

Annual Report 2024



Morris Museum

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On Cover (detail)
Pine tree with bamboo and peonies, Japanese 18th c.
Six-panel folding screen (*byōbu*), overall dimensions 60 x 144 inches.
Gift of Nelson Schaenen, Jr.

What greater testament could we ask for than that one word—ALIVE!

Innovation, Effort, and Progress

This year's joint letter from the Board Chair and the President and CEO

Thinking about recent accomplishments and current initiatives at the Museum, our thoughts instantly went to a year filled with innovation, effort, and progress. Our exhibition and theatre program thrived with a more cosmopolitan feel driving each project. Our education platform performed at capacity for the third year in a row. Overall attendance edged up by more than 5% following last year's post-Covid rebound of over 60%. New energy and a positive buzz filled the community thanks to the success of these mission programs, which were complemented by significant upgrades to the visitor experience with refreshed galleries, more special events, and community-centered programming like last December's *Ignite the Night* and the four-day residency of the Corning Museum of Glass's mobile demonstration studio. These outward signs of vitality prompted more than a few to comment, "the Morris Museum feels so alive!" What greater testament could we ask for than that one word—ALIVE!—to characterize the role of the Museum in the lives of this community. "Alive!" validates the dedica-

tion and hard work of this board, staff, and volunteer corps that see our programs reach the public.

As you will see in the pages of this report, part of the liveliness happening at the Museum recently is thanks to a network of key collaborations and partnerships. Whether it was hosting the 31st year of the Fairleigh Dickinson Public Affairs Lecture Series in our theatre, experiencing the Canstruction installations created last October by members of the Newark and Suburban Chapter of the American Institute of Architects, participating in AutomataCon 2024 in May, or attending the premier and community group watch over President's Day Weekend of the *Travels with Darley* episodes filmed across the state, the Museum flourished by convening, hosting, and fostering a multifaceted engagement with ideas and design. Cooperatively organized projects played a strong role in the life of our mission programs—from afternoon education programs organized with the Girl Scouts of Essex County throughout the spring to



Tom Connolly, AIA of Connolly & Hickey, our historic preservation architect, with Glenn Crooker, Jr. of Alden Bailey, the contractor who executed Phase One.

the 35th annual *Fresh Perspectives* juried exhibition of outstanding student art (March 15 to May 26) to our joint presentation with Music in the Somerset Hills of Dan Tepfer's *Natural Machines* performance (February 4).

Less visible but no less important, the past year has also been a period of significant change and progress. Phase One of the Historic Preservation Plan for the Twin Oaks mansion was executed by master builders seemingly from a bygone era. Each of the thousands of roof slates were quarried, fitted, and installed using the same techniques as the original builders back in 1913. Each attic window was pulled, refurbished, and reset with newly-fabricated copper facings; the chimney masonry completely reworked;

the wooden cornice was repaired and reset, with its internal gutter system leading storm water off the roof and safely into a proper subterranean stormwater management system. As the autumn approaches, the façade of Twin Oaks has been washed, failing paint sealed, and a fresh lawn established to set off the view of this remarkable structure. We could never have taken on that project without a thoughtful and comprehensive plan matched with a matrix of support from the State and County historic preservation funds as well as local foundations including the Union Foundation, E. J. Grassmann Trust, and the Hyde & Watson Foundation.

Simultaneously, new people came to surround the Museum in a variety of roles. We added talented professionals to our

staff, effectively restructuring the team in ways that will enable our future success. In May we welcomed Jess Van Nostrand, formerly of the Museum of Modern Art and the Lower Manhattan Cultural Council, in the newly envisioned role of Director of Learning and Engagement and Curatorial Strategies. We reimagined our advancement team and conducted a regional search, placing Hon. Paul Muir as our new Director of External Affairs in early July. Other appointments included a new Associate Educator and Teaching Artist, Cristina Rovayo. We created a fresh approach to amenities with retooled teams and refreshed spaces within visitor services and the museum shop. Equally impressive was the group of trustees recruited and elected to our board over the past year. Stephanie Taylor, Ph.D. (joined July 2023) and Melanie Levitan (June 2024) have served on other boards in the region and bring a passion for art collecting and community engagement. Waqas Wajahat (June 2024) has extensive experience helping arts institutions start new initiatives and build audiences. They have arrived just in time for us to launch a fresh strategic planning process supported by the professional guidance of regional planner Rand Jerris of Purple Valley Strategies. And it has been a great pleasure to become the base of operations for Core Creative Placemaking, led by Kadie Dempsey and Dan Fenelon; their work in revitalizing communities, enhancing public engagement, and mentoring the next generation of arts leaders is the perfect parallel to our own institutional efforts.

What lies ahead for the Morris Museum is top of mind for our leadership. We envision the Museum as a hive of cultural experience as well as a meaningful and supportive community meeting place.

Looking forward to seeing you soon!



Edward von der Linde
Board Chair



Thomas J. Loughman, Ph.D.
President and CEO



Elizabeth King posing *Pupil*, 1997



Richard Whitten preparing work for the exhibition

Conversation: Elizabeth King & Richard Whitten

This past May, the Morris Museum celebrated twenty years of stewardship of the Murtoth D. Guinness collection at our Museum in Motion Gala followed by AutomataCon—a bi-annual conference that brings together automata enthusiasts with talks and demonstrations. Two artist presenters, Elizabeth King and Richard Whitten presented papers at this year's conference. Tom Loughman invited them to share these reflections on the Museum, our collection, and a view into artistic practice today.

Tom Loughman: Tell us a little bit about how you first connected with the Morris Museum.

Elizabeth King: My first visit was during the AutomataCon convention in 2016 at the Morris Museum. But Steve and Jere Ryder contacted me over 20 years ago and initiated an exchange where I met them when they came to one of my art openings in New York and we formed a strong friendship around automata and the history of automata. The Murtoth Guinness collection is stunning. I've seen other collections around the world but the Guinness Collection is one of the best collections for automata. I'm thrilled that it's right outside of New York and it's in a welcoming, accessible, and appealing environment.

Richard Whitten: Around 2006, I started to center the paintings around mechanical devices that implied motion and I researched mechanical objects and toys. Four years later, I was at the Vermont Studio Center and a friend of mine, who also is interested in the connection between science and art, decided to collaborate with me on a project. And that's when we came up with a Galileo project—six objects that are in the Museo Galileo, in Florence. He's responding to it as a sculptor, and I'm responding to it as a painter. I decided to make 12 pages of an imaginary illuminated manuscript catalog—six from real objects and six from made-up objects... or you could say six objects that have been lost to time. We researched museums that deal with the intersection of art and science and found the Morris Museum. I thought it could be a good fit for my work and gave them a cold call. The Director

Facing page:
Elizabeth King, *Idea for a Mechanical Eye* (detail), 1990
Richard Whitten, *Segredos*, 2011.

of Exhibits and Collections, Anne Ricculi, returned my call and it was like a once-in-a-lifetime opportunity.

TL: In terms of the arc of a relationship, it's so different, right? One an active outreach by the Ryder family very early on. And Richard, nearly a decade later, we were big enough to pop on your radar. What are some of the historic objects that are helping shape your artistic production today?

RW: We're looking for something that can help us on our path to making art. I put myself in a place to find the Morris Museum. I'm discovering my work and discovering myself and I'll find the museum, which has a source of a wonderful collection. I still have a romantic fear of human-like automata, but I love the music boxes because they're a world inside a box. They're very similar to the idea of a world on the other side of a painting. Open the lid and there's a world and music and it's a form of total immersion. And when we opened the music box, we were moving into that box of mystery. That's what I think is a real sort of analogy between what I make and what the collection has.

