

NEH Application Cover Sheet (GE-264652)**Exhibitions: Planning****PROJECT DIRECTOR**

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Field of expertise: U.S. History

INSTITUTION

Museum of the City of New York
New York, NY 10029-5221

APPLICATION INFORMATION

Title: *The New York Mystique: Exhibition Planning*

Grant period: From 2019-06-01 to 2020-05-30

Project field(s): U.S. History; Interdisciplinary Studies, General

Description of project: In planning an innovative new permanent gallery, the Museum of the City of New York endeavors to present, *The New York Mystique*, an exhibition exploring the qualities that define New York. Staff and scholarly advisors will develop a presentation highlighting a rotating display of key holdings from the Museum's collection of over 750,000 objects and images, pioneering a new way of wedding a collections-based gallery with humanities-driven scholarship. An interdisciplinary approach puts diverse and important objects into dialogue with each other to illuminate New York history, and provides multiple points of entry into the identity and cultures of New York. Its thematic organization will allow visitors to make conceptual connections across time and place. The gallery will complement and expand upon the Museum's two other permanent galleries: the award-winning three-gallery *New York at Its Core*, exploring 400 years of history, and *Activist New York*, tracing the city's history of activism.

BUDGET

Outright Request	44,909.00	Cost Sharing	80,464.00
Matching Request	0.00	Total Budget	125,373.00
Total NEH	44,909.00		

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II. Application Narrative

I. NATURE OF THE REQUEST

The Museum of the City of New York (MCNY) respectfully requests a Planning Grant of \$44,909 for an innovative new permanent collections gallery to be entitled *The New York Mystique*, exploring the qualities that define New York. The gallery will complement and expand upon the Museum's two other permanent installations: the award-winning *New York at Its Core*, MCNY's three-gallery exhibition exploring the past, present, and future of the five boroughs of New York City (made possible in part by a major Implementation Grant from the National Endowment for the Humanities) and *Activist New York* in The Puffin Foundation Gallery, which traces the history of social activism and dissent through the city's history.

The New York Mystique will highlight a rotating display of key holdings from MCNY's collection of over 750,000 objects and images, pioneering a new way of wedding a collections-based gallery with humanities-driven scholarship. Using an interdisciplinary approach that puts diverse and important objects into dialogue with each other to illuminate major themes in New York history, it will provide multiple points of entry into the identity and cultures of New York and the nature of the New York experience. Its thematic organization will allow visitors to make conceptual connections across time and place. And, unlike traditional collections galleries that emphasize the singular and art historical importance of the objects, *The New York Mystique* will be dedicated to using objects to make meaning of the themes that have defined the city.

In addition to reflecting and synthesizing major works of recent academic history, the exhibition will draw upon and make available scholarship conducted over the past decade by the Museum to inform its many temporary exhibitions that have focused on cultural and social history, including *Black Style Now: Hip-Hop Fashion in New York City*; *Stephen Burrows: When Fashion Danced*; *Muslims in New York*; *Mod New York: Fashion Takes a Trip*; *Gilded New York*; *Paris/New York: Design, Fashion, Culture, 1925-1940*; *Amsterdam/New Amsterdam: The Worlds of Henry Hudson*; *Posters and Patriotism: Selling World War I in New York*; *Jacob Riis: Revealing New York's Other Half*, *New York's Yiddish Theater: From the Bowery to Broadway*, and *Gay Gotham: Art and Underground Culture in New York*.

The planning phase of this project would engage a panel of humanities scholars to advise staff as they refine the exhibition concept and thematic organization, select objects, and work with an exhibition designer to develop a flexible and compelling physical exhibition concept.

II. HUMANITIES CONTENT

The great place of the western continent, the heart, the brain, the focus, the main spring, the pinnacle, the extremity, the no more beyond, of the New World. --Walt Whitman

Although in America, it is not American. New York is New York and nothing else. --Therese Yelverton

The extraordinary thing that cities [like New York] do... is to bring together people who would not otherwise have met each other. There was Woody from Oklahoma meeting me from New England and Lee Hayes from Arkansas... and Millard Lampell, Jewish, from Paterson, New Jersey, and we all sang together. --Pete Seeger

Key Humanities Themes

The New York Mystique takes as its central concern the complex, almost mythic character of New York City itself, probing both the daily human experience of life in the city and what this influential place has symbolized to the nation and the world. It argues that New York has simultaneously been a major shaper of American and global culture and a place apart, symbolized by the competition, creativity, and freedom that have drawn and challenged people the world over.

To evoke the larger cultural meanings of New York, the exhibition will use objects to shed light on the distinctive urban character of New York. Using art and material culture, *The New York Mystique* will demonstrate that:

- New York's creativity and energy come from its diversity. This diversity is seen in its changing and dynamic population, a product of continual churn and change driven by migration and immigration. As a great magnet and crossroads for the world's peoples, this dense city with its ever-changing physical space has become a place of incessant energy, creative reinvention, and cross-fertilization of ideas and cultures.
- That creative ecosystem has been driven by and generated intense competition, enabling both great wealth and great inequality. The resulting contrasts of this urban space can be seen in its conspicuous extremes of wealth and poverty, as well as the ways in which it has fostered one of history's most important urban middle classes.
- As a result, New York's identity as a center of creative expression reflects its role as an incubator of "high," vernacular, and commercial art and material culture that captured, reflected, and sometimes reshaped the life of the city.

In contrast to *New York at Its Core*, which is organized chronologically in order to focus on change over time and the underlying dynamics of cause and effect that shaped the city's evolution, *The New York Mystique* will be organized around a series of topics that cut across time and deepen the investigation of themes related to the experience of living in New York. Each conceptually driven section will help visitors to understand the nature of New York's urban life by juxtaposing thematically related original material from across time, putting related but disparate objects in dialogue with each other. Those proposed themes are:

1) *The Latest and Greatest* will use the Museum's rich decorative arts, costume, and advertising collections to shine a light on New York City's multiple roles as national trendsetter. It will show that New York's distinctive blend of commerce, media, and diversity lent prominence to

the creative stylistic innovations crafted in the city, repeatedly — and even continuously — putting New York at the cutting edge of the fashionable and the avant-garde.

This focus enables visitors to understand the changing role of New York artisans, designers, manufacturers, and merchants in an increasingly global world. As early as the colonial period, New York artisans adapted and remixed diverse European styles into distinctive new formulations, as seen in the extraordinary Brinckerhoff Secretary (c. 1700-1720), which melds influences drawn from Dutch, Welsh, and English Quaker furniture-making traditions. By the mid-19th century, the height of New York high style came from emulating Parisian fashions, as highlights from the Museum's spectacular collection of Worth gowns worn by New Yorkers can show. By the mid-20th century, however, New York originals were pushing American fashion on to the world stage, through such varied designers as Valentina, Anne Klein, Stephen Burrows, and later the street-inspired work of firms like FUBU. A "New York" label or imprimatur itself had become a signal of style and cultural relevance.

2) *Seeing Your Name in Lights* will use important but seldom-seen objects from the Museum's theater, theatrical costumes, and ephemera collections to highlight New York as a center for performance and celebrity—from the John Street Theater (1767-1798) to the golden age of the Broadway musical, to the diverse experimental and ethnic theaters throughout the five boroughs today.

This section will show that theater in New York was not only the ultimate draw for aspirational new arrivals to the city, but a crossroads of cultures and a place of opportunity for groups who were historically excluded from other opportunities. A sample grouping includes the work of early women costume designers like Cora McGeachy; Jewish innovators who made the city's Yiddish stage the cutting edge of early 20th century modernism or who, like Irving Berlin, redefined American culture itself; and only-in-New York moments like Bill Bojangles Robinson reimagining Gilbert & Sullivan in *The Hot Mikado*. Key performers who can be represented by costumes from the collection range from legendary Shakespearean Julia Marlowe, to George M. Cohan, Marion Anderson, and Geoffrey Holder.

3) *Making It – And or Not* will shine a light on the promise of New York as the land of opportunity. Focusing on the aspirational quality of New York culture, it will explore the continuous theme of the city as a magnet for striving people. Some of them made great fortunes, as illustrated in the Museum's collection of portraits of the Levy-Franks family, Jews who found opportunity as merchants in the colonial city; Cornelius Vanderbilt, who rose from Staten Island ferryman to railroad and financial tycoon; or costumes by Donna Karan, who ascended to superstardom in the city's fashion industry. Others found success in more modest, but important ways: examples include James Van Der Zee, who came to the city from Lenox, Massachusetts, and established a business taking portraits of black New Yorkers who had arrived during the first Great Migration; or "Mr. Kay" (Cypriot immigrant Kyriacos Demetriou), whose barber shop stood on Broadway for some forty years, from the 1950s to 1996.

Of course, the promise of New York could also prove a hollow one for many people. This section will reveal the ways in which fortunes were lost as well as won, as illustrated by important paintings of the Great Fire of 1835 or the financial crash of 1857. And it will highlight how the fortunes were built with the labor of those who had few options, whether slaves, indentured servants, or piece workers. These inequities spurred many New Yorkers to take a lead in reimagining a better order, themes that are explored further in *Activist New York*.

4) *Being Yourself* will examine one of the most enduring promises of New York: personal freedom. Indeed, one of the distinguishing features of New York identity is its famed tolerance for behavior or identities that might be considered transgressive or beyond the pale elsewhere.

This section will highlight objects that embody the opportunities for individual self-expression that New York promises. From a rare print of a transgender woman in the early 19th century, to a costume from the Mermaid Day Parade, photographs of Wigstock, and a dress worn by Miss Trinidad and Tobago, this grouping of objects will demonstrate diversity in all of its many incarnations. It highlights experimentation and rule-breaking in the art and cultural world as well, juxtaposing highlights from MCNY's Martin Wong Collection of Graffiti Art with brochures from downtown clubs.

5) *Fun City* takes the business of urban amusements seriously. For more than two centuries, New York's density, diversity, and highly commercial culture have made it a place famous for leisure and entertainment. That history has been closely tied to the city's changing ethnic identity and to its evolving economy and class structure, making leisure time both a reflection and a shaper of New York's society and culture, as well as the sources of important economic drivers.

This section will show that leisure in New York draws on the city's identity both as a big city and as a series of local and highly specific neighborhoods. Featured here will be selections from the Museum's renowned toy collections, particularly the street toys that shaped childhood amusements in many working-class neighborhoods through the middle of the 20th century, New York's legendary sports will be represented by such objects as a seat from the original Yankee Stadium and casts of boxers' hands from the 1930s. And legendary commercial enterprises ranging from Barnum's American Museum to Steeplechase Park in Coney Island, to Studio 54 will be represented through evocative prints, paintings, photographs, and ephemera.

6) *Seeing the City* will show that art and visual culture have deeply shaped how we see and understand the city. Indeed, New York has long been a subject of fascination for artists, from oil painters who registered the city's rise to national ascendancy and commercial print makers in the 19th century, to Impressionists and artists of the Ashcan School, to generations of photographers who have turned their lenses on its people and places.

Among the artists whose work is under consideration are Childe Hassam, John Sloan, Carl Van Vechten, James Van Der Zee, Berenice Abbott, and Alice Neel. Their work will be juxtaposed with the work of commercial artists, from Currier & Ives to the creators of guidebooks and souvenirs, who have likewise participated in the crafting of New York's visual

identity. This juxtaposition of high art with documentation and commercial culture will highlight how the messy realities of urban life have been ordered and interpreted through the artist's eye and hand.

These six cross-disciplinary thematic groupings will provide different views of New York City through the lens of art, history, and material culture, focusing on the materiality of the collections objects, the unique and important stories that attach to each, and new insights that can be revealed by placing them in dialogue with each other. A committee of humanities scholars in conjunction with the Museum's curatorial and collections staff will help to select and refine the proposed themes and guide the selection and interpretation of artifacts and images.

These concepts draw directly on the strategic priorities developed for each of the Museum's collecting area over the last several years. Collection plans have either been approved by the Collections Committee of the Museum's Board of Trustees or are in advanced stages of development for most areas of the Museum's collection—Prints and Photographs, Manuscripts and Ephemera, Theater, Costumes and Textiles, Furniture and Decorative Arts, and Paintings and Sculpture. These plans identify criteria for shaping the collection that complement and support these key interpretive humanities themes.

It is envisioned that the content of each of the sections in this long-term exhibition would be designed to allow for change over time, to accommodate the physical requirements of the objects, to create opportunities to share more of the collection with the public, and to allow for occasions to highlight new acquisitions. The gallery will also feature an interactive kiosk, which allows visitors to explore the collection in more depth on their own. If successfully funded, the project allocates funds to commission a preliminary design for the gallery.

This project advances the goals of the Museum's new strategic plan, which provides a roadmap for the Museum over the course of the next five years, specifically through advancing scholarship about New York City through increased use of the collection in all exhibitions and programming.

III. PROJECT FORMAT AND RESOURCES

Project Format

The Museum proposes engaging the general public with its collection first and foremost through a long-term exhibition, *The New York Mystique*, in a dedicated collections gallery. As mentioned above, to achieve this goal, the Museum will convene an advisory panel of humanities scholars who, in dialogue with key collections and curatorial staff, will use four key themes drawn from *New York at Its Core*—money, diversity, density, and creativity—to develop the proposed thematic interpretations of the permanent collection. We will also work with an outside designer to develop a setting that highlights the connections between the objects and the stories they tell.

The New York Mystique will also make use of the Museum's online Collections Portal in the gallery, to offer visitors a chance to explore related objects in the collection more deeply. Over the past decade, some 200,000 digital images have been made available online, and a key goal of the Museum's strategic plan is to implement online access to the entire collection, an initiative that will continually increase the number of digital images available for inclusion in the gallery. Further access to these images will be enabled by the implementation of onsite and offsite virtual tours, making use of the Urban Archive app, which already offers walking tours and georeferenced historical images to users around the city (*see Section V. Audience, Marketing, and Promotion*) The digitized images will further drive social media campaigns, which will also be enhanced by new video content that explores the nature of *The New York Mystique* with contemporary New Yorkers, an extension of the Museum's in-progress "What Makes New York, New York" campaign.

While the Museum does not propose to identify the specifics of supporting publications or programming for the permanent collections gallery within the scope of this project, there is no doubt that the opportunities for both are great. The Museum has also recently increased its publications functions, which draw heavily, and in some cases almost entirely, on digital images of the Museum's collection.

This exhibition would also provide rich opportunities for developing school and professional development programming for teachers. Yet another goal of the Museum's strategic plan involves developing adult programming and special interest groups focused on the collection. All functions—exhibitions, education and public programming, and publications—further advance awareness of and access to the collection, advancing the potential for scholarly research and academic discourse on urban history, ultimately building the Museum's reputation as a thought leader.

Project Resources: Overview of the Collection

The exhibition will draw on the rich resources of the Museum of the City of New York's collection of over 750,000 objects and images. The collection is sub-divided into seven areas: Prints and Photographs, Theater, Costumes and Textiles, Manuscripts and Ephemera, Furniture and Decorative Arts, Paintings and Sculpture, and Toys. Collections staff oversee and steward these holdings.

Prints and Photographs

The Photographs Collection consists of more than 400,000 prints and negatives that document New York City and its inhabitants from the mid-19th century to the present. The Collection is a major repository of several noted photographers. Some of New York's earliest photographic views are represented in the waxed-paper negatives of Victor Prevost, and the Byron Collection chronicles New York life from 1892 through 1942 in more than 22,000 images. Highlights from the collection include Jacob Riis's documentation of the Lower East Side's poverty and squalor in the late 19th century; Jessie Tarbox Beals's depictions of turn-of-the-century bohemian life in

Greenwich Village; and Berenice Abbott's stunning *Changing New York*, a WPA photographic project that documents New York City in the 1930s. Additionally, the Museum's voluminous holdings incorporate the *LOOK* Magazine photographic archives featuring photographers such as Stanley Kubrick, John Vachon, and Arthur Rothstein.

The Museum's Prints Collection constitutes one of the finest collections of urban iconography in the world. The collection encompasses architectural drawings, cartoons, portraits, mural studies, engravings, lithographs, and fine art prints. It preserves the visual history and urban landscape of New York before the advent of photography. Its cornerstone is the extraordinary J. Clarence Davies Collection of some 12,000 views of New York City from the 17th through the 19th centuries, starting from the earliest known view of New Amsterdam, depicted in 1625-26. Another major component of the collection is the Harry T. Peters Collection of 2,885 lithographs by the 19th century firm of Currier and Ives.

Theater Collection

The Theater Collection at the Museum of the City of New York contains over 190,000 objects that document theatrical performance in New York from 1785 to present day. The Collection contains diverse material such as annotated scripts, contracts, correspondence, design renderings, drawings, memorabilia, photographs, posters, props, sheet music, scrapbooks, and architectural elements. Highlights from the Collection include materials relating to George M. Cohan, Betty Comden, Howard Dietz, George and Ira Gershwin, Julia Marlowe, Mary Martin, Eugene O'Neill, Donald Oenslager, Harry B. Smith, and many of the stars of the Yiddish stage, among other notable names. The holdings chart the expansion of commercial theater along Broadway to the establishment of the current theater district in Times Square, document the evolution of musical theater as an artistic form, and reveal how immigrant cultures created vibrant and commercially viable performance traditions that maintained a lasting impact.

Costumes and Textiles

The Costume and Textiles Collection is one of the foremost repositories of New York City-centric attire and is distinguished by its interpretation of clothing not only as a medium of aesthetic merit but as one of social commentary. The approximately 26,000-object Collection chronicles the physical and aesthetic evolution of our nation's fashion capital, providing insight into the social and economic history of New York. The holdings, acquired from the original wearers and their descendants, contrast and juxtapose seminal designs of the Parisian Couture with garments produced by the city's early dressmakers, department store workrooms, and designers of the city's 20th- and 21st-century garment industry.

Manuscripts and Ephemera

The Manuscripts and Ephemera Collection documents the day-to-day life in New York from the mid-17th century to the present. The Ephemera Collection contains a variety of formats, including print materials such as menus, invitations, pamphlets, and handbills; textiles such as pennants, sashes, and scarves; and three-dimensional artifacts such as badges, buttons, and

promotional items. The Manuscript Collection includes the papers of influential New Yorkers and their families, and documents related to real estate, commerce, and citizenship. The Manuscripts and Ephemera area also contains the Museum's collection of maps, which range from street and transit maps, maps of city parks, land auction maps, and topographical maps. The collection is unparalleled in its documentation of New York City infrastructure, civic events and celebrations, social life, and commerce.

Furniture and Decorative Arts

The Furniture Collection documents New York City style principally from the late 17th to the early 20th century. The Collection illustrates that furniture production was a major manufacturing sector in New York City in the 18th and 19th centuries, and documents how its quality and distinctive style grew with the city. Within the Furniture Collection are iconic works by leading New York City makers and designers, many of which were owned by distinguished New Yorkers. Highlights include work by designers such as John Henry Belter and Company (w. 1844-1866), Herter Brothers (w. 1865-1907), Charles-Honoré Lannuier (w. 1779-1819), Léon Marcotte and Company (w. 1849-1880), Joseph Meeks and Sons (1829-1859), Duncan Phyfe (1770-1854), Pottier and Stymus Manufacturing Company (1859-1910), and Alexander Roux (1836-1880), the majority owned by founding families, other notable New Yorkers, or connected to a pivotal event in the City's history.

The Decorative Arts Collection contains rare and unique objects whose provenance connects them to important figures, events, and developments in the city's history. Some pieces represent local manufactories and artisans while others represent the evolution of taste among New Yorkers. Highlights include an exceptional group of Chinese export porcelain, including one of the largest extant groups featuring the New York State arms; a group commissioned by and given to DeWitt and Maria Clinton; a diverse group of New York salt-glaze stoneware; glassware commissioned by Philip Hone; and an important and rare group of Tiffany glass.

Paintings and Sculpture

The Painting & Sculpture Collection contains approximately 1,500 paintings, 6,000 drawings and watercolors, and 300 sculptures dating from the early 18th century to the present. The collection includes works by significant artists such as John Singleton Copley, John Trumbull, Eliza Greathouse, Reginald Marsh, and John Quincy Adams Ward. Additionally, the collection contains important graffiti art including more than 300 canvases and 60 sketchbooks by artists such as Lee Quinones, Futura, Rammellzee, and Lady Pink. The collections cover a broad range of subjects, including likenesses of important New Yorkers, marine and river views, scenes of urban life, architectural drawings, courtroom sketches, periodical illustrations, political and social satire, and documentation of the 1939 New York World's Fair. The famous dollhouse by Carrie Stettheimer, falls under the Paintings and Sculpture area because it includes a cross section of original outstanding works in various media, including miniature paintings and sculptures by Marcel Duchamp, Marguerite Zorach, William Zorach, and Gaston Lachaise.

Toys

The Museum began collecting toys beginning in 1926 and built the collection significantly after opening the Toy Gallery in 1943. The gallery was de-installed in 2008, but the Museum is still known known for its dolls and dollhouses, children's books, and classic wooden and steel toys.

IV. PROJECT HISTORY

The New York Mystique is the final step in a 12+ year revival and reimagining of the Museum of the City of New York. After its completion in 1932, the Museum's magnificent Georgian Revival building was left largely unaltered for nearly eight decades, leaving the institution out of step with evolving standards in museum practice, out of compliance with current building and fire codes, and increasingly unable to meet the needs of its constituency. Visitor amenities were dated, and classrooms could not accommodate the growing demand for our programs. The lack of climate-control systems compromised the Museum's ability to borrow from other institutions.

In 2006, the Museum embarked on a bold, three-phase *Modernization and Expansion Project* to expand and update the entire facility. Working with the highly regarded firm Ennead Architects, phased construction allowed the Museum to remain open to the public for the duration of the project. The \$97 million renovation provided three contiguous stories of climate-controlled galleries and modern amenities, and brought the Museum into full compliance with city building codes and regulations established by the American Alliance of Museums, the Americans with Disabilities Act, and LEED Silver energy efficiency standards. With this enhanced facility, the Museum of the City of New York stands out as a thoroughly reinvigorated institution, fully equipped to serve a growing audience with quality exhibitions and programs.

The interpretive plan for the exhibition galleries is shaped by the launch of the award-winning three-gallery core exhibition, *New York at Its Core* (2016), which uses both collections objects and loans to tell a narrative history of the city's development, and the creation of a permanent exhibition *Activist New York* (2012), which focuses on the city's tumultuous and often contentious history of dissent and social protest. The creation of *The New York Mystique* is the third and final piece of this suite of permanent galleries, designed to complement the other two. In particular, it builds on and reinterprets the humanities-driven themes recently laid out in the Museum's award-winning interpretative permanent exhibition, *New York at Its Core*. That exhibition explores the evolution and character of New York City through the use of four themes that provide a focused investigation of the dynamics that have shaped the city's character over time: *money*, *diversity*, *density*, and *creativity*.

Plans for creating *The New York Mystique* also respond to the imperative of making the Museum's extraordinary collection available and accessible. Prior to embarking on the upgrade to the Museum's physical plant, the galleries were largely populated by the Museum's collection. The presentation of these galleries was ready for a conceptual re-envisioning, and furthermore, it was

essential to relocate the collections objects to the new state-of-the-art collections storage facility for their safekeeping while work was underway in the galleries.

Simultaneously, the Museum was increasing staffing resources in the Collections department, and the Board adopted a Collections Vision Statement in 2008 to guide a Collections Planning Project. The *Collections Planning Project* is a two-pronged internal initiative to advance stewardship of the permanent collection through 1) improved physical and intellectual control and 2) increased access to the collection via exhibitions and an online user-friendly Collections Portal. Since the adoption of the Collections Vision Statement in 2008, the Museum has refined its collections and its collecting policy to align with its programming vision, undertaking an aggressive program to assess and catalog its collections. This project spans collections, including paintings, prints and drawings, photographs, sculpture, furniture and decorative arts, costumes and textiles, manuscripts and ephemera, and toys. Through this continuing process, each collection is assessed for quality, redundancy, and condition, with the goal of identifying those works most significant in terms artist/maker and relevance to the Museum's mission. It was through the work undertaken in the Collections Planning Project that the aforementioned criteria for shaping the collection was adopted. As a result, the Museum now knows more about its collection than ever before, and timing is ideal for featuring it in our newly modernized gallery spaces.

Finally, in 2017, the Museum undertook a strategic planning process, with the assistance of Michael Kaiser through the DeVos Institute of Arts Management at the University of Maryland. The Strategic Plan was adopted by the Board in early 2018, and called for more extensive use of the collections in exhibitions, research, public programs, and development. With the Strategic Plan in hand, the update to the physical plant complete, significant progress made on the Collections Planning Project, and the unveiling of the two narrative exhibition interpretive galleries, the Museum has turned its attention to a dedicated space for showcasing this major and influential collection as a culmination of more than a decade of physical, budgetary, and intellectual investment. Conceptual planning for the project began in early 2018, drawing on collaborative cross-departmental efforts between curatorial, collections, and education staff about the mission, vision, and scope for the gallery. Converting this gallery, which had served as a temporary special exhibition space, into a permanent collections display serves a dual purpose within the strategic plan: showcasing the Museums' unique collections, and reducing the quantity of loan-reliant temporary exhibitions.

V. AUDIENCE, MARKETING, AND PROMOTION

A permanent installation in the Museum drawn from its collections is intended for a general audience, from art historians and scholars to students, lifelong learners, and anyone with an interest in the many stories that New York City can tell. The exhibition will continue the Museum's commitment to celebrating, documenting, and interpreting the city's past, present, and future through scholarly yet accessible presentations that capture the public imagination while examining in-depth, rich humanities content.

