

From our Director

As is my pleasure each year, I present you with the Aspen Art Museum's annual report—allowing me to share an overview of our combined institutional and AAM Foundation financial statements, as well as the many highlights of what can only be described as a monumental time for our institution during the 2013-14 fiscal year.

It is impossible to overstate the momentous achievement of realizing the completion of our new Aspen Art Museum facility. The enormous hard work accomplished, the challenges overcome, and the contributions put forth by every member of the AAM constituency—from our leadership to our staff, donors, museum members, and community partners—toward the success of our Capital and Endowment Campaign and the grand opening of our new facility this past August are as unprecedented and unparalleled as the environment in which our institution thrives. We now enjoy the success of (as a saying fostered in the AAM offices during the construction process has it) “building a building.” But, just as certainly, what we have also built together is both the foundation and the promise of even greater future successes for the institution.

Our new facility allows us to further our mission and our goals to provide more of what we do so well—to serve our growing and increasingly diverse audiences more effectively than ever before through the presentation of an ever-broadening spectrum of the art of our time. As always, we continue to expand our abilities to provide access to the most important international contemporary art and artists through exhibitions and learning opportunities, just as we also continue maintaining focus on the operations of what is certainly now a larger, but no less responsibly managed organization. As I am always quick to remind everyone, these successes all stem from our donors' amazing, continuous generosity in offering resources, time, and input. It is through this outpouring of support that we can provide each vital element in maintaining this mission and have ultimately achieved what I often describe as our most important institutional moment since the founding of the Aspen Art Museum.

Many, many thanks to the AAM New Building Committee for their diligence over these past years of hard, but rewarding work, as well as to our amazing design architect Shigeru Ban and his staff at Shigeru Ban Architects. My sincerest gratitude too to my fellow members of the AAM Architect Selection Committee for the prescient decision in selecting Shigeru to create our new home, as well as to all the AAM staff and those who have continued to unfailingly assist us throughout these astounding years of exponential growth and development.

Please enjoy this look back at the past year. The AAM continues to thrive, flourish, and grow through each of our collective efforts. We have certainly achieved much together and our future remains brighter than ever. Thank you, as always, for your support.

Yours sincerely,



Heidi Zuckerman
Nancy and Bob Magoon CEO and Director



Photo: Karl Wolfgang

From Copresidents
John Phelan & Paul Schorr III

On behalf of the Board of Trustees for the Aspen Art Museum, we want to thank you for your generous support of our institution. Within this report, you will find a comprehensive recount of all of our exhibitions, public programs, educational workshops, collaborations, and community events. Each and every one of these activities is made possible through charitable contributions.

The Board was fully aware that this would be a very challenging year for the museum. With the opening of our new facility at the corner of Spring Street and Hyman Avenue, we were conscious of the strains to our finances, our staff, and our leadership. As you will find in the included financial statements, we performed exceedingly well in the 2014 fiscal year.

In addition to meeting our \$75,000,000 Capital and Endowment Campaign goal, our annual operations also generated a surplus of over \$397,000. In any year, this is an incredible accomplishment—and in this year, it is a resounding testament to the loyalty and generosity of you, our patrons.

Throughout the process of planning, fundraising, and eventually building our new facility, the Board of Trustees has played a central role in guiding the institution. At each turn, we carefully analyzed our risk, assessed our capacities, and proceeded only after careful consideration and discussion. The Board members are truly the unsung heroes of the process, as they took on these responsibilities while also funding over 55 percent of our campaign. We thank those that served throughout the process.

We would like to acknowledge the service of four members of the Board that are now serving mandatory sabbaticals due to term limits: Toby Devan Lewis, Susan Marx, Maria Smithburg, and Simone Vickar. We thank each of you for your service, guidance, and financial support. We also welcome three new members and three returning members to the Board: Jill Bernstein, Larry Marx, and Kelli Questrom return to the Board, while we welcome Adam Lewis, Karin Luter, and Susan Miller.

Finally, we must acknowledge the passing

of a quintessential leader and major contributor to our new building project. Last spring, we unexpectedly lost Frannie Dittmer. She served as a member of the Board, an active member of the National Council, and possibly most importantly, as Chair of the Architect Selection Committee. The opening of the museum was bittersweet without her contagious laughter, knowing how influential she was on the process and success of the project. She is missed.

With thanks,

John Phelan
Paul Schorr III
AAM Board of Trustees Copresidents



AAM Board of Trustees Copresident
John Phelan



AAM Board of Trustees Copresident
Paul Schorr III

In Memory of Frances Dittmer

1941-2014



590 North Mill Street

Beginning in 1979, and for the thirty-five years that followed, the Aspen Art Museum was housed in a converted nineteenth-century power plant along the Roaring Fork River at the base of Aspen's Red Mountain. Featuring two main gallery spaces and 7,500 square feet of total space, the AAM's North Mill Street facility served the institution's mission of presenting rotating visual art exhibitions by artists from around the world, education and public programs, and museum events.



Photo: Karl Wolfgang

590 North Mill Street

Exhibitions

2013 Roaring Fork Open

October 4–27, 2013

Since its founding in 1979, the Aspen Art Museum has provided a place for people to gather, to reflect on and respond to art, and to communicate with artists as well as each other.

Beginning with a *Roaring Fork Open* (RFO) Kick-Off Event held on Thursday, October 3, 2013, with local artists and friends of the AAM, and 2013 RFO artist and guest curator James Surls, the AAM celebrated the latest exhibition presenting the work of Roaring Fork Valley artists. 2013's edition of the RFO saw more than one hundred Roaring Fork Valley artists participate in the museum-wide exhibition, with each work selected by the individual artist in consultation with Surls.

On Saturdays throughout the exhibition, the AAM presented a series of free public programs featuring local chefs, who each prepared a culinary dish inspired by an exhibition artwork. A Taste of Art featured Julia and Allen Domingos (Epicure), October 5; Martin Oswald (Pyramid Bistro), October 12; Tico Starr (Rustique Bistro), October 19; and Miles Angelo (Caribou Club), October 26.

With the completion of the new AAM facility, this was the last year the RFO was held in the AAM's original facility.

The 2013 *Roaring Fork Open* was organized by the Aspen Art Museum. Exhibition lectures were presented as part of the Questrom Lecture Series and made possible by the Questrom Education Fund. A Taste of Art public programming was made possible by the Questrom Education Fund.

Exhibiting artists

Deborah Adams-Welles, Eric Allen, Christine Anderson, Cecilia Anthony, Patti Bartelstein, Gail Bartik, Dása Baušová, Marina Beadleston, Cristofer Beck, Amy Beidleman, Stanley Bell, Joel Belmont, Lili Belmont, Mary Bereska, Sue Binkley-Tatem, Michael Bonds, Maggie Butler, Amy Butowicz,, Lee Bowers, Evelyn Cabrera, K Rhynus Cesark, Larry Cohen, Shere Coleman, Brian Colley, Barbara Conviser, Alicia Matesanz De LaHeras, Chloe DePamphilis , Khalia Derrington, Tania Dibbs, Staci Dickerson, John Doyle, Lori Dresner, Dave Durrance, Linda Edwards, Connie Engeler, Mary Lou Felton, Marcia Fusaro, Will Goddard, Jonathan Gold, Suzannah Gold, Anne Goldberg, Bill Gonon, Kristen Graham, Wally Graham, Andrew Roberts-Gray, Annette Roberts-Gray, Bill Gruenberg, Shelly Hamill, Cindy Hansen, Teri Havens, Greg Hensley, Annaday Hiser, Karl Hollinger, Kathy Honea, W. John Hufker III, Colleen Clare Irvin, Sandy Johnson, Marcel Majid Kahhak, Steve Kelly, Wewer and Steve Keohane, Michael Kinsley, Alix Knipe, Gerry Knapp, Susan Kolbe, Linda Koonen, Ross Kribbs, Nancy Kullgren, Mary Lackner, Steven H. Lewis, Cindy Leuchtenburg, Nicole Levesque, Greg Lipp, Bill Lipsey, Linda Loesch, Yolonda Long, Sam Louras, Jessi Maddocks, Rick Magnuson, Shelly Safir Marolt, Roberta McGowan, Marni Mitchell, Cliff Mohwinkel, Summers Moore, Alaina Mulawka, Trace Nichols, Mary Noone, Dave Notor, Mike Otte, Jan Panico, Sue Pietrzak, Casey Puckett, Michael Raaum, Suzannah Reid, Eliza Rogan, John Rogan, Carter St. James, Jill Scher, Karen Silverman, Kathy Steele, Terry Stephenson, Sherill Stone, Susan Obermeyer Strauss, Don Stuber, Charlie Thornton, Emilie Trice, Katie VanAlstine, Lynn Waldorf, Liz Waters, Jay Williams, Philip Hone Williams, Ellen Woods, Will Young, Amy Zausmer, Michelle Zianti, and Terri Ziets



Installation view: *Roaring Fork Open*, 2013. Photo: Jeff Murcko



Installation view: *Roaring Fork Open*, 2013. Photo: Jeff Murcko

Holt Quentel

November 15, 2013–
January 19, 2014

Holt Quentel achieved recognition in the late 1980s for paintings made from distressed tarpaulins stenciled with letters and symbols. At Stux Gallery in New York in 1990, Quentel presented an exhibition of twenty-one modified side chairs designed by Charles Eames and mass-produced by Herman Miller, which she embellished with kitschy fabric coverings, Grateful Dead stickers, and other decals. Falling somewhere between the readymade and found object assemblage, Quentel's sculptures personalized these highly uniform icons of modern design, touching on what she described as "the contradictions inherent in the utopian desire to create a universal commodity." Shortly after this exhibition, the artist absented herself from the art world. Twenty-three years later, the AAM brought these objects back together for the artist's first solo museum presentation, reopening this little-known body of work to new discourse and new evaluation.

Holt Quentel was organized by the AAM and funded in part by the AAM National Council. General exhibition support was provided by the Andy Warhol Foundation for the Visual Arts, exhibition lectures presented as part of the Questrom Lecture Series and made possible by the Questrom Education Fund. Educational outreach programming was made possible by the Questrom Education Fund.



Installation view: *Holt Quentel*, 2013. Photo: Tony Prikryl

Trapping Lions in the Scottish Highlands

November 15, 2013–
February 2, 2014

Artists: Mac Adams, Matthew Brannon, Victor Burgin, Katarina Burin, Gerard Byrne, Alejandro Cesarco, Saskia Olde Wolbers, John Smith, and Kerry Tribe

Borrowing its title from Alfred Hitchcock's explanation of the MacGuffin—the element in a film or story that serves to set and keep the plot in motion usually despite its lack of intrinsic importance—*Trapping Lions in the Scottish Highlands* highlighted questions of narrative complexity, disjunction, and ambiguity in recent art. Whether presenting fictionalized versions of actual events, archival documentation of an unverifiable or even wholly invented past, or musing on the aesthetics of the murder mystery, the works in the exhibition often blur the line between fiction and reality. Some weave fragmentary tales around elusive or even entirely absent centers.