EK: Jumping into what Richard was saying, one of the first things that fascinated me about humanoid automata was seeing ones that were imperfectly preserved. I loved the simultaneity of seeing inside the body and outside the body in all kinds of automata from different periods that were preserved as they were found. In the case of the monk, the cassock was new, but the National Museum of American History displayed it

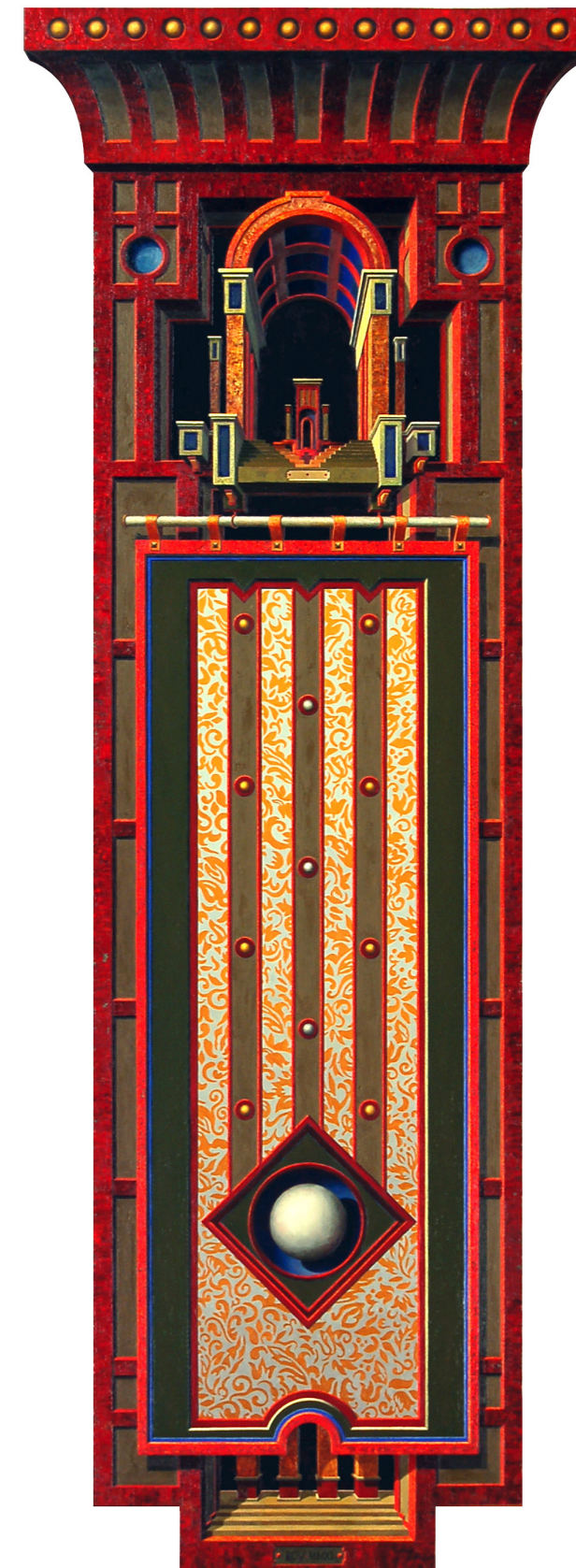
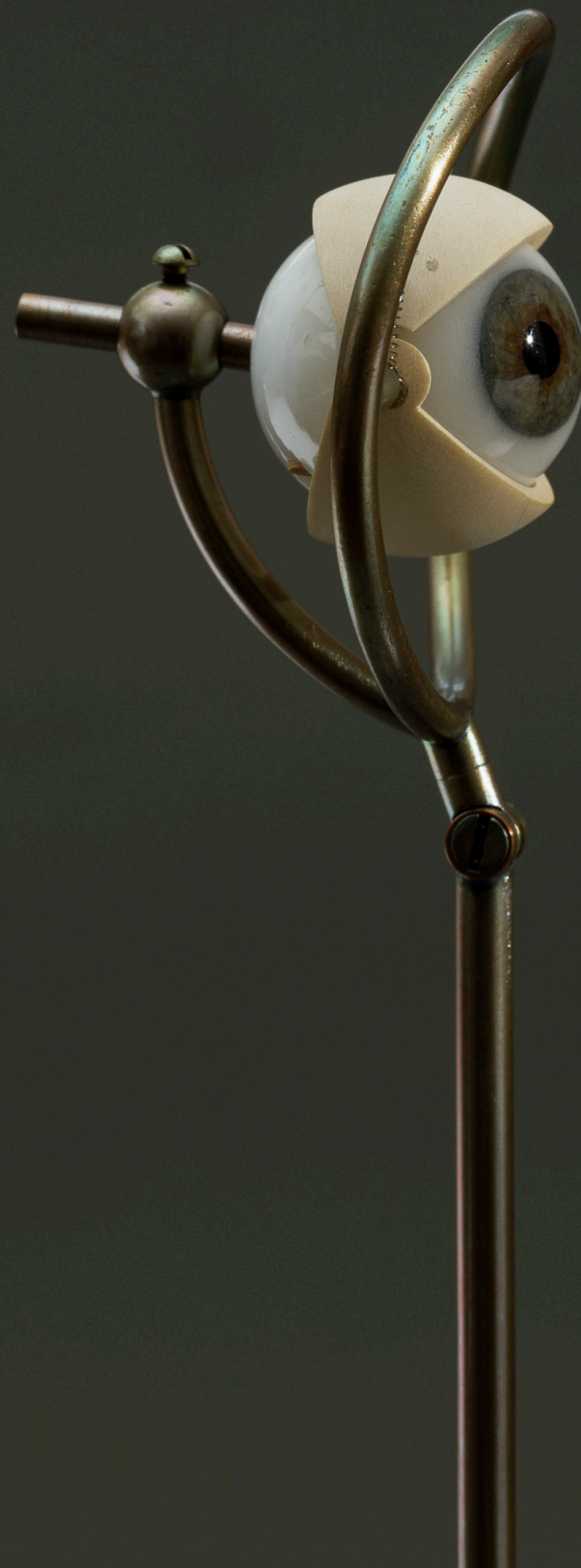
showing a little bit of its inner workings. You have that wonderful tension between a statue or a sculpture that has a sort of compelling human presence and an attempt to fabricate or imitate the insides of the body, animating the insides of the body.

RW: I like the word attempt as opposed to finish. A sort of simple-minded way of saying this is we all feel for Pinocchio but when he turns into a real boy the book's over and who cares?

EK: Those are all efforts to imitate what's hidden in the real world and they become these fantastic diagrams and theories and, in some cases, scientific attempts to explain the workings of the human body. Attempting to understand how the body is alive and what essential definitions of alive might be. That takes you back to Alexandria and to Greek times when the earliest hydraulic and pneumatic automata appear, and then, of course, through the Arabic technologies of what the Western people call the Middle Ages into the clockwork era, and now into the digital era. There is a consistent throughline across cultures and eras of attempting to understand what life is by animating the figure in one way or another.

TL: As working artists with long, parallel careers in university teaching, how do you imagine emerging artists of the coming generation connecting to regional museums?

EK: It depends on what's in that museum and if it's a collecting museum. There are some great regional museums and there are some great museums that don't have



permanent collections, too, that are very sought after as places to show. And I'm not teaching anymore like you are, Richard. I'm not as in touch with the up-and-coming generation as I used to be. But even then, a show in a regional museum is a fabulous thing. Not just that regional museums would be relegated to a first step for a career, but that when you take a museum like the Morris Museum, I wouldn't call it a regional museum. It's a world-class collection and because of the Guinness Endowment—it's a destination.

RW: Absolutely. I was thrilled with the whole experience, the whole mix. And as I said right at the beginning, it was that connection between art and science that drew me to the museum, whether it was considered regional or not. But as a teacher, my school caters to students who don't have money. They're not going to be able to afford an apartment in New York. They most likely will have a teaching career in regional areas. The more we have this question of whether it is worth a student's time to go to grad school or to pay for grad school, the more I think students will do grad school, but they'll go to schools where they can be funded. I did very well sending students out and getting totally funded and having pocket money afterward, but the closest to New York was in SUNY New Paltz.

EK: The Morris Museum should be considered a jewel by its community.

We were able to realize our ideas on a large scale

Discovery & Development: The Museum's Artist-in-Residence Program

In 2019, the Morris Museum piloted a performing artists residency program that provides a professional theatre and proficient technical staff. Founded by creators/performers Sylvia Milo and Nathan Davis, Little Matchstick Factory is a small theater company with an outsized mission to elevate the untold stories of women, connecting characters, archetypes, and narratives from the past with pivotal issues of our time. Nathan Davis recounts their experiences.

The first work we produced, Sylvia Milo's monodrama, *The Other Mozart*, has had wide success, with over 350 performances to date around the world. It was our great pleasure to present three performances of *The Other Mozart* at Morris Museum Live Arts in October 2019, at the invitation of Brett W. Messenger, former Curatorial Director of Live Arts. Following this successful weekend, Brett expressed interest in our future work and opened the door to developing this relationship.