The Museum's annual visitation exceeded 320,000 in its most recently completed fiscal year (July 1, 2017-June 30, 2018)—the highest visitorship in its history and a 15% increase over the previous year. Further, for the 2017-18 school year, the Museum's Frederick A.O. Schwarz Education Center served over 54,000 students and teachers, and saw a 24% increase in school field trips. In the coming years, we expect to sustain this current number of annual visitors, if not continue to see positive growth in our visitorship as we have experienced over the course of the past three years.

The Museum serves visitors from around the world, with 40% coming from New York City, 30% from the United States, and 30% from other countries, according to recent surveys. The Museum has a suggested admission of \$18 for adults, \$12 for seniors and students, and free for children under 19. Through the *I'm a Neighbor* program, the Museum provides free admission to anyone who lives, works, or attends school in East Harlem community—where about half of the population identifies as Hispanic and one-third identifies as African-American, and nearly one-third of the households have incomes below the federal poverty rate.

In recent surveys conducted around *New York at Its Core* by the consulting firm Audience Research & Analysis (ARA), results showed that the exhibition is helping the Museum reach a wider audience than ever before. In the last year, more suburban visitors—11%, up from eight—and a greater proportion of international visitors—30%, up from 21—came to the Museum. Additionally, visitors were younger with a mean age of 44 years, down from 47 last season; family program attendees were youngest at 37 years.

Approximately 70% of students who participate in the Museum's education programs come from New York City's largely underserved public schools. Students roughly match the demographics of the public school system: 41% Hispanic, 27% African-American, 16% Asian, and 15% white, with nearly 77% qualifying for free or reduced-price lunch—a common measure of poverty at the school level. The Museum actively develops programs for under resourced schools, and plans to offer a field trip program focused on this permanent collections gallery. Currently, the Museum has individual and foundation funding that provides free field trips to underserved Title 1 public and charter schools in all five boroughs. All students who attend the Museum's field trips also receive free family admission passes to return to the Museum—expanding the impact of these programs beyond the gallery and classroom to the community at large.

Web-based services have become a powerful means of extending the Museum's impact. Our broad and diverse constituency includes a digital audience taking advantage of our rapidly expanding online content, which includes the Collections Portal, virtual exhibitions, and extensive materials and resources for K-12 classroom educators. The Museum has also begun another key partnership with mobile app Urban Archive. Utilizing upwards of 13,000 architectural photos from our collection, the app creates off-site user experiences with walking

tours and scavenger hunts, all with an eye towards historical context and increasing audience engagement with the Museum's collection.

The Museum's recent advertising and media campaign for *New York at Its Core* garnered 166 million impressions and helped to increase website traffic by over 24%. Additionally, in the last year, the Museum has seen a 33% gain in its social media following on Instagram, as well as an uptick of 10% and 20% on Twitter and Facebook respectively. This growth, in addition to the re-launch of mcny.org a year and a half ago as the hub of the Museum's digital communications, positions the Museum to be able to drive more digital engagement and visitors to the Museum.

Content marketing and digital partnerships have become a powerful means of extending the Museum's impact, including displays on more than 1,500 LinkNYC kiosks around the city with daily historical or current facts and themed campaigns, reaching more than 11 million people weekly. These posts prominently feature the Museum's logo and curated content from our vast collections throughout the five boroughs.

The Museum's Communications and Marketing department will create a comprehensive strategy to promote this permanent exhibition. Plans would include:

- Print materials, including the Museum's comprehensive six-month programming booklet supplemented by a biannual program calendar (distributed to over 6,000 members and past program participants), and *City Courant*, the Museum's scholarly journal mailed to 5,000 members and donors.
- Press releases sent to approximately 75 print and online media outlets, prompting coverage in newspapers, television, radio, and professional journals; exhibitions are regularly reviewed and listed by the press (*The New York Times*, *The Wall Street Journal*, *Financial Times*, *The New Yorker*, etc.), as well as by local and national broadcast media, and on major websites.
- An opening reception invitation circulated to approximately 2,500 individuals, including members of the arts and humanities communities, donors, and elected officials.
- Prominent placement of exhibition information on the Museum's website, as well as a dedicated page *Stories* – <http://www.mcny.org/stories> – which regularly features collections objects.
- Regularly scheduled e-blasts, sent to over 112,000 subscribers.
- Extensive social media marketing, including postings on Facebook (over 71,000 fans), Instagram (over 59,000 followers), and Twitter (over 35,000 followers); postings will provide regular updates on the exhibition and related programs, and will enable visitors to share information about the installation.
- Strategic and targeted outreach to community organizations, education institutions, government entities, and other related interest groups.

VI. PROJECT EVALUATION

The success of the outcomes of the planning grant will be gauged both through interactions with the scholarly panel of advisors, as well as through feedback from our audiences. Museum staff will present the draft thematic concepts, object lists, an outline, and the preliminary design to the scholars for their feedback.

In the implementation phase of this exhibition following this planning, we will also work with Randi Korn & Associates (RK&A), a planning, evaluation, and research firm that supports museums and cultural organizations to achieve impact, a formative evaluation. RK&A will test sample content and overall concept and design via visitor intercepts. Additionally, as the Museum believes *The New York Mystique* will provide a long-lasting resource for the Education Department—targeting both school groups and professional development—Randi Korn & Associates will reach out specifically to solicit feedback from educators who have visited the Museum for professional development but have never brought a school group. This will further the Museum’s reach by developing relationships with audiences that might not currently interact on a regular basis with the Museum.

The impact of the permanent exhibition will be tracked by the following metrics:

1. Exhibition attendance: we anticipate that this permanent exhibition will be viewed for the vast majority of the Museum’s over 320,000 annual visitors. Attendance is tracked through Altru, an admissions ticketing system.
2. Participation in education programming for children, families, and educators: we anticipate that over 50,000 students, families members, and teachers will be served by exhibition-related education programs.
3. Participation in public programs: we plan to hold public programs for scholarly and general audiences in conjunction with the exhibition on an annual basis.
4. Visitor feedback: we will collect qualitative and quantitative feedback from visitors and participants in school and public programs through written and online evaluations.
5. Virtual visitation: we will use Google Analytics to track the number of website visits and related page views.
6. Media coverage: we will track press coverage in print, television, radio, and web-based media, including social media platforms.

Online access to the collection allows other museums to browse our collection without making a physical visit to the Museum, but we expect that through dedicated exhibition of the collection, we will also expand our reach to colleagues in the field who visit the Museum’s physical location and enhance the collection’s visibility. The Museum’s outgoing loans to other cultural institutions has grown significantly, quadrupling between 2015 and 2017, and serves as a testament to the unique nature of this collection. Recent loan requests have originated from institutions in the New York area, such as the Cooper-Hewitt, Parrish Art Museum, and Metropolitan Museum of Art; nationally, including the Skirball Cultural Center in Los Angeles,

Peabody Essex Museum in Massachusetts, and Smithsonian National Portrait Gallery in Washington, DC; and internationally, including the Victoria and Albert Museum in London, Kunstforeningen GL Strand in Copenhagen, and Bologna History Museum in Italy.

VII. ORGANIZATIONAL PROFILE

The Museum of the City of New York fosters understanding of the distinctive nature of urban life in the world's most influential metropolis. It engages visitors by celebrating, documenting, and interpreting the city's past, present, and future. Founded in 1923 as a private, nonprofit corporation, the Museum serves the people of New York and visitors from around the world through exhibitions, school and public programs, publications, and collections.

The Museum is a 501(c)(3) non-profit organization governed by a 40-member Board of Trustees. Whitney Donhauser, *Ronay Menschel Director & President*, oversees all Museum activities and is supported by a team of executive staff: Deputy Director & Chief Curator, Chief Financial Officer, Chief Operating Officer, Vice President of Collections, Vice President of Education, Vice President of Institutional Advancement, and Vice President of Marketing and Communications.

The Museum is located on Fifth Avenue's Museum Mile in a Georgian Colonial-Revival building constructed in 1932. The 113,900 square foot facility contains 10 galleries and on-site collections storage. A 10-year \$97 million *Modernization and Expansion* project, completed in 2016, and the opening of the landmark, ongoing exhibition, *New York at Its Core*, have resulted in an institutional renaissance.

Due to these transformational projects, the Museum's profile on New York City's cultural landscape has been heightened and there have been significant increases in attendance—in FY18 the Museum welcomed over 320,000 national and international visitors, the highest visitorship in the Museum's history. Also, increased over the last decade is the Museum's annual operating budget, which currently stands at around \$15 million. The Museum employs 89 full-time and 41 part-time staff as well as 60 volunteers. All programmatic staff including curators and educators work in the humanities.

The Museum presents around 10-12 exhibition each year, and as a history museum all of these shows demonstrate a strong humanities focus. Recent examples include: *Jacob A. Riis: Revealing New York's Other Half*; *New York Yiddish Theater: From the Bowery to Broadway*; *Gay Gotham: Art & Underground Culture in New York*; and *Rhythm & Power: Salsa in New York*. The Museum's collection contains approximately 750,000 objects, art, and artifacts spanning fashion, art, music, theater, culture, activism, and history, chronicling New York City's people, places, and events. One hundred percent of the Museum's collection is relevant to the humanities.

The Museum has been most fortunate to receive critical support from the National Endowment from the Humanities over the last several years that have allowed the Museum to bring long-planned, humanities focused projects to fruition. They include: in 2014, \$221,103 for the

previously mentioned Jacob Riis exhibition and \$125,000 for processing, cataloging, digitizing, and rehousing the Museum's ephemera collections; \$400,000 in 2015 for the Museum's landmark exhibition, *New York at Its Core*; \$129,467 in 2017 the digitization of the Edward B. Marks Music Company Collection on George M. Cohan; and most recently this year the Museum was awarded \$143,804 to support the conservation and digitization of some 700 one-sheet playbills or broadsides from New York theaters from 1985 to the 1880s; and \$96,618 to process and catalog the some 170,000 photographic negatives in the Museum's *LOOK* Collection.

Significant private support from foundation and corporate donors raised during the last two fiscal years includes: a \$10 million endowment gift for the Museum's education programming along with a \$530,000 outright gift for *New York at Its Core* education programs and the Museum's summer internship program from The Thompson Family Foundation; \$1,000,000 to support the advertising and media campaign for *New York at Its Core* from the Jerome L. Greene Foundation; \$1,000,000 from the John P. Strang Trust to support the Museum's general operating fund; \$500,000 for *New York at Its Core* from Charina Endowment Fund; \$490,000 from the Andrew W. Mellon Foundation in support of the Museum's pre-and postdoctoral fellowship programs; \$750,000 from the Estate of Pierre DeMenascé toward various projects; and \$350,000 from Citigroup supporting events celebrating the opening of *New York at Its Core*.

The Museum has had great success utilizing its collection as most recently evidenced in *Through a Different Lens: Stanley Kubrick Photographs* (May – October 2018), *Gilded New York* (November 2013 – May 2017), and the Museum's landmark exhibition, *New York at Its Core*. As a result, the Museum's curatorial and collections leadership feels strongly that much more can be explored and presented via the Museum's own collections.

VIII. PROJECT TEAM

Key Project Staff at the Museum of the City of New York

Project Director: Dr. Sarah Henry, Deputy Director and Chief Curator, will guide the intellectual content of the exhibition, ensuring that its art historical aspects are presented within a larger historical context. Dr. Henry is responsible for the content of all programs at the Museum, including exhibitions, publications, and education and public programs. She will supervise the development and planning of the exhibition, manage the Museum's exhibition team, and control project finances. Since joining the Museum's staff in 2001, she has overseen the development of more than 100 highly acclaimed exhibitions, and will serve as the guiding curatorial vision on this project.

Co-Project Director: Lindsay Turley, Vice President, Museum Collections, has nearly twelve years of experience working with special collections, including previous positions with the American Civil Liberties Union, Brooklyn College, and the Whitney Museum of American Art. She joined the Museum as the Manuscripts and Reference Archivist in 2010, and began

assuming additional Collections departmental responsibilities in 2014. Ms. Turley has presented at regional and national conferences, served as a field and panel reviewer for both the National Endowment for the Humanities and the Institute of Museum and Library Services, and sat on committees and the board of directors for the local professional organization, the Archivists Round Table of Metropolitan New York, Inc. Ms. Turley's department will provide information about and access to the collections, and she will participate in all panel discussions with the advisors and weigh in on the design and object selection.

Autumn Nyiri, Director of Curatorial Affairs, has worked at the Museum of the City of New York since 2005, bringing nearly one hundred exhibitions to fruition in that time. As Director of Curatorial Affairs, Ms. Nyiri oversees exhibition budgeting and schedules, and she will serve as a project manager on this project by facilitating communication with scholars, workflow, budget management, and asset management.

Matt Heffernan started as a Registrar at the Museum of the City of New York in 2016 and transitioned into the role of Collections Manager in 2017. Mr. Heffernan began his MCNY career as a Collections Management Intern in 2005 and has worked as a registrar and collections manager at the Whitney Museum of American Art, the Museum of the Moving Image, and the Solomon R. Guggenheim Museum. Matt will support inquires about the collection, and meet regularly with the designers to comment on the suitability of the design in regards to object care.

Todd Ludlam, Director of Exhibitions Installation has over twenty years' experience in exhibition design and production working in previous positions, including the American Museum of Natural History and the New York Transit Museum. He joined the Museum in 2014 to oversee the production and installation of the Museum's temporary exhibitions, and was a key team member in the development of the permanent, award winning exhibition, *New York At Its Core*. Mr. Ludlam will serve as the primary liaison between the designers and the Museum, collaborating with them at every step of the process.

Franny Kent, Vice President, Education, will comment on the potential of the proposed concepts to be developed into educational programming. With the Museum since 2004, she has extensive experience in museum education. Ms. Kent received an MS in Education/Museum Leadership from Bank Street College and a BA in Anthropology from Queens College. In 2012, she received the School Art League's Charles Marshall Robertson Memorial Prize for her significant contributions to serving New York City's public schools.

Donald Albrecht, Curator of Architecture and Design; **Emily Chapin**, Collections Access Archivist; **Sean Corcoran**, Curator of Prints and Photographs; **Leslie Gerhauser**, American Art Specialist; **Steven Jaffe**, Curator; **Phyllis Magidson**, Curator of Costumes and Textiles; and **Morgen Stevens-Garmon**, Associate Curator, Theater Collection; will participate in object selection, research, drafting text, and advisory panel discussions.

Curatorial – Collections Fellow (paid part-time position, to be hired) will jointly report to Mr. Heffernan and Ms. Nyiri, working with both departments to assist with the development of the

object list, conduct contextual research, and have the opportunity to learn about the process of developing an exhibition. Ideal candidates will be currently be pursuing an advanced degree in Museum Studies, Material Culture, or related field, and have at least two relevant internships in museums or special collections.

Scholarly Consultants (in formation)

The work of the Museum's curatorial and collections staff for *The New York Mystique* will be guided by an advisory committee of 10 scholars. As detailed in the Work Plan below, the Committee will meet twice in person and remotely as needed during the planning project year, providing feedback on the exhibition's themes, refining the object list, and selecting the exhibition's designer. The following scholars have committed to this project:

Elizabeth Blackmar, Professor of History, Columbia University, specializes in social and urban history. She received her BA from Smith (1972) and her PhD from Harvard (1981). Her scholarship has included multiple publications including *The Park and the People: A History of Central and Manhattan for Rent, 1785-1850*. Her expected contribution to the project is as a scholarly advisor on the topic of urban history in New York and a source of institutional knowledge of the themes and structures of *New York at Its Core* as a previous member of the Museum's advisory board for the exhibition.

Joshua Brown is the Executive Director of the American Social History Project/Center for Media and Learning, co-Director of the New Media Lab, and Professor of History at The Graduate Center, The City University of New York. Recent relevant publications include "'Our sketches are real, not mere imaginary affairs': The Visualization of the 1863 New York Draft Riots" in *The Civil War in Art and Memory, Studies in the History of Art*. His interests include 19th century U.S. social and cultural history, visual culture, and new media. His expected contribution to the project is through his expertise in 19th century social and cultural history—in particular, New York City's visual record and its visual culture industry—and experience working on public history and history education projects.

Barbara Cohen-Stratynner, PhD, writes about the performing and visual arts and history for scholarly publications and museum exhibitions. For the last 25 years, she served as Rosenberg Curator of Exhibitions at The New York Public Library for the Performing Arts. She has curated more than 80 exhibitions that have been shown at Lincoln Center, across the country, and in Taiwan and China. She is an active advocate for diversity, accessibility, inclusion, and social justice in the museum field. Her current project is a study of photographer Florence Vandamm who documented performance in London and New York, 1908-1960. Her expected contribution to the project will be as an expert advisor to the theatre and performance section of the permanent exhibition.

Edward S. Cooke, Jr., Charles F. Montgomery Professor of American Decorative Arts, Yale University, focuses on American material culture and decorative arts. His publication *Making Furniture in Pre-industrial America: The Social Economy of Newtown and Woodbury, Connecticut*

explores the artisanal world of colonial and early national America. He is the founding co-editor of *The Journal of Modern Craft*. His expected contribution to the project will be founded upon his own scholarly work on the importance of object-driven inquiry and how to think about artifacts from the inside out to explore contextual meanings. He has also worked in museums and can recognize the strength of thematically constructed exhibitions and publications.

Steven Lubar is a Professor in the Departments of American Studies, History, and History of Art and Architecture at Brown University. At Brown since 2004, he was previously the Director of the John Nicholas Brown Center for Public Humanities and Cultural Heritage (2004-2014) and the Director of the Haffenreffer Museum of Anthropology (2010-2012). His book *Inside the Lost Museum: Curating, Past and Present* was recently published in August 2017. His expected contribution to the project is as an expert in the ways that museums use objects. His interest lies in developing new ways to connect visitors with objects, and museums with the humanistic scholarship of material culture.

Kevin D. Murphy is the Andrew W. Mellon Chair in the Humanities and Professor and Chair of the Department of History of Art at Vanderbilt University. Professor Murphy teaches courses in 19th-century architecture and material culture, primarily in Europe and North America. His publications include the book *Memory and Modernity: Viollet-le-Duc at Vézelay*. His work has focused on historicism in France and the United States, both with respect to new design based on historic precedents and with regard to the preservation of historic sites. His expected contribution to the project will be a direct reflection of his scholarship: exploring the central roles played by objects in negotiating the rapid changes that took place in the modern period.

Jeffrey Trask is an Assistant Professor at Georgia State University, where he teaches courses in urban history and the built environment, public history, museum studies, and the cultural and intellectual history of the United States. His book *Things American: Art Museums and Civic Culture in the Progressive Era* examines a movement in the early 20th century that put art museums at the center of the cultural politics of the Progressive Era, using museum objects as models of good design to influence the physical environment of cities. His expected contribution to the project will be his expertise in urban history, public history and museum studies in New York, as well as his experience previously working with the Museum of the City of New York to help New York City teachers to better utilize museum collections of art and artifacts in their curriculum.

Catherine Whalen, Associate Professor, Decorative Arts, Design History, Material Culture at the Bard Graduate Center is interested in the history and theory of collecting, material culture studies, methodology and historiography, craft and design history, digital oral history, public humanities, and vernacular photography. Her forthcoming book *Material Politics: Francis P. Garvan, American Antiques, and the Alchemy of Collecting in the Interwar United States* shows how an outspoken ideologue's political and business dealings informed his collecting practices of American antiques. She also directs the Bard Graduate Center Craft and Design Oral History Project, a digital archive of interviews with contemporary craftspeople and designers conducted by graduate students. Her expected contribution to the project is as a scholar in the history of

decorative arts and material culture, and as an educator who has hands-on experience working with the materials in the *New York at Its Core* exhibition in a professional and educational setting.

Deborah Willis, PhD, is University Professor and Chair of the Department of Photography & Imaging at the Tisch School of the Arts at New York University and has an affiliated appointment with the College of Arts and Sciences, Department of Social & Cultural, Africana Studies, where she teaches courses on Photography & Imaging, iconicity, and cultural histories visualizing the black body, women, and gender. Her research examines photography's multifaceted histories, visual culture, the photographic history of slavery and emancipation; contemporary women photographers and beauty. Her contribution to the project will be as a scholar of histories of representation in visual cultures within the U.S. and especially within New York's communities of color.

An invitation has been extended to the following scholar and is currently pending:

Brian Wallis is a curator at the Walther Collection in Neu-Ulm/Burlafingen, Germany and was previously the deputy director of exhibitions and collections and chief curator at the International Center of Photography in New York City. His tenure at ICP was defined by a curatorial program that focused on contemporary perspectives, while critically examining the history of photojournalism and documentary photography for which the institution is renowned. Previously, he served at the Solomon R. Guggenheim Museum, the Museum of Modern Art, and the New Museum of Contemporary Art. His expected contribution to the project will be through his insight into photography-based collections and curating major exhibitions.

IX. WORK PLAN

June – August 2019:

- Preliminary conceptual planning and object research: meetings with curatorial and collections staff to develop menu of potential thematic concepts
- Collate a list of at least 100 key collections objects that should be considered when developing themes
- Hold remote scholarly consultants panel kick-off meeting
- Develop RFP for exhibition and distribute to select design firms as potential candidates for the project
- Distribute draft documents (menu of potential thematic concepts and design RFP) to scholarly advisors prior to first in-person meeting

September 2019:

- First in-person meeting with scholarly consultants
- Confirm thematic concepts
- Interviews with possible design firms by staff and selection of exhibition designer

October – December 2019:

- Object research and selection; contextual research
- Kick-off meeting with designer
- Begin drafting conceptual narrative for each theme
- Ongoing schematic design meetings

January 2020:

- Second in-person meeting with scholarly consultants to review proposed object selection and interpretation, conceptual narrative, and preliminary schematic design

February – April 2020:

- Finalize object list
- Continue to develop conceptual narrative based on scholarly panel input
- Finalize the preliminary schematic design

May 2020:

- Completion of exhibition plan, with full object list, virtual exhibition walkthrough, schematic design, and budget
- Distribute final concept document to scholarly panel for review
- Final remote meeting with scholarly panel to discuss outcomes and next phase of project

X. PROJECT FUNDING

The total budget for the planning of this permanent exhibition focused on the Museum's collection is \$125,373, which includes the costs of honoraria for the scholarly advisors, funding for travel and to support meetings, the exhibition designer's fee for the concept proposal, and percentage time contributed by existing Museum staff allocated to the project.

We respectfully request funding from the National Endowment for the Humanities in the amount of \$44,909 in support of the planning process associated with this exhibition. The Museum's cost matching for this project will total \$80,464 in institutional funds, consisting of portions of salaries and fringe for Museum staff working on this project. The Museum plans to raise funds from external sources to assist with the implementation phase of the project.

The Museum will work to identify funding from a broad range of private donors, including foundations, corporations, and individuals. Currently, we are investigating funding asks to long-time institutional donors, the (b) (4) and (b) (4), among several other possibilities. In its last two fiscal years, the Museum has successfully fundraised approximately \$10,000,000 annually in support of its diverse range of activities includes exhibitions, collections, and education.



