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**On the cover**  
Frederick William MacMonnies; *Pan of Rohallion*, 1890, cast 1894; Bronze. Collection of the Morris Museum, 65.23. This sculpture, once the centerpiece of the fountain in the north gardens of Twin Oaks, now installed in the mansion’s entrance hall.

## A Year in Review and Setting the Horizon

Reflecting on the significance of the Morris Museum's impact as realized over the past fiscal year, we see the closeout of some legacy items, the roots of change, and a broad sense of continuity.

In late winter, for example, we received word that we had successfully completed the latest round of reaccreditation by the American Alliance of Museums (AAM), our nationwide professional organization. Of the over 33,000 museums in North America, only 1,096 are accredited currently. The Morris Museum was one of the first in New Jersey to receive accreditation, back in the 1970s when the program was begun. This ten-year cycle among the highest functioning museums in the world examines our professional practices and standards, scrutinizes our performance, and shapes the conversation around our preparedness for the future. Among the conclusions of the AAM team in the report:

**The Morris Museum consistently demonstrated that the leadership and organizational structure provide the elements of a viable, sustainable organization for the foreseeable future. Staff follow professional standards to care for collections, create exhibits, and plan programs to serve the public.**

**After emerging from post pandemic-related closure and staff reductions, all stakeholders were excited about the**

**future. Visitation is growing, new programs are flourishing. Plans for continued improvements are moving forward.**

The AAM's report was welcome news. So much of the anxiety and tumult of the pandemic and real concern about the future of public-serving cultural institutions are receding, if not fully ebbing to a position within our individual and community memory. The AAM report noted the Museum's progress in moving past some major challenges—retirement of a significant construction debt from 15 years ago, improved partnerships and collaborative projects, a new relationship with the Smithsonian, and a stronger institutional identity. Where once these topics occupied center stage in the Museum's management and governance, the strategic horizon of the Museum is reset. Now we can concentrate on being of greater service to the communities we serve throughout Northern New Jersey and beyond, devote time and resources to thinking through our overall institutional planning, and repeg expectations.

What the accreditation panel at AAM could not have known when they wrote their report was just how well the Morris Museum was doing in absolute numbers. We ended Fiscal 2023 with an accelerating attendance trend: in the 12 months ending in June, museum attendance had

increased by more than 62% over the prior period and there were a series of near sellout crowds in the theatre this past spring. Visitors are coming from across New Jersey (96% of all visitors live in the Garden State), with the greatest numbers from the state's northern counties. Our digital presence also grew with the launch of a new website that saw 43% growth of unique site visitors and a 54% growth in pageviews compared to the previous year. Our education team delivered programming to pre-K to 12 groups in greater numbers than any year since the pandemic. Financially, the institution essentially matched operating expenses to operating revenues, and we received a \$500,000 gift to the endowment upon the death of our former trustee and longtime supporter Margaret Nicolais.

The period was one of formation and strengthening of our leadership. Two new trustees joined the board of directors—Eric Hart, Executive Vice President and Chief Human Resources Officer of B&G Foods, and Stephanie Taylor, Ph.D., Executive Director with Eli Lilly, were elected by unanimous votes in February and June respectively. Tom Loughman was identified by a nationwide search as the Museum's executive director and began his tenure on May 1st. The board and staff mourned the tragic loss of longtime trustee and Normandy Heights neighbor Bob Ricciardi and his wife Gemma.

A complete list of this year's exhibitions and performing arts programming

appears later in this publication, but a brief synopsis of such a stellar year is in order. In the Main Gallery we both began and finished the fiscal year with strong exhibitions created collaboratively with our longtime partner, Art in the Atrium (ATA): *For the Culture, By the Culture* celebrated ATA's 30th anniversary and *Each One Teach One* reflected on the inter-generational community of teaching and learning the organization has catalyzed over the last three decades. Many enjoyed the Neo-Dada work of Federico Solmi. In other spaces, our diverse offerings included a contextualizing experience with early kinetic paintings (*Musically Timed: Continental Clockmakers and their Markets*), award-winning scholastic artists from around the state (*Fresh Perspectives*), and a series of collection-based offerings. Crowds flocked to our retrospective of Rock and Roll photographer Jay Blakesberg. Audiences in the Bickford Theatre and attendees at last year's outdoor concerts in the Back Deck series enjoyed a lively mix of traditional and contemporary performing arts offerings. From returning ensembles like Orpheus Chamber Orchestra (which performed both in the autumn and in early May—the second concert including an open rehearsal of a new work by composer Danny Elfman) to NJ-based Carolyn Dorfman Dance Company, the critical and popular appeal of this last season's offerings give us great confidence in the return of audiences.

As we look to the year ahead, management and board are placing special

attention on listening to the many stakeholders and partners that make our regional ecosystem of cultural institutions so dynamic and remarkably accessible. Summer 2023 is a time for planning some bold artistic flourishes as we regrow our exhibition program, preparing the institution for the successful launch of Phase One of the Historic Preservation Plan for the Twin Oaks mansion, and aligning our team to a set of ambitious intermediate goals. Before long, we will be deep into strategic planning and the first ideas around a comprehensive campus plan. Our aim throughout is creating a resilient organization that is both responsive and a genuine leader in creating meaningful experiences with arts and culture that are accessible to everyone.

Come join us!



*Edward von der Linde*  
*Board Chair*

A handwritten signature in dark ink, appearing to read "E. von der Linde".



*Thomas J. Loughman, Ph.D.*  
*Executive Director*

A handwritten signature in dark ink, appearing to read "Tom Loughman".



*You can't argue with quality.*  
*You can't argue with excellence.*  
**An Interview with Paul Stankard**

*Paul Stankard is an internationally acclaimed artist and pioneer in the studio glass movement, and his work is represented in more than 70 museums worldwide. Morris Museum curator Michelle Graves interviewed Paul Stankard to discuss his life and career. His retrospective, From Flame to Flower, opened on September 15, 2023.*

**Michelle Graves:** Paul, thank you so much for joining us today. It is such a monumental year for you: turning 80, a museum retrospective, and being honored at Wheaton Arts in Southern New Jersey with a fellowship in your name.

**Paul Stankard:** Yes, thank you, it is a big year. You know I'm old enough to remember the beginning of the studio glass movement. I was in school at Salem County Vocational

Technical Institute, and they had a scientific glass program that made laboratory glassware. My father, a chemist, introduced me to the school, where I discovered that I had the firebug in me. My confidence soared when I started to commit myself to mastering glass and flameworking. I got a job in the industry and research department making glass apparatus and instruments for the Ph.D. chemists. But all the time I was mas-



tering my scientific glasswork, I was also aspiring to more creative work, especially when I saw examples of creative glass made withamework. I stopped working in the industry and started working in my studio.

**MG:** In one of your books, you mentioned how an Erwin Eisch exhibition at the Philadelphia Art Alliance inspired you to pursue an artistic career. Now, what about that exhibition changed you?

**PS:** Erwin Eisch had a master's degree in painting and was often credited with articulating glassblowing with a fine art vocabulary. Glass in '67 was a burgeoning craft. When I saw his work's columns and bulbous forms with white and contrasting colors, it was fresh. I was making a good living doing scientific glass and supporting my family. When I wanted to learn how to make paperweights, it was a big challenge because I had only worked in Borosilicate glass, and paperweights are a different type of glass, soda-lime glass. I slowly experimented, and I began to make progress over three years. But I took the risk, and I went for it full-time in February of '72. When I first put a flower in a little glass ball, I thought, "Oh, it's wonderful; now it needs a stem!" I did just that and began building the work in segments, adding leaves and other details. In the early 1970s, my work became more ambitious, and I began to depict native flowers and fauna in glass, capturing my love for them.

