

Another highlight of the exhibition is *Adam and Eve* (above right), one of the most famous images of the Fall of Man in the history of art. Standing on the edge of Eden, Eve takes the forbidden fruit from the snake, while Adam grasps a branch from the tree of knowledge. The ideally proportioned figures, leaning toward each other in complementary poses, recall ancient statues of Venus and Apollo. In the rendering of chiaroscuro—the contrast between light and dark—and different textures, such as the rough bark of the trees and the soft fur of the cat, Dürer shows himself to be a master of the art of engraving.

The ideal experience of viewing prints is firsthand. This exhibition gives visitors an opportunity to marvel, much like Dürer's contemporary Erasmus did, at all Dürer expressed and achieved using black lines alone.

Albrecht Dürer: The Age of Reformation and Renaissance was organized by the Cincinnati Art Museum.

Supporting Sponsor
The Anne and Joe Russell Family

The Frist Art Museum gratefully acknowledges the support of our **Picasso Circle members** in funding this exhibition.

Ask Us

J.M.W. Turner. *Tivoli: Tobias and the Angel*, ca. 1835. Oil on canvas, 35 5/8 x 47 5/8 in. Tate: Accepted by the nation as part of the Turner Bequest 1856. Photo © Tate, 2019

Our presentation of *J.M.W. Turner: Quest for the Sublime* closed on September 7, but a number of resources inspired by and related to the exhibition can still be accessed at FristArtMuseum.org. During its extended run, our staff and volunteers received thoughtful observations and questions about the artist and his work, including this message from a visitor:

> I noticed that many of the paintings were described as "unfinished" in the detailed notes. When researching what this means, I found that an unfinished work is defined as either one that was in progress when the artist died or one that seems clearly incomplete.
>
> But, I wouldn't have thought that the Turners were unfinished. They looked as complete as others, with the potential exception of the painting that had some water damage.
>
> Can you please provide information on how unfinished works are categorized and how they are used in exhibitions?

Here are responses from the exhibition curators:

> The unfinished question is one that often comes up and, as you understand, the description is somewhat subjective. It is also problematic today because work Turner didn't exhibit or sell and looks different from the work he did put before the public nevertheless looks finished to modern eyes accustomed to impressionism and abstraction. My starting point would be to compare them with the works Turner put into the public domain, which more obviously have subject and narrative. Of course we can debate what constitutes subject and narrative . . . works like *Norham Castle*, for instance, may well have seemed finished to Turner himself—in the sense that for him they had reached their logical conclusion—but he may also have thought they would not meet the expectations of the public or of critics. Then again, there are many things in the Bequest that do seem to be works in progress. But in the end, we don't really know why he stopped work on them.
>
> —David Blayney Brown, senior curator, 19th-century British art, Tate
>
> Essentially, from what I understand, it has to do with his working methods, in which he would lay in a rough atmospheric ground on a number of canvases at once, and then add elements as the painting progressed. The Turner Bequest consisted of works from his studio, many clearly finished and some in a more inchoate state, supporting this notion of his process. Other works, like the late seascapes, also seem rough—it's harder to say whether these are unfinished, as for the most part they were not for display, but his own personal interest. Rather than calling them unfinished, it might be better just to say he stopped working on them at various stages of development, when he had the suggestiveness that he wanted.
>
> —Mark Scala, chief curator, Frist Art Museum

For more information on this topic, Dr. Brown recommends "Turner Unfinished," his essay in *Unfinished: Thoughts Left Visible*, edited by Kelly Baum, Andrea Bayer, and Sheena Wagstaff (New York: The Metropolitan Museum of Art, 2016).

Some of Myers's logo designs for FAM

This question was submitted to the graphic designer of this publication:

> What have you learned as a professional designer that you weren't taught in school?