III. Resumes and Letters of Commitment

Key Project Staff, Museum of the City of New York

Project Director: Sarah Henry, Deputy Director and Chief Curator

Co-Project Director: Lindsay Turley, Vice President, Museum Collections

Autumn Nyiri, Director of Curatorial Affairs

Matt Heffernan, Collections Manager

Todd Ludlam, Director of Exhibitions Installation

Franny Kent, Vice President, Education

Donald Albrecht, Curator of Architecture and Design

Emily Chapin, Collections Access Archivist

Sean Corcoran, Curator of Prints and Photographs

Leslie Gerhauser, American Art Specialist

Steve Jaffe, Curator

Phyllis Magidson, Elizabeth Farran Tozer Curator of Costumes

Morgen Stevens-Garmon, Associate Curator, Theater Collection

Curatorial – Collections Fellow, to be hired

Scholarly Consultants (list in formation)

Elizabeth Blackmar, Professor of History, Columbia University

Joshua Brown, Executive Director, American Social History Project/Center for Media and Learning, The Graduate Center, The City University of New York

Barbara Cohen-Stratynner, Ph. D., Performance Studies

Edward S. Cooke, Jr., Charles F. Montgomery Professor of American Decorative Arts, Yale University

Steven Lubar, Professor, Departments of American Studies, History, and History of Art and Architecture, Brown University

Kevin D. Murphy, Andrew W. Mellon Chair in the Humanities, Professor and Chair, Department of History of Art, Vanderbilt University

Jeffrey Trask, Assistant Professor, History, Georgia State University

Catherine Whalen, Associate Professor, Decorative Arts, Design History, Material Culture at the Bard Graduate Center

Deborah Willis, Professor and Chair of the Department of Photography & Imaging, Tisch School of the Arts, New York University; affiliated appointment, Department of Social & Cultural, Africana Studies, College of Arts and Sciences, New York University

SARAH M. HENRY

PROFESSIONAL EXPERIENCE

2001 - present **Museum of the City of New York** New York, NY

Deputy Director and Chief Curator (2005 - present); *Vice President for Programs* (2001 - 2005)

- Oversees exhibitions programs of the Museum, including publications and online content.
- Responsible for department's program strategy, daily operations, long-range planning, and budgeting.
- Member of Museum's Senior Management team, reporting to the Museum's *Ronay Menschel* Director. Participates in institution-wide fundraising, personnel management, strategic planning, and board relations.
- Represents Museum's programs to print and broadcast media.
- Exhibitions: *New York at Its Core* (2016 – lead curator); *The Twin Towers and the City: Photographs by Camilo Jose Vergara and Paintings by Roman de Plas* (2011 – co-curator) *Joel Grey/A New York Life* (2011 – co-curator); *America's Mayor: John V. Lindsay and the Reinvention of New York* (2010 – co-curator); *Charles Addams's New York* (2010); *Facing Fascism: New York and the Spanish Civil War* (2007 – co-curator); *Radicals in the Bronx* (2005 – co-curator)
- Curatorial team (selected exhibitions): *New York on Ice: Skating in the City* (2017); *Art in the Open: Fifty Years of Public Art in New York* (2017); *Beyond Suffrage: A Century of New York Women in Politics* (2017); *Rhythm & Power: Salsa in New York* (2017); *Muslim in New York: Highlights from the Photography Collection* (2017); *Roz Chast: Cartoon Memoirs* (2016); *Picturing Prestige: New York Portraits 1700-1860* (2016); *New York's Yiddish Theater* (2016); *Jacob A. Riis: Revealing New York's Other Half* (2015); *Affordable New York: A Housing Legacy* (2015); *Folk City: New York and the Folk Music Revival* (2015); *Mac Conner: A New York Life* (2014); *Palaces for the People: Guastavino and the Art of Structural Tile* (2014); *Rising Waters: Photographs of Sandy* (2013); *Picturing Central Park: Paintings by Janet Ruttenberg* (2013); *Stephen Burrows: When Fashion Danced* (2013); *From Farm to City: Staten Island, 1661-2012* (2012); *Capital of Capital: New York's Banks and the Creation of a Global Economy* (2012); *Activist New York* (2012); *The Greatest Grid: The Master Plan of Manhattan* (2011); *Kevin Roche: Architecture as Environment* (2011); *Police Work: Photographs by Leonard Freed, 1972-1979* (2011); *Moveable Feast: Fresh Produce and the NYC Green Cart Program* (2011); *Glorious Sky: Herbert Katzman's New York* (2010); *Denys Wortman Rediscovered: Drawing for the World Telegram and Sun, 1930-1953* (2010); *Notorius and Notable: Twentieth Century Women of Style* (2010); *Samurai in New York: The First Japanese Delegation, 1860* (2010); *Cars, Culture, and the City* (2010); *Amsterdam/New Amsterdam: The Worlds of Henry Hudson* (2009); *Growing and Greening New York: PlaNYC and the Future of the City* (2008); *Valentina: American Couture and the Cult of Celebrity* (2009); *Campaing for President: New York and the American Election* (2008); *The Glory Days: New York Baseball, 1947-1957* (2007); *The Jewish Daily Forward: Embracing an Immigrant Community* (2007); *Robert Moses and the Modern City: Remaking the Metropolis* (2007); *Black Style Now* (2006); *Tolerance and Identity: Jews in Early New York, 1654-1825* (2005); *Transformed by Light: The New York Night* (2005); *New York Comes Back: Mayor Ed Koch and the City* (2005); *Glamour, New York Style* (2005); *Once Upon a Time: McLoughlin Children's Books from the Liman Collection* (2005); *El Barrio: Puerto Rican New York* (2005); *New York's Moynihan* (2004); *Near East / New York* (2003); *Harlem Lost & Found* (2003); *Glass & Glamour: Steuben's Modern Moment, 1930-1960* (2003); *Roaring into the Twenties: The New New York Woman* (2003); *Horn & Hardart's Automat* (2002); *Raices: The Roots of Latin Music in New York City* (2002); *The City Resilient: Photographs by Joel Meyerowitz* (2002); *A Community of Many Worlds: Arab Americans in New York* (2002)
- Served as Chief Curator for the South Street Seaport Museum, under the Museum of the City of New York's oversight (2011-2013)
- Judge for New York City History Day
- Headed collecting related to the 9/11/2001 attacks on the World Trade Center
- Recipient of Manhattan Borough President's History Visionary Award, 2006

MUSEUM OF THE CITY OF NEW YORK, 1220 FIFTH AVENUE, NY NY

10029

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1996 - 2001 **Union College**
Assistant Professor of History

Schenectady, NY

1995 - 1996 **Long Island University**
Adjunct Assistant Professor of History

Brooklyn, NY

SELECTED PUBLICATIONS

- *New York at Its Core* (editor) (New York: Museum of the City of New York, 2017)
- "The Making of a Public Historian," *City Courant* (Spring 2014)
- *New York: The Story of a Great City*, ed. (Andre Deutsch, 2011)
- "Children as Witnesses to History," in *The Day Our World Changed* (New York: Abrams, 2002).
- "September 11 and the Mourning After: Reflections on Collecting and Interpreting the History of Tragedy" (with James B. Gardner), *The Public Historian* 24:3 (Summer 2002).
- "The Strikers and Their Sympathizers: Brooklyn in the Trolley Strike of 1895," *Labor History* 32:2 (Summer 1991): 329-53

SELECTED CONFERENCE PAPERS AND LECTURES

- International Council of Museums - International Committee for the Collections and Activities of Museums of Cities (ICOM-CAMOC) annual meeting, Mexico City, 2017, "Confronting New York's Present and Future"
- City University of New York Public History Collective conference, 2017, keynote speaker: "It's Not What You Think: Considering the Public in Public History"
- DDC Talks, 2014: "Palaces for the People: Guastavino and the Art of Structural Tile"
- American Association of Museums annual meeting, Philadelphia, PA, 2009, "Exhibiting Religions, Faith Communities and Religious Identity: A Curator Forum"
- New York State History Conference, New York, NY, 2006, "What Price History: An Inside View of Museums and Historical Societies"
- McCullough Hall Museum, Morristown, NJ, 2002, "Boss Tweed and the Politics of Corruption."
- Mid-Atlantic Association of Museums annual meeting, Albany, NY, 2002, "Documenting a Tragedy: Collecting and Preserving Materials from the Events of 9/11."
- New York City Archivists' Roundtable, New York, NY, 2002, "Archival Perspectives on Documenting the September 11 Tragedy."
- American Association of Museums annual meeting, Dallas, TX, 2002, "From Evidence to Artifact: Interpreting and Managing Sensitive Collections and Sites."
- A Museum for a City Colloquium, Brussels, Belgium, 2002, "The Role of a City Museum in a Time of Crisis."

EDUCATION

1995 **Columbia University**
Ph.D., U. S. History, awarded with distinction; M.Phil (1989); M.A. (1987)

New York, NY

- Dissertation: "Progressivism and Democracy: Electoral Reform in the United States, 1888-1919," nominated for the Bancroft Award

1983 **Yale College**
B.A., History and Mathematics/Philosophy, summa cum laude

New Haven, CT

Lindsay B. Turley

(b) (6)

PROFESSIONAL EXPERIENCE

Museum of the City of New York, New York, NY | 2010- present

Vice President | Museum Collections, September 2017- present

Director of Collections, April 2016 – September 2017 (Interim Director January –April 2016)

- Lead a department of up to 14 full-time equivalent and varying part-time project staff engaged in collections care and stewardship, including: conservation, cataloging, digitization, management, exhibition installation, and access.
- Serve as staff liaison to the Collections Committee of the Board of Trustees, including management of preparation of reports and documentation.
- Administer Collections grant projects, including ensuring budgets and work plans proceed as projected, and reporting to the granting agency as needed
- In consultation with the Curatorial department, provide oversight for ongoing collections assessments, with a goal of producing Board-approved collecting plans for each collecting area.
- Work with Curatorial and Collections staff to support the use of Museum collections in exhibitions.
- Manage and market traveling exhibitions and outgoing loans, including development and review of contracts.
- Continue to carry out duties of Associate/Assistant Director of Collections, outlined below.

Associate/ Assistant Director of Collections, 2014 – January 2016

- Manage all collections grant funded projects and staff, including the long-standing Digitization Project; insure milestones are met and projects proceed according to schedule and remain within budget.
- Seek out appropriate grant opportunities, author grant applications including project plan and budget, and prepare progress and financial reports for collections projects.
- Carry out departmental duties as assigned when the Chief Administrative Officer of Exhibitions and Collections is unavailable, including attending Executive Committee meetings of Museum of the City of New York Board of Directors.
- Continue to oversee duties previously held as Manuscripts and Reference Archivist, outlined below.

Manuscripts and Reference Archivist, Museum of the City of New York, 2010 – 2014

- Oversee Manuscripts and Ephemera collections, including the development and implementation of an arrangement, processing, and description plan.
- Assess the Manuscripts and Ephemera collections in order to make further recommendations for accession and de-accession.
- Oversee and facilitate reference services by Museum staff and curators, other institutions, scholars, and commercial entities, both onsite and remotely, including tracking use of collections, development and maintenance of all applicable policies, and advising researchers of copyright responsibilities.
- Regular contributor to the Museum's Collections blog - <http://mcnyblog.org/author/mcnylt3472>.
- Develop and oversee the "catablog" for the Museum of the City of New York's archival collections - <http://mcnycatablog.org>.
- Attend and report at all regular meetings of the Museum of the City of New York Collections Committee.

American Civil Liberties Union, Assistant Archivist New York, NY | 2008 – 2010

- Accession, process, and catalog materials transferred to the ACLU Archives, including the development of the first comprehensive accessioning and cataloging guides, using archival standards such as DACS.
- Manage archival database, including spring 2009 migration and ongoing.
- Provide reference and circulation services to staff, board members, and ACLU state and regional affiliates.

- Liaison with Princeton University's Mudd Manuscript Library, the permanent repository of all ACLU Archives, regarding reference and archival transfers.
- Oversee ACLU Records Retention Program, including the development and maintenance of retention schedules, training non-archival staff on transferring records and managing files according to retention schedules, and overseeing secure document destruction program for organization.
- Manage relationship with offsite storage facility, including negotiating the proposal to select new vendor.
- Develop and maintain budgets for supplies, offsite storage, and document destruction.
- Author Annual Report for Archives Department and identify and describe key future projects.
- Hire and manage several interns and a part-time support staff.

**Brooklyn College Archives & Special Collections, College Assistant (part-time Processing Archivist)/
Preminger Intern/ Volunteer, Brooklyn, NY | 2007 – 2008**

- Process archival collections; write finding aids and container lists.
- Oversee, train, and provide support for interns.
- Research and write short biographies of donors to the collection, establish provenance for collections.
- Select and scan photographs from archival collections for online and in-house exhibitions and write captions.

Whitney Museum Library, Library Assistant (part-time), New York, NY | 2006 - 2008

- Monitor reading room, staff reference desk, answer outside reference questions via phone and email.
- Provide support and assistance to patrons using electronic resources and accessing special collections.
- Search and import bibliographic records from OCLC, and create MARC records in Voyager.
- Train and support interns and volunteers.
- Manage and track the flow of acquisitions.
- Day to day library duties such as shelving, paging, scanning, and copying.

EDUCATION

Master of Science in Information and Library Science, Pratt Institute, New York, NY

Certificates in Archives Management and Museum Librarianship

Bachelor of Arts in English Literature, Tulane University, New Orleans, LA

Minor in Business Studies

PROFESSIONAL INVOLVEMENT, PRESENTATIONS, AFFILIATIONS

- **Archivists Roundtable of Metropolitan New York (NYART)** member; Board of Directors Treasurer, 2013-2015; Bylaws Revision Committee and Archives Week Committee member.
- **Mid-Atlantic Regional Archives Conference (MARAC)** member; workshop leader, Fall 2014 Conference (Baltimore MD); roundtable presenter, Spring 2015 Conference (Boston, MA).
- **Society of American Archives (SAA)**; member of the Museum Archives Section working group 2012-2013; presenter at SAA 2012 (San Diego, CA), panelist at SAA 2016 (Atlanta, GA); contributor *Museum Archives: An Introductions, 3rd ed.* (pub date 2018).
- **Association of Registrars and Collections Specialists (ARCS)** member.
- **National Endowment for the Humanities** grant panelist and reviewer, Preservation and Access Division, Humanities Collections and Reference Resources program opportunity, 2015 grant cycle.
- **Institute of Museum and Library Services** grant reviewer, Museums for American, Collections Stewardship program opportunity, 2017 grant cycle.
- **Ephemera Society of America** panelist at World Stamp Show, May 2015 (New York, NY).
- **Pratt Circle** member, graduated with distinction (highest honors).
- **Preminger Internship Award** recipient, Brooklyn College Special Collections and Archives, 2008

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RELEVANT PROFESSIONAL EXPERIENCE

DIRECTOR OF CURATORIAL AFFAIRS

Museum of the City of New York, June 2017-present

- Oversight of long-term exhibition planning
- Directly responsible for all departmental budgets
- Creation of exhibition narratives in collaboration with Chief Curator
- Final edit of all exhibition text

MANAGER OF CURATORIAL AFFAIRS

Museum of the City of New York, 2013-2017

- Manage work of two Curatorial Associates and internal and outside curators
- Sign off on exhibition design components, contracts, budgets, and schedules
- Manage overall long-term museum exhibition schedule
- Creating funding proposals for new exhibitions
- Maintain exhibitions on museum website

SENIOR CURATORIAL ASSOCIATE

Museum of the City of New York, 2006-2013

- Project manager for numerous temporary exhibitions each year; responsible for maintaining schedules, budgets, and object lists
- Object research and identification
- Writing and editing exhibition text and labels
- Maintaining exhibition websites
- Managing interns and research assistants
- Serving as liaison between senior curators, collections staff, and exhibition designers
- Managing book projects; image selection, permissions, editing, and proofreading

CURATORIAL ASSOCIATE

Museum of the City of New York, 2005-2006

- Served as researcher for temporary exhibitions
- Administrative duties related to tracking exhibition proposals and museum projects
- Edited museum's program calendar

RESEARCH ASSISTANT

Museum of the City of New York, 2004-2005

- Served as researcher on two temporary exhibitions

COLLECTIONS INTERN

American Museum of Natural History, 2004

- Catalogued collection of South American textiles using TMS
- Researched objects in museum's South American collection to add to and compile existing scholarship

RESEARCH INTERN

Bowers Museum of Cultural Art, 2002-2003

- Compiled bibliography and reference material for exhibitions

EDUCATION

- *Columbia University, New York, 2004-2005*
MA, Museum Anthropology
- *California State University, Fullerton, 2002-2004*
BA, Anthropology
- *Citrus Community College, Glendora, California, 2000-2002*
Associate of Arts Degree

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EDUCATION

Bates College, Lewiston, ME

Bachelor of Arts 2005

Self Designed Cultural Studies Major: Working-Class Studies

Additional Education: Certificate in Political Issues, University College Cork, Cork, Ireland. 2004**REGISTRAR | COLLECTIONS MANAGEMENT**

Registrar, Collections Manager, Museum of the City of New York, New York, NY.

Responsible for logistics related to exhibitions, outgoing loans, traveling exhibitions, accessions/deaccessions, and ongoing collections care including loan agreements, shipping, packing, crating, storage, conservation, integrated pest management, budget tracking, and database maintenance. 2016-present

Associate Registrar, Outgoing Loans, Solomon R. Guggenheim Museum, New York, NY.

Coordinated logistics for all outgoing loans from the permanent collections including shipping, crating, storage, loan agreements, correspondence, and documentation. Maintained relationships with curators, conservators, technicians, and contractors. Represented the museum on domestic and international loans. 2015-2016

Chief Registrar and Collections Manager, Museum of the Moving Image, New York, NY.

Responsible for the management and care of the artifacts in the museum's permanent collection as well as all activities concerning incoming and outgoing loans. Ensured safe handling of collection objects during storage, installation and transit. Responsible for the training and supervision of collections staff and interns. 2013-2015

Assistant Registrar, Whitney Museum of American Art, New York, NY.

Coordinated the maintenance and documentation of permanent collection objects, as well as the installation, planning, and transportation of large scale exhibitions. Represented the museum on domestic and international loans. Maintained budgets, and collections databases. Supervised staff, interns, and contractors. 2007-2012

Registration Assistant, Whitney Museum of American Art, New York, NY.

Supported registration and art handling staff with the planning and installation of large exhibitions. Worked independently maintaining database, coordinating exhibitions, cataloging, and couriating loans. 2006-2007

Department Assistant, Brooklyn Museum, Brooklyn, NY.

Provided support to two curatorial departments for exhibitions, collections, correspondence, and events. 2006

Archive and Collections InternshipsCollections Management Intern, Museum of the City of New York, New York, NY. 2005Curatorial Research Intern, Lower East Side Tenement Museum, New York, NY. 2005Exhibition Intern, Olin Arts Center, Bates College, Lewiston, ME. 2004-2005Archivist/Intern, Marsden Hartley Cultural Center, Lewiston Public Library, Lewiston, ME. 2003-2005**PROJECT MANAGEMENT**

Director of Operations/Operations Manager, New Amsterdam Market, New York, NY.

Coordinated logistics for the operational and financial aspects of non-profit organization. Responsible for developing programming, managing grant funds, communicating the market's mission, and supervising staff as well as volunteers. Primary liaison to over 100 farmers and other small food businesses. 2010-2013

TECHNOLOGY SKILLS

Experience with standard input methods for TMS, MuseumPlus, CollectionSpace, and ARGUS museum collections databases, as well as report writing for TMS, MuseumPlus, and Crystal Reports.

Todd Ludlam

(b) (6)

toddwerksdesign@icloud.com
917.586.1486

Summary

Project Management professional with demonstrated abilities in areas of cultural institutions, large public agencies (MTA), educational organizations, and private sector spheres. An experienced and intuitive planner, able to manage multiple projects simultaneously; prioritize tasks, coordinate assets, track and accomplish set goals. A resourceful and creatively adept leader highly skilled in needs assessment, quality assurance, managing suppliers, communicating deadlines and completing projects under budget.

Experience

Director of Exhibitions Installation

2014 to Present

Museum of the City of New York
New York, NY

- Develop long-range plans for all gallery preparation, construction, installation, and demolition projects
- Establish budgets and set production goals with museum staff and outside vendors
- Work with architects and designers to develop all 2-D and 3-D project assets
- Review design proposals with Facilities and Capital Construction departments to assess standards of safety, security, and ADA compliance
- Write contracts between the museum and outside vendors for design and fabrication services
- Track all exhibition production budgets and GOS expenses
- Lead weekly team meetings to review status of current exhibition projects
- Manage exhibitions staff, outside contractors, and consultants during project construction, installation, and demolition phases
- Give project reports to executive staff members on a weekly basis
- Initiate Post-Mortem meetings to assess recently completed projects and implement procedures to improve work-flow

Achievements

- Coordinated the logistics, fabrication, build-out construction, and installation of a permanent, six-thousand square-foot, fourteen-million-dollar exhibition project, *New York at its Core* which opened to the public in November 2016
- Collaborated with Facilities and Capital Construction departments to convert the museum to new, energy efficient LED lighting

Freelance Design Consultant

2008 to 2014

ToddWerks Design LLC
 Brooklyn, NY

- Develop project design, scope of work, budget, and production schedules with clients and solicit bids from vendors and suppliers
- Manage contractors and consultants during on-site builds and create detailed punch lists for contractors before project sign-off

Achievements

- Worked with public entity (MTA) and private clients in to successfully design, budget, and project manage exhibitions, Installations, and residential interiors.

Exhibition Designer / Museum Technician

1998 to 2008

Metropolitan Transportation Authority (MTA), New York Transit Museum
 Brooklyn and Grand Central Terminal, NY

- Develop exhibition schedules museum staff, hire and manage installation crews
- Coordinate projects with MTA personnel, outside contractors and fabricators, and solicit competitive bids from vendors and suppliers

Achievements

- Performed a lead role in the de-installation of all museum exhibitions prior to a major facility renovation in 2001, and coordinated the fabrication and re-installation of all exhibitions for the museum's reopening in 2003

Education

Cranbrook Academy of Art - Bloomfield Hills, MI **1995**
 Master of Fine Arts

University of Wisconsin-Stout - Menomonie, WI **1992**
 Bachelor of Fine Arts

Related Activities and Skills

Certification

Aerial Work Platforms Trainer

Computer Skills

Microsoft Office, Smartsheet, Kanban Tool, Mac OS, Adobe Creative Suite

References available upon request

Franny Kent

* EDUCATION

Bank Street College of Education, New York City
 Master of Sciences in Education, specialty in Museum Leadership- February 2001
 Queens College of the City University of New York, Bachelor of Arts in Anthropology

* WORK HISTORY

Museum of the City of New York	New York, NY
<i>Vice President, Education</i>	<i>Present</i>

South Street Seaport Museum*

<i>Director, Frederick A.O. Schwarz Children's Center</i>	<i>10/11-7/13</i>
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In addition to developing and maintaining relationships with high profile board members, funders, politicians, and community partners, responsibilities include managing a \$2 million dollar budget for The Centers programs and overseeing the planning, staffing, implementation, and ongoing evaluation of the following:

- *School and Summer Programs*- Museum Educators lead gallery and classroom experiences for school children in grades K-12 that correspond to the Common Core Standards in English Language Arts. Third party evaluator assessed **high positive impact** on student learning back in the classroom.
- **Mini Mates*- weekly hands-on art and story time program for 18 month to 3 year olds. Program **attendance tripled in one year** that resulted in adding additional classes.
- *Surpass! U.S. History Regents Preparation*- free 62-hour program for high school students in jeopardy of failing high school that helps prepare them for success on the U.S. History Regents exam. 23 of 27 failing students **passed the Regents with an average score of 77 points**.
- *NYC History Day*- Students in grades 6-12 create projects focusing on historical content as part of this regional competition for National History Day. **In it's 25th year**, this program supports Common Core Standards on the national, state and local level.
- *Pinkerton Internship Program*- designed for 18-23 year olds, the program **engages disconnected and disadvantaged young adults working towards their GED** in a 6 month training and summer job experience to learn basic job skill, museum education, and New York City history. After a pilot year, **funding was continued after proven success** of the 2013 program.
- **Professional Development*- Provide content-rich Teaching American History Grant programs, P-Credit courses, and workshops for educators, in addition to an annual conference on teaching social activism in the classroom. Offerings have been **approved for NYC Department of Education professional credits** that can be used towards salary differentials.
- *Saturday Academy Program*- Free elective programs for middle and high school students focusing on themes in American History, plus an SAT course for East Harlem students that has **lifted participants' scores by an average of 147 points each semester**.
- **Family Programs*- Programming for toddlers and elementary age children and families to introduce them to the Museums' exhibitions and collections, including a **ten-year partnership with the Department of Homeless Services**.
- **Pioneer Programming*- Aboard the 19th century historic schooner *Pioneer*, children and teachers engage in a real-life sailing experience on New York Harbor that complements social studies, science, and literacy standards.
- *Adult Group Tours*- Pilot with a new cohort of Museum Scholars, PhD candidates with expertise in New York City History, who lead engaging gallery tours for adult populations.

