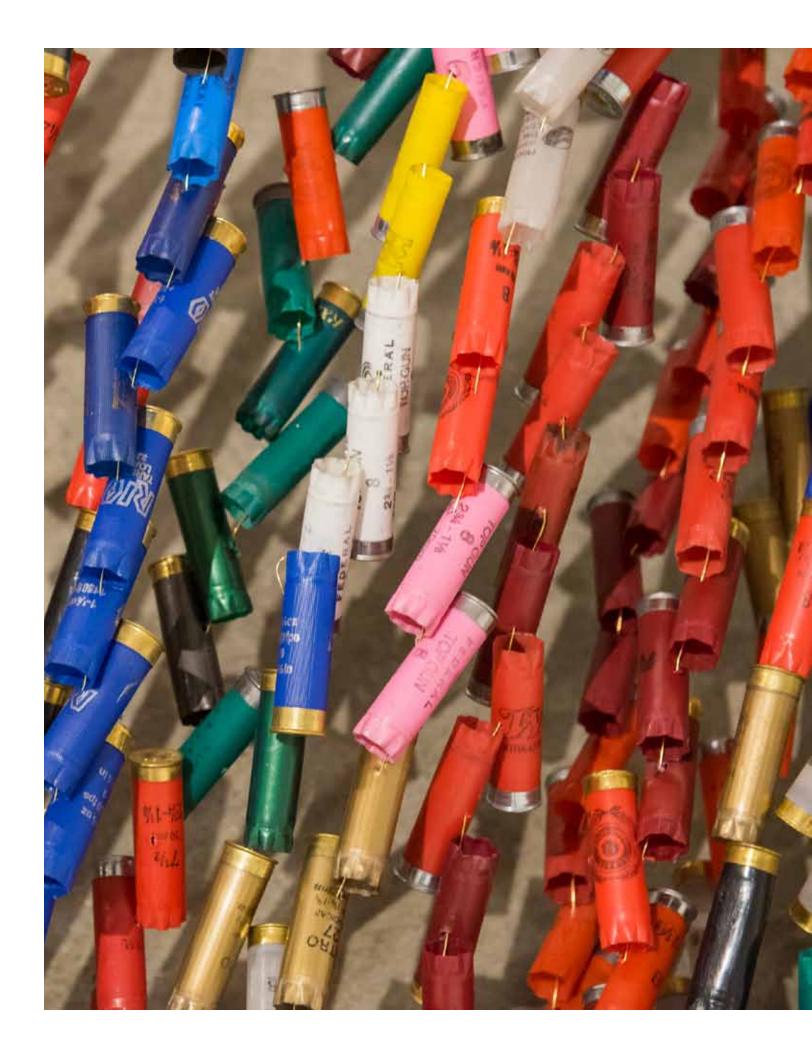




Katonah Museum of Art

ANNUAL REPORT 2018 - 2019



LETTER FROM THE PRESIDENT AND THE EXECUTIVE DIRECTOR







Michael Gitlitz

The Katonah Museum of Art exists today because a dedicated and determined group of art lovers had the audacity to envision a space in our community that would promote the understanding and enjoyment of the visual arts for diverse audiences. Our founders understood that art is transformative. It has become clear in the decades since its inception that what our museum does beautifully is to offer moments not just of transformation but of transcendence.

While transcendence is ephemeral and hence difficult to measure, we at the KMA get to experience it every day. We witness it when visitors are transported by our exhibitions. For an instant, the everyday world stops and viewers are enveloped in the beauty and creativity they see in front of them. Over the past year, our guests were captivated by the art on view in SIGNAL: Tri-State Juried Exhibition, PLAY & REWIND: Ode to Summer on Film, Outrageous Ornament: Extreme Jewelry in the 21st Century and LandEscape: New Visions of the Landscape in the Early 20th and 21st Centuries.