We reached out during the summer of 2021 about our work in progress *I am the utterance of my name*. The script and music were taking shape, but at that point, we lacked the space and time to get all the artists into a theater to develop the design. Specifically, we wanted to explore the use of video projection in place of a physical set while also developing the lighting design. Lighting and video can compete with one another if they are not designed in tandem. We knew movement would be a big part of the piece

and needed a large space in which to work with our choreographers.

We and our team of artist-designers are all based in New York City, and such space and opportunity are non-existent here for a small company that doesn't own its building. Brett's offer of a residency program was exactly what we needed; at exactly the time we could use it. We spent two weeks in June 2022 in the Bickford Theater. We worked 6-8 hours each day, supported at every step by the expertise and patience of Lewis Perlmutter and Jimmy Warren.

Given the large size of the Bickford stage and proscenium and the technical capabilities of the theater, we were able to realize our ideas on a large scale. Our two weeks there were a time of great discovery. There was a fantastic push and pull as elements came together. Material from each department was tried, modified, discarded, and remade, all in the context of the whole. These discoveries in turn shaped the



Nathan Davis, Percussionist and Composer

sequence and pacing of the scenes and music we had already developed. And the whole team had lovely picnic dinners on the lawn in front of the museum!

Brett offered a public showing of the work in progress during the second week, and we set for ourselves a goal of presenting a full-length version. The showing was very successful and was followed by a lively talkback discussion. The audience came from a diverse background of experiences and familiarity with the subject matter. They were generous and open with their impressions of our piece, and many of their comments have stayed with us, shaping the piece itself and how we talk about it.

The second part of our residency at the Morris Museum was in November 2022 when we returned to present the World Premiere of the work *I am the utterance of my name: Divining Mary Magdalene*, in three performances. During the months between the initial residency and this premiere, we reflected on our experience and refined some aspects of the play. We also participated in a successful afternoon pre-view discussion to introduce the audience to the play, its content, and its context. We were very pleased with the run of performances and inspired by the audience response. We also received two very favorable reviews in the press.

Across these two residency periods, the Morris Museum's artist-in-residency program both gestated and birthed our play, and we could not have done it without this support. We also cannot imagine a more welcoming and supportive environment in which to build work - from administration to technical staff to audience.

Since then, we did a three-week Off-Broadway run at HERE Arts Center in Manhattan in June 2024, which was preceded by a short run at Theater lab in January. We continue to gather steam for extensive touring and will always be grateful for being able to root the work in our time at the Morris Museum.



Sylvia Milo in *I am the utterance of my name*



Sylvia Milo in *The Other Mozart*

A project...with a rich history

Preserving the Twin Oaks Mansion for Future Generations

The Twin Oaks Mansion is the core of the Morris Museum's built environment. In 1913, it was designed and constructed by the renowned New York-based architecture firm, McKim, Mead & White. It was not only built to be a seasonally occupied country mansion for Peter H. Ballantine Frelinghuysen and his wife Adaline (née Havemeyer), but also to be fireproof, which was an innovative concept at that time.

The \$1 million first phase of the Twin Oaks Mansion Historic Preservation Plan includes the replacement of the original slate roof, repairs to the chimneys and dormers, as well as the wood cornice and other exterior features of the 1913 neo-Georgian Revival, brick-clad home originally built using historically accurate processes and materials.

"The Twin Oaks Mansion preservation project is a partnership of State and County funds that will serve as an economic engine for this museum for years to come. I was proud to support the funding for this project and take part in this groundbreaking event. It is exciting to see the progress of this mansion's restoration," said Senator Anthony M. Bucco at the celebratory event on September 27, 2023. "This project will add to Morris County's rich history and will attract tourists from all age groups and different regions of the state."

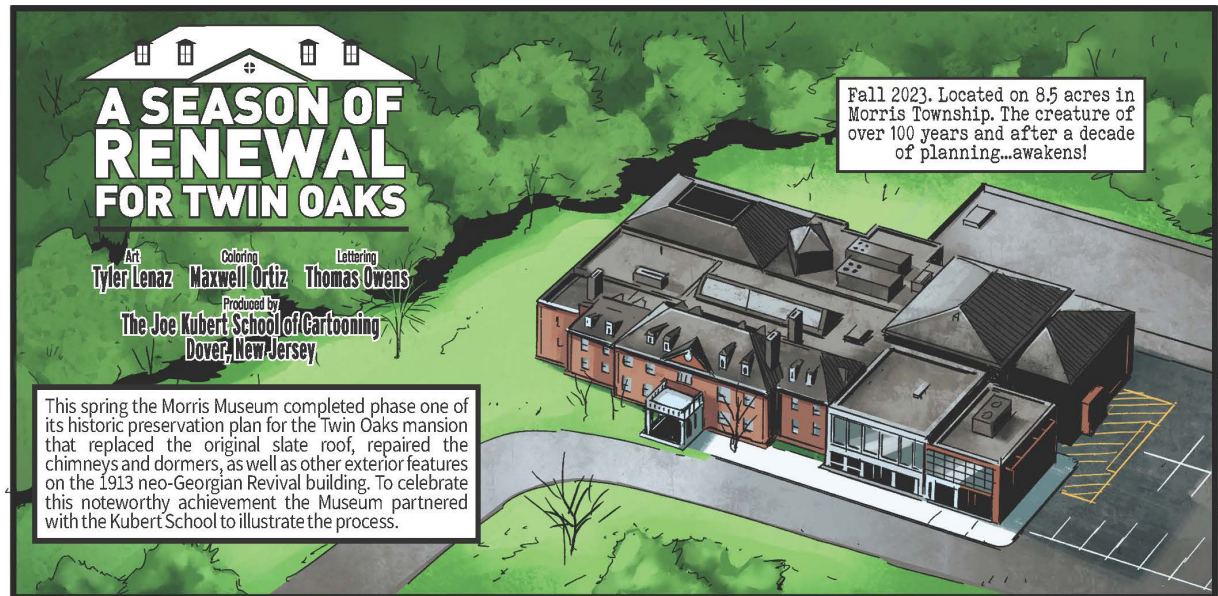
Morris Museum was designated within the National Register of Historic Places as part of the Normandy Park Historic District. Phase One of this project has been made possible by generous grants from the New Jersey Historic Trust and the Preserve New Jersey Historic Preservation Fund, as well as the Morris County Board of County Commissioners through the Morris County Historic Preservation Trust Fund.

The Twin Oaks Mansion Historic Preservation Plan was created in 2016 by Margaret Hickey, AIA of Connelly & Hickey (Cranford, NJ); the firm is also superintendent of Phase One. General contractor Alden Bailey (Danbury, CT) completed work in early 2024.

On the following pages, you will find a comic interpretation of this first phase of work, which we have commissioned from the Joe Kubert School of Cartoon and Graphic Art in Dover, NJ.



Senator Anthony M. Bucco (far right) joined Morris Museum Board Chair Edward von der Linde, Museum President and CEO Tom Loughman, New Jersey Historic Trust (NJHT) Board Chair Peter Lindsay, Morris County Commissioner Stephen Shaw, Township of Morris Deputy Mayor William "Bud" Ravitz, NJHT Board Member Linda Stender, and NJHT Executive Director Dorothy Guzzo



This spring the Morris Museum completed phase one of its historic preservation plan for the Twin Oaks mansion that replaced the original slate roof, repaired the chimneys and dormers, as well as other exterior features on the 1913 neo-Georgian Revival building. To celebrate this noteworthy achievement the Museum partnered with the Kubert School to illustrate the process.



After a long slumber, the giant feels disheveled and wonders how it can be refreshed.



The master craftsmen from Alden Bailey arrive and begin to work. They appear to drive vehicles carrying slate tiles, the same material used to form the giant's scales.



They flock to the giant and pay homage to the occasion.

This Historic Site is being **PRESERVED** with a matching grant through the Preserve New Jersey Historic Preservation Fund.



Fall turns to winter.



The work progresses swiftly.



The giant's protective scales are repaired, and flourishes have been restored.



With the makeover complete, the giant feels alive and notices that...

The people are returning in greater numbers!



And more of them show up!



Now in the summer, the outdoor parking deck bursts with music at night. The giant smiles knowing that the future is indeed bright.