***Note: The Seaport Museum was closed in 2011. By taking on the role of Education Director in October 2011, it was necessary to start planning, implementation, marketing, and evaluation from the ground up. Programs marked with a star were simultaneously run at both Museums, except for Mini Mates and Pioneer programming, which took place aboard the historic schooner.**

* SELECT HONORS, CONFERENCES AND PRESENTATIONS

<i>NYCMER Conference</i>	
<i>Co-Presenter: What Does Leadership Look Like?</i>	<i>May 2018</i>
<i>IMLS Grant Reviewer</i>	<i>Winter 2014</i>
<i>Recipient of The Charles Marshall Robertson Memorial Award</i>	<i>June 2012</i>
<i>NAEA Conference</i>	<i>March 2012</i>
<i>Panel Participant: Evaluating Single-Visit Programs at Art Museums</i>	
<i>NYCMER Conference</i>	<i>May 2011</i>
<i>Co-Presenter: Fieldtrips Can Make a Difference: Results of a Comprehensive Program Evaluation at MCNY</i>	
<i>AASLH Conference</i>	<i>September 2010</i>

Donald Albrecht

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Staff Positions

Curator of Architecture and Design, Museum of the City of New York, 2003–current

Curator of Special Projects, Cooper-Hewitt, National Design Museum, Smithsonian Institution, 1996–2003

Curator of Production Design and Director of Exhibitions, American Museum of the Moving Image, New York, 1986–1992

Teaching Positions

Adjunct Professor, Cooper-Hewitt Masters Program in the Decorative Arts, New York, 2000–ongoing

Adjunct Professor, Parsons School of Design, New York, 1990–2002

Education

Bachelor Degree in Architecture, Illinois Institute of Technology, 1974

Selected Past Exhibitions (as curator, unless otherwise noted)

Museum of the City of New York

Elegance in the Sky: The Architecture of Rosario Candela, 2018

Through a Different Lens: Stanley Kubrick Photographs, co-curator 2018

Mod New York: Fashion Takes a Trip, co-curator, 2017

Posters and Patriotism: Selling World War I in New York, co-curator, 2017

Gay Gotham: Art and Underground Culture in New York, co-curator, 2016

Saving Place: Fifty Years of New York City Landmarks, co-curator, 2015

Everything is Design: The Work of Paul Rand, 2015

A Beautiful Way to Go: New York's Green-Wood Cemetery, 2013

Making Room: New Models for Housing New Yorkers, co-curator, 2013

The World of D. D. and Leslie Tillett, co-curator, 2012

Cars, Culture, and the City, co-curator, 2010

Cecil Beaton: The New York Years, 2011

The Future at Home: American Furniture, 1940–1955, co-curator, 2009

Only in New York: Photographs from Look Magazine, co-curator, 2009

Urban Abstractions: Photographs of New York from the Collection, 2009

Paris/New York: Design Fashion Culture, 1925–1940, 2008

New York Fast Forward: Neil Denari Builds on the High Line, co-curator, 2008

New York Fast Forward: Enrique Norten, co-curator, 2008

Willing to Be Lucky: Ambitious New Yorkers in the Pages of Look Magazine, co-curator, 2007

The High Style of Dorothy Draper, 2006

The Mythic City: Photographs of New York by Samuel H. Gottscho, 1925–1940, 2005

Glass and Glamour: Steuben's Modern Moment, 1930–1960, 2003

Université du Québec à Montréal

Habitat '67 vers l'avenir / The Shape of Things to Come, 2017

Center for Architecture

Authenticity + Innovation, 2016

Doris Duke Foundation for Islamic Art

Doris Duke's Shangri La: Architecture, Landscape, and Islamic Art, co-curator, traveled throughout the United States, 2012-2015

Cooper-Hewitt, National Design Museum, Smithsonian Institution

National Design Triennial, co-curator, 2003

New Hotels for Global Nomads, 2002

Russel Wright: Creating American Lifestyle, co-curator, 2001

The Opulent Eye of Alexander Girard, 2000

National Design Triennial, co-curator, 2000

Do-It-Yourself Architecture for the Great Outdoors, 1997

Exhibition-related Books

Through a Different Lens: Stanley Kubrick Photographs, Co-curator and author, Museum of the City of New York/TASCHEN, 2018

Mod New York: Fashion Takes a Trip, Co-editor, Museum of the City of New York/The Monacelli Press, 2017

Mexico Modern: Art, Commerce, and Cultural Exchange, Co-editor and author, Harry Ransom Center at the University of Texas at Austin/Museum of the City of New York, 2017

Gay Gotham: Art and Underground Culture in New York, Co-author, Museum of the City of New York (MCNY)/Skira Rizzoli, 2016

Saving Place: Fifty Years of New York City Landmarks, Co-editor, Museum of the City of New York (MCNY)/Monacelli Press, 2015

Now Boarding: Fentress + The Architecture of Flight, Lead author, Denver Art Museum, 2012

Doris Duke's Shangri La: Architecture, Landscape, and Islamic Art, Co-editor and author, Rizzoli, 201

Only in New York: Photographs from Look Magazine, Co-author, MCNY/Monacelli, 2009

Paris/New York: Design Fashion Culture, 1925–1940, Editor and author, MCNY/Monacelli, 2008

National Design Triennial, Co-author, Cooper-Hewitt/Princeton Architectural Press, 2003

New Hotels for Global Nomads, Co-author, Cooper-Hewitt/Merrill, 2002, MIT Press, 1994

Non-exhibition Books and Book Essays (as author, unless otherwise noted)

“New Backgrounds for a New Age’: Modern Design for Theaters and Stores”, co-author, in *Charles Sheeler: Fashion, Photography, and Sculptural Form*, James A. Michener Art Museum, 2017

“Jean-Michel Frank” and “Alberto Giacometti” in *Schiaparelli and the Artists*, Rizzoli, 2017

Make It Fabulous: The Architecture and Designs of William T. Georgis, co-author Monacelli Press, 2013

“The High Bohemia of 1930s Manhattan” in *Partners in Design*, Monacelli Press/The Liliane and David M. Stewart Program for Modern Design, 2015

“The Hand That Helped the Machine” in *Crafting Modernism: Midcentury American Art and Design*, Museum of Arts and Design/Abrams, 2011

Articles, Presentations and Lectures

Numerous articles for publications such as the *Journal of the Society of Architectural Historians*, the *New York Times*, and *House and Garden*, *Architecture*, and *Architectural Digest* magazines. Conception and implementation of gallery tours, lectures, film, programs and symposia in conjunction with all exhibitions. In addition, lectures and symposia participation at an international roster of museums and universities on subjects ranging from architecture to interior design and film.

EMILY R. CHAPIN

• emilychapin.weebly.com

EDUCATION

Pratt Institute, New York, NY 2013 – 2015
 Master in Library and Information Science
 Certificates in Archives and Museum Libraries; Beta Phi Mu

Hamilton College, Clinton, NY 2005 – 2009
 Bachelor of Arts in Government, French Minor

EXPERIENCE

Museum of the City of New York, New York, NY February 2016 – Present
Collections Access Archivist, June 2016 - Present
 Provide access to the Museum's collections for internal and external researchers; archivist in charge of maintaining the Manuscripts and Ephemera collection.
Project Archivist, The Gladys Krieble Delmas Foundation Project to Process the Pamphlet Collection, February June 2016
 In charge of arranging, re housing, and describing the Museum's collection of pamphlets.

New York University Archives, New York, NY August 2015 – May 2016
Adjunct Reference Archivist
 Provide reference services to NYU community members and external researchers using the Archive's institutional records and manuscript collections.

Green-Wood Cemetery, Brooklyn, NY May 2014 – February 2016
Archival Intern and Genealogist
 Worked to establish physical and intellectual control over Green Wood's collection, consisting primarily of institutional records. Re housed and arranged materials, and entered collection descriptions into Archon. Assisted the genealogy team with answering research queries using institutional and archival records.

Museum of the City of New York, New York, NY Jan. 2014 – August 2015
Archival Technician, NEH Ephemera Project, July 2014 August 2015
 Assisted with the project by preparing objects for digitization: re housing and arranging collections, creating and entering physical and administrative metadata into ARGUS, assigning accession numbers and writing finding aids.
Archival Intern, January May 2014
 Assisted both the Manuscripts and Reference Archivist and Theater Archivist with ongoing projects, including sorting images of theatrical productions in New York City for a digitization project, evaluating and cataloging letters within the manuscript collection, updating ARGUS records, reuniting and organizing collections of personal papers, and writing finding aids.

Alvin Ailey American Dance Theater, New York, NY Oct. 2013 – March 2014
Patron Relations Assistant
 Assisted the Director of Patron Relations with day to day activities, including major gifts reporting, prospect research and donor acknowledgements.

The Winsor School, Boston, MA 2009 – 2013
Advancement Operations Coordinator, August 2011 July 2013
 Managed Raiser's Edge database for Advancement office; devised protocols for best practices of maintaining donor records, gift entry procedure, and solicitor actions; conducted research on current constituents to establish potential top prospects; wrote foundation proposals and reports.
Development Associate, August 2009 July 2011
 Assisted the Director of Annual Giving with the day to day operations of Winsor's Annual Fund

ACTIVITIES

Hamilton College Alumni Recruitment Team (HART) 2011 – Present
Volunteer. Interview candidates for admission and provide evaluations for the Hamilton admissions office. Attend area college fairs as needed.

COMPUTER

Windows: Microsoft Outlook, Word, PowerPoint and Excel; Mac OS X; WordPress; Weebly; ARGUS; Archon; Archivists' Toolkit; Google suite; Raiser's Edge; WealthEngine; LexisNexis

Sean P. Corcoran

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EDUCATION

Syracuse University, Syracuse, NY

Master of Arts, Museum Studies, May 1999

Nazareth College, Rochester, NY

Bachelor of Arts, History, May 1996

PROFESSIONAL EXPERIENCE

Museum of the City of New York, New York, NY

- Curator of Prints and Photographs, May 2007 to present

George Eastman House International Museum of Photography and Film, Rochester, NY and Ryerson University, Toronto, Ontario, Canada

- Adjunct Faculty, Master of Arts Program in Photographic Preservation and Collections Management, September 2005 to April 2007

- Program Manager, Master of Arts Program in Photographic Preservation and Collections Management, July 2005 to April 2007

George Eastman House International Museum of Photography and Film, Rochester, NY

- Assistant Curator of Photography, Department of Photographs, June 2003 to April 2007

- Curatorial Assistant, Department of Photographs, September 1999 to June 2003

Syracuse University Art Collection, Syracuse, NY

- Curatorial and Research Assistant, August 1998 to May 1999

The Margaret Woodbury Strong Museum, Rochester, NY

- Curatorial Assistant, spring 1996 to summer 1997

CURATORIAL EXPERIENCE

Through A Different Lens: Stanley Kubrick Photographs, Museum of the City of New York, April 3 – October 28, 2018, Co-Curator.

(Martin Luther) King In New York, Museum of the City of New York, January 13 – June 24, 2018, Co-Curator

A City Seen: Todd Webb's Postwar New York, Museum of the City of New York, April 20 – September 4, 2017, Curator.

Muslim in New York, Museum of the City of New York, February 18 – August 14, 2017, Curator. (Subsequently show at the Manhattan Jewish Community Center)

In the South Bronx of America: Photographs by Mel Rosenthal, Museum of the City of New York, May 7, 2016 – January 28, 2017, Curator.

Hip Hop Revolution: Photographs by Janette Beckman, Joe Conzo and Marth Cooper, Museum of the City of New York, April 1, 2015 – September 27, 2015, Curator.

Assembled Realities: Jeff Chien-Hsing Liao's New York, Museum of the City of New York, October 14, 2014 – March 15, 2015, Curator.

City as Canvas: Graffiti Art from the Martin Wong Collection, Museum of the City of New York, Feb 3, 2014 – September 21, 2014. Curator (Subsequently show at the Indianapolis Museum of Art, Amsterdam Museum and Palazzo Pepoli, Bologna, Italy)

Rising Waters: Photographs of Hurricane Sandy, Museum of the City of New York, October 29, 2013 – Feb 20, 2014. Curator

London Street Photography, Museum of the City of New York, July 27, 2012 – December 2, 2012. Curator

City Scenes: New York Street Photography, Museum of the City of New York, July 27, 2012 – December 2, 2012. Curator

Stories the City Tells Itself: The Video Art and Photography of Neil Goldberg, Museum of the City of New York, March 1, 2012 – May 28, 2012. Curator

Edward Burtynsky: Shipbreaking, South Street Seaport Museum, January 27, 2012 – May 31, 2012. Curator

Occupy Wall Street: A Photographic Document, Street Seaport Museum, January 27, 2012 – May 31, 2012. Juror and Curator

Police Work: Photographs by Leonard Freed, 1972-1979, Museum of the City of New York, December 20, 2011 – May 6, 2012. Curator

The Twin Towers and the City: Photographs by Camilo José Vergara, Museum of the City of New York, September 3, 2011 – December 4, 2011. Curator

Denys Wortman Rediscovered: Drawings from the World-Telegram and Sun, 1930-1953, Museum of the City of New York, November 18, 2010 – March 18, 2011. Co-Curator

Legacy: The Preservation of Wilderness in New York City Parks, Photographs by Joel Meyerowitz, Museum of the City of New York, October 9, 2009 – March 21, 2010. Curator

Edge of New York: Waterfront Photographs, Museum of the City of New York, September 5 – November 29, 2009. Curator

Dutch Seen: New York Rediscovered, Museum of the City of New York, June 10 – September 18, 2009. Co-Curator with Kathy Ryan (NY Times Magazine)

Eudora Welty in New York: Photographs of the Early 1930s, Museum of the City of New York, November 6, 2008 – February 15, 2009. Curator

PUBLICATIONS

Through A Different Lens: Stanley Kubrick Photographs, Spring 2018, Taschen, Essayist, Co-Editor.

I See A City: Todd Webb's New York, Fall 2017, Thames & Hudson. Essayist.

Janet Russek & David Scheinbaum: Remnants, Photographs of the Lower East Side, Fall 2017, Radius Books. Essayist

Elliott Erwitt: At Home and Around the World, Fall 2016, Harry Ransom Center at the University of Texas at Austin / Aperture. Essayist

WTC: Photographs by Brian Rose, Fall 2016, Golden Section Press. Essayist

Street Art: Banksy & Co., Spring 2016, Bononia University Press, Italy. Essayist

Saying Yes: Photographs by Harold Feinstein, Summer 2016, Blue Sky Gallery. Essayist

Alexey Titarenko: The City is a Novel, Spring 2015, Damiani. Essayist

Jeff Chien-Hsing Liao: New York, September 2014, Aperture. Essayist

World Atlas of Street Photography, September 2014, Thames & Hudson (UK/ Europe/ Australia) and Yale University Press (USA/ Americas). Essayist

City as Canvas: Graffiti Art from the Martin Wong Collection, Skira/Rizzoli, 2013. Editor/Essayist

#Sandy: Seen Through The iPhones of Acclaimed Photographers, Daylight Books, 2013. Essayist

Coney Island, Photographs by Jeff Chien-Hsing Liao, Nazraeli Press, 2013. Essayist

The New Yorkers, Photographs by Robert Herman, Proof Positive Press, 2013. Essayist

Dutch Seen: New York Rediscovered, Foam_Fotografiemuseum Amsterdam, 2009. Editor

EDUCATION:**2001 Master of Arts, History of Decorative Arts**

Cooper-Hewitt National Design Museum, Smithsonian Institution and Parsons School of Design,
a division of the New School, New York, NY

1984 Bachelor of Fine Arts Painting

School of Visual Arts, New York, NY

EXPERIENCE: Collections Care and Management Specialist, Curator, Registrar, Cataloguer, Researcher**8/17 to present American Art Specialist, Museum of the City of New York, New York, NY**

Oversee the intellectual and physical control of the Paintings, Sculpture, Furniture, and Decorative Arts collections including archaeology, architectural elements, ceramics, glassware, metalwork, firearms and weapons, household accessories, models, musical instruments, textiles, tools and equipment, and vehicles; continue ongoing assessments at Brooklyn Collections Storage (BCS); work to develop a collecting plan in support of the Museum's mission for all areas; reorganize collections storage, standardize metadata and cataloguing vocabularies and update and maintain the CMS database; propose acquisitions and deaccessions; condition report objects for in-house and outgoing loans; recommend conservation treatments; supervise interns; and collaborate with collections, conservation, and curatorial staff in all related responsibilities.

12/15 to 6/17 Project Registrar, New-York Historical Society, New York, NY

Managed registrarial aspects of the transfer of objects to the Museum's temporary and permanent off-site storage facilities in Jersey City, and the return of objects for reinstallation; packed, unpacked, and rehoused diverse collections by type (including paintings, sculpture, furniture, toys, decorative arts, architectural elements, and tools and equipment); procedurally documented, condition reported, released, received, and tracked loan objects; supervised truck deliveries and oversaw art handlers in shelving and hanging collection; maintained project records; researched and resolved discrepancies within database and files; liaised with Museum staff, conservators, researchers, consultants, couriers, and facility employees

10/14 to 10/15 Collections Assistant, Museum of the City of New York, New York, NY

Prepared, packed, and oversaw safe transport of collections objects as part of the physical move from former warehouse into its new Brooklyn Collections Storage space; unpacked, inventoried, and assessed condition of objects after transport; replaced storage materials and rehouse objects as needed; recorded locations and resolved discrepancies

6/12 to 10/15 Mellon Textile Cataloguer, Textile Survey Project, Brooklyn Museum, Brooklyn, NY

Catalogued storage collection of an estimated 10,000 historic to 20th-c Western textiles; entered data and maintained project records, including monthly progress reports; worked with Registrar, Collections Manager, and Curator to research and resolve discrepancies within TMS database and archival records; assigned accession numbers to textiles not previously identified; photographed objects and coordinated image linking with Digital Collections; replaced storage materials and formats as needed

7/10 to 9/11 Curator, Mount Vernon Hotel Museum and Garden, New York, NY

Curator of exhibition, *Curiosity and Collection*, August 2010 to year end 2011; coordinated all donations, loans, acquisitions, shipments, and requests for access to collection; re-organized and improved period-room installations and collections storage facilities; conducted physical inventory of collections; initiated Past Perfect database reconciliation; revised accessioning system; maintained collections care and environmental records; wrote grant proposals for conservation and interpretation projects; developed and implemented historic housekeeping, phased conservation, collections management, emergency/disaster preparedness plans, and Standard Facility Report for AAM Reaccreditation; conducted and disseminated collections research; prepared and presented Museum tours, talks, publications and interpretive aids, including summaries for Museum website and newsletter

1/08 to 10/09 Research Associate, *Dutch New York Between East and West: The World of Margrieta van Varick*. Organized by the Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture in collaboration with the New-York Historical Society, New York, NY

Assisted curator with all tasks associated with the exhibition and catalogue; conducted primary source research; located and procured exhibit content materials; liaised with Bard Exhibitions team to coordinate international loans; wrote contracted exhibit catalogue entries and labels; transcribed original manuscripts; proofed and corrected catalogue authors' drafts and galleys; arranged cleaning and conservation of objects and library materials for catalogue photography; scanned and color-corrected images; managed data in FileMaker Pro and TMS databases and Family Tree Maker program; provided access to objects and files and assisted visiting researchers

9/02 to 1/08 Collections Assistant, Antonio Ratti Textile Center, Metropolitan Museum of Art, New York, NY

Inventoried and oversaw proper handling and security of collection of 35,000 objects; entered data and corrected discrepancies in the TMS collection database system; assessed condition of damaged or at-risk objects in storage; created temporary and permanent storage formats for objects; conducted pest inspections; monitored environmental condition; assisted Museum staff and visiting researchers in viewing collections materials; prepared materials for photography and installation; trained and supervised incoming Collections Assistants and interns

5/00 to 9/02 Administrative Assistant, Office of the Director, Metropolitan Museum of Art, New York, NY

Prepared letters for the Director's signature; arranged appointments for museum visitors; handled telephones; dispersed messages and correspondence; organized daily mail; maintained institutional files and processed curatorial requests for travel; worked with museum executive, administrative, and curatorial staff to prepare annual inventory of art

LANGUAGES: Reading knowledge of Dutch, German, French, Spanish, and Italian

PUBLICATIONS:

2016 "Traditions and Tastes: Seven Dutch Bible Tile Fragments Recovered from the South Ferry Terminal Site," New York Stories (MCNY blog), Museum of the City of New York, January 12, 2016.

<http://blog.mcny.org/2016/01/12/traditions-and-tastes-seven-dutch-bible-tile-fragments-recovered-from-the-south-ferry-terminal-site/>;

2010 "Hart Tyles and Histories: Dutch Bible Tiles in Eighteenth-Century New York" in *Soldiers, Cities, and Landscapes: Papers in Honor of Charles L. Fisher*, ed. Penelope Ballard Drooker and John P. Hart. New York State Museum *Bulletin* no. 513, 87-105. <http://exhibitions.nysm.nysed.gov/publications/bulletin/513-20232.PDF>

2009 Catalogue entries nos. 56 and 138-155 in *Dutch New York Between East and West: The World of Margrieta van Varick*, ed. Deborah L. Krohn, Peter N. Miller, with Marybeth De Filippis (exh. cat. Bard Graduate Center for Decorative Arts, Design History, Material Culture/ New York; New-York Historical Society; and Yale University Press/ New Haven and London) 209 and 295-306. Contributing author to the appendices, "Transcriptions of the Will and Administration Papers of Rudolphus and Margrieta van Varick" and "Inventory of Margrieta van Varick", *ibid*, 333-363

2001 *Delftware in New York c. 1664-1776*. Thesis Manuscript, Cooper-Hewitt, National Design Museum. Smithsonian Institution Libraries

ORAL PAPERS:

2011 "Curator's Tour", Mount Vernon Hotel Museum and Garden, 27 April

2007 "Hart Tyles and Histories: Dutch Bible Tiles in Eighteenth-Century New York" in *Soldiers, Cities, and Landscapes: Papers in Honor of Charles L. Fisher*, New York State Museum Colloquium, 1 December

STEVEN H. JAFFE



sjaffe@mcny.org

EDUCATION

Harvard University Ph.D. History, 1989

Dissertation: Unmasking the City: The Rise of the Urban Newspaper Reporter in New York, 1800-1850

Harvard University M.A. History, 1982

Princeton University B.A. History, *summa cum laude* and Phi Beta Kappa, 1981

Senior Thesis: The Second Bohemia: Artists and Writers in Nineteenth-Century Greenwich Village

WORK EXPERIENCE

Curator, Museum of the City of New York, 2015 – present:

Curator, “City of Workers, City of Struggle: New York’s Labor Movements,” forthcoming, May to December 2019.

Editor in chief, *City Courant*, the museum’s periodical for members, Fall 2017 and Fall 2018 (forthcoming).

Co-curator, “Posters and Patriotism: Selling World War I in New York,” April to October 2017.

Co-curator, “New York at Its Core,” long-term exhibition surveying New York City’s history, open November 2016.

Historical consultant for *A Spirit of Sacrifice: New York in the First World War*, companion book to the New York State Museum’s exhibition of the same name, April 2017.

Curatorial consultant for “An Irrepressible Conflict: The Empire State and the American Civil War,” exhibition at New York State Museum, 2012-2013.

Guest curator, “Activist New York,” inaugural exhibition in the Puffin Foundation Gallery, Museum of the City of New York, 2012 – 2015.

Guest co-curator, “America’s Mayor: John V. Lindsay and the Reinvention of New

York, 1966-1973," Museum of the City of New York, May-October 2010.

Consultant and oral historian, National September 11 Memorial and Museum at the World Trade Center, 2007-2008, 2011-2012.

Curator, "Greetings from Home: 350 Years of American Jewish Life," exhibition, American Jewish Historical Society, New York, 2005.

Senior Projects Historian, New-York Historical Society, 2002-2004. Curator, "Children at Risk: Protecting New York City's Youths, 1653-2003," exhibition, 2003. Co-curator and historian, preliminary development, "Slavery in New York" exhibition, 2004.

Historian (1993-2002) and Curator of the Permanent Exhibit (1997-2002), South Street Seaport Museum, 1993-2002. Curator, "Immigration in the Age of Sail" (1996), "World Port New York: Celebrating 30 Years of the South Street Seaport Museum" (1998), "All Available Boats: Harbor Voices and Images, 9.11.01" (2002). Historian and curatorial researcher for exhibition, "Captive Passage: The Transatlantic Slave Trade and the Making of the Americas," (The Mariners' Museum and South Street Seaport Museum, 2002).

Teaching Fellow, Harvard University History Department, Program in History and Literature, and Freshman Seminar Program, 1983--1992.

SELECTED PUBLICATIONS

Author, *Activist New York: A History of People, Protest, and Politics* (Museum of the City of New York and New York University Press, 2018), companion book to the museum's exhibition of the same name.

Co-author with Jessica Lautin, *Capital of Capital: Money, Banking, and Power in New York City, 1784-2012* (Museum of the City of New York and Columbia University Press, 2014).

New York at War: Four Centuries of Combat, Fear, and Intrigue in Gotham (Basic Books, 2012).

"Legacies of the Spanish Civil War in New York," in Peter N. Carroll and James D. Fernandez, eds., *Facing Fascism: New York & the Spanish Civil War* (Museum of the City of New York/ New York University Press, 2007).

Who Were the Founding Fathers? Two Hundred Years of Reinventing American History (Henry Holt & Company, Inc., 1996).

"This Infernal Traffic: New York Port and the Illegal Slave Trade," *Seaport*, XXIX, 3, 1995.

PHYLLIS MAGIDSON
ELIZABETH FARRAN TOZER CURATOR OF COSTUMES
MUSEUM OF THE CITY OF NEW YORK

MUSEUM OF THE CITY OF NEW YORK

7/2016 -: Elizabeth Farran Tozer Curator of Costumes
7/94 -6/2016: Curator of Costumes and Textiles
10/91 - 6/94: Collections Associate, Office of Collections Management
8/80 - 9/91: Associate Curator/Costume Collection

METROPOLITAN MUSEUM OF ART/ COSTUME INSTITUTE

11/74 - Spring 1980: Curatorial Assistant

SELECTED EXHIBITIONS:

Museum of the City of New York

Rebel Women: Defying Victorianism (Summer/Fall, 2018)
Mod New York: Fashion Takes a Trip (Fall, 2017)
New York's Yiddish Theater (Spring, 2016)
Dressing Room: Archiving Fashion (Winter/Spring, 2016)
Gilded New York: Design, Fashion, and Society (Fall, 2013 – Spring, 2017)
Stephen Burrows: When Fashion Danced (Spring, 2013)
Worth/Mainbocher: Demystifying the Haute Couture (Web Presentation: Live, Spring, 2012)
Notorious & Notable: Twentieth Century Women of Style (Fall, 2010)
Valentina: American Couture and the Cult of Celebrity (Spring, 2009)
Paris/New York (Fall, 2008)
Black Style Now (Fall, 2006)
Lily's Downfall (The Mount, Estate & Gardens, Summer, 2005)
Glamour, New York Style (Spring, 2005)
Roaring Into the Twenties: The New New York Woman (Spring, 2003)
Dressing for a New York City Childhood (Spring, 2001)
The Junior League (Winter, 2000-01)
Guys & Dolls: The Fabled Musical of Broadway (Fall, 2000)
The New York Century: World Capital, Home Town (Fall, 1999)
Fashion On Stage: Couture for the Broadway Theater, 1910-1955 (Summer 1999)
Broadway! The Great White Way in 1898 (Spring, 1998)
Under The Big Top: Circuses in New York (Fall, 1997)
New York Gets Married: Dressing for A Special Day (Summer, 1997)
Uncommon Threads: 300 Years of New York Style (Fall, 1995)
All the Frills Upon It: New York Bonnets On Parade (Spring, 1995)
Ladies Miles: Entertainment and Emporia (Winter, 1995)
His Honor the Mayor (January, 1994)
Welcome To Your Second Home: New York's Ethnic Social Clubs (Winter, 1993)
Broadway! 125 Years of Musical Theater (IBM Gallery/MCNY 1991)
Within Bohemia's Borders: Greenwich Village, 1830-1930 (Fall, 1990)
The Gibson Girl (Summer 1990)
Celebrating George (Spring 1989)
The Reluctant Pillar: New York Ratifies the Constitution (1988)
Summer Silhouettes: Washable Fashion in the Nineteenth Century (Curator, 1987)
The Best of the Best Dressed List (1986)
Cream of the Crop (10/84-6/85)
Light As A Feather (1985)
Fine Figure of A Woman (Curator, 1985)
...To Visit the Queen (1983)
Worth in the Limelight (Curator, 1983)
The House of Worth: The Gilded Age (1982)
Introductions, Greetings and Farewells (1981)
A Salute to Vera Maxwell (1980)

PHYLLIS MAGIDSON
ELIZABETH FARRAN TOZER CURATOR OF COSTUMES
MUSEUM OF THE CITY OF NEW YORK

SELECTED EXHIBITIONS (continued):

The Metropolitan Museum of Art - Costume Institute

Death Becomes Her: A Century of Mourning Attire (Fall, 2014)

Model As Muse (Summer, 2009)

Poiret: King of Fashion (Spring/Summer, 2007)

Chanel (Spring/Summer, 2005)

Goddess: the Classical Mode (Fall, 2003)

Blythe Spirit: The Windsor Set (Fall, 2002)

Art and the Empire City (Fall, 2000)

The Imperial Style: Fashions of the Hapsburg Era (1979)

The Age of Diaghilev (1977)

Vanity Fair (1976)

Famous Women of Style (1975)

ADDITIONAL EXHIBITION SITES:

The Museum at FIT; New York Public Library for the Performing Art; Nassau County Museum of Art; The Bruce Museum of Arts and Science; Musée Historique Des Tissus; The Hudson River Museum; The Brooklyn Museum; The Queens Museum; Cooper-Hewitt Museum; The Detroit Institute of Art.

