Annual Report 2026



Morris Museum



On cover:
Kathleen Gilje
Violin d'Ingres, Restored (detail), 1999
Oil on linen. 58½ × 39⅜ in.
Gift of Eileen Ekstract, 2026.3
Conservation provided courtesy of Lauren Rich, Ludlow Art Conservation.

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Rebuilding and Regrowing our Impact

This past year of sustained growth and deeper engagement came together thanks to so many dedicated people: from our donors, board, volunteers, and staff to the marvelous collaborating institutions and individual artistic talents who chose to partner with us. It seems fitting in this letter to call out some of the signs of that team effort making a difference in this community and in the broader art and culture ecosystem further afield. In gathering together that story, we asked ourselves the simple question: *how can we know the work of a museum is making a difference?* Our pathway to understanding the Morris Museum's impact in particular, while similar to how you might measure any cultural institution, begins with a closer look at responses from the entire region we serve—essentially the northern half of the Garden State within a broader context of our national engagement.

As with each year, our Annual Report aims to capture the greatest impacts of the Museum by showcasing the quality programs that are most visible, weaving insights on our plans and means of creating them. In the pages that follow you can read and see those highlights—hopefully also recalling the many memorable experiences themselves. It's harder, though, to understand how so much of the engagement fostered and stewarded by these efforts is bucking some national trends. Per the latest national data available to us, museum visitation and attendance to performances is down across the nonprofit arts sector. A chilling report from the American Alliance of Museums last autumn that reported that one third of museums reported measurable declines in patronage, measured both in visitation numbers and philanthropic dollars from the community. The latest GivingUSA Report cites the continuation of a 10-year slide in the percentage of American households making charitable gifts last year, and giving to the arts sector, while growing, is smaller than and outpaced by other charitable concerns. Within his recent retirement announcement, the artistic director of New York's Public Theatre declared the future of America's nonprofit theatre movement in two words: "It's over." And yet, despite all these Cassandras, our multi-county region remains one of the nation's most vibrant arts and culture havens (ranked third) as measured by SMU's DataArts project.



Board leadership at the 2026 Museum in Motion Gala: President and CEO Tom Loughman (left), Darren Schulman, Treasurer, Margie Wang, Barry H. Jaruzelski, Vice Chair, Melanie Levitan, Edward von der Linde, Chair, Marsha Baldinger, Vice Chair, Richard Nolan, Esq., and Eric Hart

At the Morris Museum, we're well on our way to renewing our offerings and strengthening our following. Last year we saw a substantial increase in attendance, up over 26% from the year before and closing in on 50,000 visits. The Museum's Instagram following doubled and membership grew by over 30 households a month (annualized growth rate of 26.6%). School group attendance broke through to new levels. Leadership giving grew at the Museum, with an expanding President's Circle and a substantial overall increase of philanthropy (up 25.4%). These indicators reflect the strides made in shaping a quality program. From the 313 loans of works of art that powered our special exhibitions to the 20% uptick in the number of star-studded performances on our stage and the tripling of our studio art offerings, we delivered on our plans to create a cornucopia of excellent experiences and offer them to the public on the most accessible terms. It mattered that there were 15 Grammy nominees (four of them winners) and it also mattered that our broad audience responded so strongly by participating in the artistic pulse we shaped.

Keeping track of where we are means measuring. At the invitation of the national foundation Art Bridges we joined a sector-wide effort known as the Coalition for Ongoing Visitor Experience Studies (COVES) and have been asking visitors for feedback systematically since January. We are excited to get the feedback and committed to seeing where the research leads. Here are some highlights of what we've learned from the hundreds of surveys completed to date. Visitors to the Morris Museum enjoy their visit enough to recommend it to others at rates beyond the national average (by about 3 percentage points). More than ever, the Museum is performing its role as a key pillar of civic life, providing a host of opportunities to dive deeper into lifelong learning and also creating an atmosphere where we can celebrate creativity, explore with family, and have fun. Attendees are more likely to be visiting as a family at our museum than the national average and a staggering 89% of our audience that took the survey reported their experience that day "sparked curiosity or provided a sense of wonderment."

Commitments to this institution by our friends and neighbors help define the Museum experience and guide it into the future. We celebrated in April the more

than 100 volunteers who bring various parts of the Museum alive for the public. Distinguished individuals of truly diverse backgrounds and perspectives from across the northern half of the state serve on our board. This year we welcomed two new trustees: Margaret Rotatori Smith of Westfield and Molly Birman of Boonton. Margaret and Molly (as a designer and teaching artist, and as a communications executive, respectively) bring to the board both a joy for the Museum and its programs and important professional and community insights as devoted arts advocates. Members and donors from over the decades also remembered the Museum in their estates, including Beate Ten Hove and Angela Mandel—may their generous legacy gifts power the future and inspire others.

Looking to the year ahead we are excited by these successes and energized by the plans to radically reinvest in the campus and facilities. Just as we have worked to secure a vibrant cultural experience for everyone over the past few years, great momentum and energy are directed toward delivering the future. Recent work to secure funding for our continued restoration of the historic Twin Oaks mansion has led to a major commitment from the Morris County Historic Preservation Trust Fund that will fund work on the east façade including the rebuilding of the porte cochere. Meanwhile, plans for the first phase of our comprehensive plan, aptly nicknamed "Rebuilding an Engine of Curiosity and Wonderment" are progressing thanks to burgeoning gifts and the important work of finding designers best-suited to the challenges of reshaping our campus experience and buildings.