Phase One of the Historic Preservation Plan has been made possible by generous grants from the New Jersey Historic Trust and the Preserve New Jersey Historic Preservation Fund, as well as the Morris County Board of County Commissioners through the Morris County Historic Preservation Trust Fund.

Powering our exhibition program were 411 Loans from 14 lenders

Exhibitions and Collections

Each One Teach One: Preserving Legacy in Perpetuity

March 17, 2023 - August 27, 2023

For the artists featured in this exhibition, sharing their gifts with others is an inextricable part of their work and lives. *Each One Teach One: Preserving Legacy in Perpetuity* was seated in our Main Gallery and featured the work of over thirty artists who have taken part in the meaningful exchange of wisdom, ideas, process, career, culture, and more. The works of mentors were juxtaposed alongside the work of their mentees, highlighting the indelible impact the relationship has had on both parties.

This exhibition was curated by Art in the Atrium, Inc.'s Nette Forne' Thomas, Onnie Strother, Bryant Small, and Ron Powell with Michelle Graves, Curator, Morris Museum.

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

From Flame to Flower: The Art of Paul J. Stankard

September 15, 2023 - February 4, 2024

This exhibition highlights the incredible evolution of Stankard's mastery over glass featuring a visual survey of his microcosmic botanical studies alongside an in-depth examination of his workmanship and methodology. From the artist's earliest paperweights to his assemblages, the artist's oeuvre unfolds.

This exhibition was organized by curator Michelle Graves.

Major support for this exhibition was provided by the Art Alliance for Contemporary Glass. Additional support was provided by Alan and Melanie Levitan, the Paperweight Collectors Association, Inc., and Schantz Galleries.

Framing Nature's Paradox: Neil Jenney & Donald Sultan, 1969-2023

October 6, 2023 - February 18, 2024

The exhibition explored the intersection of contemporary practice with keen observation of the natural world and human nature through the works of two acclaimed artists, Neil Jenney and Donald Sultan. *Framing Nature's Paradox* featured 27 works including rarely seen pieces from across both artists careers and a new piece by Neil Jenney (*Texting and Talking*, 2023).

Jenney and Sultan came to prominence in the late 1960s/early 1970s in New York City and are admirers of each other's work.

This exhibition was organized by executive director Tom Loughman and curator Michelle Graves.

Support for this exhibition was provided by Barry and Jenny Jaruzelski and anonymous donors.

Jan Huling: Everything is Alive

February 22, 2024 - May 26, 2024

With her background in commercial design, Jan Huling cultivates a remarkable artistic practice transforming everyday objects into wonderfully whimsical works of art. Her beadwork heightens our experience of shape, color, and form. Her visual storytelling transports us to a fantastic world where

fairy tales, myths, and mystery collide. In collaboration with the Morris Museum, Neiman Marcus presented a selection of works by artist Jan Huling in March 2024.

This exhibition was organized by curator Michelle Graves.

Leadership support for this exhibition was provided by Michele and Martin Cohen and The Dawson Family.

Eyes on Nature, the Art of Sean Cavanaugh

February 23, 2024 - May 26, 2024

The exhibition *Eyes on Nature, the Art of Sean Cavanaugh* brought together a selection of works highlighting Cavanaugh's watercolor, oil, and gouache depictions of trees, coral reefs and other naturalia. Inspired by late nineteenth century American landscape painters, Cavanaugh has spent his artistic career examining the world around him through a painterly lens that was informed by his undergraduate experience at Pitzer college (Claremont, California) in art and environmental studies.

This exhibition was organized by curator Michelle Graves.

Support for this exhibition is provided by the Martin Guitar Charitable Foundation.



Tom Loughman and artists Neil Jenney and Donald Sultan during a conversation in the Bickford Theatre

Set in Motion: Kinetic Worlds from the Studio of Richard Whitten

March 15, 2024 – September 1, 2024

Exploring Whitten's body of work through 59 paintings, sculptures, and drawings, *Set in Motion* included four recent works by Whitten and followed his process from ideation to completion. Whitten's process began with drawings, then to painting studies, and on to large-scale wood panel works. Architecture, engineering, and fantastic machines coalesce in a carnival-like world that pays homage to classical art history and invention while evoking playfulness and whimsy. His oil-on-wood paintings integrate cross-cultural inflections of Chinese and Islamic architectural elements with the linear perspective drafting techniques perfected by Italian Renaissance artists that underpin global scientific and engineering draftsmanship to this day.

Leadership support for this exhibition is provided by Will and Mary Leland. Additional support is provided by M&T Bank Charitable Foundation.

Installations

W. Carl Burger (1925-2023)

March 3, 2023 – March 3, 2024.

Fanciful Visions: Real and Imagined Engineered Worlds

March 24, 2023 – September 17, 2023

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

Additional support is provided by The Martin Guitar Charitable Foundation.

At Home with George: Washington's Morristown Winter, 1779-1780

March 31, 2023 – August 13, 2023

Exhibition support is 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 is provided by Will and Mary Leland.

Sand and Sea

June 2, 2023 – August 13, 2023

10th Annual New Jersey Highlands Coalition Juried Art Exhibit

October 20, 2023 – November 26, 2023

Recipes, Remedies, and Rituals: Rare Book Botanicals, 1500s-1800s

December 15, 2023 – April 7, 2024

On loan from the Collection of the Morris County Park Commission, Elizabeth Donnell Kay Rare Book Collection Julia Appleton Cross, Horticultural Reference Library Frelinghuysen Arboretum, Morristown, NJ.

Fresh Perspectives 2024

March 15 – May 26, 2024

Richard Whitten preparing work for the exhibition with Director of Exhibits and Collections Anne Ricculli



***Mystery Clock and Magic Automata
from the Collection of Richard Garriott***

April 26, 2024 – September 22, 2024

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

“Like Clockwork!” Guinness Conservation at the Morris Museum

May 3, 2024 – October 13, 2024

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

Maureen Chatfield: Journey and Destination

June 14, 2024 – September 29, 2024

Artist Spotlight

***Artist Spotlight: David Bowman
The Dodo, 2018***

May 30, 2023 – September 17, 2023

***In Focus: Philip A. Robinson, Jr.
The Awakening, 2024***

October 9, 2023 – February 11, 2024.

***In Focus: Samantha Modder
Wearer of All Socks, 2024***

May 30, 2024 – September 29, 2024

***Neil Jenney
Wonder and Fear, 1968 & 2019***

February 27, 2024 – ongoing

On View from the Permanent Collection

Kay WalkingStick (b. 1935, Syracuse, New York; Citizen of the Cherokee Nation)

John Nieto (1936–2018, Mescalero Apache and Hispanic Descent)

Earth and Memory: Contemporary Native American Pottery

Views and Vistas: Edwin Megargee’s Twin Oaks Farm Murals

Oceania Arts

Artist Samantha Modder with Tom Loughman and Jeremy Ballard in front of her mural, *Wearer of All Socks*, 2024

In Focus Samantha Modder





Unidentified maker, Wombon Village, Papua New Guinea. Ornamental spear with carved crocodile head, purchased c. 2000. Wood, pigment, twine, straw, shells. 4 1/2 x 44 inches. Gift of Mr. Nelson Schaenen, Jr. 2023.1.2. Photo Morris Museum

New Acquisitions in FY 2024

Collection of Oceania Arts and African Carving
Gift of Nelson Schaenen, Jr. 2023.1.1-17

Persian Rug, purchased 1980s.
179 x 260 inches.
Gift of Nelson Schaenen, Jr. RD2023.33.1

Silk textile, white bird in flight over sea, undated. 51 1/2 x 71 inches.
Gift of Nelson Schaenen, Jr. RD2023.33.2

Fijian Tapa textile, undated. 75 x 43 inches.
Gift of Nelson Schaenen, Jr. RD2023.33.3

Pine tree with bamboo and peonies, 18th c. 6 panel folding screen (byobu), overall dimensions 60 x 144 inches.
Gift of Nelson Schaenen, Jr. RD2024.5.1a-f

Jan Huling, *Merrick*, 2024
Gift of Jan Huling. RD2024.9



Jere Ryder restoring an automata for the *Like Clockwork* exhibit



Artist Sean Cavanaugh speaking with Museum members in his exhibition

Grammy-award winners punctuated another great season

Performing Arts, Concerts, and Events

A dynamic offering of indoor and outdoor performances and special events took place in Bickford Theatre and on The Back Deck from 2023-2024. Sold-out performances included Evan Sherman's Big Enuf Band, Water Gap Jazz Orchestra, and the screening of PBS' Travels with Darley. This season also featured two Grammy-award winners: the Harlem Quartet and jazz vocalist Samara Joy, who made a surprise appearance with Evan Sherman's Big Enuf Band.

