



Katonah
Museum
of Art

ANNUAL REPORT
2019 – 2020



Letter From the President and Acting President

One of the enduring strengths of the Katonah Museum of Art is that it is first and foremost a community space. Although the Museum is a small and local institution, it has evolved over six and a half decades from a library gallery to a nationally recognized leader in presenting exhibitions of extraordinary depth and quality. We pride ourselves on our nimbleness and on our ability to capture the times, while also presenting work that is timeless. As a *kunsthalle* – a non-collecting institution – we are able to shift gears when necessary. And this was a year when this nimbleness became our most important asset.

The early part of our exhibition calendar in 2019-2020 was among our most ambitious to date. Our first international juried exhibition, *The Edge Effect*, was extremely successful, with submissions from all over the globe. Curated by Akili Tommasino, the talented Associate Curator of The Museum of Fine Arts in Boston, the exhibition was a critical success, bringing new audiences and artists to our institution.

On the heels of this success, we opened *Sparkling Amazons: Abstract Expressionist Women of the 9th Street Show*, our second truly ambitious exhibition of the year. For the first time since 1951, the eleven women whose works were showcased in that landmark exhibit were brought together again. *Sparkling Amazons* included masterpieces by Joan Mitchell, Lee Krasner, Elaine De Kooning, Grace Hartigan and other major contributors to the Abstract Expressionism movement; this exhibition was another monumental success for the KMA.

The final major exhibition of the year, *Bisa Butler: Portraits*, was set to open on March 14; however, the Museum made the heart-wrenching decision to close its doors on March 13 due to the pandemic, causing *Bisa Butler: Portraits* to become a virtual exhibition for the remainder of the fiscal year. This was Ms. Butler's first solo show in a career that has shown a meteoric rise. This exhibition that started

at our small *kunsthalle* is now at the Art Institute of Chicago. This is another first for us.

We cannot discuss this year without focusing on the pandemic. After closing our doors in mid-March, the KMA found ways to stay relevant and active by offering inventive on-line content, virtual tours, and contact-free activities for our youngest patrons. Throughout the challenges of the spring, the cohesive collegiality of the KMA staff and board allowed us to work together to maintain high-quality programming despite the physical closure of the Museum. This achievement cannot be overstated. In a spring of enormous uncertainty, the Katonah Museum of Art managed not only to survive but to thrive. *Bisa Butler: Portraits* garnered well-deserved critical acclaim despite being physically inaccessible. The size and nimbleness of our institution worked in our favor: the staff quickly adapted to the moment, the community rallied around us, and all told, we had one of the most successful exhibition years in memory.

The following pages include exhibition and activity highlights from the past year as well as an overview of our financial statements. What these pages cannot adequately represent is the community spirit and dedicated teamwork that has allowed this institution to flourish despite extraordinary obstacles. We are grateful to you for your continued support, and hope to welcome you to the KMA in the near future.

Deborah Mullin, PhD,
President, Board of Trustees

Ellen Grimes,
Acting President, Board of Trustees

Cover:
Sparkling Amazons installation photo

Left:
Bisa Butler, *Broom Jumpers*, 2019
Cotton, silk, wool, and velvet
98 x 58 inches (248.9 x 147.3 cm)
Mount Holyoke College Art Museum,
South Hadley, Mass.



Deborah Mullin



Ellen Grimes

Letter From the Executive Director



The Katonah Museum of Art is an exceptional institution. This exceptionalism derives from our history of volunteerism, from our creation as a small non-collecting institution that can be nimble and dynamic, and from our commitment to scholarship married with accessibility. The KMA has gained a national reputation for our sophisticated, intelligent exhibitions and for our innovative education programs. At the same time, we have retained the tradition of maintaining a connection with our community. This includes presenting a multiplicity of perspectives, and ultimately, providing opportunities for enthralling experiences and for the discovery of new ideas.

As you will see in the following pages, throughout the year these characteristics were visible in many areas. Curatorially, the KMA showed its ability to balance international reach with community presence, beginning in the summer with our first international juried exhibition, *The Edge Effect*, which drew artists from around the globe as well as from our own backyard. Simultaneously, the Learning Center installation of *Illustrated Animals in Conversation* drew upon the Museum's historical strength in showing the highest level of original children's illustration art. This was followed by the successful and important *Sparkling Amazons: Abstract Expressionist Women of the 9th St. Show* and accompanying solo installation *Rotem Reshef: Arcadia*. And we proudly followed this blockbuster with the 37th beloved *Young Artists* exhibition. Again, the KMA displayed world class ambitions as well as a commitment to our community. For the KMA, these two focal points are not in opposition but create the very dynamic that makes it unique.



In March, like museums throughout the world, the KMA was forced to close its doors just before the opening of the highly anticipated spring exhibition, *Bisa Butler: Portraits*. Fortunately, through the herculean efforts of the KMA staff and volunteers we were able to develop a robust platform of virtual tours, online talks, lectures, and activities. These efforts were aided in no small part by the welcome addition in January 2020 of Dr. Emily Handlin as Assistant Curator of Exhibitions and Programs.