We look forward to welcoming you and your family again soon! Until then, wishing you all the best,



Edward von der Linde
Board Chair



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

Museums are Shaped by Architectural Design... and Why We Need Both Museums and Architecture Now!

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

This is an exciting time for the Morris Museum. In a world of mass-produced products and lots of design uniformity—the cars we drive, the clothes we wear—revisiting the Museum's architecture stands out as a genuine opportunity. Fact is, nearly every museum and theatre is judged these days by the quality of the design of their buildings and grounds as much as they are by the quality of the experiences shaped amid those spaces. Similarly, architects consider the challenge of creating a vibrant cultural destination a rare and serious opportunity not only for their own vision within the medium to come to life but also, and perhaps most deeply, an opportunity to contribute to a lasting project of major social impact. As we continue the work of reframing the Museum experience through architecture, we take stock in what is emerging as the most thoughtful ideas around the design of cultural sites, both inside and out. Our leadership and board are committed to delivering on the first phase of this renewed campus vision—our project is fittingly titled *Rebuilding an Engine of Curiosity and Wonderment*.

Have you ever found yourself at a museum, stepped back for a moment from enjoying an exhibition, performance, or educational program, and taken in the environment surrounding you? That is no accident. A team of architects and design professionals worked with the leadership of that place to make it special, memorable, inspiring, even other-worldly. Great care goes into creating atmospheres and sequences of spaces that are tailored with emotional as well as physical goals in mind. It's no wonder, then, that cultural sites—from theaters to museums to places of worship—are among the most thoughtfully designed spaces we encounter in our modern lives. Intentional spaces are drivers of feeling and shapers of experience.

At the Morris Museum we focus on creating exceptional experiences for everyone. That needs to include working to redefine the campus through architecture. When I returned to the area three years ago to lead the institution, the idea of fundamentally reshaping the campus was far from mind. Instead top of mind were a significant call to rebuild the core programs and our team as well as a need to meet the immediate challenge of the first phase of historic preservation work on the Frelinghuysen-Havemeyer mansion, Twin Oaks. Within a year we launched into strategic planning.



Voices from the board, staff, key community members and volunteers all recognized in that process how much the *public experience* and even the Museum's *identity in our community* is defined by architecture.

We also reckoned with the fact that design decisions dating back decades—very little of the Museum's 77,000 square feet of interior and almost nothing on the more than eight acres of grounds was brought into service in the past 20 years—all needed to be revisited. Strategy work led right into assessing the long-term needs of the campus and facilities. And just as we welcomed a steady stream of colleagues, planners, and visual and performing artists in for advice on the future needs of a vibrant cultural hub, we were also hosting all kinds of design professionals as we sought ways forward that could change the way people feel, enjoy, and learn when coming to the Morris Museum. On the technical side, the project identified critical infrastructure needs, the aging cycle of our existing buildings, energy efficiency goals and a desire to reconnect to the beauty of the site, and anticipation of cultural visitor habits and preferences. What emerged was a vision to reset the museum experience inside and outdoors in stride with our times and anticipating the future of our community.

Over the past year, armed with the learnings of the campus plan process, we began conversations with eleven leading architectural firms. These dedicated professionals are at work today on some of the most exciting and innovative museum projects in the US and abroad. We asked them to consider the major opportunities offered by the campus, to imagine harvesting the best parts of the modern buildings while also giving visual space to Twin Oaks, and to envision our site as a place where you can connect with art and science optimally. Each has brought their own experiences and sensitivity to our current state and heard our aspirations. We also shared this process with advanced students pursuing their MA degrees at Parsons School of Design this past spring (as part of their 3rd-year capstone praxis course); those interactions with the future of the discipline both tested our assumptions and opened up healthy conversations about our project's potential which we shared with the leading candidate firms. From the eleven firms and our emerging conversations with landscape architecture firms, we anticipate assembling a team that will include building and landscape partners together with the civil engineering and technical advisors that ensure successful cultural projects and keep paramount the responsible stewardship of the site.

Everyone who comes into contact with this process sees great possibility and each brings a wealth of perspective to how to make this beloved landmark—our community's reliable place for memory making—best prepared for decades more service as an intimate and distinguished site of cultural experiences. They marvel at the ingenuity of the adaptive reuse of Twin Oaks. They examine with us potential of the grounds as a key component of the experience. And they are helping shape plans for world class facilities. This extraordinary community needs and deserves this reinvestment to fulfill its promise as a major hub of creativity, a seedbed of curiosity, and a launchpad for wonderment for decades to come.



A Significant Year for Artistic Excellence

Exhibitions at the Museum combined new relationships with an eye for excellence emerging from global and New Jersey talent. *James Prosek At Work* was recognized as one of the Top NJ Shows of 2025 by *NJarts.net*, amid a year of attendance growth and critical acclaim. *Henri Matisse: Beyond Color* presented an authentic and deeply personal dimension of this beloved artist's late book works in a partner effort with the Mourlot Archive. The Museum's collections played a vital role in several contemporary exhibitions, with artists such as Troy Jones, Jo-El Lopez, Walter John Rodriguez, and Lisa Ficarelli-Halpern. And *Common Ground: NJ Artists Think Monumental* ignited imaginations outdoors in new ways, inviting visitors to explore the campus studded with nine large-scale works of art.