In other cases, arrangements of objects or images become points of departure for open-ended stories that unfold only in the mind of the viewer. Such works often prompt us to become something of a detective, only to discover that narrative itself can be a kind of MacGuffin—important not so much for the story it tells as for the formal and conceptual moves that its structure makes possible.

Trapping Lions in the Scottish Highlands was organized by the AAM and funded in part by the AAM National Council with additional exhibition support provided by the Diane and Bruce Halle Foundation for Latin American Art. General exhibition support was provided by the Andy Warhol Foundation for the Visual Arts, exhibition lectures presented as part of the Questrom Lecture Series and made possible by the Questrom Education Fund. Educational outreach programming was made possible by the Questrom Education Fund.

Exhibitions



Installation view: *Trapping Lions in the Scottish Highlands*, 2013. Photo: Tony Prikryl

Amy Sillman: one lump or two

February 14–May 18, 2014

The first museum survey of New York-based painter Amy Sillman contained drawings, paintings, and zines, as well as the artist's recent forays into animated film. Curated by Helen Molesworth and presented at the ICA Boston (through January 5, 2014), and coordinated for the Aspen Art Museum by AAM curator Jacob Proctor, *Amy Sillman: one Lump or two* covered the period from 1995 to the present and focused on the importance of drawing in Sillman's practice, as well as the intensity with which she has embraced the dichotomy between figuration and abstraction.

Amy Sillman: one Lump or two was organized by the Institute of Contemporary Art Boston (ICA) and generously sponsored by First Republic Bank with additional support provided by Barbara Lee, Sikkema Jenkins & Co., Nancy B. Tieken, The Dedalus Foundation, Inc., and Nancy and Dave Gill. The AAM presentation was funded in part by the AAM National Council. Exhibition lectures were presented as part of the Questrom Lecture Series and made possible by the Questrom Education Fund. Educational outreach programming was made possible by the Questrom Education Fund.



Installation view: *Amy Sillman: one Lump or two*, 2014. Photo: Tony Prikryl

Ernesto Neto: Gratitude

June 6–September 2, 2014

Ernesto Neto's *Gratitude* was the last exhibition to be held in the AAM's 590 North Mill Street location.

Brazilian artist Ernesto Neto has achieved international acclaim for his large-scale, immersive environments that alter and heighten our perceptions of our surroundings. Often involving stretchy, semitransparent fabric, aromatic spices, and, more recently, crochet, Neto's installations have an organic, biomorphic character evoking skin and internal bodily systems. Neto challenges the notion of sculpture as static object and investigates the ways that alterations to space and environment transform the relations between people. In engaging with this dialogue, Neto draws on and extends both the abstract modernism of Alexander Calder, Hans Arp, and Constantin Brancusi, and the sensuous, performative practices of such Brazilian predecessors as Lygia Clark and Hélio Oiticica.

Spanning both the AAM upper and lower galleries, Neto's exhibition presented visitors with an opportunity to slow down, pause, and rediscover the essential qualities of sensory experience.

Ernesto Neto's *Gratitude* was organized by the AAM and funded in part by the AAM National Council with additional exhibition support provided by the Diane and Bruce Halle Foundation for Latin American Art. General exhibition support was provided by The Andy Warhol Foundation for the Visual Arts, exhibition lectures presented as part of the Questrom Lecture Series and made possible by the Questrom Education Fund. Educational outreach programming made possible by the Questrom Education Fund.



Installation view: *Ernesto Neto: Gratitude*, 2014. Photo: Tony Prikrýl

590 North Mill Street

Education
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Questrom Lecture Series

Established in 2007, the Questrom Lecture Series (QLS) gives AAM members and the public an opportunity to preview AAM exhibitions and engage with artists, scholars, curators, and critics from around the world. QLS programs are free and open to the public. In December 2011, the museum established the Questrom Education Fund with a commitment of \$1,500,000 and an initial gift of \$500,000 from The Allen and Kelli Questrom Foundation. AAM talks and lectures are presented as part of the Questrom Lecture Series and made possible by the Questrom Education Fund.

Programming presented by the Questrom Lecture Series during the 2013-14 fiscal year included:

Thursday, October 3, 2013

A gallery conversation and public walkthrough with artist and 2013 *Roaring Fork Open* guest curator James Surls.

Thursday, December 19

A members-only gallery conversation about the work of exhibiting artist Holt Quentel with AAM Nancy and Bob Magoon CEO and Director Heidi Zuckerman, and with *Trapping Lions in the Scottish Highlands* exhibiting artists Katarina Burin and Kerry Tribe, and exhibition curator Jacob Proctor.

Thursday, January 9, 2014

A special evening featuring the AAM's "I Don't Get It" open forum with AAM Nancy and Bob Magoon Director Heidi Zuckerman discussing the work of Holt Quentel. Also, "Soups On"—a special Soupsköl/Wintersköl kickoff event with 2013's Soupsköl award-winning Aspen restaurant the Square Grouper.

Thursday, February 13

A members-only gallery conversation with exhibiting artist Amy Sillman, Institute of Contemporary Art curator Helen Molesworth, and AAM Nancy and Bob Magoon CEO and Director Heidi Zuckerman.

Thursday, February 20

Art Has Always Been Contemporary lecture with Nina Dubin, Associate Professor, Department of Art History at the University of Illinois at Chicago.

Thursday, March 6

A conversation with AAM 2014 Curator in Residence Raimundas Malašauskas.

Thursday, March 13

Art Has Always Been Contemporary lecture with André Dombrowski, Associate Professor of History of Art at the University of Pennsylvania.

Tuesday, April 1

Evening talk with writer/teacher/curator Sarah Rifky, Codirector of Beirut art initiative and exhibition space in Cairo, Egypt, Founding Director of CIRCA (Cairo International Resource Center for Arts), and Curator of Cairo's Townhouse Gallery of Contemporary Art.

Thursday, April 10

A conversation with AAM 2014 Educator in Residence Dominic Willsdon.

Thursday, May 1

A conversation with Anne Ellegood, Senior Curator at UCLA's Hammer Museum, on the work of exhibiting artist Amy Sillman.

Thursday, June 5

Art Has Always Been Contemporary lecture with Richard Meyer, Robert and Ruth Halperin Professor in Art History at Stanford University.

AAM Artist Talks

Tuesday, July 15

Charline von Heyl

Thursday, July 17

Wade Guyton

Thursday, July 24

Darren Bader

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Guided Museum Tours

Aspen Art Museum educators lead free, guided tours of the museum's current exhibitions for any requesting group. Tours are generally 45-60 minutes in length and are designed to promote meaningful engagement with contemporary art through close looking and interactive discussions. In 2014, the museum also started offering free drop-in tours every Wednesday at 1 p.m.

Group tour participant highlights in 2013-2014 included: CMC Art Appreciation classes, Aspen Camp for the Deaf and Hard of Hearing, the Buddy Program staff, and the Bariloche Aspen Sister City group.

School Tours

School tours at the AAM are designed to meet the needs and interests of all ages. Led by museum educators, school tours promote visual literacy and critical-thinking skills through close looking, meaningful conversation, and engaging gallery activities. Participating schools (outside of Exhibition in a Box museum tours) in fiscal year 2014 included: Aspen High School, Colorado Mountain College, The Cottage, Early Learning Center, Blue Lake Preschool, Carbondale Community School, the Bariloche Aspen City Sister group, and Yampah Mountain High School.

There has been a general increase in the public interest for tours—up 40 percent, from 224 last fiscal year to 314 participants in 2013-14.



Museum Interpretive Materials

At 590 N. Mill St., the AAM offered an artMAP (Museum Activity Pack) for select exhibitions to help families investigate works of art together through interactive looking activities and hands-on art projects. In the new facility, the AAM has replaced the artMAP with Activity Guides, which encourage opportunities for conversation surrounding the works on view and sketching. Each exhibition in the new building is also accompanied by Educator Notes, which provide an exhibition overview, guided questions for conversation, and suggested activities. Featured exhibitions that offered interpretive materials in fiscal year 2014 included: *Trapping Lions in the Scottish Highlands*, *Amy Sillman: one Lump or two*, Ernesto Neto's *Gratitude*, Jim Hodges's *With Liberty and Justice for ALL (A Work in Progress)*, Shigeru Ban's *Humanitarian Architecture*, and David Hammons *Yves Klein / Yves Klein David Hammons*.

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Young Curators of
the Roaring Fork

Escape

January 25–February 2, 2014

Since 2006, the AAM's Young Curators of the Roaring Fork (YCRF) program has brought together high school students from throughout the Roaring Fork Valley who share an interest in contemporary art. The group works together to organize an exhibition of artwork by their peers, developing a deeper understanding of contemporary art and strengthening their visual literacy skills in the process.

For their 2014 exhibition, *Escape*, the YCRF turned their attention to examining the means by which adolescents distract themselves from a current reality in order to find a sense of freedom, respite, or relief. Whether through social media, fantasy worlds, or real or imagined journeys, the YCRF have invited the young artists featured to explore the very personal forces that drive them to seek or provide them with a form of escape.

In 2013–2014, the program welcomed students from Aspen High School, Basalt High School, Glenwood Springs High School, and Rifle High School.

Support for the 2013–14 YCRF program and exhibition was provided by Mary and Patrick Scanlan.

2014 Young Curators of
the Roaring Fork:

Aspen High School
Abby Corcoran
Emily Ecclestone
Ally Lasser
Kayla Soufer

Basalt High School
Erin Cheung
Eva Pearson
Lindsey Webster

Glenwood High School
Aliya Gilman

Rifle High School
Natalie Bustad
Ashton Collett



Exhibition in a Box

The AAM's Exhibition in a Box (EiaB) program has continued to be an invaluable part of the AAM education program, offering students a curriculum-based classroom introduction to contemporary art led by AAM educators, followed by an all-expenses-paid visit to the museum to take a closer look at the art on view. Lunch is also provided to visiting students.

During this past academic year, the AAM visited multiple classrooms across thirty-eight schools; twenty-seven of these schools were able to come to the museum for the second part of the program.

Over the past few years, the museum has been able to consistently reach nearly every elementary school in a 100-mile radius. In 2011, the museum expanded EiaB to first year middle school students as well. The EiaB Middle School Program uses works of art to help students acknowledge and accept diversity through the examination of personal biases and assumptions. This past year, the museum achieved a 62 percent increase in reaching middle school students throughout the region, with a total of 577 middle-schoolers involved from twelve schools, and involving twenty-four teachers. In brief, the EiaB program directly benefited 2,252 school children; 113 teachers; and 88 chaperones, for a total of 2,453 impacted through the program.

Of note, the North Fork Montessori Community School in Hotchkiss, an entirely new school, was added to the program, which serves both elementary and middle school. The Middle School Program expanded into Edwards School as well.

Additional support for Exhibition in a Box was provided by Colorado Creative Industries. CCI and its activities are made possible through an annual appropriation from the Colorado General Assembly and federal funds from the National Endowment for the Arts.