Our Education Department has continued to present events and programs for children, adults and families aimed at community engagement, including Family Days, Docent Tours, and Creative Community Fridays tailored for new parents, seniors, and children. Programs like Thinking Through the Arts, the Teen Council, and ArteJuntos/ArtTogether continued our tradition of community engagement, the latter winning a prestigious Institute of Museum and Library Services award. Later, with the paradigm shift created by the pandemic we adapted by creating online Docent Dialogues, Art Where You Are at-home art projects and adapting ArteJuntos to reach out into the homes of hundreds of families in need.

These curatorial and education initiatives were accompanied by many other events throughout the year beginning with a site visit in July by the American Alliance of Museums Visiting Committee in which the KMA was lauded and recognized for the hard work of so many to fulfill the standards required for re-accreditation. We followed this with five outdoor Block Party events in the sculpture garden, the Himmel Award and Lecture with honoree Phillippe de Montebello, a second successful Jewelry Pop-up Shop, and the Supernova Art Sale and Dance Party, among many other events. We were aided by the welcome addition in October of Michelle Rakowsky as Special Events Coordinator.

These accomplishments were mirrored by marketing and cultivation initiatives whose success can be measured by increased membership, an expansion of the KMA's social media footprint, including internationally, and coverage in dozens of online and print publications. Significant progress was also made on important infrastructure projects

such as the installation of a commercial generator to protect the museum's operations and climate and beginning plans for a new electric vehicle charging station.

In the spring, the Museum prepared for its reopening with the addition of touchless devices, signage, enhanced air filtration and new visitor protocols. That not a single staff member, their families, or any visitors contracted Covid-19 is a testament to this careful planning. We were also able to maintain our full staff, in sharp contrast to the devastation that was wrought upon cultural institutions throughout the world. The KMA showed resiliency, creativity, and compassion.

Despite the pandemic and its forced closure for the last quarter of the fiscal year, the Museum developed new revenue streams, increased admissions, lowered its endowment draw, and improved its functional expense ratio, the latter an important indicator of prudent financial and programmatic stewardship. The KMA also doubled the amount of the previous year's grant awards, garnering over a dozen foundation, corporate and government awards. We made the difficult decision to postpone our annual Gala, and yet the KMA managed to close the year on a firm financial footing.

These achievements were possible because of the commitment and support of the KMA's Trustees, Emeriti, Advisory Board members, staff, volunteers, visitors, and other supporters. We hope that this report gives you a window into the accomplishments that so many people helped to create, and we thank all of you for your contributions to the KMA's continued success. We look forward to seeing you here!

Michael Gitlitz
Executive Director



Michael Gitlitz

Programs: Exhibitions

In 2019-2020, the KMA presented three major exhibitions in the Righter & Beitzel Galleries as well as a Spot Gallery installation, encompassing a wide range of subject matter and scope. They illuminated stories that are often left out of art history textbooks and explored the Museum itself as a space that fosters diversity and dialogue. During this year of uncertainty, these shows demonstrated art's power to shape and challenge our understanding of not only our shared past, but also our present moment.

With *The Edge Effect*, the KMA expanded its annual tri-state show into an international juried biennial. *The Edge Effect* describes the increased biological diversity that exists in areas where ecosystems overlap. The KMA's exhibition, juried by Akili Tommasino, Associate Curator, Modern and Contemporary Art, Museum of Fine Arts, Boston, approached the Museum as a similarly fertile environment that brings together artists from diverse backgrounds. The show included works in all media and subject matter, submitted by artists from all over the U.S. and 13 countries around the world. Sixty-seven works were chosen from 957 submissions, and three artists were awarded prizes.

Sparkling Amazons: Abstract Expressionist Women of the 9th St. Show explored the crucial and often-overlooked contributions of women artists to Abstract Expressionism. The exhibition focused on the role these artists played in the 9th St. Show, the pioneering 1951 exhibition that launched the New York School, and comprised some 30 paintings, sculpture, and works on paper by 11 artists alongside documentary photography. While many of these artists, including Lee Krasner, Joan Mitchell, and Elaine de Kooning, went on to have distinguished careers, others such as Sonia Sekula, Day Schnabel, and Jean Steubing have been largely written out of art history. *Sparkling Amazons* also marked the first time that works by these artists were exhibited together since the 9th St. show took place. The exhibition was organized by KMA's Associate Curator Michèle Wije.



Michael Giltz and Akili Tommasino, *The Edge Effect*



Installation view, *Sparkling Amazons*

In the Spot Gallery, Israeli artist Rotem Reshef presented *ARCADIA*. For her installation, Reshef collected organic materials from the grounds of the KMA and applied them to monumental painting on rolls of unstretched canvas, which were then suspended from the gallery's walls. While the work's palette and patterning reference the natural world, Reshef's unconventional process, which also involves pouring and dripping paint, evokes the gestures of abstract expressionism. The installation was organized by Associate Curator Michèle Wije.