Samuelle Green's site-specific installation *Permutation 3* (detail) in the Main Gallery



Matisse's masterful draftsmanship in *Beyond Color*

Henri Matisse: Beyond Color

April 12 – September 13, 2026, Main Gallery

An important cache of drawings made by Henri Matisse (French, 1869-1954) generously on loan from the Mourlot Archive joined letters and proof impressions (and even the lithographic stones themselves) for an intense look at master lithographer Fernand Mourlot (French, 1895-1988). Thirteen artist books of poetry defined the final two decades of Matisse's career. Key to the project was its consideration of the relationships between the artist and Mourlot, Matisse's conception of a seamless link that conjoined verse and line drawing, and the contexts of Matisse's own struggles through multiple cataclysms of the 1930s to the time of his death in 1954.

Henri Matisse: Beyond Color was organized by the Morris Museum with the close collaboration of the Mourlot Archive and Argonaut Fine Art Ltd. with acknowledgment of the help of Les Héritiers Matisse. Generous support for the exhibition came from the Museum's President's Circle, with in-kind gifts from Novartis and Braun & Chamberlain Inc. Installation support for this exhibition is provided by Ricciardi Brothers of Morristown. Appropriate environmental conditions are crucial to our ability to present exhibitions such as *Henri Matisse: Beyond Color*. Support of climate control improvements in our galleries has been made possible by the New Jersey Cultural Trust.

The Monuments of Paris: Author Event with Violaine Huisman

June 6, 2026, Dodge Room

In conjunction with the exhibition *Henri Matisse: Beyond Color*, author Violaine Huisman discussed her new book, *The Monuments of Paris* (Penguin/Random House). Named a Most Anticipated Book of 2026 by Literary Hub, Huisman's autobiographical novel centers on her efforts to come to terms with the outsized legacy of her grandfather, a leading cultural figure in Paris during WWII. Set in the twentieth-century France that shaped Matisse's outlook on life and art, the book's investigation of family and wartime reflect how the arts were intertwined with the stories of the people who lived through it.



Visitors watch Collette Fu's monumental pop-up book, *Noodle Mountain*, crank open before their eyes

Contemporary Volumes

October 24, 2025 – March 22, 2026, Main Gallery

Books have long served as vessels of knowledge, storytelling, and memory. Design artists reimagined the book not only as an object of content, but as a site of transformation—where material, meaning, and message converge. Through sculpture, installation, and mixed media, *Contemporary Volumes* explored how nine American artists use the form, function, and symbolism of books to challenge conventions, reshape narratives, and expand the possibilities of both art and language.

Exhibited Artists: Brian Dettmer, Colette Fu, Samuelle Green, Cheryl Gross, Amanda Love, Sarah Matthews, Cheryl R. Riley, Susan Rostow, and Diana Schmertz.

Support for this exhibition was provided by The M&T Charitable Foundation.

Contemporary Volumes, a thriller at the Morris Museum... curator Bryant Small... has gathered nine excellent artists to investigate the forces that bedevil literacy.
—NJArts.net

Contemporary Volumes Artist Talk featuring Colette Fu with a Special Screening of PBS' *Craft in America East*

December 13, 2025
Bickford Theatre/ Main Gallery

Colette Fu builds small, fiercely detailed paper universes that fold out into sweeping landscapes and intimate narratives. In conjunction with a screening of a *Craft in America* episode featuring her work, she traced the hybrid paths of craft and book arts in her work — from field research and photography to paper engineering and collaborative storytelling.

Contemporary Volumes Tour with The Artists

January 31, 2026
Main Gallery

Artists Samuelle Green, Amanda Love, Susan Rostow, and Diana Schmertz shared their perspective as exhibiting artists. Each one of them shared their thoughts and their process that went into making these works on view.



Sunil Garg's twin light sculptures, *[IS]* and *[IT]* light up the Museum's campus at night during the 42nd NJ Arts Annual

Common Ground: NJ Artists Think Monumental
New Jersey Arts Annual
May 8 – August 23, 2026, Museum Grounds

The New Jersey Arts Annual exhibition offers great opportunity to capture the dynamic range of the state's artist community. The 42nd edition took the form of an outdoor exhibition that activated the Museum's grounds in new ways. Over 530 recent objects by 91 artists living and working in the State were submitted through a juried process. Led by Johannah Hutchinson, Executive Director of the International Sculpture Center and Publisher of Sculpture Magazine, the resulting exhibition included works of a variety of mediums that respond to light, weather, and the natural environment. Featured Artists: Clifford Blanchard (Morristown), Sunil Garg (Summit), Wendy Gordon (Lambertville), Robert Koch (Jersey City), Robert Lobe (Newark), Judith Peck (Mahwah), Jill Scipione (Jersey City), Lee Tal (Jersey City), Josh Urso (Jersey City).

The New Jersey Arts Annual Exhibition is a project of the Morris Museum and the New Jersey State Council on the Arts, a partner agency of the National Endowment for the Arts.