We witness transcendence in the joyful faces of school children as they discover new ideas and engage with us to describe what they are seeing in the galleries, or when they turn those feelings into music, dance or poetry. In the past year, eighty-five schools and service organizations visited the KMA for enriching arts experiences. Through ArteJuntos/ArtTogether, the KMA's bilingual outreach program, preschool children and their parents talked about art and together participated in art-making activities in our family-friendly, interactive Learning Center.

We experience transcendence when directors, curators, scholars, artists come to our galleries

and speak deeply and personally about their work. If we are lucky, we are transformed by the often profound experience of seeing the world through someone else's eyes. This year, *LandEscape* exhibition artists Lois Dodd, Ryan Nord Kitchen and Vera Iliatova engaged us in discussions about contemporary landscape painting. Jane Adlin, former curator at The Metropolitan Museum of Art and guest curator of *Outrageous Ornament*, moderated a discussion with jewelry design experts and led tours of jewelry designers in Hudson, NY.

We find transcendence in the communities we help to build, from our dedicated corps of volunteers to people coming together for a Family Day, an outdoor concert or a book club meeting. We know for them, as for us, the KMA is much more than a museum – it is a place to foster friendships, delve into new ideas and to listen deeply to each other.

While all this feels magical, it doesn't happen by magic. What happens at the KMA is the result of the extremely hard work, long hours and extraordinary dedication of our staff, our volunteers, our Board of Trustees, Board of Trustees Emeriti and our Advisory Board.

We could not sustain this magic without the generosity of our members and donors. Each gift makes our work possible and for that we are deeply grateful. We hope this annual report will give you a fuller picture of all that we do with your support.

Deborah Mullin, *PhD*, *President*, *Board of Trustees*Michael Gitlitz, *Executive Director*

Cover:

LandEscape installation photo

Inside front cover:

Margaret Roleke, Net Loss, 2017 (detail) Spent shotgun shells, wire, metal

PROGRAMS: EXHIBITIONS







In 2018/19, the KMA mounted four major exhibitions of modern and contemporary art. In each, artists delved into the far-flung possibilities of personal expression in response to the commonplace, whether that be a necklace, a summer's day or the genre of landscape painting. Using everyday objects or notions as touchstones for their creativity, these artists developed works which have the power to surprise and engage visitors, prompting them to pay closer attention to the world around them.

The Tri-State Juried Exhibition, launched in 1992, is a triennial exhibition through which the KMA celebrates area artists. This year's show, entitled SIGNAL, was juried by Lumi Tan, Curator at The Kitchen, who charged artists with exploring the notion of personal expression in a virtual world in which expression is universally accessible. Of the 500 works submitted by over 200 artists, Tan selected 68 works by 59 artists working in a wide range of media.

PLAY & REWIND: Ode to Summer on Film presented film and video installations framed by summer landscapes which explored ideas about recreation and reminiscing. The exhibition included works by Tina Barney, Trisha Baga, Phil Collins, Laida Lertxundi and Cengiz Tekin. It was organized by curatorial staff member Olga Dekalo.

In Outrageous Ornament: Extreme Jewelry in the 21st Century, the KMA presented provocative work by internationally renowned artists who have reimagined the traditional boundaries that have for so many centuries defined body ornamentation. Since the turn of the 21st century, they have created new, very bold, sometimes startling, and often outrageous "jewels" which extend beyond our cultural expectations of personal adornment. The exhibition was curated by Jane Adlin, former curator of modern and contemporary design at The Metropolitan Museum of Art.

LandEscape: New Visions of the Landscape in the Early 20th and 21st Centuries explored the early 20th century American modernists who exhibited their innovative paintings at the groundbreaking 1913 Armory Show, and compared them to the work of artists from the 21st century who have rediscovered and reinvigorated the genre. The show, comprised of approximately 30 works, revealed how a diverse range of artists broke from the established landscape painting traditions of their predecessors to create a new visual language that profoundly changed the way landscape was perceived. The exhibition was organized by curatorial staff member Olga Dekalo.

Outdoors, two steel sculptures by Mark di Suvero—Rust Angel and Yoga—were on view as well as Open Mind by Lawrence McGarvey.