PUBLICATIONS:

Mod New York: Fashion Takes a Trip (Monacelli Press/2017); *Stephen Burrows: When Fashion Danced* (Skira Rizzoli New York/2013); *Gilded New York: Design, Fashion and Society* (Monacelli Press/2013) *Paris/New York: Design, Fashion, Culture 1925 - 1940*

MEMBERSHIPS & AFFILIATIONS:

The Textile Conservation Workshop, Inc. - Board of Directors (2008 - present); Fashion Walk of Fame/ A Project of the Fashion Center Business Improvement District (2000, 2001); Parsons's School of Design - Member of Jury of Selection (Spring 1980 - present); The Costume Society of America; The American Institute for Conservation of Historic and Artistic Works.

CONSULTING CONSERVATOR:

Constitution Island Association/West Point; Rye Historical Society; The Queens Museum; The Jewish Museum; The American Museum of the Moving Image; The Metropolitan Opera House/Costume Archives.

SCHOLASTIC BACKGROUND:

The City College of New York - Masters of Fine Arts (1974)

The City College of New York - Bachelor of Art (1971)

Phi Beta Kappa, D'Andreas Award for Artistic Achievement

MORGEN STEVENS-GARMON

(b) (6)

EDUCATION

Pratt Institute, MS in Library and Information Sciences, *with Distinction*

- Archives certificate

Hunter College – CUNY, MA in Theater

- Thesis on Pauline E. Hopkins's *Peculiar Sam; or the Underground Railroad*, the oldest extant play by an African-American woman.

University of Arizona, BA in Theater Arts, *magna cum laude*

RELEVANT EMPLOYMENT

Associate Curator, Theater Collection

Museum of the City of New York, New York, NY

June 2017 – Present

- Develop and implement exhibitions utilizing the Museum's Theater Collection.
- Develop programming in utilizing Theater Collection and in conjunction with exhibitions.
- Continuation of all tasks outlined under Theater Archivist title.

Theater Archivist

Museum of the City of New York, New York, NY

July 2010 – June 2017

- Oversaw a large collection of memorabilia, ephemera, design renderings, drawings, photographs, posters, manuscripts, annotated scripts, scrapbooks, props, and set models documenting New York City theatrical production from the late 18th century to the present.
- Applied current standards of intellectual and physical control over the collection and create finding aids, guides, and/or object cataloging as appropriate, and appraise collection for content and condition in the context of the Museum's greater mission and collections policies.
- Managed all Theater Collection access inquiries, including answering requests from the public and staff.
- Sought out appropriate grant opportunities, author grant applications including project plan and budget, and prepare progress and final reports.

Metadata Creator

Museum of the City of New York, New York, NY

January – July 2010

- Cataloged the Museum's extensive Jacob A. Riis Collection.
- Documented appropriate authorization for over 20,000 access points across all collections.

Project Archivist

The Explorers Club, New York, NY

September – December 2009

- Input descriptive information from legacy finding aids into ICA-AtoM.
- Worked within grant deadlines providing weekly status reports and a final project assessment.
- Processed and provided archival description for select collections.

Temporary Archives Assistant

International Center for Transitional Justice, New York, NY

August – September 2009

- Worked within a short time frame to create inventories for over 50 linear feet of records.
- Coordinated with archivists at Duke University to organize safe shipment of sensitive materials.

Project Archivist

September 2008 – July 2009

Brooklyn College, Brooklyn, NY

- Organized materials related to *The Phoenix*, a Brooklyn newspaper.
- Processed over 150 cubic feet of the personal papers of lawyer and Harvard professor Alan Dershowitz.
- Collaborated with colleagues on the creation of comprehensive finding aids for both collections.

TECHNOLOGY EXPERIENCE

Programs: MS Office Suite, Argus, MuseumPlus, Innovative Millennium, PastPerfect IV
 Metadata Structure Standards: MARC, EAD, Dublin Core
 Metadata Content Standards: DACS, ISAD (G), CCO

PROFESSIONAL ORGANIZATIONS

Theatre Library Association,

- Board of Directors, 2013-2016
- Member, 2012-present

Mid-Atlantic Regional Archives Conference

- Member, 2017-present

SELECT PUBLICATIONS AND CONFERENCES

Contributions to <https://www.mcny.org/stories>, June 2017-present.

“Look to your own house”: Collection outreach with an institution.” Paper presented at SIBMAS Conference, *Being Successful Together: Participate, share, cooperate in safeguarding performing arts heritage*. Paris, France. June 2018.

“Consider the left boot” Paper presented at *Objects of Study: Methods and Materiality in Theatre and Performance Studies* symposium. CUNY Graduate Center, New York, NY. May 2018.

“Blackbirds of 1928” written with Steven H. Jaffe. *City Courant*, Museum of the City of New York. Fall 2017.

“[George M. Cohan: NYC’s Song and Dance Man](#).” Blog post for Gotham: a blog for scholars of New York City History. November 5, 2017.

Posts on the [Museum of the City of New York collections blog](#), February 2012 – April 2017.

“Celia, Sarah, and Stella: Adlers and the American Stage.” Paper presented at *Women, the City and the Yiddish Theatre* symposium. Columbia University, New York, NY. July 7, 2016.

“Capturing the Scene: Resources at the Museum of the City of New York.” *Stanislavski Studies: Practice, Legacy, and Contemporary Studies*. Vol. 3, issue 2. 2015.

“Scenes from the stage: digital documentation and access.” Paper presented. SIBMAS Conference, *Body, Mind, Artifact: Reimagining Collections*. New York, NY. June 13, 2014.

“Museum of the City of New York’s Collection on Yiddish theater.” Paper presented. New York State Archives Conference, June 7, 2013.

“On Broadway” chapter from *New York: the story of a great city*. Editor Sarah M. Henry. London: Andre Deutsch, 2011.



CURATORIAL—COLLECTIONS FELLOW

The Museum of the City of New York celebrates and interprets the city, educating the public about its distinctive character, especially its heritage of diversity, opportunity, and perpetual transformation. Founded in 1923 as a private, nonprofit corporation, the Museum connects the past, present, and future of New York City. It serves the people of New York and visitors from around the world through exhibitions, school and public programs, publications, and collections.

The Museum seeks a part-time **Curatorial – Collections Fellow** to assist with project coordination during the planning phase of an innovative new permanent exhibition. The presentation will highlight a rotating display of key holdings from the Museum’s collection of over 750,000 objects and images, pioneering a new way of wedding a collections-based gallery with humanities-driven scholarship. An interdisciplinary approach puts diverse and important objects into dialogue with each other to illuminate New York history, and provides multiple points of entry into the identity and cultures of New York. The gallery will complement and expand upon the Museum’s two other permanent galleries: the award-winning *New York at Its Core* exhibition exploring the past, present, and future of the City and *Activist New York* which traces the city’s history of social activism.

The Fellow will work with the curatorial and collections departments to assist with the development of the object list, conduct contextual research, and have the opportunity to learn about the process of developing an exhibition. Ideally, they will commit to three days a week for approximately three months, though a flexible schedule will be considered, from October 2019 through January 2020. The position directly reports to the Collections Manager and the Director of Curatorial Affairs; and will work closely with staff in both the curatorial and collections departments.

MAJOR RESPONSIBILITIES

- Serve as a liaison between the Collections and Curatorial Departments in respect to this exhibition.
- Support the collation a list of at least 100 key Museum collections objects that should be considered when developing themes, through research into the Museum collections objects, creating links between the descriptive data of catalog records with interpretative data that connects to the exhibition’s humanities themes.
- Contextual research on the exhibition’s conceptual themes and current collections galleries at peer organizations.
- Administrative duties as assigned.

COMPETENCIES & SKILLS

- Ideal candidates will be currently be pursuing an advanced degree in Museum Studies, Material Culture, or related field, and have at least two relevant internships in museums or special collections.
- Previous object handling experience preferred.
- Have demonstrated research interests in one or more of the following areas and be interested in pursuing them in relationship to a project in New York City history:
 - History of architecture and the built environment
 - History of urban political and economic development
 - History of immigration and ethnicity
 - Cultural history
- Demonstrated attention to detail.
- Ability to work collaboratively and communicate clearly.
- Ability to be flexible in the event of shifting priorities.

BENEFITS

The position is compensated with a \$5,000 stipend.

HOW TO APPLY

Please email your resume and cover letter to the Museum of the City of New York, Attention: Human Resources Department to jobs@mcny.org. To be considered, please include **Curatorial—Collections Fellow** within the subject line of your email.

The Museum of the City of New York is committed to fostering a collaborative and respectful work environment with a staff as diverse as New York City and the audiences who are curious about learning more about its history and engaging in contemporary urban issues. Our staff members are dedicated to working towards a common goal: creating the most dynamic and inspiring city museum in the world.

The Museum of the City of New York is an equal opportunity employer. As such, the museum provides equal employment opportunity for all employees and applicants without unlawful discrimination with respect to age, citizenship status, color, creed, disability, ethnicity, gender identification, marital status, military status or veteran, national origin, political association, political/personal convictions, predisposing genetic characteristics, race, religion, sex, sexual orientation, socio-economic status, geographic location, philosophies, or any other classification protected by federal, state or local laws, in all employment decisions, including but not limited to recruitment, hiring, training, compensation, promotion, demotion, transfer, lay-off, and termination, and all other terms and conditions of employment. All employment-related decisions are based solely on relevant criteria including training, experience, and suitability.

COLUMBIA UNIVERSITY
IN THE CITY OF NEW YORK
DEPARTMENT OF HISTORY

August 22, 2018

Tricia Brooks
Senior Program Officer, Division of Public Programs
National Endowment for the Humanities
400 Seventh Street, SW
Washington, DC 20506

Dear Ms. Brooks,

I am delighted to have been asked by the Museum of the City of New York to serve on the scholars' advisory committee as they develop their new permanent exhibition, "The New York Mystique." I think there is little question that the MCNY under the leadership of its head curator Sarah Henry has become the city's liveliest and most innovative center for the interpretation of New York's—and the nation's—history. I was fortunate to be on the advisory committee for its award winning permanent installation, "New York at its Core." The power of that exhibition, funded in part by NEH, comes from its sustaining conceptualization around strong interpretative themes; the seamless and utterly engaging integration of artifacts, visual materials, and interactive new media; and its brilliant linking of the city's past to the present and the future. The museum has also mounted a remarkable range of temporary exhibits—from the cartoons of Roz Chaz, graffiti art, or salsa to the history of the street grid—that have drawn in and rewarded audiences with wide-ranging curiosities. I have a large extended family that visits me from all over the country, and they have all added a trip to Museum of the City of New York to their regular tourist agenda, with repeated explorations of New York at its Core (the "future" being especially popular with the younger generation) and confidence that they will enjoy and learn something fresh from whatever temporary exhibit happens to be up. Finally, I think the museum's education department is hands-down the best in the city; I have been inspired by the brilliant creativity with which they build their programs for both teachers and students from the museum's collections and exhibitions.

What especially excites me about the proposal for New York Mystique is the opportunities it offers for visitors to learn to interpret history through material artifacts and images that are given both resonance and context in association with themes that connect to people's everyday experience of the city. I dare say we have all been through galleries with old furniture lining the walls or cases with an eclectic assortment of labeled objects and wondered what we were to get out of viewing them. I am excited by the proposal to develop an exhibit that takes materials from the museum's vast collections--- especially from its uniquely distinguishing collections in theater, children's toys, city prints and photographs, and decorative arts—and places them in conversation with one another to explore the multiple expressions and dimensions of the city's diversity and creativity over time. I can already imagine the ways in which such an exhibit can show visitors the layers of cultural meaning

embodied in “old” early eighteenth-century desk (the Brinckerhoff Secretary), from its incorporation and modification of different international design traditions to an exploration of the changing uses of its multiple drawers and cubby holes to store essential ephemera of daily life (with documents from the museum’s rich manuscripts collections). I can envision exhibiting toys in such a way that invites visitors into the history of play and give them a concrete sense of the commonalities and differences of New York children in the past and today. I can imagine creative ways to mix the materials from the different collections—seeing, for example, the connections in the “styles” of furniture and fashion and the influence of theater on the latter. One of the most rewarding things about being on an advisory committee for the museum are the quick-flowing conversations between staff and scholars about how to make sense of the layers of meaning and interpretations found in artifacts and visual materials, and what has most impressed me is the ways those wide-ranging discussions have been given coherence through thematic structures that in running through the museum’s multiple permanent exhibits capture the essence of the city itself, including with this exhibit its many mystiques.

I most warmly support the museum’s application for a planning grant from NEH to launch this final piece of the renovated museum’s permanent exhibition, and I very much look forward to the conversations of the staff and advisory committee.

Elizabeth Blackmar
Professor of History

ELIZABETH BLACKMAR

Professor of History
Columbia University
Mail Code 2501
Fayerweather Hall
New York, NY 10027

(212) h. [REDACTED]; w. 854-3016;
e-mail eb16@columbia.edu

Education

Ph.D., March, 1981, Harvard University, History of American Civilization.
B.A., 1972, Smith College, cum laude, Phi Beta Kappa, High Honors in American Studies.

Teaching Experience

Professor of History, Columbia University, 1994-present
Associate Professor of History, Columbia University, 1991-1994.
Assistant Professor of History, Columbia University, 1983-1990.
Assistant Professor of American Studies and History, Yale University, 1979-1983.
Visiting Lecturer, Humanities Department, Stevens Institute of Technology, 1978-79.

Professional Honors and Fellowships

Lenfest Distinguished Faculty Award, Columbia University, 2014
ACLS/New York Public Library Cullman Center for Writers and Scholars, Fellowship 2012-2013.
Nancy Lyman Roelker Mentorship Award, American Historical Association, 2012.
Huntington Library, Michael J. Connell Foundation Fellowship, 2009-2010.
New England Regional Fellowship Consortium, research fellowship, 2009-2010.
Mark Van Doren Teaching Award, Columbia College, 2006.
Columbia University President's Teaching Award, 1998.
Russell Sage Foundation, Visiting Scholar, 1995-1996.
National Endowment for the Humanities Research Grant, with Professor Roy Rosenzweig, 1987
Smithsonian Institution, National Museum of American History, Fellow, 1985-86.
Columbia University Council for Research in Social Sciences, Summer Grant, 1986, 1985; 1984.
National Endowment for the Humanities Fellowship, 1982-1983.
Samuel Stouffer Fellow, M.I.T.-Harvard Joint Center for Urban Studies, 1978-79.

Publications

with Roy Rosenzweig, The Park and the People: A History of Central Park, Cornell University Press, 1992; paperback, Henry Holt and Co., 1994).

Urban History Association's Prize for Best Book in North American Urban History 1993.
Mary Washington Book Prize for Historic Preservation 1993.
Public Works Historical Society's 1993 Abel Wolman Award.
Vernacular Architecture Forum's Abbot Lowell Cummings Book Award for 1993.
Library Journal: one of twenty-nine "best books published in 1992"
New York Historical Association Manuscript Prize, 1991.

Manhattan for Rent, 1785-1850 (Cornell University Press: 1989).

Vernacular Architecture Forum's Abbott Lowell Cummings Book Award, 1990.

Co-editor, Visions of History: Interviews with Radical Historians (Pantheon Books, 1983)

"Exercising Power: The Business Elite and the Public Realm," for Karl Kusserow, ed., Picturing Power: New York's Chamber of Commerce (Columbia University Press, 2013).

"Inheriting Property and Debt: From Family Security to Corporate Accumulation," in Gary Kornblith and Michael Zakim, eds., Capitalism Takes Command: The Social Transformation of Nineteenth-century America (University of Chicago Press, 2011)

"Peregrinations of the Free Rider: The Changing Logics of Collective Obligation," in Alfred Brophy and Daniel Hamilton, eds., Transformations in American Legal History: Essays in Honor of Morton Horwitz (Cambridge: Harvard Law School Press, 2008).

"Appropriating the Commons: The Tragedy of Property Rights Discourse," in Setha Low and Neil Smith, eds., The Politics of Public Space (Routledge, 2006).

"Of REITs and Rights: Absentee Ownership at the Periphery," in Jeffrey M. Diefendorf and Kurk Dorsey, eds., City, Country, Empire: Landscapes in Environmental History (University of Pittsburgh, 2005).

"The Congregation and the City," in Congregating and Consecrating: A History of Central Synagogue, with Arthur Goren (New York: Central Synagogue, 2004)

"Modernist Ruins," American Quarterly (Summer, 2001).

"Accountability for Public Health: Regulating the Housing Market in Nineteenth-century New York City," in David Rosner, ed., Hives of Sickness (Rutgers University Press, 1994).

"Uptown Real Estate and the Formation of Times Square" in William Taylor, ed., Inventing Times Square: Commerce and Culture at the Crossroads of the World (Russell Sage, 1992).

"The Distress of Property Law: Landlord-Tenant Relations in Antebellum New York," in William Pencak and Wythe Holt, eds., The Law in America, 1607-1861 (New York Historical Society, 1989).

"The Life and Times of the Verandah: A Social and Architectural History" with Elizabeth Cromley, in Richard Guy Wilson, ed., Victorian Resorts (American Life Foundation and Victorian Society of America, 1983).

"Going to the Mountains: A Social History of Catskill Resorts," in Resorts of the Catskills (St. Martins Press, 1979)

"Re-walking the Walking City: Housing and Property Relations in New York City, 1790-1840," Radical History Review (Fall, 1979), reprinted in Robert St. George, ed., Material Life in America, 1600-1850: A Reader (Northeastern U. Press, 1988).

Work in Progress: *Land, Governance and Markets in Early Modern America*

Public History

Advisory Committee for Core Exhibit, Museum of the City of New York, 2013-2017

Researchers' Advisory Committee, New York Public Library, 2013-present

Teaching American History Grant, in conjunction with Learning Through an Expanded Art Program (LEAP), Carl Ichan School, Bronx and Harlem Day School, Manhattan; Co-coordinated faculty and graduate student participation in teacher training program, 2009- 2013.

Museum of the City of New York, Teacher Training Program and Symposium with Docents, 2004-2005, 2011-2012; Summer Teachers' Program on Photography, 2016, 2017, 2018.

New York Historical Society, teacher training program, summer 2012

New-York Historical Society, consultant, Civil Wars: New York and the End of Slavery 2005-2006.

Gotham Center, City University of New York, Teachers' Workshop, July, 2005.

Instructor, National Teachers Institute at the New-York Historical Society, August, 1999.

Newark Museum, Permanent Installation of the American Art Exhibit, 1998-99.

John Jay Heritage Center, Rye, New York, Spring, 1998.

Metropolitan Museum of Art, consultant, Exhibition on "Art in the Empire City," Winter, 1998.

"Before Central Park: The Life and Death of Seneca Village," New York Historical Society, 1996-97

"Southern City, Northern Ambition: The Growth of Washington, D.C." The Octagon Museum and Anacostia Museum, Washington, D.C.: 1994-1995.



JOSHUA BROWN

Executive Director,
American Social History Project /
Center for Media and Learning
Professor of History

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August 24, 2018

Tricia Brooks
Senior Program Officer, Division of Public Programs
National Endowment for the Humanities
400 Seventh Street, SW
Washington, DC 20506

Dear Ms. Brooks:

I am pleased to confirm my enthusiasm to serve on the Scholars Committee for *The New York Mystique*, the proposed permanent collections gallery that will complement the Museum of the City of New York's extraordinary *New York at Its Core* exhibition.

In light of that previous effort, I can easily foresee that the new thematic installation will creatively, accessibly, and rigorously convey to a broad range of visitors New York's unique urban social and cultural history, using the sort of conceptual, organizational, and multimedia approaches that made *New York at Its Core* so intellectually and pedagogically successful. Those approaches incorporate artifacts and images from the museum's vast collections into presentations using interdisciplinary methods that unleash their capacity to link specific events and experiences with larger contexts and developments—while also evoking a palpable sense of the lives of diverse New Yorkers over time. Moreover, the Museum's employment of multimedia in concert with its collections, epitomized in *New York at Its Core*, has resulted in some of the most informative, and effective (not to mention beautifully designed) installations I have encountered in my 40 years of public history work.

I will be pleased to contribute to the planning of *The New York Mystique* my expertise in nineteenth-century social and cultural history—in particular, New York City's visual record and its visual culture industry—as well as my long experience working on public history and history education projects. And I especially look forward to once again work with the Museum's outstanding staff, having enjoyed my participation over some 18 years in various MCNY exhibitions, exhibition-related publications, and public presentations.

Based on the superb quality of the Museum of the City of New York's previous exhibitions, I am confident that *The New York Mystique* will be a landmark public history project that will engage and edify a vast range of visitors.

Sincerely,

A handwritten signature in blue ink, appearing to read "Joshua Brown". The signature is fluid and cursive, with a long horizontal stroke extending to the right.

Joshua Brown
Executive Director, American Social History
Project/Center for Media and Learning
Professor of History



JOSHUA BROWN

jbrown@gc.cuny.edu

www.joshbrownnyc.com

www.ashp.cuny.edu

CURRENT POSITION

- Executive Director, American Social History Project/Center for Media and Learning, The Graduate Center, The City University of New York. [1981 to 1998: Creative Director/Associate Director.]
- Professor, Ph.D. Program in History, The Graduate Center
- Professor, Certificate Program in Interactive Technology and Pedagogy, Graduate Center, CUNY.
- Co-director, New Media Lab, The Graduate Center, CUNY.

WORK IN PROGRESS

- Author, *Mine Eyes Have Seen . . . : Studies in the Visual Culture of the American Civil War* (recipient of 2010 John Simon Guggenheim Memorial Fellowship and 2012 NEH Research Fellowship [declined]).
- Principal Investigator/Historian, "The Visual Culture of the American Civil War," a July 2018 National Endowment for the Humanities Summer Institute for College and University Teachers.
- Content advisor, *Mission US*, a series of online history adventure games produced by WNET/Thirteen in partnership with ASHP/CML, funded by the Corporation for Public Broadcasting, National Park Service, NEH – 2 million users.

EDUCATION

- 1993 Ph.D. in American History, Columbia University.
- 1976 Master of Arts in American History, Columbia University.
- 1975 Bachelor of Arts, magna cum laude, Phi Beta Kappa, City College of New York.

SELECTED PRINT PUBLICATIONS

- "Victims, B'hoys, Foreigners, Slave-Drivers, and Despots: Picturing Work, Workers, and Activism in Nineteenth-Century New York," in *Labor's City*, ed. Joshua Freeman (Columbia University Press, 2019).
- "Afterword," in *New York: Art and Cultural Capital of the Gilded Age*, eds. Margaret R. Laster and Chelsea Bruner (Routledge, 2018).
- "Our sketches are real, not mere imaginary affairs": The Visualization of the 1863 New York Draft Riots," in *The Civil War in Art and Memory*, Studies in the History of Art (National Gallery of Art/Yale University Press, 2016).
- (with Stephen Brier), "The September 11 Digital Archive: Saving the Histories of September 11, 2001," *Radical History Review* 111 (Fall 2011).
- "Political Cartoons," in *Princeton Encyclopedia of United States Political History*, ed. Michael Kazin (Princeton University Press, 2010).
- "The Great Uprising and the Collapse of Pictorial Order in Gilded Age America," in *The Great Strike of 1877: New Perspectives*, ed. David Stowell (University of Illinois Press, 2008).
- (Visual editor), *Who Built America? Working People and the Nation's History* (3rd ed.: Bedford/St. Martin's, 2008).
- "Historians and Photography," essay in symposium "Histories of Photography," *American Art*, 21 (2007).
- "The Graphic Fight: New York Political Cartoonists and the Spanish Civil War," in *Fighting Fascism: New York City and the Spanish Civil War*, ed. Carroll & Fernandez (Museum of the City of New York/NYU Press, 2007).
- (Author: visual essays), *Forever Free: The Story of Emancipation and Reconstruction*, Eric Foner principal author (Alfred A. Knopf, 2005).
- (Participant), "Interchange: Genres of History," *Journal of American History* 91:2 (September 2004).
- "From the Illustrated Newspaper to Cyberspace: Visual Technologies and Interaction in the 19th and 21st Centuries," *Rethinking History* 8:2 (June 2004).
- "The Social and Sensational News of the Day": Frank Leslie, *The Days' Doings*, and Scandalous Pictorial News in Gilded Age New York," *New-York Journal of American History* 66:2 (Fall 2003).
- "Toward a Meeting of the Minds: Historians and Art Historians," *American Art* 17:2 (Summer 2003).
- "The Bloody Sixth: The Real Gangs of New York," *London Review of Books* 25:2 (January 23, 2003).
- *Beyond the Lines: Pictorial Reporting, Everyday Life, and the Crisis of Gilded Age America* (University of California Press, 2002). Paperback edition 2006. [Published also in ACLS History E-Book Project.]

