

Museum of the City of New York

BIENNIAL REPORT

FY2011 & FY2012



MUSEUM
OF THE CITY
OF NEW YORK

A MESSAGE FROM THE CHAIRMAN AND THE RONAY MENSCHEL DIRECTOR



Photograph by Don Follard

James G. Dinan
Chairman



Photograph by Julie Starratt

Susan Henshaw Jones
Ronay Menschel Director

DEAR FRIENDS:

During the past two fiscal years, the City Museum continued on its trajectory of renewal and growth, completing the second phase of the Museum's *Modernization and Expansion Project* with climate control and renovated galleries on the southern half of the Museum, from the first to third floor—in effect, expanding overall exhibition space by returning the third floor to its original gallery uses and creating the new Tiffany & Co. Foundation Gallery, to be unveiled in late 2013.

Right now, on the third floor, in a space that once housed offices, the exhibition ***Making Room: New Models for Housing New Yorkers*** is bringing visitors to a beautiful gallery with windows facing Central Park that can be darkened when light requirements so dictate. ***Making Room***—focusing on the need to design and build small and flexible units to house single New Yorkers—showcases the work of city agencies as well as creative designers, thus demonstrating again our role as the city's official museum.

Straddling the two fiscal years was the Museum's most successful exhibition ever—***The Greatest Grid: The Master Plan of Manhattan, 1811–2011***. Conceived and curated by ex-officio trustee Hilary Ballon and designed by Cooper Joseph Studio, the exhibition content and design were, simply put, stunning. The show and the book that accompanied it were a triumph of scholarship synthesized into highly digestible and engaging forms. We had lines of visitors on the first floor waiting to get into the exhibition, and the companion book edited by Dr. Ballon flew out of our Museum Shop and out of bookstores around the city.

Very happily, the final phase of the renovation is about to begin, rehabilitating the northern wing of the building, including the auditorium and a new, larger theater for ***Timescapes***. It will take around 24 months to complete. At the end of the day, we now estimate that we will have spent a total of \$93 million, with funds in hand from the private sector, every member of the Board of Trustees, and from the City of New York, including the City

Council, the Office of the Manhattan Borough President, and the Executive Budget of the City. These public grants total \$64.6 million. We are exceedingly grateful to Mayor Michael Bloomberg, City Council Speaker Christine Quinn, and Manhattan Borough President Scott Stringer.

Many of our supporters know that the Bloomberg administration brought us downtown, in October, 2011, to take on the management of the South Street Seaport Museum. Managers uptown at the City Museum took on a second job downtown and a staff of approximately 25 was hired to curate and install exhibitions, create school programming, and re-organize the archives and library. Bowne & Co. Stationers, a working collection of 19th-century letter presses and wood and metal type, was re-opened, and a brand-new sister shop, Bowne Printers, was about to open in November, 2012, when the city and the Seaport District were hit by Hurricane Sandy. Needless to say, Sandy was devastating. With no working building systems and FEMA funding as a distant possibility, we were compelled to say that the City Museum could no longer shoulder the management of the Seaport Museum.

There is much to occupy us uptown, however, where the City Museum's most exciting project ever is taking shape. We are at work on a core exhibition that will cover the sweep of New York's history, and the size and the complexity of the story mean that we will dedicate our entire first floor, including the James G. Dinan and Elizabeth R. Miller Gallery, to this purpose. The theme we are working with now focuses on our past and present as a city of aspirations, to which so many have traveled and in which so many have flourished—not only titans of business, great composers, or political leaders, but also everyday New Yorkers who worked hard, educated their children, and made a difference in their communities. Ideas and innovation have fueled this city, as well as our resilient spirit. In so many respects, the American dream remains very much alive and well in New York City. For verification, ask any cabdriver!

We extend the heartiest thanks to all our terrific supporters—who make our work possible.

A handwritten signature in black ink, appearing to read "JDinan".

James G. Dinan, *Chairman*

A handwritten signature in black ink, appearing to read "Susan Henshaw Jones".

Susan Henshaw Jones, *Ronay Menschel Director*

CAPITAL CAMPAIGN

\$5,000,000 AND ABOVE

James G. Dinan and Elizabeth R. Miller

\$1,000,000 TO \$4,999,999

Charina Endowment Fund
Mr. and Mrs. William T. Comfort
Puffin Foundation
Larry and Sandy Simon
Tiffany & Co. Foundation

\$500,000 TO \$999,999

Nancy and James Buckman
John and Jill Chalsty
Marvin and Mary Davidson
Barbara J. Fife/The Joelson Foundation
The Horace W. Goldsmith Foundation
Margaret T. Morris Foundation
Hebe Dowling Murphy

\$200,000 TO \$499,999

The Bank of New York Mellon
The Booth Ferris Foundation
Mr. and Mrs. Jeremy H. Biggs
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New York State Council on the Arts
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Mary Ann and Bruno A. Quinson
Valerie and John W. Rowe
Debbie and Daniel Schwartz
Hon. José M. Serrano, New York State Senate

Mitchell S. and Nancy Steir
Elizabeth Farran Tozer and W. James Tozer Jr.
Heather and William Vratto
William Randolph Hearst Foundation

\$100,000 TO \$199,999

Louis Auchincloss
The Barker Welfare Foundation
Lois M. Collier
Todd DeGarmo/STUDIOS Architecture
Marjorie Fortgang/M. Fabrikant & Sons
Laura Lofaro Freeman and James Freeman
Lionel Goldfrank III
Rachel and Ara Hovnanian
James Cayne and Patricia Cayne Charitable Trust
Alexandra Lebenthal and Jay Diamond
Mary Ann and Martin J. McLaughlin
Mr. and Mrs. George Braniff Moore
Ronald Purpora/ICAP Corporates LLC

\$50,000 TO \$99,999

Hon. Jonathan Bing, New York State Assembly
Con Edison
Vernon Evenson
Leslie V. Godridge
Lorna B. Goodman
James E. Hanley
Sylvia Hemingway
The New York Community Trust
Tracey and Ken Pontarelli
Allison Whipple Rockefeller and
Peter Clark Rockefeller
Daryl Brown Uber/William E. Weiss Foundation

\$1,000 TO \$49,999

Elaine Murray Adley
Hilary M. Ballon
Toni Fillet Carney

Mr. and Mrs. Robert T. Cornell
Jan Cowles
Mr. and Mrs. Mark D'Arcy
James and Nancy Druckman
Mr. and Mrs. James L. Gammon
Bruce S. Gelb
William T. Georgis
Mark Forrest Gilbertson
Micah S. Green
Mr. and Mrs. Douglas A.P. Hamilton
Dr. and Mrs. Frederic P. Herter
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Joseph and Michelle Jacobs
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Deidre O'Byrne
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Pershing LLC
Andy and Libbet Regan
Fred and Suzanne Rheinstein
Joseph and Randi Sack
Gerald Tankersley
Peter C. Trent
The Volcker Family Foundation, Inc.



Photograph of the new third floor galleries by Whitney Cox



Photograph by Whitney Cox

During Phase II of the Museum's *Modernization and Expansion Project*, completed on January 4, 2012, the galleries on the first, second, and third floors of the South Wing were renovated to create modern, climate-controlled exhibition spaces that fully accord with 21st-century conservation standards.

Phase II construction also renovated spaces on the ground, fourth, and fifth floors of the Museum to create centralized administrative offices. This enabled staff to move out of makeshift offices that were established in former exhibition galleries, in preparation for renovating those galleries and returning them to the public.

EXHIBITIONS



Photograph by Curry McGill



Photograph by C. Bay Millin



Photograph by Curry McGill

Top Left: Susan Gutfreund and Museum trustee Elizabeth Farran Tozer with Phyllis Magidson, the Museum's Curator of Costumes and Textiles. **Above:** Iris Apfel and Alexandra Leberthal.

NOTORIOUS AND NOTABLE

20th Century Women of Style

» September 14, 2010 through January 2, 2011

Notorious and Notable: 20th Century Women of Style, co-organized by the Museum of the City of New York and the National Jewelry Institute, highlighted 81 influential women whose style and larger-than-life stories embody the city's distinctive glamour and drama. Described in *The New York Times* as "a sweeping, three-dimensional 'best dressed' list," the show featured clothing worn by women who commanded attention through their wealth (Brooke Astor, Mrs. J. P. Morgan, Jacqueline Kennedy Onassis, Gloria Vanderbilt, A'Leia Walker), talent (Marian Anderson, Lauren Bacall, Isadora Duncan, Lena Horne, Bette Midler, Jessye Norman), professional accomplishments (Bella Abzug, Betty Furness, Clare Booth Luce, Geraldine Stutz, Diana Vreeland), scandal (Edith Bouvier Beale, Gypsy Rose Lee, Wallis Simpson, Sunny von Bülow), or a combination of all of the above. These garments were accompanied by magnificent examples of jewelry also worn by prominent New York women, secured for the exhibition through a partnership with the National Jewelry Institute. The exhibition received favorable coverage in the pages of *The Wall Street Journal*, *Bloomberg Businessweek*, and *New York Magazine*, which marveled at the "stunning couture and exquisite bling." The exhibition was co-curated by Curator of Costumes and Textiles Phyllis Magidson and Judith Price, President of the National Jewelry Institute, and it was designed by Cooper Joseph Studio.