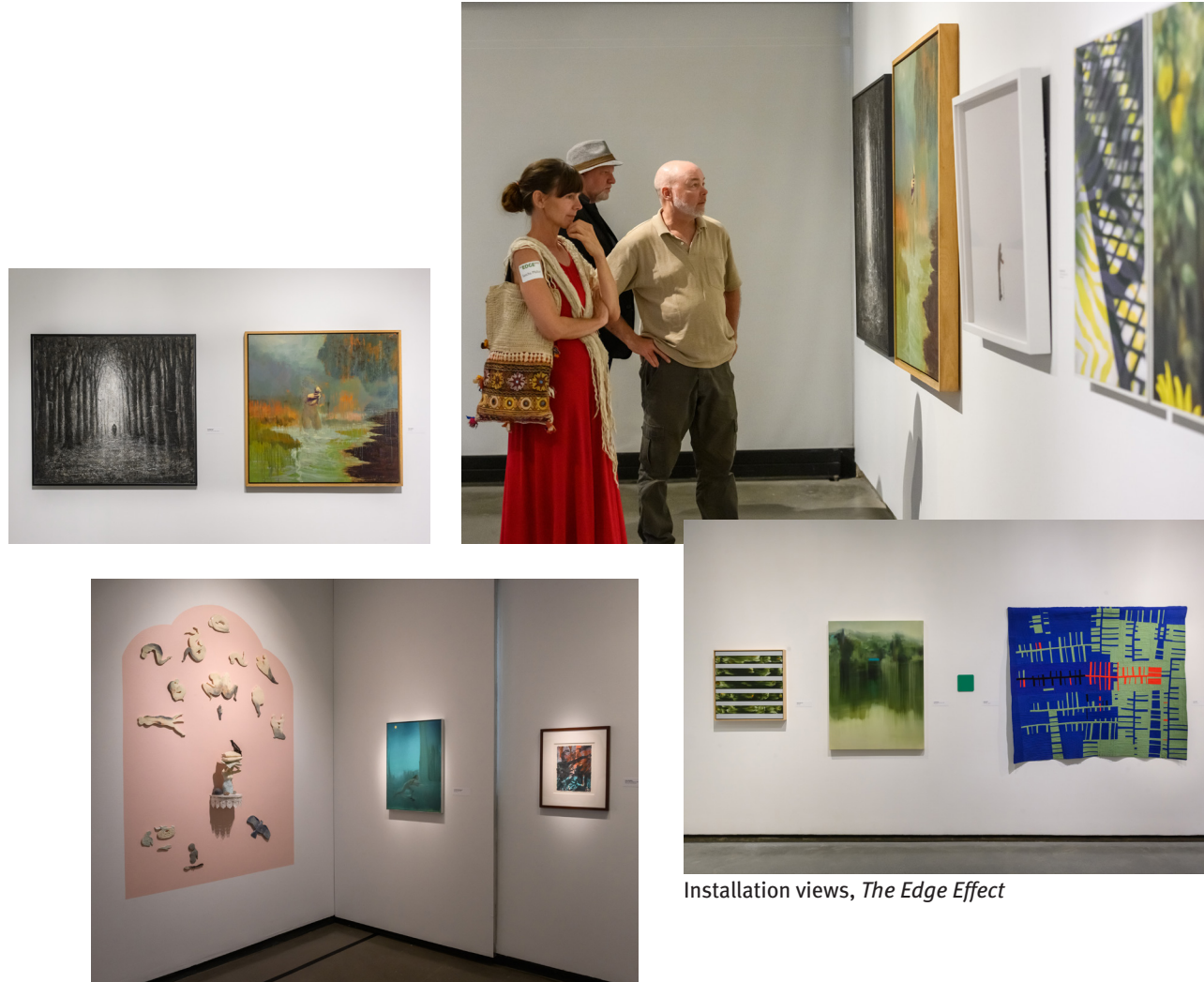
Bisa Butler: Portraits was the artist's first solo museum exhibition. The show featured 26 of Butler's luminous, multi-layered fabric portraits. While Butler's choice of textiles makes evident her

Ghanaian heritage, her quilts, which take archival photographs as their raw material, chronicle African American identity, culture, and history—stories that have too often been ignored and unrecorded. The exhibition, which traveled to the Art Institute of Chicago, was organized by Associate Curator Michèle Wije and AIC Associate Curator of Textiles Erica Warren.

Outdoors, Ronald Bladen's *Flying Fortress* (1974-1978) and *Host of the Ellipse (Mid-Scale)* (1981), as well as Michele Oka Doner's sculptures *Primal Self Portrait* (2008) and *Mana* (2015), were on view. The sound installation *Go Where Light Is (Installation Version)* (2016-2019) by Evidence (Stephan Moore and Scott Smallwood) was also installed in the Museum's vestibule.