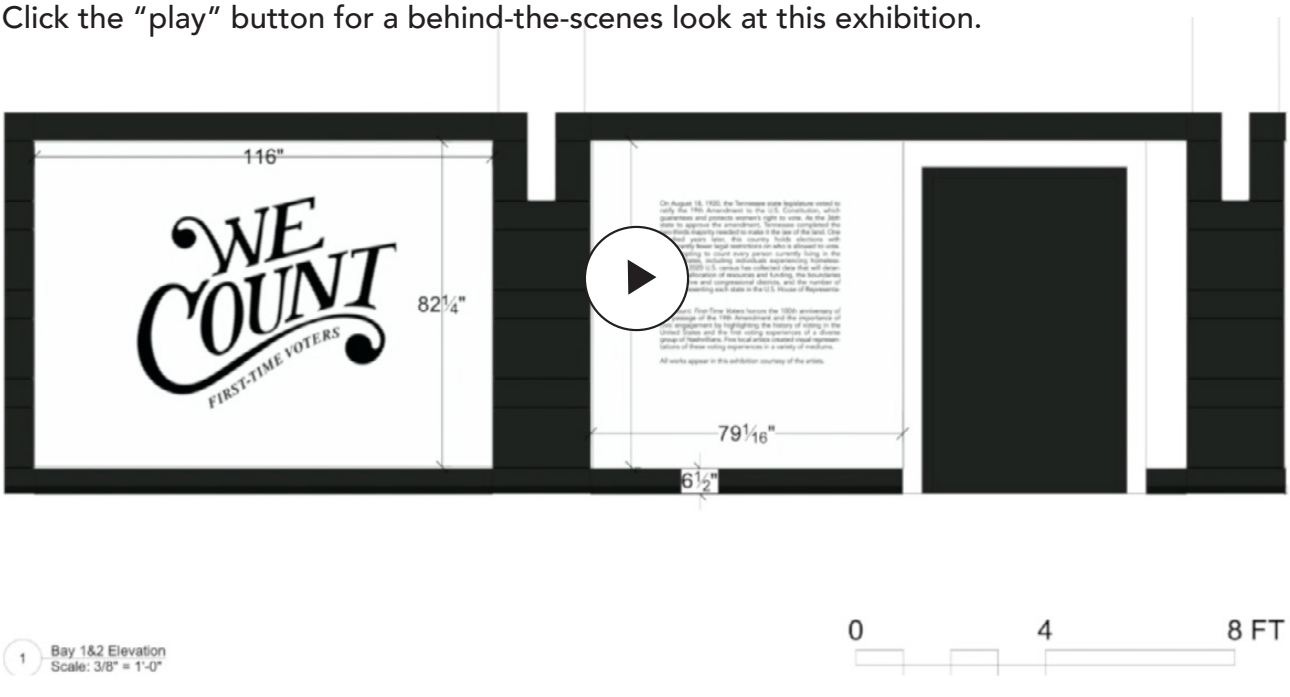
Danielle Myers's reply:

> I wasn't taught the technical side of design or how to get files ready for print. Though I appreciate the theoretical focus of my education, I ended up having to teach myself the programs and file preparation aspects separately, which was a steep learning curve.
>
> If I were giving a tour at the museum, I would tell non-designers to pay attention to the white space and how the design interacts within that space. Framing is important—it gives structure and context—and scale sometimes adds more to the narrative than the designed element.
>
> I design many of the museum's program and event logos, such as the ones for Art After Dark. The primary consideration behind any subsidiary mark is that it doesn't compete with the Frist's branding. Keeping a harmonious mindset, I used our institutional body copy typeface, Avenir, to create the Art After Dark mark, and I created a glow around the lettering to allude to nightlife.

Correspondence edited for publication.

We Count: First-Time Voters

Click the "play" button for a behind-the-scenes look at this exhibition.



Focus on Rina Banerjee's *In breathless confinement . . .*

ABOVE AND BELOW (detail): *In breathless confinement she wooed an uncertain danger . . .* , 2018. Mixed media, dimensions variable. Courtesy of Galerie Nathalie Obadia, Paris/Brussels. © Rina Banerjee. Installation view of *Rina Banerjee: Make Me a Summary of the World*, Pennsylvania Academy of the Fine Arts, Philadelphia, October 27, 2018–March 31, 2019. Photos: Zachary Hartzell

Through metaphor, a spectrum of meanings may be drawn from conflict or upheaval, making it a useful device for artists seeking to deepen social and political understandings of crisis. In the exhibition *Rina Banerjee: Make Me a Summary of the World*, paintings, sculptures, and installations offer layered perspectives on transformational forces shaping public perceptions, past and present. One of the exhibition's most intriguing works, *In breathless confinement she wooed an uncertain danger, lit a candle to angeress, a blessed wilderness, a tropical justice, she came to her enacted jungli joy, a letting drew droppings, seeds and leaked solitudes whispers, awoke twice like no other, not like him but like all the others joined a sprawling universe* (2018), metaphorically links individual and cultural bodies. The wall-spanning installation was inspired by an earlier work, *Infectious Migrations* (1999), which she created for the 2000 Whitney Biennial. The title referred to the politics of fear, homophobia, and exclusion relating to the spread of AIDS in India in the 1990s.