Photograph by Andrew Hindenaker



Photograph by C. Bay Millin



Photograph by Andrew Hindenaker



Photograph by C. Bay Millin

Top: Jeanne Katzman, Nathan Katzman, Steve Katzman, Aram Katzman, Daniel Rose, Nick Katzman, Annie Katzman, Sarah M. Henry, Ph.D., Deputy Director and Chief Curator, and Susan Johnson, Curatorial Associate. **Middle Right:** Daniel Rose.

GLORIOUS SKY

Herbert Katzman's New York

» November 5, 2010 through February 21, 2011

Glorious Sky: Herbert Katzman's New York featured nearly 90 paintings and works on paper by Herbert Katzman (1923–2004), an expressionist painter who first came to prominence when his work appeared in the seminal 1952 Museum of Modern Art exhibition *Fifteen Americans*. Over the course of his career, Katzman produced lyrical representations of New York City icons, including the city's bridges, skyline, landmarks, and waterways, visualized through his highly personal lens with animated brushstrokes, simplified shapes, and daring, non-referential uses of color. **Glorious Sky** was hailed as a significant reevaluation of this artist's 50-year career by critics, including a review in *ARTnews*, which praised the show as "the first, and very welcome, museum show devoted to Katzman." The exhibition was organized by guest curator Julia Blaut, and designed by Ana Luisa Leite and Laura Howell of JuicyOrange; the companion book was co-published by Bunker Hill Press (see page 16).



Photograph by Andrew Hindenaker



Photograph by Andrew Hindenaker

Above: Michelle Ollie, president of the Center for Cartoon Studies, and Denys Wortman VIII.

DENYS WORTMAN REDISCOVERED

Drawings for the World-Telegram and Sun, 1930-1953

» November 19, 2010 through March 20, 2011

From the 1920s to the 1950s—six days a week—newspaper readers turned to the cartoons of Denys Wortman (1887-1958) for compassionate and humorous portrayals of everyday moments in the lives of ordinary New Yorkers. *Denys Wortman Rediscovered: Drawings for the World-Telegram and Sun, 1930-1953* featured his drawings of colorful New York characters against the backdrop of the Depression and post-World War II era city—the benches at Union Square, the tenement rooftops on the Lower East Side, and the bustling factories of the garment district. A warm review in *The New York Times* noted that “Mr. Wortman’s drawings were...beautifully composed and finely worked, a legacy of his art school years, when he studied alongside future Ashcan school painters like Edward Hopper and George Bellows, and with their guru Robert Henri.” The exhibition, a collaboration between the Museum and the Center for Cartoon Studies, was curated by Sean Corcoran, the City Museum’s Curator of Prints and Photographs, and designed by Pure + Applied.



Photograph by Andrew Hindenaker



Photograph by C. Bay Millin



Photograph by Andrew Hindenaker

Top: Lonnie G. Bunch III, Director of the Smithsonian’s National Museum of African American History and Culture, with Susan Henshaw Jones and Connie Verducci, Senior Vice President, Bank of America. **Above:** Billy Mitchell, Lonnie G. Bunch III, Chuck Jackson, Susan Henshaw Jones, Dionne Warwick, and Jonelle Procope, President and CEO (*ex officio*), Apollo Theater Foundation.

AIN’T NOTHING LIKE THE REAL THING

How the Apollo Theater Shaped American Entertainment

» February 8, 2011 through May 1, 2011

The Museum of the City of New York was proud to present *Ain’t Nothing like the Real Thing: How the Apollo Theater Shaped American Entertainment*, an exhibition produced by the Smithsonian Institution’s National Museum of African-American History and Culture in commemoration of the theater’s 75th anniversary. Iconic objects, including a 1960s gown from Ella Fitzgerald’s wardrobe, a trumpet that belonged to Louis Armstrong, and Michael Jackson’s classic 1980s fedora, along with photographs, documents, costumes, video, and audio recordings brought the Apollo experience—and Harlem’s history—to life. As Edward Rothstein noted in *The New York Times*, “Seeing the tap shoes Sammy Davis, Jr., wore as a child or Pearl Bailey’s travel trunk...gives us a sense of the physical life of these performers during the years when black culture was gradually merging into the American mainstream.”

EXHIBITIONS



Photograph by Andrew Hinderaker



Photograph by Andrew Hinderaker

Top: Laurie Tisch, President of the Laurie M. Tisch Illumination Fund, with Susan Henshaw Jones and Chris Boot, Aperture Foundation Executive Director. **Above Right:** Sean Corcoran, Curator of Prints and Photographs, leads an exhibition tour.

MOVEABLE FEAST Fresh Produce and the NYC Green Cart Program

» March 22, 2011 through August 28, 2011

Moveable Feast: Fresh Produce and the NYC Green Cart Program was organized by the Museum in conjunction with the Aperture Foundation, which commissioned works from five photographers—LaToya Ruby Frazier, Thomas Holton, Gabriele Stabile, Will Steacy, and Shen Wei—to document an innovative NYC Department of Health and Mental Hygiene program: hundreds of independently owned, mobile produce stands providing underserved communities with access to fresh fruits and vegetables. The resulting images, in styles ranging from portraiture to landscape to street photography, captured not only the carts themselves, but also the stories of the vendors, customers, and their communities. Wide press coverage included a review in *The Wall Street Journal*, which praised this “handsomely designed exhibition.” Complementing these new works were historic photographs of street vendors from the Museum’s collection. The exhibition was sponsored by the Laurie M. Tisch Illumination Fund and co-curated by Sean Corcoran, Curator of Prints and Photographs, with Denise Wolff of Aperture. The exhibition design was by Laura Howell of JuicyOrange.



Photograph by Andrew Hinderaker



Photograph by Andrew Hinderaker

Top: Bebe Neuwirth with Joel Grey at the opening reception. **Above Left:** Joel Grey, *Horatio Street*, 2008. Courtesy of the photographer. **Above Right:** Joel Grey, *Diane’s Building*, 2008. Courtesy of the photographer.

JOEL GREY/A NEW YORK LIFE

» April 12, 2011 through August 7, 2011

Joel Grey/A New York Life celebrated the distinguished career of actor, singer, and dancer Joel Grey (b. 1932) and shone a spotlight on his formidable talents as a photographer. The show featured a treasure-trove of personal artifacts, including Academy and Tony awards, posters, playbills, original Hirschfeld caricatures, costumes, and props, as well as 30 of Grey’s photographs of New York, including many taken on his cell phone as he moved through the city. The exhibition’s enthusiastic press coverage included an article in *New York Magazine* and a major two-page feature in *Promenade*, which noted that Grey’s photographs “unmask his fascination with Manhattan through such details as life-on-the-street minutiae, graffiti and architectural particulars.” An associated public program, *Joel Grey and Jon Robin Baitz/In Conversation*, was filmed at the Museum and aired on the Channel Thirteen Metro Focus website. The exhibition was curated by the Museum’s Curator of Prints and Photographs, Sean Corcoran, and Chief Curator Sarah Henry, with design by Sam Shahid.



Top: Frances Schultz with Peter Pennoyer, designer of the exhibition, and Katie Ridder. **Above:** Museum trustee and exhibition co-chair James E. Hanley with Vincent Tyer, Thomas Robinson, and Gerry Holbrook.

THE AMERICAN STYLE *Colonial Revival and the Modern Metropolis*

» June 14, 2011 through October 30, 2011

The American Style: Colonial Revival and the Modern Metropolis, presented in partnership with the Institute of Classical Architecture & Classical America, introduced audiences to the Colonial Revival style as practiced in every aspect of New York design, from architecture to home goods, and explored the underlying cultural currents that made its celebration of the nation’s past into the quintessential American style, from the time of its emergence in the 1890s to the present. The exhibition focused particularly on the period from 1900 to the 1930s, when New York City, through its department stores, museums, building projects, and design studios, became the center for the promotion of Colonial Revival style nationwide. *The New York Times* remarked that the exhibition revealed how the style “looks both forward and backward; it uses the past for its vocabulary but can also seem to anticipate modernist language with its simple lines and abstract shapes.” The exhibition was curated by Donald Albrecht, the Museum’s Curator of Architecture and Design, and Thomas Mellins, and designed by Peter Pennoyer Architects and Abbott Miller of Pentagram; it was accompanied by a lavishly illustrated book of the same title published by The Monacelli Press (see page 16).



Top: Sarah Henry with Camilo José Vergara, Susan Henshaw Jones, exhibition curator Sean Corcoran, and Hugh Hardy. **Above:** Sarah Henry with members of the Romain de Plas family.

