

**Katonah
Museum
of Art**

ANNUAL REPORT

2020 — 2021

Letter from Vida Foubister, President and Craig Intinarelli, Vice President

(May 2022)

When the Museum's doors reopened in July 2020 following our pandemic closure, Bisa Butler's vivid quilt portraits of Black men, women, and children greeted us. Life-size and larger, their gazes met our eyes, the only feature of our faces visible as we walked wearing our masks through the galleries. Many of these portraits told stories of historical injustice, others celebrated marriage, friendship, and community, and some illustrated the energy, antics, and love of children and the strength and character of families.

Bisa Butler: Portraits gave us a collective space in the aftermath of George Floyd's death to reflect on the realities of racial inequity confronting Black and brown people in America today. The show was extended at the KMA and then traveled to the Art Institute of Chicago; it received national and international acclaim.

In the fall, the Museum launched *The Rothko Room*, a contemplative, chapel-like space to experience a work by the renowned 20th century master Mark Rothko. *Untitled* (1951), the first in an ongoing series, was followed in the spring by *Untitled* (1969) and *Still Life with Clock and Vase* (1938/39).

In October *Hands & Earth: Perspectives on Japanese Contemporary Ceramics*, our second major exhibition, took us to Japan. These ceramic objects, from the collection of Carol and Jeffrey Horvitz, drew us in with undulating, contrasting forms and colors. The show featured works by 35 Japanese ceramicists. Many have been recognized with prestigious awards and seven of these artists deemed Living National Treasures.

The Museum's annual student show, *Young Artists 2021*, demonstrated the resiliency of youth during challenging times through works responding to the shared reality of remote learning and social isolation.

Still/Live, an exhibition in which artists embraced 'alternate truths' through new media, video, and photography that question notions of authorship, visibility, and perspective, concluded the year's exhibition calendar. Our Spot Gallery and Learning Center presented installations by Tijay Mohammad and Beatrice Scaccia, and our grounds featured works by Ronald Bladen and Michele Oka Doner.

While in-person programming was limited to protect the health of our audiences, KMA staff, led by Exec-

utive Director Michael Gitlitz, pivoted to engage us remotely through artist conversations, director's talks, and virtual exhibition tours. We became armchair culture enthusiasts as we connected with paintings, sculptures, and other forms of visual and performative arts from our homes. School and community programming also continued through distanced, outdoor, and remote formats, enabling the Museum to provide creative outlets at a time when few extracurricular activities were available for children and families.

At our virtual fall gala *(Re)Vision 20/20*, we watched dancers engage with Butler's portraits in our galleries, transcending time and space, and recognized the KMA as the event's honoree. Our spring Himmel Award honored Darren Walker, President of the Ford Foundation, for his transformative work to address structural societal change.

Renewing our commitment to address social inequities across the arts, the Board of Trustees established an IDEA Committee focused on Inclusion, Diversity, Equality, and Accessibility. Its members worked with KMA staff to develop a Land Acknowledgement statement to recognize the displacement of Indigenous peoples, including the Ramapoo/Ramapough Tribal Nation, who originally inhabited the land the Museum now occupies.

At the fiscal year's end, the Board offered its thanks to Gitlitz, who announced his resignation in June, for his enthusiastic leadership. We are grateful to him and to staff for their tireless dedication to the Museum, especially during this challenging pandemic year. We also acknowledge the commitment of our Trustees, Emeriti, and Advisory Board members, whose support was essential to our success as we launched our search for a new Executive Director to envision the future of the Museum in a new era. (As we write this letter, we are pleased to have announced Michelle Yun Mapplethorpe as our new Executive Director. She will begin her tenure on August 15, 2022.)

The world has changed in ways we could never have predicted. Yet these changes only renew our confidence in the KMA and its ability to transform itself to reach the periphery of this new reality and to flourish. We are, after all, a *kunsthalle* that is free to celebrate art of all times, places, and periods.



Above: Kurokawa Tôru, *Aggregate A*, 2016, natural ash-glazed stoneware, Carol and Jeffrey Horvitz collection

Cover: Bisa Butler, *The Equestrian*, 2019, quilted and appliquéd cotton, wool, and silk, courtesy of the Love, Luck & Faith Foundation © Bisa Butler

Back Cover: Bisa Butler, *The Mighty Gents*, 2018, quilted and appliquéd cotton, wool, and chiffon, courtesy of Beth Rudin DeWoody © Bisa Butler

Unless otherwise noted, exhibition photography by Margaret Fox

Programs: Exhibitions

Bisa Butler: Portraits

March 15 – September 20, 2020

Despite the disruptions of the Covid-19 pandemic, in 2020/21 the Museum mounted three major exhibitions, each of which explored complex relationships between past and present. After the KMA closed its doors in March 2020, the exhibition *Bisa Butler: Portraits*, the first solo museum exhibition of the artist's work, hung unseen in the galleries for months. Thankfully, the exhibition opened in July, and visitors were finally able to see Butler's vivid and larger-than-life quilts that capture African American history, identity, and culture. Programming for the show included two artist and scholar talks. The exhibition, which traveled to the Art Institute of Chicago (AIC), was organized by Associate Curator Michèle Wije and AIC Associate Curator of Textiles Erica Warren.