Troy Jones: Echoes of the Diaspora A Study in Style, Culture and the African Mask

June 19 – October 26, 2025,
Hedley Gallery

Echoes of the Diaspora was one of several examples during the year that featured creative interpretations of the Museum's collections. Painter Troy Jones reimagined the African mask as a vibrant symbol of identity, resistance, and cultural continuity, drawing inspiration from traditional African aesthetics and the lived experiences of the African diaspora. The result was a rich and layered dialogue between ancestral memory and modern identity.

Support for this exhibition was provided by Edward and Suzanne von der Linde.

Collection Highlights: Five Standout Items from Japan

September 12, 2025 – February 1, 2026,
Tregenza Gallery

The Museum invited Post-war Japanese art expert Midori Yoshimoto to select and interpret a range of Japanese works in our care. Since 1920, Community members have donated more than 250 Japanese cultural objects to the Museum. Often these objects were more characteristic of folkways than masterpieces. Then, beginning in the 1960s, the Museum received an influx of culturally significant gifts. These include richly decorated garments and accessories along with domestic objects such as writing boxes, Kokeshi dolls, Noh theatrical masks, and decorated fans. This collaboration with Yoshimoto offered an opportunity to celebrate Japanese culture, deepen understanding through scholarly expertise, and invite engagement with the Museum's distinctive holdings.

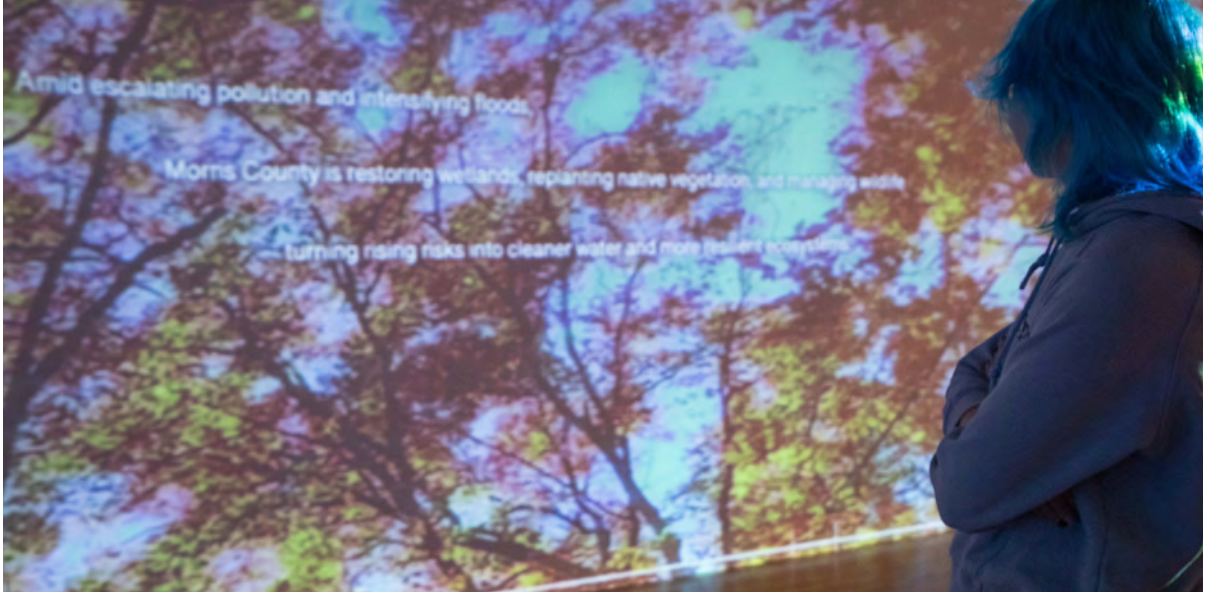
Digital Divine Featuring the Works of Jo-El Lopez

October 3, 2025 – March 1, 2026,
Bush-Compton Gallery

Jo-El Lopez used the visual storytelling of traditional realism to comment on the intersection of faith and modernity, the strength of family, and the multidimensional contemporary urban experience. Drawing from his Pentecostal upbringing and influenced by traditional icon-making and bold abstract color, his work offered layered commentary on family, spirituality, and community.

Five Standout Objects from Japan Gallery Tour
January 24, 2025, Tregenza Gallery

Guest Curator, Midori Yoshimoto hosted an walkthrough of the work she had chosen for display from the Morris Museum's Japanese collection. The guided experience paired close-looking with storytelling: teaching the histories, materials, and creative choices that make each object exceptional, reviewing the conservation and display decisions up close, and exploring how these works connect to broader cultural and artistic currents across Japan's long visual history.



The immersive *Perennial Land* installation in November 2025 featured data and footage film for Morris County, showcasing strides in restoring wetlands and creating a cleaner ecosystem

Perennial Land
Conceived, filmed, and directed by Laia Cabrera & Isabelle Duverger

November 7, 2025 – May 31, 2026
Hedley Gallery

Collaborators Laia Cabrera & Isabelle Duverger aimed to push aside the modern habit of thinking of nature–culture divide, decolonize technology and highlight the ways landscape contributes to social, political and psychic ideas of space. This experiential installation combined the beauty of various forest environments with the importance of data-driven insights into the human impact on nature. Stepping into a space transformed into a multi-climate forest, tech and tools about resources and equity were seamlessly integrated into the environment like trees.