THE TWIN TOWERS AND THE CITY

Photographs by Camilo José Vergara and Paintings by Romain de Plas

» September 3, 2011 through December 4, 2011

The Twin Towers and the City: Photographs by Camilo José Vergara and Paintings by Romain de Plas were companion exhibitions marking the 10th anniversary of the attacks on the World Trade Center, curated by Sean Corcoran and Sarah Henry and designed by Penny Hardy of PS New York. One installation featured MacArthur award-winning photographer Camilo José Vergara’s four decades-long study of the World Trade Center, which captured the Twin Towers’ place in the history of the city, their colossal presence on New York’s skyline, and their surprising gracefulness. Beginning in the 1970s, Vergara repeatedly turned his lens on the towers from vantage points throughout the metropolitan area. The resulting images, showing Brooklyn, New Jersey, the Bronx, or Manhattan in the foreground with the towers in the distance, are a startling and poetic reminder of how ubiquitous the towers were in the landscape of city life, even in spots far removed from Lower Manhattan.

Also presented was an installation of eight oil paintings of the Twin Towers by the artist Romain de Plas (1971–2002). De Plas, trained at Brown University and the School of the Boston Museum of Fine Arts, spent the year after September 11, 2001 creating this series of expressionist paintings—a tribute to and meditation on the events of that day—from his studio on Rivington Street in downtown Manhattan. The artist died suddenly before completing the series, but the few surviving paintings, never before exhibited, depict the towers in a range of moods, from calm to agitated, poignantly paying homage both to the buildings and to those who lost their lives there.

EXHIBITIONS



Photograph by Andrew Hindenaker

Kevin Roche, FAIA, with exhibition co-chairs Hugh Hardy, FAIA, Museum trustee James E. Quinn, and Walter A. Hunt, Jr., FAIA, with Susan Henshaw Jones.

KEVIN ROCHE *Architecture as Environment*

» September 27, 2011 through February 5, 2012

Kevin Roche: Architecture as Environment featured the work of Pritzker Prize-winner Kevin Roche, FAIA, one of America's most influential and prolific architects. Drawing on material originally presented at the Yale School of Architecture, the exhibition was expanded by guest curator Kyle Johnson to highlight Roche's contributions to the fabric of New York City, including the Ford Foundation headquarters and his more than four decades of master planning, design, renovations, and new additions at The Metropolitan Museum of Art. Acclaimed for skillful integration of manmade and natural environments, Roche has created a body of work that highlights human use, interpretation of historic and natural references, and urban context. The exhibition was re-designed for installation at the Museum of the City of New York by Cooper Joseph Studio. In conjunction with the exhibition, the Ford Foundation hosted a special evening with Kevin Roche in conversation with architectural critic Nicolai Ouroussoff, which took place on October 17, 2011.

YOU TAWKIN TO ME? *Photographs by Jeannette Ferrary*

» September 30, 2011 through January 1, 2012

You Tawkin to Me?: Photographs by Jeannette Ferrary was an installation of New York City photographs about the messages of the street taken between 2007 and 2011. The show highlighted the variety of life to be found in New York City's public spaces: New Yorkers going about their day, vendors tending to their business, the myriad signs posted in public view, and the visual vibrancy of the built environment. The installation was curated by Sean Corcoran, Curator of Prints and Photographs, and designed by Pure + Applied.



Photograph by Andrew Hindenaker



Photograph by C. Bay Miller



Photograph by Andrew Hindenaker

Top: Stephanie Odegard, Museum trustee and exhibition co-chair James P. Druckman, Susan Henshaw Jones, and Nancy Druckman. **Above:** Curator Donald Albrecht with Marina Kellen French, Vice President, Anna-Maria & Stephen Kellen Foundation.

CECIL BEATON *The New York Years*

» October 25, 2011 through April 22, 2012

Cecil Beaton: The New York Years featured the work of a multitalented mid-20th-century chronicler of high society who became a celebrity in his own right. From the 1920s through the '60s, Manhattan's artistic and social circles embraced British-born photographer and designer Cecil Beaton (1904–80). The exhibition brought together extraordinary photographs, drawings, designs, and costumes by Beaton to chronicle his impact on the city's cultural life. Beaton's relentless energy and curiosity spurred him to pursue new fields, from fashion and portrait photography to costume and scenic design for Broadway, ballet, and opera, and to put his own aesthetic stamp on each of these endeavors. The exhibition was curated by Donald Albrecht, Curator of Architecture and Design; it was designed by Pure + Applied, which also designed the companion book (see page 16).



Photograph by Andrew Hinderaker

Top Right: Egbert L. Viele, *View of 2nd Avenue Looking up from 42nd Street*, 1861. Museum of the City of New York, Gift of Mrs. Wendell T. Bush. **Above Right:** Susan Henshaw Jones; exhibition co-chair and President of the New York Building Congress Richard T. Anderson; exhibition curator and Museum trustee Hilary Ballon; and exhibition co-chair and Museum trustee Todd DeGarmo.

THE GREATEST GRID

The Master Plan of Manhattan, 1811–2011

» December 6, 2011 through July 15, 2012

The Greatest Grid: The Master Plan of Manhattan, 1811–2011 celebrated the 200th anniversary of the Commissioners’ Plan of 1811, the foundational document that established Manhattan’s famous street grid. Featuring an original hand-drawn map of New York’s planned streets and avenues prepared by the Commission in 1811, as well as other rare historic maps, photographs, prints, documents, and artifacts, the exhibition and its companion book (see page 16) presented the groundbreaking scholarship of curator Hilary Ballon, tracing for the first time the story of the grid’s design, implementation, and evolution. This blockbuster exhibition met with universal critical acclaim; originally scheduled to close in April, 2012, it was extended through July 15, 2012 in order meet the overwhelming public response. *The Wall Street Journal’s* architectural critic, Ada Louise Huxtable, noted that it was “beautifully researched and organized by its curator, Hilary Ballon, university professor of urban studies and architecture at New York University, and expertly installed by Wendy Evans Joseph,” and *The New York Times’s* Michael Kimmelman hailed the exhibition for

celebrating “the anniversary of what remains not just a landmark in urban history but in many ways the defining feature of the city.”

The Greatest Grid was co-sponsored by the Manhattan Borough President’s Office, which made available the hand-drawn “Randel Farm Maps” documenting the island in the 1810s; through a collaboration with the Museum’s digital project, the full set of 92 maps was digitized and made available to the public for the first time via a dedicated website. In addition, the exhibition was co-presented with the New York Public Library and The Architectural League of New York, and the League also collaborated on a companion exhibition, *The Unfinished Grid: Design Speculations for Manhattan*. *The Unfinished Grid* presented the eight winning projects submitted in response to an international Call for Ideas issued by the Architectural League in partnership with the Museum and Architizer, inviting architects and urban designers to speculate about how Manhattan’s grid might be adapted, extended, or transformed in the future. Thumb Design provided graphic design.

EXHIBITIONS



New York City, 1978. © Leonard Freed / Magnum Photos.

POLICE WORK

Photographs by Leonard Freed, 1972–1979

» December 20, 2011 through May 6, 2012

Police Work: Photographs by Leonard Freed, 1972–1979 featured a selection of stirring black-and-white vintage prints by the Brooklyn-born Magnum photographer who documented “life on the beat” with NYPD officers during the tumultuous 1970s. Made during a time when New York City faced near-bankruptcy and was internationally notorious for its high crime rates and social disorder, Freed’s photographs reveal the complexity, the harshness, and the camaraderie of the city’s public safety servants and the people they protected. The exhibition, which highlighted a recent gift to the Museum by the photographer’s widow, Bridgette Freed, was a gritty, realistic portrait of ordinary people doing what Leonard Freed described as a “sometimes boring, sometimes corrupting, sometimes dangerous and ugly and unhealthy job.” The exhibition was curated by Sean Corcoran, Curator of Prints and Photographs, with design by Abby Brewster.



Photograph by Andrew Hindraker.

Top: Still from the video *Wind Tunnel*, 2012. Video by Neil Goldberg. Courtesy of the artist. **Above:** Guy Lancaster with Neil Goldberg.

STORIES THE CITY TELLS ITSELF

The Video Art and Photography of Neil Goldberg

» March 2, 2012 through July 4, 2012

Stories the City Tells Itself: The Video Art and Photography of Neil Goldberg was the first exhibition of contemporary video art at the Museum of the City of New York. The installation presented nine video artworks and three photographic projects that captured the unexpected power and resonance of everyday moments in New York City. Exploring the intersection of New Yorkers’ personal and collective experiences, Goldberg’s work included images of people emerging from subway stations in *Surfacing* (2010–2011), choosing what to eat in *Salad Bar* (2006), and passing by a lilac bush in the Brooklyn Botanical Garden in *Ten Minutes with X02180-A* (2006). *The New York Times* described the exhibition as a “tender, moving and sad but also deeply funny collection,” while *Time Out New York* named it one of the eight best art events of 2012, declaring that Goldberg’s “poetic videos and photos of ordinary New Yorkers going about their daily routine constitute a love letter to the city.” The exhibition was curated by Sean Corcoran, Curator of Prints and Photographs, and designed by Blythe Design Studio, with graphic design by Sequel.



Top three photographs by Andrew Hinderaker



Photograph by C. Bay Millin

Top Left: Josh Freeman, Sarah Henry, and Eric Foner. **Middle Left:** Kathy Benson, Museum Chairman James G. Dinan, Susan Henshaw Jones, and Tracey and Kenneth A. Pontarelli. **Top Right:** Perry and Gladys Rosenstein, of the Puffin Foundation, at the opening of *Activist New York*.

