

MUSEUM  
OF THE CITY  
OF NEW YORK

MUSEUM  
OF THE CITY  
OF NEW YORK

2015/2016

BIENNIAL  
REPORT

# 21,978

VISITS TO THE MUSEUM'S "CATABLOG"

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# 293,269

VISITS TO MCNY BLOG

---

# 48,791

COLLECTION OBJECTS CATALOGED

---

# 27,705

ATTENDEES AT

# 139

PUBLIC PROGRAMS

# 5,353,219

PAGE VIEWS ON THE  
COLLECTIONS PORTAL

---

# 22,903

DIGITAL COLLECTION IMAGES CREATED

---

# 92,729

STUDENTS, TEACHERS & FAMILIES SERVED

---

# 306,556

VISITORS IN FY '15 & '16



1220 FIFTH AVENUE  
AT 103RD STREET  
NY, NY 10029  
MCNY.ORG

# A MESSAGE FROM THE CHAIRMAN AND THE DIRECTOR & PRESIDENT

Friends:

Ongoing change and transformation full of growth and excitement characterized the Museum's 2015 and 2016 fiscal years. The 10-year building renovation and modernization project was completed, and we welcomed more visitors through our doors than ever before—a propitious sign as we prepared to open our new permanent exhibition, *New York at Its Core*.

The historic grandeur of our landmark Fifth Avenue building has been revived into a beautiful and fully functional space with magnificent facilities to welcome the public and enhance their experience in every way. We gained new and refurbished galleries; state-of-the-art collections storage, education, and office facilities and systems; opened a new Museum Shop and Café; and unveiled the Ronay Menschel Hall.

Again, we thank all those who contributed funds for this project, including, from the City of New York, Mayors Bill de Blasio and Michael R. Bloomberg, City Council Speakers Melissa Mark-Viverito and Christine Quinn, and Manhattan Borough Presidents Gale Brewer and Scott Stringer.

As the \$97-million project ended, we said farewell to Susan Henshaw Jones, who retired in December 2015 after 12 years as Ronay Menschel Director. Susan was the visionary force behind our modernization and expansion effort and propelled the Museum to greater visibility on the New York City cultural landscape with new and vibrant exhibitions and programming.

Susan's last year saw such important shows as *Saving Place: 50 Years of New York City Landmarks* and *Jacob A. Riis: Revealing New York's Other Half*, which was also on view in Washington, DC, and in Denmark. Indeed, the Museum's traveling exhibition program has since grown with *Mac Conner: A New York Life* and *City as Canvas*, among others, traveling to institutions both nationally and internationally and gaining even more visibility and accolades for the Museum.

In anticipation of the new first-floor galleries, staff continued working apace to be ready for the opening, in November 2016, of *New York at Its Core*. This first permanent exhibition to tell the complex 400-year history of New York City, along with a *Future City Lab* that explores central challenges and opportunities the city will face in coming generations, is set to provide a fantastic platform for increased engagement through school and group tours, community partnerships, social media, and public programs.

More than 100 people—curators, scholars, designers, videographers, interactive technology experts, statisticians, registrars, and more—have been working on the exhibition. The themes of money, diversity, density, and creativity provide the framework for this intellectually rigorous, interactive, and engaging exhibition, with superlative objects that tell the fascinating story of the heady blend of vision, energy, struggle, conflict, and constant change that has made New York legendary. More on this milestone in our next biennial report!

Throughout these endeavors, we have had many enthusiastic and generous supporters and we thank you all. Our dedicated trustees have had a tremendous impact, making these two large and ambitious projects possible and, along with our talented and dedicated staff, we give grateful thanks and share our pride in the accomplishments detailed in this biennial report.

As New York City grows and transforms, so does its Museum—we are poised, ready, and excited to see where the future takes all of us.



James G. Dinan  
Chairman



Whitney W. Donhauser  
Ronay Menschel Director & President



## NEW DIRECTOR AND PRESIDENT WHITNEY DONHAUSER

Taking the helm as Ronay Menschel Director and President in January 2016, Whitney W. Donhauser joined the Museum at a pivotal moment in our history. Formerly at the Metropolitan Museum, Donhauser brings decades of fundraising leadership to leverage our magnificent transformation—a completed \$97-million capital project and \$16-million new permanent exhibition—and increase our endowment for future growth.

# CAPITAL CAMPAIGN

*The Museum of the City of New York is grateful to the public and private contributors whose generosity funded the three phases, from 2003 to 2016, of our Modernization and Expansion Project.*

## PUBLIC SUPPORT

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**AFTER**

*Port City, 1898-2012 gallery of New York at Its Core*

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This list includes gifts received for the capital campaign since January 2003. The Museum remains deeply grateful to Mayor Michael R. Bloomberg; Deputy Mayor Patricia E. Harris; Kate Levin, Commissioner of the Department of Cultural Affairs; Christine Quinn, Speaker of the City Council; and Scott M. Stringer, Manhattan Borough President, who were immensely supportive of the Museum's modernization project during their tenures.

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### Vision

The most admired, competitive, and successful company... anywhere...

### Mission

To use information technology solutions in Latin America to improve customer, employee, and shareholder satisfaction... to grow and optimize returns... to be recognized as a national asset...

satisfaction... Growth and leadership

IBM... Latin America



# EXHIBITIONS

## Mac Conner: A New York Life

September 10, 2014 – February 1, 2015

*Mac Conner: A New York Life* celebrated the work of illustrator McCauley ("Mac") Conner, one of New York's original "Mad Men." In the 1940s–60s, Conner's illustrations graced the pages of major magazines, including *Cosmopolitan*, *Redbook*, and *The Saturday Evening Post*. Conner arrived in New York as a young man to work on wartime Navy publications and stayed on to make a career in the city's vibrant publishing industry. The exhibition presented for the first time more than 70 of Conner's hand-painted artworks, made in an era when commercial artists were redefining American style and culture, including postwar ideals of female beauty, middle-class consumerism, and anxieties about the Cold War. As the *Wall Street Journal* wrote, "the exhibit is really much more than a joy ride back to advertising's Brylcreem years. Instead, it unveils a conspiracy, of sorts, between clients, ad agencies, copywriters and the artist to juice suburban desires." At age 103, Conner attended the exhibition opening and shared experiences from his creative life with students of all ages, from elementary schools to the School of Visual Arts (SVA). Viewed by 52,832 visitors, *Mac Conner: A New York Life* was curated by Terrence C. Brown, former director of the Society of Illustrators, and consulting curator D. B. Dowd, and designed by Studio Joseph, with a companion book produced by the Museum. The exhibition was co-sponsored by The Modern Graphic History Library at Washington University in St. Louis and the Rockwell Center for American Visual Studies, with scheduled stops at the Norman Rockwell Museum, House of Illustration in London, and Delaware Art Museum.







## Jeff Chien-Hsing Liao's New York: Assembled Realities

October 15, 2014 - March 15, 2015

*Jeff Chien-Hsing Liao's New York: Assembled Realities* featured more than 40 works by this Taiwanese artist, who came to New York at 18 to study photography. Pushing the boundaries of traditional documentary photography, Liao (b. 1977) creates large-scale panoramic images by combining and digitally editing multiple exposures of the same location taken over the course of several hours. The resulting composite photographs are often fantastical; complex, hyperreal views that no single shot—or the eye—could capture. Liao has spent the past decade honing his distinctive style, making images of his adopted city from the Grand Concourse to Coney Island, the old Shea Stadium to the West 72nd Street subway station, and Times Square to the newly constructed One World Trade Center. His images won him the *New York Times Magazine's* "Capture the Times" photography contest in 2005. "Liao's view of the city is immaculate...showcasing the beauty and grit of the urban landscape," wrote *American Photo* magazine about the exhibition, which drew 111,668 visitors. *Jeff Chien-Hsing Liao's New York: Assembled Realities* was curated by Sean Corcoran, Curator of Prints and Photographs, and designed by Pure+Applied, with an accompanying catalogue published by Aperture. The exhibition was made possible by the generous support of the Taipei Cultural Center of TECO in New York, Deutsche Bank, and Museum donors.



Above: Eleen Lin, Wu Cheng Jhu, Liao Fong Jhih, Sean Corcoran, Jeff Chien-Hsing Liao, and Susan Yu





## Letters to Afar

October 22, 2014 – March 30, 2015

*Letters to Afar* was an immersive video art installation based on home movies made by New York City's Jewish immigrants who traveled back to visit Poland during the 1920s and '30s. The films document poignant family reunions and everyday life in small towns in the years before World War II, capturing a culture on the brink. The installation was created by Hungarian artist Péter Forgács, under a commission by the Museum of the History of Polish Jews in Warsaw and the YIVO Institute for Jewish Research. With a haunting soundtrack by the New York-based band the Klezmatics, these "letters" bring to life a lost world in startling and moving detail. Viewed by some 35,376 visitors, *Letters to Afar* was made possible with the generous support of the Kronhill Pletka Foundation, The Righteous Persons Foundation, The Seedlings Foundation, and Sigmund Rolat.



## The Jefferson Letters

October 30, 2014 – January 6, 2015

Presented in conjunction with the 25th anniversary of New York City History Day, *The Jefferson Letters* featured the first-time display of nearly a dozen letters from the Museum collection written by Thomas Jefferson to Robert R. Livingston, a New York lawyer and Jefferson's choice as resident minister in France at the court of Napoleon. In this remarkable correspondence from 1800 to 1803, Jefferson and Livingston laid out a foreign policy that defined the direction and very shape of the emerging United States. Jefferson writes about such historically important topics as the Louisiana Purchase, the Napoleonic Wars, early debates over the Constitution, the unearthing of a buried mammoth skeleton in upstate New York, the technical details of the first steam engine, and the development of new codes for delivering secret messages to American diplomats living overseas. The exhibition was organized by Andrew W. Mellon Foundation Curatorial Fellow Brett Palfreyman and designed by Marissa Martonyi, Design Director.

## Cityscapes: Highlights from the Permanent Collection

January 21 – October 6, 2015

*Cityscapes: Highlights from the Permanent Collection* presented paintings documenting New York's transformation into a modern metropolis, a period spanning the 1830s to the eve of World War I. The exhibition featured conserved works on canvas donated by real estate developer J. Clarence Davies as a founding gift to the Museum. At the time, the works were intended to stir the public imagination about the city's future; today, they offer a glimpse into its past during a period of radical transformation.