This project was made possible by the contribution of Global Commons Alliance Accountability Accelerator – Rockefeller Philanthropy Advisors, the Program Grant Awards provided by the Jersey City Arts Council and the Jersey City Arts & Culture Trust Fund.

Iconic: Kathleen Gilje Repaints Art History

November 19 – June 7, 2026
Bickford Gallery

Kathleen Gilje—a NYC-based painter who trained in Italy as a conservator and known for her liberal appropriation of the Old Master canon—presented her approach to painting under these two influences. The exhibition showcased the artist's work and its relationship to the major art historical legacies of Leonardo da Vinci, Francisco Zurbaran, Gustave Courbet, and Man Ray's appropriation of Ingres, and others.

Notes on Napkins

December 12, 2025 – June 28, 2026
Guinness Facade

One hundred American composers were commissioned by UCLA's Center for the Art of Performance in 2020 to share their visual thinking at the outset of COVID-19 for a project which became *Notes on Napkins: 2020*. Each composer received a toolkit of napkins and pens and a micro-commission to begin transcribing the rhythms of this extraordinary time, which Gary Lichtenstein Editions produced prints from the results.



US Representative Analilia Mejia (center) enjoying the work of Thaddeus Mosley

Learn from a Composer: A Workshop with Garrett Fisher
April 25, 2026, Bickford Theatre

Inspired by the Notes on Napkins project, composer Garrett Fisher demonstrated how he begins a musical idea at the piano. Participants created their own "notes on napkins" — simple drawings, marks, words, or musical fragments — which Fisher played for them at the piano. This workshop offered an interactive experience of the process of composing music for an engaged group of adult learners.

From the North: Cultural Material and Living Heritage of Inuit Art

February 13 – September 6, 2026
Tregenza Gallery

How can art provide a form of storytelling and a powerful connection to place, identity, and community? Eleven Inuit sculptures recently donated to the collection exemplify craft traditions of Inuit communities across the Arctic. These new additions expand the Morris Museum's permanent collection of Arctic cultural material and the living heritage of Inuit art.

Fresh Perspectives 2026

March 6 – May 10, 2026, Theatre Lobby

Now in its 37th year, *Fresh Perspectives* offered high school students working in a variety of media to apply to this special program. The annual Fresh Perspectives juried exhibition began in 1989 to give artistically accomplished high school students a professionally organized museum exhibition experience, and to recognize art teachers for their encouragement and the effective teaching of these talented student artists.

Thaddeus Mosley

March 21 – November 8, 2026
Bush-Compton Gallery

The Museum celebrates American creativity in this 250th anniversary year of the Declaration of Independence through a series of special installations: *American Treasures*. The first celebrated American sculptor Thaddeus Mosley (1926–2026) who harnessed pieces of hardwood as his starting point for creative expression.

This installation was catalyzed by the generous loan of *Untitled Standing Sculpture* (2010) from the Petrucci Family Foundation Collection of African American Art with additional loans and assistance from Karma, New York and the artist's estate.



Installation view of *Emblems of America*

Emblems of America

June 18 – November 2026
Hedley Gallery

What images come to define a nation? This exhibition examined how iconic American imagery continues to evolve through contemporary interpretation. A version of Gilbert Stuart's renowned Washington portrait was presented alongside a vibrant reimagining by Walter John Rodriguez, while Lisa Ficarelli-Halpern's Robe of Resilience reflects on the challenges, aspirations, and complexities of America in the twenty-first century. Together, these works invited visitors to consider how national symbols are preserved, reinterpreted, and continually reshaped over time.

Audubon Songbirds from the Dr. Michael and Elyn Stubblefield Collection

June 25 – November 1, 2026
Bickford Gallery

Celebrated for their scale, detail, and ambition, John James Audubon's engravings from The Birds of America (1827–1838) remain among the most influential images in the history of American natural illustration. This exhibition brought together a rare group of original Audubon prints depicting bird species from the private collection of New Jersey Philanthropists and Art Collectors Dr. Michael and Elyn Stubblefield. These iconic works were exhibited alongside some of the Museum's collection of music boxes that feature birdsong.

New Exhibitions Bring a Contemporary Perspective to the Guinness Collection

A new gallery space was designed for interpretations of the Guinness Collection in 2025 thanks to the generous support of Will and Mary Leland. This renovated gallery was inaugurated with two projects that demonstrate the wide-ranging impact of the innovation that the Guinness collection represents.

RAGTIME: Portrait of America's Music

June 19, 2025 – January 4, 2026

Ragtime is a vibrant, syncopated musical style that took the world by storm at the turn of the 20th century. Created by Black American composers, ragtime laid the groundwork for jazz and American popular music. This installation told this story through rare original sheet music and three remarkable mechanical instruments: the Wurlitzer Automatic Harp, Style A, the Regina Hexaphone, and the Seeburg Style L Coin Piano. Curated by Bryant Small in conversation with Susan C. Cook, Ph.D., Hilldale Professor of Musicology, Emerit, Mead Witter School of Music, of Wisconsin-Madison.