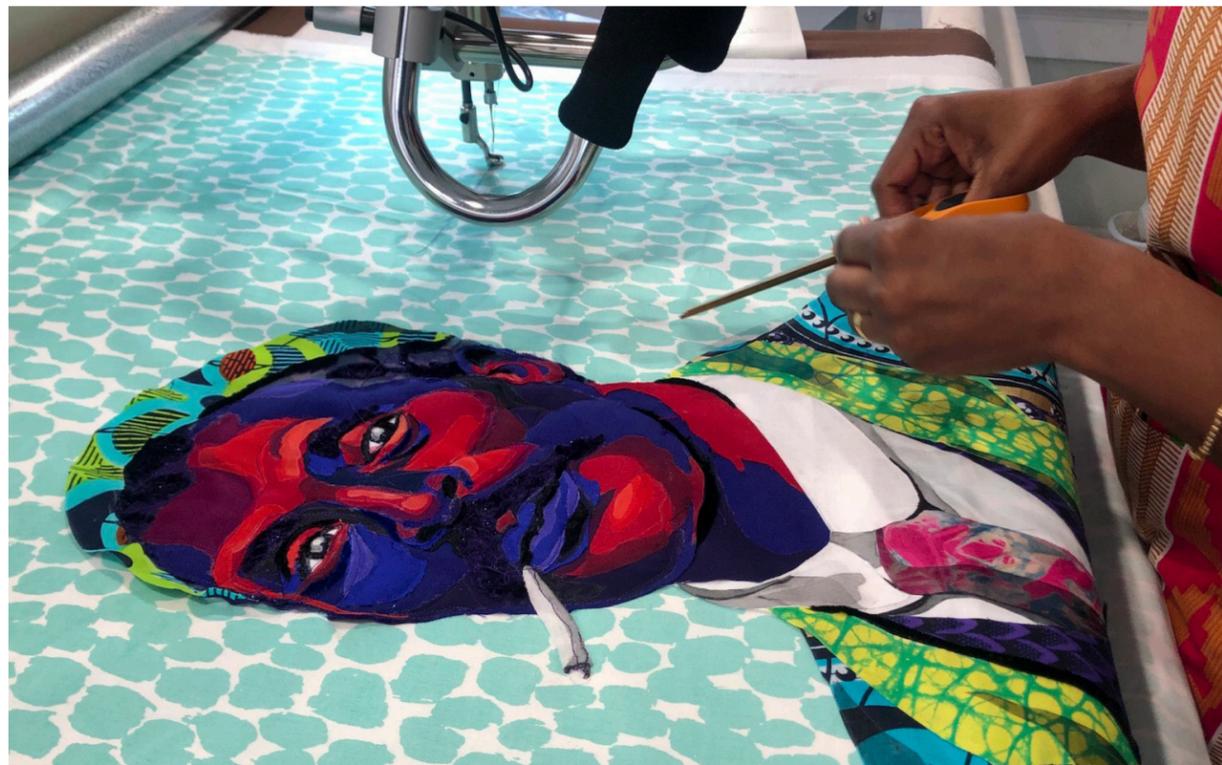


Michèle Wije and Bisa Butler



Above: KMA visitors

Below: Bisa Butler studio



Foreground above: Sakiyama Takayuki, *Chōtō: Listening to Waves*, 2016, sand-glazed stoneware, Carol and Jeffrey Horvitz Collection

Foreground left: Kurokawa Toru, *Protocell E*, 2016, natural ash-glazed stoneware, Carol and Jeffrey Horvitz Collection

Below: Tsujimura Kai, *Untitled*, 2008, natural ash-glazed stoneware, Carol and Jeffrey Horvitz Collection

Hands & Earth: Perspectives on Japanese Contemporary Ceramics

October 4, 2020 – January 24, 2021

In the fall, the KMA hosted the traveling exhibition *Hands & Earth: Perspectives on Japanese Contemporary Ceramics*. The works on display provided a comprehensive survey of Japan's ceramic tradition over the past 80 years, and explored how 35 of the most critically lauded ceramists practicing in Japan today balance tradition and innovation. The ceramics were brought to life through programming that included hands-on clay workshops in partnership with the Clay Art Center, a panel featuring several artists featured in the exhibition, and an installment of the KMA's popular *Picture and Prose* program with author Leila Philip.