With *In breathless confinement*, Banerjee has revisited and expanded the theme of the 2000 installation to address the metaphor of disease transmission as it is used to characterize an "invasion" of displaced people. While the newer artwork predates the 2020 pandemic, it nevertheless points out that anxieties about contagious viruses have often been exploited through metaphor to advance political agendas. For the nationalist, it is usefully polarizing to describe immigrants and refugees, especially those from certain places and of certain races, as inherently unhealthy—even subhuman. In the United States, we witness this in draconian immigration and deportation policies that turn fear and distrust of incoming people of color into justification for their inhumane treatment at the border. It is also at play in Banerjee's native India, where the pro-Hindu national government last year imposed a lockdown on the Muslim-majority state of Kashmir, ostensibly to defend against the spread of Islam in India.

The unwelcome viral invader in *In breathless confinement* is personified by a grotesque creature with two heads, one brown in tone with white hair, and the other white with green moss. One is older and one is younger. For Banerjee, these attributes challenge societal distinctions based on race and age. The heads are part of the same figure—the same human race. They are also attached to an insect-like body, subtly equating humanity itself to a carrier of pestilence. The tangled medical tubing branching out across the wall evokes human arteries carrying toxins and impurities from the malignant source to the wider world. This conflates biological illness with exportable pathologies such as war, famine, crime, and poverty. But the work may be read another way. The plastic tubing might suggest the means through which medication and nutrition come into the two-headed figure, the symbolism of infection now reversed to indicate the infusion of life-giving fluids.

While political metaphors can be propagandistic, advancing simplistic and often extreme narratives, they can be more thought-provoking when they allow for ambiguity, as Banerjee has done. The questions one asks when viewing *In breathless confinement* might include: What if the outsider brings not contamination but wellness? Can migration as lifeblood become the ascendant metaphor for a genuinely empathetic future?

This presentation of *Rina Banerjee: Make Me a Summary of the World* will be on view in the Ingram Gallery from October 9, 2020, through January 10, 2021. Visit FristArtMuseum.org/Banerjee to access exhibition activities and resources and information about upcoming programs, including the online Artist's Perspective with Rina Banerjee and Mark Scala on Friday, October 9, at 2:00 p.m., and *Multitudes: Stories from Nashville's Global Community* on Thursday, November 19, at 6:30 p.m.

Rina Banerjee: Make Me a Summary of the World was co-organized by the Pennsylvania Academy of the Fine Arts, Philadelphia, and the San José Museum of Art, California.

This exhibition is made possible in part by major grants from the William Penn Foundation, The Andy Warhol Foundation for the Visual Arts, the Exelon Foundation and PECO, and the National Endowment for the Arts.

PAFA Pennsylvania Academy *of the* Fine Arts

PECO An Exelon Company

NATIONAL ENDOWMENT for the ARTS arts.gov

SAN JOSE MUSEUM OF ART

Exelon Foundation

Platinum sponsor

HCA Healthcare | TriStar Health

Part of the HCA Healthcare Family of Hospitals

Silver supporter

The Sandra Schatten Foundation

Supported in part by

Ameriprise Financial

Hospitality sponsor

Union Station Hotel Nashville

Education and community engagement supporter

Windgate Foundation

Current exhibition schedule

2020 Young Tennessee Artists: Selections from Advanced Studio Art Programs

Riyung Yun. *Woosung Apartment*, 2019. Photographs, scanned digital images, and Photoshop, 20 7/8 x 27 7/8 in. Courtesy of the artist. © Riyung Yun

FristArtMuseum.org/YTA • October 9, 2020–February 7, 2021

2020 Young Tennessee Artists features 36 works from Advanced Placement and International Baccalaureate studio programs across the state, chosen from 312 submissions by a blind jury. This year, the exhibition will be online for the first time in the show's 16-year history.