**MG:** Almost all your work is dedicated to botanical specimens—flora's always at the heart of everything you do. I know you began with glass animals, but have you ever been tempted to do something else?



**PS:** During the first ten years of my work, I was making progress with my botanical vocabulary, and it was evolving with a complexity and intelligence that I was proud of. In '79, I went to the University of Pennsylvania with my brother, and we visited the Art department's library, where I made a beeline to the botanical references. I saw little human forms integrated into the plants, like a mandrake. And then there were depictions of blossoms with nudes coming out of them. Returning to the studio, I developed what I called "Anthropomorphic Roots." But an artist friend of mine said "Anthropomorphic roots? What are you talking about?" So, I said, "Well, they're root people."

The root people became very successful, and I loved integrating human forms into the design. If there was one human form, then my audience would be curious. If there



were two or three human forms, then they thought it was erotic! But there's nothing erotic about it! They were just nude human forms. I upped the ante with a new visual dialogue that was ambiguous and thought-provoking, and people engaged with my work in a whole new way.

**MG:** Spirituality is a big portion of your work. Has it always been that way?

**PS:** When my wife, Pat, and I moved to New Jersey in 1969, I wanted to do flameworking at home. My goal was to earn extra money for our growing family. As I was outside building the bench, I found a crucifix. It was

an inspiring moment and I tacked it up on the wall in front of my work torch. It became an object of concentration and meditation, and I have worked in front of that crucifix for over 50 years. My labor is my prayer. I love celebrating nature and pursuing excellence in ways that draw our attention to the beauty around us. I used to think: "God didn't spend any less time developing the flowers as he did the humans. Look at how screwed up the humans are! He did a better job with the flowers!"

Jokes aside, I was committed to celebrating nature in glass with a rigor that was borderline obsessive. Before considering a



work complete, I would live with it for a few months, making changes before I decided that they were done. Once the work left the studio, I left them alone. It's really been about self-directed learning; I didn't have the advantage of art school. My work was a traditional floral motif, all the things that

aren't particularly "edgy" in glass art. What made my work stand out was beauty and excellence.

**You can't argue with quality. You can't argue with excellence.**





## Views and Vistas: Edwin Megargee's Twin Oaks Farm Mural (c. 1920)

BY ANNE RICCULLI, Ph.D.

*The Morris Museum was recently designated within the National Register of Historic Places as part of the Normandy Park Historic District. This essay looks back to the time when the Twin Oaks estate, the core of our mansion galleries, received international acclaim for its herd of award-winning Jersey cattle.*

During the 1920s, Peter Hood Ballantine Frelinghuysen (1882-1959) commissioned Edwin Megargee (1883-1958) to paint a mural depicting his Twin Oaks farm in Morris Township, New Jersey. Frelinghuysen installed the panorama on the bedroom walls in a two-story addition to his 1913 neo-Georgian-style mansion designed by the architectural firm of McKim, Mead, & White. Today, Megargee's one-hundred-year-old work continues to decorate our second-floor conference

room. *Views and Vistas: Edwin Megargee's Twin Oaks Farm Mural (c. 1920)* brought facsimiles of this set of paintings to the public view for the first time since the museum purchased the mansion and eight-acre campus in 1964.

On one hand, the mural of Twin Oaks Farm reads as narrative of wealth and status supported through multi-generational law, banking, and manufacturing pursuits in Newark, New Jersey and Brooklyn,

New York. In 1907, P.H.B., son of George Griswold Frelinghuysen (1851-1936), president of F. Ballantine & Co. and Sara Ballantine (1858-1940), married Adaline Havemeyer (1884-1963), the daughter of Henry O. Havemeyer (1847-1907), President of American Sugar Refining Company and art collector Louisine Waldron Elder (1855-1929) at a ceremony in which Franklin Delano Roosevelt served an usher. A legacy of Frelinghuysen political service, too, continued as their son Peter H.B. Jr. served as U.S. Congressman in New Jersey's fifth congressional district from 1952 until his retirement in 1975. Grandson Rodney Proctor represented the same congressional district during the years 1995-2019. Edwin Megargee's portraits of P.H.B., Adaline, and two of their four children amidst their 160-acre dairy farm clearly conveyed the Frelinghuysen investment in their estate, connected by rail to Manhattan and by carriage, later automobile, to Morris County's active

seasonal social activities during the first decades of the twentieth century.

Yet the panoramic oil on canvas, digitally reproduced in vinyl in *Views and Vistas*, also speaks of Gilded Age passions – pedigree animal breeding and blue-ribbon competitions – embraced by both the Frelinghuysen and Havemeyer families. The century-old Morris Museum panels represent the height of P.H.B.'s circuit as a member, and later one of the directors, of the American Jersey Cattle Club and remarkable accomplishments in National Dairy Show competitions.

Twin Oaks' owners P.H.B. and Adaline decided together to acquire pure-bred Jersey cattle in 1918. Their choice was intentional and, once set in motion, produced what a contemporary regarded as "one of the most outstanding aggregations of pure-bred dairy cows yet seen in this country." A feature article



in *Jersey Bulletin and Dairy World* in January 1921 offered context for their focus on cattle imported from the Isle of Jersey. The weekly magazine promoted scientific breeding to maintain pure-bred cattle stock using the modern science of genetics. The author attributed the couple's interest in Jersey cows to successes at technologically advanced family farms owned by P.H.B.'s uncle, Senator Joseph P. Frelinghuysen, at Raritan, New Jersey, and dairy operations managed by Adaline's grandfather Frederick C. and uncle Theodore Havemeyer at Throgg's Neck, New York and Ramapo, New Jersey, respectively. The Noble line of Jersey bulls in particular had an exceptionally strong showing at the 1916 National Dairy Show in Springfield, Massachusetts, when recently imported Golden Fern's Noble 145762 won the competition before a crowd of over 300,000 spectators. Two years later, P.H.B. and Adaline worked with the same importer, W.R. Spann of Morristown, to increase their herd of Noble Jersey cattle.

Within four years of commitment to the Noble line, Twin Oaks Farm had won nine consecutive National Dairy Show competitions. Edwin Megargee's oil on canvas murals captured the scale and scope of their enterprise during this extraordinary decade. Arranged on three walls of P.H.B.'s bedroom, panels present a panoramic view of the farm property off Whippany Road, adjacent to what is now the Frelinghuysen Arboretum. Staff integral to establishing and maintaining regional and national bloodstock included Twin Oaks farm manager Robert

Callander, competition showman Steve Karris, and animal handler A.L. Bromlet, painted to the left of owners Adaline and P.H.B. Frelinghuysen. Consistent handling of the show herds, Callander noted, was critical to Twin Oaks Farms' successful record during the years 1922 through 1930. Competition cattle were stabled together, had a dedicated groomer and feeder for the season, and traveled as a unit by rail to events, so that "the herd will have adapted itself to being away from home and seeing so many strange cattle." During annual excursions to the National Dairy Shows in arenas from Minneapolis to Syracuse, Milwaukee to Memphis, and Detroit to St. Louis, the Twin Oaks regime under Callander's management produced results, as the farm motto proclaimed, combining both "type and production."