Programs: Exhibitions, CONTINUED

Still/Live

March 16 – June 27, 2021

Like *Hands & Earth*, which examined the intersection of the historical and the cutting-edge, the KMA's spring exhibition *Still/Live* investigated how contemporary artists are reimagining the still life tradition. Rather than working in paint, the artists represented in *Still/Live* use new media, video, and photography to make the millennia-old still life tradition newly relevant today. They demonstrate that, rather than an historical artifact, the still life is a dynamic and enduring medium of expression. The exhibition was accompanied by a full program of events, including a conversation between Emily Handlin, the KMA's Associate Curator of Exhibitions and Programs, and two of the exhibiting artists, as well as a series of workshops in the sculpture garden.



Daniel Gordon, *Jade with Pears and Green Apples*, 2019, pigment print with UV lamination, courtesy Yossi Milo Gallery, New York, © Daniel Gordon

Left: Barbara Probst, *Exposure # 138: Munich, Nederlingerstrasse 68, 08.13.18, 2:47 p.m.*, 2018, courtesy the artist and Higher Pictures Generation, New York, © Barbara Probst

Below left: Claudia Hart (left) *The Still Life With Flowers by Henri Fantin-Latour*, 2019, 3D printed resin, pigmented silicone, walnut, basswood, and maple, courtesy bitforms gallery, New York. (right) *Big Red*, 2019, video animation, Courtesy bitforms gallery, New York, © Claudia Hart

Below right: Patrick Tresset, *Human Study #2, La Vanité*, 2018, robot, skull, shells, ball-point pen, desk table, camera, drawings on paper, courtesy the artist, © Patrick Tresset



In addition to the KMA's three major exhibitions, the museum also presented several smaller installations. In the summer and fall, the museum presented two exhibitions in the Spot Gallery as part of the Featured Artist program in collaboration with the KMAA. In the spring, the Spot Gallery was transformed for Beatrice Scaccia's exhibition *My Hope Chest*, which included a stop-motion animation and site-specific wall drawing.

The Rothko Room

October 4 2020 – January 24, 2021

March 16 – June 27, 2021

The fall also saw the inaugural installation of the KMA's *The Rothko Room*. *Untitled* (1951) was the first in an ongoing series of works by Mark Rothko presented by the KMA. Rothko envisioned the creation of spiritual "chapels" along the sides of highways where weary travelers could stop and contemplate one of his paintings. This vision inspired the KMA's *The Rothko Room*, which offers the rare opportunity to spiritually re-charge in the presence of a single masterpiece, as Rothko intended. The second installation, which coincided with *Still/Live*, expanded to two works: *Untitled* (1969) and *Still Life with Clock and Vase* (1938/39). Programming has also allowed for a deeper understanding of Rothko and his work. The artist's son, Christopher Rothko, gave a virtual lecture from the *The Rothko Room*, and the Museum hosted a panel discussion about *Rothko Chapel: An Oasis for Reflection* by Pamela Smart and Stephen Fox, published by Rizzoli.

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.



Mark Rothko, *Untitled*, 1951, oil on canvas, collection of Christopher Rothko, Artworks on canvas Copyright © 1998 by Kate Rothko Prizel and Christopher Rothko



Beatrice Scaccia, *My Hope Chest*, 2021, stop-motion animation and site-specific wall drawing, courtesy the artist

Programs: Adults and General Audience

The Museum once again offered extensive programming to complement our exhibitions and strengthen the connection between the KMA and our members and other visitors. Early in the year, events were virtual, as social distancing and capacity restrictions continued to limit in-person activities. Finally, in the spring, in-person workshops and discussions in the Museum's Marilyn M. Simpson Sculpture Garden recommenced, while we also continued to offer virtual events.

ARTIST AND SCHOLAR TALKS AND PANELS

In this series, the KMA invited artists to discuss their work, and scholars to expand upon the larger context of the exhibitions. During *Bisa Butler: Portraits*, artist Bisa Butler engaged in two virtual conversations with KMA Executive Director Michael Gitlitz about her work and influences as well as how narrative and identity inform her work. All proceeds from these conversations were donated to Black Lives Matter.