SIGNAL: Tri-State Juried Exhibition

July 1-29, 2018



Barry Mason, Say it Loud 3: We Hold These Truths, 2016, Oil painting on shaped canvas, 59 x 61 inches, Courtesy of the artist





Sarah Leahy, Image Wall: in our sense of it, 2017-18, Black India ink painted on sanded Plexiglas, 57 x 72 inches, Courtesy of the artist

Outrageous Ornament: Extreme Jewelry in the 21st Century

October 21, 2018-January 27, 2019

This exhibition was made possible in part through the generous support of Vickie Morris, Tony & Judy Evnin, Rochelle & Mark Rosenberg, and Deborah Mullin & John Chatzky.

Marjorie Schick
(American, 1941-2017)
Spiraling Over the Line,
2008, Canvas, paint,
wood, copper alloy,
44 inches diameter,
The Nelson-Atkins
Museum of Art,
Kansas City, Missouri
(The collection of
Marjorie Schick)
2017.80.2







Ted Noten (Dutch, born 1956), Bitch Bag (Icepick Bag), 2005, Acrylic, icepick, ring, cocaine, found handbag handle, $8\times75/8\times2$ inches, Collection of Marion Fulk, © Ted Noten







Top Middle: Untitled No.18 from
The Yosemite Suite,
2010, iPad drawing printed on paper,
37 x 28 inches,
Edition of 25, No.
62625

Top Right: Untitled No.17 from
The Yosemite Suite, 2010, iPad drawing printed on paper, 37 x 28 inches, Edition of 25, No. 62624,

All courtesy of Pace Gallery, New York





LandEscape: New Visions of the Landscape in the Early 20th and 21st Centuries

March 17-June 16, 2019

This exhibition was made possible in part through the generous support of Art Bridges.



April Gornik (American, born 1953), Sun and Storm, 2006, Oil on linen, 82 x 64 inches, Courtesy Danese/Corey, New York, © April Gornik



PROGRAMS: EDUCATION

The diversity of art featured in this year's exhibitions paved the way for the development of exciting projects, multidisciplinary activities and new community relationships. The dynamism of the Learning Center, KMA's family-friendly, thought-provoking, hands-on gallery space, was felt throughout the year.

Families were treated to imaginative experiences beginning with the installation The Studio: Memories of Place, which connected to SIGNAL: Tri-State Juried Exhibition and PLAY & REWIND through the entry point of summer memories. Young visitors delighted in the old-school activity of creating movable images using overhead projectors and transparent materials along with storyboard, sketchbook and mixed-media projects.

The fall Learning Center theme of Wear Your Art excited visitors with an extraordinary range of artmaking activities and materials that inspired many forms of jewelry, wearable art and accessories. In addition, a replica of a traditional jewelry studio was set up as a space for guests of all ages to create their own unique jewelry.





In the spring, the KMA was honored to have artist Catherine Courter create an immersive installation titled *Inhabit the Landscape*. The transformation of the room boldly addressed our interactions with the land, sky and water through thoughtful prompts, collaborative activities and a touch-sensory wall designed by the artist and constructed with the help of volunteers, teens and community members. One of the often-heard comments from guests was how they wished they could take the touch sensory wall with them to enjoy in their own homes.

The energy initiated by these Learning Center installations carried over into fantastic family programming. Fashion Forward Family Day featured a fabulous pop-up runway show led by artist Lesley Ware as well as a variety of jewelry and wearable art projects. Guest artists also led art-making workshops in which students designed hats and neck pieces that were showcased, along with artworks made at the family day event, at the runway show.

During the *LandEscape* family event, the theme of "art and nature" was approached through multiple disciplines. Plein air painting led by a KMAA artist, an exploration of local flora by a Lewisboro Land Trust naturalist and a collaborative nature-themed collage led by artist Adrienne Elise Tarver engaged nearly 300 visitors, many of whom were reached through the KMA's bilingual outreach initiatives.