### About the Artist

Edwin Megargee was a prolific and much sought-after animal portraitist who relocated from Philadelphia to New York in 1919 to launch his professional art career. Early assignments for daily newspaper advertising copy were followed by numerous requests for purebred dog and horse portraits, including cover illustrations for *Field and Stream*, *Country Life*, and *Hunting and Fishing*. Underappreciated by biographers and historians is Megargee's work for American Jersey Cattle Club, established during the late 1860s to ensure the continuity of bloodstock imported from the Isle of Jersey. Illustrations in R. M. Gow's *The Jersey: An Outline of Her History During Two Centuries - 1734 to*



Aerial view of Twin Oaks Farm

1935 (1936) and reprints of Megargee's art in various issues of *Jersey Bulletin and Dairy World* – doubtless there are more – are consistent with contemporary scholarship on the artist as portraitist. Yet Megargee studied at New York's Art Students League under Vincent du Mond (1865–1951), who had recently completed large scale murals for the 1915 Panama-Pacific International Exhibition. In Megargee's panorama depicting Twin Oaks dairy farm, we see applications of his teacher's innovative prismatic color palette. The Frelinghuysen's commission for their McKim, Mead & White Twin Oaks mansion is a striking reminder that the artist's oeuvre merits a reexamination and perhaps recontextualization as the work of a documentary muralist for clients who demanded precision in their competitive worlds.





Animated Tableau with Timepiece – Ponte di Rialto Venice; c. 1840-50

## Exhibitions and Collections

### *A Cache of Kinetic Art: Timeless Movements*

March 18, 2022 – August 28, 2022

The exhibition explores broad themes of the human experience and how time manifests in nature through 35 works of kinetic art. Created by 26 artists, these art objects are expressions of measuring, marking, embracing, and resisting time. This is the fourth and final installment of *A Cache of Kinetic Art* launched in 2018 with *Curious Characters*.

Leadership support for this exhibition is provided by Will and Mary Leland.

### *For the Culture, By the Culture: 30 Years of Black Art, Activism, and Achievement*

May 25, 2022 - September 25, 2022

A group retrospective of prior Art in the Atrium (ATA) featured artists, this exhibition showcases established local and national Black artists. *For the Culture, by the Culture* includes ATA artists, masters of their craft, who have contributed to Black culture by creating impactful works for decades.

Generous support for this exhibition is provided by M&T Bank. Additional support is provided by Novartis.

### *Federico Solmi: Joie De Vivre*

September 16, 2022 – February 26, 2023

This is the first exhibition to explore the artist's unique process—which combines traditional art practices and digital technologies—through a case study of Solmi's most ambitious video-painting to date, *The Bathhouse* (2020). This monumental, 20-foot-wide, five-channel, multi-sensory video installation depicts an excess of revelry by Leaders from across world history in the setting of a Roman bathhouse. It is displayed alongside a selection of never-before-seen preparatory drawings, storyboards, and sketches.

*Federico Solmi: Joie De Vivre* was made possible through the generous support of the Carl & Marilyn Thoma Foundation. Additional support for the exhibition was provided by Luis De Jesus Los Angeles.

### *RetroBlakesberg: Captured on Film: 1978-2008*

October 14, 2022 – February 5, 2023

This first solo museum retrospective of Jay Blakesberg's photography explored different aspects of his body of work; early formative years, live performance, portraiture, and the Grateful Dead featuring more



Facing page: Janet Taylor; *Melancholy & Memory*, 2021





than 125 images. All the photographs in this exhibit were shot on film, when photography was analog and people lived without a camera in their pocket.

Generous support for *RetroBlakesberg: Captured on Film: 1978-2008* is provided by ChromaLuxe, Magna Chrome, Another Planet Entertainment, and the Blavatnik Family Foundation.

Additional support is provided by 11E1even Management Group, Blue Square Wealth, Andrea Grant and Michael Leffler, Jay's Grateful Friends, the Lakin Family, Georgiana and Ira Platt, Alessandra Schwartz, The Bill Graham Memorial Foundation, Brian Halligan, Andy & Becky Logan, Jason Rubinoff and Family, Arrival Artists, Blakesberg & Company CPA's, David Meerman Scott, Bob Rosner and Julie Goldman, and Philip and Yael Eliasoph.

### ***Each One Teach One: Preserving Legacy in Perpetuity***

March 17, 2023 – August 27, 2023

The exhibition features the work of over 30 artists who have taken part in the meaningful exchange of wisdom, ideas, process, career, culture, and more. The works of mentors are juxtaposed alongside the work of their mentees, highlighting the indelible impact the relationship has had on both parties.

Support for this exhibition is provided by M&T Bank and the Joseph Robert Foundation.

## **Artist Spotlight**

### ***The Glass Ticker (2017) by Sandra Meigs***

March 18, 2022 – August 28, 2022

*The Glass Ticker* (2017) was inspired by the artist's encounter with automata crafted in The Netherlands during the 1930s. Positioned in Dutch window-shops during the inter-war period, mechanical models beckoned to young and old alike, drawing attention to the treats and toys offered for sale. The twin figures, generated using 21st-century 3D printing technology, connect with 19th-century automata in the Morris Museum's Murtogh D. Guinness Collection in a manner which is truly timeless.

### ***The Dodo (2018) by David Bowman***

May 30, 2023 – September 24, 2023

David Bowman is a Pennsylvania-based American artist who has spent the past decade perfecting his art of creating mechanical wonders using antique Meccano construction sets, gears, chains, brass, copper, and repurposed materials. *The Dodo* (2020) is one of Bowman's personal favorite creations. The kinetic work served as a counterpoint to the Morris Museum's historic Guinness Collection as it brought engineering and artistry, as well as custom-built detailed cabinet work, into a modern context.





*Each One Teach One; installation shot; 2023*

## Installations

### *Erik Bergrin: The 8 Dissolutions*

January 28, 2022 – July 10, 2022

### *Contemporary Spin: The Guinness Collection Re/Imagined*

April 1, 2022 – September 18, 2022

Major support provided by Novartis. Additional support provided by the College of Communication and the Arts, Seton Hall University.

### *Limitless: Abstracts from the Permanent Collection*

June 30, 2022 – September 18, 2022

### *Making Waves! Ocean Worlds in Art Glass*

July 8, 2022 – December 4, 2022

### *Glazed to Perfection: Albert Green Ceramics from the Permanent Collection*

July 23, 2022 – September 25, 2022

### *Earth & Memory: Contemporary Native American Pottery*

Opened July 15, 2022

### *Antonio Carreño: From the Permanent Collection*

August 2022 – November 2022

### *John Nieto: From the Permanent Collection*

Opened July 15, 2022

### *Double Vision: Staffordshire Spaniel Figurines*

October 2022 – August 2023



Facing page: Erika Kasuga; *Midnight Snack* (detail), 2022



***Musically Timed: Continental  
Clock Makers and their Markets***

November 4, 2022 – April 16, 2023

Leadership support for this exhibition was provided by Will and Mary Leland.

***Recent Acquisitions:  
Contemporary 21st-century Automata***

Opened November 18, 2022

***Phillis Ideal:  
From the Permanent Collection***

December 2022

***Fresh Perspectives 2023***

February 17, 2023 – May 14, 2023

***At Home with George: Washington's  
Morristown Winter, 1779-1980***

March 31, 2023 – August 13, 2023

Exhibition support was provided by The Martin Guitar Charitable Foundation.

***Fanciful Visions: Real and Imagined  
Engineered Worlds***

March 31, 2023 – September 17, 2023

Leadership support for this exhibition was provided by Will and Mary Leland.

Exhibition support was provided by The Martin Guitar Charitable Foundation.

***Moving! Robotics, Automata,  
and the Stories We Tell***

May 5, 2023 – October 1, 2023

Leadership support for this exhibition was provided by Will and Mary Leland.