# Everything is Design: The Work of Paul Rand

February 25 – October 13, 2015

*Everything is Design: The Work of Paul Rand* featured more than 150 advertisements, posters, corporate brochures, and books by this master of American design. It was Rand who most creatively brought European avant-garde art movements such as Cubism and Constructivism to graphic design in the United States. His philosophy, as expressed in his work and writings, including his recently republished 1947 treatise *Thoughts on Design*, argued that visual language should integrate form and function. Born in Brooklyn, Rand (1914–96) launched his career in the 1930s with magazine cover design then worked as an art director on Madison Avenue, where he helped revolutionize the advertising profession. He later served as design consultant to leading corporations like IBM, ABC, UPS, and Steve Jobs's NeXT, for whom he conceived

comprehensive visual communications systems ranging from packaging to building signage, all grounded in recognizable logos—many of which are still in use today. Rand's visually stimulating yet problem-solving approach to graphic design attracted devoted admirers during his own lifetime, and he remains influential today. As *The New York Times* noted, "Mr. Rand didn't invent branding, but he did it as well as anyone ever has or is likely to, a point driven home in an entertaining and enlightening way in 'Everything is Design,'" which drew 101,440 visitors. Organized by Donald Albrecht, Curator of Architecture and Design, the exhibition was designed by Perrin Studio and made possible through the generous support of IBM, New York State Council on the Arts, and Museum donors.





## Hip-Hop Revolution: Photographs by Janette Beckman, Joe Conzo, and Martha Cooper

April 1 – September 27, 2015

*Hip-Hop Revolution: Photographs by Janette Beckman, Joe Conzo, and Martha Cooper* presented nearly 100 photographs taken between 1977 and 1990 by three preeminent New York-based photographers who documented hip hop from its pioneering days through its emergence into mainstream popular culture. Praising the work of Beckman, Conzo, and Cooper in the exhibition, *The New York Times* wrote, "Today, they are gems, but then, they were simply snapshots of a lifestyle and movement." Hip-hop culture, incorporating such elements as DJing, rapping, and breaking (dancing), was born on the streets of New York in the 1970s and grew to have a global impact on music, dance, and fashion. The exhibition showcased the experiences of each photographer during these seminal years as DJs, MCs, and b-boys (breakdancers) were continually developing new forms of self-expression. Brought together for the first time, the photographs feature early hip-hop figures like Afrika Bambaata, Kool Herc, and Cold Crush Brothers, breakers (or b-boys) like Rock Steady Crew, and breakout acts such as Run DMC and the Beastie Boys. Creating greater context for the images, the exhibition also included listening stations with music by the documented figures as well as flyers about early hip-hop performances, newspaper clippings, books, and other paper artifacts of the era. Together, these images and materials formed a broad survey of a movement that is indelibly linked to New York City and still has a resounding influence today.



Organized by Sean Corcoran, Curator of Prints and Photographs, and designed by Marissa Martonyi, Design Director, *Hip-Hop Revolution* was launched with an especially festive opening reception, welcoming the artists, hip-hop fans, and Harlem and Bronx residents for an evening of music, DJs, and community reminiscences. The exhibition was viewed by 81,795 visitors and is a follow-up to the Museum's highly acclaimed 2014 *City as Canvas* exhibition on graffiti art. The Museum offered a variety of public programs, and our Frederick A.O. Schwarz Children's Center designed special programs for students and teachers in conjunction with the exhibition.







## Folk City: New York and the Folk Music Revival

June 17, 2015 – January 10, 2016

*Folk City: New York and the Folk Music Revival* was a multimedia celebration of the city's role as the center of the folk music revival and its continuing legacy, both in the United States and abroad. In the 1950s and '60s, folk music blossomed in New York City, especially in Greenwich Village, where clubs and coffeehouses showcased singers like Pete Seeger and Odetta and nurtured a generation of newcomers, including Bob Dylan, Judy Collins, Dave Van Ronk, Ramblin' Jack Elliott, and Peter, Paul and Mary. *Folk City* traced the roots of the revival, its growth in New York, its major players, and its impact on American politics and culture during the tumultuous '60s. The exhibition featured original instruments, handwritten lyrics, music listening stations, archival photographs, concert posters, and video and film footage, with special highlights including objects like Lead Belly's 12-string guitar, a dashiki worn by Odetta, letters written by Woodie Guthrie, and Bob Dylan's original manuscript for "Blowin' in the Wind."

"The show is a fond recap of the folk revival from its agitprop origins and idealistic fervor to its fleeting pop peak," wrote *The New York Times*, and "captures the ambition, the ferment and the (sometimes contentious) sense of community that made a few blocks of Greenwich Village into a cultural bellwether." Organized by Dr. Stephen Petrus, Andrew W. Mellon Foundation Curatorial Fellow, and designed by Pure+Applied, *Folk City* drew 96,989 visitors and received major support from Wyndham

Worldwide Inc. and Museum donors. Public programs, including folk concerts and panel discussions, and education programs in conjunction with the exhibition were made possible by support from the D'Addario Foundation, WFUV, and Folk Alliance International. *Folk City*, the companion book co-published with Oxford University Press, was named by the *Village Voice* as one of "Fifteen Books You Need to Read in 2015."





# Affordable New York: A Housing Legacy

September 28, 2015 – February 7, 2016

*Affordable New York: A Housing Legacy* surveyed over a century of affordable housing activism, documenting the ways that reformers, policymakers, and activists have fought to transform the city. New York has a long history of creating below-market housing for its residents. In 1857 New York enacted the nation's first tenement house laws, and it built the nation's first public housing in 1935. Moreover, New York has consistently played a pivotal role in establishing and developing the nation's housing policies, even as these have changed dramatically over the decades. Today the city offers subsidized housing to families across a wide economic spectrum; more than 400,000 in public housing, and many more in privately or cooperatively owned apartments. With affordable housing as a cornerstone of Mayor Bill de Blasio's administration, New York's housing legacy—often overlooked and little understood—is more relevant than ever. *Affordable New York* touches upon all of these topics and, as the *Wall Street Journal* noted, "The exhibition includes such realities as race, politics and crime." Today, the focus on current and future housing initiatives demonstrates how New

Yorkers continue to promote subsidized housing as a way to achieve diversity, neighborhood stability, and social justice.

Curated by architectural historian and author Thomas Mellins and designed by Pure+Applied, *Affordable New York* covered four historical themes in New York City housing—"Creating a Housing Agenda" (1867–1933), "The Era of Building Big" (1934–1973), "Housing the Middle Class" (1942–1973), and "After Towers-in-the-Park" (1973–present)—all explored through displays of vintage and contemporary photographs, architectural drawings and models, ephemera, and video. The Museum also hosted the symposium "Affordable Housing: What about the Future?" in conjunction with the exhibition's opening. Drawing 56,247 visitors, *Affordable New York* was co-presented with the NYC Citizens Housing Planning Council and NYS Association for Affordable Housing, and received major support from the Ford Foundation, Capital One, and other generous corporate, foundation, and individual donors.







## Jacob A. Riis: Revealing New York's Other Half

October 14, 2015 – March 20, 2016

*Jacob A. Riis: Revealing New York's Other Half* explores the life and times of a pioneering New York newspaper reporter and social reformer at the turn of the 20th century. Jacob Riis (b. 1849 in Denmark) used photographs of New York slums to illustrate the plight of impoverished residents, establishing him as a forerunner of modern photojournalism. Riis came to New York in 1870 and for several years experienced poverty firsthand. Hired as a police reporter in 1877 for the *New York Tribune*, he wrote about crime, disaster, and misfortune in the tenements. With the publication of his bestselling book *How the Other Half Lives* in 1890, Riis became a national spokesman for the immigrant poor of American cities, as well as advances in education, housing, and public health, until his death in 1914.

"This heart-rending retrospective reprises and expands upon the museum's exhibitions in 1947 and 1995, which celebrated Riis as an amateur photographer," wrote *The New York Times*. Indeed, for the first time the Museum united its unparalleled Jacob A. Riis Collection of Photographs—including vintage prints, lantern slides, glass negatives, and stereographs—with the Jacob A. Riis Papers housed at the Library of Congress and New York Public Library. This archive of handwritten journals, personal correspondence, scrapbooks, and manuscripts, along with his photographs, provided a portrait of Riis's career in full. With more than 125 objects on view, the exhibition design by Studio Joseph, Thumb Projects, and Anita Jorgensen Lighting Design received a 2016 Merit Award by the Society for Experiential Graphic Design (SEGD).

Curated by Bonnie Yochelson, art historian and former Curator of Prints and Photographs at the Museum, *Jacob A. Riis: Revealing New York's Other Half* drew 66,034 visitors and received major support from the National Endowment for the Humanities, Terra Foundation for American Art, and other generous foundation and individual donors. The exhibition traveled to the Library of Congress in Washington, D.C., with additional stops in Denmark at museums in Copenhagen and Ribe. Support for exhibition-related programs was provided by the Consulate General of Denmark, and the exhibition's companion book—co-published with Yale University Press and the Library of Congress and constituting a major research endeavor unto itself—was supported by the Phillip and Edith Leonian Foundation.

## The New York City Marathon: The Great Race

October 20, 2015 – March 13, 2016

*The New York City Marathon: The Great Race* celebrated one of the city's ultimate signifiers of strength and endurance. The New York City Marathon is the world's largest footrace, with more than 50,000 participants from around the globe and more than one million spectators along a route that winds from Staten Island to the Bronx. With characteristic humor, the *New York Daily News* quipped, "The agony of da feet is immortalized in a brand new exhibit," which featured more than 100 images and video footage made by professionals and amateurs who responded to the Museum's open call for submissions—all capturing the energy, enthusiasm, and spirit of community that makes New York's "Marathon Sunday" extraordinary. The exhibition's black-and-white and color images spanned a wide spectrum of locations along the Marathon route, from the starting line, across five bridges, through diverse and vibrant neighborhoods in all five boroughs, past the Museum on Fifth Avenue, and finally culminating at the famed Central Park finish line. Organized by Sean Corcoran, Curator of Prints and Photographs, and designed by MGMT. design, the exhibition was viewed by 59,991 visitors and hosted numerous special events—most importantly on November 1, Marathon Day, when runners thronged the Museum proudly showing off the race medallions hanging round their necks. Co-sponsored with New York Road Runners, the exhibition received major support from Morgan Stanley and other generous corporate, foundation, and individual donors. Presented in memory of Museum Trustee James A. Leventhal.