The Film program featured a variety of arts-related subject matter, with an eye towards future emphasis on the Art on Screen series rather than National Theater Live, the former of which has been more popular with our audiences.

Jazz on the Back Deck 2024

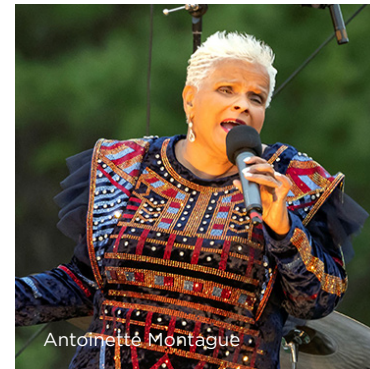
- Tribute to Tony Bennett by Amani
June 15
- Jazz Goes to the Movies with Don
Braden and Cydney Halpin - June 22
- Antoinette Montague - June 27
- Evan Sherman Big Enuf Band - July 13
- Laura Anglade Quartet - August 10
- The Fumos - August 17
- Vanisha Gould - August 24
- Mike Davis - September 14

Lot of Strings 2024

- Dover Quartet - July 22
- PUBLIQuartet - June 20
- Telegraph Quartet - July 11
- Aizuri Quartet - July 25
- Harlem Quartet - August 1
- Erinys Quartet - August 3
- Lyrica Chamber Music Sextet - August 15



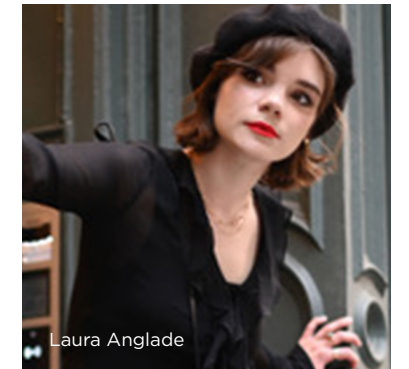
Evan Sherman & the Big Enuf Band



Antoinette Montague



Ilya Yakushev



Laura Anglade



Vanisha Gould



Harlem Quartet



Dan Tepfer



Orpheus with Bomsori Kim

FALL 2023

Art on Screen: *Pisarro* - September 13
 Ilya Yahkushev - September 20
 National Theater Live (NTL): *Good*
 September 27
 Perfectly Frank - October 1
 NTL: *Jack Absolute Flies Again*
 October 4
 Art on Screen: *Tokyo Stories*
 October 11
 Australian Haydn Ensemble October 18
 NTL: Anton Chekhov's *The Seagull*
 November 1
 Mariel Bildsten - November 5
 Art on Screen: *Titian* - November 8
 Mariel's Melodies - November 9
 Kalien the Alien - November 10

WINTER 2023-2024

Art on Screen: *Borromini* - December 6
 NTL: Arthur Miller's *The Crucible*
 December 13
 Water Gap Jazz Orch - December 17
 Art on Screen: *Klimt & the Kiss*
 January 10
 Premier: *The Work, Wit & Wisdom of Paul*
Stankard - January 31
 Dan Tepfer: *Natural Machines*
 February 4
 Art on Screen: *Jeff Koons* - February 7
 Mardi Gras with Thaddeus Expose
 February 11
 NTL: William Shakespeare's *Romeo &*
Juliet - February 21

SPRING 2024

NTL: *Dear England* - March 13
 Mike Davis & the New Wonders
 March 16
 Art on Screen: *Monet-Matisse* - March 20
 Art on Screen: *The Immortals* - April 10
 Orpheus with Bomsori Kim - April 14
 NTL: *Fleabag* - April 17
 Nimbus Dance - April 26
What Makes it Great - May 1
 Art on Screen: *John Singer Sargent*
 May 15
 Art on Screen: *My National Gallery*
 June 5



Nimbus, Victoria Santaguída

Education

Spark!Lab

Spark!Lab 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. This dynamic learning space inspires children to create, collaborate, and innovate—and makes every young visitor an inventor.

From July 2023 – June 2024, Spark!Lab has reached 22,535 visitors of all ages. In an effort to keep our Spark!Lab an exciting space for these visitors, the Morris Museum has participated in the Smithsonian's Spark!Lab Network Activity Loan Program. This program allows our Spark!Lab to receive new activities on loan and help prototype them with our visitors. We have brought in four new activities through this program thus far, offering our visitors the possibility for fresh ideas and inventions each time they

enter Spark!Lab. 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.



K-12 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. We have hosted 48 separate groups from July 2023 – June 2024, reaching 3,854 children and spanning 10 counties, an 8% increase from FY23.

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. Our most popular classes hold a focus in acrylic paint, pastel, and colored pencil.

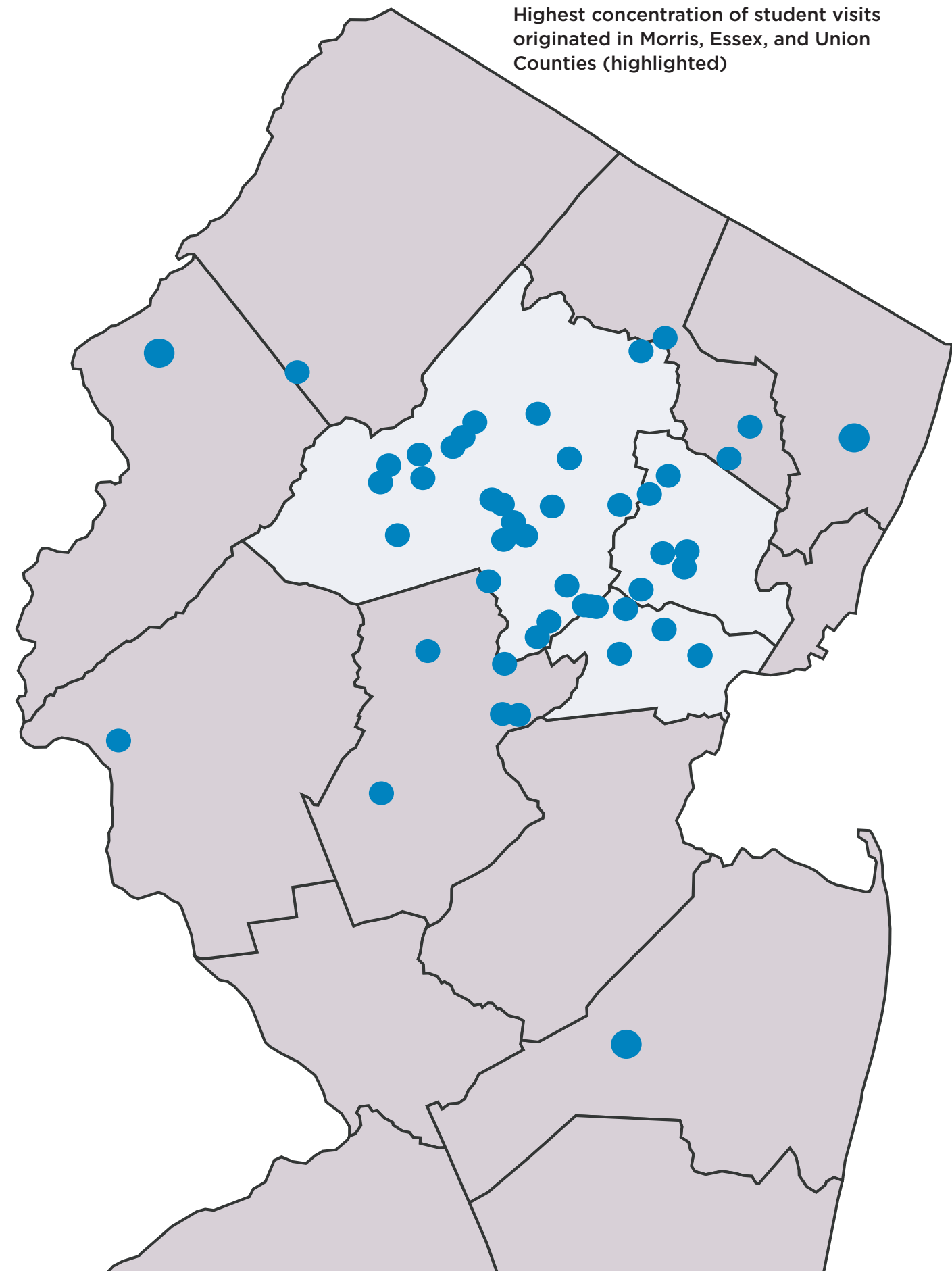
We hosted 3,854 students from 48 different K-12 institutions