***Sand and Sea***

June 2, 2023 – August 13, 2023

***W. Carl Burger (1925-2023)***

On view through March 31, 2024

**New Acquisitions in FY 2023**

Bernhard Dufner  
*Orchestrion* (c. 1878)  
Gift of William H. and Ann Edgerton,  
2022.4.1a-s

Joshua Hudak  
*Exoplanetarium VIII* (2021)  
Gift of the artist, 2022.3.1

Walter Rossi  
*The Face* (2005)  
Gift of the artist, 2022.1.1







Orpheus Chamber Orchestra

## Performing Arts, Concerts, and Events

*Audiences inside the Bickford Theatre, and out on The Back Deck enjoyed a lively mix of traditional and contemporary offerings, highlighting local as well as internationally recognized artists. The Orpheus Chamber Orchestra returned in the fall and spring featuring world-renowned soloists and even a sneak-peak into a composer-lead rehearsal of a new work by Danny Elfman. The NJ-based Carolyn Dorfman Dance was seen throughout the museum and in the theatre in sold-out retrospective exhibition of dance.*

A highlight of the Fall season was the world premiere of *i am the utterance of my name*, a highly anticipated new work of music theatre by the artists that created the international sensation, *The Other Mozart* which was performed here in 2019 to great acclaim. *Utterance* mined cultural depictions of Mary Magdalene throughout history from antiquity to contemporary art history. The season also featured two performances by the Grammy-Award winning Orpheus Chamber Orchestra. In November, Orpheus performed a program

of concerti with internationally acclaimed Bach pianist, Angela Hewitt. In May the Orpheus Chamber Orchestra was joined by violinist Chad Hoopes, both concerts performed to enraptured, nearly sold-out audiences. The galleries of the Museum were enlivened with a live performance exhibition/retrospective performance celebrating the 40-year career of New Jersey based choreographer and dance company, Carolyn Dorfman Dance. Dancers on pedestals in the galleries demonstrated the artist's movement vocabulary

that they would see employed later in the evening during the theatre portion that demonstrated the artist's oeuvre in a comprehensive program spanning her entire career.

### Live Arts

Kaki King - September 30  
Horszowski Trio - October 27  
*i am the utterance of my name* World Premiere - November 4-6  
Orpheus Chamber Orchestra with Angela Hewitt - November 16  
Carolyn Dorfman Dance: Dance on Exhibit - April 13-15  
Orpheus Chamber Orchestra with Chad Hoopes - May 3

### Jazz

A mix of familiar fan favorites and exciting debuts helped bring our audiences back in strong numbers for our monthly jazz series.

A new holiday tradition was born with the Water Gap Jazz Orchestra's sold-out performance of *Duke Ellington's Nutcracker Suite* and their newly minted Grinch Suite. Ellington's grandson, Edward Ellington III narrated his grandfather's work delighting the audience with this special connection to the storied holiday favorite.

### Jazz Concerts

12th Annual Bickford Benefit Band - October 6  
Rio Clemente and Friends - November 13  
Water Gap Jazz Orchestra: Nutcracker & Grinch Suites - December 11  
Mardi Gras Celebration with Thaddeus Exposé - February 19  
Mike Davis: Bix Beiderbecke Birthday Bash - March 12  
Dan Levinson and Friends - April 30  
Laura Anglade Quartet - May 19





### Back Deck Concerts

The third season of concerts on The Back Deck featured six jazz and four classical concerts showcasing artists from New Jersey to California. This series that was started by necessity during the height of the pandemic began to feel like a long-term staple of the summer season of regional performing arts offerings. The season concluded with a concert by NJ Native, Evan Sherman's big band who played an eclectic program with at least one song from each decade of the last 100 years performed to a completely sold-out house.

### Jazz on the Back Deck

Martin Pizzarelli & Friends - June 23  
 Amani: Caribbean Calypso - July 9  
 Dan Levinson - July 21  
 Antoinette Montague Experience - July 30  
 Danny Jonokuchi - August 4  
 Evan Sherman Big Band - August 20

### Lot of Strings Music Festival

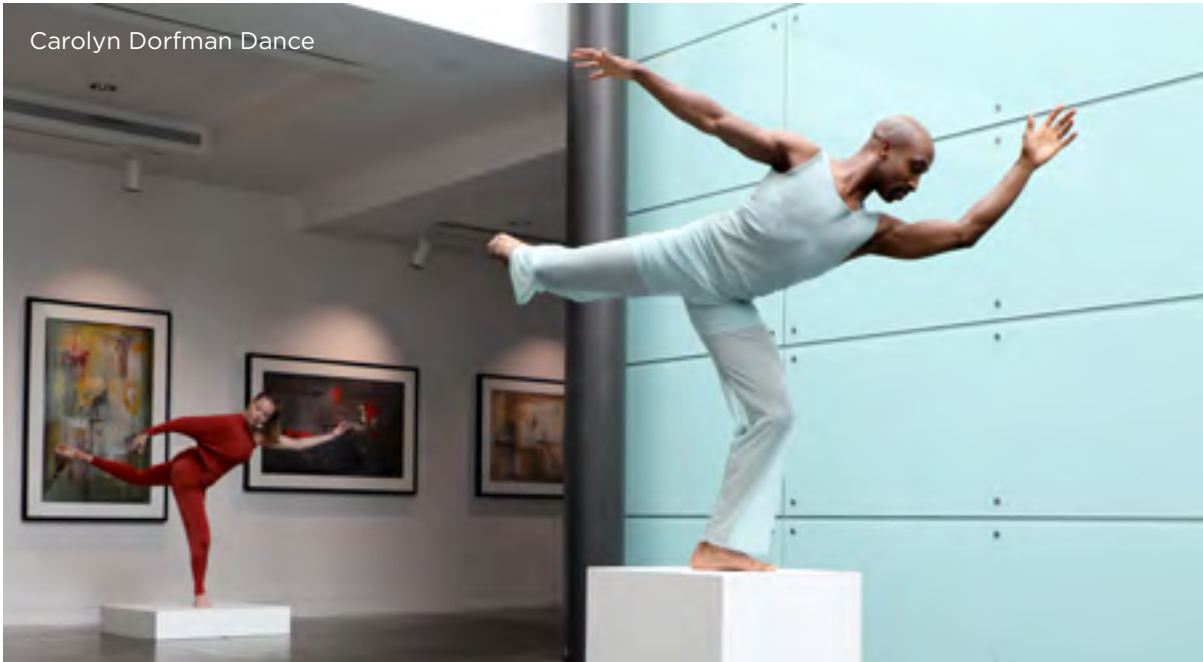
Argus Quartet - June 11  
 Tesla Quartet - June 30  
 Telegraph Quartet - July 7  
 Balourdet Quartet - August 13

### Art on Screen

The borders of the Morris Museum are expanded as audiences delight in exhibition-based art films that transport them around the globe to experience masterworks with guided commentary by leading art historians and experts. This once monthly series expanded to two screenings per day helping us to provide access to a broader segment of our community and reach higher attendance numbers than ever before. Expanding the series beyond visual art, a special presentation of *Behind the Strings* about the Shanghai Quartet connected geo-politics and musical history to the series and featured post-performance conversations with the filmmaker. The Museum Marked International Women's Day with screenings of *Mary Cassatt: Painting the Modern Woman* and closed the season with record-breaking sales for *Vermeer: The Greatest Exhibition*.