## Carl Van Vechten: Photographing the Harlem Renaissance and Beyond

November 4, 2015 – February 28, 2016

*Carl Van Vechten: Photographing the Harlem Renaissance and Beyond* showcased Van Vechten's commitment to promoting African-American artists and writers. As a novelist, essayist, and photographer, Van Vechten (1880–1964) was associated with the Harlem Renaissance—the seminal artistic, literary, and musical movement of the 1920s. The Museum exhibited photographs by Van Vechten from its collection in conjunction with the 26th anniversary of New York City History Day and to highlight its theme, “Exploration, Encounter, Exchange in History.” As a result of the “Great Migration,” Harlem became the nation's largest African-American community, providing black artists a place to gather and express themselves on the world's stage. Among figures featured in the exhibition are poet Langston Hughes, writer Countée Cullen, and performers Ella Fitzgerald and Bill Robinson. The exhibition was organized by Sean Corcoran, Curator of Prints and Photographs, and designed by Marissa Martonyi, Design Director.

Right: *Ella Fitzgerald*, 1940, photograph by Carl Van Vechten, Museum of the City of New York, gift of Carl Van Vechten, 58.38.17, photograph © Van Vechten Trust.



## Chris “DAZE” Ellis: The City is My Muse

November 18, 2015 – April 23, 2016;

May 30 – June 19, 2016

*Chris “DAZE” Ellis: The City is My Muse* presented works by this lifelong New Yorker that depict the vibrancy and vitality of the city he loves. Painter and mixed-media artist Chris “DAZE” Ellis (b. 1962) combines abstract and representational forms to capture the energy of Times Square, the popular amusements of Coney Island, and the everyday people and places that inspire him. He entered the world of art via graffiti writing, painting on the city's streets and subway system in the late 1970s. In the early '80s, Ellis turned his attention from the street to the studio, creating works on canvas that merged elements of street style with figurative painting. As *Untapped Cities* noted in its review, “‘Daze’ is one of the few artists from that period to successfully transition from street artist to studio artist.” Organized by Sean Corcoran, Curator of Prints and Photographs, and designed by Marissa Martonyi, Design Director, *The City is My Muse* included older work on canvas as well as more recent paintings of iconic city scenes and settings, like the Staten Island Ferry and the intricacies of the subway system. The show featured dozens of paintings, photographs, etchings, and ephemera. Ellis, as DAZE, was a highlight of the Museum's 2014 exhibition *City As Canvas: Graffiti Art from the Martin Wong Collection*. A dynamic, large-scale work that he created right on the Museum's front terrace in 2013 for that exhibition was also included in *The City is My Muse*, viewed by 100,225 visitors.



# **Picturing Prestige: New York Portraits, 1700-1860** **February 5 - September 18, 2016**

*Picturing Prestige: New York Portraits, 1700-1860* depicted the historical trend of New York's well-to-do who commissioned paintings of themselves and loved ones as indicators of prestige. Portraits were often created to commemorate a significant moment in the sitter's life, such as a marriage, and allowed the subject to present a carefully crafted image to the world. Organized by Bruce Weber, Curator of Paintings and Sculpture, and designed by Marissa Martonyi, Design Director, *Picturing Prestige* featured works from the Museum's permanent collection by many of the leading American painters of their day, who captured the aspirations of the rising city as it became the most populous and important port in the young country. In addition, the exhibition chronicled the changing nature of portraiture and artistic patronage.



# **Dressing Room: Archiving Fashion** **January 25 - April 30, 2016**

*Dressing Room: Archiving Fashion* showcased Museum staff at work dressing and photographing mannequins in trendsetting outfits—from jumpsuits to evening gowns, dating from the 1940s to the '60s. These garments, worn by notable New York women and created by celebrated designers, document the city's arrival as a fashion capital. Time-lapse videos of the activities went "viral" on social media, while the documentation photographs were uploaded to our online Collections Portal for more leisurely browsing by social historians, fashion scholars, costume designers, and the general public. Organized by Phyllis Magidson, Curator of Costumes and Textiles, the project was part of our ongoing work to digitize, conserve, and catalog women's garments from our celebrated collection, a significant effort supported by a grant from the Institute of Museum and Library Services's "Museums for America" program.





## New York's Yiddish Theater: From the Bowery to Broadway

March 9 – August 14, 2016

*New York's Yiddish Theater: From the Bowery to Broadway* celebrated the thriving Yiddish theater culture that blossomed from the late 19th to the mid-20th century on Manhattan's Lower East Side. For some 1.5 million first- and second-generation Eastern-European Jewish immigrants, Second Avenue became the "Yiddish Broadway." Here, audiences of new New Yorkers celebrated their culture and learned about urban life in the city via cutting-edge dramas, musical comedies, and avant-garde political theater. As stars of the Yiddish stage gained mainstream popularity, New York's Yiddish theater became an American phenomenon. This legacy resonates today through enduring dramatic themes, classic New York humor, and a large crop of crossover actors, directors, and designers who found work on the mainstream New York stage and in Hollywood.

The exhibition presented the most comprehensive exploration of Yiddish theater to date, featuring over 250 artifacts drawn from the Museum's vast collection and the archives of the YIVO Institute for Jewish Research, Al Hirschfeld Foundation, American Jewish Historical Society, Center for Jewish History, and Museum of Jewish Heritage. A showcase of theatrical

treasures, the exhibition included costumes worn by Molly Picon, Mae Simon's jewelry and makeup box, and Zero Mostel's Tevye costume from *Fiddler on the Roof*, along with set models and costume designs by Boris Aronson that brought Yiddish theater to life. As the *Jewish Daily Forward* noted, "That feeling of immersion is the beauty of this exhibit," which was organized by guest curator Edna Nahshon, Professor of Jewish Theater and Drama at the Jewish Theological Seminary, and designed by Pure+Applied.

Viewed by 73,939 visitors, *New York's Yiddish Theater* was a co-presentation with the YIVO Institute, National Yiddish Book Center, and National Yiddish Theater-Folksbiene, and received major support from the Puffin Foundation, David Berg Foundation, and other generous corporate, foundation, and individual donors. Special public programs included a panel discussion with Pulitzer Prize-winning playwright Paula Vogel and performances by cast members of the most recent Broadway revival of "*Fiddler*." An exhibition companion book edited by Nahshon was co-published with Columbia University Press.

## From Ship to Shore: Reginald Marsh & the U.S. Custom House Murals

March 25 – May 22, 2016

*From Ship to Shore: Reginald Marsh & the U.S. Custom House Murals* presented works by a quintessential New York artist with a lesser-known passion for the city's waterfront. In 1937 draftsman and painter Reginald Marsh (1898–1954) embarked on a series of shipping murals for the rotunda of the U.S. Custom House in Lower Manhattan as part of FDR's Treasury Relief Art Program dedicated to embellishing public buildings. Drawn from the Museum's collection, Marsh's eight masterful watercolor and graphite paintings were on view for the first time in more than 20 years. Organized by Bruce Weber, Curator of Paintings and Sculpture, and designed by Marissa Martonyi, Design Director, *From Ship to Shore* showcased the iconic beauty of the harbor and its integral role in New York's history, as well as the role that fine art can play in the public sphere.

# Roz Chast: Cartoon Memoirs

April 14 – October 16, 2016

*Roz Chast: Cartoon Memoirs* showcased one of the most distinctive and complex American comic voices to emerge in the last four decades—artist and cartoonist Roz Chast (b. 1954). Since the 1970s, the Brooklyn-born Chast has chronicled the anxieties, pleasures, and perils of contemporary life in a body of work that includes over 1,200 cartoons published in *The New Yorker* and other magazines, several illustrated children's books, and her award-winning 2014 visual memoir, *Can't We Talk About Something More Pleasant?* Chast has developed a unique visual language and a roster of familiar characters that explore universal experiences of self-doubt and of finding joy in simple things. Viewed by 88,709 visitors, *Roz Chast: Cartoon Memoirs* featured more than 200 works by this distinguished artist, displaying her keen eye for the absurdities and insecurities that permeate daily life—including many situations that are particular to New York City. As a very special feature of this exhibition, Chast painted a temporary mural that she dubbed "Subway Sofa" directly onto a gallery wall while Museum visitors looked on—this delightful, first-hand glimpse into her creative process was captured in a time-lapse video installed on a monitor opposite the actual mural throughout the run of the show. As *The Beat: The News Blog of Comics Culture* noted, this is "the first solo museum exhibit for a female cartoonist in New York...a new high water mark. It's an honor Chast richly deserves." Organized by Frances Rosenfeld, Curator of Public Programs,

and designed by Marissa Martonyi, Design Director, *Roz Chast: Cartoon Memoirs* was a co-presentation with the Norman Rockwell Museum in Stockbridge, MA, where the exhibition originally appeared.

Below: Roz Chast with her custom mural, *Subway Sofa*, created specifically for *Roz Chast: Cartoon Memoirs*.







## In the South Bronx of America: Photographs by Mel Rosenthal

May 7 – October 16, 2016

*In the South Bronx of America: Photographs by Mel Rosenthal* documented a tumultuous period of decline in the South Bronx starting in the 1970s, brought on by a loss of manufacturing jobs, reductions in municipal services, plummeting property values, a mass exodus of residents, and rampant arson. Photographer Mel Rosenthal (b. 1940), who grew up in the South Bronx, gave a public face and a voice to those who had been left behind by the area's evolution—an “urgent message, of social activism and community engagement,” wrote *The New York Times*. Organized by Sean Corcoran, Curator of Prints and Photographs, and designed by Marissa Martonyi, Design Director, *In the South Bronx of America* featured images taken by Rosenthal at the height of the area's devastation, focusing on the resilient residents who refused to abandon their neighborhoods. The Museum received 42 original prints from this photography series as a gift from Rosenthal's wife, Roberta Perryrapp.