Winter Workshops

Under the guidance of professional artists and educators, children in the AAM's Winter Workshops develop artistic skills and expand their understanding of contemporary art through fun, hands-on projects, performances, group discussions, and off-site excursions. 2013-14 Winter Workshop programming was held in the Rio Grande Meeting Room and at Aspen Elementary School, and included:

Ages 7-10

Material Magic

December 30, 2013-January 3, 2014

Inspired by the artwork of Teresita Fernández, workshop participants explored optical phenomena and relationships between the natural and man-made worlds.

Ages 4-6

Color Connection

December 30, 2013-January 3, 2014

Taking cues from artist Amy Sillman's vibrant palette and expressive style, workshop participants used color as their muse to create dazzling two- and three-dimensional works.

Education workshop support is provided by Melva Bucksbaum and Raymond Learsy, and Mary and Patrick Scanlan. Scholarships for AAM Workshops are funded by Cari and Michael J. Sacks.



Summer Workshops

Summer Workshops are designed for children ages 4-14. Under the guidance of professional artists and educators, children develop artistic skills and expand their understanding of contemporary art through fun activities, hands-on projects, performances, group discussions, and off-site excursions. Twenty-nine workshops were offered this past summer, many with community collaborators including: the Buddy Program, Aspen Center for Environmental Studies, Camp Aspen/Snowmass, Aspen Valley Ski and Snowboard Club, Ralph Lauren, Cozy Point Ranch, and Theatre Aspen. As part of the workshops, all participants attend a guided tour of the exhibitions on view at the museum.

As always, AAM members were the first to know about course offerings, taking advantage of early registration opportunities, and enjoying discounted course tuition.

Education workshop support is provided by Melva Bucksbaum and Raymond Leary, and Mary and Patrick Scanlan. Scholarships for AAM Workshops are funded by Cari and Michael J. Sacks.

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Art Educators in Training Internship

Art Educators in Training (AET) is a career-building opportunity for highly motivated high-school students who are interested in the arts and demonstrate ability in accepting the responsibility and challenges of leadership. Interns learn outstanding leadership and communication skills while gaining hands-on experience by teaching in a workshop format. AET interns work for up to three weeks in an unpaid position as an assistant instructor in the Aspen Art Museum's summer and winter workshops for children. AET is also applicable toward community school-mandated volunteer hours.

Family Workshops

Family Workshops at the AAM encourage children and adult teams to look, share, and create together. Offered on select Saturdays and Sundays, families with children of all ages are welcome to drop in and explore the museum's current exhibitions and participate in hands-on art projects. In the new building, Family Workshops are now being offered once a month on the second Saturday of every month.

Urban Sketching

An enjoyable and free public program led by museum educators that offered locals and visitors alike the opportunity to gather, sketch, and converse about art using the downtown Aspen-cape as inspiration. All were welcome and art materials provided.

Open Studio

During summer 2012, the AAM first launched its online Open Studio project, offering a collection of classroom activities by noted international artists, accessible to educators and students around the world. Originally conceived by artist Mark Bradford for the J. Paul Getty Museum in 2011, this program has expanded to the AAM and the San Francisco Museum of Modern Art. For the 2012-13 fiscal year, artists Matthew Ritchie, Rivane Neuenschwander, and Mungo Thomson joined 2012 participating AAM artists Huma Bhabha, Andrea Bowers, and Kay Rosen. The AAM participating artist for fiscal year 2013-2014 was Alejandro Cesarco.

Visit aspenartmuseum.org/open_studio to explore Open Studio project activities.



Global Kid Connect

In spring 2013, the AAM began partnering with Global Kid Connect (GKC), an organization that pairs students in the Roaring Fork Valley with students in Pakistan through a letter-writing and art-making exchange. In spring 2014, the AAM integrated art into both the existing GKC curriculum and that of participating K-8 classrooms by providing art lessons that address such universal themes as identity, diversity, leadership, and peace.

Arts Club

The AAM partnered with the Aspen Youth Center to offer two sessions of Arts Club, a program of six in-center art classes held after school hours for students in grades 4-8. This program was a pilot for the new building, where the program is being absorbed into Art Studio.

Art Studio

Launched in the new AAM building, Art Studio is a new, ongoing program offered from September to June, designed to explore art through three age levels: 2-5 years old, K-4 grade, and 5-8 grade. This program is the rebranded form of Art Room, which was also offered as an afterschool workshop but was located in the schools, as well as Arts Club, offered in conjunction with the Aspen Youth Center.

Middle School Art Nights

Middle School Art Nights at the Aspen Youth Center and the AAM include interactive, hands-on art activities created by local middle school students for their peers.

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Home School Workshops

AAM Home School Workshops (HSWs) provide curriculum-linked studio projects for home-school families in the Roaring Fork Valley. Each program offers opportunities for parents and children to learn about contemporary art while creating works of art together. Each class is designed to teach parents techniques and skills for creating their own art experiences at home. Held at the Pitkin County Library from 1 to 4 p.m., each session included a tour of the AAM's current exhibitions.

2013-14 HSWs were offered on November 21, 2013, and April 11, 2014.

Story Art

The AAM has partnered with the Pitkin County Library, the Basalt Regional Library, and the Gordon Cooper Library in Carbondale to offer Story Art, a program that combines learning to read with visual literacy and art making. Held once a month at each site, this program introduces children to the basic foundations of art through engaging storybooks, looking activities, and hands-on art projects. No admission is charged for this program.

Educator Resources Colorado Art Educator Association Conference Workshop

In October, the Education Department traveled to Breckenridge to present at the annual Colorado Art Education Association conference. The AAM's workshop at the conference offered basic tools to help students look at, think about, and share ideas about contemporary art and culture.



AAM Professional Peer Residencies

For the third consecutive year, the AAM welcomed visiting museum peers with an expanded residency program featuring the AAM summer Educator in Residence and the institution's first Curator in Residence. First launched in August 2012, these peer AAM residency programs are designed to bring professionals from leading institutions to Aspen to observe and evaluate AAM programming, and further efforts to continually enhance visitor experience.

AAM 2014 Educator in Residence:
Dominic Willsdon

April 10-14, 2014

Dominic Willsdon is the Leanne and George Roberts Curator of Education and Public Programs at the San Francisco Museum of Modern Art. During his time in Aspen, Willsdon met with AAM staff to discuss his role at SFMoMA, as well as hosted an all-AAM-staff presentation.

AAM 2014 Curator in Residence:
Raimundas Malašauskas

March 4-7, 2014

Raimundas Malašauskas lives and works in Paris. From 1995 to 2006, he was a curator at Contemporary Art Center Vilnius where he produced the first two seasons of CAC TV, an experimental merger of commercial television and contemporary art, and curated the 2005 IX Baltic Triennial. From 2007-08, he was a visiting curator at California College of Arts, San Francisco, and from 2007-09, at Artists Space in New York. Other curatorial projects include *Into the Belly of a Dove*, Museo Rufino Tamayo, Mexico City (2010); *Repetition Island*, Centre Georges Pompidou, Paris (2010); and the Lithuanian Pavilion at the 55th Venice Biennale (2013).

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Photo: Krist Gruijthuijsen

590 North Mill Street

Collaborations
Partners
Special Programming

Art in Unexpected Places

Mark Bradford

2013-14 Lift Ticket Artist

Sunday, January 19

Create Your Own Lift Ticket
The Treehouse Kids'
Adventure Center
Snowmass Base Village

Saturday, March 8

Create Your Own Lift Ticket
Bumps Restaurant
Buttermilk Ski Area

The AAM and Aspen Skiing Company continued their longstanding collaboration for the 2013-14 ski season, including a site-specific installation at the Elk Camp on Snowmass.

The 2013-14 AAM and ASC annual collaborative project featuring the work of a renowned contemporary artist saw the production of a series of five different lift ticket images by artist Mark Bradford.

Bradford's 2013-14 lift tickets each featured a text-based artwork derived from his *Merchant Posters* series—works created from community-oriented billboards, advertising posters, and signs removed from chain-link fences in his Los Angeles neighborhood and the subject of his 2010 AAM exhibition; the only exhibition to focus exclusively on this body of work.

Mark Bradford's 2013-14 lift ticket project was commissioned by the Aspen Art Museum and the Aspen Skiing Company.

Create Your Own Lift Ticket events were held in collaboration with

ASPEN SNOWMASS.



Collaborations

Partners

Special Programming



Mark Bradford, one of five lift ticket images for the 2013-14 Aspen winter season. Courtesy the artist. Commissioned by the Aspen Art Museum and the Aspen Skiing Company. Images: © Mark Bradford



Teresita Fernández:
Golden Panorama
(Snowmass Mountain)

November 22, 2013–
September 2, 2015
Elk Camp, Snowmass

As part of the AAM collaboration with the Aspen Skiing Company, artist Teresita Fernández created a new mural for Elk Camp on Snowmass. Titled *Golden Panorama (Snowmass Mountain)* and based on an aerial view of the ski area rendered in highly reflective gold Plexiglas and installed over a deep charcoal-gray painted background, it is the second installation to be featured at the on-mountain location.

Renowned for experiential, site-specific sculptural installations inspired by landscape, place, and diverse historical and cultural references, as well as her interest in both perception and the natural world, Fernández has contributed permanent works like *Starfield* (2008) at the Dallas Cowboys Stadium in Texas, and *Seattle Cloud Cover* (2006), commissioned by the Seattle Art Museum for the Olympic Sculpture Park.

Teresita Fernández's *Golden Panorama (Snowmass Mountain)* was commissioned by the Aspen Art Museum and the Aspen Skiing Company and funded in part by the AAM National Council. Additional support was provided by the Diane and Bruce Halle Foundation for Latin American Art. Exhibition lectures were presented as part of the Questrom Lecture Series and made possible by the Questrom Education Fund. Educational outreach programming was made possible by the Questrom Education Fund.



Installation view: Teresita Fernández: *Golden Panorama (Snowmass Mountain)*, 2013. Photo: Jason Dewey

Transformer Transamerica Roadside Sale

October 19, 2013
4-6 PM

From October 9 to 23, artists Andrea Bowers and Olga Koumoundouros drove their large-scale installation *TRANSFORMer: Platform for Community Education, Activism, and Fundraising* from its most recent exhibition at the Tang Museum at Skidmore College in Saratoga Springs, New York, to Los Angeles, making predetermined and ad hoc stops along the way. The goals of this road trip performance, titled *Transformer Transamerica Roadside Sale*, was to redistribute various components fabricated for the exhibition by selling elements of it out of the back of their U-Haul.

As part of this unique journey, Bowers and Koumoundouros were at the AAM on Saturday, October 19, 2013, from 4 until 6 p.m.

An integral component of *Transformer...* included a silk-screen station the artists used to produce posters and T-shirts, which were sold, along with other exhibition-related materials to interested AAM supporters.