SELECTED INTERACTIVE/MULTIMEDIA PUBLICATIONS

- 2014-present Principal Investigator/co-writer, *The Visual Culture of the American Civil War* (<http://civilwar.picturinghistory.gc.cuny.edu>), a resource website based on 2012/14/16 NEH Summer Institutes.
- 2010-13 Artist/writer, *Ithaca*, serialized graphic novella on Reconstruction, *Common-place: The Interactive Journal of Early American Life* (<http://www.joshbrownnyc.com/ithaca1-1.htm>).
- 2013 "Seeing the Draft Riots," *Disunion: Opinionator Column*, *New York Times* website, July 12.
- 2013 Lead historian, "Contextualizing the Visual Archive for Teaching," collaborative project with the American Antiquarian Society, supported by an Institute for Museum and Library Services planning grant, to build an enhanced catalog prototype for visual collections.

2009 Principal investigator/co-writer, *Picturing U.S. History: An Online Resource for Teaching with Visual Evidence*, NEH-funded website demonstrating ways the visual record illuminates the past – <http://picturinghistory.gc.cuny.edu/>.
2007 Co-editor (with Georgia Barnhill and Ian Gordon), “Revolution in Print: Graphics in Nineteenth Century America,” special issue of *Common-place* (April) – <http://www.common-place.org/vol-07/no-03/>.
2006 Co-principal investigator, *The 911 Digital Archive*, website collecting and preserving the history of the September 11, 2001 attacks (funded by Alfred P. Sloan Foundation; donated to Library of Congress 2003) – <http://911digitalarchive.org/>.
2004 Co-executive producer/co-writer, *The Lost Museum: Exploring Antebellum Life and Culture*, website 3-D re-creation and archive of P. T. Barnum's American Museum, funded by NEH – <http://www.lostmuseum.cuny.edu/>.
2004 Co-editor, issue, “A Cabinet of Curiosities,” *Common-place* (Jan) – <http://www.common-place.org/vol-04/no-02/>.
2003 Co-executive producer/creative director, *History Matters: The U.S. History Survey on the Web*, website on American history (funded by the W. K. Kellogg Foundation and NEH) – <http://historymatters.gmu.edu/>.
2001 Co-executive producer/co-producer/art, *Liberty, Equality, Fraternity: Exploring the French Revolution* (Penn. State Univ. Press), CD-ROM and website (funded by NEH and Florence Gould Fdn.) – <http://cbnm.gmu.edu/revolution/>.
2000 Co-executive producer/visual editor/art, *Who Built America? From the Great War of 1914 to the Dawn of the Atomic Age*, interactive CD-ROM (funded by NEH and Rockefeller Foundation).

SELECTED RECENT PAPERS, PANELS, PRESENTATIONS, PROFESSIONAL SERVICE

2017-present Content development consultant, “Free and Equal: The Promise of Reconstruction in America,” NEH and Donnelley Foundation-supported development project.
2017, 2015, 2013 Guest faculty, “American Material Culture: Nineteenth-Century New York,” NEH Summer Institute for College and University Teachers, Bard Graduate Center, July.
2017, 2015 Guest faculty, “America’s Reconstruction: The Untold Story,” NEH Summer Institute, University of South Carolina, Beaufort, July.
2012-present Member, Advisory Board, Swann Foundation for Caricature and Cartoon, Library of Congress.
2016 Lecture, “Seeing the New York City Draft Riots; or, Overcoming the Logocentric Approach to Historical Evidence,” Worldfest Speaker Series, Valparaiso University, October 4.
2016, 2014, 2012 Principal Investigator/Lead faculty, “The Visual Culture of the American Civil War and Its Aftermath,” two-week NEH Summer Institute for college and university teachers, July.
2016 Co-convenor/Comment, “Material and Visual Culture of the ‘Long’ Nineteenth Century,” symposium, Bard Graduate Center, May 6.
2015 Guest Faculty, “The News Media and the Making of America, 1730-1865,” NEH Summer Institute, American Antiquarian Society, August 5.
2015 Guest faculty, “City of Print: New York and the Periodical Press,” NEH Summer Institute, NYC College of Technology, June 18.
2015 Panelist, “A Radical Promise? Building Institutional Contexts in this Interdisciplinary Moment,” American Historical Association Annual Meeting, January 2.
2014 Lecture, “Panic in the Parlor: Reporting and Reading Pictorial Newspapers in Gilded Age America,” Bard Graduate Center, October 30.
2014 Panelist, “1865,” in *Cultural Life during Wartime, 1861-1865*, Flair Symposium, Harry Ransom Center, University of Texas at Austin, September 20.
2014 Guest speaker, “Getting the Picture: The History and Visual Culture of the News,” Visual Studies Research Institute seminar series, University of Southern California, January 29.
2013 Paper, “The Visualization of the 1863 New York Draft Riots,” *The Civil War in Art and Memory: A Symposium*, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C., November 8-9.
2013 Session comment, *Civil War Symposium*, co-sponsored by the Newberry Library and Terra Foundation for American Art, Newberry Library, Chicago, October 17-18.
2013 Panelist, “The Other Side of Currier & Ives,” Museum of the City of New York, February 13.
2012 Lead faculty, “Seeing the American Civil War: How Visual Culture Recorded, Interpreted, and Remembered the Conflict,” Center for Historic American Visual Culture seminar, American Antiquarian Society, June 17-22.
2011 Lecture at opening of exhibition “Illustrating the War: Selected Engravings from *Harpers Weekly* and *Leslie's Illustrated Civil War*” at the Mandeville Gallery, Union College, October 18.
2011 Panelist, “Political Cartoons of the Civil War and Their Role in Shaping History,” National Archives and Records Administration, Center for the National Archives Experience, Washington, D.C., January 6.
2009-10 Participating scholar, “Interpreting the American Landscape,” Picturing America School Collaboration Conference, Newberry Library, October 23-24, 2009, April 16-17, 2010.
2009 James Russell Wiggins Lecture in the History of the Book in American Culture, “Catching His Eye: The Sporting Male Pictorial Press in the Gilded Age,” American Antiquarian Society, October 16.
2009 Lecture “Augustus Saint-Gaudens’s New York,” in symposium, Metropolitan Museum of Art, October 2.

Re: NEH Planning Grant for “The New York Mystique”

August 29, 2018

Tricia Brooks

Senior Program Officer, Division of Public Programs

National Endowment for the Humanities, 400 Seventh Street, SW

Washington, DC 20506

Dear Ms. Brooks:

It gives me great pleasure to serve on the Scholars Committee for *The New York Mystique*, an innovative permanent collections gallery that builds and expands upon the Museum of the City of New York’s award-winning multi-gallery exhibition, *New York at Its Core*. This new, thematically-organized exhibition which aims to investigate the experience of living in New York through the conceptual dialogue between original materials from across time and place, will make an important contribution to the humanities, and help Museum visitors better understand the nature of New York’s urban life. As a life-long, New York native/visitor to the Museum, I believe that the institution’s on-going exhibition development, paired with its creative educators, provide an important service to the city.

As long-term Rosenberg Curator of Exhibitions for The New York Public Library for the Performing Arts, I have often consulted with the exemplary staff curators, archivists and educators at our sister institution, the Museum of the City of New York. Projects have included photography, Latino popular music, women designers, and, most recently, *West Side Story*. I have also had the pleasuring of developing 4 exhibitions for LPA and MCNY, collaborating with Costume and Textile Curator Phyllis Magidson -- 3 were on connections between NYC’s entertainment and fashion industries and one on activist women in the 1910s and 1920s. Since retiring I have continued to work with MCNY, now including a focus on early to mid-19th century women advocates for abolition and the Freedmens Bureaus.

I believe that *The New York Mystique* has the power to collectively reinterpret the humanities-based themes begun in the *New York at Its Core* exhibition, and to positively argue that New York’s creativity and energy inherently comes from its diversity across time, space, and population. It will be continue to develop aspects of the theme and present them to educators and visitors. I look forward to advising on this project, and applaud the Museum’s mission to engage visitors through interdisciplinary exhibitions that celebrate, document, and interpret the city’s past, present, and future for visitors of all ages. I would be pleased to answer any questions you may have.

Sincerely,

Barbara Cohen-Stratyner, PhD, FRSA

Independent Scholar and (ret) Rosenberg Curator of Exhibitions, The New York Public Library for the Performing Arts

BARBARA COHEN-STRATYNER, Ph. D., FRSA

(b) (6)

, e-mail:

**Creating innovative exhibitions and essays on the performing arts and history
Advocating for diversity and inclusion in museums**

As inaugural Rosenberg Curator of Exhibitions, The New York Public Library for the Performing Arts, 1994-2016

- Developed and curated over 80 increasingly popular exhibitions on topics in the performing arts and history for NYPL galleries at Lincoln Center
- Originated and managed traveling exhibition program, which included *Body & Soul: The Alvin Ailey American Dance Theater*, *Classic Black*, and *Dance Theatre of Harlem: 40 Years of Firsts* (on national tours); *Capturing Nureyev: James Wyeth Paints the Dancer*, and *Scene Design by Ming Cho Lee*, which has been mounted in Taipei, Shanghai, Yale University, and NYC's Museum of Chinese in America.
- Created series of off-site exhibitions for Lincoln Center's Boro-Linc Initiative, 2015 -
- Devised successful collaborations for exhibitions and/or symposia for international and city-wide projects, among them the Carnegie Hall Centennial, Visual AIDS, Stonewall 25, [Ingmar] Bergman Festival, the Kurt Weill Centennial, and Season of Cambodia
- Realized multiple collaborations with the Museum of the City of New York, the Jim Henson Foundation and Company, the Grammy Museum, and others.
- Directly responsible for staff supervision, long-range planning, narrative writing, grant and budget administration, project management, and coordination with cultural institutions and Lincoln Center Education Council.
- Mentored high school, college and graduate school by instituting an intern program
- Developed inquiry-based education programs and curriculum enhancement projects

Writing & Editing for books and catalogues

- Articles in multiple periodicals, journals, and reference works, including *The Exhibitionist*, *Museums & Social Issues*, *Museums*, *Performing Arts Resources*, *Newest York*, *Studies in Dance History*, *Women & Performance*, *Theatre Crafts*, et al.
- Read my weekly blogs on exhibitions and social issues at <https://outsidethemuseumblog.wordpress.com/> and my NYPL Staff blogs at <https://www.nypl.org/blog/author/barbara-cohen-stratynier> (- 2016).
- Web exhibitions <https://www.google.com/culturalinstitute/beta/exhibit/XgKy1MvzC-XLwo->
- Co-Edited *LGBTQ Welcoming Guidelines* for the American Alliance of Museums
- *Katharine Hepburn: Rebel Chic* (Shira/Rizzoli, 2014) chapter on "Clothing, Costume and Characterization"
- Dramaturg Essay on Suffrage Comedies, *Plays in Context* (On Her Shoulders/New Perspectives Theater, 2017)
- Major Contributor and Co-Curator, *Curtain Call: Celebrating a Century of Women Designing for Live Performance* (NYPL/LPTW, 2008)
- Major Contributor and Co-Curator, *Capturing Nureyev* (Farnsworth Art Museum, 2002) chapter "Presenting Nureyev: Visual Cues in Promotional Dance Photography"
- Co-Author, *Heading West Touring West: Mapmakers, Performing Artists, and the American Frontier* (The New York Public Library, 2001)
- Author, *Ned Wayburn and the Development of the Routine Structure* (Wesleyan University Press/Studies in Dance History, 1998)

Barbara Cohen-Stratyner, con't

Consultant /Advisor for:

- Ellis Island Changing Exhibition Advisory Committee (2012 -)
- The John F. Kennedy Center for the Performing Arts (2002 - 2007)
- National Building Museum & Washington 2007 Shakespeare Festival
- New York City focus of 2001 Folklife Festival, Smithsonian Institution
- Carnegie Hall Centennial (1990-1991); centennial projects for Barnard College (1991) and Times Square Centennial (League of US Theatres and Producers, 1993-1994)

Panelist/outside reviewer for:

- The National Endowment for the Humanities; Institute for Museum & Library Services; New York Council for the Humanities

Museum Professional Network Leadership & Service:

- Chair (2 terms) and Standing Committee, AAM Professional Network on Diversity in Museums, representing it on AAM's Council of Professional Networks
- Treasurer and Steering Co. Museum and Culture Access Consortium, NYC (ongoing)
- Member, Steering Committee, AAM LGBTQ Alliance (ongoing)
- Co-Editor of LGBTQ Alliance *Welcoming Guidelines for Museums*
- Peer Group facilitator, Intern Supervisors and Mentors, NYC Museum Education Roundtable (ongoing)
- Conference Selection Panel member, Arts + Education Roundtable (ongoing)
- AIDS Network representative to Diversity Coalition (3 terms)
- Member-at-Large, Mid-Atlantic Association of Museums (2 terms)

Education:

New York University	Ph. D. in Performance Studies, 1980
Shubert Fellowship, 1978-1979	
Dissertation: "Ned Wayburn and the Development of the Routine Structure" published by Wesleyan University Press/Studies in Dance History, 1998	
Bank Street College of Education	M.S. in Education/Administration, 1993
Leadership in Museum Education Program	
Thesis: "The Museum Paradox: The Coexistence of Narrative Structure and Audience Advocacy" published in <i>Performing Arts Resources</i> (vol. 19)	
New York University	M.F.A. in Theatre Design, 1974
Barnard College	B.A. in Renaissance Studies, 1972

Smithsonian Institution Fellowship in Museum Practice, 2000 - 2001

Certificate in Nonprofit Management, City College of NY/CUNY

Community Education Program, 2003-2004

Teaching Experience:

New York University, Gallatin Division Student Adjunct Advisor, 1988- 2006

Graduate thesis advisor and Independent Studies Mentor

Seton Hall University, Sabbatical term substitute, Fall 2007

Graduate seminar on Theory and Practice of Museums

City College of New York/CUNY, Performing Arts Research Methodology, 1990-1994

Parsons School of Design, 4-course Fashion History sequence, 1986-1994

Yale *Department of the History of Art*

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190 York Street
New Haven CT 06511

August 25, 2018

Tricia Brooks
Senior Program Officer, Division of Public Programs
National Endowment for the Humanities
400 Seventh Street, SW
Washington, DC 20506

Dear Ms. Brooks:

I am delighted to have been invited to serve on the Scholars Committee for *The New York Mystique*, an innovative permanent collections gallery that builds and expands upon the Museum of the City of New York's award-winning multi-gallery exhibition, *New York at Its Core*. This new, thematically-organized exhibition, which aims to investigate the experience of living in New York through the conceptual dialogue between original materials from across time and place, will make an important contribution to the humanities, and help Museum visitors better understand the nature of New York's urban life.

My own scholarly work is founded upon the importance of object-driven inquiry, to think about artifacts from the inside out to explore contextual meanings. I teach an introductory survey course that addresses global material culture through a thematic organization rather than a chronological evolutionary march. Beginning with an understanding of the topography of materials and a spectrum of fabrication and decorative options, the course then moves from the concrete examples of movement of goods and technologies and the ergonomic and social function of objects, to generational issues of collecting and gift, and finally to more abstract notions such as memory and touch. My book on hybridity in Boston in the late 17th and early 18th centuries will be published by Yale University Press in early 2019. The notion of transformed and blended objects, so key to several sections of *The York Mystique*, is central within this argument about constructed identity. I have also worked in museums so I recognize the strengths of different scholarly formats, how an exhibition and a book or article work differently even though the themes or goals may be the same.

I believe that *The New York Mystique* has the power to collectively reinterpret the humanities-based themes begun in the *New York at Its Core* exhibition, and to positively argue that New York's creativity and energy inherently comes from its diversity across time, space, and population. I look forward to advising on this project, and applaud the Museum's mission to engage visitors through interdisciplinary exhibitions that celebrate,

document, and interpret the city's past, present, and future. I would be pleased to answer any questions you may have.

Sincerely yours,

A handwritten signature in dark ink, reading "Edward S. Cooke, Jr." with a stylized flourish at the end.

Edward S. Cooke, Jr.
Charles F. Montgomery Professor of American Decorative Arts

CURRICULUM VITAE

Edward S. Cooke, Jr.

Education

1979-83 Ph.D., Boston University, American and New England Studies Program.
1977-79 M.A., Winterthur Program in Early American Culture, University of Delaware.
1973-77 B.A., Yale University

Academic Employment

1997- Charles F. Montgomery Professor of American Decorative Arts, Department of the History of Art, Yale University, New Haven, Connecticut.
1992-97 Charles F. Montgomery Associate Professor of American Decorative Arts, Department of the History of Art, Yale University, New Haven, Connecticut.
1990-92 Adjunct Associate Professor, American and New England Studies, Boston University, Boston, Massachusetts.
1985-89 Adjunct Assistant Professor, Boston University.

Museum Employment

1990-92 Associate Curator, American Decorative Arts and Sculpture, Museum of Fine Arts, Boston.
1985-89 Assistant Curator, American Decorative Arts and Sculpture, Museum of Fine Arts, Boston.

Selected Awards and Honors

2018 Distinguished Teaching of Art History Award, College Art Association
2016 Elected Honorary Fellow of the American Craft Council
2016 Award of Distinction, the Furniture Society
2010 Overseas Visiting Fellowship, St. John's College, Cambridge University
2000 Iris Foundation Award for Outstanding Contribution to the Decorative Arts
1996 Charles F. Montgomery Prize for *Making Furniture in Pre-industrial America*.

Selected Publications

2019 *Inventing Boston: Production and Consumption in the Atlantic World, 1680-1720*. London: Yale University Press, 2019.
2018 "Structures of Furniture Production in the British Colonies, 18th and 19th Centuries," in Sarah Carter and Ivan Gaskell, eds., *Oxford Handbook of History and Material Culture*. New York: Oxford University Press, 2018.
2018 "Design, Craft, and Consumer Culture: Contemporary Furniture in Boston in the Post-World War II Era," in Pat Warner and Gerald Ward, eds., *American History, Art, and Culture: Writings in Honor of Jonathan Leo Fairbanks*. Brockton, MA: Fuller Craft Museum, 2018.
2018 with Paul Clemmons, "Clockmaking in Southwestern Connecticut, 1760-1820," in Margaretta Lovell and George Boudreau, eds., *Faces & Places in Early America*. Philadelphia: Penn State University Press, 2018.
2017 "The Ideology of the Wheel," in Martina Droth, Glenn Adamson, and Simon Olding, eds., *"Things of Beauty Growing" British Studio Pottery* (New Haven: Yale University Press, 2017)
2016 "'Newest Fashion' Case Furniture in Boston, 1690-1725: A Transatlantic View," Brock Jobe and Gerald Ward, eds., *The Sewall C. Biggs Winterthur Furniture Forum: New Perspectives on Boston Furniture, 1630-1860* (Boston: The Colonial Society of Massachusetts, 2016).
2014 Entries and biographies for 2 pieces of Australian silver and 1 piece of Kutch silver in Martina Droth, Jason Edwards, and Michael Hatt, eds., *Victorian Sculpture* (New Haven: Yale University Press, 2014).

- 2014 “Village Crafts, Rural Industry: The Politics of Modern Globalized Craft,” in Janice Helland, Beverly Lemire, and Alena Buis, eds., *Craft, Community and the Material Culture of Place and Politics, 19th-20th Century* (London: Ashgate, 2014): 11-36.
- 2014 “Fashioning Craft/Crafting Fashion: The Ambitions of Paul Evans,” in *Paul Evans: Crossing Boundaries and Crafting Modernism* (Doylestown, PA: Michener Art Museum, 2014): 54-69.
- 2013 with Imogen Hart, “Material Culture and Mobility,” introduction for special issue of *Material History Review*
- 2011 “Response to Gökhan Karakus ‘Handmade Modernity: Postwar Design in Turkey’” in Giorgio Riello, Glenn Adamson, and Sarah Teasley, eds., *Global Modern Design* (London: Routledge, 2011), pp. 134-37.

Selected Conference Talks

- 2018 “Mother of Pearl and Lustrous Surfaces,” **Cabinets of Curiosity Colloquium**, Yale University.
- 2017 “The Domestic Material World of New Netherlands,” **The Dutch Abroad and What They Brought Back**, Yale University.
- 2015 “The Namban Vento: Asymmetrical Oscillation East and West,” **Between the New World and Asia: Trans-Pacific and Trans-Atlantic Exchanges in the Early Modern Era**, Harvard University
- 2014 “Structures of Furniture Production in the British Colonies, 18th and 19th Centuries,” at **History and Material Culture: World Perspectives**, Bard Graduate Center, New York.
- 2014 “Interpretive Possibilities: Period Rooms, Sympathetic Settings, and Curatorial Interventions,” **Lanagen Lecture**, Concord Museum, Concord, Massachusetts.
- 2014 “Blurring the Boundaries: The Work of Paul Evans,” at **Paul Evans: Crafting Modernism and Crossing Boundaries**, Michener Museum, Doylestown, PA.
- 2014 “The Inside Story: Materiality and Agency in Wooden Chests,” **McLeod and Mildred Riggins Lecture**, University of North Carolina.
- 2014 “Folk Art, Outsider Art, and Tribal Art: Historicizing Categories in in America and South Asia,” keynote lecture for **Transformations in South Asian Folk Arts, Aesthetics, and Commodities**, Syracuse University.
- 2013 “Material Culture and Mobility: Explicit and Implicit Notions of Movement,” Catherine Hoover Voorsanger Keynote Address for **Design and Mobilty**, Parsons New School for Design, New York.
- 2013 “American Decorative Arts and the Academy,” Keynote Lecture for **Beyond Production & Consumption: Refining American Material Culture Studies**, Boston University.
- 2013 “Early 18th-Century Boston Case Furniture,” **The Sewall C. Biggs Winterthur Furniture Forum: New Perspectives on Boston Furniture, 1630-1860**, Winterthur, Delaware.
- 2013 “Anglo (Mis)representations of Indian Craft: The Importance of the Object,” in panel **Artisanal Labor in South Asia: Revisiting Historiography and Material Practices**, American Historical Association, New Orleans, Louisiana.
- 2012 “Inventing Boston: The Emergence of Boston in the Transatlantic World, 1680-1720,” for **Craft and the Art of Embroidery in Colonial Boston**, Museum of Fine Arts, Boston.
- 2011 “Rural Industry, Village Craft: The Politics of Modern Globalized Craft,” invited lecture at **Material Culture, Craft & Community: Negotiating Objects Across Time & Place**, University of Alberta, Edmonton, Alberta.
- 2011 “Exemplar in Wood: Wharton Esherick and the Emergence of the Studio Furnituremaker” University of Pennsylvania.



Professor Steven Lubar
Department of American Studies
Brown University
Box 1892
Providence, RI 02912

401-863-6110
lubar@brown.edu

August 24, 2018

Tricia Brooks
Senior Program Officer, Division of Public Programs
National Endowment for the Humanities
400 Seventh Street, SW
Washington, DC 20506

Dear Ms. Brooks:

I am pleased to agree to serve on the Scholars Committee for *The New York Mystique* exhibit at the Museum of the City of New York. This exhibition builds on the fine *New York at Its Core* exhibit, adding a new, more cultural approach that will not only provide visitors with new insight into the changing (and unchanging) character of life in New York City, but will also offer a new perspective on using objects to understand history.

The MCNY's grant proposals outlines a provocative exhibition in both its subject matter and approach. It takes museum artifacts seriously, using ideas from recent humanistic scholarship in history, anthropology and material culture to put objects at the center of the story. It uses the museum collections in interesting ways, comparing across time and place, asking visitors to imagine themselves in the objects, to make connections of historic and contemporary ideas. This thematic approach is important for museums; I believe that the exhibit could help establish a new model for visitor learning from things.

I have written extensively on the ways that museums use objects, and the ways that humanists use objects, and have tried, in my exhibition work as well as in my scholarly writing, to try to develop new ways to connect visitors with objects, and museums with the humanistic scholarship of material culture. In my recent *Inside the Lost Museum* (Harvard University Press, 2018), I explore the range of museum approaches to teaching with objects. I believe that *The New York Mystique* might offer a new approach, and I'm eager to be involved.

I look forward to advising on this project.

Sincerely

A handwritten signature in black ink, appearing to read "Steven Lubar", is written over a circular stamp that contains the name "Steven Lubar".