With the backdrop of these diverse and engaging exhibitions, many new community relationships developed during the year. In addition to continuing its NYSCA-funded collaboration with Thomas Cornell Academy in Yonkers, the Thinking Through the Arts program began a new partnership with Thomas Jefferson Elementary School in New Rochelle. Four grade levels attended tours throughout the year, as well as a 3rd grade poetry and art collaboration, bringing in nearly 500 school visitors. Additional new school connections included EF Academy, Southern Westchester BOCES and multiple sessions with the New York





School for the Deaf. A new collaboration was also forged with the Harvey Cavalier Summer Camp, with KMA hosting art workshops during the summer of 2018.

New relationships were also established within the ArteJuntos/ArtTogether bilingual art and family literacy program. Under the guidance of Helena Vidal, KMA's outreach consultant, mini pilot programs were initiated with six new partners, including Bedford Hills Library Bilingual Program, Neighbors' Link Family Night, Community Center of Northern Westchester and Mount Kisco Child Care Center's Intergenerational Program. In all, these collaborations reached over 400 people in addition to the 180 served through the in-depth, multi-session ArteJuntos partnership with First Steps and Neighbor's Link. This year's pilot programs also provided the groundwork enabling the KMA to receive a prestigious IMLS Inspire! Grants for Small Museums award for FY2019.

In addition to the deep partnerships with schools and organizations in our area, KMA continues to thrive as a space for community connection through ongoing programming. Creative Community Fridays, held monthly, serves new parents with Stroller Tours, brings retired neighbors together with Senior Socials and offers a meeting place for family visitors with Artful Afternoons.



KMA's Teen Council program completed its third year with vigor, welcoming 15 participants from 6 different schools and hosting 46 teen artist vendors and 350 visitors at the Young Artists Market. The program culminated with an extraordinary Summer of Love teen night featuring a 60s-themed escape room designed by the students, crafts projects, a movie screening and music and s'mores around a campfire.

These activities are made possible with significant funding and the outstanding support of numerous KMA volunteers. As one dedicated KMA volunteer remarked after a spirited Senior Social event, "There are many indications that we're achieving what the KMA intended: providing an opportunity for people to come together and form a community based on a common interest in the Museum's exhibitions, thereby giving them a chance to make new acquaintances through a shared museum experience. I'm proud to be associated with the KMA for having a goal of benefitting the community in this way."





PROGRAMS: ADULT & GENERAL AUDIENCE



Lois Dodd, Artist Talk



Lois Dodd (American, born 1927) Water Gap, Last Snowfall, March 2003, 2003, Oil on linen, 30 x 48 inches © Lois Dodd, courtesy Alexandre Gallery, New York



The KMA Adult and General Audience Programs are designed to enhance understanding of the Museum's exhibitions and the visual arts in general while strengthening the connection between the KMA and its members and guests. During the year, guests participated in workshops, lectures, panel discussions, trips and concerts.

ARTIST TALKS

To further understanding of its exhibitions, the KMA invites artists for conversations with the exhibition curator to discuss their work or how they were inspired by other artists in the exhibition. During LandEscape: New Visions of the Landscape from the Early 20th and 21st Centuries, visitors heard from three of the artists represented in the exhibition.

Lois Dodd, a living legend with a career of over 70 years, a key part of New York's postwar art scene

and the only woman founder of the Tanager Gallery, an artists' co-op, spoke about how she was influenced by the 20th century artists in the exhibition as well as her contemporaries in the Abstract Expressionist movement.

Ryan Nord Kitchen cited two of the artists in the exhibition, Lois Dodd and Marsden Hartley, as major influencers. Ryan spoke about how he uses flattened volumes, shallow depth of field and tension created by heightened formal contrasts (figure and ground, surface and depth).

Vera Iliatova, a Russian-born Brooklyn-based painter, whose floral and figurative depictions are interspersed in dreamscapes, spoke about how her art reflects her personal psychology and upbringing in Russia.