Collaborations

Partners

Special Programming



The AAM's Takeo Hiromitsu and visiting artist Olga Koumoundouros at work during the *Transformer Transamerica Roadside Sale*

Tom Sachs: Miffy Fountain & My Melody

February 20, 2013–
April 20, 2014

Westin Snowmass Resort

Tom Sachs's two large-scale sculptures *Miffy Fountain* and *My Melody* (both 2008) were on view outside the main entrance of the Westin Snowmass Resort. Sachs, a sculptor, installation artist, and painter whose practice calls special attention to the way commodities can be re-examined and recontextualized through their representation as art objects, offers viewers his take on iconic cartoon characters "Miffy" (created by Dutch artist Dick Bruna) and "My Melody" (by Japanese company Sanrio). Both works are painted cast bronze, with *Miffy Fountain* functioning as an outdoor fountain.

Organized by the AAM in collaboration with The Westin Snowmass Resort and Baldwin Gallery.

THE WESTIN
SNOWMASS
RESORT

BALDWIN GALLERY



Installation view: Tom Sachs, *Miffy Fountain*, 2008; *My Melody*, 2008, Westin Snowmass Resort, Snowmass Village. Images: Courtesy the artist; Baldwin Gallery, Aspen; Aspen Art Museum; Sperone Westwater, New York; and Galerie Thaddeus Ropac, Paris. Photo: Luis Yllanes/AAM

AAM Future Home Project

Dave Muller: *A Few of My Favorite Things - Aspen Three-Day Weekend*

June 27, 2013–July 2014

Throughout the construction of the new AAM facility, the museum continued to present thought-provoking programming on the site of its future home. Beginning June 27, 2013, and remaining on view through the end of the building process, the AAM presented Dave Muller's mural for the exterior of the covered walkways on the site—*A Few of My Favorite Things - Aspen Three-Day Weekend*. Incorporating imagery from his 2013 President's Day *Three-Day Weekend* event—for which Muller translated designs created by the public into one-of-a-kind T-shirts—one covered walkway featured some of Muller's favorite things, while the other featured some of Aspen's favorite things.

AAM Future Home site exhibitions were funded in part by the AAM National Council and organized by the AAM with general exhibition support provided by The Andy Warhol Foundation for the Visual Arts. Works were created as part of the new Aspen Art Museum Site Commissions.

Collaborations

Partners

Special Programming



Installation view: Dave Muller, *A Few of My Favorite Things - Aspen Three-Day Weekend*, 2013. Courtesy the artist and Blum & Poe, Los Angeles

Community Events & Collaborations

Connecting the AAM artists and ideas to the widest audience possible, outreach programs aim to provide access to contemporary art and the global community. Collaborations in fiscal year 2014 included: Pumpkin Patch at Crown Mountain Park, St. Regis Holiday Fair, Basalt International Night, Teresita Fernández Workshop at Elk Camp, Ullr Night at Snowmass, Cozy Point Fundraiser, Girls to Women Career Conference, Twelve Days of Aspen, and the Aspen High School Career Fair.

The Aspen Art Museum is also proud to partner with the following community organizations, offering empowering and engaging arts programming to the greater Roaring Fork Valley:

- Aspen 1 School District
- Aspen Camp for the Deaf and Hard of Hearing
- Aspen Center for Environmental Studies
- Aspen Chamber Resort Association
- Aspen Film
- Aspen Historical Society
- Aspen Institute
- Aspen Music Festival and School
- Aspen Skiing Company
- Aspen Valley Ski and Snowboard Club
- Aspen Yoga Society
- Aspen Young Professionals Association
- Aspen Youth Center
- Basalt Elementary
- Basalt Regional Library
- The Buddy Program
- Buena Vista School District R-31
- Colorado Mountain College
- Delta County Schools 50J
- Eagle County RE50 Schools
- Epicure
- Garfield RE2 Schools
- Gunnison Watershed RE1J Schools
- Heritage Park Assisted Living Center
- Jazz Aspen Snowmass
- Lake County R-1 Schools
- Pitkin County Jail
- Pitkin County Library
- Pitkin County Senior Center
- Roaring Fork RE1 Schools
- Shining Stars Foundation
- Theatre Aspen
- Youth Recovery Center

Special Programming

Partners

Collaborations

Active Art

The Pitkin County Senior Center and the Heritage Park Assisted Living Center in Carbondale partner with the AAM to present Active Art, a monthly program that challenges seniors to actively engage with contemporary art through informal talks, lively discussion, and art-making activities. Offered off-site and at the AAM, this program makes contemporary art accessible to those who may not otherwise be exposed. This year, we began a new cyclical, thematic format for Active Art in Aspen that aligns with other AAM programming to promote intergenerational learning.

The Buddy Program

This fall, the Education Department collaborated with the Buddy Program to bring buddy pairs to the museum for an interactive group tour and art-making activity. This workshop provided buddy pairs a unique opportunity to connect and communicate through a direct experience with contemporary art.

Pitkin County Jail

The Aspen Art Museum partners with the Pitkin County Jail in an outreach program that affords interested inmates a creative outlet via art making and the opportunity to engage in a visual arts-centered dialogue. AAM educators present videos, printed exhibition materials, informal talks on contemporary artists, and art-making projects that relate to ongoing exhibitions. Art supplies and instruction are provided so inmates may create their own work and develop their artistic styles and skills.

The Shining Stars Foundation

In summer 2014, the AAM was invited to participate in the Shining Stars Foundation's annual Aspen Summer Adventure Program, a weeklong camp for children ages 8-12 facing cancer or another life-threatening disease. The program is designed to foster new relationships between participants, while giving them challenging and unique experiences. The AAM collaborated with the Shining Stars Foundation to offer an art activity that encouraged creative and personal expression, while providing a therapeutic outlet.

Youth Recovery Services

Every six weeks, AAM educators visit the Youth Recovery Center (for ages 14-18) at the Valley View Hospital in Glenwood Springs to explore the transformative power of art. Through open discussion and an art-making activity, participants learn how art can serve as a powerful coping mechanism through which they can express themselves. This experience is paired with a visit to the museum to look at and reflect on original works of art.

AAM education programs are made possible by the Questrom Education Fund.



Active Art



Shining Stars

ART MATTERS

Art Matters episodes airing on GrassRoots TV12 in Aspen, and online at grassrootstv.org, include conversations with exhibiting artists, renowned curators and critics, and arts professionals from around the globe.

Art Matters airing during the 2013-14 fiscal year included:

Talking Art with Kerry Tribe and Katarina Burin
(*Trapping Lions in the Scottish Highlands*)
Talking Art with the 2014 AAM Young Curators of the
Roaring Fork
Talking Art with Amy Sillman and Helen Molesworth
Talking Art with Raimundas Malašauskas
(2014 AAM Curator in Residence)
Talking Art with Anne Ellegood
Talking Art with Ernesto Neto
Talking Art with Margaret Lee
Talking Art with Darren Bader

Collaborations

Partners

Special Programming



Heidi Zuckerman and AAM 2014 Curator in Residence Raimundas Malašauskas on the set of Art Matters

Slow Art Day 2014

On Saturday, April 12, from 11 a.m.–1 p.m., the AAM joined cultural institutions in nearly two hundred cities worldwide in celebration of Slow Art Day, an international movement encouraging people to focus on art and the art of seeing. Facilitated by AAM Education and Curatorial staff, Slow Art Day is a worldwide celebration of art that encourages people to look at art SLOWLY in order to experience it in a new way. The AAM encouraged museum visitors to join in and “slow down” in the exhibition *Amy Sillman: one Lump or two*.

Special Programming

Partners

Collaborations



Installation view: *Amy Sillman: one Lump or two*, 2014. Photo: Tony Prikrýl

2014 Marcia and Philip
Rothblum Foundation
Scholarship

In 2013, the Marcia and Philip Rothblum Foundation generously awarded Aspen High School senior Mallory Harris a \$5,000 scholarship toward continuing her college visual arts education. AAM/Aspen High School College Scholarship awards are based on a student's stated academic intentions toward a future in visual art and his or her demonstrated need for financial assistance. This award marks the foundation's fourth year of generous participation in the scholarship program.

Harris caught up with us at the museum after completing her first quarter studying Art and Design at California Polytechnic State University (Cal Poly). With an emphasis in studio art, her first year there found her taking classes in color theory, beginning drawing, photographic manipulation and design, beginning sculpture, art history (the Renaissance through Baroque eras), 2-D design, and world history. Harris also plans on minoring in music, and studying abroad. She says that she is both "loving school" and "very grateful for the opportunity the AAM has given her to live a dream of pursuing the arts as a career."

Collaborations

Partners

Special Programming



2014 Marcia and Philip Rothblum Foundation Scholarship recipient Mallory Harris

Donor News
Community
Annual Benefits

2014 AAM Art Trip:
Mexico

Part of being a Donor Circles member is the opportunity to travel to different parts of the world to experience contemporary art with fellow patrons and AAM leadership. The AAM's travel program offers members unique opportunities to join specially planned trips that include behind-the-scenes tours of contemporary art galleries, artists' studios, museums, and private collections, all while enjoying the finest accommodations and dining. The AAM Art Travel program is a benefit of Donor Circles membership. Domestic trips are open to Patrons Circle level and above, and international travel is a benefit of the Director's Circle level and above.

From February 3-10, 2014, the AAM's Heidi Zuckerman led a member tour on an excursion to Mexico, beginning with a three-day sojourn in Mexico City. The first leg of the trip saw the group paying visits to the contemporary art fair Zona Maco, the newly debuted Museo Jumex, exclusive private collections, as well as the studios of renowned artists Gabriel Orozco and Pedro Reyes. From February 7 through February 10, the tour made a stop in the Mérida region of the Yucatán Peninsula to visit site-specific installations in traditional Yucatán techos (historical haciendas) designed by artists Jorge Pardo and James Turrell, as well as visiting archeological sites dating back to 600 AD.

For information on the next AAM Art Trip, please contact Amelia Russo at 970.925.8050.

Donor News



Travelers pause for a group photo in Mexico City



A visit to kurimanzutto featuring the work of artist Adrián Villar Rojas



Taking in the history of the Mérida region with a visit to Chichen Itza



An alfresco lunch with artist Jorge Pardo awaits the group

AAM Contemporaries

Unparalleled access to contemporary art and the renowned artists who make it; art world professionals, peers, and fellow philanthropists; benefits and reciprocal memberships; dinners, parties, friends, fun, and much more... The AAM Contemporaries are immersed in today's international contemporary art scene.

Fiscal Year 2013–14 AAM Contemporaries events included:

Wednesday, November 13, 2013

A fun-filled evening with *Trapping Lions in the Scottish Highlands* exhibiting artist Mac Adams during installation and for the soft opening of the exhibition, which included a sneak-peek of the show and a post-walkthrough dinner at Aspen's Square Grouper.

Wednesday, January 29, 2014

Annual AAM Contemporaries meeting, generously hosted by AAM Trustee Steve Hansen and Sally Hansen.

Thursday, May 1, 2014

Anne Ellegood, Senior Curator at UCLA's Hammer Museum, discussed the work of exhibiting artist Amy Sillman.