Professor, American Studies, History, and History of Art and Architecture
John Nicholas Brown Center for Public Humanities and Cultural Heritage

Steven Lubar

Professor, Departments of American Studies, History, and History of Art and Architecture
 Brown University, P.O. Box 1880, Providence, RI 02912
lubar@brown.edu stevenlubar.net @lubar 401-863-6110

Education

B.S., Humanities and Science, Massachusetts Institute of Technology, 1976
 M.A., History, University of Chicago, 1977
 Ph.D., History, University of Chicago, 1983

Employment

2004-present	Professor, Departments of American Studies, History, and History of Art and Architecture
2004-2014	Director, John Nicholas Brown Center for Public Humanities and Cultural Heritage, Brown University
2010-2012	Director, Haffenreffer Museum of Anthropology, Brown University
1982-2004	Historian, Specialist, Curator, and Department Chair, National Museum of American History, Smithsonian Institution

Selected Exhibits

Curator, "Engines of Change, The American Industrial Revolution, 1790-1860," permanent exhibition at the National Museum of American History, 1986
 Project manager, "Material World," permanent exhibition at the National Museum of American History, 1988
 Co-curator, "Workers and Managers," temporary exhibition at the National Museum of American History, 1989
 Co-curator, "Information Age," a permanent exhibition at the National Museum of American History, 1990
 Curator, designer and builder, "A History of Western Montgomery County," for Concerts in the Country and the Boyds-Clarksburg Historical Society, 1990
 Co-curator, "Who's in Charge: A History of Workers and Managers in the United States," SITES traveling exhibition, 1992, and revised installation, National Museum of American History, 1996
 Co-curator, "The Smithsonian's America," large temporary exhibition in Tokyo, 1994
 Curator and project director, "World War II: Sharing Memories," temporary exhibition at the National Museum of American History, 1995
 Co-curator and project director, "The Family Car," temporary exhibition at the National Museum of American History, 1997
 Co-curator and project director, "Communities in a Changing Nation" permanent exhibition at the National Museum of American History, 1999
 Smithsonian coordinator, National Museum of Industrial History, Bethlehem, Pennsylvania, 1999-2004
 Co-curator and project director, "From Turbines to Tupperware: Industrial Drawings from the Smithsonian," temporary exhibit at the Payne Gallery, Moravian College, Bethlehem, Pennsylvania, 2001-2002
 Co-curator and project director, "America on the Move," permanent exhibition at the National Museum of American History, 2003
 Co-curator and project director, "Doodles, Drawings, and Designs: Industrial Drawings from the Smithsonian Institution Collections," SITES traveling exhibition, 2004
 Advisor on student, faculty, and staff exhibits at John Nicholas Brown Center, Brown University, 2006-present
 Supervisor/advisor of student, faculty and staff exhibits at the Haffenreffer Museum of Anthropology, 2010-2012
 Curator, "Facing the Museum," Haffenreffer Museum, 2012
 Curator, "CultureLab," Haffenreffer Museum, 2012
 Advisor, "The Lost Museum," Brown University, 2014
 Curator, "The Rosa Parks House Project," Waterfire Arts Center, 2018

Selected Publications

The Philosophy of Manufactures: Early Debate on Industry in the United States, ed. with Michael Folsom (Cambridge, MIT Press, 1982)
Engines of Change: The American Industrial Revolution, 1790-1860, with Brooke Hindle (Washington: Smithsonian Institution Press, 1986)
 "Culture and Technological Design in the 19th-century Pin Industry: John Howe and the Howe Manufacturing Company," in *Technology and Culture*, April 1987

- "West Old Baltimore Road," *Landscape*, Spring 1991
- "The Transformation of American Patent Law," *Technology and Culture*, October 1991
- "Machine Politics: The Political Construction of Technology," in *History from Things*, edited by Steven Lubar and W. David Kingery (Smithsonian Institution Press, 1993)
- InfoCulture: The Smithsonian Book of Information Age Inventions* (Boston: Houghton Mifflin, 1993)
- History from Things: Essays on Material Culture*, ed. with W. David Kingery (Washington: Smithsonian Institution Press, 1993)
- "Representation and Power," *Technology and Culture*, April 1995
- "Exhibiting Memories," in Amy Henderson and Adrienne Kepler, eds. *Exhibiting Dilemmas* (Washington: Smithsonian Press, 1996).
- "Men, Women, Production, Consumption," in Arwen Mohun and Roger Horwitz, *His and Hers: Gender and American Consumerism, 1900-1960*, University of Virginia Press, 1998
- "Archives and Information Culture," in *American Archivist*, September 1999
- Legacies: Collecting America's History at the Smithsonian* (Washington: Smithsonian Institution Press, 2001) (with Kathleen Kendrick)
- "The Making of *America on the Move* at the Smithsonian's National Museum of American History," *Curator: The Museum Journal*, 2005
- "From Collections to Curriculum: New Approaches to Teaching and Learning," in *A Handbook for Academic Museums: Beyond Exhibitions and Education* (Edinburgh: MuseumsEtc., 2012) (with Emily Stokes-Rees)
- "Timelines in Exhibits," *Curator: The Museum Journal*, March 2013
- "'To polish and adorn the mind': The United States Naval Lyceum at the Brooklyn Navy Yard, 1833- 1889," *Museum History Journal*, January 2014
- "Fifty Years of Collecting: Curatorial Philosophy at the National Museum of American History," *Federal History Journal*, January 2015
- "The Lost Museum," with Lukas Rieppel, Kathrinne Duffy, Ann Daly, *Museum History Journal*, January 2017
- "Looking through the Skiascope: Benjamin Gilman and the Invention of the Modern Museum Gallery," *Panorama*, Summer 2017
- "Making the Case for Brown University's Stamp Collection," with Sarah Dylla, *The Reading Room*, Spring 2017
- Inside the Lost Museum: Curating, Past and Present* (Cambridge: Harvard University Press, 2017)

Selected Consulting Activities

- Member, Blue Ribbon Selection Committee, National Inventors Hall of Fame, 2003-2006
- Anchorage Museum exhibit planning, 2006
- American Precision Museum strategic planning, 2006
- New Bedford Whaling Museum exhibition planning, 2007; collections planning, 2016
- Little Compton Historical Society, exhibition and history consulting, 2007-present
- Manitoga/The Russel Wright Design Center museum assessment program, 2009-2010
- Brooklyn Navy Yard exhibition, consulting curator, 2009-2012
- Rochester Museum and Science Center, exhibition on invention, 2009-2011
- National Museum of American History, "American Enterprise" exhibit, 2010-2015
- Wagner Free Institute of Science, 2012
- Boston Navy Yard, Boston National Historical Park, 2013
- The Long Island Museum of American Art, History, and Carriages, 2017

Selected Professional Service

- Member of Board of Directors, New Bedford Whaling Museum, 2005-2011; Collections Committee, 2011-present
- Member of Board of Directors, MIT Museum, 2005-2012
- Member of Rhode Island 1663 Colonial Charter Commission and Statehouse Restoration Society

Selected Awards

- Guggenheim Fellowship, 2015
- Mellon Fellowship, Rhode Island School of Design Museum, 2017



August 25, 2018

Ms. Tricia Brooks
Senior Program Officer, Division of Public Programs
National Endowment for the Humanities
Washington, DC 20506

Dear Ms. Brooks:

I am pleased to serve on the Scholars Committee for *The New York Mystique*, an innovative permanent collections gallery that builds and expands upon the Museum of the City of New York's award-winning multi-gallery exhibition, *New York at Its Core*. Organized thematically, this exhibition will use a wide variety of objects from the Museum's rich collections to engage visitors in an interdisciplinary exploration of urban life in New York.

The project proposal resonates with much of my own scholarship. I was a faculty member at the Graduate Center of the City University of New York for fifteen years, from 1998 until 2013. During that time, I taught courses on the city's material culture and architecture. Moreover, I have published and continue to publish on New York topics, for instance, the co-edited volume *Skyscraper Gothic* (UVA Press, 2017) in which the Woolworth Building takes center stage, and a recent article on the William and Alva Vanderbilt mansion on Fifth Ave. (demolished) in an anthology entitled *New York 1880* (Ashgate, 2018). In my scholarship, I attempt to show the central roles played by objects (from tablewares to buildings) in negotiating the rapid changes that took place in the modern period. Thus, the dynamic way in which collections are used in *The New York Mystique* to bring to life the diverse stories of success and failure in New York is extremely engaging to me, and I believe will be for the public as well.

I look forward to advising on this project, and applaud the Museum's mission to engage visitors through interdisciplinary exhibitions that celebrate, document, and interpret the city's past, present, and future. I would be pleased to answer any questions you may have.

Sincerely,

Kevin D. Murphy
Andrew W. Mellon Chair in the Humanities
Professor and Chair, Dept. of History of Art

Kevin D. Murphy

(b) (6)

Education:

NORTHWESTERN UNIVERSITY, Ph.D. in Art History, June 1992.

Major field: Modern Architecture. Minor field: Modern Art.

BOSTON UNIVERSITY, M.A. in Preservation Studies, American and New England Studies Program, May 1985.

SWARTHMORE COLLEGE, B.A. in Art History, May 1982.

Academic Appointments:

July 2013-Present: VANDERBILT UNIVERSITY, Nashville, TN

Andrew W. Mellon Chair in the Humanities, Professor and Chair, Dept. of History of Art

Sept. 2006-July 2013: GRADUATE SCHOOL AND UNIVERSITY CENTER, CITY UNIVERSITY OF NEW YORK, New York, NY

John Rewald Professor of Art History and Executive Officer of the Ph.D. Program in Art History

Sept. 1998-2006: GRADUATE SCHOOL AND UNIVERSITY CENTER, CITY UNIVERSITY OF NEW YORK and BROOKLYN COLLEGE, New York, NY

Associate Professor of Art History

Museum and Historic Preservation Experience:

2013-17: VANDERBILT UNIVERSITY FINE ARTS GALLERY, Nashville, TN

Exhibition Curator: "American Modernism at Mid-Century: The Art of Morris Davidson" (2016-17).

Chair: Fine Arts Gallery Advisory Committee (2017-18).

2007: PORTLAND MUSEUM OF ART, Portland, ME

2004: METROPOLITAN MUSEUM OF ART, New York, NY

2002: ARCH2 INC., Metuchen, NJ

2001-2: THE BRICK STORE MUSEUM, Kennebunk, ME

Exhibition Curator: "Enduring Charm: Colonial Revival Architecture in the Kennebunks, William E. Barry and His Contemporaries, 1860-1930."

2001-2002: BARBA ARCHITECTURE AND PRESERVATION, Portland, ME

Books:

The Tudor Home. New York: Rizzoli, 2015.

Jonathan Fisher (1768-1847) of Blue Hill, Maine: Culture, Commerce and Community on the Eastern Frontier. Amherst, MA: University of Massachusetts Press, 2010.

The Houses of Greenwich Village. New York, NY: Harry N. Abrams, 2008.

The American Townhouse. New York, NY: Harry N. Abrams, 2005.

Colonial Revival Maine. New York, NY: Princeton Architectural Press, 2004.

Memory and Modernity: Viollet-le-Duc at Vézelay. University Park, PA: Penn State Press, 2000.

Edited Volumes:

Co-edited with Lisa Reilly. Skyscraper Gothic. Charlottesville, VA: University of Virginia Press, 2017. Co-author of the Introduction and single author of one chapter.

American Modernism at Mid-Century: The Work of Morris Davidson. Nashville: Vanderbilt University Fine Arts Gallery. Distributed by University of Massachusetts Press, 2017. Author of introduction and five catalogue entries.

Co-edited with Sally O'Driscoll. "The Art/History of Resistance: Visual Ephemera in Public Space." Special issue of Space and Culture Vol. 18, no. 4. (Nov. 2015). Co-author of the Introduction, 328-357.

Co-edited with Sally O'Driscoll. Studies in Ephemera: Text and Image in Eighteenth-Century Print. Lewisburg, PA: Bucknell University Press, 2013.

Journal Articles:

- “The Woolworth Building on the Drafting Board.” The Magazine Antiques CLXXXV, no. 1 (Jan./Feb. 2018): 68-70.
- “Viewpoint: Obsolete Resort Architecture in some Mid-Twentieth Century Children’s Literature.” Buildings and Landscapes 22, no. 2 (Fall 2015): 1-17.
- “The Paradox of Urban Conservation in France, 1830-1930.” Change Over Time 4:1 (Spring 2014): 40-56.
- “A Presentation Map Case for the Marquis de Lafayette: Memory and Geography in the Early Republic.” West 86th (Bard Graduate Center) Vol. 20, no. 1 (Spring 2013): 92-109.
- “Thinking Global and Making Local: Mariner’s Art in International Perspective” Common-Place Vol. 12, no. 4 (July 2012). www.common-place.org.

Book Chapters:

- “Raymond Duchamp-Villon: Sculpture and Architecture.” In Raymond Duchamp-Villon Catalogue Raisonné. Paris: Somogy, forthcoming 2018.
- “The François Premier Style in New York The William K. and Alva Vanderbilt House.” In New York 1880. Margaret Laster and Chelsea Bruner, eds. New York: Routledge, forthcoming 2018.
- “Architectural Portraits: Mount Vernon, Monticello, and LaGrange.” In Political Portraiture in the United States and France during the Revolutionary and Federal Eras, ca. 1776-1814. Todd Larkin, ed. Washington, DC: Smithsonian Institution Scholarly Press, forthcoming.
- “The Gothic Cathedral and Historiographies of Space.” In The Idea of the Gothic Cathedral: Interdisciplinary Perspectives on the Meanings of the Medieval Edifice in the Modern Period. Stephanie Moore Glaser, ed. Tunhout: Brepols, 2018.
- “Historicism in the American Built Environment.” In the Blackwell Companion to American Art. John Davis, Jennifer A. Greenhill, and Jason D. LaFountain, eds. Hoboken, NJ: Wiley, 2015.

Catalogue Entries, Critical Introductions, and Articles in Reference Works:

- “Housing in the United States” and “Modernism in Architecture.” In Grove Art Online. New York: Oxford University Press, 2014.
- With Lisa Reilly. “Gothic.” In Medievalism: Key Critical Terms. Elizabeth Emery and Richard Utz, eds. Cambridge, England: D.S. Brewer, 2014.

Reviews:

- Review of Maureen Meister, Arts & Crafts Architecture: History and Heritage in New England (2014). Journal of the Society of Architectural Historians Vol. 75 (June, 2016): 229-31.
- Review of Stephen J. Hornsby and Richard W. Judd, eds., Historical Atlas of Maine (2015). Journal of Historical Geography Vol. 53 (July, 2016): 118.
- Review of Martin Bressani, Architecture and the Historical Imagination: Eugène-Emmanuel Viollet-le-Duc 1814-1879 (2014). RJAR, The Journal of Architecture 20, no. 4 (August, 2015): 754-58.
- “Mining a Gilded-Age Milieu,” review of Mosette Broderick, Triumvirate: McKim, Mead and White: Art, Architecture, Scandal and Class in America’s Gilded Age (2010). Architects’ Newspaper (2.11.2011).

Criticism:

- “Trump Tower, the Skyscraper and Urban Development.” Theconversation.com (Dec. 6, 2016). Reposted to PBS New Hour, Smithsonian Magazine, and other sites.
- With Allison Mast. “Stadium Design: Baseball’s Saving Grace?” Theconversation.com (July 29, 2015).
- “When a House is Demolished, More than a Home is Lost.” Theconversation.com (July 21, 2015). Reposted to Time.com and elsewhere.
- “In an Iconic Terminal, the Last Vestiges of a Bygone Era.” Theconversation.com (May 13, 2015)

Fellowships:

- 2015-17: CENTER FOR CRAFT, CREATIVITY & DESIGN, North Carolina, Craft Research Fund Grant
- 2009-10: METROPOLITAN MUSEUM OF ART, New York, NY, Chester Dale Fellowship, American Wing
- 2005-6: PSC CUNY RESEARCH FOUNDATION
- 2004: FURTHERMORE, J.M. KAPLAN FUND

DEPARTMENT OF HISTORY
College of Arts and Sciences

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Fax: 404/413-6384



August 28, 2018

Tricia Brooks
Senior Program Officer, Division of Public Programs
National Endowment for the Humanities
400 Seventh Street, SW
Washington, DC 20506

Dear Ms. Brooks:

It gives me great pleasure to serve on the Scholars Committee for *The New York Mystique*. This proposed permanent collections gallery at the Museum of the City of New York will expand upon the museum's award-winning multi-gallery exhibition, *New York at Its Core*. This new, thematically-organized exhibition will make an important contribution to the humanities, and help Museum visitors better understand the nature of New York's urban life by investigating the experience of living in New York through the conceptual dialogue between original materials from across time and place.

I am an Associate Professor of History at Georgia State University. My scholarly focus is on urban history, public history and museum studies, and I have written extensively about New York. My book *Things American: Art Museums and Civic Culture in the Progressive Era* examines museum education programming in the early twentieth century at the Metropolitan Museum of Art that used museum collections to improve public taste and expand civic participation. I have also published articles about New York's changing industrial landscape in the *Journal of Urban History* and the *Journal of the Gilded Age and Progressive Era*. I have previously worked with the Museum of the City of New York, funded through a Teaching American History grant, to help New York City teachers incorporate new methods of historical pedagogy, using museum collections of art and artifacts, into their curriculum.

I believe that MCNY's *The New York Mystique* has the power to collectively reinterpret the humanities-based themes begun in the *New York at Its Core* exhibition, and to positively argue that New York's creativity and energy inherently comes from its diversity across time, space, and population. I look forward to advising on this project, and applaud the Museum's mission to engage visitors through interdisciplinary exhibitions that celebrate,

document, and interpret the city's past, present, and future. I would be pleased to answer any questions you may have.

Sincerely,

Jeffrey Trask, Ph.D.
Associate Professor

Dr. Jeffrey Trask
Associate Professor
Department of History
College of Arts and Sciences
Georgia State University

Education

Ph.D. in History, Columbia University (2006)

Committee: Elizabeth Blackmar (Chair), Casey Blake, Richard Bushman, Hilary Ballon, Randall Mason
M. A. in Museum Studies and Material Culture, Fashion Institute of Technology (1998)
B.S. in Design Radford University (1991)

Professional Credentials

Academic Credentials:

Assistant Professor, Department of History, Georgia State University, 2012-present

Visiting Lecturer, Department of History, University of Massachusetts, Amherst,
2011-2012

Assistant Professor/Faculty Fellow, Program of Museum Studies, New York University,
2007-2010

Visiting Assistant Professor, Department of History, Brooklyn College, Spring 2007

Adjunct Assistant Professor, Programs of Urban Studies and American Studies, Barnard College,
2006-2007

Adjunct Assistant Professor, Department of History, Columbia University, 2006-2007

Adjunct Assistant Professor, Department of History, Hunter College,
2003-2006

Public History Credentials:

Atlanta Local Food Project, Urban Studies Institute, GSU, September 2017-present

Guide, Teaching American History Institute, Cobb County Dept. of Education, June 2013

Guide, Teaching American History Institute, Fulton County Schools, June 2013

Guide, Teaching American History Institute, NYC Dept. of Education, May 2013

Professor, Teaching American History Institute, NYC Dept. of Education, 2008-2011

Guide, Big Onion Walking Tours, April 2000-2010

Research Project Coordinator, Gilder Lehrman Institute of American History, George Washington Project,
1999-2001

Research Intern, The Metropolitan Museum of Art, "Art and the Empire City: New York's Visual Art, 1825-
1860," 1997-1998

Research Intern, Brooklyn Museum of Art, March 1997-June 1997

Scholarly and Professional Development

Book:

Things American: Art Museums and Civic Culture in the Progressive Era. The Arts and Intellectual
Life in Modern America Series. Philadelphia: University of Pennsylvania Press, 2012.

Peer-Reviewed Articles:

"The Frame of New York: Commerce and Beauty on the Waterfront and the Battle Over Thirteenth
Avenue," *Journal of the Gilded Age and Progressive Era* (July 2018).

"'The Loft Cause' or 'Bohemia Gone Bourgeois'? Artist Housing and Private Development in
Greenwich Village" *Journal of Urban History* (November, 2015).

“The Sons of Liberty.” In *American Masculinities: A Historical Encyclopedia*. Edited by Bret E. Carroll. Thousand Oaks: Sage Publications, 2003.

“Apprenticeship and Men's Education.” In *American Masculinities: A Historical Encyclopedia*. Edited by Bret E. Carroll. Thousand Oaks: Sage Publications, 2003.

Book Reviews:

A Place For Us: West Side Story and New York by Julia Foulkes, *Journal of Social History* (online, August 1, 2017).

The Lofts of SoHo: Gentrification, Art, and Industry in New York, 1950-1980 by Aaron Shkuda, *Journal of Social History* (online, April 11, 2017).

Collecting Shakespeare: The Story of Henry and Emily Folger by Stephen Grant, *American Historical Review*, Volume 120, Issue 4, 2015.

American Egyptologist: The Life of James Henry Breasted and the Creation of His Oriental Institute by Jeffrey Abt, *American Historical Review*, Volume 188, Issue 2, 2013.

Works in Progress:

Smokestacks and Silos: The Industrial Aesthetic and the Transformation of Urban Space in New York, Atlanta and Chicago (for submission to the University of Pennsylvania Press).

“Walking Back the Beltline: The Landscape of New South Industry” (for submission to the *Journal of Planning History*).

“Southern Cultural Capital: Opera and the Politics of Race in Cold War Cities,” (for submission to the *Journal of Urban History*).

Presentations: Scholarly Conferences:

“Market Landscapes and the Making of a Neighborhood: New York’s Meatpacking District,” Organizer and Panelist, Urban History Association Meeting, Chicago, October 2016.

“Landscape, Memory and Race: Reconstructing Narratives of the South Through Museums and Tourism,” Chair and Commenter, Southern American Studies Meeting, Atlanta, February 2015.

“Southern Cultural Capital: Opera and the Politics of Race in Cold War Cities,” Organizer and Panelist, Urban History Association Meeting, Philadelphia, October 2014.

“The Art of Living: Creating Public History in the American Wing,” Panelist, American Studies Association Annual Conference, Oakland, October 11, 2006.

“Creating the ‘Homes of Our Ancestors:’ Civic Taste and American Home Life in the Metropolitan Museum,” Panelist, Organization of American Historians Annual Conference, San Jose, April 2, 2005.

Fellowships, Grants, and Awards:

Summer Research Funding, Georgia State University, Department of History, 2017

Research Initiation Grant, Georgia State University, 2015-2016

Summer Research Funding, Georgia State University, Department of History, 2013

Dale Somers Memorial Book Award, Georgia State University, Department of History, 2012

Andrew W. Mellon Fellowship, New-York Historical Society, 2010-2011

The Bernard and Irene Schwartz Postdoctoral Fellowship, New-York Historical Society (declined), 2007-2008

The Daniel Lyons Visiting Assistant Professorship, Brooklyn College, Spring 2007

Columbia University Teaching Fellow, 2001-2002

Columbia University Teaching Fellow, 2001-2002

The Metropolitan Museum of Art Graduate Student Internship Award, 1997

“Art, Trade and Empire,” The Newport Symposium Scholarship, 1997



Decorative Arts, Design History, Material Culture

August 27, 2018

Tricia Brooks
Senior Program Officer, Division of Public Programs
National Endowment for the Humanities
400 Seventh Street, SW
Washington, DC 20506

Dear Ms. Brooks:

I begin this letter by saying how truly delighted I am to serve on the Scholars Committee for the Museum of the City of New York's *The New York Mystique*. I believe that this thematically-organized permanent collections gallery is the ideal complement to *New York at Its Core* and will draw an ever greater and more diverse audience to the Museum. The organizers' and institution's commitment to exploring and interpreting the many experiences of New Yorkers across time, place, and identities is both an inspired and important humanistic endeavor.

As an educator and scholar, I greatly admire, value, and rely upon the work of the Museum of the City of New York. I make this statement based upon more than a decade of teaching and advisement at Bard Graduate Center as well as my own academic research. Always an important institution, the leadership and curators of MCNY have built upon its many accomplishments to create ever more vital and inspiring experiences for wide-ranging audiences. It is go-to museum for me as a teacher of the city's history, not only to masters and doctoral students but also the college and university teachers who participated in the National Endowment for the Humanities Summer Institute that I co-led in 2017. This program, *American Material Culture: Nineteenth Century New York* (<https://www.bgc.bard.edu/about/news/648/30-aug-2017-neh-summer>), kicked off with a tour of MCNY's *New York at Its Core*, expertly led by curator Steven Jaffe. His superlative tour of this impressive and deeply engaging permanent installation—expertly curated, smart, accessible, and beautifully designed—was the best possible beginning for Summer Institute, as I and the Summer Scholars can attest to. Additionally, students in a 2017 course that I taught on the material culture of twentieth-century New York City shared this assessment. They declared *New York at Its Core* to be foundational and necessary for any class on this topic, enthusing about MCNY's interpretation of New York City's history, *Future City Lab*, and *Activist New York* as well as the temporary exhibitions *Mastering the Metropolis* and *Gay Gotham*. I should also add that MCNY's online exhibitions and digital access to collections are superb, as are their public programs. On a personal note, I mention that I took my eleven-year old and several of his peers to see the Museum's permanent installations, and they were enthralled. At the end, I had to shoo them out, not only a first in my son's museum-going experience but also a testament to MCNY's success in reaching a young audience.

I am fully confident in MCNY's vision and ability to execute to execute this project. Should you wish to discuss my recommendation further, please don't hesitate to contact me at whalen@bgc.bard.edu.