During *Hands & Earth: Perspectives on Japanese Contemporary Ceramics*, KMA Associate Curator Emily Handlin was joined by Clay Art Center

teaching artists Keiko Ashida and Jeanne Carreau for a virtual tour of the exhibition followed by a demonstration of techniques and methods used by artists in the show. Dr. Handlin also moderated a panel comprised of collectors Carol and Jeffrey Horvitz, *Hands & Earth* artists Futamura Yoshimi and Takiguchi Kazuo, and gallerist and specialist in Japanese art Joan B. Mirviss. In this conversation, the panelists shared their passion for ceramics and their personal perspectives as artists and collectors. They also delved into the complex relationship between contemporary clay art and Japan's rich ceramics tradition.

In April, Christopher Rothko discussed an often overlooked aspect of his father Mark Rothko's work: the primary importance of form. This virtual event celebrated and enriched the ongoing series of works by Rothko presented by the KMA in *The Rothko Room*.

Later the same month, Spot Gallery artist Beatrice Scaccia discussed her experience and creative process with a virtual audience. She enlightened listeners about the process behind the making of *My Hope Chest*, which combined stop-motion animation and site-specific drawing in a personal meditation on traditional gender roles. Viewers were also treated to a sneak peek at her current works in progress.

The final panel for the year was a discussion between *Still/Live* artists Claudia Hart and Will Pappenheimer, moderated by KMA Associate Curator Emily Handlin. Through her digital creations, Hart simulates moments and images, making still lifes come alive, playing with the fantasy of breathing life into the static. Pappenheimer is a Brooklyn-based artist with an interest in spatial interventions. His work explores the confluence of and tension between the virtual and physical worlds.



Above left: Bisa Butler
Left: Keiko Ashida and Jeanne Carreau
Right: Claudia Hart

CONVERSATIONS WITH CULTURAL LEADERS

The Museum continued its tradition of inviting guests to salon-style conversations with the Museum's executive director and cultural leaders in the arts, in a virtual format during this year.

The first guest in the series was Stephanie Wiles, Henry J. Heinz II Director of the Yale University Art Gallery. Executive Director Michael Gitlitz and Dr. Wiles discussed the Yale University Art Gallery and the driving forces affecting museums today.

The KMA also offered a conversation with Courtney J. Martin, Director of the Yale Center for British Art, and esteemed scholar of historical and contemporary art. Dr. Martin discussed her experience at the Dia Art Foundation and Yale and her thoughts about the future of museums.

To close out the series, curator Akili Tommasino joined Mr. Gitlitz for a discussion of the changing landscape of museums and their future. Mr.

Tommasino is the Associate Curator, Modern and Contemporary Art at the Metropolitan Museum in New York and an art historian and expert in 20th Century avant-garde art movements.



Stephanie Wiles



Courtney J. Martin



Akili Tommasino



Beatrice Scaccia

Programs: Adults and General Audience

CONTINUED

PICTURE & PROSE

KMA's long-running book club, *Picture & Prose* continued with a virtual conversation in January with author Leila Philip regarding her memoir *The Road Through Miyama*. Philip's memoir tells the story of her apprenticeship with a master potter in Miyama, a town in rural Japan with a centuries-old ceramics tradition. Philip also discussed her return to Miyama 30 years later.

In June, *Picture & Prose* returned with an in-person event to mark the second installation of KMA's ongoing series of *The Rothko Room*. Rizzoli editor Ellen Cohen discussed the newly published *Rothko Chapel: An Oasis for Reflection* with contributing authors Christopher Rothko and Pamela Smart. The book provides an intimate look at the history and architecture of the renowned chapel in Houston.

WORKSHOPS

For those feeling inspired by the contemporary Japanese ceramics on display during *Hands & Earth*, the Museum, along with partner The Clay Art Center, offered two adult workshops for artists of all skill levels to work virtually with a CAC teaching artist to create a lunch set using hand-built techniques and simple tools.



Above: Marybeth Welch; Right: Marilyn Glass

In January, the Museum presented a traditional tea ceremony. During the event, guests discovered the history and significance of a traditional Japanese *Chadō* (The Way of Tea), tea ceremony. The intimate tea ceremony involved a live tea demonstration and lecture led by Marybeth Welch, an expert on the Urasenke Tea Ceremony, along with her associate Aya Takamoto, who comes from a family of tea practitioners whose work dates back to the 15th century.

On three Wednesdays in May, KMA Board Member and artist Marilyn Glass presented an adult drawing workshop in the Marilyn M. Simpson Sculpture Garden. These workshops explored how to sketch the personal and meaningful in your surroundings. Glass is a mixed media artist who studied at the Pratt Institute, The Art Students League, and the Silvermine Arts Center. She has taught collage to adults and children and has worked as an interior designer and a design editor for *Bride's Magazine* and *The Ladies Home Journal*.