## UPDATE: Activist New York

*Activist New York*, the inaugural exhibition in our Puffin Foundation Gallery, was updated extensively with new content and design—and viewed by 306,556 visitors (over 618,000 visitors since opening in 2012). Sarah Seidman, Puffin Foundation Curator of Social Activism, and her team worked with the firm Pentagram to create a more streamlined space for visitors to take in more content related to New York's histories of activism. They added new images throughout the gallery, thematic banners, and “key events” panels with visual timelines for each section of the exhibit. Innovative new media components were installed, including an interactive list of city organizations and video interviews with activists displayed on gallery monitors. State-of-the-art digital projections of images of current activism in New York were added, as well as *City of Movement*, a new documentary by Robin Blotnick and Rachel Lears that explores activist methods and perspectives by juxtaposing footage from the early 20th century through today. New case studies were rotated into the exhibit, including “A Future Worth Living: Earth Day and Environmentalism in the City, 1962 to 1990,” “Ratify to Repeal: Protesting Prohibition, 1914 to 1933,” and “A Danger Unlike Any Danger: Nuclear Disarmament Campaigns, 1957 to 1985,” along with a rotation of new objects into the gallery. The Museum also commissioned a Spanish language version of the exhibition text available in printed form. We extended the reach and impact of *Activist New York* by producing the following: a dedicated

website ([www.activistnewyork.mcnyc.org](http://www.activistnewyork.mcnyc.org)) with resources for students and teachers developed by Schwarz Center educators; an active calendar of six public programs per year including panels on urban poverty, greening and sustainability, and the Black Lives Matter movement; a teacher “open house” with professional development activities; a “Muslim Voices” book club for elementary school children; and a 42-page printed Educator Resource Guide to accompany the exhibition, with 2,000 copies distributed to teachers visiting the Museum on school field trips.



## Lost in Old NY

May 27, 2016 – October 1, 2016

*Lost in Old NY* invited visitors to enjoy a Staten Island beach in 1898, cross the Brooklyn Bridge in 1903, or visit the original Pennsylvania Station in 1935—without ever leaving the Museum! This striking hallway display of seven scenes from New York's past installed enlargements of vintage photographs from the Museum's collection as “selfie” backdrops and offered all visitors who posted their photos on social media the chance to win a free Museum membership.



# MODERNIZATION & EXPANSION

The Museum's ambitious transformation—a decade-long capital project to expand and modernize our landmark building—was achieved with the completion of Phase III during the biennial period. While Phase I created a new addition to the Museum, and Phase II renovated the original building's South Wing, the renovation of the 35,000-square-foot North Wing in Phase III was the most complex, requiring the relocation of building entrances and an extensive network of temporary walls. Yet, throughout the entire capital project, the Museum of the City of New York remained open to the public as a robust and vibrantly reimagined institution.

Already a year into Phase III, the biennial period continued the gut renovation of the North Wing floors and basement. Galleries on floors 1–3 were completely refurbished, as well as the main entrance and shop on the first floor and addition of a new white-marble servery and full kitchen for the café on the second floor. On the ground floor, the new auditorium was completely refurbished and redesigned, and a new coat check, prep kitchen, and additional offices were added at this level.

The new Ronay Menschel Hall is a jewel, with curved ceiling, blonde wood floors, state-of-the-art AV booth, a stage for speakers and film screenings, custom lectern with fully integrated AV, and new green room. Halfway below ground level, the auditorium's double walls are hung with floor-to-ceiling translucent windows for a comfortable atmosphere and complete control of light and sound. The space seats up to 200 for a variety of events and configurations, with new seating

and other furnishings contributed by our generous trustee Ronay Menschel and family.

Our popular *Timescapes* film exhibition was moved from the second floor into a newly designed permanent home on the ground floor with state-of-the-art projection equipment, surround-sound speakers, and improved soundproofing. On the first floor, we committed an enormous amount of new infrastructure behind the scenes to support the technology and service needs of *New York at Its Core*. This work across three galleries included installing new electrical panels and IDF computer closets, low-voltage cabling for high-volume data and interactive displays, and improved security for the irreplaceable objects exhibited among scores of monitors and technology tables. Additionally, we installed a vastly improved security system throughout the entire building, allowing for greater flexibility and integration with the main communications network.

One of the most significant construction elements in Phase III was the new brick and marble loggia with three arches created on the building's South Terrace (expanded in Phase I)—in the center arch, a glass cube was designed to provide a climate-controlled transition from the Museum to this beautiful, sunny special-events space, providing for year-round use. The capital project paid careful attention to climatizing our 1932 landmark building, with Phase III completing the replacement of all windows, installation of air curtains flanking the main entrance, and new HVAC systems installed throughout.





The Museum renovation was managed by the New York City Department of Design and Construction (DDC), reflecting the City's ownership of the Museum building. The project was overseen internally by former director Susan Henshaw Jones, current director Whitney W. Donhauser, and project director Patricia Zedalis, along with project consultant William Raczek, working closely with the Building Committee of the Museum's Board of Trustees. The project was designed by Ennead Architects. Hill International managed the construction, with E.W. Howell serving as general contractor of Phase III. The capital project brings the Museum into full compliance with City building codes and meets regulations established by the American Association of Museums and the Americans with Disabilities Act.

City funding for Phase III totaled \$22.743 million, with the Museum providing an additional \$2 million for direct construction expenses; the remaining costs for design and all other fees, fit-out, etc., are estimated at \$6.8 million. In June 2013, the Museum was delighted to have been awarded a \$1 million capstone grant from the Upper Manhattan Empowerment Zone to support Phase III and new staff positions that the newly renovated facility will require. Total costs for all three phases amount to \$96 million, of which \$67.8 million was provided by the City of New York, with the remainder contributed by private donors.

The Museum remains deeply grateful to our trustees and to others who have made the renovation possible. Board Chairman James G. Dinan and his wife Elizabeth R. Miller have been exceedingly generous. Major support has also been received from the Puffin Foundation, The Tiffany & Co. Foundation, the Booth Ferris Foundation, the Charina Endowment Fund, Valerie and Jack Rowe, Tracey and Kenneth Pontarelli, Mitchell S. Steir/Savills Studley, William and Heather Vratatos, the Hearst Foundation, the Horace W. Goldsmith Foundation, the Margaret T. Morris Foundation, the Joelson Foundation, the Barker Welfare Foundation, Con Edison, and many others.



Top: Ronay Menschel Hall

Above: The design team of Ennead Architects

# DIGITAL ADVANCEMENTS

In today's digital world, the quality of the Museum's multimedia and online experience should be on par with a visit to our new galleries and gleaming marble court. To that end, we committed in this final chapter of our 10-year transformation to building in-house digital resources, overhauling our website, and expanding the Museum's reach to audiences through social media.

With generous support from the Altman Foundation, the Museum formed a Digital Department to build a more vibrant experience online as well as provide more nimble resources to all aspects of our work. Developing digital engagements for *New York at Its Core* took the Museum to a whole new level of technical innovation—including movie-like maps that visualize 400 years of city data, interactive biographical stories, and custom-designed games and videos. Throughout the exhibition, technology allows the past to weave its way into the present—a foundational theme at the Museum—just as digital content increasingly touches every facet of the Museum experience.

In 2015 Renae Mason joined the Museum as Director of Digital Production and User Experience. Along with Jenny Shalant, former Director of Digital Marketing, the duo led an in-house team that includes a full-time multimedia/video producer and community manager to drive the Museum's social media channels. Thanks to a pair of two-year Altman Foundation capacity grants for digital initiatives, the Museum was able, among other investments, to purchase a professional digital video kit (camera, lights, sound) as well as top-end computers, monitors, and servers with capacity to process and store archival video and other data.

The ability to tell stories through video is a powerful tool the Museum is now utilizing in exhibitions, on our website, and across social media—and having these resources in-house allows for a more spontaneous and comprehensive integration of digital content into the life of the Museum, such as the time-lapse video of artist Roz Chast creating an on-site mural for her exhibition *Cartoon Memoirs*. Other Museum-produced video stories and digital upgrades have enhanced our *Activist New York* and *Yiddish Theater* exhibitions.

The necessity for a new website—the digital face of the Museum—became mission-critical during this time as Internet search engines began

to penalize websites that are not “mobile friendly.” The Digital Department responded with an elegant new site design launched in November 2016 that offers a consistent user experience across all devices, with a platform able to support the rush of new traffic to [mcny.org](http://mcny.org) driven by our capital transformation and new permanent exhibition. The responsive design features a visually immersive homepage; “stories” that engage visitors in the life of the Museum through photo galleries and videos; streamlined user navigation; and easier content updating—all built on Drupal 8, the latest version of the content management platform and industry standard for the coming decade.

The Museum is using digital content to get the word out through social media (Facebook, Twitter, Instagram, YouTube) with videos shot onsite and around the boroughs, including three trailers funded by American Express for our permanent exhibition. Stepping up from weekly to daily postings on Instagram has tripled the fan base in one year, making this our fastest-growing channel. Engagement has steadily increased across all social media, with a cumulative quarter of a million visitor interactions (i.e., likes, follows, comments) in 2015–16, while we continually improve our search engine optimization (SEO) assisted by a grant and \$40,000/month in ad support from Google. We are applying user-experience design principles more consistently across exhibition and online production. Characteristic of the Museum, the Digital Department's high degree of collaboration with Curatorial, Education, and Marketing and Communications helps the team resource as many channels as possible in a coherent, organized, and consistent way—getting the most “bang” from all digital content produced at the Museum.

Right: *Dressing Room: Archiving Fashion* – This project to conserve and catalog mid-century women's garments from our Costume and Textiles Department was a watershed opportunity for the Museum to directly engage audiences, both onsite and online. Utilizing our new multimedia resources, the Digital Department shot new videos and re-shared old videos of curators dressing and photographing mannequins, while visitors observed and interacted with them in an improvised studio set up in an empty gallery temporarily between shows. Posted on Facebook and other social media, these videos were wildly popular as people “liked,” commented, shared, and enthusiastically planned visits to the Museum to watch this behind-the-scenes activity unfold.