Alexander Hamilton School
 Alfred Vail School
 Apple Montessori School of Randolph
 Bayberry Elementary School
 Byram Lakes Elementary
 Calais School
 Cedar Hill Elementary School
 Children's Center Preschool
 Clifton School
 Cranford High School
 Cranford's Best Kids
 CTC Academy
 Deerfield Elementary
 Early Childhood Learning Center Chatham School
 Fairleigh Dickenson University
 Frelinghuysen Middle School
 Girl Scouts of Northern New Jersey

Grover Cleveland School
 Harding Township Schools
 Homeschool Group of Elmwood Park
 Jackson Avenue School
 Jardine Academy
 Laning Avenue Elementary
 Little Pioneers Childcare
 Mendham Kids Club
 Montgomery Academy
 Morris County Vo Tech - Juniors
 Morris Plains Borough School
 Morristown Neighborhood House
 Morrow Memorial Preschool
 Mountview Elementary School
 Mount Tabor School
 New Providence Presbyterian Preschool
 Normandy Park School
 North Caldwell

Homeschool
 Paterson Public School
 Pingry School
 Primrose School of Berkeley Heights
 Redeemer Christian School
 Seton Hall Prep
 Shalom Yeladin Preschool
 Sproutlings Educational Center
 Sussex Avenue School
 The Anchored School
 The Learning Circle
 Summit YMCA
 Unity Charter School
 Wyoming Elementary
 Yinghua International School

Highest concentration of student visits originated in Morris, Essex, and Union Counties (highlighted)





Convenings

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.

Black Girls in Art Spaces

July 15, 2023

A sold-out meet-up of Black Girls in Art Spaces – New Jersey at the Morris Museum featured a special tour of the Art in the Atrium exhibition Each One Teach One: Preserving Legacy in Perpetuity followed by a vision board interactive workshop led by Amber Koko Allen, a multidisciplinary artist and wearable art designer.

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.

Smithsonian Site Visit

September 21-22, 2023

The Morris Museum Education Team hosted an annual site visit in which Nyssa Buning, Spark!Lab Network Manager and Tim Pula, Interpretive Exhibits Inventor visited from the Lemelson Center for the Study of Invention and Innovation at the National Museum of American History. During this site visit, Tim guided our team of Spark!Lab Ambassadors in an Activity Development Workshop to inspire future activity ideation and creation.

In-classroom Outreach

October 24-27, 2023

In participation of the Morris School District and Morris Educational Foundation's Author Event, the Morris Museum's Education Team provided outreach programming to four MSD elementary schools-Normandy Park Elementary School, Alfred Vail Elementary School, Woodland School, and Hillcrest School. This outreach programming consisted of facilitating three Spark!Lab activities and one kinetic art craft across four days and a total of 479 students.

Canstruction 2023

October 27-30, 2023

For more than seven years, Morris Museum has hosted Canstruction, the community-arts collaboration with the Newark & Suburban chapter of the American Institute of Architects (AIA). Using cans and other non-perishable containers of food, design and construction professionals from throughout our area constructed sculptures inspired by the year's theme, new beginnings.



Over 30 community partners joined us for a premier screening



Flameworking artist Eric Goldschmidt from the Corning Museum of Glass captivated visitors at *Ignite the Night*

FDU Public Affairs Lecture Series

Fall 2023

This series held in the Museum's Bickford Theatre brings together public speakers who are excellently credentialed to discourse on current and important topics of public affairs. For over 31 years, PALS, the Public Affairs Lecture Series has presented distinguished professors from prominent universities, scholars from prominent think tanks,

Morris County Park Commission Festival of Trees

December 2023

The Morris Museum participated in this annual community event held at the Frelinghuysen Arboretum Mansion.

Ignite the Night and Corning Museum Flameworking Demonstrations

December 14-17, 2023

This partnership with The Corning Museum of Glass dazzled visitors with a mobile flameworking studio during an evening 21+ event with a bar and DJ. This special event was inspired by the exhibition, *From Flame to Flower: The Art of Paul J. Stankard*. Throughout the weekend, a Corning technician conducted a series of flameworking demonstrations.

Film Screening: Travels with Darley: Revolutionary Road Trip New Jersey

February 18, 2024

With PBS TV host Darley Newman. The Morris Museum hosted a premiere screening of the Morristown and Princeton focused episodes and a sneak preview of a third episode. This event kicked off the Morris Museum's partnership with Revolution NJ. Other event partners were Morris County Economic Development Alliance and Tourism Bureau's 250th and Film Committees, and the American Battlefield Trust.



Darley Newman, Assemblywoman Aura Dunn, and Tom Loughman



Morris County Commissioner Christine Myers welcomes the audience

Juneteenth Arts Celebration, the Unity Steppers



AutomataCon

May 17-19, 2024

Museum visitors of all ages participated in two hands-on weekend workshops during the AutomataCon gathering of kinetic art enthusiasts, makers, and supporters.

Juneteenth

June 14, 2024

The Juneteenth Arts Celebration was a two-day event that brought together four non-profit organizations to commemorate the emancipation of enslaved African Americans. The arts celebration began at the Atrium Gallery with a public reception

of *W.O.W.: Women's Outstanding Works*. The party then continued at the Morris Museum on Friday, June 14 for a celebratory event that featured a performance by the Unity Steppers and local Spoken Word Poets. Installed concurrently at Art in the Atrium's *W.O.W.* exhibition and at the Morris Museum was the work *Wearer of All Socks*, by Samantha Modder. Partner organizations for this event were Art in the Atrium (ATA), Mayo Performing Arts Center, Morris Arts, and the Morris Museum.

Affiliate Groups

Astronomical Society

On Monday, April 8, 2024, more than 500 visitors viewed the partial solar eclipse at the Morris Museum, an event presented by the Morris Museum's Astronomical Society. The special event was part of a series of regular lectures and viewings that are open to the public. Formed over 50 years ago, the group provides a resource for those interested in astronomy in the area. The meetings include celestial and solar observing sessions, and they provide outreach to schools and civic organizations throughout Northern New Jersey.

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.



Observation of the Solar Eclipse at the Museum

Governance, Philanthropy, and Professional Staff

as of September 30, 2024

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Reggie Taylor, Assistant, Facility Operations

Nina Hoffer, Private Events Manager



Facing page: a patron admires Richard Whitten's *Air Paddles*, 2022

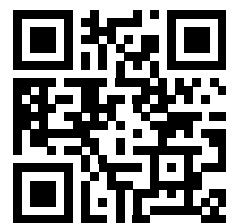
1913 Circle

The Museum's Planned Giving Program

The Morris Museum creates experiences that bring generations together and those experiences become the thread that is woven into our lives, today and beyond. A simple, flexible, and versatile way to help the Morris Museum continue to bring generations together is through a gift in your will or living trust, known as a charitable bequest. As part of the Morris Museum legacy you will be able to continue to help the museum share the exhibits, programs and performances that have thrilled you throughout your lifetime and will inspire those yet to see them. Join the generous donors who have already made a commitment to the future of the Morris Museum.