To learn more or to become a member of the AAM Contemporaries, visit online at aspenartmuseum.org, call the AAM's Caitlin Stanley at 970.925.8050 ext. 164, or feel free to stop in at the museum.

AAM Community
Advisory Committee

Beginning in November 2009, the AAM invited a group of unique individuals from throughout the Roaring Fork Valley to add their voices to an open and ongoing dialogue about museum programming and practices and the role of the museum within the community.

For 2013-14, the AAM was pleased to announce Marcy Edelstein as the new chair of the museum's Community Advisory Committee (CAC). Edelstein has made her home in the Roaring Fork Valley for fifteen years, and has served as a Trustee of the AAM since 2010. Active on numerous boards and committees both here and in her hometown of Chicago, Edelstein is also an avid skier, cyclist, and golfer. As CAC Chair, she succeeds 2012-13 AAM Trustee Marc Friedberg.

As a group, the CAC provides us with valuable collective insight and a purview of how the community engages with the museum and our programming.

2013-14 Community Advisory Committee

Marcy Edelstein, Chair
David Corbin
Tony DiLucia
Corey Enloe
Dave Fuentes
Nicole Gogolak
Howie Mallory
Shelly Safr Marolt
Travis McLain
Esther Pearlstone

FREESTYLE 2013

December 28, 2013

4:30–7:30 PM

St. Regis Aspen Resort

On December 28, the AAM and event Title Sponsor Loro Piana presented the dazzling 2013 après-ski FREESTYLE winter benefit event at the St. Regis Aspen Resort, featuring a very special performance by critically lauded, Grammy Award-nominated recording artist, singer/songwriter/composer Rufus Wainwright.

Along with the museum's hugely successful annual summer gala, ArtCrush, the AAM's annual winter benefit represents one of two mission-critical special events in support of the museum's acclaimed international contemporary visual art programming.

FREESTYLE 2013 also welcomed Alexander Gilkes—chief auctioneer of event sponsor and auction house Phillips, and cofounder of online auction sponsor Paddle8/Gavel & Grand—to preside over the evening's spectacular one-of-a-kind live auction offerings. Highlights of the auction included a New York theater trip for two to the 2014 Tony Awards and after-party; a luxury cycling experience including a brand-new, customized, state-of-the-art road bike provided by the USA Cycling Development Foundation, and three-day excursion with top cycling trainer George Hincapie; a sculptural/architectural mini-retreat for two designed by New York-based duo Chris Stone and David Fox (StoneFox); a personalized, photographic portrait commission by internationally celebrated fine art/fashion photographers Inez van Lamsweerde and Vinoodh Matadin; a New York/Milan/Paris fashion trip for two courtesy of international fashion houses Derek Lam, Valentino, and Versace; an exclusive, curated art trip to San Francisco, complete with guided private collection visits with AAM Nancy and Bob Magoon CEO and Director Heidi Zuckerman and a special tour of artist Ai Weiwei's Alcatraz Island exhibition; and an exclusive hand-sewn blanket made from precious Andean chinchilla, cashmere, and suede, and valued at \$88,000, donated by Title Sponsor Loro Piana.

Annual Benefits

Event Cochairs

Jonathan Lee

Adam Lewis

Amnon Rodan

Title Sponsor



Presenting Sponsors

PHILLIPS

Gavel  Grand



ST REGIS
ASPEN

J.P.Morgan

Supporting Sponsor

ASPEN



Colorado Governor John Hickenlooper



Auctioneer Alexander Gilkes



Event Chairs Adam Lewis and Jonathan Lee



Jeff and Nicola Marcus, and Domenico and Eleanore De Sole



Gabriela and Ramiro Garza



Allen and Kelli Questrom



Guests enjoying the silent auction



Rufus Wainwright

ArtCrush 2014

August 1, 2014

On Friday, August 1, 2014, the AAM hosted its tenth annual ArtCrush summer benefit, raising \$3 million to benefit the museum's exhibition and educational programming. The gala marked the culmination of the three-day benefit, which hosted approximately six hundred of the world's top art collectors, wine connoisseurs, artists, gallery owners, museum directors, curators, and global business leaders, and the presentation of the 2014 Aspen Award for Art to artist Ernesto Neto. Guests included renowned actress Mamie Gummer, actor Timothy Olyphant, and DJ duo The Dolls—who were the featured entertainment at AfterPartyCrush at Belly Up, Aspen.

Events preceding the gala began with WineCrush on July 30, hosted by ArtCrush Chair and AAM National Council member Amy Phelan and museum Board of Trustees Copresident John Phelan in their Aspen home. PreviewCrush, an annual cocktail reception held at Aspen's Baldwin Gallery, allowed guests to preview artworks included in the following evening's ArtCrush auctions, and was augmented by a kickoff event at Casterline | Goodman Gallery's Aspen location.



Sotheby's Auctioneer Oliver Barker



Mamie Gummer, Ernesto Neto, Heidi Zuckerman, and John and Amy Phelan



David Maupin and Stefano Tonchi



Jim Hodges and June Schorr



Richard and Kitzia Goodman



Bob Gersh, Shigeru Ban, and Paul Pariser



Fred Tomaselli and Teresita Fernández



Paul and Gayle Stoffel



Anne Collier, Tomma Abts, and Peter Eleey



Susan Marx and Nancy Magoon

2014 ArtCrush attendees included:

Collectors and Arts Patrons

Rita & Jeffrey Adler
Jill & Jay Bernstein
Melva Bucksbaum & Raymond J. Learsy
Eleanore & Domenico De Sole
Marcy & Leo Edelstein
Stefan Edlis & Gael Neeson
Gabriela & Ramiro Garza
Linda & Bob Gersh
Kitzia & Richard Goodman
Jan & Ronnie Greenberg
Diane & Bruce Halle
Soledad & Bob Hurst
Toby Devan Lewis
George Lindemann
Eugenio Lopez
Nancy & Robert Magoon
Nicola & Jeff Marcus
Susan & Larry Marx
Jane & Marc Nathanson
Judy Neisser
Amy & John Phelan
Allen & Kelli Questrom
Katie & Amnon Rodan
Nancy & Richard Rogers
Lisa & John Runyon
Cari & Michael Sacks
Ali & Lew Sanders
Pamela & Arthur Sanders
Debra & Dennis Scholl
June & Paul Schorr III
Sue & Lester Smith
Jennifer & David Stockman
Gayle & Paul Stoffel
Stefano Tonchi
Melissa & Russell Wight

Museum Professionals

Neal Benezra, Director of the San Francisco Museum of Modern Art (SFMOMA)
Connie Butler, Chief Curator of the Hammer Museum, Los Angeles
Peter Eleey, Associate Director of Exhibitions and Programs, MoMA P.S.1
Gary Garrels, Elise S. Haas Senior Curator of Painting and Sculpture, SFMOMA
Jessica Moss, Associate Curator of Contemporary Art, Smart Museum of Art at the University of Chicago
Ann Philbin, Director of the Hammer Museum, Los Angeles
Philippe Vergne, Director of the Museum of Contemporary Art Los Angeles
Matthew Witkovsky, Curator, The Art Institute of Chicago

Gallerists

Matt Bangser, Blum & Poe
Angela Brazda, Jeannie Freilich, Alex Logsdail, Lisson Gallery
Carla Camacho, Lehmann Maupin
Andrea Cashman, Andrea Rosen Gallery

Alex Cesaria & Daniela Mercuri, UNIX Gallery
Mary Leigh Cherry, Cherry and Martin
Teofilo Cohen, Proyectos Monclova
Flavio Del Monte, Massimo de Carlo
Bridget Donahue, Gavin Brown's enterprise
Richard Edwards, Baldwin Gallery
Honor Fraser and Angela Robins, Honor Fraser Gallery
Janis Gardner Cecil, Edward Tyler Nahem Fine Art
Adam Glick, Galerie Lelong
Jeanne Greenberg-Rohatyn, Salon 94
Kavi Gupta, Kavi Gupta Gallery New York
Hannah Hoffman, Hoffman Gallery
Mike Homer, David Kordansky Gallery
Joseph Kraeutler, Hasted Kraeutler
David Leiber, David Zwirner
David Maupin, Lehmann Maupin
Patricia Ortiz Monasterio, Galeria OMR
David Nolan, David Nolan Gallery
Chris Perez, Ratio 3
Courtney Plummer, Marian Goodman Gallery
Shaun Regen, Regen Projects
Jacqueline Tran, Matthew Marks Gallery
Steve Turner, Steve Turner Contemporary
Jessie Washburne-Harris, Marian Goodman Gallery
Sarah Watson, Sprüth Magers
Angela Westwater, Sperone Westwater

Artists

Tomma Abts
Doug Aitken
Shigeru Ban
Delia Brown
Stefan Bruggemann
Anne Collier
Marc Dennis
Dzine
Ryan Gander
Cai Guo-Qiang
Tony Feher
Teresita Fernández
Matthew Higgs
Jim Hodges
Sergej Jensen
Gabriel Kuri
Marilyn Minter
Dave Muller
Oscar Murillo
Ernesto Neto
Angel Otero
Richard Phillips
Lorna Simpson
Mickalene Thomas
Fred Tomaselli
Molly Zuckerman-Hartung

Event Chair

Amy Phelan

Event Hosts

Baldwin Gallery
Casterline | Goodman Gallery

Artist Honoree

Ernesto Neto

Collectors Committee

Jill Bernstein
Barbara Bluhm-Kaul
Rona Citrin
Tommy Coleman
Sherry Felson
Gabriela Garza
Bob Gersh
Richard Goodman
Jonathan Lee
Erin Leider-Pariser
Toby Devan Lewis
Nancy Magoon
Amy Phelan
Amnon Rodan
Gayle Stoffel
Mary Zlot

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STONEFOX

The New Aspen Art Museum

Construction Completion
Exhibitions
Education & Public Programs
Staff News
Aspen Art Press

The New Aspen Art Museum: Construction Completion





The New Aspen Art Museum

637 East Hyman Avenue

Following the AAM's tenth annual ArtCrush summer benefit on August 1, the museum celebrated the opening of its new, 33,000-square-foot Shigeru Ban-designed facility with a ribbon cutting and members' opening day on August 2. The building was opened to the public on Saturday, August 9, 2014, at 637 East Hyman Avenue in downtown Aspen, with a free twenty-four-hour grand opening celebration. The new AAM opened during the museum's thirty-fifth year of presenting internationally important contemporary art with a dynamic slate of exhibitions throughout the four-level building.

The new AAM's inaugural exhibition calendar consisted of singularly important presentations of the work of eight internationally important artists, including a special look at the humanitarian work of the AAM's design architect Shigeru Ban.

All new Aspen Art Museum inaugural exhibitions were generously underwritten by Stefan Edlis and Gael Neeson. Indirect exhibition costs were funded in part by the AAM National Council.