JEWELRY SHOW

Wearable works of art were offered in an online shopping experience just in time for the winter holidays. The virtual show encompassed a diverse array of contemporary jewelry from a curated selection of artisans. Representing 16 international artists, the pieces featured a variety of materials and techniques, including gold, silver, acrylic, glass, steel, porcelain, and diamonds. Participating artists Mia Hebib and Nirit Dekel also treated the KMA audience to virtual tours of their studios and discussed their process for creating wearable art. The 2020 KMA Jewelry Show was curated by Donna Schneier.



HIMMEL AWARD AND LECTURE

The Katonah Museum of Art's Himmel Award and Lecture is an annual award in recognition of creators, conceivers, radical thinkers, and risk-takers who provoke new thinking in art and design. The Award is named in honor of Betty Himmel, who has been instrumental in defining the direction and mission of the Katonah Museum of Art and continues to be an arts advocate and community leader. In 2021, the award was presented to Darren Walker, President of the Ford Foundation, a leading nonprofit grantmaking organization. Walker and KMA Executive Director Michael Gitlitz discussed Walker's depth of experience in the non-profit world and his transformative work with the Ford Foundation to address structural societal changes during this period of social and political disruption. This virtual Himmel Award and Conversation 2021 was dedicated to the memory of Mary Lou Beitzel and David Beitzel and in honor of the long legacy of support the Museum has received from the Beitzel family.

KMA TRAVELS

In between travel restrictions and Covid-19 surges, the Museum offered one trip into Manhattan for intimate tours of two of the Upper East Side's most prestigious galleries. Participants enjoyed a sneak peak of the exhibition *Seen/Unseen: New Artworks by Akiyama Yō and Kitamura Junko* with Joan B. Mirviss, who has specialized in Japanese fine art for over forty years, and a private tour of the Mnuchin Gallery's exhibition *Church & Rothko: Sublime*, which explored the aesthetic force of two American artists who probed the formal boundaries of the sublime. Lunch outdoors at The Mark Restaurant by Jean-Georges featured innovative classics inspired by global cuisine.



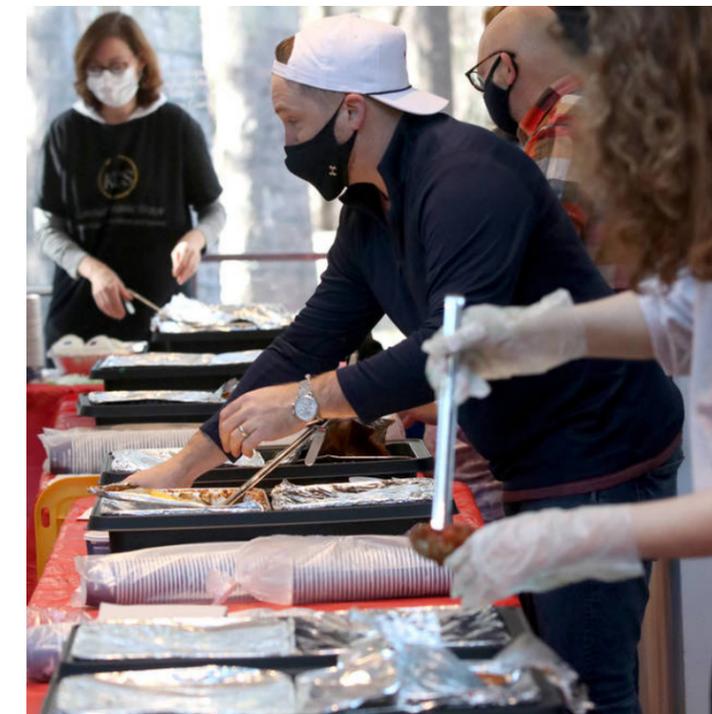
Darren Walker

COMMUNITY EVENTS

The KMA was happy to be the kick-off stop for Katonah Art Walks. Visitors to the Arts Walks are encouraged to stop at the Museum for free admission from 4-5 PM to take in the current exhibition before hitting the town to view shows in the local galleries, enjoy some evening shopping, outdoor music and to grab a bite or drink from one of Katonah's dining options.

The Museum proudly participated in Rainbow Pride Day of Visibility, inviting the community to come and "chalk the walk" with messages of support for members of the LGBTQIA community.

In March, the Museum was thrilled to host the 12th Annual Chili Cook-off hosted by the Katonah Chamber of Commerce. This year's event was held contactless pick-up style, with ticket holders receiving a reusable jute bag, 8 chili samples, toppings, bread from local favorite LMNOP Bakery, a sweet floral gift from Wild Fig Floral, and other sides from local sponsors.