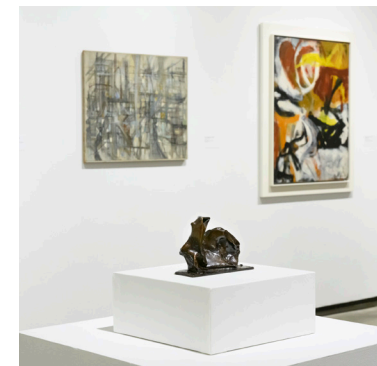
The Edge Effect:
KMA International Juried Biennial
June 30 – September 22, 2019



Installation views, *The Edge Effect*



Sparkling Amazons:
Abstract Expressionist Women of the 9th St. Show*
October 6, 2019 – January 26, 2020



Installation views,
Sparkling Amazons



*This exhibition's catalogue was made possible in part by the Pollock-Krasner Foundation.

Rotem Reshef: *ARCADIA*
 October 6, 2019 – January 26, 2020



Installation views,
 Rotem Reshef: *ARCADIA*

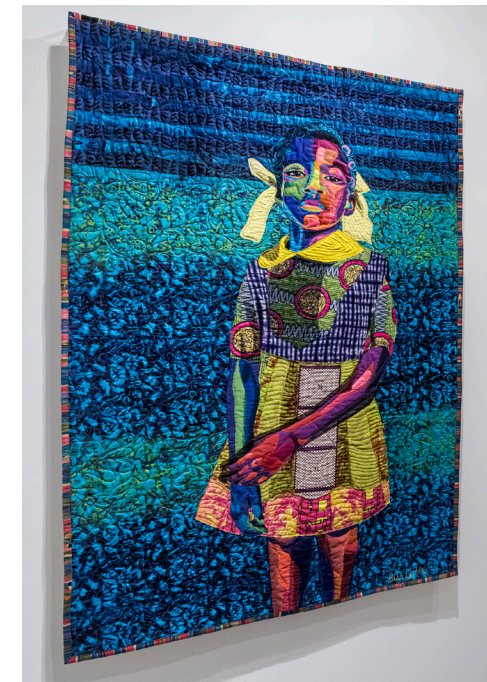


Bisa Butler: *Portraits**
 March 15 – October 4, 2020

*This exhibition was made possible in part by
 The Coby Foundation, Ltd.



Installation view, *Bisa Butler: Portraits*



Bisa Butler, *The Princess*, 2018
 Cotton, chiffon, lace, and satin
 70 x 46 inches (177.8 x 116.8 cm)
 Collection of Bob and Jane Clark



Bisa Butler, *The Safety Patrol*, 2018
 Cotton, wool, and chiffon quille and applied
 82 x 90 inches (208.8 x 228.6 cm)
 The Art Institute of Chicago Cavigga Family Trust Fund,
 2019.785

Programs: Education

The 2019-2020 year was one filled with great successes and challenges. The Education Department rose to the occasion and created new modes of community connection, creative inspiration, and engagement with the arts.

This year's Learning Center exhibitions exemplified the innovative, diverse, and transformative possibilities of the KMA's interactive, family-friendly space. The summer exhibition *Illustrated Animals in Conversation* brought the art of original picture books back to the Learning Center with a joyful presentation of seven significant illustrators. In the fall, the room explored the abstract expressionist movement with a collaborative abstract painting area and feature wall that highlighted concepts such as rhythm, emotion, and gesture in art. The exhibition in the spring was the biggest transformation of the Learning Center we have seen yet with an artist take-over by Tijay Mohammed. His beautiful and moving installation, *An-Nisaa I: The Women* filled the Learning Center ceiling-to-floor and wall-to-wall with over 600 feet of vibrant, colorful fabric collaged pieces that he collected from seamstresses around the world.

Two Family Day events activated the KMA campus with great success. In July, emerita Yvonne Pollack led a conversation with three renowned illustrators, Jerry Pinkney, Nick Bruel, and Marisabina Russo. Attended by over 300 guests, this thought-provoking and friendly exchange between illustrators left both children and adults completely mesmerized. Each artist demonstrated their drawing technique and invited the audience to draw along with them. Creative activities were set up around the Museum's campus including story books in a box, animal puppets, and a cozy



reading island in one gallery. Families were treated to a day of multidisciplinary artistic expression during the fall Family Day event. The KMA's Teen Council presented a series of theatrical "happenings," dancer Adriane Erdos premiered a work choreographed in response to Lee Krasner's *The Seasons*, and the Learning Center became a colorful explosion as children painted all over the walls (which were carefully covered top to bottom in tarps).