Photo: Michael Moran/OTTO



Photo: Michael Moran/OTTO

Cai Guo-Qiang: Black Lightning

Aspen Mountain
August 2, 2014

Cai Guo-Qiang: Moving Ghost Town

Roof Deck Sculpture Garden
August 9–October 5, 2014

Drawing upon Eastern philosophy and contemporary social issues as a conceptual basis, Cai Guo-Qiang's projects and events aim to establish an exchange between viewers and the universe around them by utilizing a site-specific approach to culture and history. *Black Lightning* was a daytime firework performance presented as part of his exhibition at the AAM. It appeared twice over the AAM's Roof Deck Sculpture Garden on August 2, accompanied by the sound of a loud, thunderous crack. An extraordinary presence, *Black Lightning* slowly dissipated into the air, a momentary connection between the museum and its surrounding environment.

For *Moving Ghost Town*, Guo-Qiang created an environment on the roof of the new museum where three African Sulcata tortoises roamed freely on a section of natural turf similar to their local grasslands. With iPads mounted to their backs, the tortoises presented video footage of local ghost towns filmed by the creatures themselves. Forgotten stories of the once prosperous towns were retold from the tortoises' perspectives. [In light of unseasonably cold and wet weather conditions in Aspen, the tortoises were transitioned to a new home that was selected in consultation with and preapproved by the Turtle Conservancy on August 25.]



Cai Guo-Qiang, *Black Lightning*, 2014. Photo: Tony Prikryl



Installation view: Cai Guo-Qiang, *Moving Ghost Town*, 2014. Photo: Tony Prikryl

Shigeru Ban: Humanitarian Architecture

Gallery 1

August 9–October 5, 2014

Beginning with his pioneering designs for United Nations refugee shelters in the mid-1990s, architect Shigeru Ban has devoted himself to humanitarian efforts in the wake of some of the most devastating natural and manmade disasters of the past two decades. With projects jointly selected by Ban and AAM Nancy and Bob Magoon CEO and Director Heidi Zuckerman, and the exhibition designed by the architect himself, *Humanitarian Architecture* broadly explored this fascinating and inspiring component of the architect's practice. Unlike traditional architecture exhibitions, where structures and concepts are communicated primarily through drawings, renderings, and scale models, *Humanitarian Architecture* centered on full-scale examples of Ban's groundbreaking designs, allowing viewers to walk around as well as enter into these structures.

Selected works from Ban's *Humanitarian Architecture* were also included in the Prospect New Orleans Biennial, *Prospect.3: Notes for Now*.

Inaugural Exhibitions



Installation view: *Shigeru Ban: Humanitarian Architecture*, 2014. Photo: Tony Prikryl

David Hammons Yves
Klein / Yves Klein
David Hammons

Galleries 2 & 3

August 9–November 30, 2014

An unprecedented coupling of two of the most significant artists of our time, *David Hammons Yves Klein / Yves Klein* David Hammons explored points of aesthetic harmony within two seemingly different practices. Weaving a larger narrative through Hammons's Basketball and Kool-Aid Drawings, Klein's Fire Paintings and Monochromes, to both artist's exploration of performance and public intervention, the exhibition looked at Hammons and Klein as artists who perform a kind of aesthetic alchemy—investing the humblest of everyday materials with deeper significance.

David Hammons Yves Klein... was accompanied by a fully illustrated, 208-page catalogue edited by Michelle Piranio, with texts by Klaus Ottmann, Franklin Sirmans, Philippe Vergne, and Heidi Zuckerman.



Installation view: *David Hammons Yves Klein / Yves Klein* David Hammons, 2014. Photo: Tony Prikryl

Tomma Abts: Mainly Drawings

Galleries 4 & 5
August 9–October 26, 2014

Tomma Abts's paintings and drawings are created through a rigorous working process that combines the rational with the intuitive. Starting with no external source material and no preconceived idea of the final result, Abts's complex abstract compositions ultimately take as their subject the process of their own creation. Abts's AAM exhibition was the first to survey the artist's drawing practice, including new works created specifically for the exhibition. Winner of the prestigious 2006 Turner Prize, Abts has exhibited widely, including solo exhibitions at the Kunsthalle Basel, Switzerland; New Museum, New York; Hammer Museum, Los Angeles; and Kunsthalle Düsseldorf; among many other institutions.

A fully illustrated catalogue was published in conjunction with the exhibition.



Installation view: Tomma Abts, *Mainly Drawings*, 2014. Photo: Tony Prikryl

Rosemarie Trockel: Less Savage Than Others

Gallery 6

August 9–October 26, 2014

One of the most influential artists of the last thirty years, Rosemarie Trockel is renowned for the diversity of her oeuvre and for her sustained engagement with questions of feminism, as well as the shifting historical relationship between the fine and applied arts, the professional and the amateur creator, and the relationship between humans and the natural world. Her exhibition at the AAM offered a focused look at her groundbreaking and multifaceted engagement with the medium of ceramics, featuring new works created specifically for the exhibition.



Installation view: Rosemarie Trockel, *Less Savage than Others*, 2014. Photo: Tony Prikrýl

Colorado Mineralogy

Level 2 Corridor

August 9–October 5, 2014

In conjunction with the opening of the new building, the AAM presented a display of locally occurring minerals that represent Aspen and the state of Colorado's diverse geological history. Consisting of eighty-six different minerals, the specimens in *Colorado Mineralogy* ranged from peculiar to extraordinary in appearance. This celebration of Aspen's mineral diversity was also a reflection on Aspen's history, where the physical act of mining has largely been replaced with the concept of mining culture and ideas.



Installation view: *Colorado Mineralogy*, 2014. Photo: Tony Prikryl

Margaret Lee: Photographer in Residence

AAM Shop
August 9, 2014–August 8, 2015

Margaret Lee's photographic and sculptural works reflect her interest in everyday objects and how, when placed within certain circumstances, they become laden with concepts of cultural materiality. The AAM's first Photographer in Residence, Lee produced a series of photographs in which mainstream household objects pose in unlikely scenarios. These photographs remain on view in the AAM Shop as a vinyl installation.



Margaret Lee, *Untitled 7*, 2014

Jim Hodges: With Liberty and Justice For All (A Work in Progress)

AAM Commons

August 9, 2014–January 4, 2015

With a history of creating text-based art, New York–based artist Jim Hodges’s practice exemplifies the power of a simple gesture. *With Liberty and Justice For All (A Work in Progress)* was a new outdoor text-based sculpture that wrapped around the building, acting as an armature. Like many of Hodges’s works, *With Liberty...* allowed viewers to ponder their personal relationship to a familiar yet powerfully charged philosophical notion. *With Liberty...* was a poignant meditation on the current state of society, a gesture that reminds us of our relationship to power, politics, and change.



Installation view: Jim Hodges, *With Liberty and Justice For All (A Work in Progress)*, 2014. Photo: Tony Prikryl

Questrom Lecture Series & Questrom Education Fund

AAM education programs are made possible by the Questrom Education Fund. AAM talks and lectures are presented as part of the Questrom Lecture Series and made possible by the Questrom Education Fund. Additional support for Sunday Cinema was provided by the Etkin Family Digital Media and Moving Image Fund.

Aspen Art Museum Opening

As the first part of the weeklong celebration of the opening of the new Aspen Art Museum facility, the museum presented the following Questrom Lecture–based programming:

Saturday, August 2

Members' exhibition walkthrough and conversation with new AAM facility architect and debut exhibition *Humanitarian Architecture* exhibiting artist, Shigeru Ban, and AAM Nancy and Bob Magoon CEO and Director Heidi Zuckerman.

Saturday, August 9–Sunday, August 10

To celebrate the public opening of the new building, the museum was open from 5 p.m. on Saturday, August 9, through 5 p.m. Sunday, August 10, with special activities and programs throughout.

Saturday, August 9

Guided tours and gallery conversations around the new building's debut exhibitions, including guest speakers and AAM founders, artists Richard Carter and Melissa Thorne.

Sunday, August 10

With Liberty and Justice for All (A Work in Progress) panel discussion. An interdisciplinary conversation addressing pressing civil rights issues of the twenty-first century in response to Jim Hodges's outdoor installation on the Commons and in collaboration with the Aspen Institute.

Sunday, August 31

Sunday Cinema: *Piercing Brightness*

Autumn Equinox

During the week surrounding the transition into the fall season in 2014, the AAM welcomed over three hundred culturally ambitious participants to explore a series of talks, performances, and a film. Programs included:

Tuesday, September 23

Magnetism Talks with Alexander Provan, editor of Triple Canopy, and a conversation between AAM Nancy and Bob Magoon CEO and Director Heidi Zuckerman and artist Gabriel Kuri on the forces of attraction in art.

Wednesday, September 24

Guided spotlight exhibition gallery tours.

Friday, September 26

Burgers, Beer, and Bluegrass: an evening of food, drinks, and music on the new AAM roof-deck.

Saturday, September 27

Martin Creed Performance: an acoustic performance by the Turner Prize–winning artist and musician, featuring songs from his most recent release, *Mind Trap*.

Sunday, September 28

Sunday Cinema: *Art and Craft*



AAM Architecture Lecture Series

In its seventh year, the AAM Architecture Lecture Series (ALS) once again brought world-renowned architects to Aspen to discuss the role of public architecture in our society. As a series of free public presentations, the ALS sparks dialogue in our community and beyond.

The AAM's Architecture Lecture Series is made possible through the Questrom Education Fund.

Tuesday, September 9
Tatiana Bilbao



Thursday, September 25
Janneke Bierman



Thursday, December 11
Odd Klev



Staff News

One ongoing aspect of the AAM's preparations for the completion of our new facility was the hiring of key staff members—we were proud to welcome the following individuals as new AAM colleagues over the past fiscal year!

