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**MODERN ANCIENT BROWN ANNOUNCES TAYLOR RENEE ALDRIDGE AS  
EXECUTIVE DIRECTOR**

*Aldridge will offer public programming to all Detroit-based artists and scholars of color,  
expanding the Foundation's impact beyond its Fellowship and Residency programs*

**Detroit, MI - The Modern Ancient Brown Foundation (MAB)** announces **Taylor Renee Aldridge** as its newly appointed **executive director** as of **September 1, 2024**. Born and raised in Detroit, Aldridge will assume the role following four years as the visual arts curator & program manager at the California African American Museum (CAAM in Los Angeles). Her guiding philosophy is to nurture artists and scholars throughout their processes of making and writing, shifting typical fellowship and grantmaking structures that prioritize the final product above all else.

“I am honored to initiate my homecoming to Detroit as Modern Ancient Brown’s Executive Director,” said **Taylor Renee Aldridge**. “I see supporting artists as a holistic process that must center interpersonal care and mutual aid as much as professional mentorship and rigorous critique. I have long admired McArthur Binion’s practice and vision for the Foundation and I am thrilled to be a part of its legacy where I will expand upon the arts ecosystem in the city I call home.”

As part of her position, Aldridge will work to offer expanded programs open to all Detroit-based community members interested in developing an artistic practice. Her goal is to create access to thoughtful relationships, tactical resources, workshops from leading artists and arts professionals and overall bolster Detroit’s ever-evolving arts landscape.

“When it came time to elect a new Executive Director, there was no question in our minds that Taylor would be a meaningful fit,” **said the Board of Trustees of the foundation**. “When we met, we had an opportunity to dig deeply into the DNA of Detroit, which made clear that she has an intimate understanding of the needs of the arts ecosystem in the city, which will inform the partnerships and collaborations she initiates at the foundation. We feel she is poised to develop the ways our organization contributes to the preexisting arts community and to fuel the role of the arts in Detroit’s ongoing revitalization without extracting from artists themselves. Most importantly, what she brings to the foundation is an ethos of mutual aid and cooperative economies that are vital to the sustainability of any artist’s career—these processes are enabled

first through a capacity to build trust, facilitate connection and practice care, all of which Taylor exemplifies.”

Aldridge’s curatorial and writing practice is rooted in supporting the livelihoods of living artists while exploring and interrogating the intimacies that are engendered, and sometimes required in artmaking. In 2014, With writer Jessica Lynne, she co-founded **ARTS.BLACK**, a renowned online journal of art criticism from Black perspectives. She has organized critically acclaimed exhibitions with CAAM, Detroit Institute of Arts and Cranbrook Art Museum and has edited numerous exhibition catalogs, including *Enunciated Life* (CAAM, 2021) and *Mario Moore | Enshrined: Presence + Preservation* (Charles H. Wright Museum, 2021), and is the editor of *All These Liberations: Women Artists in the Eileen Harris Norton Collection* (Yale University Press, 2024).

Her recent exhibitions include *Simone Leigh* (2024, CAAM & LACMA) *Darol Olu Kae: Keeping Time* (2023, CAAM); *Chloë Bass | #sky #nofilter: Hindsight for A Future America* (2023, CAAM); *Mario Moore | Enshrined: Presence and Preservation* (2022, CAAM; 2021 Charles H. Wright Museum); *Troy Montez-Michie: Rock of Eye* (2022, CAAM); *Matthew Thomas: Enlightenment* (2022, CAAM); *LaToya Ruby Frazier: The Last Cruze* (2021, CAAM); and *Enunciated Life* (2021, CAAM).

Her writing has appeared in *Artforum*, *The Art Newspaper*, *Art21*, *ARTNews*, *Canadian Art*, *Contemporary&*, *Detroit Metro Times*, the defunct SFMOMA’s *Open Space*, and numerous catalogs. She is the recipient of the 2016 Creative Capital | Andy Warhol Foundation Arts Writers Grant for Short Form Writing and the 2019 Rabkin Foundation Award for Art Journalism. She holds an MLA from Harvard University with a concentration in Museum Studies and a BA from Howard University with a concentration in Art History.

Aldridge has lived across the east and west coasts, with her practice always remaining grounded in and guided by her experiences in Detroit. She takes inspiration from the city’s reputation as a revolutionary site of labor and how it has defined work over time. And also, she recognizes Detroit as a nexus and nurturer of communal interdependency and creativity. She sees an opportunity for the foundation to play a key role in shifting how Detroit-based artists are being supported, documented and cared for on a national and global scale.

### **ABOUT MODERN ANCIENT BROWN FOUNDATION**

Established in 2019, the Modern Ancient Brown Foundation supports and nurtures BIPOC artists and writers in Detroit. Drawing upon the personal experience and journey as an artist of its founder, McArthur Binion, the Foundation is committed to fostering a culture that supports the work of Black, Indigenous and artists of color, leading to the empowerment of these artists to tell their own stories and share their gifts. The Foundation’s Core Program consists of a Visiting Fellowship and a Post-Baccalaureate Artist Residency. Each year four Visiting Fellows and four Post-Baccalaureate Residencies in Studio Art (all disciplines) are chosen.