This edition of *Young Tennessee Artists*, like everything else, has been directly affected by the COVID-19 pandemic. The ability to adapt, however, has become as much a defining characteristic of 2020 as the virus itself. The eighth biennial *Young Tennessee Artists* exhibition is a product of remaining agile in the face of unpredictable circumstances. While the closing of schools in mid-March significantly impacted the volume of submissions, we received plenty of high-quality entries for the jury to evaluate, selecting the largest number of artists for inclusion since 2014, and we are excited about the prospect of bringing their work to exponentially more people than those able to come to the museum.

The Frist Art Museum is proud to showcase the work of these emerging artists who, through a variety of mediums—including drawings, paintings, prints, mixed media, and fiber—present their experiences and observations of the world around them. We are especially thankful that the artists overcame this year's unusual challenges to share their work. We extend a special thank you to our jurors: Beizar Aradini, artist (Nashville); Trinita Kennedy, curator at the Frist Art Museum; Paul Lee, professor at the University of Tennessee (Knoxville); and Carl Moore, artist (Memphis).

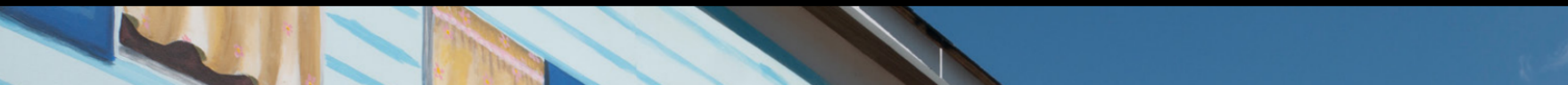
2020 Young Tennessee Artists was organized by the Frist Art Museum, Education and Engagement.

This exhibition is supported in part by our **O'Keeffe Circle members** and

The Moseley Foundation

THE RYMAN HOSPITALITY PROPERTIES FOUNDATION

Blood at the Root



EXO:DUS. *Blood at the Root* (detail), 2020. Mixed media installation. Courtesy of the artists. © EXO:DUS. Photo: Aaron Mrozik

Turner Courtyard • Thursdays–Sundays, October 1–November 1 • 1:00–4:00 p.m.

Stemming from discussions between an interracial couple that were sparked by recent calls for racial justice, this immersive installation is an opportunity for both Black and white audiences to consider how implicit bias develops over time within families. The domestic tableau features furniture, everyday household items, audio recordings, and photographs meant to evoke a typical white middle-class home. Close looking reveals that several objects have racist undertones, and that the eyes of many figures have been marked out by flamelike strokes of white paint, suggesting that white supremacy is subtly—sometimes even unknowingly—passed from one generation to the next. For some viewers, especially those who relate to the items they see, the environment may elicit feelings of discomfort or defensiveness. It is important to note, however, that *Blood at the Root* is offered in a spirit of empathy and reconciliation, and that at least one of the artists will always be on-site to engage with participants in meaningful dialogue about racism—arguably our nation's most persistent and deep-seated ailment.

This presentation of *Blood at the Root* was organized by the Frist Art Museum in partnership with EXO:DUS.

Programs and events

At 919 Broadway and FristArtMuseum.org, we are dedicated to encouraging and facilitating engagement with our exhibitions. To receive announcements about upcoming events and resources, subscribe to our weekly electronic newsletter, follow us on social media, or visit our website. We hope that you will join us for one of our upcoming programs soon.

We love seeing you online!

Share your art experiences with us on Instagram by tagging @FristArtMuseum or using the hashtag #SocialFrist.

Get it at the gift shop

Looking for a holiday gift that will be treasured for months to come? Frist Art Museum memberships provide a full year's enjoyment of art from around our own city, the country, and the entire world. Memberships include free adult admission for a full year (visitors ages 18 and younger are always admitted free of charge); special members-only hours; discounts on classes, workshops, and gift shop items; advance registration for select programs; and invitations to members-only events, previews, and tours.

Memberships can be purchased in the gift shop—so, this year, make the Frist Art Museum your one-stop holiday shopping destination. You'll find art supplies, books, jewelry, and so much more—something for everyone on your lists!