Mary Daly
Café Assistant Manager

Amy Myles
Retail Manager

Michelle Dezember
Learning Director

Elissa Pappalardo
Receptionist and
Administrative Assistant

Manny Doron
Guard

Siarhei Piatrovich
Security Officer

Courtenay Finn
Curator

Bill Schneider
Security Officer

Shane Gaumer
Security Officer

Sarah Stephenson
Editor

Cecilia Gonzalez
Café Service Associate

Eric Tallman
Security Manager

Kevin Haupt
Building Engineer and
Facilities Manager

Gregg Yocom
Security Officer

Emilie Kay
Shop Associate



Left to Right: Courtenay Finn, Cecilia Gonzalez, Michelle Dezember, Mary Daly, Elissa Pappalardo, Kevin Haupt. Not pictured: Manny Doron, Shane Gaumer, Emilie Kay, Amy Myles, Siarhei Piatrovich, Bill Schneider, Sarah Stephenson, Eric Tallman, Gregg Yocom

Aspen Art Press

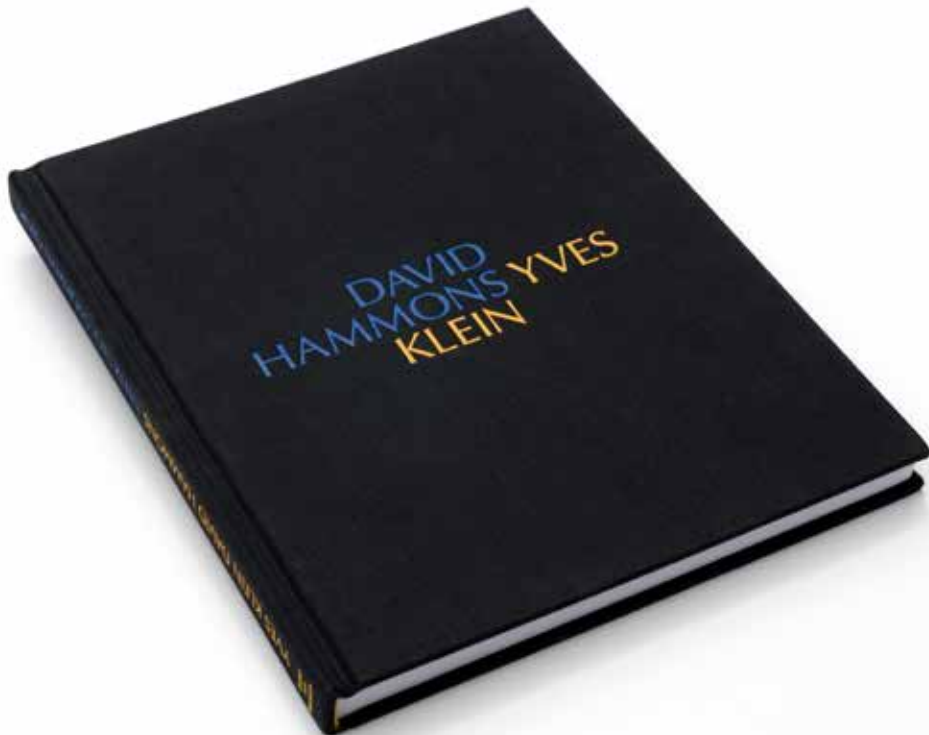
In 2013–14, the Aspen Art Press produced three new catalogues that coupled newly commissioned scholarship from world-class critics and curators with thoughtful design to capture the spirit of the AAM's innovative exhibitions.

Support for AAM publications is provided by the Toby Devan Lewis Publications Fund.

David Hammons Yves Klein Yves Klein David Hammons

Published by Aspen Art Press
Edited by Michelle Piranio.
Foreword by Heidi Zuckerman.
Text by Klaus Ottmann,
Franklin Sirmans, Philippe
Vergne, Heidi Zuckerman.

This volume offers a compelling examination of the surprising conceptual and visual correspondences between the works of these two pivotal artists known for their innovative practices. Klein (1928–1962) was a major figure in postwar art who opened up new possibilities for material, conceptual, and performative expression, often touching on the metaphysical. Hammons (b. 1943) is a conceptual artist whose works in performance, installation, sculpture, printmaking, and other media confront contemporary realities with an often hard-hitting wit. This publication aims not to draw out any notion of influence or direct correlation between these bodies of work, but rather to elucidate a resonance between two artists who both engage transformative processes to invest the humblest of everyday materials with deep aesthetic significance.



Shigeru Ban: Humanitarian
Architecture

Published by Aspen Art
Press/D.A.P.

Foreword by Heidi Zuckerman.
Text by Claude Bruderlein,
Naomi Pollock, Eyal Weizman,
Michael Kimmelman, Koh
Kitayama, Brad Pitt.

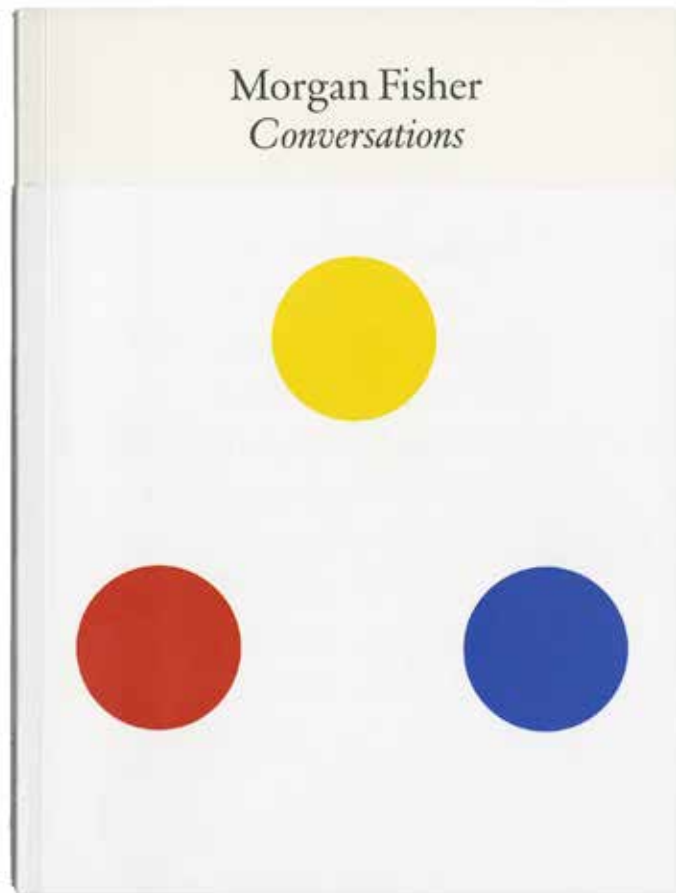
In 1994, after seeing photographs of the plastic sheets given to Rwandan refugees to live under, Shigeru Ban went to the United Nations High Commissioner for Refugees to propose ideas for better shelters. Since then, Ban has been critically heralded for his innovative approaches to environmentally sound architecture and his devotion to humanitarian efforts in the wake of some of the most devastating natural and man-made disasters. His temporary housing has employed everything from plastic beer cartons to paper tubes to create ingeniously flexible spaces. By sourcing unconventional, recycled, inexpensive, local, and sustainable materials, he stimulates devastated economies by involving local resources and labor. These works stem from empathy and have restored shelter and gathering places, offering comfort, protection, and dignity to stricken communities around the world. This important volume is the first book-length study to collect, catalogue, and examine these works. Essays and discussions of individual projects, drawings in the artist's hand, instruction manuals, diverse photographs, and a timeline and map make an essential compendium for the most personal and relevant aspect of Ban's work. The book is a major contribution to the broad subjects of humanitarian relief and sustainable design solutions, and provides an inspiring testament to Ban's ongoing dedication to our planet and its people.



Morgan Fisher: Conversations

Published by Aspen Art Press
Edited and with text by Jacob
Proctor. Foreword by Heidi
Zuckerman. Conversation with
Morgan Fisher, et al.

Los Angeles-based artist and filmmaker Morgan Fisher first achieved widespread recognition in the late 1960s and 1970s for a body of experimental films that deconstructed the language of cinema, both as raw material and as a set of production methods and technical procedures. Since the late 1990s, Fisher has focused primarily on painting (and the painting's environment), and this volume is published in conjunction with the first solo museum exhibition of his paintings in the US, at the AAM. Containing interviews conducted with Fisher over a span of twenty-five years—conversations between Fisher and Walead Beshty, Yve-Alain Bois, Stuart Comer, Christophe Gallois and Jean-Philippe Antoine, Melissa Gronlund, William E. Jones, Scott MacDonald, Frances Stark, and Christopher Williams—and featuring new work by Fisher conceived especially for the exhibition, this is an invaluable Morgan Fisher sourcebook.



Financial Statements

From Our Treasurer

On the following pages, it is with great pleasure that I share with you, our generous supporters, the 2013-2014 Consolidated Financial Statements for the Aspen Art Museum and the Aspen Art Museum Foundation.

While recognizing that these entities remain distinct organizations with their own aligned missions and separate governing boards, as in years past, we have combined the presentation of their financials and prepared them to fully represent the financial position of the institution in accordance with Generally Accepted Accounting Principles regarding related parties.

In brief, once again we have demonstrated a stable operation with significant growth. Our overall assets increased by 41 percent—resulting in a combined statement of financial position that reflects an \$83 million institution. This means a 395 percent growth rate over the last five years, and represents, yet again, another outstanding achievement for our institution in that time period.

During the 2013-2014 fiscal year, we recognized \$13,601,150 of pledges and donations toward the Capital and Endowment Campaign. Use of the capital campaign funds in combination with \$11.7 million in construction loan draws have allowed us to invest \$42.7 million in construction, property, and equipment to successfully open the new museum in August 2014.

In addition, our annual fundraising efforts were hugely successful, particularly with regard to our benefits, which netted over \$3.36 million; a 19 percent increase from our previous fiscal year. These revenues, in combination with the continued prudent oversight of the operating budget, generated a significant surplus in operations. The Board approved using the approximately \$397,000 surplus toward an operating reserve for the opening year and following four fiscal years of functioning in the new museum.

Under the oversight of the Investment Committee of the Aspen Art Museum Foundation, we experienced an investment

return on our endowment funds of approximately 8.3 percent, inclusive of fees, over the course of the fiscal year. The Foundation supported the museum's operations with an endowment draw of 5 percent or \$288,483.

We ended 2013-2014 with Cash and Cash Equivalents of over \$6.5 million and endowment investments of \$9.2 million. With our investment in property and capital campaign-related pledges, combined financials reflect total assets of \$83,368,888.

These significant financial achievements are only made possible by the numerous contributions that continue to make the Aspen Art Museum and Foundation successful and financially sound. As we build on our success from the grand opening of the new facility, we look forward with great excitement to our continuing growth as an institution, in step with our ongoing commitment to its fiscally conservative management.