Chili cook-off volunteers

Programs: Education

Flexibility and responsiveness were the core principles that guided this year's education programming. With Covid-19 as an underlying concern throughout the year, the education department was challenged to listen to our audiences, adjust our offerings, and find new ways of connecting with our community. With the re-opening of the Museum on July 26, the education team developed individual art activity packets that were distributed to over 200 visiting youth and families. In lieu of in-person tours, we continued the virtual tour series Docent Dialogues, which reached over 900 people, and prepared virtual school tours for the fall. Our first in-person workshop was held on August 10, 2020, with Learning Center installation artist Tijay Mohammed. The garden became an outdoor classroom space as we welcomed 20 participants who created delightful, adorned portraits of important women in their lives.

We headed into the fall season with a large degree of uncertainty. The exhibition *Hands & Earth* and the accompanying Learning Center exhibition, *Nature & Design* provided a thoughtful environment for our visitors. New activity packets were developed which focused on transforming functional items

into works of art. Visitors were invited to leave their artworks on a display shelf in the Learning Center, offering an element of community connection. Family programming also took an additional step towards normalcy with an outdoor family day, *Sculpt & Sketch*. This cheerful event on a lovely fall day included clay demonstrations by artisans from the Clay Art Center in Port Chester, NY, a paper sculpture activity, and family tours that were also offered virtually. In addition, we shifted to a weekly Docent Highlights program which gathered nearly 300 participants from around the globe.

We faced another challenge with the reconfiguring of the *Young Artists 2021* program to fit within Covid safety protocols. Despite the many challenges faced by teachers and schools, 32 high schools were involved in the program, with 32 graphic design participants, 25 student installers, and 250 artworks on view. Teachers went above and beyond to have their students' work included, going as far as driving to students' homes to pick up artworks and deliver them to the Museum.

In the spring, the Learning Center was transformed into a still life studio offering visitors an assortment

of collected objects to design their own still life installations from which to create artworks. New activity packets and family gallery guides were distributed to over 200 families. *Not So Still Life* family day was held on May 18 and increased in scale, bringing in 120 participants. This multidisciplinary day included a partnership with Katonah Art Center teaching artists, our writer-in-resident, Pamela Hart teaching an "Ode to Object" activity, and dancer Milerka Rodriguez leading movement activities. Again, a beautiful day and extremely appreciative families made for a joyous community event.

Throughout the year our outreach and partnership programs were also accomplished successfully with modifications. Using the *Bisa Butler: Portraits* exhibition as inspiration for the fall season, *Arte Juntos/Art Together* reached over 320 families in partnership with 4 organizations: Mt. Kisco Head Start, Mt. Kisco Child Care Center, First Steps in Ossining, and Neighbors Link. In addition to creating bilingual packets for home-bound participants, facilitators Helena Vidal and Margaret Adasko lead some virtual sessions in the classroom. The program continued in the spring using still lifes as the theme. The season culminated with in-person Museum visits and additional families attending the *Not So Still Life* family day. The excitement of having our outreach partners

back in the Museum space was palpable to all. The highlight of the program was creating larger-than-life fruit and vegetable objects, which were then displayed in a still life arrangement in the final exhibition held at the school for parents to enjoy. The *Thinking Through the Arts* poetry program was also modified to take place on a virtual platform. Partner schools Thomas Cornell Academy and Katonah Elementary School participated in multi-session writing workshops. In addition, the anticipated launch of the new program *Building Bridges: Prison Arts Initiative* was at risk due to the Covid shutdown. However, in spring of 2021 our partner organization Rehabilitation Through the Arts (RTA), invited KMA's writer-in-residence Pamela Hart to initiate her poetry curriculum over an email correspondence system. The results were a surprising success, leading to poetry prompts with over 25 participating men and women in 6 prison facilities, creating over 60 finished poems by the end of the year. The participants expressed deep gratitude for this program bringing much needed solace during a very difficult time.

We are so grateful to our funders, supporters, volunteers, and participants who stuck with us throughout this challenging year and made these programs such a success.



Hands & Earth visitor



Above: Learning Center installation, *Celebrating Women, Fabric and Community* by artist Tijay Mohammed



Left: Family Day *Sculpt & Sketch* participants



Students participate in *Young Artists 2021* installation



Arte Juntos/Art Together, Spring 2021



Left: Family activity packet for *Still/Live*

Below: Supporter Monika Heimbold and family attend the *Not So Still Life* family day



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, 2020 - June 30, 2021

OPERATING REVENUE

Contributed Support	\$ 792,424
Earned Income	135,364
Special Event Income, Net	194,322
Total Operating Revenue	\$1,122,110

OPERATING EXPENSES

Exhibition Expenses	\$ 567,763
Education Expenses	526,769
Management & General Expenses	279,237
Fund Development Expenses	260,527
Depreciation	182,117
Total Operating Expenses	\$1,816,413