Throughout the summer, fall, and winter seasons, the Education Department presented ongoing community engagement programs with tremendous results. New parents with their young babies, senior citizens, and family audiences enjoyed special tours and activities with the monthly series, *Creative Community Fridays*. Public 2:30 PM tours and private adult tours were also highly attended during the *Sparkling Amazons* exhibition. In addition, we expanded our sensory-friendly offerings with a tour held in collaboration with the Connect-to-Talk program. This program, in addition to the sensory bags and museum social story, are just the first steps in an ongoing effort to expand opportunities for neuro-diverse families to engage with the Museum.



The KMA's school and youth programs continued to thrive with robust school tours, ongoing partnerships with multiple schools as part of the Thinking Through the Arts program, the 4th year of the Teen Council and the 37th year of the renowned *Young Artists* exhibition, which featured over 350 high school student artworks.

A significant accomplishment this year was news that the bilingual family art and literacy program, *ArteJuntos/ArtTogether* received a prestigious Institute of Museum and Library Services (IMLS) Inspire! Grants for Small Museums award. This support allowed *ArteJuntos* to reach additional families and organizations with impactful bilingual programming.

The year changed significantly after March 13, 2020. As the world shut down, the Education Department quickly shifted gears to produce creative virtual programming. The results were a flurry of innovative online offerings that received remarkably high numbers of virtual audiences. The Docent Dialogues program was attended by 590 individuals from around the world, as far as Dubai. *The Art Where You Are* weekly series of at-home art projects were viewed by over 1800 spectators. The series included dance activities, poetry lessons, guest artist presenters, and innovative uses of art materials found at home, all inspired by the dynamic portrait quilts by artist



Bisa Butler which hung in the KMA's galleries in the spring. The *ArteJuntos* program was also adapted to an at-home version with art kits and on-line videos that were distributed to 370 families throughout Westchester. The KMA partnered with First Steps, Neighbors Link, Northern Westchester Community Center, Mt. Kisco Child Care Center and Head Start in Ossining and Mt Kisco, NY to reach families in need. All of this was made possible with extra support from Art Bridges foundation, the Institute of Museum and Library Services, Rebecca and Arthur Samberg, Iden Goodman and Bobby Schwartz, the Thomas & Agnes Carvel Foundation, and the Wells Fargo Foundation.

All in all, the Education Department was able to fulfill and exceed many of its goals for the year and reach an extraordinary number of people with tremendous success.



Art Bridges

INSTITUTE of
Museum and Library
SERVICES

Programs:

Adults and General Audience

The KMA Adult and General Audience Programs complement the Museum's exhibitions and strengthen the connection between the KMA and its members and guests. In the fall and winter, visitors to the KMA participated in lectures, panel discussions and concerts. In March, the KMA moved many of its existing events online and developed new programs tailored to virtual platforms. With these virtual talks and conversations, the KMA remained an integral part of the community even while its doors were closed.

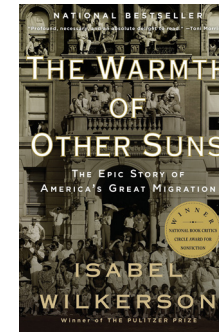
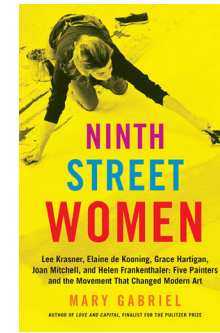
Artist and Scholar Talks and Panels

To further understand the art on view, the KMA invites artists to discuss their work and scholars to expand upon the larger context of the exhibitions. During *Sparkling Amazons*, Samuel Sachs II, President of the Pollock-Krasner Foundation, lectured on the history of forgeries. Ruth Appelhof, PhD, former Executive Director of Guild Hall, East Hampton, also spoke about her relationship with Lee Krasner, the subject of her personal memoir, *Lee and Me*.

KMA Assistant Curator Emily Handlin gave a virtual lecture on the photographic inspirations behind Bisa Butler's portrait quilts.

Often, these discussions take the form of conversations between museum curators and guest artists and scholars. Christopher Rothko and Stephen Maine joined artist Rotem Reshef for a discussion of Reshef's artistic practice and influences. Bisa Butler joined Executive Director Michael Gitlitz for two virtual discussions that delved into her artistic process, the political resonances of her work, and the artists and histories that have informed her portrait quilts. The proceeds from these events with Bisa Butler benefitted Black Lives Matter.

Mr. Gitlitz took part in virtual conversations with two pioneering artists: Michele Oka Doner, whose sculptures greet visitors as they approach the Museum, and photorealist painter Audrey Flack. Flack was joined by Deborah Shaffer, who directed the recent documentary *Audrey Flack: Queen of Hearts*. After a screening of the film, Flack and Shaffer spoke about the making of the documentary and Flack's rise to prominence in the male-dominated art world of the 1960s. This event was presented in partnership with the Bedford Playhouse.