### Films

*Botticelli: Florence and The Medici*  
 September 21, 2PM, 7:30PM  
*Hopper: An American Love Story*  
 November 9, 2PM, 7:30PM  
*Cezanne: Portraits of a Life*  
 December 7, 2PM, 7:30PM  
*Behind the Strings*  
 January 11, 2PM, 7:30PM  
*Maverick Modigliani*  
 February 8, 2PM, 7:30PM  
*Mary Cassatt: Painting the Modern Woman*  
 March 8, 2PM, 7:30PM  
*Vermeer: The Greatest Exhibition*  
 April 19, 2PM, 7:30PM







# Lectures, Conversations, and Gallery Talks

***From Concept to Completion: In Conversation with Timeless Movements Kinetic Artists.***

Thursday, March 17, 2022.  
Curated by, Anne Ricculli, Ph.D., with artist panelists; Miron Abramovici, Chris Fitch, Sizhu Li, Bradley Litwin, Walter Rossi, Justin Schachtman.

Bickford Theatre Member Preview Event in conjunction with *A Cache of Kinetic Art: Timeless Movements.*

***For the Culture, By the Culture: 30 Years of Art, Activism, and Achievement.***

Thursday, May 19, 2022.  
Stephanie Taylor in conversation with Art in the Atrium, Inc. (ATA) founder Charles Craig, Esq.

Bickford Theatre Member Preview Event in conjunction with *For the Culture, By the Culture: 30 Years of Black Art, Activism, and Achievement.*

***Bickford Theatre Member Preview Event in conjunction with Federico Solmi: Joie De Vivre***

Thursday, September 15, 2022.  
Artist Federico Solmi with Lawrence Weschler, author and former staff writer at *The New Yorker.*

***Bickford Theatre Member Preview Event in conjunction with RetroBlakesberg: Captured on Film: 1978-2008***

Thursday, October 13, 2022.  
Artist Jay Blakesberg discussed his creative process and inspiration for his rock and roll photographic journey.

***Lifting as you Climb. Bickford Theatre Member Preview Event in conjunction with Each One Teach One: Preserving Legacy in Perpetuity***

Thursday, March 16, 2023.  
Moderator, Michelle Graves, Curator. Panelists; Cathleen McCoy Bristol, Gannon Crutcher, Ben F. Jones, Beverly McCutcheon, Mansa Mussa, Cheryl Riley, Theda Sandiford, and Bryant Small.





## Education

### Spark!Lab

Spark!Lab is the flagship educational initiative of the Smithsonian’s Lemelson Center for the Study of Invention and Innovation and is a hands-on invention workspace where children and their families can learn about and engage in the history and process of invention. Open to all young inventors, Spark!Lab offers any child a new informal approach to ignite their ingenuity with compelling and open-ended challenges. Instead of following instructions, children tap into their natural creativity. The tenth Spark!Lab in the nation, this dynamic learning space inspires children to create, collaborate, and innovate—and makes every young visitor an inventor.

In addition to activities created by the Smithsonian, the Morris Museum has developed three original Spark!Lab stations and has two in the development process. Our Ambassadors exemplify the invention process in their facilitation with the public and by creating new opportunities for young inventors. There are many special ways that everyone can make their mark in Spark!Lab. From July 2022 – June 2023, Spark!Lab has reached 21,748 visitors of all ages.

Spark!Lab at the Morris Museum is made possible by leadership support from BASF. Generous support is also made possible by Gay H. Osborn on behalf of the Blanche and George Jones Fund, Inc.

### School Group Experiences

Education has always been a key part of the Morris Museum’s work since the institution’s inception at the Morristown



Neighborhood House in 1913. With collections focused on the natural sciences, fine art, local history, and more, we offer a variety of dynamic group tours and experiences. In post-visit surveys completed by school group experience patrons, we average 4.9 out of 5 in overall satisfaction. We have hosted 111 separate groups from July 2022 – June 2023 reaching 3,562 children. Our most popular experiences are for temporary Special Exhibitions such as Mentors, Mentees and Me (relating to the *Each One Teach One* exhibition) and out of our on-going school group experiences relating to the permanent collection, the Digging Dinosaurs program has been consistently popular.

### Studio Art

The Morris Museum organizes hands-on classes for every age and skill level that

inspire both kids and adults to take risks and bring their ideas to life in a variety of mediums. Our current offerings include adult multi-week classes and one-day intensive workshops.

### Sip & Sketch

Working to expand our audience in the Morristown community, the Museum launched a new program last Spring that provides its take on the Paint & Sip model. The popular Sip & Sketch series is a fun and relaxing guided art activity for adults that allows participants to immerse themselves in the artistic process after being inspired by the Museum’s permanent collection and special exhibitions. Participants receive a guided tour by the Arts Coordinator before settling into the ArtLab with their beverages for an evening of artmaking.