Summer intern Ethan Terry demonstrating the Regina Hexaphone (c. 1917)

The Galileo Project

January 30 – July 12, 2026

The human urge to measure, define, and understand the world around us drives creativity. Artists Doug Bosch and Richard Whitten identified six inventions from the collections held at Florence's Museo Galileo and designed their own imagined, yet plausible, contemporary versions of the originals. Joining the exhibition was an artist book by their RIC colleague Nancy Bockbrader.

The Galileo Project Artists Talk and Gallery Tour

May 9, 2026, Bickford Theatre and Guinness Workshop Gallery

The artists from *The Galileo Project* discussed their collaborative process with Morris Museum visitors in a behind the scenes look at their exhibition. A gallery tour followed with a lively conversation about the art on view and the intersections among science, technology, and design.

Featured Works

The Museum continued to bring art to visitors in unexpected ways with individual works or small groupings that were installed throughout the building. As a result, thirteen additional objects from the Collection and on loan were able to be exhibited in addition to those included in gallery exhibitions.



Associate Curator Bryant Small (left) with artist O'Neil Scott, and gallerist Tanya Weddemire (right) in front of *At Peace* on Juneteenth 2026

Leandro Comrie (American, b. 1973), ***The Guardian***, 2020. Acrylic, pastel, ink on canvas. 72 h x 72 w inches. On loan courtesy of Leandro Comrie.

Four standout works by artist Toshiko Takaezu (American, 1922-2011) from the Morris Museum collection.

Untitled, c. 1970. Glazed ceramic. 9 h × 5½ dia. Inches. Gift of the artist, 2008.5.10.

Untitled, c. 1990. Glazed ceramic. 14 h × 5½ dia. Inches. Gift of the artist, 2008.5.7.

Untitled, c. 1980. Glazed ceramic. 25 h × 1½ dia. Inches. Gift of the artist, 2008.5.1.

Untitled, c. 2000. Glazed ceramic. 15 dia. × 2¼ h inches. Gift of the artist, 2008.5.15.

O'Neil Scott (Jamaican, b.1982), ***Peace***, 2025. Oil on board. 60 h x 48 w inches. On loan courtesy of the Tanya Weddemire Gallery.

Guillermo Kuitca (Argentinian, b. 1961), ***Untitled (People on Fire)***, 1994. Oil and acrylic on canvas. 63 h × 67¾ w inches. On loan from Private Collection.

Tschabalala Self (American, b. 1990), ***Heroine No. 2***, 2025. Acrylic, oil, and textile on canvas. 96 h × 96 w inches. Loan courtesy of Art Bridges.

Georgia O'Keefe (American, 1887-1986), ***In the Patio IX***, 1950. Oil on canvas mounted on panel. 30 h × 40 w inches. Loan courtesy of the Art Bridges Foundation.

Ron Powell (American, b. 1976), ***Gabriel's Vow***, 2019. Oil, impasto, sand gesso on canvas. 48 h × 36 w inches. Loan courtesy of Bridge Art Gallery.

Michael Alfano (American, b. 1947), ***Beacon***, 2019. Bronze, Aluminum. 96 h × 28 w × 26 w inches. On loan courtesy of the artist.



Artist Michael Alfano polishing his newly installed sculpture *Beacon* (2019)

New Acquisitions

Serena Bocchino, ***Passion***, 2003. Oil and enamel on canvas. 38 × 48 in.
Gift of Kevin and Seema McGrath, 2025.2.

Tula Telfair, ***Preserving the Secrets of Time***, 2018. Oil on canvas. 55 × 78 in.
Anonymous Gift, 2025.3.

Christine McGinnis, ***Eagle Owl*** and ***Martial Eagle***, late 20th C. Etching on wove paper, 29¾ × 22 inches each. Gift of Dr. Michael and Mrs. Elyn Stubblefield, 2025.4.1 and 2025.4.2.

A Collection of Eleven Soapstone Sculpture from Drs. Robert and Joan Rothberg:

7 Jobie, ***Seated Working Man***, c. 1970. Soapstone and shoe polish. 5 × 2 × 6 in., 2025.5.1.

Elizabeth Esferon, ***3 Figures***, c. 1980. Soapstone. 5 × ½ × 7¾ in., 2025.5.2.

Sapa Ashoona, ***Inukshuk (travel marker)***, c. 2001. Stone. 10½ × 8 × 2½ in., 2025.5.3.

Pudlo Pudlug, ***Green Man***, c. 1985. Stone. 11¼ × 3½ × 9 in., 2025.5.4.

Artist unknown, ***Standing Man***, c. 1985. Soapstone. 10 × 2½ × 5 in., 2025.5.5.

Emile Pagueil, ***Standing Man***, c.1970. Soapstone. 14 × 3 × 6½ in., 2025.5.6.

Toona (Tuna) Iquliq, ***Figures on a Rock***, n.d. Soapstone. 3⅓ × 3 × 4¾ in., 2025.5.7a,b.

Artist unknown, ***Grey Person***, n.d. Soapstone. 8¼ × 2 × 3 in., 2025.5.8.

Peter Lyta, ***Sledding***, c.1990. Stone, soapstone, skin. 6³⁄₁₆ × 4¾ × 3¼ in., 2025.5.9.

Ningiugapik Kolola (also Nengeorapik), ***Green Man with Rope***, c.1980. Serpentine. 6¾ × 2¼ × 3¼ in., 2025.5.10.