The gift shop reopens on Saturday, October 10, for members-only hours (10 a.m. to noon).

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 ongoing success through their planned gifts to the museum. They are honored with recognition on our website, in our Community Report, at the Legacy Society luncheon, and on our Legacy Society wall.

To learn more about planned giving and other ways to contribute to the future of the Frist Art Museum, please contact Crystal Churchwell Evans, director of development, at **cevans@FristArtMuseum.org** or 615.744.3341. For guidance regarding the tax implications of gifts to the museum, consult your financial or legal adviser.

Anonymous
Stephen Abelman and Robin Holab-Abelman
Mr. and Mrs. J. Barry Banker
Merle C. Born and Gregory T. Hersh
Iris and Arthur H. Buhl III*
Laura and John Chadwick
Trish Crist
Susan H. Edwards
Karyn McLaughlin Frist
Patricia C. and Thomas F. Frist, Jr.
Anne Henderson and Jim Womack
Sylvia Hyman*
Marty and Roy Jordan
Gordon and Susan Postal
Ken Roberts
Joe N. and Brenda Steakley
William and Allison Stroud
Julie W. Walker
Patricia A. Ward

* Deceased

This list is current as of August 13, 2020.

Circle members

We thank our Circle members, who are among our most generous and loyal supporters. Their support makes it possible for us to provide free admission to visitors ages 18 and younger, as well as funding exhibition programs for seniors and families. We appreciate their commitment to sustaining the Frist Art Museum's mission of inspiring people through art to look at their world in new ways.

O'Keeffe Circle ($15,000+)
Judy and Joe Barker
Patricia Frist Elcan and Charles A. Elcan
Jennifer and Billy Frist
Julie and Tommy Frist
Patricia C. Frist and Thomas F. Frist, Jr., MD
R. Milton and Denice Johnson
Lynn and Ken Melkus
Sid and Linda Pilson
Delphine and Ken Roberts
Anne and Joe Russell
Mr. and Mrs. James C. Seabury III
Olivia L. Tyson

Picasso Circle ($10,000–$14,999)
Ann and Frank Bumstead
Laura and John Chadwick
Mark and Kay Kimbrough
Neil and Louise Kohler
Stephen E. Kulinski
David Lusk and Carissa Hussong
Monica and John Mackie
Steve and Susie Mathews
Elizabeth and Mark McDonald
Mr. and Mrs. F. Max Merrell
Leslie and Scott Newman
Christine O'Neill and Jeff Lane
Deborah and Charles Parrott
Hugh and Lynn Queener
Philip and Melissa Russ
Paul and Susan Rutledge
Sandy and Jay Sangervasi
Mark and Vicki Scala
Rick and Lynn Scarola
Marty and Roy Jordan
Teri and A. G. Kasselberg
Will and Emily Kendrick
Mr. and Mrs. Randall L. Kinnard
Beth and Chris Kirkland
Walter and Sarah Knestrick
Susan W. Knowles and Andrew Saftel
Heloise Werthan Kuhn
Lucy and Sam Kuykendall
Mr. and Mrs. Randolph LaGasse
Larry and Martha Larkin
Elaine and Jon Levine
Trish and John Lindler
Mr. Robert S. Lipman
Mr. and Mrs. W. Gage Logan III
Wanda and Jerry Lyle
Jane and Jim Main

Rev. and Mrs. Fred Dettwiller
Sheryl and Steve Durham
Joel and Bernice Gordon
Mrs. Spencer Hays
Glenna and Sam Hazen
Martha R. Ingram
Nora and Kent Kirby
Dr. and Mrs. Howard S. Kirshner
Neil Krugman and Lee Pratt
Ben and Joan Rechter
Jan and Stephen Riven
Mrs. Virginia T. Severinghaus
Caroline and Danny Shaw
Mr. and Mrs. John M. Steele