## NY AT ITS CORE

Opening in FY2017, the Museum's new permanent exhibition, *New York at Its Core*, is the first to tell the story of New York's rise from a Dutch village in the 1600s to a preeminent global city today. Through more than 400 objects and state-of-the-art technology, it captures the energy and vision that has made New York a center of innovation in the arts, business, science, and urban development. Framed around key themes—money, density, diversity, and creativity—*New York at Its Core* is an exploratory experience where visitors choose their own path, diving in and out of four centuries using a variety of tools, from historical artifacts and movies to digital interactives and video games. With design by Studio Joseph, Local Projects, and Pentagram, this presentation of the New York story—past, present, and future—is comprehensive across three galleries but will also evolve over time. The Museum will continue to test concepts and interactives with audiences. And our trove of mapping and historical data—visualized through GIS software and technical support provided by Carto over the next decade—will enhance installations, movies, education, online content, and future exhibitions for years to come.

## FUNDER SPOTLIGHT: THE JEROME L. GREENE FOUNDATION

In December 2015, the Jerome L. Greene Foundation gave the Museum a visionary grant of \$1 million to support the advertising and media campaign for *New York at Its Core*, our new permanent exhibition. This gift was made in recognition of the extraordinary achievements of Susan Henshaw Jones, our former Ronay Menschel Director. The Jerome L. Greene Foundation is dedicated to furthering the causes of education, the arts, health, and social justice. A private, family foundation, it identifies and invests in opportunities that enrich and advance people's lives, both in New York City and nationally.

As designed, the advertising campaign features print and digital advertisements, subway and bus ads, and outdoor advertising for *New York at Its Core*, including a 25-by-50-foot billboard in Times Square during the 2016 televised New Year's Eve celebration. The campaign aims to reintroduce and raise awareness of the Museum—including among "Generation X" New Yorkers, as well as national and international tourists—and drive visitors to this one-of-a-kind exhibition. Select glimpses of the powerful content highlight the unique nature of the Museum and foster a citywide sense of anticipation for the exhibition. Thanks to the Foundation's generous support, the Museum has also created additional ad campaigns aimed at Spanish- and Chinese-speaking audiences, the two most commonly spoken foreign languages in New York City.

# COLLECTIONS ACCESS & STEWARDSHIP

During FY2015–16, the Museum saw vigorous activity in collections management and received generous support to accomplish projects with long-term impact for our audiences. We continued to assess, inventory, and catalog our collections to ensure that every object has an accurate record in the Museum database. With an estimated three-quarter million objects in total—including prints, photographs, drawings, paintings, sculpture, costumes, manuscripts, ephemera, theatrical material, furniture, and decorative arts—we now have records for over half a million, and during the period 48,791 objects were cataloged. The Museum is steadily migrating to a new collections management system, MuseumPlus, with support from the Institute of Museum and Library Services (IMLS), and we began using the new system in April 2016.

As part of this ongoing work, we created 40,527 digital images and completed a project funded by a \$150,000 IMLS grant to digitize our theater production photographs, with additional support from the Frederick Loewe Foundation, Jerome Robbins Foundation, and Charina Endowment Fund. A \$150,000 grant from the Luce Foundation, a \$148,000 grant from the IMLS, and support from the Louis and Virginia Clemente Foundation provided for a range of work on our renowned silver collection—including digitization, cataloging, conservation, and improved storage for more than 2,000 pieces made by New York silversmiths over three centuries. Support from the Gladys Krieble Delmas Foundation provided for processing a collection of papers of American print scholar Harry T. Peters, as well as pamphlets from organizations and individuals affiliated with New York City. The Fan Association of North America also supported a project to digitize and enhance catalog records for 330 hand fans.

In 2015 the Museum was awarded an IMLS grant to digitize and catalog nearly 550 mid-20th-century women's garments, which began in January 2016. We also continued to process, digitize, catalog, and rehouse our ephemera collections of medals, sashes, invitations, and more, supported by a \$125,000 grant from the National Endowment for the Humanities.

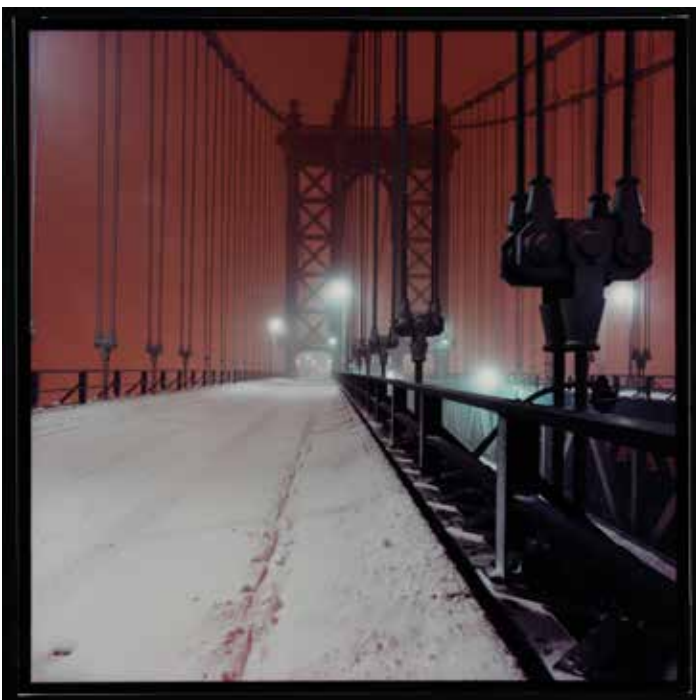
Collections staff contributed content about objects and projects to the Museum's weekly blog, which attracted 292,949 visits. We continued to add to the number of archival finding aids online to provide access to portions of the collection not yet digitized, and this site received 22,903 visits. The online Collections Portal ([collections.mcny.org](http://collections.mcny.org)), a public site for searching and accessing the collection, now hosts catalog records and supporting images for over 185,000 objects and tracked 5.25 million page views worldwide during the period.

Conservation projects included treatment and rehousing of our collection of 350 theatrical broadsides funded by the New York State Libraries Conservation and Preservation grant program, conservation of a traveling medicine chest owned by statesman and diplomat Rufus King (1755–1827) funded by the Greater Hudson Heritage Network, and conservation of portraits of a Huguenot sitter from the 18th–19th century funded by the John P. Strang Trust.

In addition to utilizing a number of collection objects in our on-site exhibition programming, the Museum also facilitated several significant national and international loans to the Bard Graduate Center, the Frick Collection, Gracie Mansion Conservancy, Florence Griswold Museum, Museo della Città di Bologna, and Amsterdam Museum, among others.

## Recent Acquisitions

- 33 chromogenic prints of lower Manhattan by photographer Jan Staller
- 112 silver souvenir spoons
- Photographs of NYC mosques by Ed Grazda
- 3 guest lists from Studio 54
- Photographs by Janette Beckman, Joe Conzo, and Martha Cooper from *Hip-Hop Revolution*
- 8 paintings and one working drawing by Richard Hass for intended public murals



# FREDERICK A.O. SCHWARZ CHILDREN'S CENTER\*

Education is fundamental to the experience and mission of the Museum. During the 2014–15 and 2015–16 school years, we welcomed 92,729 schoolchildren and their teachers and families for programming that brought New York City history to life, within our Frederick A.O. Schwarz Children's Center, gallery exhibitions, and beyond the Museum.

For elementary, middle, and high school students, we conducted gallery and "history lab" programs on a variety of topics, including *Picturing New York City History: Highlights of the Museum*; *Mannahatta: The Lenape and the Land*; *Life in New Amsterdam*; *Getting Around: How Transportation Shaped the City*, and *Who is New York? Mapping Immigration Then and Now*. We also piloted off-site archaeology programs for grades 1–7 in Brooklyn schools exploring Brooklyn history. In these content-rich experiences, students engaged with primary sources through inquiry-based discussion and activities that supported New York State social studies standards.

Increasing the opportunities for learning, our "out-of-school-time" offerings included *I Spy New York: Capturing the City Through the Camera*, run by Margaret Bordonaro, *Courses for Kids* Coordinator. This multi-session course for classes of 20 introduced elementary school students in grades 2–5 to photography basics and how to capture images of New York's buildings, parks, and people. To this, we also added a new course focused on fashion utilizing our Costume and Textiles

Collection. To culminate the programs, we had an exhibition of student photography and a fashion show highlighting the students' designs at the Museum. Over these two school years, 186 students participated in our photography and fashion-related classes, leading to a partnership with the NYC Department of Education to develop and implement two additional programs.

Also during this period, middle and high school students participated in New York City History Day, a citywide independent research contest for grades 6–12 guided by the Schwarz Center's History Day Manager, Stephanie Dueño. The program culminates in a New York City History Day contest hosted by the Museum in March: 876 students attended the FY2015–16 events, with 138 students advancing to the state competitions and 10 entries advancing to the National History Day competitions.

Our Saturday Academy, a partnership with Gilder Lehrman Institute of American History, with generous support from the Charina Endowment Fund, is a free, six-session Museum program that offered 471 students American history enrichment classes and SAT preparation, with test scores measured before and after by the Schwarz Center's Manager of Student Programs, Joanna Steinberg. In these last three semesters, a total of 134 students who had previously taken the test improved their scores. A total of 56 students improved their scores with an increase of over 120 points.





In 2015 the Schwarz Center continued *Surpass!*, a program designed to help high school students from East and Central Harlem and the South Bronx pass the U.S. History & Government Regents exam, a requirement to obtain a diploma. Addressing the exam's alarmingly high failure rate in NYC (over 30%), this successful and literally life-changing program was doubled in size in FY2015. The tutorials included interaction with material from the Museum's exhibitions and collections that focused on core topics in American history, as well as writing exercises, test-taking skills, and practice exams. In 2015, 44 students who came to class consistently and made use of the materials were tracked. Of those students, 38 passed and six were seniors who have since graduated. In 2016, 46 local high school students were tracked, and as a direct result of *Surpass!*, 32 participants passed the Regents exam in spring 2016. Nine seniors were able to graduate high school as a result, 23 students achieved scores over 75 (indicating college readiness), and three of those students had scores in the 90s.