BACKYARD CONCERTS

This series of four summer concerts in the Museum's Marilyn M. Simpson Sculpture Garden gave guests an opportunity to relax under the Museum's beautiful Norway spruces while listening to local bands and enjoying the offerings of local food trucks.

CONVERSATIONS WITH CULTURAL LEADERS

The new KMA Executive Director, Michael Gitlitz, continued the Museum's tradition of inviting guests to salon-style conversations with cultural leaders in the arts.

The first in the series was held at the Museum and featured Julián Zugazagoitia, Menefee D. and Mary Louise Blackwell, Director and CEO of the Nelson-Atkins Museum of Art, Kansas City. Zugazagoitia, a citizen of the world, born in Mexico and educated in Paris, has worked at prominent cultural institutions in the Americas, Europe and Africa, conversed with Michael Gitlitz about bringing art to communities, for scholarship, education and enjoyment.

In the bucolic Bedford home of Susan and Keith Kroeger, architect, Michael Gitlitz and Carrie Rebora Barratt, CEO & The William C. Steere Sr. President of The New York Botanical Garden, conferred on the challenges of bringing vibrant and immersive programs to the broadest possible audience.

In Sara Arnell's newly renovated home, originally designed by Wallace K. Harrison (one of the architects of Rockefeller Center), Sharon Louden, the Artistic Director of the Visual Arts at Chautauqua Institution in western New York, and Michael Gitlitz reflected on how museums need to recognize not only artists but all the people who make exhibitions possible.

At the storied Century Association in New York, Michael Gitlitz and Brett Littman, Director of the Isamu Noguchi Foundation and Garden Museum, Long Island City, deliberated on the merits of physical and artistic expansion of cultural institutions.

JEWELRY POP UP SHOP

Visitors got a head start on their holiday shopping at this festive pop-up boutique featuring jewelry and objects by widely-known artists working in a range of media while viewing the exhibition *Outrageous Ornament: Extreme Jewelry in the 21st Century* curated by Jane Adlin, former Curator in the Department of Modern and Contemporary Art at The Metropolitan Museum of Art.





KMA TRAVELS

The Museum continued to offer its well-organized local, regional and international travel opportunities. This year all of the local trips sold out.

A tour of the Morgan Library and lunch in their private dining room was followed by a visit to the studio of Michele Oka Doner, an internationally renowned artist, known for public and private art installations, including *A Walk On The Beach*, her bronze and terrazzo-paved concourse at Miami International Airport.

A group of intrepid travelers went on an adventurous, "behind-the-scenes" tour, climbing more than 124 feet on spiral staircases to the top of the world's largest cathedral St. John the Divine. After the exertion, the group enjoyed a well-deserved lunch at a hip city restaurant and visited Gavin Brown's Enterprise, an important gallery located in a former brewery in Harlem, continuing on to Essie Green Galleries, located in a quaint Harlem brownstone and featuring works of black masters such as Romare Bearden.

A trip to the Brooklyn Museum for a tour of *Frida Kahlo: Appearances Can Be Deceiving*, the largest U.S. exhibition in ten years devoted to the iconic painter, led by Susan Fisher, Director of Collec-

tions and Curatorial Affairs, was followed by a Kahlo-inspired lunch at The Norm. The group then visited the Industry City studio of Hunt Slonem, known for his neo-expressionist paintings of tropical birds and bunnies. The studio also houses his personal aviary with over 30 live birds of various species.

Closer to home, a group traveled to Cold Spring, New York for a tour of Magazzino Italian Art Foundation, devoted to Italian Postwar and Contemporary Art, led by co-founders Nancy Olnick and Giorgio Span. Lunch at the historic Hudson House River Inn was followed by a visit to Manitoga in Garrison, the former home, studio and 75-acre woodland garden of American industrial designer Russel Wright, which was created in collaboration with architect David Leavitt from an old rock quarry.

NAMASTE KMA

One Sunday morning each month before the Museum opened, guests had the opportunity to de-stress from the week with an invigorating yoga practice.