Very best regards,

Catherine Whalen
Associate Professor

CATHERINE L. WHALEN

Bard Graduate Center: Decorative Arts, Design History, Material Culture
38 W. 86th Street, New York, New York 10024
phone (212) 501-3064
whalen@bgc.bard.edu

EDUCATION

Ph.D. 2007 American Studies, Yale University
M.A. 1998 Winterthur Program in Early American Culture, University of Delaware
B.S. 1985 Design and Environmental Analysis, Cornell University

ACADEMIC APPOINTMENTS

Bard Graduate Center: Decorative Arts, Design History, Material Culture, New York, New York
Assistant Professor, 2007-2015; Associate Professor, 2015-present.

CURATORIAL POSITIONS

Assistant Curator, University Art Gallery, University of California, San Diego, 1995-1996
Assistant Curator, California Center for the Arts Museum, Escondido, California, 1992-1995

SELECTED PUBLICATIONS & PROJECTS

Craft as Art, Art as Craft: Paul Hollister's Collected Writings on Studio Glass digital publication, and
Making Glass History: Images from the Paul Hollister Collection digital exhibition, Bard Graduate
Center. In progress.

"Practicing Material Culture Studies." In the *Cambridge University Press Handbook of Material
Culture Studies*. Ed. Lu Ann De Cunio and Catharine Dann Roeber. Forthcoming from Cambridge
University Press.

*Material Politics: Francis P. Garvan, American Antiques, and the Alchemy of Collecting in the
Interwar United States*. Forthcoming from University of Massachusetts Press.

"Collecting as Historical Practice and the Problem of the Unmoored Object." In *The Oxford
Handbook of History and Material Culture*. Ed. Ivan Gaskell and Sarah Anne Carter.
Forthcoming from Oxford University Press.

"Europe and the Americas 1900-2000," co-author. In *History of Design, Decorative Arts and
Material Culture, 1400-2000*. Ed. Pat Kirkham and Susan Weber. Yale University Press, 2013.

Project Director, Bard Graduate Center Craft, Art and Design Oral History Project, 2012-present.
bgccraftartdesign.org.

"Interpreting Vernacular Photography, Finding 'Me': A Case Study." In *Using Visual Evidence*.
Ed. Richard Howells and Robert W. Matson. Maidenhead and New York: Open University Press/
McGraw Hill, 2009.

"American Decorative Arts Studies at Yale and Winterthur: The Politics of Gender, Gentility,
and Academia." *Studies in the Decorative Arts* 9, no. 1 (Fall-Winter 2001-2002): 108-44.

"From the Collection: The Pickman Family *Vues d'Optique*." *Winterthur Portfolio* 33, no. 1 (1998):
75-88.

"Philadelphia Cabinetmaker Isaac Jones and the Vansyckel Bedchamber Suite." *Nineteenth Century*
18, no. 2 (1998): 20-24.

RECENT CONFERENCES, SYMPOSIA & INVITED LECTURES

Material, Materiality, Materialisms; Co-Chair and Presenter. College Art Association Conference, upcoming 2019.

States of Material Emergence: Object-based Explorations of Power and Political Expression, 1700-1980; Chair and Commentator. American Studies Association Annual Meeting, 2018.

Shared Ground: Cross-Disciplinary Approaches to Craft Studies Symposium; Co-Organizer and Commentator. Bard Graduate Center and the Museum of Arts and Design, 2018.

Material Culture and Art History: A State of the Field(s) Panel Discussion; Co-Chair and Presenter. College Art Association Conference, 2018.

The Material Culture of Leadership; Chair and Presenter. Organization of American Historians Annual Meeting, 2016.

"Eve Peri: Art, Craft and Design" and "The Maker's Voice: What Artists, Craftspeople, and Designers Say About What They Do, and Why It Matters." Barnet Foundation Visiting Scholar, Portland Museum of Art, 2015.

"Design History in the USA;" Co-Presenter. *40 Years On: The Domain of Design History—Looking Back Looking Forward*. The Open University, 2015.

"Words Matter: Craft and Oral History in the Digital Realm." *The Craft Museum: Ideals and Practice*. Smithsonian American Art Museum, 2015.

Guerilla Approaches to the Study of Decorative Art and Design: Art History and the 'Material Turn'; Co-Chair. College Art Association Conference, 2015.

"Material Politics: World War I, a Silver Inkstand and Object-based U.S. Cultural Nationalism." *War Material: Perspectives on the Study of the Material Culture of Conflict in the United States and Europe*, American Historical Association Annual Meeting, 2015.

Twenty Years, Twenty Questions to Ask an Object: A Material Culture Caucus Workshop; Co-organizer and Presenter. American Studies Association Annual Meeting, 2014.

"North American Art: Categories of Folk Art, Craft, and Fine and Decorative Arts." *The Museum: An Imperfect Construct* Colloquium, Institute of Fine Arts at New York University, 2014.

TEACHING

American Material Culture: Nineteenth-Century New York, National Endowment for the Humanities Summer Institute for College and University Teachers, Bard Graduate Center. Co-Director 2017, with Katherine C. Grier. Seminar Leader and Research Advisor for 2011, 2013 and 2015 NEH Summer Institutes led by David Jaffee.

Developed fifteen courses in the fields of American material culture studies, craft and design history, history of collecting, consumer culture, photography, research methods, and curatorial practice. Advisor for doctoral dissertations and examiner in twenty fields, and advisor for over thirty masters theses and qualifying papers.

SELECTED FELLOWSHIPS & GRANTS

Design History Society Research Award

Craft Research Fund Project Grant, Center for Craft, Creativity and Design

Whiting Fellowship in the Humanities

Smithsonian Institution Fellowship, Archives of American Art



Tisch School of the Arts
Emerging Media Group

Department of Photography and Imaging
721 Broadway, 8th Floor
New York, NY 10003
P: 212 998 1930
tschphoto@nyu.edu
tsch.nyu.edu/photo

August 29, 2018

Tricia Brooks
Senior Program Officer, Division of Public Programs
National Endowment for the Humanities
400 Seventh Street, SW
Washington, DC 20506

Dear Ms. Brooks:

It gives me great pleasure to serve on the Scholars Committee for *The New York Mystique*, an innovative permanent collections gallery that builds and expands upon the Museum of the City of New York's award-winning multi-gallery exhibition, *New York at Its Core*. This new, thematically-organized exhibition which aims to investigate the experience of living in New York through the conceptual dialogue between original materials from across time and place, will make an important contribution to the humanities, and help Museum visitors better understand the nature of New York's urban life.

I am a contemporary African American artist, photographer, curator of photography, photographic historian, author, and educator. I am currently Professor and Chair of the Department of Photography and Imaging at Tisch School of the Arts of New York University and I have an affiliated appointment as University Professor with the College of Arts and Sciences, Africana Studies also at NYU. I have been the recipient of Guggenheim, Fletcher, and MacArthur fellowships, the Infinity Award in Writing from the International Center for Photography, and recipient of the Anonymous Was a Woman Foundation Award. I have been named one of the "100 Most Important People in Photography" by American Photography magazine and I am considered one of the nation's leading historians and curators of African American photography and culture. I am the author of numerous publications and articles. My most recent book, *Out [o] Fashion Photography: Embracing Beauty* was released by the Henry Art Gallery, University of Washington Press. Before that, a co-authored project, *Envisioning Emancipation: Black Americans and the End of Slavery*, was released by Temple University Press. Last year, I curated the traveling exhibition "Posing Beauty in African American Culture," which was based on my book *Posing Beauty: African American Images from the 1890's to the Present*.

I believe that *The New York Mystique* has the power to collectively reinterpret the humanities-based themes begun in the *New York at Its Core* exhibition, and to positively argue that New York's creativity and energy inherently comes from its diversity across time, space, and population. As a scholar of histories of representation in visual cultures within the U.S. and especially within New York's communities of color, I look forward to advising on this project,

and applaud the Museum's mission to engage visitors through interdisciplinary exhibitions that celebrate, document, and interpret the city's past, present, and future. I would be pleased to answer any questions you may have.

Sincerely,

A handwritten signature in cursive script, appearing to read "Deborah Willis".

Deborah Willis, Ph.D.
University Professor and Chair

DEBORAH WILLIS, PH.D.
Washington Square Village #Ph-H New
York, NY 10002
www.debwillisphoto.com 212-998-1930

Selected Curriculum Vitae – 2018

Current Professional Experience: New York University

- University Professor, New York University – 2007 to the present
- Chair, Department of Photography and Imaging, Tisch School of the Arts, New York University – 2006 to present
- New York University, Tisch School of the Arts, Professor of Photography and Imaging, affiliated faculty member Social and Cultural Analysis in Africana Studies and Institute of Fine Arts – 2001 to present

Education

- George Mason University, Fairfax, VA – Ph.D. Cultural Studies.
- City College of New York, Art History Department, New York, NY – M.A. Art History and Museum Studies.
- Pratt Institute, Brooklyn, NY – M.F.A. Photography
- Philadelphia College of Art, Philadelphia, PA – B.F.A. Photography

Publications – Books (recent)

- *The Black Civil War Soldier: Conflict Soldier and Citizenship*, New York University Press (to be released 2018)
- *To Make Their Way in the World: The Peabody Museum's Daguerreotypes*, eds: Ilisa Barbash, Molly Rogers and Deborah Willis
- *Beautiful: Photographs by Deborah Willis*, Introduction Maurice Berger, Chrome Press (to be released 2018)
- Co-editor Special Edition of *NKA: Journal of African Art*, No. 38-39, November Black Portraiture: The Black Body in the West, 2016
- Co-Editor, *QuestionBridge: The Book*, Aperture, 2015
- *Image of the Black in Western Art*, Photography chapters, Harvard University Press, 2014
- *Out [o] Fashion Photography: Embracing Beauty*, Henry Art Gallery and the University of Washington, 2013
- *Envisioning Emancipation: Black Americans and the End of Slavery*, Temple University Press, January 2013.

Publications – Book Chapters, Essays and Articles (recent)

- "Gordon Parks: Haute Couture and The Everyday", Gordon Parks: The New Tide, 1940–1950, National Gallery of Art, 2018
- "The Folk-Life of the Photograph: Black and White Dolls – Memory and Materiality" in *Black Dolls*, LaMaison Rouge, 2018
- "Charles White: Exposures" in *Charles White*, The Art Institute of Chicago, 2018
- "Robert H. McNeill and the Bronx Slave Market" in *Among Others: Blackness at MoMA*, The Museum of Modern Art, 2018
- "Frame by frame: Hugh Mangum's Portraits", Introduction in *Where we Find Ourselves: Hugh Mangum* by Alex Harris and Margaret Sartor, University North Carolina Press, 2018
- "Picturing Women," *Portraits of Who We Are*, David C. Driskell Center, University of Maryland, to be published in 2018
- "Encounters in Color," *The Colors of Photography*, ed. Bettina Gockel, Lehrund Forschungsstelle für Theorie und Geschichte der Fotografie Universität Zürich
- "The Philly Block" in *The Philly Block Project*, The Photography Center of Philadelphia, 2018

Awards, Fellowships, Funded Proposals (select)

- Emmy Nominee in Outstanding Arts and Culture Programming as Producer of the documentary *Through A Lens Darkly* (Director Thomas Allen Harris), 2016
- Ford Fellowship to support Black Portraitures II conference in Florence, Italy, 2015
- Richard D. Cohen Fellowship in African and African American Art, W.E.B. Du Bois Institute, Hutchins Center, Harvard University, 2014
- Visual Arts Initiative Award, New York University, 2013
- Ford Foundation for Black Portraitures Conference in Paris
- Susan Koppelman Award for the Best Edited Volume in Women's Studies by the Popular Culture/American Culture Association, 2011
- Harvard University, W.E.B. Du Bois Fellow 2010
- New York University Humanities Institute, 2010
- Society for Photographic Education, Honored Educator, 2010
- National Endowment for the Humanities, Planning Grant for Documentary Film, "Reflections in Black," 2003
- Honorary Doctorate, Maryland Institute College of Art, Baltimore, MD. 2003
- James VanDerZee Award, Brandywine Printmaking Workshop, Philadelphia, PA 2002
- The John D. and Catherine T. MacArthur Fellow, 2000.

Museum/Curatorial Experience

- 1992-2000 – Associate Director for Research and Collections, Exhibitions Curator, Smithsonian Institution, Center for African American History & Culture, Washington, DC
- 1980-1992 – Curator, Photographs and Prints, The New York Public Library, Schomburg Center for Research in Black Culture, New York, NY

Museum and Academic Consultant: 1988 – 2017

- School of Visual Arts, New York, NY
- Smithsonian Institution, National Museum of African American History & Culture, Washington, DC
- University of North Carolina, Chapel Hill, (American Studies)
- School of Visual Arts, New York (Photography)
- New York University (American Studies)
- International Center of Photography, New York, NY
- Southeast Museum of Photography, Daytona Beach, FL
- University of Maryland, College Park, MD
- George Washington University, Washington, DC. – American Studies
- Howard University, Washington, DC. – Fine Arts Dept.
- Maryland Institute College of Art, Baltimore, MD, Photography Department University of Delaware, Newark, Art Department
- New York University/International Center of Photography
- School of Visual Arts, New York, NY – Graduate Photography Department
- City College of New York, Museum Studies Program
- Ohio State University, Photography Department
- Rochester Institute of Technology, Photography Department
- University of New Mexico, Photography Department



Budget Form

OMB No 3136-0134

Expires 6/30/2021

Applicant Institution: *Museum of the City of New York*Project Director: *Sarah Henry*Project Grant Period: *June 1, 2019-May 30, 2020*[click for Budget Instructions](#)

	Computational Details/Notes	(notes)	Year 1	(notes)	Year 2	(notes)	Year 3	Project Total
			06/01/2019- 05/31/2020					
1. Salaries & Wages								
Project Director: Sarah Henry, Deputy Director and Chief Curator	\$ [REDACTED]	5%	\$ [REDACTED]	%		%		\$ [REDACTED]
Co-Project Director: Lindsay Turley, Vice President, Museum Collections	\$ [REDACTED]	5%	\$ [REDACTED]	%		%		\$ [REDACTED]
Autumn Nyiri, Director of Curatorial Affairs	\$ [REDACTED]	10%	\$ [REDACTED]	%		%		\$ [REDACTED]
Matt Heffernan, Collections Manager	\$ [REDACTED]	10%	\$ [REDACTED]	%		%		\$ [REDACTED]
Todd Ludlam, Director of Exhibitions Installation	\$ [REDACTED]	5%	\$ [REDACTED]	%		%		\$ [REDACTED]
Franny Kent, Vice President, Education	\$ [REDACTED]	2.5%	\$ [REDACTED]	%		%		\$ [REDACTED]
Donald Albrecht, Curator of Architecture and Design	\$ [REDACTED]	5%	\$ [REDACTED]	%		%		\$ [REDACTED]
Emily Chapin, Collections Access Archivist	\$ [REDACTED]	5%	\$ [REDACTED]	%		%		\$ [REDACTED]
Sean Corcoran, Curator of Prints and Photographs	\$ [REDACTED]	5%	\$ [REDACTED]	%		%		\$ [REDACTED]
Leslie Gerhauser, American Art Specialist	\$ [REDACTED]	5%	\$ [REDACTED]	%		%		\$ [REDACTED]
Steven Jaffe, Curator	\$ [REDACTED]	5%	\$ [REDACTED]	%		%		\$ [REDACTED]
Phyllis Magidson, Elizabeth Farran Tozer Curator of Costumes	\$ [REDACTED]	5%	\$ [REDACTED]	%		%		\$ [REDACTED]
Morgen Stevens-Garmon, Associate Curator, Theater Collection	\$ [REDACTED]	5%	\$ [REDACTED]	%		%		\$ [REDACTED]
To Be Hired, Collections Curatorial Fellow	\$5,000.00	100%	\$5,000	%		%		\$5,000
2. Fringe Benefits								
Project Staff	calculated at 25%		\$16,093					\$16,093
FICA for Collections Curatorial Fellow	calculated at 10%		\$500					\$500

3. Consultant Fees								
Exhibition Design Concept Proposal			\$20,000					\$20,000
Honoraria for Scholarly Consultants	<i>\$1,000/scholar</i>		\$10,000					\$10,000
4. Travel								
Scholarly Consultants traveling to the Museum (New York, NY)	<i>up to \$500/scholar</i>		\$2,500					\$2,500
								\$0
5. Supplies & Materials								
								\$0
6. Services								
								\$0
7. Other Costs								
								\$0
8. Total Direct Costs	Per Year		\$118,464		\$0		\$0	\$118,464
9. Total Indirect Costs								
10% of Items 1-7, excluding the portion of each individual budget line in excess of \$25,000	Per Year		\$6,909		\$0		\$0	\$6,909
10. Total Project Costs	(Direct and Indirect costs for entire project)							\$125,373
11. Project Funding	a. Requested from NEH							
							Outright:	\$44,909
							Federal Matching Funds:	\$0
							TOTAL REQUESTED FROM NEH:	\$44,909
	b. Cost Sharing							
							Applicant's Contributions:	\$80,464
							Third-Party Contributions:	\$0
							Project Income:	\$0
							Other Federal Agencies:	\$0
							TOTAL COST SHARING:	\$80,464

12. Total Project Funding

\$125,373

Total Project Costs must be equal to Total Project Funding ---->	(\$125,373	=	\$125,373	?)
Third-Party Contributions must be					
greater than or equal to Requested Federal Matching Funds ---->	(\$0	≥	\$0	?)

IV. Project Budget

1. Salaries and Wages

The Museum requests \$5,000 in NEH support for to support the Curatorial—Collections Fellow, as such a position is contingent on funding from grant projects such as this one.

As part of its cost share, the Museum of the City of New York will cover the remainder of salaries for permanent staff, totaling \$64,372.

2. Fringe Benefits

The Museum requests \$500 in NEH support for FICA contribution for the Curatorial—Collections Fellow.

As part of its cost share, the Museum will assume fringe benefits for the personnel working on this project. The total cost to the project for fringe benefits is \$16,093.

3. Consultant Fees:

The Museum requests \$30,000 in NEH support for consultant fees. \$10,000 will be utilized as \$1,000 honoraria for the committee of scholarly advisors. \$20,000 will support the payment of a design firm for their exhibition design concept proposal.

4. Travel:

The Museum requests \$2,500 in NEH support for national travel reimbursements for the scholarly advisors for in-person meetings at the Museum, located in New York City. This budget line has been developed under the assumption of up to \$500 available for each advisor.

5. Supplies and Materials: not applicable

6. Services: not applicable

7. Other Costs: not applicable

8. Total Direct Costs:

The project's direct costs total are \$118,464.

9. Total Indirect Costs:

The Museum requests \$6,909 in NEH support for indirect project costs. The Museum does not have a negotiated indirect cost rate with any federal agency. Indirect costs are calculated at the rate of 10% of items 1-7, excluding the portion of each individual budget line in excess of \$25,000, totaling \$6,909.

10. Total Project Costs:

Total direct and indirect costs for the project are \$125,373.

11. Project Funding:

The Museum requests a grant of \$44,909 in outright funds from the National Endowment for the Humanities, and federal support will be matched with \$80,464 in institutional funds from the Museum.

12. Total Project Funding:

The total amount of funds requested outright from the NEH and provided by the Museum as a cost share equals the project budget of \$125,373.

V. Bibliography

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- Albrecht, Donald and Thomas Mellins. *Only in New York: Photographs from Look Magazine*. New York: The Monacelli Press, 2009.
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- Albrecht, Donald with Stephen Vider. *Gay Gotham: Art and Underground Culture in New York*. New York: Skira Rizzoli and the Museum of the City of New York, 2016.
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- Beckert, Sven. *The Monied Metropolis: New York City and the Consolidation of the American Bourgeoisie, 1850-1896*. Cambridge and New York: Cambridge University Press, 2001.
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Jaffe, Steven H. "Cries of the City: Nicolino Calyo and His Street Characters." *City Courant* (Fall 2017). 10-29.

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Kozloff, Max. *New York: Capital of Photography*. New York and New Haven: Yale University Press, 2002.

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Nahshon, Edna. *New York's Yiddish Theater: from the Bowery to Broadway*. New York: Columbia University Press in association with the Museum of the City of New York, 2016.

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The Latest and Greatest



Fall-front Secretary owned by the Brinckerhoff family, 1710-1717. Maker unknown. 45.112A-C.



Fancy Dress Costume, the Infanta Margarita, after Velasquez, worn to the Bradley-Martin ball, 1897. Worth (Firm). 42.146.8AB.



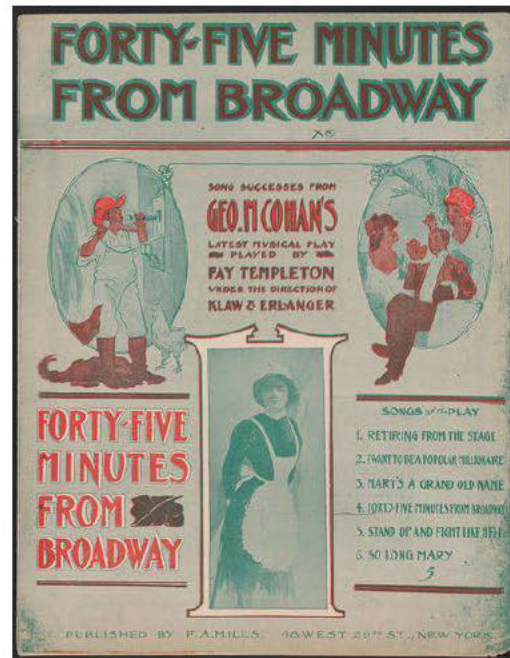
Service consisting of teapot, coffeepot, sugar bowl, and creamer, 1984. Bill O'Toole for Tess Sholom Designs. 89.1.1A-B.

Seeing Your Name in Lights



Julia Marlowe, 1894. B. J. (Benjamin J.) Falk (1853-1925). 51.116.66.

"Forty-Five Minutes From Broadway,"
1905. F. A. Mills (Firm), George M.
(George Michael) Cohan (1878-1942).



[*"The Hot Mikado" theater still.*], 1939.
Vandamm. 40.496.6. ©The New York Public
Library.



Costume worn by Katherine Cornell in
"Antony and Cleopatra," 1947.
Valentina Sanina Schlee (1899-1989).

Making It – And or Not



Miss Suzie Porter, Harlem or Susan Porter, 1915. James Van Der Zee (1886-1983).

Moses Levy, ca.1725. Gerardus Duyckinck (1695-1746). Levy Franks family.



Wall Street, Half Past 2 O'clock, Oct. 13, 1857, 1858. Charles G. Rosenberg and James H. Caffert (1819-1869). 40.54.

Cornelius Vanderbilt Residence, West 57th St., Building from N.E., ca. 1920. Byron Company. (New York, N.Y.).



Being Yourself

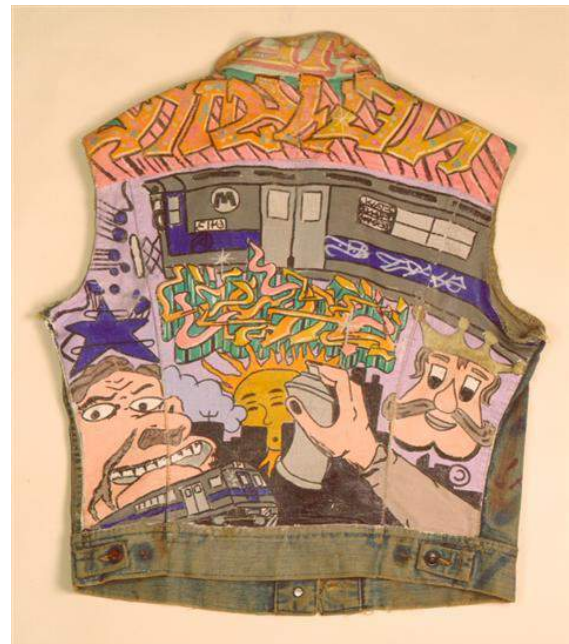


The Crowning of Miss Trinidad and Tobago, N.Y., 1998. 99.19.4



Beaux Arts Ball [People at a costume party for members of the Architectural League of New York.], 1949. John Vachon (1914-1975) and Stanley Kubrick for LOOK Magazine. X2011.4.11124.166.

Vest in denim with graffiti image on back, "Martin" and "Wong" on sides, ca. 1980. Artist unknown. 94.114.321.



Fun City



Barnum's American Museum,
 1865-1867. 43.29.40.



Game of Skellie, East Harlem,
 1987. Joseph Rodriguez.
 2007.8.1



Right Hand Cast of Joe Louis (Joseph Louis Barrow), ca. 1937. Walter H. Jacobs. 40.21.17.



Yankee Stadium Chair, 1923-1973. 73.240.



Steeple Chase, Coney Island, N. Y., 1920.
 American Art Publishing, H. Finkelstein
 & Son. X2011.34.2073.

Seeing the City



Rainy Late Afternoon, Union Square,
 1890. Childe Hassam (1859-1935).
 69.121.1.

Roofs, Summer Night, 1906. John
 Sloan. 82.200.1.



French Sailor from the Richelieu,
Albert, Junior Hostesses Shirley Booth
and Janet Fox, Busboy Tom
Rutherford and Sergeant Richard
Mulligan (Stage Door Canteen), 1943.
 Carl Van Vechten (1880-1964).
 X2010.10.146.



Automat, 1936. Berenice Abbott
 (1898-1991). 89.2.3.64.