ACTIVIST NEW YORK

» May 4, 2012, Ongoing

Activist New York, the inaugural exhibition in the newly named Puffin Foundation Gallery, made possible by a \$3 million grant from the Puffin Foundation, opened to the public on May 4, 2012. The exhibition explores the drama of social activism in New York City from the 17th century to the present. In a series of 14 modules, it reveals how, in a town renowned for its in-your-face persona, citizens have long banded together on issues as diverse as historic preservation, civil rights, wages, sexual orientation, and religious freedom, and worked to transform the city and the world. Topics in the initial installation range from the Flushing Remonstrance of 1653 to

the debate over the creation of an Islamic cultural center near the location of the World Trade Center. An array of historic artifacts, photographs, and multimedia installations allow *Activist New York* to present the passions and conflicts that underlie the city's history of agitation. Additional interactive components encourage visitors to learn about contemporary activist groups, explore the timeline of New York activism in detail, and help bring the exhibition up to date by submitting their own images of activism in the city today. The exhibition was organized by guest curator Steven H. Jaffe and designed by Michael Gericke of Pentagram.

EXHIBITIONS



Left and right photographs by Andrew Hinderaker



Photograph by C. Bay Millin

Top Left: Museum trustee and exhibition co-chair Thomas M. Flexner with Deban Flexner. **Top Right:** James G. Dinan with Lisa Callahan, Don Callahan, and Edward Skyler, Executive Vice President, Citigroup.

CAPITAL OF CAPITAL

New York's Banks and the Creation of a Global Economy

» May 22, 2012 through October 21, 2012

Capital of Capital: New York's Banks and the Creation of a Global Economy, presented on the occasion of the 200th anniversary of Citigroup, explored how the economic dynamism of New York was made possible in great measure by its innovative and often controversial banking sector. Tracing the trajectory of the city's banks from the founding of the Bank of New York by Alexander Hamilton in 1784 to their international presence today, the exhibition highlighted rare historical objects and images, including banking instruments, architectural renderings, and

advertisements, to tell a fascinating saga of growth, innovation, and, at times, unintended consequences. It also revealed how New York City's particular circumstances—geography, human capital, and political alignments—helped make finance a major component not only of Gotham's economy but also of its identity. The exhibition was a co-presentation with the Museum of American Finance. It was organized by guest curator Brian Murphy in collaboration with Jessica Lautin, Andrew W. Mellon Foundation Post-Doctoral Fellow, and designed by Pure + Applied.



Photograph by C. Bay Millin



Photograph by Karli Cude

Above: Stuart Feld, Stone Roberts, Shelley Farmer, Elizabeth Feld, and Karen Novick.

STONE ROBERTS *New York Paintings*

» May 18, 2012 through September 16, 2012

Stone Roberts: New York Paintings featured four monumentally scaled paintings of New York scenes by contemporary realist painter Stone Roberts (b. 1951). Combining the influence and rich techniques of old masters with a distinctively 21st-century eye, the artist depicts moments of life in the city against the backdrop of some of its iconic spaces. The centerpiece of the installation was the newly completed work *Grand Central Terminal: An Early December Noon in the Main Concourse* (2009–12), which captures in minute detail the interior of the epic building and the humanity of the New York characters who traverse it. The installation was organized by Chief Curator Sarah Henry, with exhibition design by Cooper Joseph Studio.



Joseph Wood, 3X: 300% more Esplanade, 2012.

REIMAGINING THE WATERFRONT *Manhattan's East River Esplanade*

» June 6, 2012 through October 28, 2012

Reimagining the Waterfront: Manhattan's East River Esplanade, presented in collaboration with CIVITAS, featured visionary redesign proposals for the East River Esplanade, a narrow strip of land between the FDR Drive and the East River, between 60th and 125th Streets. The exhibition featured the eight winning designs from an ideas competition sponsored by CIVITAS, a nonprofit organization dedicated to improving the quality of life in the Upper East Side and East Harlem. The competition invited architects, landscape architects, and city planners from around the world to submit creative and original proposals that would inspire city residents to think boldly about the site's potential. The submissions ranged from transforming the East Side into a system of canals to returning the area to its original marshland. The exhibition also included historical background and images of the site. It was curated by Andrea Renner, Andrew W. Mellon Foundation Post-Doctoral Fellow, and designed by Abby Brewster.

MODERNIZATION AND EXPANSION PROJECT

PHASE II CONSTRUCTION

BEFORE



AFTER



Photograph by Whitney Cox

Photograph by Whitney Cox

Photograph by Whitney Cox

Top Row: Fifth floor construction, before and after.
Middle Row: Fourth floor construction, before and after.
Bottom Row: Frederick A.O. Schwarz Children's Center classroom construction, before and after the renovation.

City's ownership of the Museum's landmarked home and very substantial capital grants from the Department of Cultural Affairs, the Mayor, the City Council, and the Manhattan Borough President. The project has been blessed with harmony, starting from DDC Commissioner David Burney to DDC Project Manager Irene Alpert, and extending to DDC Construction Manager Hill International, which is represented daily by Anil Ally. Museum owner's representative William R. Raczko and Museum project director Patricia Zedalis are also on the team.

City capital funding for Phase II totaled \$24.5 million, with the Museum providing \$11 million, for direct construction expenses, for the architect's fee, and for fit-out. Total costs of all three phases amount to \$95 million, of which \$63.1 million has been spent on Phase I and Phase II.

As construction continued on Phase II, construction drawings were completed by Ennead and submitted to DDC for the Phase III renovation of the north side of the building, including the auditorium on the ground floor and galleries above.

When completed, the galleries will mirror galleries completed in Phase II, and a new auditorium will be equipped with the latest audio and visual technology. The auditorium will be a comfortable and flexible venue for a broad range of public programs and activities.

Since 2006, the Museum has operated a temporary café on its ground floor—no such use or space was part of the building's original design. Phase III provides for a permanent home for a café in the Marble Court on the second floor with a new kitchen and server. The new café will be an important enhancement to the visitor experience; visitors will enjoy views of Central Park.

Timescapes, the Museum's highly praised 22-minute filmic history of the city, will move to a dedicated screening room on the ground floor. This space can also function as a small lecture and screening room in the evenings for public programs and other events.

The City of New York has committed \$21 million for Phase III; construction is scheduled to begin in spring, 2013, with total project completion in mid-2015. This will cap an overall period of construction lasting nine years.

An integral component of the Museum's ambitious program to revitalize its mission is the Museum's three-phase capital plan to expand and modernize its landmarked building. The Museum's project architects, Ennead Architects (formerly Polshek Partnership Architects), designed the project in phases in order to enable the Museum to remain open to the public throughout construction. The first phase of the plan, a three-story addition topped by a new gallery with two levels of collections storage, was completed in 2008.

A more complicated Phase II began in May, 2009 and concluded in January, 2012. It included the conversion of the fourth and fifth floors into administrative offices, the renovation of galleries in the Museum's south side, and the construction of classrooms for the Frederick A.O. Schwarz Children's Center.

Completion of the offices on the fourth and fifth floors allowed the staff to turn the third floor over to the contractor for renovation into galleries. Museum staff now work in bright, modern spaces—an incredible transformation. Another transformation, as the photos

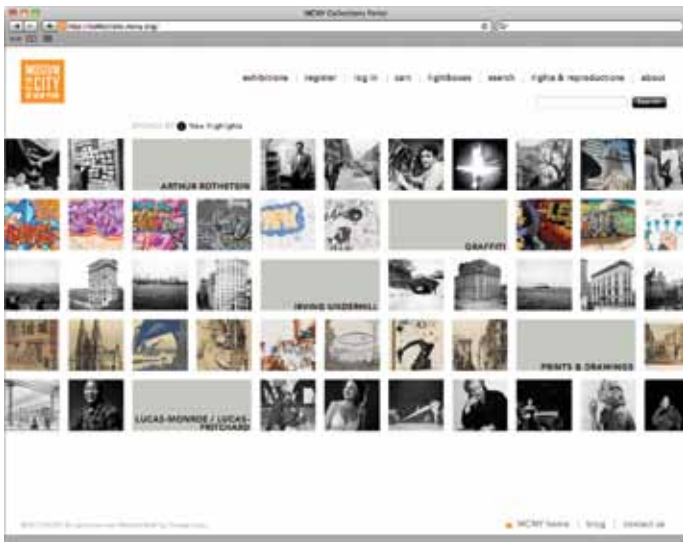
above show, is in the classrooms, which are now equipped with audiovisual equipment, projectors, and more.

Ennead designed the galleries as a modern canvas with state-of-the-art climate control, lighting, and data systems. On the third floor, a gallery designed by William T. Georgis was named for The Tiffany & Co. Foundation. Georgis designed this gallery with beautiful wood detailing and herringbone wood floors, with large windows looking over Central Park that can be shuttered when necessary. The premier exhibition, **Gilded New York**, will debut in November, 2013.

Also included in Phase II is a brand-new shop adjacent to the main lobby planned by Gensler, a firm known for its retail design. Gensler, which provided its services pro bono, created a flexible shop that allows the display of different items—books, jewelry, photos, and prints.