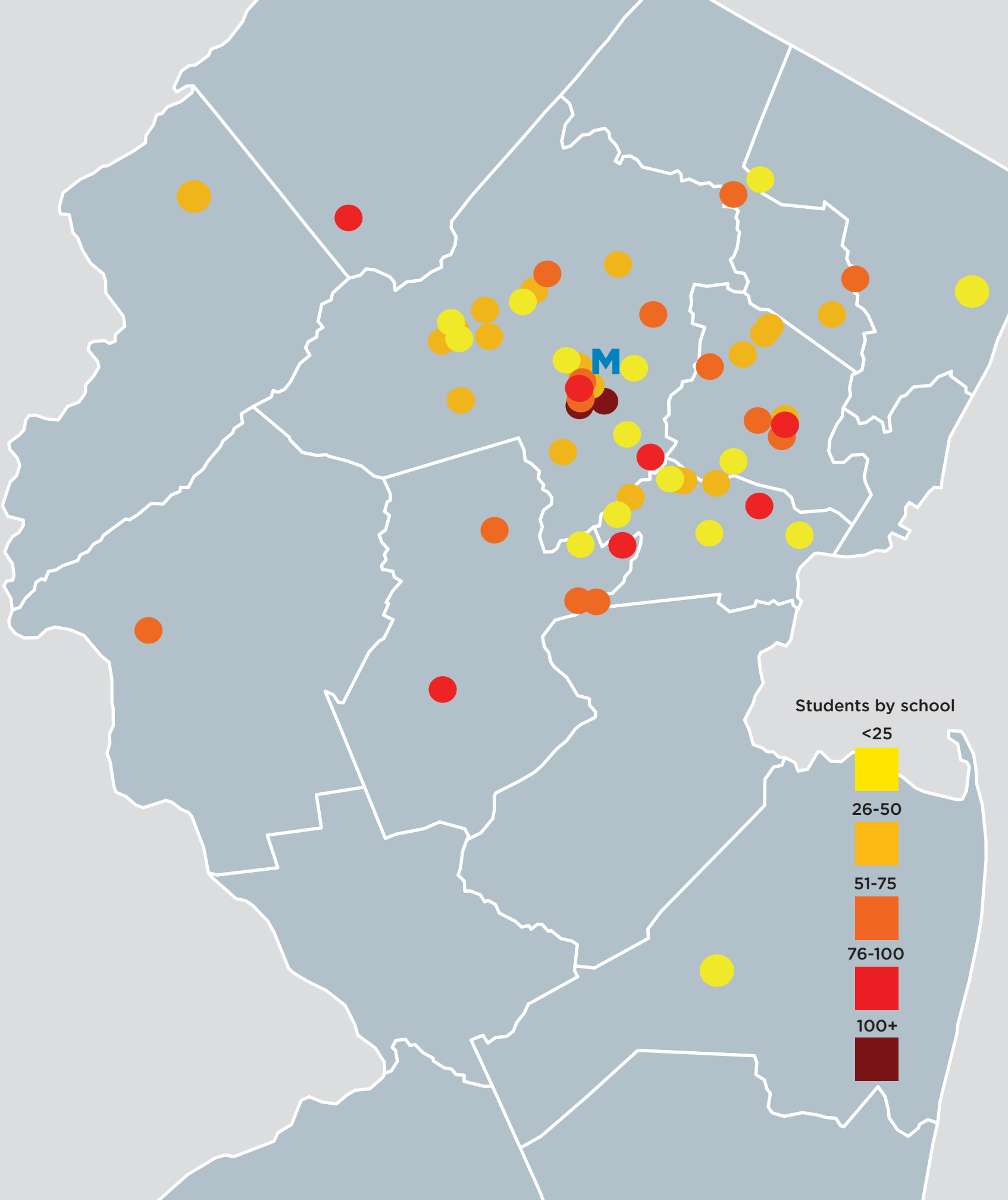


# More than 3,000 students hosted from 56 area schools

- ABC Growing Tree  
Althea Gibson Academy  
ARC Adult Day Care  
Bayberry Elementary School  
Bergen Family Center  
Bernice's Place  
Birchwood Elementary  
Byram Lakes Elementary  
Calais School  
Children's Center Preschool  
Cranford High School  
Creative Learning Academy  
Early Childhood Learning Center  
F.N. Elementary  
Flex School  
Gilbert Avenue School  
Gottesman RTW Academy  
Harding Township Schools  
Hazel Ave Elementary  
Hillsborough Twp. School  
IEF Grammar School  
J. Garfield Jackson Sr. Academy

Jefferson Elementary School  
Lake Hiawatha Elementary  
Laning Ave Elementary  
Lester C. Noecker School  
Lester Wilson School  
Liberty Corner Elementary  
Lincoln Elementary School  
Livingston Elementary School  
Mendham Kids Club  
Morris Plains Borough School  
Morris School District Summer Academy  
Morristown Neighborhood House  
Morrow Memorial Preschool  
Normandy Park School  
Pride Academy Charter  
Quest Morris School District  
Randolph Girl Scout Troop  
Redeemer Christian School

Rockaway Valley School  
Roxbury Day Care Summer Camp  
Roxbury High School  
Shalom Yeladin Preschool  
Springfield Genius Academy  
Sproutlings Educational Center  
St. Patrick School  
St. Peter's Vacation Bible Study  
St. Teresa Avila School  
Stony Brook Elementary  
The Home School Association  
The Learning Circle  
The Prep  
Thomas Jefferson School  
Unity Charter Schools  
Watchung Hills Regional High School  
Zadies Nurturing Den







Opening ATA 2023; *Each One Teach One*



Water Workshop Weekends

## Community Partner Programs

### ***Morristown Juneteenth Weekend 2023***

June 15-17, 2023

This event brought together five non-profit organizations to create a three-day event that commemorates the emancipation of enslaved African Americans. We celebrated the African American community and offered the public access to local artists, food, music, and other festivities at major cultural venues.

### ***Water Workshop Weekends***

July 7, 8, and 15, 2023

During this multi-weekend event, the Museum partnered with the Great Swamp Watershed Association for the first time. We provided visitors with family-friendly activities, films, and other programs related to the theme of water in our environment.

### ***Free Family Sunday***

August 6, 2023

A free family event highlighted mentorship and the exhibition *Each One Teach One*. Activities included artist-led tours for families provided by artist Kern Bruce, special Spark!Lab updates, and opportunities to engage with our community partners.

### ***Key Partners***

Art in the Atrium, Inc.  
Big Brothers Big Sisters  
Good Grief  
Great Swamp Watershed Association  
Mayo Performing Arts Center  
Morris Arts  
Neighborhood House  
Sankofa Heritage Collective Morris County  
Morris School District  
Morris Educational Foundation



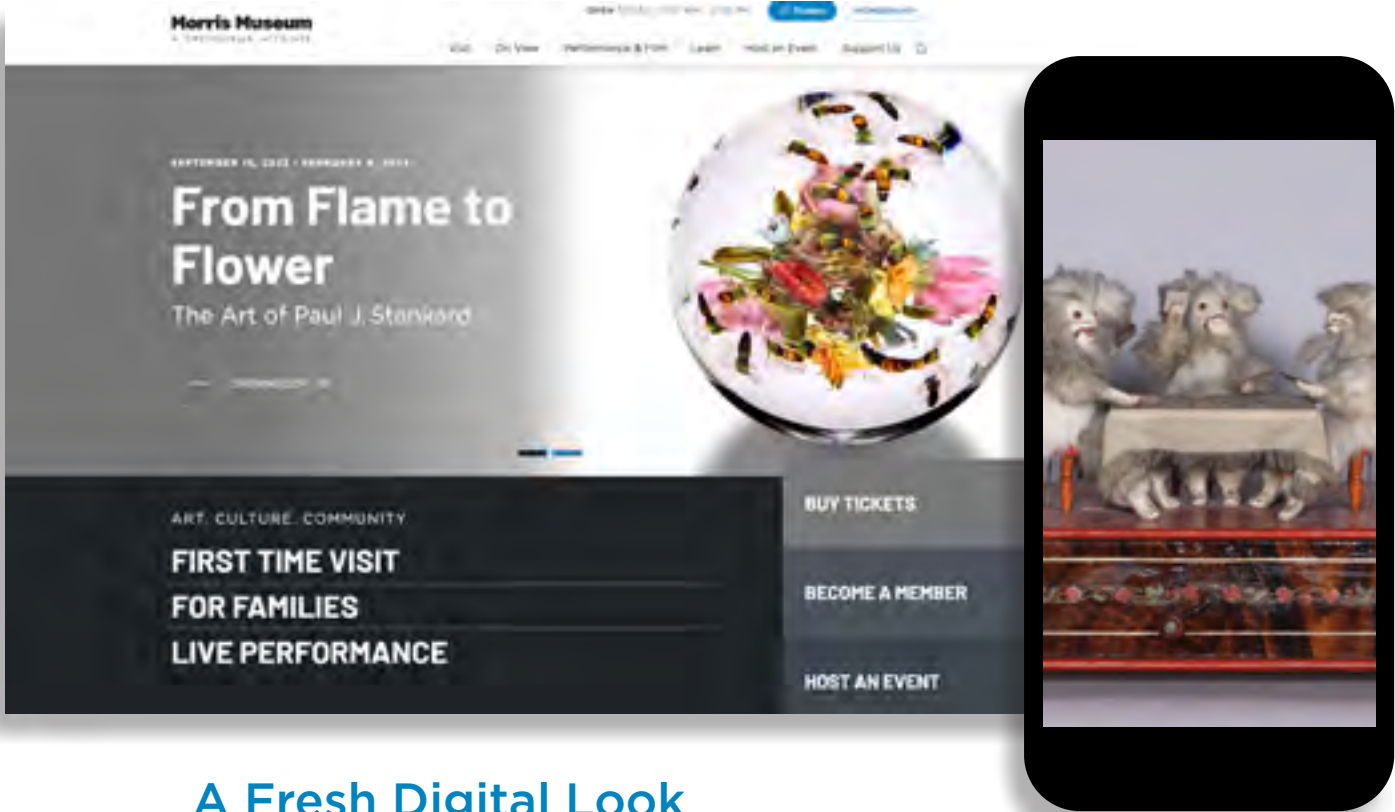
# Affiliate Groups

## Mineralogical Society

This society was founded in 1971 to promote interest and education in the various earth sciences, particularly geology, mineralogy, paleontology, lapidary and related subjects. The club also hosts yearly mineral shows: the Annual Gem, Mineral, and Fossil Show in August and the Rock and Mineral Weekend in November.

## Astronomical Society

Formed over 50 years ago, the group provides a resource for those interested in astronomy in the area. Open to the public, the meetings include celestial and solar observing sessions, and they also provide outreach to schools and civic organizations throughout Northern New Jersey.