Picture and Prose

The KMA's long-running book club Picture and Prose continued with two works of non-fiction. Picture and Prose participants discussed Mary Gabriel's critically acclaimed book *Ninth Street Women*, which chronicles the lives and careers of five of the artists featured in *Sparkling Amazons*. In the spring, KMA members and guests gained a deeper understanding of the history behind Bisa Butler's portraits through a discussion lead by KMA Guest Services Supervisor Rebecca Mills of Pulitzer Prize-winning author Isabel Wilkerson's *The Warmth of Other Suns: The Epic Story of America's Great Migration*. Picture and Prose was moderated by Nancy Hazelton and Dave Ellis.

Jewelry Pop-up Shop

Museum visitors explored an exceptional selection of jewelry by nine artisans, designers and craftsmen, many of whom have work in collections of major museums and exhibits in top galleries worldwide. Collectors also met the artists and learned about the techniques and materials they use to create their one-of-a-kind pieces. The KMA Artisan Jewelry Pop-up Shop was curated by Pam Levine.



KMA Block Parties

This series of seven block parties brought summer fun to the KMA's Marilyn M. Simpson Sculpture Garden. Guests relaxed under the Museum's beautiful Norway spruces as they enjoyed drinks, a wide variety of cuisines from gourmet food trucks and a curated selection of bands and performers across many genres.

Namaste Yoga

One Sunday morning each month, the KMA invited guests to de-stress and prepare for the week ahead with an invigorating yoga practice before the Museum opened to the public.

Social Events

Guests danced the night away at the KMA's Supernova: Art Sale & Dance Party, while enjoying a DJ, signature cocktails, and hors d'oeuvres. An auction of a carefully curated selection of artworks brought additional funds and interest to the Museum.



Supernova Art Sale and Dance Party Fundraiser

On Saturday, February 1, the KMA was transformed into an environment of outer space galaxies for the winter fundraiser, Supernova: Art Sale and Dance Party. Co-chaired by Robin D. Simon and Catherine Courter, the fundraiser, attended by over one hundred supporters, was the first winter fundraiser to be held at the Museum, resulting in great success raising the highest revenue for a fundraiser of this magnitude to date. The silent auction included a substantial number of art offerings by well-known artists including works by Al Loving, Inez Walker, and James Siena. The evening featured dancing and socializing in another universe amongst Catherine Courter's design of glowing clouds and immersive projections. Partygoers enjoyed a delicious selection of hors d'oeuvres catered by Caperberry, local wines and beer provided by South Salem Winery and Captain Lawrence Brewing Co, as well as supernova cocktails envisioned by committee member Teryn Kendall. The evening ended with lively music provided by DJ Jamm, shimmering colored lights, and laughter filling the Museum.



Committee

Catherine Courter,
Co-Chair
Robin D. Simon,
Co-Chair
Teryn Kendall

Generous Donors

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Robin Simon
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Financials

The Katonah Museum of Art is a not-for-profit 501 (c)(3) museum chartered by the New York State Board of Regents as an education institution. Funding comes from grants, foundations, and corporations, individual contributions, membership, admission, benefits and events, and investment income.

Revenue and Expenses

July 1, 2019 – June 30, 2020

Operating Revenue

Contributed Support	\$ 896,760
Earned Income	169,242
Special Event Income, Net	76,057
Total Operating Revenue	\$1,142,059

Operating Expenses

Exhibition Expenses	\$ 663,184
Education Expenses	581,704
Management & General Expenses	167,993
Fund Development Expenses	211,151
Depreciation	152,566
Total Operating Expenses	\$1,776,598