Starting in 2015 and continuing in 2016, the Museum will have hosted a total of six Andrew W. Mellon Foundation Predoctoral Fellows. These Fellows (three per year) are PhD candidates in Urban History, American History, or related fields, whose research focuses on New York. Coordinated by Maeve Montalvo, the Fellows receive training in how to use the Museum as a teaching tool while working with audiences of all ages, practicing their pedagogy, teaching alongside Museum educators, and partnering with Museum staff on projects. The Fellows get the chance to explore jobs outside the university setting, while the Museum gains greater depth and breadth in our content and programming.

The Schwarz Center also continued its successful internship program for young adults from underserved communities, supported by the Thompson Family Foundation and the Pinkerton Foundation, among others. Now in its fourth year, the Summer Internship Program introduces disconnected and disadvantaged young adults, ages 18–24, to the study and practice of museum education and provides them with valuable professional experience. From local community-based organizations, we recruited, mentored, and trained 19 interns who gained teaching experience and developed valuable life skills, including public speaking, working with visitors with special needs, and successfully collaborating with their colleagues. During the teaching period, interns served 4,734 children and adults by teaching gallery-based summer programs focused on our exhibitions.

Led by Laurabeth Lima, Fellow in Excellence for Museum Education, our Family and Community Engagement Programs engaged 11,923 children, parents, and caregivers in free, family friendly exhibition exploration and hands-on workshops, which enabled all to learn about the city's multicultural history and employ their creative energies in a welcoming learning environment. The New York City Department of Homeless Services (DHS) continued to be a valued partner, bringing homeless families to participate in these programs free of the social stigma associated with homelessness. In 2015 we launched a drop-in visitor initiative for toddlers (accompanied by an adult), including stroller tours of exhibitions and story circles. We also began a series of community engagement events for learners of all ages that celebrate cultural identity such as Native American Heritage Family Day in October and LGBTQ Family Day in June.

Teachers were the focus of our extensive Professional Learning offerings, led by the Schwarz Center's Assistant Director, EY Zipris, and Professional Learning Coordinator, Maeve Montalvo, which served 4,770 educators and included P-Credit Courses (36-hour, for-credit), workshops, lectures, and open houses relating to exhibitions on view. We also produced three extensively researched and beautifully illustrated Educator Resource Guides: *Life in New Amsterdam* (64 pages + CD-ROM, supported by the Netherlands Consulate General in New York), *Activist New York* (42 pages, supported by the Puffin Foundation), and *Jacob A. Riis: Revealing New York's Other Half* (available online). Offerings for the general public included free lectures, open houses, and group tours, most led by knowledgeable "Museum Scholars" (PhD candidates from local universities), serving 8,237 participants.

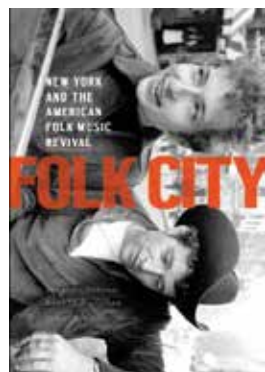
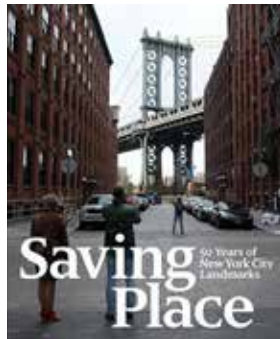
All of the Schwarz Center's offerings were supported by a committee of dedicated co-chairs comprised of Museum trustees and donors with a passion for museum education. The Frederick A.O. Schwarz Children's Center Committee includes Lisa Abel, Vanya Desai, Nellie Gipson, Paige Boller Malik, Polly Merrill, Tracey Pontarelli, Kathy Prounis, Coco Quinlan, Valerie Rowe, Ann Spence, and Paula Zakaria. The committee raised funds and awareness for the Schwarz Center.

Also during FY2015–16, planning took place for the forthcoming education programs related to the Museum's groundbreaking permanent exhibition *New York at Its Core*. This included developing online teacher resources and professional learning activities, training of Schwarz Center staff, designing field trips for students, and creating drop-in and multi-session family programs for all ages. Museum educators conducted six months of outreach to representatives of NYC DOE offices of Social Studies; Science, Technology, Engineering and Math (STEM); and Visual Arts; as well as public-school principals. Programs associated with *New York at Its Core* are made possible by a \$531,000 grant from the Thompson Family Foundation.

\*In fall 2016, the Museum changed the name of the Frederick A.O. Schwarz Children's Center in order to reflect its true mission as a resource for students, teachers, and families. The Center was renamed as the Frederick A.O. Schwarz Education Center accordingly.

# PUBLICATIONS

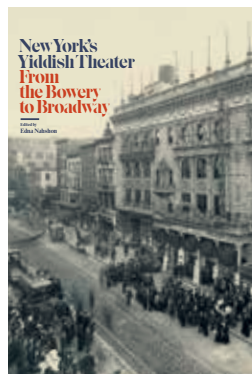
During FY2015–16, the Museum released four publications in conjunction with major exhibitions. *Saving Place: 50 Years of New York City Landmarks* (208 pages), edited by Donald Albrecht, Curator of Architecture and Design, and Andrew S. Dolkart, Director of the Historic Preservation Program at Columbia University, was co-published by the Museum and the Monacelli Press. Celebrating the 50th anniversary of the passage of the Landmarks Law, *Saving Place* includes essays by notable New Yorkers and preservationists Robert A.M. Stern, Adele Chatfield-Taylor, Françoise Astorg Bollack, Anthony C. Wood, and Claudette Brady, with specially commissioned views of historic districts and landmark buildings by the distinguished Dutch architectural photographer Iwan Baan. As *Architectural Record* noted, “Given the impact that the [Landmarks] law has had on other cities across the country, the entire book serves as a case study. As director of the preservation program at Columbia, Andrew S. Dolkart, and his coeditor Donald Albrecht, a respected design curator, are the ideal team for this project.”



*Folk City: New York and the American Folk Music Revival* (320 pages) was written by Dr. Stephen Petrus, Andrew W. Mellon Foundation Curatorial Fellow, and historian Ronald D. Cohen, with a foreword by the legendary singer/songwriter Peter Yarrow. Co-published by the Museum and Oxford University Press, the book documents how folk music flowered in New York through the talents and support of musicians, record company producers and executives, radio show hosts, club owners, concert promoters, folklorists, managers, journalists, and audiences. The Museum gratefully

acknowledges the Andrew W. Mellon Foundation, which supported a post-doctoral fellowship for Dr. Stephen Petrus. The *Folk City* book was the capstone project for his fellowship. Princeton University historian Sean Wilentz called *Folk City* “the best history yet of the city’s influential folk music culture, packed with astonishing photos that finally see the light of day,” and the *Village Voice* named it one of “Fifteen Books You Need to Read in 2015.”

*Jacob A. Riis: Revealing New York’s Other Half* (336 pages) was written by Bonnie Yochelson, art historian and former Curator of Prints and Photographs, and co-published by the Museum, Yale University Press, and the Library of Congress, with support from the Phillip and Edith Leonian Foundation. A major research endeavor in its own right, this companion to the exhibition is the first-ever complete catalog of Riis’s photographs, with detailed entries on every image he produced or commissioned. “Jacob Riis’s late-19th-century admonition that the battle against the slum began only when conscience joined forces with fear and self-interest still resonates with modern readers in a gripping anthology of his original photographs,” wrote Sam Roberts in the “Bookshelf” section of *The New York Times*.



*New York’s Yiddish Theater: From the Bowery to Broadway* (328 pages), edited by Edna Nahshon, Professor of Jewish Theater and Drama at the Jewish Theological Seminary, was co-published by the Museum and Columbia University Press. Vividly illustrated and including essays from leading historians and critics, the publication recounts the heyday of “Yiddish Broadway” and its vital contribution to American Jewish life and crossover to the broader American culture. In a “starred review,” the *Library Journal* described the book as “A comprehensive... readable and lavishly illustrated history of the Yiddish Theater....

This essential book is an important addition to library collections focusing on theater, pop culture, and Jewish studies.”

In addition, we released a companion book of selected works from our 2014 exhibition *Mac Conner: A New York Life* and published two extensively researched and beautifully illustrated Educator Resource Guides: *Life in New Amsterdam* (64 pages + CD-ROM, supported by the Netherlands Consulate General in New York) and *Activist New York* (42 pages, supported by the Puffin Foundation).



# PUBLIC PROGRAMS

The Museum's public programs explore New York City's history and character, connecting past, present, and future. Through lectures, panel discussions, live performances, film screenings, book talks, and walking tours, we expand the conversations that begin in our galleries and provide a neutral forum to engage with current issues facing the city. During FY2015–16, the Museum welcomed 11,983 visitors for 67 programs, organized by Julie Trébault, Director of Public Programs, and Frances Rosenfeld, Curator of Public Programs. Many of these were sold-out events, drawing more than 200 attendees.

Program highlights included symposia to launch two of our major exhibitions. In April 2015, *Saving Place: 50 Years of New York City Landmarks* kicked off with an opening symposium on the future of historic preservation. The distinguished panel of experts included architects Robert A. M. Stern and Vishaan Chakrabarti, journalists Roberta Gratz and Michael Kimmelman, and former Real Estate Board of New York President Steven Spinola, with a discussion moderated by preservationist and American Academy in Rome leader Adele Chatfield-Taylor. In September 2015, *Affordable New York: A Housing Legacy* kicked off with a sold-out symposium on the history and current state of affordable and subsidized housing with keynote speaker former U.S. Congressman Barney Frank and a panel of experts including Deputy Mayor Alicia Glen and Real Estate Board of New York President John Banks, with a discussion moderated by *New York Times* writer Sam Roberts. Additional public programs during the course of these two exhibitions were supported and co-presented with some 100 community partners.