Rembrandt Circle ($5,000–$9,999)
David and Linda Anderson
Jean Ann and Barry Banker
Mr. and Mrs. H. Lee Barfield II
Clay R. Blevins
Martin S. Brown, Sr.*
Mr. John E. Cain III
Mrs. Thomas H. Cato
Kevin and Katie Crumbo
Dr. and Mrs. Jeffrey Eskind
Laurie and Steven Eskind
Mr. and Mrs. Jon M. Foster
Karyn McLaughlin Frist
Robert A. Frist, MD, and Carol Knox Frist
Amy and Frank Garrison
Dr. and Mrs. Richard Geer
Bob and Julie Gordon
Mrs. Kate R. W. Grayken
Claire and Jim Gulmi
Mrs. Charles W. Hawkins III
Mr. and Mrs. J. Michael Hayes
Robin and Bill King
Mr. and Mrs. Thomas Klaritch
Ann Marie and Martin McNamara III
Nancy Menke and Sara Rosson
Karen and Bruce Moore
Patricia and James Munro
Todd and Diandra Peacock
Drs. Jonathan B. and Donna J. Perlin
Luke and Susan Simons
Joe and Joanne Sowell
Brenda and Joe Steakley
Beth and Don Stinnett
Judy and Steve Turner
Laura Turner
Mr. and Mrs. Ernest Williams III
Gail Williams

President's Circle ($2,500–$4,999)
Anonymous
Dr. and Mrs. Jeff Adams
Lee Ann and George Anderson
Susan and Carl Becker
Phil and Amberly Billington
Kevin Bowden and Candice Ethridge
Philip Bredesen and Andrea Conte
Bob Brodie
Mr.* and Mrs. William H. Cammack
Dr. André and Mrs. Doreatha Churchwell
Mrs. William Sherrard Cochran, Sr.
Teri and Alan Cohen
Drs. Jeffery and Anita Conn
Mr. and Mrs. Charles W. Cook, Jr.
Kelly Crockett Crook and Richard Crook
Drs. Rowena and Michael Cuffe
Helen and Harvey* Cummings
Marty and Betty Dickens
Susan H. Edwards
Tom and Judy Foster
Mr. and Mrs. John Gawaluck
Gwen and Frank Gordon
Frederick and Catherine Grace
Gail Greil
Dr. John and Kathy Griffin
Carlana and Aubrey Harwell
Mary J. Hawkins
Phyllis G. Heard
Anne Henderson and Jim Womack
Mr. and Mrs. Ephriam H. Hoover III
Mr. and Mrs. Jeff Hopmayer
Gail Gordon Jacobs
Carole and John Sergent
Dorothy and Clay Sifford
Dr. Neil and Ruth Smith
Gloria and Paul Sternberg
Anne and Jack Stringham
Mr. and Mrs. George B. Tomlin
Christi and Jay Turner
Julie and Breck Walker
Mr. and Mrs. Morris Werthan