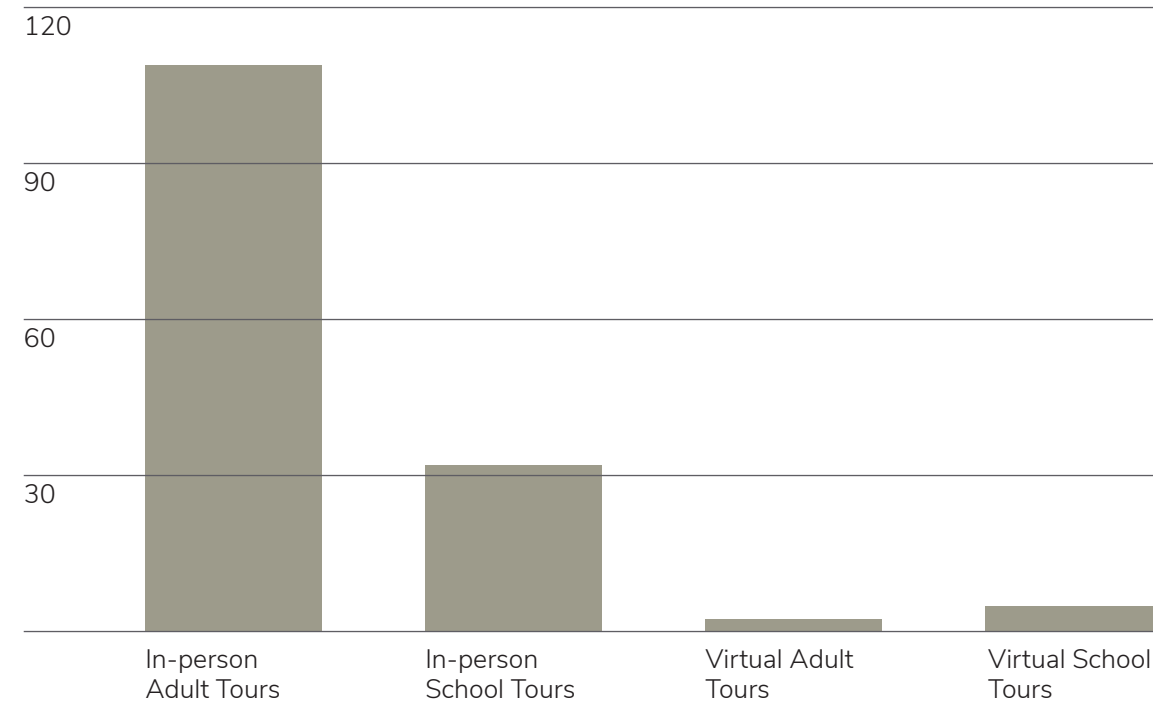
Operating Loss

Operating Loss	\$ (634,539)
Unrealized Investment Gains	50,402
Investment Advisory Fees	(30,347)
	\$ 20,055

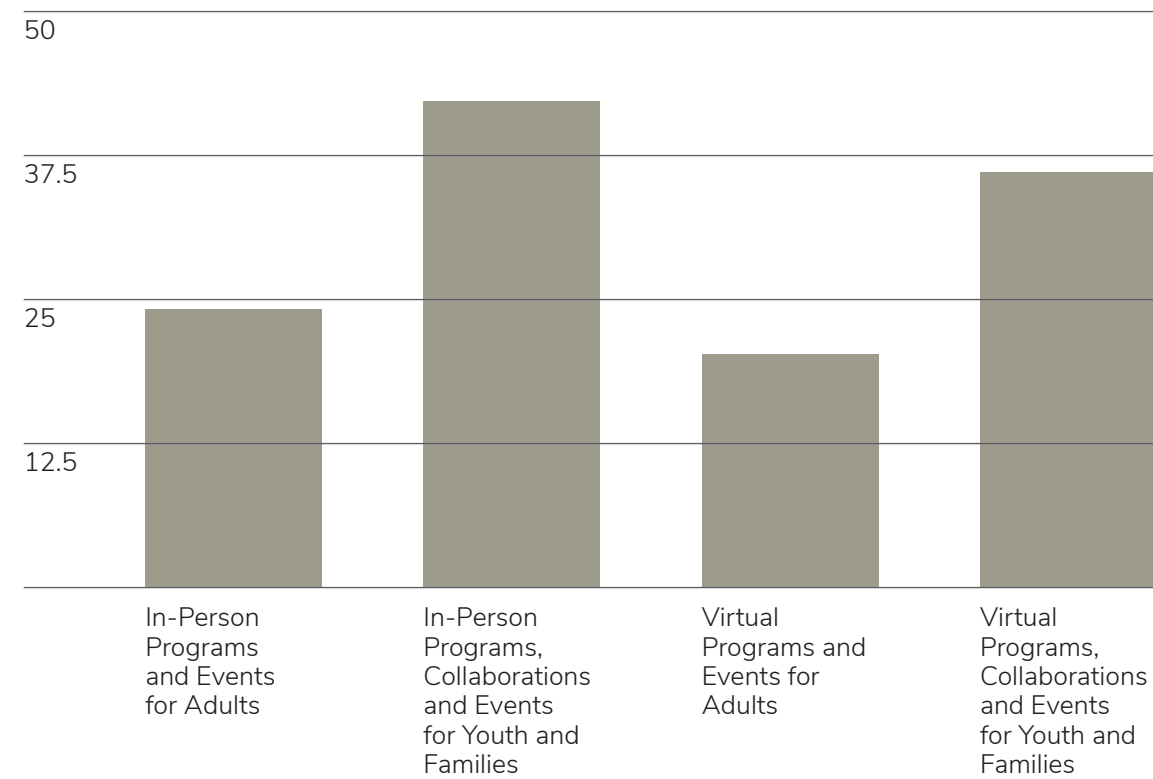
Net Loss per Audited Financial Statements

Net Loss per Audited Financial Statements	\$ (614,484)
Budgeted Endowment Draw	\$ 265,000