Music and performance were spotlighted in FY2015–16 with two major exhibitions. *Folk City: New York and the Folk Music Revival* was accompanied by a series of panels, concerts, and “talk and music” evenings with such historic and contemporary figures as Noel Paul Stookey, Happy Traum, Nora Guthrie, and Tom Chapin and The Chapin Sisters. *New York's Yiddish Theater: From the Bowery to Broadway* was celebrated with a wide-range of theatrical and musical programs, including panel discussions with Pulitzer Prize–winning playwright Paula Vogel, actress Tovah Feldshuh, and others; an evening with cast members of the recent Broadway revival of *Fiddler on the Roof*; and a walking tour of historic Yiddish theater sites along Second Avenue on the Lower East Side.

For the second and third annual Uptown Bounce, the Museum and El Museo del Barrio collaborated for our signature series of summer block parties. Drawing some 5,000 visitors each summer, Uptown Bounce activates the galleries, cafeterias, terraces, and sidewalks of our two neighboring institutions, forging dynamic bonds of community. Our new permanent exhibition, *New York at Its Core*, opening in November 2016, will introduce new series of talks, film screenings, performances, and other public programs presented with community partners that explore the history, people, and evolving culture of the “city that never sleeps.”





# LOUIS AUCHINCLOSS PRIZE

The Louis Auchincloss Prize honors Louis Auchincloss (1917–2010) for his many years of service to the Museum as well as for his literary contributions that established him as one of the leading American novelists of the 20th and 21st centuries. The prize is presented annually to writers and artists whose work is inspired by and enhances the five boroughs of New York City.

Among these luminaries was our FY 2015 honoree, the groundbreaking Minimalist composer Philip Glass. Since the 1960s, Glass has been a forerunner of new music with a distinctively hypnotic style, composing works for opera, dance, theater, chamber ensembles, orchestra, and film. Some of his best known works include the landmark opera *Einstein on the Beach*; scores for important films like *Koyaanisqatsi*, *Kundun*, and *The Thin Blue Line*; the *Low Symphony* (inspired by the David Bowie/Brian Eno album); and collaborations with choreographers such as Lucinda Childs, Jerome Robbins, and Twyla Tharp. The award presentation to Glass on November 17, 2014, by Bruno A. Quinson, Vice Chairman of the Board and Chairman of the Louis Auchincloss Prize, featured a performance by Andrew Sterman and the Philip Glass Ensemble, and special appearances by visual artist/musician Laurie Anderson and *Qatsi Trilogy* film director Godfrey Reggio.

Museum Chairman James G. Dinan and Trustee Bruno A. Quinson presented the FY 2016 Louis Auchincloss Prize to the beloved jazz trumpeter and music historian Wynton Marsalis at our gala dinner and performance on October 14, 2015. As a musician, composer, teacher, and artistic director of Jazz at Lincoln Center, Marsalis has helped lead the resurgence of classical jazz for a whole new generation of musicians and fans. In 1996 *Time* magazine named Marsalis one of America's 25 most influential people. A New Orleans native from a celebrated musical family, Marsalis attended Juilliard and performed with such jazz legends as Dizzy Gillespie, Woody Shaw, and Sarah Vaughan. In addition to performing and composing, he has been an influential broadcaster and writer, with numerous radio and television programs and five books on the history of jazz. Marsalis has won nine Grammy Awards, and in 1997 received the Pulitzer Prize for Music for his oratorio *Blood on the Fields*. In 2005 he received the National Medal of Arts, our nation's highest honor for achievement in the arts.

Below: Shaloma Logan, Bruno A. Quinson, Wynton Marsalis, Andrew Auchincloss, and James G. Dinan



# CONTRIBUTED & EARNED INCOME

In FY2015, the Museum's contributed and earned income totaled \$23,432,580, a 15% increase from FY2014 due to fundraising efforts for *New York at Its Core*. Contributed income increased by 54% in the same period. Thanks to continuing cost controls and careful expense planning, the Museum finished the fiscal year with an operating surplus and continued its record of effective financial management, spending 80% of its budget on programming against 20% on fundraising and administration.

In FY2016, contributed and earned income totaled \$16,379,128. The Museum ended FY2016 with an operating deficit of \$1,947,196 and spent 81% of its budget on programming and 19% on management and fundraising.

During the period, the Museum was awarded a \$1 million grant from the Jerome L. Greene Foundation to support the advertising and media campaign for our new permanent exhibition, *New York at Its Core*—this gift was made in recognition of Susan Henshaw Jones, our former Ronay Menschel Director. The Museum received a \$1,000,000 grant from the Thompson Family Foundation to support the *Core*, with an additional grant of \$531,000 for associated Education and Public Programs. Other significant grants for *New York at Its Core* were \$400,000 from

the National Endowment for the Humanities; \$250,000 (Anonymous); \$200,000 from the Carnegie Corporation for New York; \$150,000 from Booth Ferris Foundation; \$150,000 from Gilder Foundation, Inc.; and \$100,000 from The William Randolph Hearst Foundation.

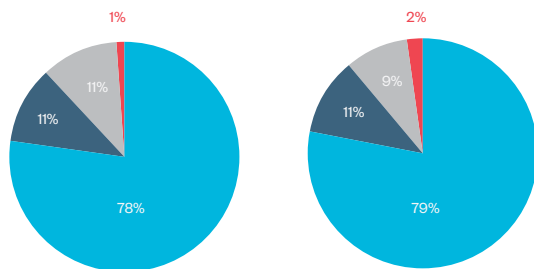
The YIVO Institute for Jewish Research gave a \$164,280 grant in support of the exhibition *Letters From Afar*. The Altman Foundation renewed a \$200,000 grant for digital assets. A new speakers series, the **David Berg Distinguished Lecture Series**, was named with a \$100,000 grant from the David Berg Foundation.

The Institute of Museum and Library Services (IMLS) provided generous support during the period, awarding the Museum a \$148,000 grant to support digitization, cataloging, conservation, and improved storage for our substantial collection of silver, and a \$121,000 grant to support the Museum's migration to a new collections management system (CMS).

## FY2015 SOURCES OF SUPPORT & REVENUE

Contributed Income and Services (78%)	\$18,182,634
Special Events (11%)	\$2,485,843
Earned Income (11%)	\$2,568,533
In-kind Contributions (1%)	\$195,570

**TOTAL \$23,432,580**



## FY2015 EXPENSES

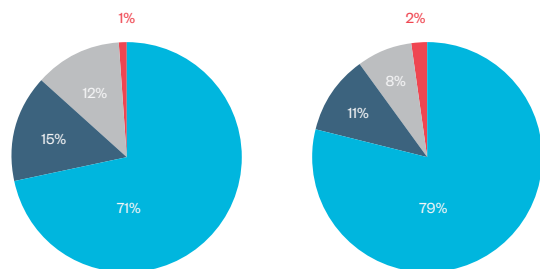
Programming (79%)	12,410,640
Fundraising (11%)	1,733,309
General Administrative (9%)	1,364,794
Capital (2%)	265,510

**TOTAL \$15,774,253**

## FY2016 SOURCES OF SUPPORT & REVENUE

Contributed Income and Services (71%)	\$11,698,956
Special Events (15%)	\$2,499,169
Earned Income (12%)	\$1,985,433
In-kind Contributions (1%)	\$195,570

**TOTAL \$16,379,128**



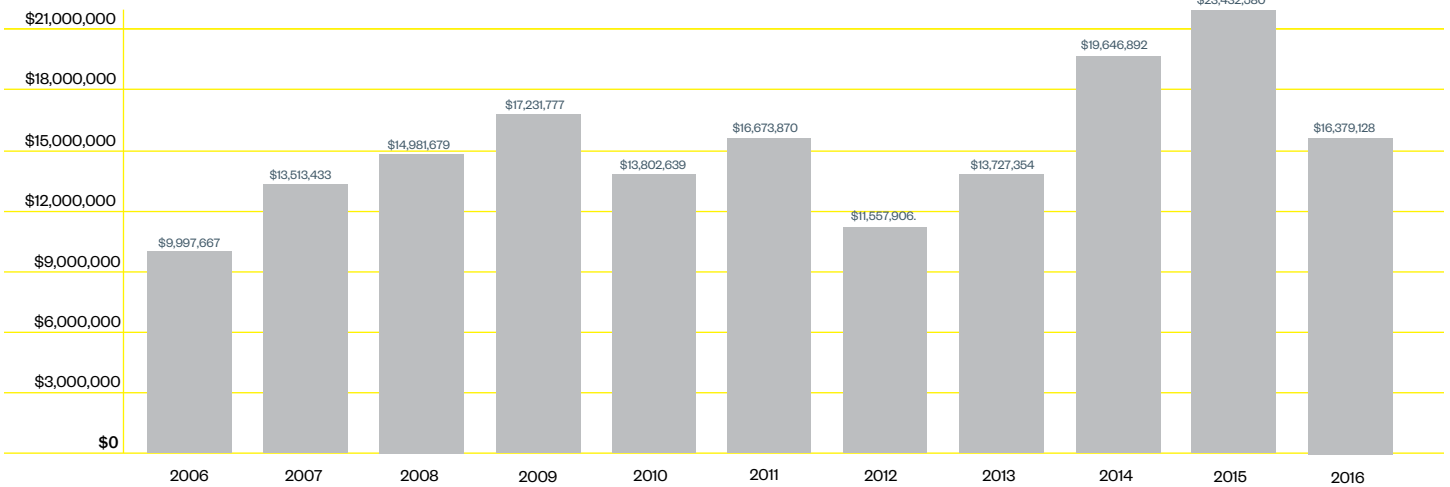
## FY2016 EXPENSES

Programming (79%)	\$14,499,090
Fundraising (11%)	\$1,994,693
General Administrative (8%)	\$1,399,975
Capital (2%)	\$432,566