# A Fresh Digital Look

## Website

To better serve the Museum's digital community, we launched a new website in August 2022 that aimed to create a better experience for online visitors. Compared to the previous website from FY22, the new website significantly increased key performance indicators, including more unique site visitors, faster loading times, and more page views. The new website attributed to more ticket sales, in-person visitation, space rentals, and memberships.

**New Users: Increase of 43%**

**Sessions: Increase of 42%**

**Page views: Increase of 54%**

**Average Page Load Time: 61%**

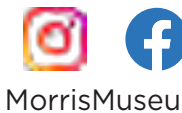
## Social Media

New interest in the Guinness Collection was sparked by one of our playful Social Media campaigns "Creepy or Cute?" considering automata through an engaging lens, we created eight weekly social media posts that increased social interaction and comments on Instagram Stories and posts. These poker-playing cats were popular, and even though they were regarded as creepy, they were a campaign favorite.

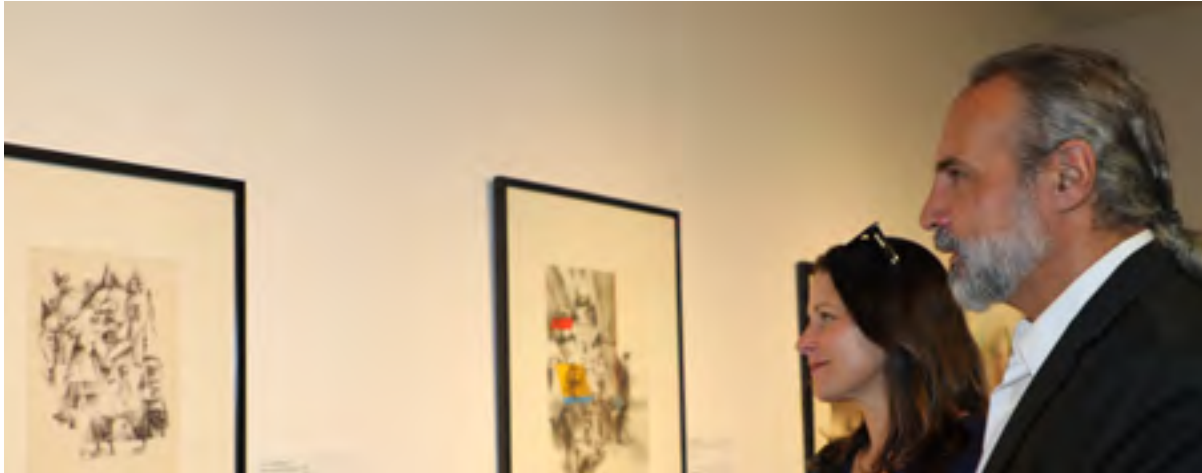
**Video Plays: 2,733**

**Engagement & Comments: 258**

**Follow us!**







## Governance, Philanthropy, and Professional Staff

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Lois Turiansky, Learning Facilitator

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Kim Kruse, Collections Manager/Registrar  
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Emily Rainbolt, Collections and Exhibitions Assistant  
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Laurel Smith, Manager, Bickford Theatre  
Jimmy Warren, Assistant Technical Director

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Nancy Jemas, Visitor Services Associate  
Arthur Zarin, Visitor Services Associate  
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Maggie Bernhard, Shop Assistant  
Marian Davis, Shop Assistant

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### Bequest

The Estate of W. Carl Burger  
The Estate of Margaret C. Nicolais





1913 Circle

The Museum’s Planned Giving Program

The Museum received legacy gifts from former Trustee Margaret C. Nicolais and New Jersey artist W. Carl Burger recently as part of the 1913 Circle planned giving program. Generous donors like these empower the Museum to invest in vital projects including capital improvements, gallery renovation, general operations, and exhibitions and programs ensuring that we can remain a beacon of the arts community in New Jersey and beyond.

Anonymous Donors	Bridget Morton
Mary V. Authors*	Margaret C. Nicolais*
W. Carl Burger*	Nelson and Nancy Schaenen, Jr.
Barbara Dorfman and Martin Goffman	Allan Staats*
William H. Edgerton	Robert Stuhmer
Will and Mary Leland	Edward von der Linde
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Individual Donors \$50,000+

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Susan Zelman



## Morris Museum Gala 2023 Museum in Motion

*Saturday, May 6, 2023*

We honored Nelson and Nancy Schaenen, Jr. for over 40 years of extraordinary support which has advanced the Museum's evolution and success. The Museum in Motion Gala raised a significant portion of the Museum's operating funds, thank you!

### Gala Committee

Robert C. Adler  
 Marsha Baldinger, Trustee  
 Frank Cesaro, Trustee  
 Joanne DelRio  
 Laurie Goldberg  
 Allie Hixson  
 Kathleen Jackson  
 Cecily Johnson  
 Genesia Perlmutter Kamen  
 Linda Levi  
 Peggy Meisels  
 Alice Rubinstein  
 Debra Spicehandler  
 Lainie Vande Woude  
 James Yarosh Associates Fine Art Gallery







## Daily Demonstrations of Mechanical Musical Instruments

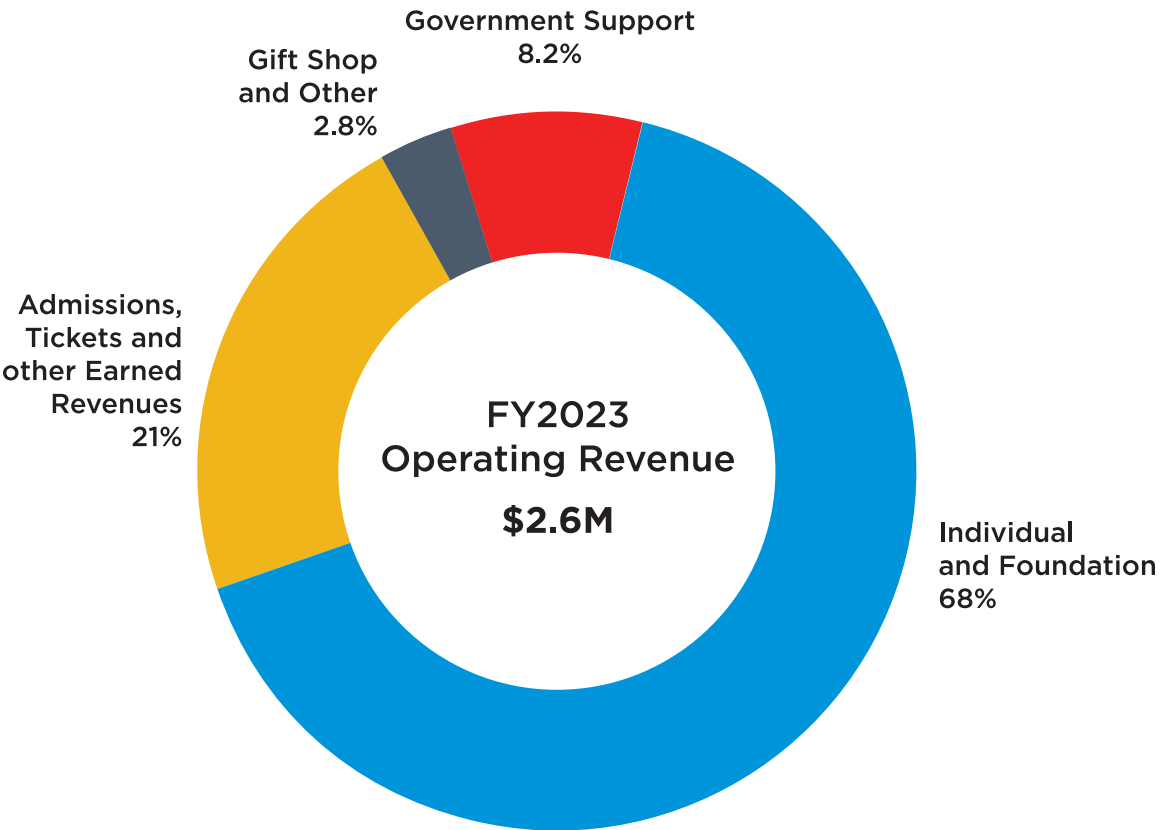
*Continue your visit to the Museum with a daily demonstration at 2PM*