Marc Alikaswa, ***Mother and Child***, c.1985. Soapstone. 4¼ × 3 × 4 in., 2025.5.11.

Jo-El Lopez, ***Lexovus***, the AI Deity of Syntax, 2025. Acrylic on canvas.
24 × 36 in. Gift of the Artist, 2026.1.

Alan Feltus, ***The Landscape Painting***, 1986. Oil on canvas, Alkyd. 70 × 48 in.
Gift of the Artist, 2026.2.

Kathleen Gilje, ***Violin d'Ingres, Restored***, 1999. Oil on linen. 58½ × 39⅜ in.
Gift of Eileen Ekstract, 2026.3.

Richard Whitten, ***Thaumatrope***, 2010. Oil on wood panel. 19½ × 13¾ in.
Gift of John Yau and Eve Aschheim, 2026.4.



Preserving the Secrets of Time, 2018 by Tula Telfair

Stewards of Culture

Private Collectors and Public Engagement

Collecting is often about much more than simply purchasing objects. For these collectors, it's also about preserving and sharing them with the public.



Dr. Michael Stubblefield in *Audubon Songbirds*

Dr. Michael Stubblefield

Dr. Michael Stubblefield lent a selection from his Audubon collection, on view at the Morris Museum from June-November 2026 in a show pairing them with the Guinness Collection songbird automata and music boxes.

Morris Museum: What was the first piece you ever collected, and why did it grab you?

Dr. Michael Stubblefield: The first Audubon piece I ever "collected" was actually a gift from a friend I birded with. It is a lovely octavo of a Bonaparte's Gull – a handsome little gull that is not uncommon off the coast of New Jersey. Octavos are 2nd edition Audubon lithographic prints that were shrunk down to a smaller and more affordable size. My wife Elyn would buy me octavos as gifts over the years.

MM: Is there a piece in your collection you'd never sell? What's the story behind it?

MS: We don't consider ourselves the owners of our collection. We are simply caretakers of what I consider national treasures. Many of the prints in our collection are irreplaceable, not because you can't find the specific image if you wait long enough, but because of the quality. We have eight from the Saxe-Meiningen collection – literally the prints belonging to (UK sovereign) King William IV and Queen Adelaide (ruled 1830-1837). Others, approximately 100 or so, are from the John Vickers Painter (1835-1903) Collection, and are renowned for their exceptional color, quality, and untouched state.

The plan for our bird art collection is to keep it together and make it available to the public in our newly founded Aviformes Museum in Jersey City. The 16 Audubon prints on display at the Morris Museum are only a fraction of the more than 3,000 pieces in our collection which includes not only illustrations dating from the 1500's, but also modern and contemporary work exploring our collective fascination with birds. Taken as a whole, the collection details our relationship with the natural world and explores our ever-changing understanding of it. We take for granted the vast knowledge garnered over centuries. The culmination of centuries of study is now available with a few keystrokes on a computer. We should never lose sight of the struggle and sacrifice that others, like Audubon, endured to bring this knowledge to us.

MM: Why was it important to work with the Morris Museum to share your work with the public?

MS: As caretakers of the collection, we feel it is important to share it with others whenever possible. It's not just that the work is beautiful – it is the history, the mistakes, the struggle and sacrifice involved in creating it that makes it so meaningful.

The birds on display are all residents of or migrants through New Jersey. I have seen each one of them countless times. Many will look at the plate and think the birds are somehow exotic when, in reality, these are our birds. When non-birders tell me they've seen a bird, it is almost always something large and obvious like a Great Blue Heron – which is wonderful. It is rare that they see or share a sighting of a Bay-breasted Warbler or other obscure birds. I hope some of those visiting this show will avail themselves of the opportunity to explore the rich avifauna of the Garden State, and, as importantly, do their part to protect our wilderness and natural heritage.

Justin Tuck

Former NFL New York Giants star Justin Tuck has been building a collection of artwork that resonates with him, including pieces by artist Troy Jones, an artist showcased in a summer 2025 show together with the Museum's collection of African masks.

Morris Museum: What was the first piece you ever collected, and why did it grab you?

Justin Tuck: The first piece we ever collected is actually a family heirloom. My wife has a beautiful Nell Walker Warner (1891-1970) painting that first belonged to her grandmother and then her mother.

MM: Is there a piece in your collection you'd never sell? What's the story behind it?

JT: Three Kings by Troy Jones (b. 1974). It's thought-provoking, and at the same time it makes me feel understood.

MM: Why was it important to work with the Morris Museum to share your work with the public?

JT: We have been honored to lend this piece to two different museums to date. Troy's work provides important insights into the 20th and 21st Century African-American experience, in conversation with the African origins of civilization. The Morris Museum did a wonderful job with *Echoes of the Diaspora* and we felt that the painting *Leisure Time* (2023) was important to the overall exhibit. It's about exposure- we don't believe Troy created his work for individual households, rather, they are more powerful when a bigger audience gets to experience them.

Troy Jones (left) with Associate Curator Bryant Small during a tour of the *Echoes of the Diaspora* exhibition



Jim Petrucci

Jim Petrucci's family foundation has built a collection of more than 600 pieces of African American art including work by the late Thaddeus Mosley. Petrucci explains why community partnerships, such as the one he's built with the Morris Museum, are central to his collection's educational mission.