SOCIAL EVENTS

Guests celebrated the opening of *Outrageous* Ornament: Extreme Jewelry in the 21st Century at the Museum with the Fall Fling, complete with DJ, raffles, signature cocktails, a craft beer garden and complimentary food trucks, all organized by Casey Carter and Melissa and Dave Dilmaghani.



KMA: THE GALA

On Saturday, June 8, the KMA honored Board President Deborah Mullin in recognition of her years of support and service at KMA: The Gala. Chaired by Casey Carter, the Gala, attended by over two hundred supporters, was the first to be held offsite at the Salem Golf Club, resulting in great success raising the highest revenue from the Gala to date. The evening featured cocktails and hors d'oeuvres on the patio, a delicious menu and wine selection prepared by Salem Golf Club, an electronic graffiti wall with contributions by artist Scooter LaForge and Gala guests, and a visit from mentalist Matthew Cooper. The silent and live auctions included a substantial number of art offerings by well-known artists including works by Michele Oka Doner, Hunt Slonem and Tom Otterness. Gala fund-raising reached a record level. The evening sparkled with beautiful blue and green gradients, which complimented the exceptional table flowers provided by Forever in Bloom. Following the gala dinner, dancers enjoyed lively music dancing the night away.



KMA: The Gala Honoree Debbie Mullin



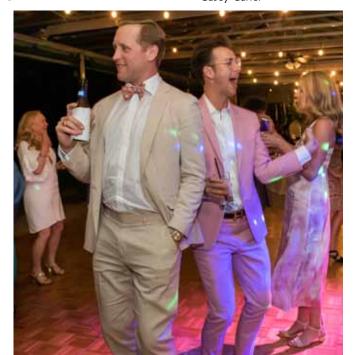
Pam Levine, Marty Umans



Lori Peraglia



Below: Johnny Diebold, Casey Carter





Rochelle Rosenberg, Rebecca Mills

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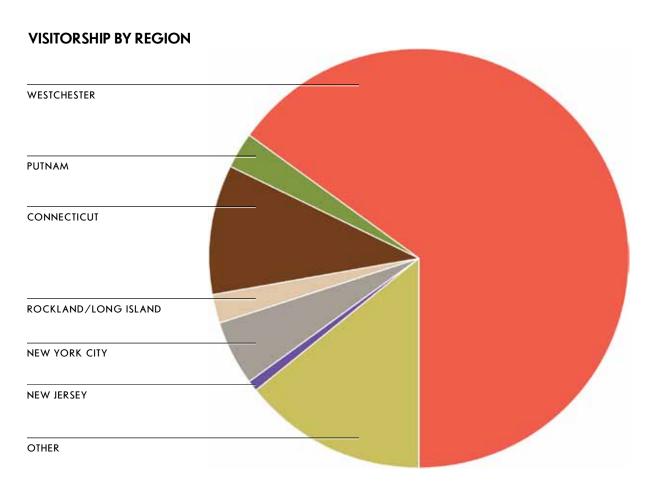
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TOUR VOLUME 150 ADULT TOURS 120 PROGRAMS, COLLABORATIONS & EVENTS FOR ADULTS FOR ADULTS SCHOOL TOURS



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REVENUE AND EXPENSES JULY 1, 2018 — JUNE 30, 2019

OPERATING REVENUE

Contributed Support	\$1,089,633
Earned Income	87,835
Special Event Income, Net	209,068
Total Operating Revenue	1,386,536
OPERATING EXPENSES	
Exhibition Expenses	591,596
Education Expenses	514,438
Management & General Expenses	215,823
Fund Development Expenses	302,700
Depreciation	141,591
Total Operating Expenses	1,766,148
Operating Loss	(379,612)
Unrealized Investment Gains	212,883
Investment Advisory Fees	(24,130)
	188,753
Net Loss per Audited Financial Statements	\$ (190,859)
Budgeted Endowment Draw	\$ 325,000

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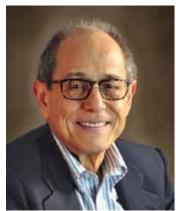
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