Yours sincerely,

Jon Lee
AAM Treasurer
AAM Foundation President



Image courtesy Billy Farrell Agency, New York

From Our Treasurer

Statement of Financial Position
as of 9/30/14

	<u>Aspen Art Museum</u>	<u>Aspen Art Museum Foundation</u>	<u>Eliminating Entries</u>	<u>Combined</u>
<u>Assets</u>				
Cash and Cash Equivalents	6,482,213	77,865	-	6,560,078
Operating Investments	219,801	-	-	219,801
Accounts Receivable, Net	888,773	-	-	888,773
Promises to Give, Net	16,682,127	-	-	16,682,127
Prepaid Expenses and Other Assets	804,861	-	-	804,861
Property and Equipment, Net	41,682,560	1,082,109	-	42,764,669
Art Held for Sale	2,150,000	-	-	2,150,000
Cash Surrender Value of Life Insurance Policies	112,318	-	-	122,318
Endowment:				
Cash	30,000	-	-	30,000
Promises to Give, Net	-	3,997,102	(50,000)	3,947,102
Investments	-	9,199,159	-	9,199,159
Total Assets	\$69,062,653	\$14,356,235	\$(50,000)	\$83,368,888
<u>Liabilities</u>				
Accounts Payable	1,389,886	2,500	(50,000)	1,342,386
Accrued Expenses and Other Liabilities	1,716,154	-	-	1,716,154
Bonds Payable	20,728,618	-	-	20,728,618
Total Liabilities	\$23,834,658	2,500	\$(50,000)	\$23,787,158
<u>Net Assets</u>				
Unrestricted:				
Undesignated	23,141,655	49,051	-	23,190,706
Board Designated	302,473	-	-	302,473
Invested in Property and Equipment, Net of Related Debt	20,953,942	1,082,109	-	22,036,051
Total Unrestricted	44,398,070	1,131,160	-	45,529,230
Temporarily Restricted	799,925	639,062	-	1,438,987
Permanently Restricted	30,000	12,583,513	-	12,613,513
Total Net Assets	\$45,227,995	\$14,353,735	-	\$59,581,730
Total Liabilities and Net Assets	\$69,062,653	\$14,356,235	\$(50,000)	\$83,368,888

Statement of Activities

Fiscal 2013-14

	<u>Aspen Art Museum</u>	<u>Aspen Art Museum Foundation</u>	<u>Eliminating Entries</u>	<u>Combined</u>
<u>Revenues and Gains</u>				
Contributions	11,566,659	4,055,297	(288,483)	15,333,473
Benefits (Net)	3,361,045	-	-	3,361,045
Museum Store Sales, Net	48,694	-	-	48,694
Admission and Tuition	52,828	-	-	52,828
Memberships	1,737,083	-	-	1,737,083
Net Investment Return	12,036	607,111	-	619,147
Other	61,909	33,071	-	94,980
Total Operating Revenues	\$16,840,253	\$4,695,479	\$(288,483)	\$21,247,249
<u>Expenses</u>				
Exhibitions and Programs	2,953,845	-	-	2,953,845
Education	553,400	-	-	553,400
Auxiliary Services	74,797	43,384	-	118,181
Management and General	668,167	312,198	(288,483)	691,882
Fundraising and Development	979,511	-	-	979,511
New Facility Opening	998,443	-	-	998,443
Capital Campaign	632,803	-	-	632,803
Total Expenses	\$6,860,966	\$355,582	\$(288,483)	\$6,928,065
Surplus of Revenues Over Expenses	\$9,979,287	\$4,339,897	-	\$14,319,184
<u>Other Revenues, Gains and Losses</u>				
Net Gain (Loss) on Disposal of Assets	(46,020)	(72,335)		(118,355)
Intercompany Transfer In/(Out)	(162,253)	162,253		-
Total Other Revenues, Gains and Losses	\$(208,273)	\$89,918		\$(118,355)
Change in Net Assets	9,771,014	4,429,815		14,200,829
Net Assets, Beginning of Year	\$35,456,981	\$9,923,920		\$45,380,901
Net Assets, End of Year	\$45,227,995	\$14,353,735		\$59,581,730

Fiscal 2013-14 Combined Financial Statements

Consolidated Statement of
Cash Flows Fiscal 2013-14

Aspen Art Museum and
Foundation Combined

Cash Flows from Operating Activities

Change in Net Assets	14,200,829
Adjustments to Reconcile Change in Net Assets to Net Cash:	
Depreciation	220,941
Change in Discount and Allowance on Contributions Receivable	659,088
Change in Value of Cash Surrender Value of Life Insurance	(4,069)
Contributed Investments	(219,295)
Contributed Artwork	(250,000)
Loss on sale of property and equipment	72,335
Loss on sale of artwork	46,020
Contributions Restricted to Endowment	(2,555,197)
Endowment Net Investment (Return) Loss	(607,111)
Changes in Operating Assets and Liabilities	
(Increase) Decrease in Accounts Receivable, Net	(211,527)
(Increase) Decrease in Promised to Give, Net	(4,656,564)
(Increase) Decrease in Prepaid Expense and Other Assets	157,234
Increase (Decrease) in Accounts Payable	(1,895,855)
Increase (Decrease) in Accrued Expenses and Other Liabilities	624,559
Net Cash Used by Operating Activities	\$5,581,388

Cash Flows from Investing Activities

Purchases of Investments	(506)
Purchases of Property and Equipment	(16,655,161)
Proceeds from Sales of Property and Equipment	255,000
Proceeds from Sales of Artwork	203,980
(Addition to) Withdrawal from Cash Restricted to Building Project	4,624,518
(Addition to) Withdrawal from Endowment	(1,261,517)
Net Cash from (Used for) Investing Activities	\$(12,833,686)

Cash Flows from Financing Activities

Collections of Contributions Restricted to Endowment	1,050,000
Proceeds from Issuance of Bonds	11,379,850
Net Cash Provided by Financing Activities	\$12,429,850

Net Increase in Cash and Cash Equivalents	5,177,552
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Cash and Cash Equivalents, Beginning of Year	\$1,382,526
Cash and Cash Equivalents, End of Year	\$6,560,078

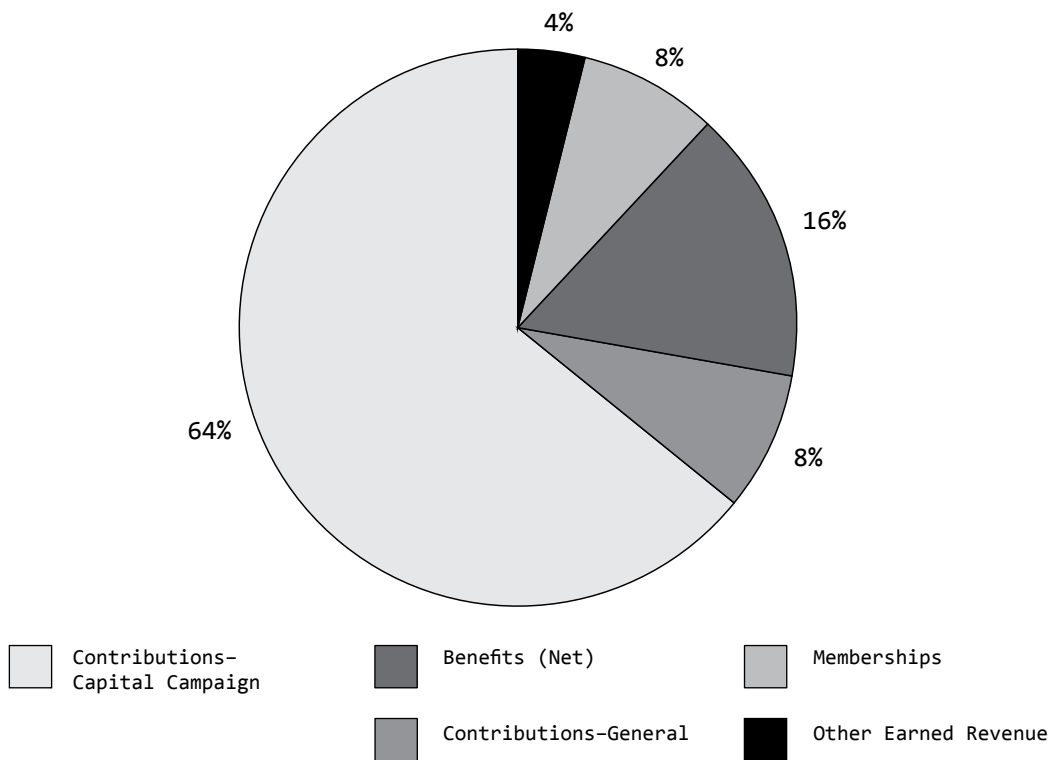
Supplemental Disclosure of Cash Flow Information

Cash Paid During the Year for Interest, Net of Amount Capitalized of \$468,287	\$243
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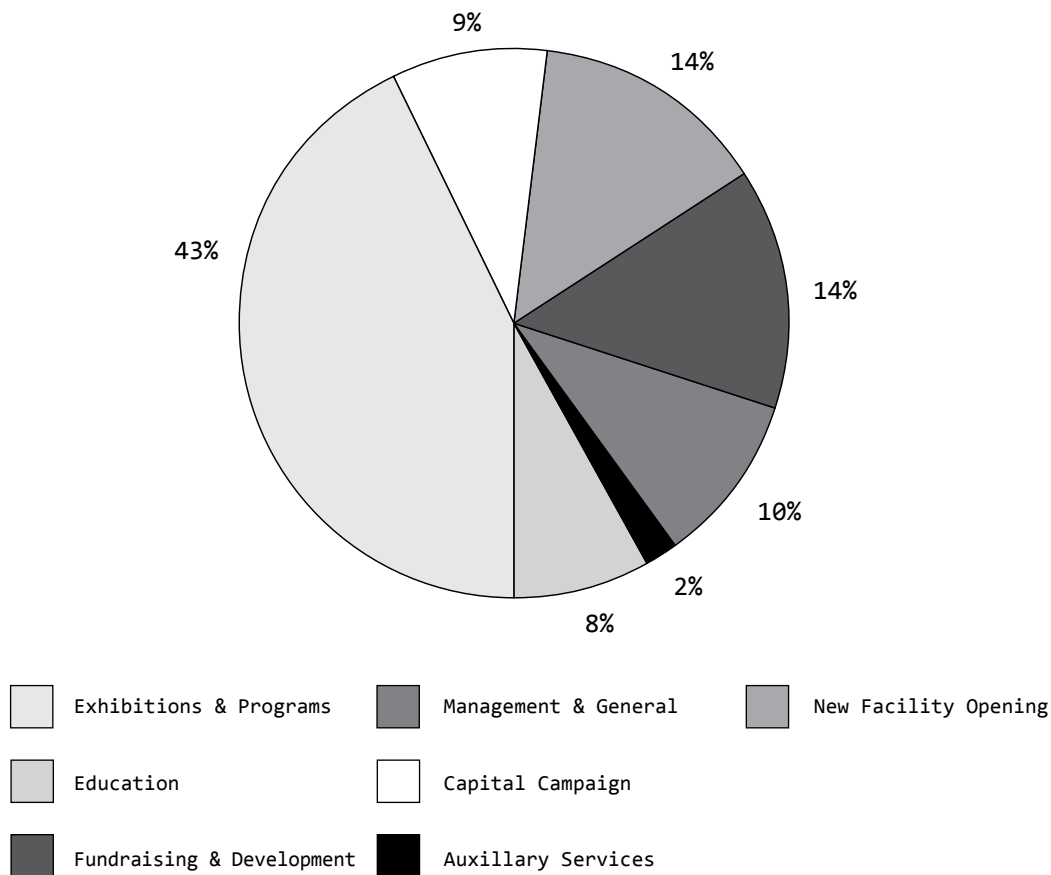
Supplemental Disclosure of Non-cash Investing and Financing Activity

Accounts Payable Recorded for Property and Equipment Acquisitions	\$879,705
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Revenues



Expenses



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Thank you to our many donors
in 2013-14.

The Aspen Art Museum relies upon the generosity of hundreds of members and donors each year to provide quality visual arts programming to the Aspen community and Roaring Fork Valley. We would like to recognize the following individuals, families, businesses, and organizations for their extraordinary support for the museum between October 1, 2013, and September 30, 2014. Please note that giving totals reflect annual contributions excluding gifts to our Capital and Endowment Campaign as well as benefit auction purchases.

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