Director's Circle ($1,000–$2,499)
Anonymous (5)
Clint and Kali Adams
Mr. and Mrs. David B. Amiot
Lin and Bill Andrews
Mr. and Mrs. James Armstrong
Kevin and Colleen Atwood
Dr. and Mrs. Billy R. Ballard
Dr. and Mrs. Jeff Balser
Susan and Ray Basham
Mr. and Mrs. David J. Baulch
Mrs. Robert E. Baulch, Jr.
Mr. and Mrs. Robert E. Baulch III
Madelyn and David Berezov
Annie Laurie Berry
Mr. and Mrs. Sonny Berry
Karen and Peter F. Bird, Jr.
Merle C. Born and Gregory T. Hersh
Drew Ann and Daniel Borsos
Sara and Richard Bovender
Cathy and Martin Brown
Kathryn and David Brown
Linda and Dan Brown
Angie Bonnes and J. A. Bucy
Iris Buhl*
Sarah and Terry Calvani
Debbie and Fred Cassetty
Barbara and Eric Chazen
Mr. and Mrs. Sam E. Christopher
Connie and Tom Cigarran
Mr. and Mrs. G. William Coble II
Chase Cole
John O. Colton
David and Karen Conrad
Linda G. Cooper
Kevin Crane and Mary Makley
Tom Croffut and Deborah Fertitta
Elise and Harvey Crouch
Steven and Sonia Curnutte
Mr. and Mrs. John C. Darwin
Kim and Eddie DeMoss
Mark and Sheryl Donnell
Michael Doochin and Linda Kartoz-Doochin
Kim Carpenter Drake and Stephen Drake
Mrs. Claire Drowota
Deborah and Robert Durrett
Peg and Andrew Duthie
Mark and Wendy Eddy
Annette S. Eskind
Richard Eskind and Family
DeWitt Ezell, Jr.
Jill L. Fachilla
Mr. and Mrs. John Ferguson
Dr. and Mrs. John C. Frist, Jr.
Bruce S. Gallo
Dodie and Carl George
Krysta and Andrew Giacobone
Sonia A. Gichner
James C. Gooch and Jennie P. Smith
Mr. and Mrs. C. David Griffin
Barbara and Lee Grubbs
Connie and Carl Haley
Carolyn and Hartley Hall
Mr. Joel Hall and Ms. Amanda Gross
JoAnne and Gary R. Haynes
L. O. Heidtke and Cynthia H. Luna
Kevin Hickman
Patricia and Marc Hollander
Sheri Horn
Ashley and Joe Howell
Mr. and Mrs. Thomas W. Hulme
Heath and Gretchen Jackson
Morgan and Clint Jennings
Keith Johnson
Dr. and Mrs. David S. Jones
William J. Jones
Frank and Maxine Majors
Pat and Dave Malone
Lisa and David Manning
Amy and Steven Manoukian
Shari and Red Martin
Lynn and Jack May
Donald and Louise McKenzie
Monica and Giacomo Meeker
Roger Moore and Brian Jackson
Gerald and Donna Nicely
Elizabeth and Donnie Nichols
Agatha L. Nolen
Nancy Norman
Mr. Glen P. Oxford and Ms. Rozanne Jackson
Dr. Daniel Oxley
Jana and Randy* Parham
Eleanor Menefee Parkes
J. D. Parks
Peggy and Hal Pennington
Mr. and Mrs. Philip M. Pfeffer
Scott M. and Carol Len Frist Portis
Ellen J. Pryor
Sharon and Douglas Pugh
Deborah M. Putnam
Mr. and Mrs. James G. Ramsey
Mr. and Mrs. Dudley C. Richter
Anne and Charles E. Roos
Carole C. Rose
Mrs. Mary C. Roskilly and Mr. Chuck Miller
Patricia and Mark Sanders
Dr. Norm Scarborough and Ms. Kimberly Hewell
Dr. William Schaffner and Ms. Lois C. Knight
Lisa and Bob Schatz
Mary P. Schatz, MD
Lora and John Schiavetta
Dr. and Mrs. Timothy P. Schoettle
Ms. Elaina H. Scott
Cindy Sellers and Tom Forrester
Joan B. Shayne
Betsy and Dennis Smith
Mr. and Mrs. Overton T. Smith
Ronald P. Soltman
Dr. Robert and Carol Stein
Sharon and David Stewart
James and Deborah Stonehocker
Deborah Story
Hope Stringer
Catherine Cate Sullivan
Elaine and Bruce Sullivan
Kristin and Donald Taylor
The Reverend and Mrs. Tim Taylor
Jackie and DeWitt Thompson
Curt and Heather Thorne
Dr. and Mrs. Alex S. Townes
Aleta and Byron Trauger
Dianne and Tom True
Seab and Patti Tuck
Thomas L. Turk
Linda Van Auken
Dr. Jan van Eys and Mrs. Judith Hodges
Alice and Peter Vanlingen
Paul Vasterling and Jason Facio
Joyce A. Vise
Alexandra von Hoffmann and Robert Doyle
DeeDee Wade
Mary and Alex Wade
Drs. Robert and Nancy Wahl
Leighanne and Ryan Wallace
Rosemary and Bayard Walters
Peggy and John Warner
Alix and Monica Weiss Sharp
Mr. Stacy Widelitz
William F. Harnisch Foundation
Irene and Ridley Wills II
Matthew Wyatt and William Lyles
Shirley A. Zeitlin
Nicholas S. Zeppos and Lydia A. Howarth

* Deceased

This list is current as of August 10, 2020.

The Frist Art Museum is supported in part by

METRO ARTS
NASHVILLE OFFICE OF ARTS + CULTURE

TENNESSEE ARTS COMMISSION
Cultivate. Create. Participate.

NATIONAL ENDOWMENT for the ARTS
arts.gov