Working around spaces that are occupied and in use is an enormous challenge. Adding to the complexity, the construction work is actually managed by the City of New York's Department of Design and Construction (DDC), reflecting the

COLLECTIONS ACCESS AND STEWARDSHIP



The home page of the new Collections Portal at collections.mcny.org.



Photograph by Whitney Cox

Digital Imaging Specialist Mia Moffett and Digital Imaging Assistant Allyson Ross in the Museum's new digital lab, which was completed in August, 2011 as part of Phase II of the *Modernization and Expansion Project*.

The City Museum has taken perhaps its biggest step forward in the area of collections. The department has grown in the last two fiscal years, adding three staff in curatorial support for furniture and the decorative arts and for the costume collection. Very importantly, as part of our collection access initiative, two catalogers and two digital photographers joined the Museum to move forward with the painstaking, long-term project of electronically cataloging and digitizing the Museum's collections. It is not only painstaking, it is also expensive, and in FY2011 and FY2012, a total of \$2.3 million was raised for this project.

In addition to the hiring of new staff, a digital lab/photography studio was installed in newly constructed space on the ground floor—including a state-of-the-art digital camera, a Hasselblad H4D 50MS that makes high-resolution imaging possible. Indeed, the Hasselblad makes it possible to see details that were not visible before—even to the photographer.

Accordingly, with the goal of making these images and information accessible on the Museum's website, the Collections Portal, collections.mcny.org, was launched in December, 2010 with around 50,000 digitized items from the photography collection. It has since grown to more than 135,000 items, including prints, drawings, postcards, and ephemera. Between its launch and the end of FY2012, the site drew more than 238,000 visitors who viewed more

than 3.3 million Portal pages.

The collections staff also launched a blog, www.mcnyblog.org, in May, 2011. Featuring weekly posts on individual images and objects and text on how they relate to the history of the city, the blog has had more than 130,000 visitors so far.

Private and government grants for collections access include a grant from the National Endowment for the Arts for the digitization of the photographs taken by Reginald Marsh that were preparatory to his art works, including the creation of an online exhibition; funding from various sources, including the David Berg Foundation, for cataloging, translating, and digitizing the Yiddish theater collection; a grant from Bloomberg Philanthropies to fund the digital team; a second grant from the Leon Levy Foundation for the digitization and cataloging of the Wurts Bros. photography collection; and a grant from the Coby Foundation, for the digitization of certain gowns from the Worth and Mainbocher collections as well as the creation of an online exhibition.

Conservation is another high priority: conservation support came from the Peter A. Aron Foundation, for the conservation of marine paintings; from the NEA, for conservation of selected portraits; and from the National Endowment for the Humanities, for the conservation of selected works from the J. Clarence Davies Collection. Additional conservation was undertaken through the sale

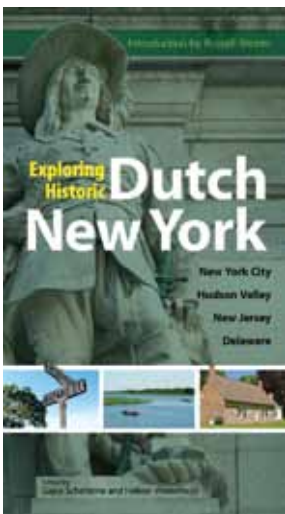
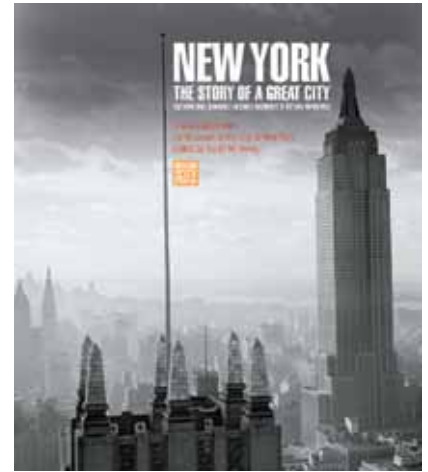
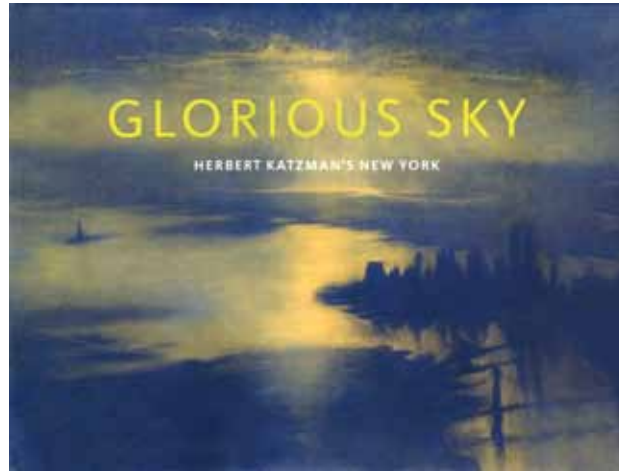
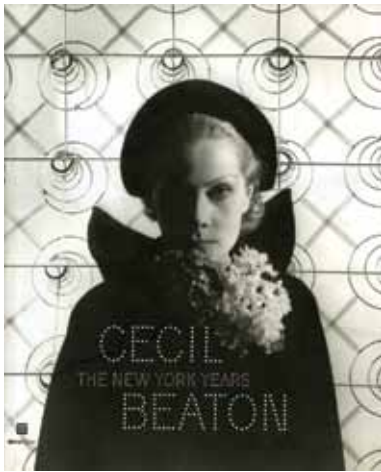
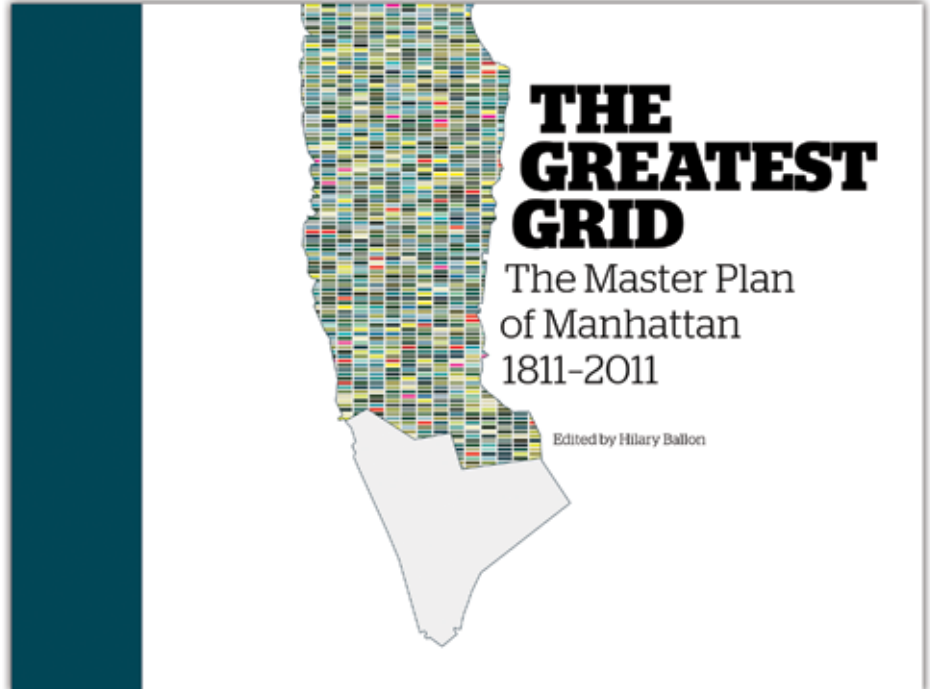
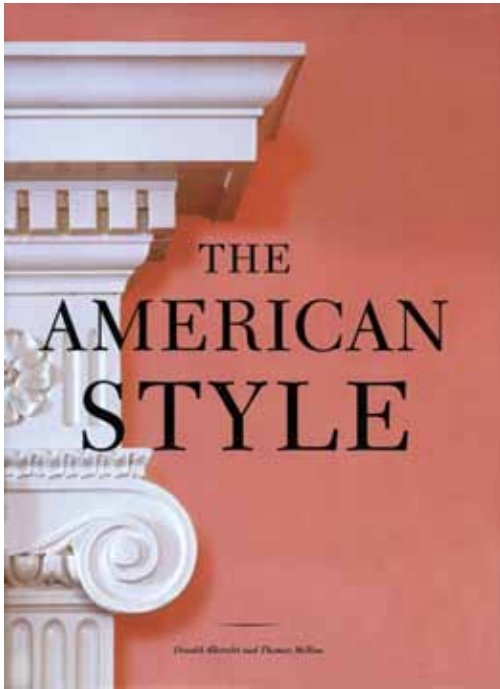
of off-mission paintings. (As befits a history museum, proceeds from such sales can support collections care as well as new acquisitions.)

Collections care at Brooklyn Collections Storage was enhanced with the purchase of storage cabinets that allow for both preservation of and visual access to a range of items from the Decorative Arts collection, including ceramics and glassware.



Berenice Abbott, *Manhattan Bridge, Looking Up*, 1936. Museum of the City of New York, Gift of Federal Works Agency, Work Projects Administration.