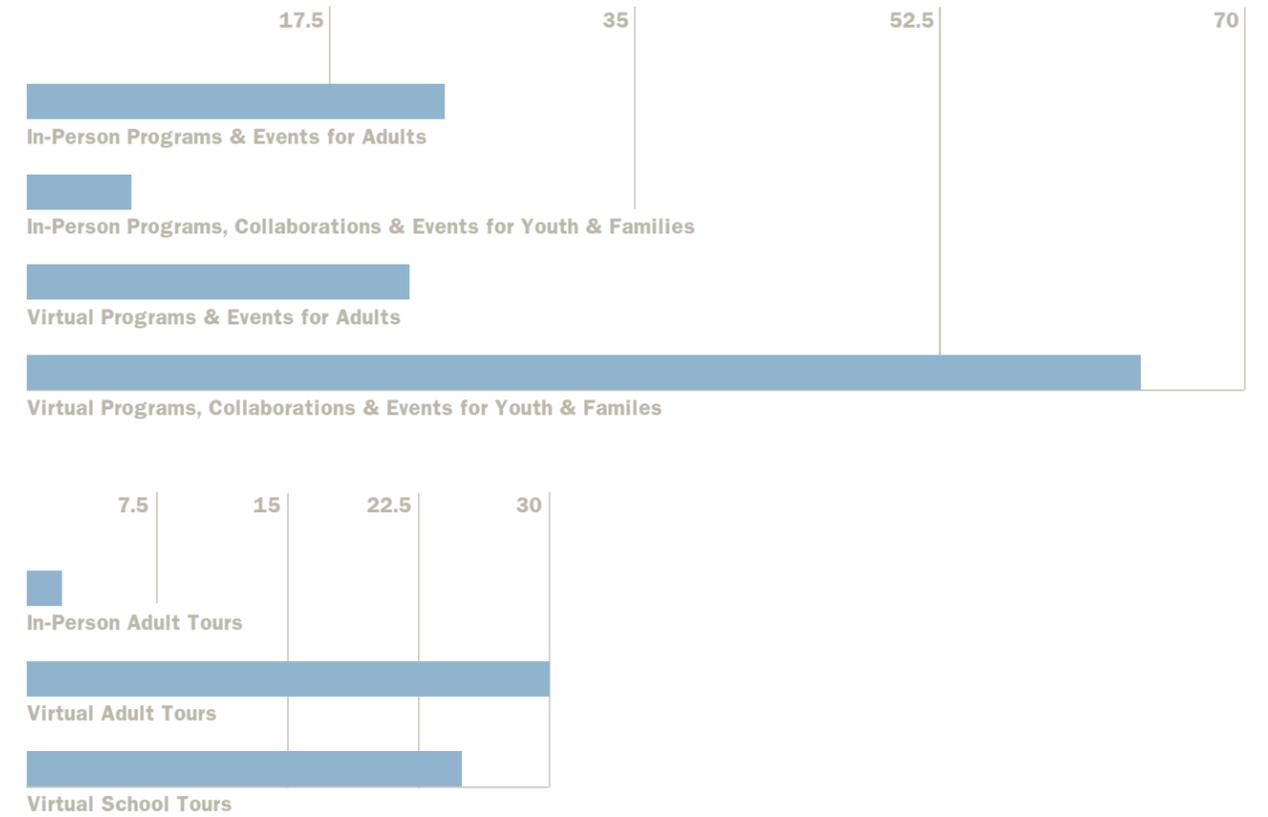
Operating Loss **\$(694,303)**

Other Income	\$ 1,280,529
Investment Income, Net of Investment Fees Other Income	174,561
Total Other Income	\$1,455,090

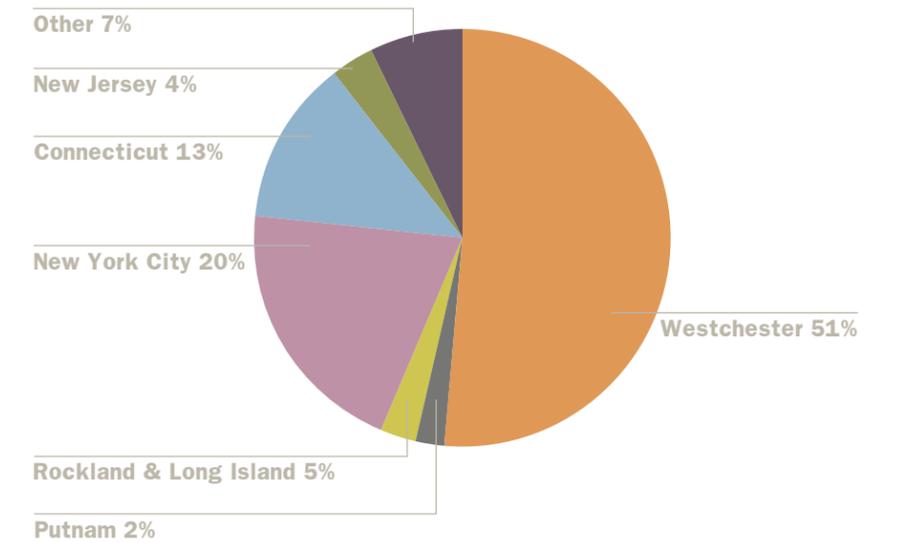
Net Gain (Loss) per Financial Statements **\$ 760,787**