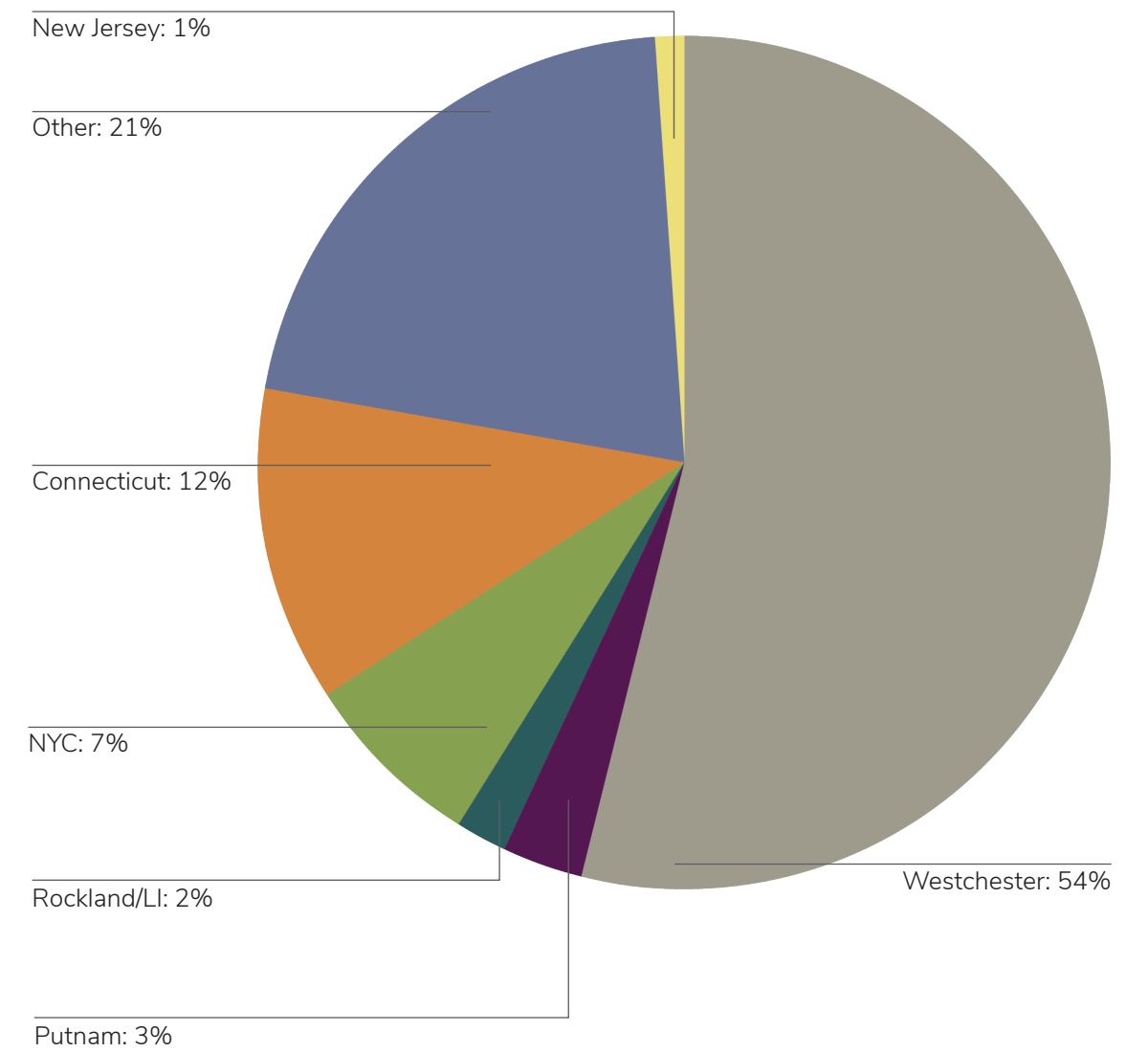
Tour Volume



Event Volume



Visitorship by Region



Museum Improvements

In FY 2019-2020 the Katonah Museum of Art embarked on a major and transformative project to install a generator in the service area east of the building. With frequent power outages in our region, the generator will ensure continuity of business operations and stable environmental conditions in the galleries. The equipment went online on June 17, 2020 and has been activated multiple times already, performing perfectly. The team for this project was Kroeger Intinarelli Architects, OLA Consulting Engineers, PRM Electric, and RC Torre Construction.

Additionally, plans are underway to install a dual port EV charging station in the northeast corner of the KMA parking lot. An application is in process for an \$8,000 NYSED rebate for this project. In response to the COVID-19 pandemic, the KMA installed touchless devices, sanitizer and wipe dispensers, directional signage and floor markings, and enhanced air filtration throughout the building to maintain a healthy and safe environment for both its visitors and staff.

Donors

\$20,000 and above

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\$500 – \$999

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Arthur Walker

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Shelly and Hardy Adasko
Marylu Shore Simon and
Judy Zimmerman

Donation in memory of Mary Barnes
Linda and
Gerald Nordberg

Donation in memory of Mary Lou Beitzel
Edith M. Bickley
Jean M. Bickley
Lynn Bickley
Joanne Brady
Tara and Jeffrey Coniaris
Nancy and Jim Eichman
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Abby Kohnstamm
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Kathleen and
Michael Monroe
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