The music boxes and other devices made for wealthy patrons from around the world towards the end of the 18th century stand as living documents of the overtures, waltzes, and folk music of that time. By the late 19th century, the disk music boxes showed a shift to a broader audience and the democ-

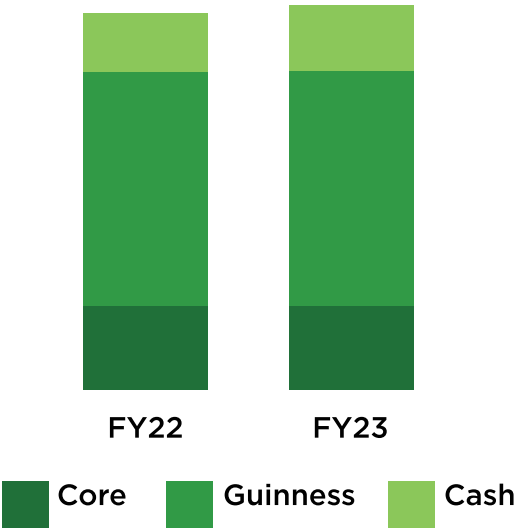
ratization of music as mechanical devices became more affordable to the middle class. In the 1890s, disc box production expanded from Germany and Switzerland to the United States, where New Jersey became the home of American music box production.

The Morris Museum Statement of Activities  
For the Year Ended June 30, 2023

	Net Assets Without Donor Restrictions	Net Assets With Donor Restrictions	Total
Operating revenues, gains and other support:			
Private contributions	\$ 1,613,645	\$ 138,286	\$ 1,751,931
Program fees	542,177		542,177
Gift shop sales, net	21,949		21,949
Government and other grants	209,500		209,500
Other income	52,277		52,277
Net assets released from restrictions -			
Satisfaction of gift restrictions	11,024	(11,024)	
Total revenues, gains, and other support	2,450,572	127,262	2,577,834
Expenses:			
Program services			
Exhibits/Education	1,135,792		1,135,792
Theatre	621,817		621,817
Total program services	1,757,609		1,757,609
Supporting services			
Fundraising/Marketing	550,881		550,881
Administrative	298,505		298,505
Total supporting services	849,386		849,386
Total expenses	2,606,995		2,606,995
Change in net assets from operations	(156,423)	127,262	(29,161)
Non-Operating income (expenses)			
Depreciation	(542,638)		(542,638)
Amortization	(1,453)		(1,453)
Interest expense	(102,643)		(102,643)
Investment income	145,424	158,927	304,351
Realized and unrealized gain (loss) on investments, net	(12,736)	6,042	(6,694)
	(514,046)	164,969	(349,077)
Change in net assets	(670,469)	292,231	(378,238)
Net assets, beginning of year	6,335,947	6,576,666	12,912,613
Net assets, end of year	\$ 5,665,478	\$ 6,868,897	\$ 12,534,375



Investments and Cash  
\$8.6M



Attendance  
up 62%

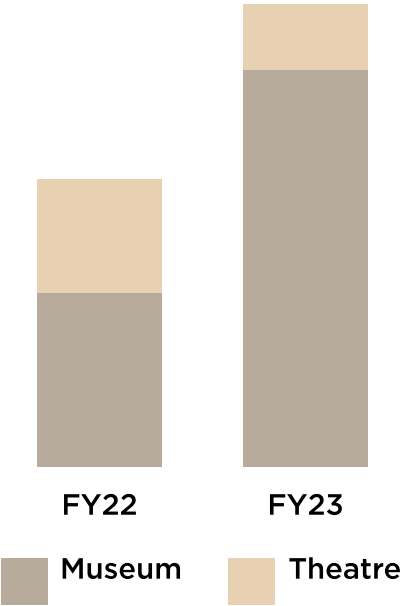




Image Credits

Page 5: Paul Stankard in his studio; Photo by Kayla Dawn.

Page 6: Paul Stankard flame-working colored glass at his torch; Photo courtesy of the artist.

Page 7: Paul Stankard, *The Fecundity of Walt Whitman’s Garden*; 2021; D. 6.0 inches, Photo by Jeff DiMarco.

Page 8: Close-up of figures entwined in vegetation; Photo by Jeff DiMarco.

Page 9: Paul Stankard standing in water holding flowers; Photo by Lauren Garcia.

Page 10-11: Untitled (Fraternal twins Peter Jr. and Harry Frelinghuysen, Twin Oaks Farm Mural Panels), c. 1920. Image by Edwin Megargee (American, 1883–1958); Photo by Marcus Romero courtesy of the Morris Museum.

Page 13: Unidentified Photographer, Untitled Aerial view of Twin Oaks Farm, n.d. From the collections of the Caroline Rose Foster North Jersey History & Genealogy Center; The Morristown and Morris Township Library; Image used with permission.

Page 14: Janet Taylor, *Melancholy & Memory*; 2021; Acrylic and collage on canvas; 40” x 30”; © Pickett courtesy of Jennifer Baahng Gallery.

Page 15: Animated Tableau with Timepiece – Ponte di Rialto Venice; c. 1840-50; Murtoogh D. Guinness Collection. 2003.18.725. Photo by Marcus Romero.

Page 16: Jay Blakesberg, *Paul Kantner, Jefferson Airplane; October 12 1997* (detail), 30th Anniversary of the Summer of Love; Beach Chalet, Golden Gate Park, San Francisco, CA; © Jay Blakesberg.

Page 18: *Each One Teach One*; installation shot; Photo by Marcus Romero.

Page 19: Erika Kasuga, Millburn High School, *Midnight Snack* (detail), 2022; Digital drawing; Was part of the exhibition *Fresh Perspectives*; Image courtesy of Erika Hsu Kasuga.

Page 21: Joshua Hudak, *Exoplanetarium* (detail); 2021; Photo courtesy of the Artist.

Page 22/23: Orpheus Chamber Orchestra; Photo by Jack Grassa.

Page 24: Martin Pizzarelli & Friends; Photo by Jack Grassa.

Page 25: Carolyn Dorfman Dance; Photo by Brett Messenger.

Page 26: Jay Blakesberg; Photo by Cinemarvel Films.

Page 27: Jay Blakesberg; Photo by Marcus Romero.

Page 28: Spark!Lab; Photo by Marcus Romero.

Page 29: Sip & Sketch; Photo by Marcus Romero.

Page 32: Water Workshop Weekends, Photo by Marcus Romero.

Page 32/33: Opening ATA; Photo by Marcus Romero.

Page 34: Maker unknown, possibly Zinner & Sohne, Germany; *Card Playing Cats*; C. 1900 Photo by Marcus Romero.

Morris Museum Wedding; Photo by Jim Lee Vision.

Page 37: Morris Museum Gala 2023; Photos by Dawn Joseph Photography.

Page 40: Museum staff; Photo by John Berens.

Page 41: Guinness demonstration; Photo by Marcus Romero.

Page 42/43: Morris Museum Gala 2022/2023; Photo by Marcus Romero.

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# Morris Museum

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