**TOTAL \$18,326,324**

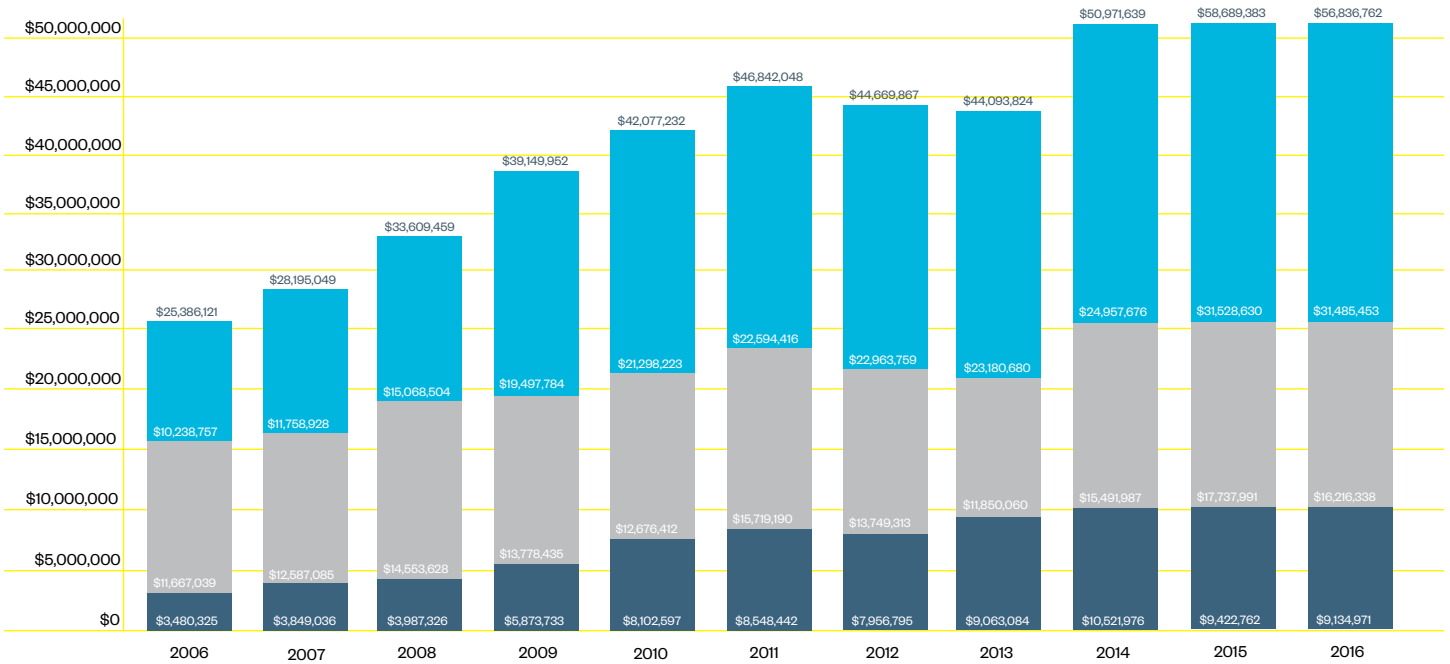
## FY2006-FY2016 TOTAL REVENUE\*

TOTAL REVENUE



## FY2006-FY2016 NET ASSETS BY TYPE

TOTAL NET ASSETS



Permanent
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\*Including Temporarily Restricted and Permanently Restricted Gifts



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We have made every effort to list  
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# SPECIAL EVENTS

## 2016 LOUIS AUCHINCLOSS PRIZE

2016 Louis Auchincloss Prize:  
James G. Dinan and Wynton  
Marsalis

2015 Spring Symposium:  
Simon Doonan, Elizabeth  
Graziolo, Jonathan Adler, and  
Paige Boller Malik

## 2015 CHILDREN'S HOLIDAY PARTY

## 2015 SPRING SYMPOSIUM NYC DESIGN AWARDS LUNCHEON





**2016 WINTER BALL**



**2016  
NEW YORK  
AFTER DARK**



**2015 CHAIRMANS  
LEADERSHIP  
AWARDS DINNER**



**2016 CHAIRMANS  
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AWARDS DINNER**

2016 Winter Ball:  
Andrew Roosevelt, Burwell Schorr, Allison Rockefeller,  
Whitney W. Donhauser, Sloan Overstrom, Mark  
Gilbertson, Tara Rockefeller, Alexia Hamm Ryan,  
Calvert Moore and Nicole Hanley Pickett



**2016 SPRING  
SYMPOSIUM  
NYC DESIGN AWARDS  
LUNCHEON**



# MUSEUM STAFF

## Office of the Director

Whitney W. Donhauser, Ronay Menschel Director and President  
Colleen Blackler, Executive Assistant and Manager of Board Relations

## Office of Programs

Sarah M. Henry, Ph.D., Deputy Director and Chief Curator

## Building Services, Engineering & Security

Jerry Gallagher, Chief Operating Officer  
Christopher Arias, Facilities Manager  
Tony Carfora, Facilities Manager  
Danny Curtin, Receptionist/Facilities and Volunteer Coordinator  
Pedro Hernandez, Weekend Building Engineer  
Henry Galindo, Director of Facilities/Chief Engineer  
Augusto Carvajal, Custodian  
Dennis Diaz, Attendant Guard  
Joseph Felicier, Custodian  
Joseph Hindenberg, Maintainer  
Christopher Hyppolite, Attendant Guard  
John Jefferson, Custodian  
Robert McGill, Attendant Guard  
Miguel Mercado, Assistant Maintainer  
Stanley Mitchel, Attendant Guard  
Janira Ortiz, Attendant Guard  
Maria Rico, Custodian  
Erroll Scott, Attendant Guard  
Corey Wright, Attendant Guard

## Information Technology

Julius Quito, Director of IT  
Glenn McAnally, IT Documentation Manager  
Sean Minardi, AV/IT Technician  
Jenny Ng, Technical Support Analyst

## Collections

Lindsay Turley, Director of Collections  
Lee Berman, Exhibitions Specialist  
Emily Chapin, Collections Access Archivist  
Ann Go, IT Manager for Collections  
Miranda Hambro, Registrar  
Madeleine Hazelwood, Associate Registrar  
Matthew Heffernan, Registrar  
Placida Hernandez, Assistant Curator - Costumes and Textiles  
Todd Ludlam, Director of Exhibitions Installation  
Victoria Martens, Senior Photographer  
Lauren Posada, Conservation Technician  
Lauren Robinson, Metadata and Rights and Reproduction Specialist  
Morgen Stevens-Garmon, Associate Curator, Theater Collection

## Curatorial Affairs

Kubi Ackerman, Director, Future City Labs  
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Steven Jaffe, Curator  
Susan Johnson, Director of Publications and Senior Curatorial Associate  
Rebecca Laughner, Curatorial Associate  
Phyllis Magidson, Elizabeth Farran Tozer Curator of Costumes and Textiles  
Marcela Micucci, Ph.D., Andrew W. Mellon Curatorial Fellow  
Autumn Nyiri, Director of Curatorial Affairs  
Sarah Seidman, Ph.D., Curator of Social Activism  
Sara Spink, Curatorial Associate  
Lilly Tuttle, Ph.D., Associate Curator  
Stephen Vider, Ph.D., Andrew W. Mellon Curatorial Fellow  
Derrick Washington, Ph.D., Andrew W. Mellon Curatorial Fellow

## Development

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Claude Barilleaux, Director, Special Events  
Gabi Barton, Director, Development Operations  
Martina Camarda, Development Assistant, Special Events  
Olivia Cothren, Manager, Corporate Relations  
Eboni Gates, Director, Special Projects  
Corin Infantino, Director, Institutional Giving  
Melissa Kiewiet, Development Assistant  
Lisa Kobs, Membership Manager  
Lizzy Marmon, Institutional Giving Associate  
Ashley Williams, Director, Individual Giving  
Bridget Mazet, Institutional Giving Manager  
Jacqueline Zirman, Assistant Director, Special Events

## Finance and Administration

Osman Kurtulus, Chief Financial Officer  
Harvey Hirsh, Human Resources Manager  
Nadin Sozudogru, Staff Accountant  
Jordi Valls, Controller

## Education

Franny Kent, Director of the Frederick A.O. Schwarz Education Center  
Margaret Bordonaro, Manager of NYC History Day  
Sarah Greenbaum, Group Tours and School Programs Coordinator  
Ayasha Guerin, Andrew W. Mellon Foundation Predoctoral Fellow  
Christopher Harris, Andrew W. Mellon Foundation Predoctoral Fellow  
Pilar Jefferson, Museum Educator  
Cody Lee, Group Tours and School Programs Assistant  
Laurabeth Lima, Internship in Museum Education Program Coordinator  
Benjamin Serby, Andrew W. Mellon Foundation Predoctoral Fellow  
Maeve Montalvo, Andrew W. Mellon Foundation Predoctoral Fellowship Coordinator  
Joanna Steinberg, Manager of Student Programs  
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## Marketing and Communications

Sheryl Victor Levy, Vice President, Marketing and Communications  
Jean Colangelo, Junior Designer  
Hanzel Li Caceres, Design & Web Administrator  
Marissa Martonyi, Director of Design  
Jacob Tugendrajoh, Communications Manager  
Nathaniel Lavey, Multi-Media Producer  
Christina Watson, Digital Editor

## Public Programs

Frances Rosenfeld, Ph.D., Director of Public Programs  
Lillian Lesser, Public Programs Assistant  
Tracy McFarlan, Manager of Marketing and Operations  
Vera Penavic, Part Time Public Programs Assistant

## Modernization & Expansion Project

Patricia Zedalis, Project Manager

## Museum Shop & Visitor Services

Kate Ludwig, Manager Visitor Services and Retail  
Lindsay Vint, Retail Buyer  
Jordan Gilchrist, Visitor Services and Retail Associate  
Caroline Mabee, Visitor Services and Retail Associate  
Mary Lou Margel, Visitor Services and Retail Associate  
Melissa Murray-Mutch, Visitor Services and Retail Associate  
Ronnie Phillips, Visitor Services and Retail Associate  
Alison Reilly, Visitor Services and Retail Associate  
Krystal Rivera, Visitor Services and Retail Associate  
Barbara Sandoval, Visitor Services and Retail Associate  
Ellie Siwicki, Visitor Services and Retail Associate  
Arielle Suskin, Visitor Services and Retail Shift Supervisor  
Elia Valdez, Visitor Services and Retail Associate

## Venue Rentals

Francesca Bertolini, Director of Event Sales  
Samantha Fleck, Event Coordinator

*Current staff list as of September 1, 2017.*

Below: Morgen Stevens-Garmon, Colleen Blackler, and Madeleine Hazelwood.