PUBLICATIONS



Fiscal years 2011 and 2012 saw the publication of six new City Museum books. Four were created in conjunction with major exhibitions: *The American Style*, co-edited by Donald Albrecht, Curator of Architecture and Design, and Tom Mellins, was co-published with The Monacelli Press; *Glorious Sky: Herbert Katzman's New York*, edited by Julia Blaut, the guest curator of the exhibition, featured Katzman's rich Expressionist paintings and drawings of New York, and its skyline and was co-published by D. Giles; *The Greatest Grid: The Master Plan of Manhattan, 1811–2011*, edited by curator Hilary Ballon and co-published by Columbia University Press, earned Ada Louise Huxtable's praise in *The Wall Street Journal* as "a surprising historical page-turner"; and the beautifully illustrated companion book to *Cecil Beaton: The New York Years*, written by curator Donald Albrecht and co-published by Skira Rizzoli, received a glowing review in *The New York Times Book Review* by Joseph Berger, who remarked that "It is a pleasure to leaf through the thick pages... and see Greta Garbo at her mysterious peak and Marilyn Monroe at her most luscious."

In addition, the Museum published two independent projects: *New York: The Story of a Great City*, edited by Sarah Henry, Chief Curator, and co-published by Carlton, featured illustrations and full-sized facsimiles of manuscripts and ephemera from the Museum's collections; and *Exploring Historic Dutch New York*, which was written by Gaijus Scheltema and Heleen Westerhuijs and co-published by Dover.

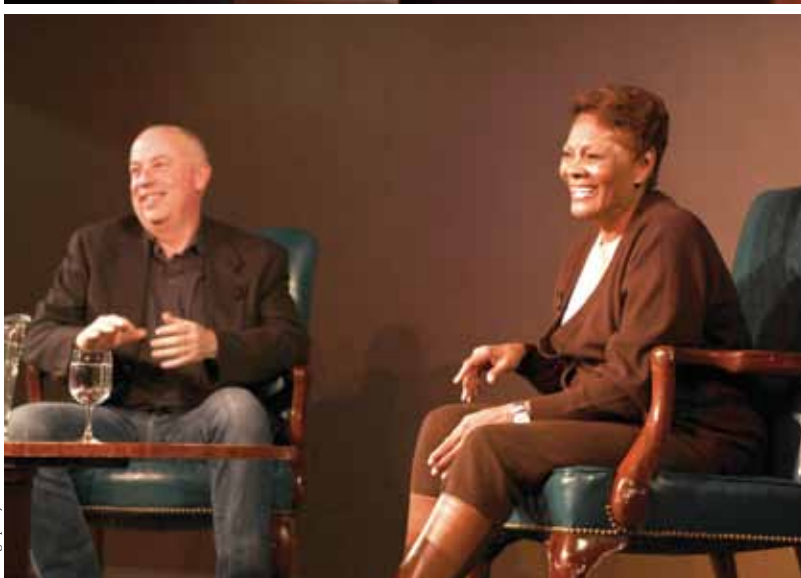
PUBLIC PROGRAMS



Photograph by Andrew Hinderaker



Photograph by Andrew Hinderaker



Photograph by Lisa Riddock

During FY2011 and FY2012, the Museum continued and expanded its ambitious series of public programs, including panel discussions, lectures, films, live performances, and walking tours that explore New York's history and character while providing a neutral forum to investigate and discuss current issues facing our city. The Museum welcomed 26,143 visitors to an impressive 228 programs during the two-year period.

Public programs highlights included *Is Local Agriculture Good for the Environment?*, a discussion of the implications of locally sourced agriculture on the city's carbon footprint inspired by *Moveable Feast: Fresh Produce and the NYC Green Cart Program*; programs accompanying *Glorious Sky: Herbert Katzman's New York*, which included the panel discussion *Abstract and Representational: Expressionism in New York after World War II*; and a wide range of offerings presented in conjunction with *Ain't Nothing Like the Real Thing: How the Apollo Theater Shaped American Entertainment*, which included an interview with legendary entertainer Dionne Warwick, conducted by Ted Fox (author of *Showtime at the Apollo*), four exciting evening performances by masters of jazz, tap, hip hop, and Latin music, as well as an audition for the Theater's famous *Amateur Night* competition that drew over 580 people, nearly all of whom were first-time visitors to the City Museum.

The blockbuster exhibition *The Greatest Grid: The Master Plan of Manhattan, 1811–2011* and its companion show *The Unfinished Grid* provided the springboard for a wide range of programs, including sold-out lectures by the exhibition's curator, Hilary Ballon, presentations by winning designers from the Architectural League's Call for Ideas, and panel discussions on topics ranging from traffic gridlock to *The Grid and Cycles of Planning*, moderated by Julie V. Iovine, Executive Editor of *The Architect's Newspaper*, with Professors Lynne B. Sagalyn and Elizabeth Blackmar of Columbia University, architect Stanton Eckstut, and developer Tommy Craig.

Other programs explored topics from New York's history and issues facing the city today. These included a major symposium on the career of United States Senator for New York Daniel Patrick Moynihan, held in conjunction with the publication of *Daniel Patrick Moynihan: A Portrait in Letters of an American Visionary*; and a noteworthy conversation, *How Hugh Carey Saved the City (and Who Will Save New York?)*, moderated by Sam Roberts of *The New York Times*, exploring Governor Hugh Carey's leadership in the context of the 1970s fiscal crisis while considering parallels at the state level today.

Top: Curator Hilary Ballon leading a tour of *The Greatest Grid* on December 5, 2011.

Middle: Susan Henshaw Jones with United States Senator for New York Charles E. Schumer at the symposium for *Daniel Patrick Moynihan: A Portrait in Letters of an American Visionary* on October 18, 2010.

Left: Historian Ted Fox speaks with Dionne Warwick at the *Apollo Legends: Dionne Warwick in Conversation* public program on February 10, 2011.

FREDERICK A.O. SCHWARZ CHILDREN'S CENTER



Photograph by C. Bay Milin

Students examining the British Headquarters Map during the School Program *Mannahatta*.

Education is at the core of the City Museum's mission. During the 2010–11 and 2011–12 school years, the Museum's Frederick A.O. Schwarz Children's Center welcomed 63,440 schoolchildren and teachers as participants in hands-on, standards-based programs that made New York City's history compelling and accessible, and enabled youngsters to envision their own roles as the city's future citizens and civic leaders.

The Schwarz Center's service to the community was greatly enhanced with the opening of brand-new classrooms, which were constructed during Phase II of the Museum's *Modernization and Expansion Project*. The Center—in sore need of refurbishment after many years of service—was transformed with technologically enhanced and flexible educational spaces, complete with audiovisual equipment, overhead projectors, and Internet access. With 1,800 square feet of space that can be split into two or three classrooms via a retractable partition wall, the Center is now able to accommodate multiple groups at the same time. Museum trustee William C. Vratatos and his wife, Heather, made a generous \$250,000 gift to name one of the classrooms.

The broad range of programming offered by the Schwarz Center—including the flagship *School Programs* for groups visiting on field trips, three out-of-school time programs (*Neighborhood Explorers*: an after-school program for teens in which they learn to solve a design problem in the Museum's home neighborhood of East Harlem; *New York City History Day*: a year-long independent research contest; and *Saturday Academy*: free academic enrichment plus SAT prep classes on Saturday mornings), and professional development workshops for teachers—was supported by many other generous individual and institutional donors during the City Museum's 2011 and 2012 fiscal years.

These donors include the Leona M. and Harry B. Helmsley Charitable Trust, which made a grant of \$250,000, the second installment of a two-year, \$500,000 award supporting the Schwarz Center's programming; the U.S. Department of Justice's Office of Juvenile Justice and Delinquency Prevention, with \$350,000 in funding secured with the support of U.S. Representative Carolyn B. Maloney for out-of-school time programs

targeting children from at-risk communities; and Target, which awarded the Schwarz Center \$35,000 each year to support *School Programs* and made it possible for all schools in East Harlem to participate in them at no cost.

In addition, over \$86,000 was raised for the Center by a dedicated committee formed to advance the Center's mission and awareness of its programs. Committee members, including Vanya Desai, Carole Hunt, Polly Merrill, Tracey Pontarelli, Valerie Rowe, Ann Spence, and Paula Zakaria, organized a series of "Fireside Chats"—talks by noted New Yorkers hosted by committee members in their homes. Featured speakers included architectural historian Hilary Ballon, former Chancellor of the New York City Department of Education Joel Klein, poet and journalist Eliza Griswold, architect James Polshek, and biographer Jean Strouse.

In FY2011 the Museum learned the results of an assessment of the Schwarz Center's *School Programs*, made possible by a \$50,000 grant from The Atlantic Philanthropies, which took place during the prior fiscal year when the Museum engaged the highly regarded evaluation firm Randi Korn & Associates to measure learning outcomes for students participating in *School Programs*. The evaluation, which included three East Harlem schools divided into control and treatment groups, revealed that the Schwarz Center's fieldtrip programs do indeed have a measurable and statistically significant impact on students' attitudes and ideas about history, and their achievement of history-related skills. The reviewers noted that: "The effects of the program are quite profound given that this is a one-time, 90-minute experience. [The Museum of the City of New York] has carefully constructed a strong program that is interactive, object-based, and inquiry-based—three keys to success...The staff's commitment to excellence is apparent through such extraordinary findings." The assessment is a benchmark study of museum education, and is being disseminated among peer institutions.