Budgeted Endowment Draw **\$ 260,000**

Event and Tour Volume

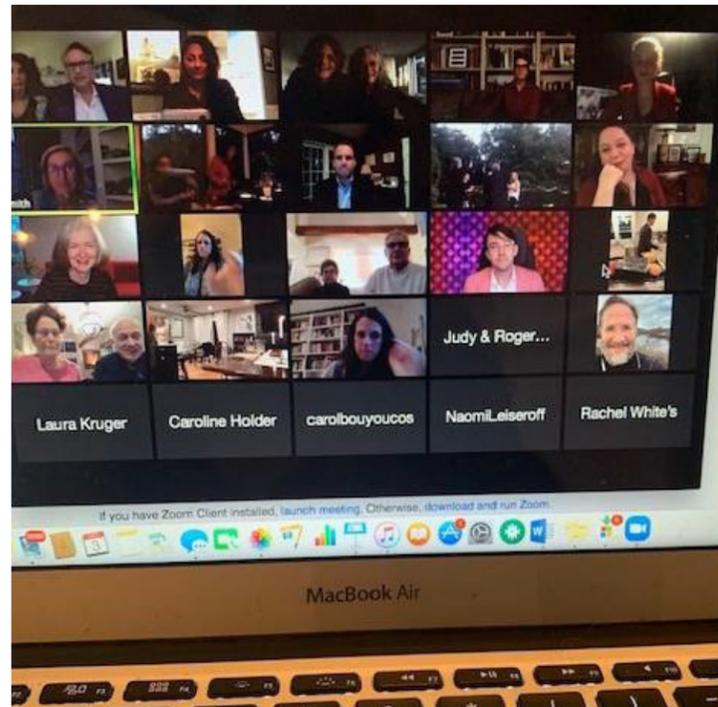


Visitorship by Region



Gala: (Re)Vision 20/20

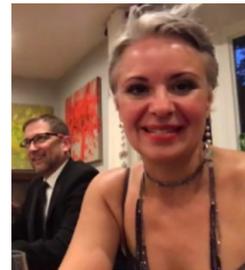
On Saturday, October 3, the KMA presented its first virtual gala. Playing off the theme for the pandemic-postponed gala *Vision 20/20, (Re)Vision 20/20* was dedicated to the KMA and those who sustained it during the months of quarantine through sharing art, community, and resilience. Chaired by Melissa and David Dilmaghani, *(Re)Vision 20/20* was virtually attended by over 225 supporters. While guests gathered around their screens at home to view the festivities, they enjoyed boxed dinners from Bedford Gourmet, goodies from an art tote with objects for the five senses, and followed along with a printed program which included hidden 3D images. The recorded portion of the evening offered video messages from the staff, board, and committee chairs as well as a choreographed dance performance from Megan Williams Dance Projects highlighting *Bisa Butler: Portraits* and the beauty of the museum itself. The live auction was conducted by Christy Williams Coombs of Sotheby's and included several art offerings by well known artists such as Harry Callahan, Al Hirschfeld, Al Loving, and Andy Warhol. The silent auction highlights included several works donated by the KMA's own Artists' Association members, a collection of rare wine, and a private yacht trip on Long Island Sound. One upside to the virtual format was the Museum was able to cut expenses in half and return even more of received donations to the KMA.



A different look for gala 2020



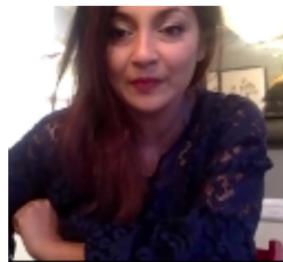
Above: Karen and Bruce Sabbath



Left: Rachel White



Judy and Roger Widman



Maria Colaco



Carol Markel



Jeanne Markel and Chris Wedge

KMA Gala Committee and Donors

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Melissa and David Dilmaghani

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Amy Parsons and Paul S. Bird
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Christopher Rothko
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Kathleen Schoen
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