Birds in a Gilded Cage (Bontems, Paris, c. 1900), part of the Guinness legacy



Scan to go to our
Planned Giving Page

Individual Giving

\$250,000 to \$125,000

Anonymous

\$124,999 to \$50,000

Will and Mary Leland
Nelson and Nancy Schaenen, Jr.
Edward and Susanne von der Linde

\$49,999 to \$10,000

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Individual Giving
Page



A patron with Donald Sultan's *Chinese Lanterns* July 12, 2007
at the opening of *Framing Nature's Paradox*

Government and Foundation Giving

\$500,000 to \$200,000

Morris County Historic Preservation Trust Fund
New Jersey Historic Trust
New Jersey State Council on the Arts

\$199,999 to \$25,000

Community Foundation of New Jersey
The Ruth Dayton Foundation

\$24,999 to \$10,000

The John Bickford Foundation
E.J. Grassmann Trust
M&T Charitable Foundation
New Jersey Division of Travel and Tourism Union Foundation

\$9,999 to \$5,000

Art Alliance for Contemporary Glass
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The Hyde and Watson

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Morris County Tourism Bureau
Park Avenue Foundation

The Lucy and Eleanor S. Upton Foundation

\$4,999 to \$1,000

Paperweight Collectors Association
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\$50,000+ BASF

\$49,999 to \$5,000

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\$4,999 to \$1000

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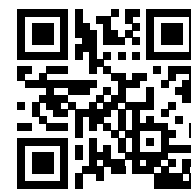
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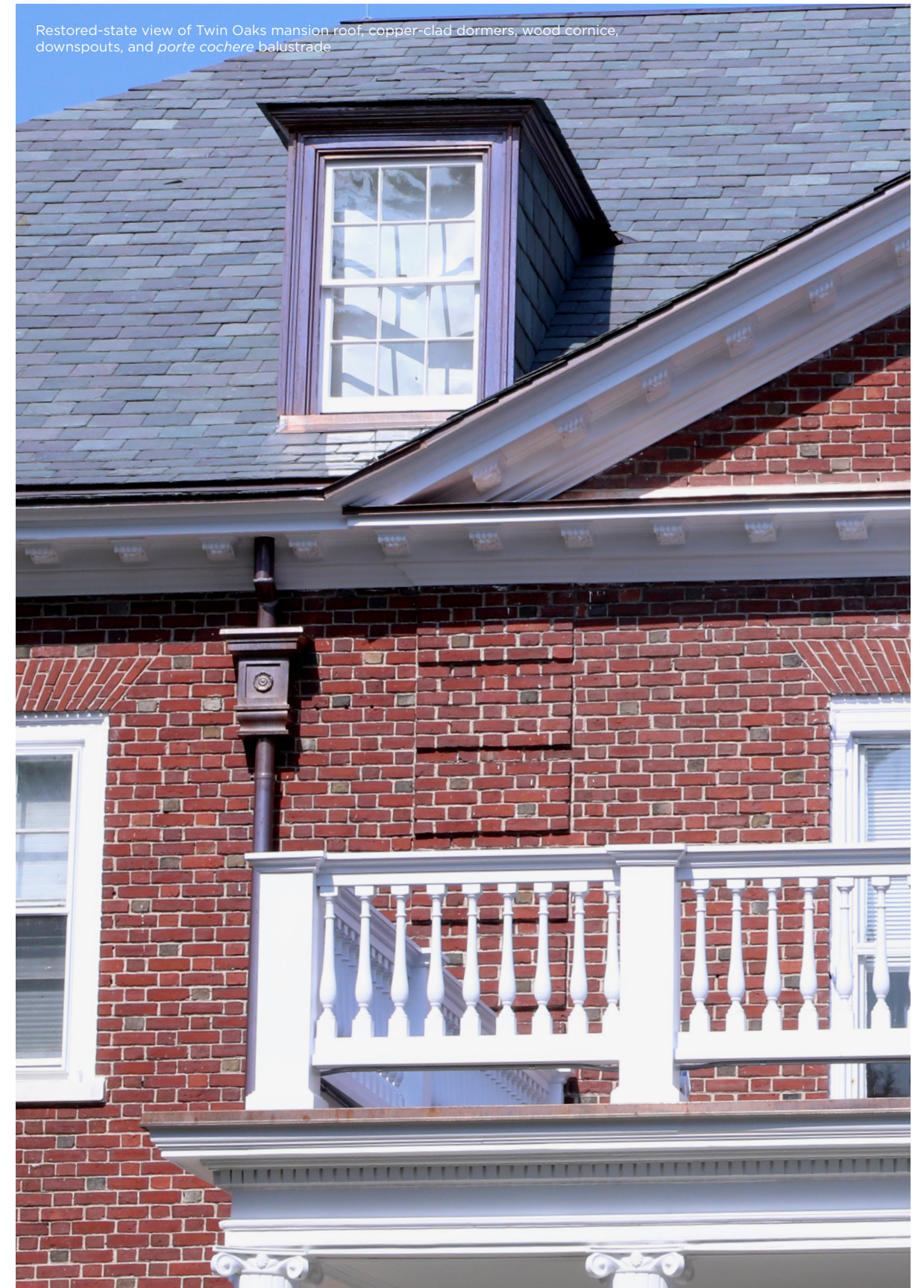
Matching Gifts

Bank of America
Novartis
PSEG
BMS Foundation
Open Society Institute



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Restored-state view of Twin Oaks mansion roof, copper-clad dormers, wood cornice, downspouts, and porte cochere balustrade





Donor Spotlight

Long-time supporter of the Morris Museum, BASF's support has allowed the Museum to engage in interactive educational experiences such as our popular Smithsonian Spark!Lab.

"BASF knows the importance of engaging young students in science at an early age. We are honored to partner with the Morris Museum to support their Spark!Lab that provides hands-on learning and helps today's students become the innovators and leaders of the future. We are proud that BASF's support at the Museum allows the maker-space to be accessible to the public, helping spark interest in science at an early age."

Molly Birman
Senior Manager, External Communications, BASF



Jan Huling,
The Gown: Affinity,
at Neiman Marcus

Neiman Marcus

Morris Museum

Neiman Marcus

During its fashion week in March 2024, Neiman Marcus Short Hills presented a selection of works by artist Jan Huling coinciding with the Morris Museum's exhibition, *Jan Huling: Everything is Alive*.

The centerpiece, *The Gown: Affinity* was on view from March 4 to April 8 and was joined by other work by the artist in the retailer's private gallery space from March 11 to 22.



Tom Loughman with trustees Margie Wang, Marsha Baldinger, Barry H. Jaruzelski, Franck Cesaro and Edward von der Linde

Museum in Motion Gala 2024

Saturday, May 4, 2024

The Morris Museum's 2024 Gala, held at the Museum on Saturday, May 4th, welcomed new and returning supporters alike, for an evening of art, celebration, and community. Specifically, this event celebrated the 20 years of the Museum's stewardship of the Murtoth D. Guinness Collection. Live demonstrations of select pieces from the collection gave the Gala attendees an opportunity to experience them as the event honored the work and support that keeps this collection alive.