Photograph by C. Bay Milin

Museum Educator Elizabeth Hamby teaching a class of second graders from the Bronx Charter School for Excellence.

CONTRIBUTED AND EARNED INCOME

In FY2011, the City Museum's contributed and earned income totaled \$16,673,870, a 17% increase from FY2010. Contributed income increased by 22% 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 71% of its FY2011 budget on programming against 23% on fundraising and administration.

In FY2012, contributed and earned income totaled \$14,090,946. (Almost \$2.4 million of investment income was earned in FY2011, but less than \$200,000 in FY2012.) The Museum ended FY2012 with an operating surplus of \$53,650, and spent 78% of its budget that year on programming and only 18% on management and fundraising, indicating that we managed our resources extremely efficiently. The City Museum was also managing the South Street Seaport Museum during this period.

In FY2011 and FY2012, the Museum received several significant contributions for restricted projects. These include a \$1.2 million gift for the development of new core exhibitions from the Museum's Board Chairman, James G. Dinan; a \$694,000 grant from the Andrew W. Mellon Foundation to support a five-year post-doctoral curatorial fellowship program; a \$350,000 grant from Citigroup for *Capital of Capital: New York's Banks and the Creation of a Global Economy*; \$300,000 from Bloomberg Philanthropies for the digitization of the Museum's rich collections of New York City iconography; and a \$250,000 grant from Target for the 2013 exhibition *Stephen Burrows: When Fashion Danced*.

Highlights of contributed income over the two-year period include a 19% increase in the Alexander Hamilton Circle patrons' program, which comprises gifts from trustees, individuals, corporations, and foundations for

the Museum's general operations, and a 5% increase in Membership. Gifts and new pledges for the Museum's capital project, principally from trustees, totaled over \$2.1 million. Grants and contributions for the Frederick A.O. Schwarz Children's Center more than doubled, largely due to a \$350,000 grant awarded by the U.S. Department of Justice for out-of-school time programs and the efforts of the Center's co-chairs, who launched a series of fundraising lectures.

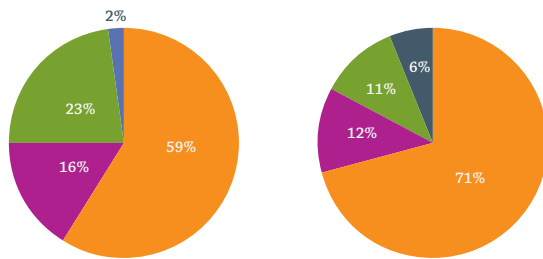
The Greatest Grid: The Master Plan of Manhattan, 1811-2011 drove an increase of 37% in Admissions from FY2011 to FY2012, and a 45% increase in Museum Shop sales, principally due to the demand for the exhibition's companion book.

All of this helped to offset a 2.4% cut in the Museum's operating funds allocation from the New York City Department of Cultural Affairs, part of an across-the-board reduction felt by all members of the Cultural Institutions Group.

FY2011 SOURCES OF SUPPORT & REVENUE

Contributed Income and Services (59%)	\$9,772,828
Special Events (16%)	\$2,633,526
Earned Income (23%)	\$3,876,916
In-kind Contributions (2%)	\$390,600

TOTAL \$16,673,870



FY2011 EXPENSES

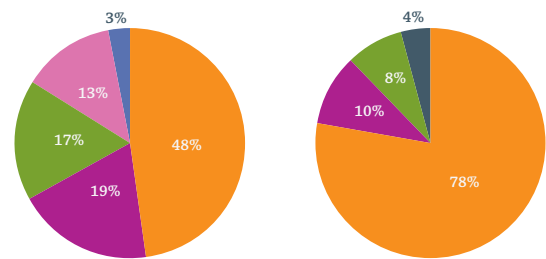
Programming (71%)	\$7,996,679
Fundraising (12%)	\$1,352,125
General Administrative (11%)	\$1,241,158
Capital (6%)	\$722,381

TOTAL \$11,312,343

FY2012 SOURCES OF SUPPORT & REVENUE

Contributed Income and Services (48%)	\$6,785,022
Special Events (19%)	\$2,617,331
Earned Income (17%)	\$2,384,658
Funds raised in prior years for exhibitions, collections initiatives, and the capital project that were expended in FY2012 (13%)	\$1,858,225
In-kind Contributions (3%)	\$445,710

TOTAL \$14,090,946



FY2012 EXPENSES

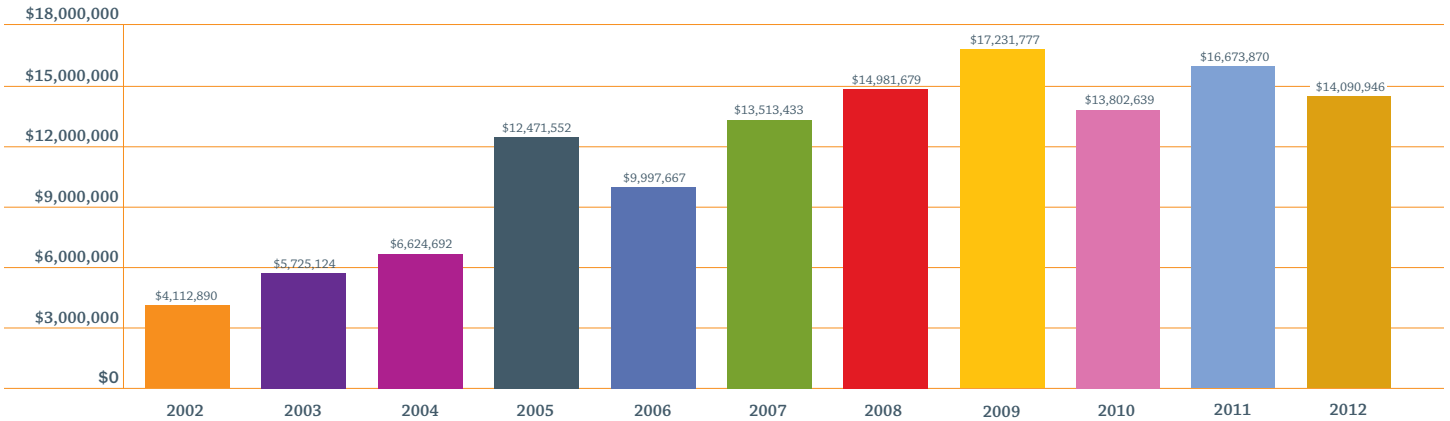
Programming (78%)	\$10,601,567
Fundraising (10%)	\$1,396,079
General Administrative (8%)	\$1,120,544
Capital (4%)	\$555,415

TOTAL \$13,673,605

CONTRIBUTED AND EARNED INCOME

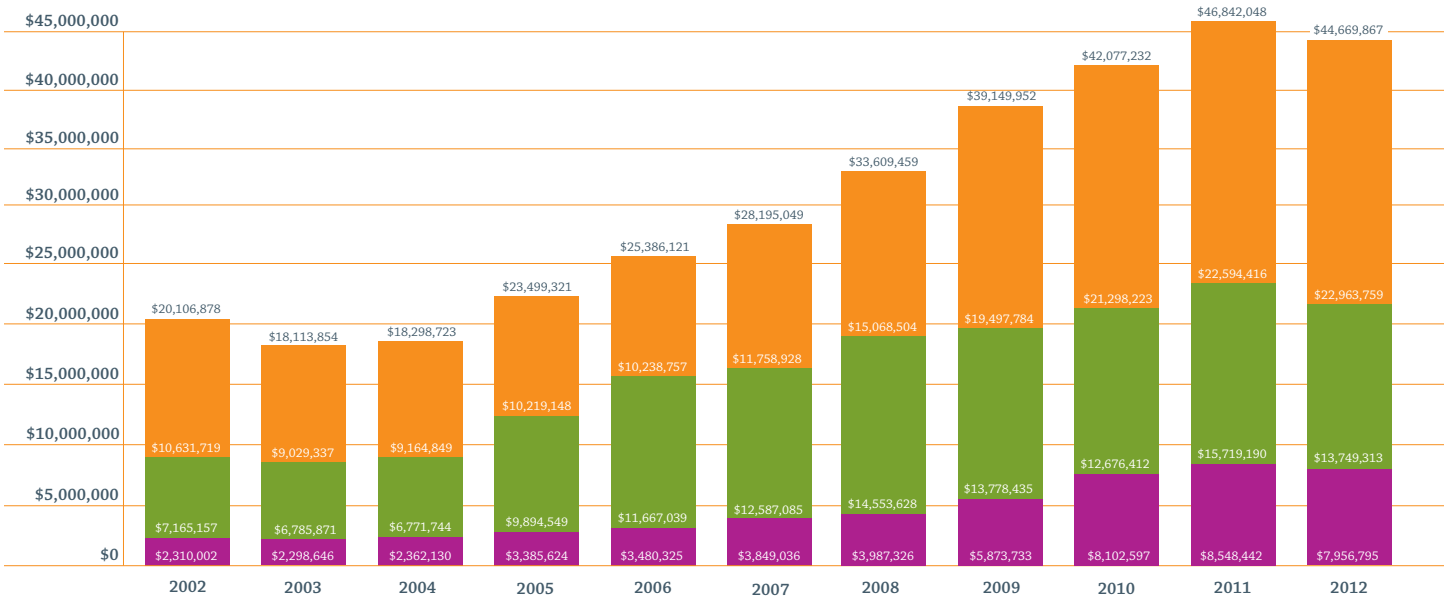
FY2002 - FY2012 TOTAL REVENUE

TOTAL REVENUE



FY2002 - FY2012 NET ASSETS BY TYPE

TOTAL NET ASSETS



■ Permanent
 ■ Temporary
 ■ Unrestricted

The Museum has no liabilities other than a handful of equipment leases and payables to vendors.