Gala Committee

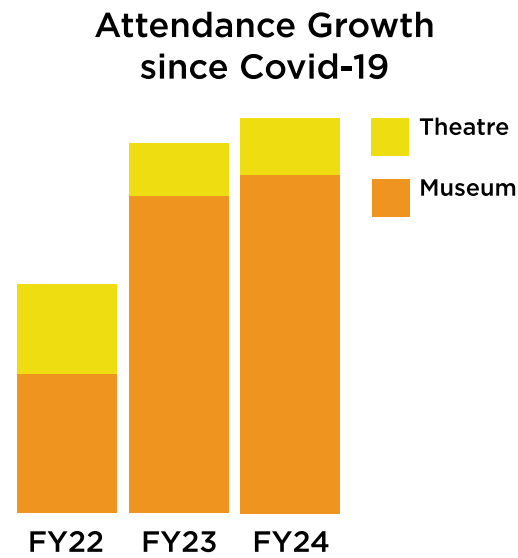
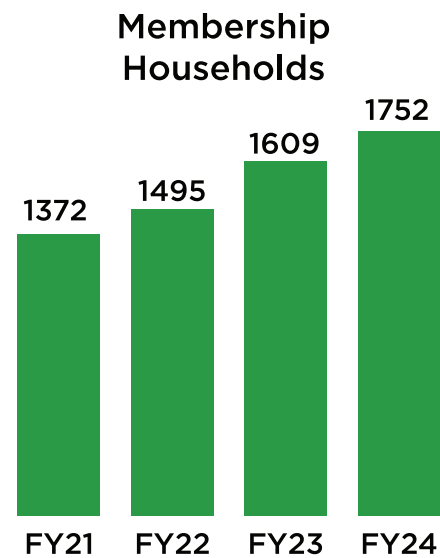
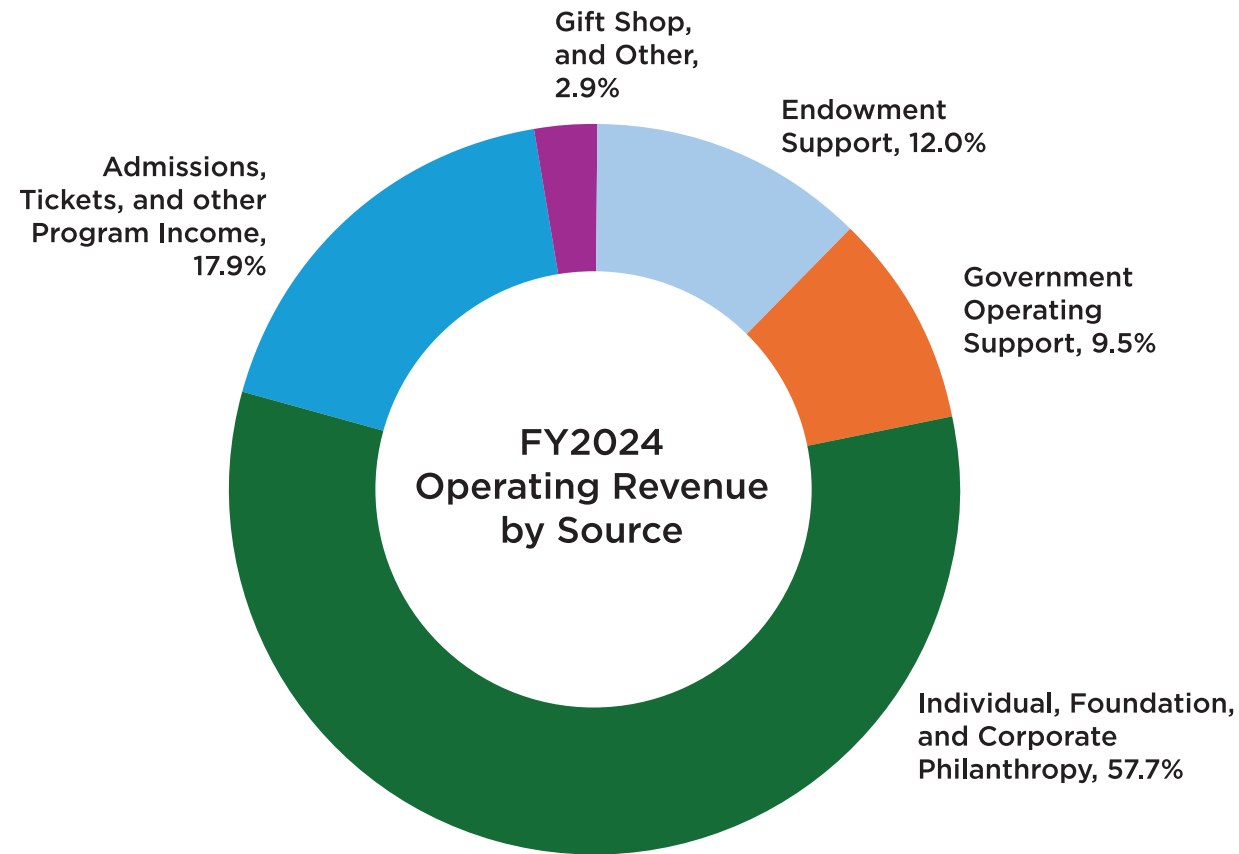
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- Kathleen Jackson
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- Genesia Perlmutter Kamen
- Linda Levi
- Melanie Levitan
- Lainie Vande Woude
- James Yarosh Associates Fine Art Gallery



Museum's 2024 Gala



Guest at the 2024 Museum in Motion Gala photographing Jan Huling's Rosy, 2021



The Morris Museum Statement of Activities For the Year Ended June 30, 2024

	Net Assets Without Donor Restrictions	Net Assets With Donor Restrictions	Total
Revenues, gains and other support:			
Private contributions	\$ 1,163,405	\$ 161,186	\$ 1,324,591
Program fees	610,156		610,156
Gift shop sales, net	31,155		31,155
Government grants*	1,093,872		1,093,872
Other income	1,376		1,376
Net assets released from restrictions - Satisfaction of gift restrictions	21,366	(21,366)	
Total revenues, gains, and other support	2,921,330	139,820	3,061,150
Expenses:			
Program services:			
Exhibits/Education	1,298,467		1,298,467
Theatre	698,743		698,743
Total program services	1,997,210		1,997,210
Supporting services:			
Fundraising/Marketing	605,562		605,562
Administrative	367,430		367,430
Total supporting services	972,992		972,992
Total expenses	2,970,202		2,970,202
Change in net assets from operations	(48,872)	139,820	90,948
Non-Operating income (expenses):			
Depreciation	(543,040)		(543,040)
Amortization	(1,453)		(1,453)
Interest expense	(96,698)		(96,698)
Investment income	167,419	138,264	305,683
Realized and unrealized gain on investments, net	390,763	79,299	470,062
Total non-operating income (expenses)	(83,009)	217,563	134,554
Change in net assets	(131,881)	357,383	225,502
Net assets, beginning of year	5,665,478	6,868,897	12,534,375
Net assets, end of year	\$ 5,533,597	\$ 7,226,280	\$ 12,759,877

*Exceptional government support of Twin Oaks Phase One in this fiscal year totaled \$862,552.

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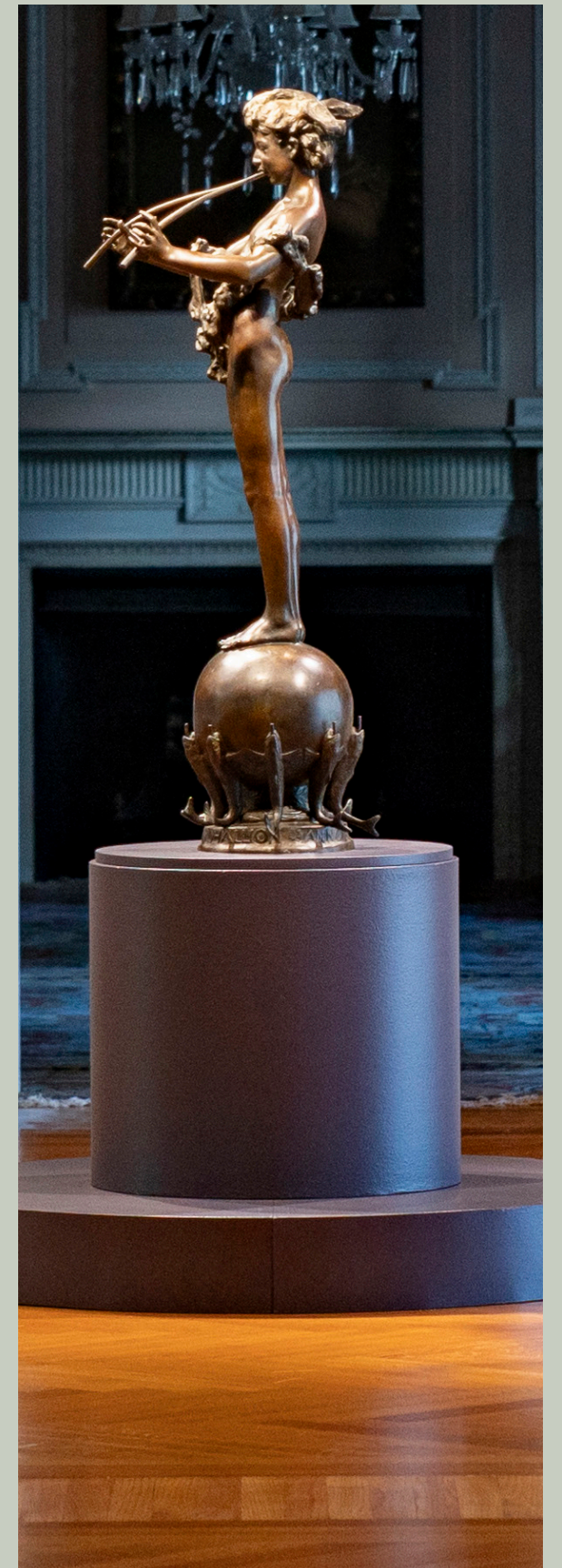
Publisher
Tom Loughman

Editor
Marcus Romero

Graphic Design
Jean Minthe

Printer
**Color Graphics
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Morris Museum

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