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Photograph by Joshua Miller

The Young Members Circle's Dara Epstein and Brooke Heidecorn at the Big Apple Bash, 2010.

LOUIS AUCHINCLOSS PRIZE



Louis Auchincloss passed away in January, 2010, and so our fourth presentation of the Louis Auchincloss Prize, on November 15, 2010, had special meaning. In recognition of his enormous literary legacy, it seemed fitting to present the Prize to another man of letters, Pete Hamill: a novelist, essayist, and journalist whose work includes many novels and short stories. Hamill's talk was a reflection on the life and art of Auchincloss, with whom he had much, and little, in common. Hamill was the oldest of seven children born to immigrants from Northern Ireland. He studied under the GI Bill and began his career as a reporter for Dorothy Schiff and the *New York Post*, rising to become editor-in-chief of both the *Post* and the *Daily News*. *My Manhattan* is a non-fiction account of Hamill's love affair with New York City.



The fifth presentation of the Prize, on December 1, 2011, went to Elliott Erwitt, a universally admired photographer of New Yorkers and all the city's inhabitants, a filmmaker, and the first visual artist to be the recipient of the Prize. Jury chairman Bruno Quinson called out Erwitt's "knack for capturing astonishing scenes of everyday life with wit and joie de vivre." Like so many New Yorkers, Erwitt was born elsewhere—in Paris, the only child of Russian parents who fled Europe and raised Erwitt in California. Edward Steichen arranged for his first commercial work, and Robert Capa invited him to join Magnum Photos. *Elliott Erwitt's New York* is a collection of over 100 of his best images of the city. His work has been collected by and exhibited in museums all over the world.

Photograph by Brian Hamill



Photograph by Ilenia Martini

Top: Louis Auchincloss painting by Everett Raymond Kinstler, 2001. **Middle:** Pete Hamill. **Above:** Museum trustee and Chairman of the Louis Auchincloss Prize, Bruno A. Quinson, with Susan Henshaw Jones, Sheldon Harnick, recipient Elliott Erwitt, and Museum Chair James G. Dinan at the presentation of the Prize on December 1, 2011.

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SPECIAL EVENTS



Honoree Marc Lasry, Susan Henshaw Jones, and Chairman James G. Dinan.



Polly Merrill, co-chair of the Frederick A.O. Schwarz Children's Center, and husband, Museum Vice Chairman, Newton P.S. Merrill.



Trustee Hilary Ballon with husband Orin Kramer.



Susan Henshaw Jones, Museum trustee Thomas M. Flexner, honoree Vikram Pandit, and James G. Dinan.



Museum trustee James E. Quinn and Diane Quinn with Ronay Menschel, Vice Chair of the Museum's Board.



Museum trustees Laura Lofaro Freeman and Thomas M. Flexner with Elizabeth R. Miller.

All photographs by Julie Skarratt

The **Chairman's Leadership Award Dinner** on May 16, 2011 honored Marc Lasry, the Chairman and Co-Founder of Avenue Capital Group. Held at the Skylight Roof of the The Waldorf=Astoria, the festive evening was attended by 400 guests and raised over \$1.1 million for the Museum's operations and programs. On June 18, 2012, the **Chairman's Leadership Award Dinner** returned to the Museum of the City of New York and honored Citigroup and its CEO, Vikram Pandit, on the occasion of Citi's 200th anniversary. Four hundred and forty guests enjoyed cocktails and dinner on the Museum's newly renovated terraces and raised over \$1.2 million for the Museum.



Douglas Hannant, Allison Aston, Frederick Anderson, and Alexandra Lebenthal.

Photographs by Curry McGill



Director's Council Chairmen Mary Burwell Schorr, Calvert Moore, Celerie Kemble, Mark Gilbertson, Allison Rockefeller, Shafi Roepers, and Andrew Roosevelt with Susan Henshaw Jones.

Photographs by Shaun Mader

New York After Dark, the Director's Council annual cocktail party, was held in the Pool Room of the Four Seasons on October 13, 2010. Sponsored by Reed Krakoff, the event was attended by over 450 guests. The iconic Pool Room was once again the location for the October 12, 2011 Director's Council party, sponsored by Valentino.



Cabaret! gala co-chair Friederike Biggs with Joel Grey.

Photographs by Julie Skarratt



Steve Downey, KT Sullivan, and gala co-chairs Tracey and Kenneth A. Pontarelli.

Photographs by Andrew Hinderaker

The **Cabaret!** gala, held on November 8, 2010, starred show business icon Joel Grey in a revue featuring songs from his celebrated Broadway and film career. The glittering party was sponsored by Withers Bergman LLP and Mikimoto. Cecil Beaton's work on Broadway provided the inspiration for the November 7, 2011 **Cabaret!** gala. Featuring cabaret legend KT Sullivan and an all-star cast, the party was once again sponsored by Withers Bergman LLP.



Photograph by Julie Skarratt

Museum trustee William C. Vratto with Heather Vratto.



Photograph by Patrick McMillen

Director's Council Chairmen Heather Mnuchin, Burwell Schorr, Allison Rockefeller, Andrew Roosevelt, Mark Gilbertson, Shafi Roepers, Calvert Moore, and Nicole Mellon with Susan Henshaw Jones.

The Museum's Director's Council held its annual **Winter Ball** in the Grand Ballroom of The Plaza on February 24, 2011. Four hundred and sixty guests attended the black-tie event, which was sponsored by Oscar de la Renta and 1stdibs. Giorgio Armani generously sponsored the March 8, 2012 **Winter Ball**, which was also held at The Plaza and attended by over 480 guests.



Photograph by Julie Skarratt

Event co-chair Evelyn Tompkins, Matthew Patrick Smyth, Susan Henshaw Jones, Wendy Goodman, Gloria Vanderbilt, and Museum trustee Michael Bruno.



Photograph by Julie Skarratt

Katie Tozer, Oscar Shamamian, Stephanie Loeffler, Evelyn Tompkins, Bronson van Wyck, Mark Ferguson, and Susan Henshaw Jones.

Gloria Vanderbilt, Wendy Goodman, and Matthew Patrick Smyth were the featured speakers at the June 6, 2011 **Spring Lecture Symposium**. Over 320 guests attended the symposium and luncheon, which was held on the newly restored Fifth Avenue Terrace. The June 5, 2012 **Spring Lecture Symposium** featured noted architects Mark Ferguson and Oscar Shamamian along with renowned event designer Bronson van Wyck. 1stdibs was the sponsor for both of the events.



Photograph by Joshua Miller

Rear: David Semanoff, Matt Weiler, Dara Epstein. **Middle:** Jessica Katz, Brooke Heidcorn, Alice Eaton, Bronwyn Huggins. **Front:** Christine Layng and Jessica Liberman.



Photograph by Andrew Hinderaker

Casey Schoonover, Bronwyn Huggins, Nia Batts, and Dario Meli at the Young Members Circle's First Annual **Winter Thaw**.

The Third Annual **Big Apple Bash** was held on August 12, 2010, hosted by the Young Members Circle. Over 250 young professionals, ages 21–39, enjoyed an evening of cocktails, music, and dancing on the Fifth Avenue Terrace. On August 11, 2011, young professionals once again gathered at the Museum's **Big Apple Bash**. The First Annual **Winter Thaw** was held on Friday, March 25, 2011, where over 250 young professionals enjoyed cocktails, music, and dancing. The Second Annual **Winter Thaw** was held on March 30, 2012, and welcomed over 300 guests.



Photograph by Andrew Hinderaker

Children's Holiday Party co-chairs Allison Aston, Anne Citrin, Michelle Smith, and Shabnam Henry.



Photograph by Andrew Hinderaker

Santa with Susan Trerotola, Emilia Trerotola-Mahon, and Museum trustee Nancy Mahon.

More than 400 children and parents enjoyed the **Children's Holiday Party** on December 13, 2010. Led by co-chairs Allison Aston, Anne Citrin, Shabnam Henry, and Michelle Smith, the party supported the operations of the Museum's Frederick A.O. Schwarz Children's Center. The co-chairs of the December 12, 2011 **Children's Holiday Party** were Paige Hardy, Jill Ross, Michelle Smith, and Yliana Yopez, and both parties were sponsored by Milly Minis.



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