Morris Museum: What was the first piece you ever collected, and why did it grab you?

Jim Petrucci: My parents gifted me a watercolor of the Ponte Vecchio in Florence by Father Beatus Lucey OSB (1933-2022) - a revered art teacher at my alma mater, Delbarton School in Morristown. My father was born and raised in Florence, and Fr. Beatus was one of my favorite teachers and mentors, so it has great significance.

For our Art Collection at the Petrucci Family Foundation, the very first piece we bought was a portrait of a woman in the Congo, painted by a French artist Alix Ayme (1894-1989). It is a beautiful piece, and interestingly predated our commitment to African American art, so in a Collection of over six hundred pieces, it is one of only three not created by an African American artist!

MM: Is there a piece in your collection you'd never sell? What's the story behind it?

JP: I can't envision selling anything that we own...

MM: Why was it important to work with the Morris Museum to share your work with the public?

JP: The Morris Museum is a community treasure, and one of the goals of our Collection is to increase exposure for artists that are too often overlooked. Tom Loughman and the Morris Museum have been outstanding partners in this regard.



With our aim to deliver artistic excellence and unique experiences, the Museum strengthened its identity as a destination for live arts experiences.

New and noteworthy partnerships such as *WBGO Presents All That Jazz*, brought in large audiences and first-time patrons. Expanding on a longstanding relationship with Carolyn Dorfman Dance, we hosted a weeklong residency including educational programming for adults and students. The unique "Music Box Series" continued to delight audiences, and a film historian brought a fresh point of view to the film program. From Grammy winners to the region's dance pioneers, the year's programming brought our community up close with a wide range of performances.

Nimbus Dance performs *Anima*



Award-winning Special EFX kicks off the Museum's new partnership with *WBGO Presents All That Jazz*

Jazz and Guitar

WBGO Presents *All That Jazz* with Special EFX
October 11

WBGO Presents *All That Jazz* with Alex Bugnon
November 22

Water Gap Jazz Orchestra: Nutcracker and Grinch Suites
December 20

Martin Pizzarelli Celebrating Bucky Pizzarelli
January 11

The late New Jersey jazz legend Bucky Pizzarelli (1926-2020) was honored by a notable lineup of musicians, all of whom had been close friends or mentees of his. Leading the band was his son, bassist Martin Pizzarelli, while a host of people from his inner circle shared stories and played music in his memory.

Celebrate Mardi Gras with Thaddeus Exposé
February 7

Ziggy & Miles, Guitar Duo
February 19

Mike Davis and The New Wonders presents a Bix Beiderbecke Birthday Celebration
March 8

WBGO Presents *All That Jazz* with Kirk Whalum
March 14

Grammy Award Winner Kirk Whalum thrilled audiences with his lively and high-energy show as part of the inaugural year for our partnership with WBGO Presents: All That Jazz. With his large fan base and stellar musical reputation, we were able to offer two successful back-to-back concerts.



Brothers Ziggy & Miles charm the audience with an engaging mix of classical guitar arrangements and contemporary works

Rio Clemente Plays Rio
May 3

An Evening with Martin Guitar
May 7, 2026
Patrons experienced a special evening with Chris Martin IV, the 6th-generation owner of the iconic guitar manufacturer, C.F. Martin & Co. as he shares his passion and stories from his over 35 years at the helm of the company. Chris is joined by music instructor, recording artist, and International Clinician/Ambassador for C.F. Martin & Co. Craig Thatcher.

Music Box Series with the Baroque Orchestra of New Jersey

November 14 & 16
Opening the BONJ season with the 2nd of their "Musical Box" inspired series at the Morris Museums' Bickford Theatre. This season's program highlighted the music of Giuseppe Verdi, juxtaposing live performances of three selections by three different, 19th century cylinder musical boxes from the Murtogh D. Guinness Collection. Due to high demand, a second performance was added to the weekend.

Classical

Lyrica Chamber Orchestra
November 9

Orpheus Chamber Orchestra & Stella Chen
January 27

Galvin Cello Quartet
March 26

Orpheus Chamber Orchestra & Jeremy Denk
March 27

Cerus Quartet
April 9



Carolyn Dorfman Dance performing in the Museum's galleries during the Museum in Motion gala

Dance

Carolyn Dorfman Dance in *Dances of Hope*
December 7

Nimbus Dance presents *ANIMA*
February 27

Carolyn Dorfman Dance Student Matinee
December 8

In a special performance for schools, Carolyn Dorfman Dance presented The *Legacy Project: A Dance of Hope*. Guided by the principle of DEPTH dance—Dance that Empowers People To be more Human—the program offered a narrated and highly interactive experience featuring works inspired by Dorfman's heritage as the child of Holocaust survivors and Eastern European immigrants.

This program aligns with social studies curriculum standards and was experienced by 230 students and their teachers, a welcome response to a performance element of Education that has been on hold since the Pandemic.

Film

Eight Mountains
September 17
Film historian and educator Gerard Ansellem hosted a special screening and discussion of this award-winning film. Selected by Ansellem for its visual resonance with the exhibition Tula Telfair: NATURE Does Not Locate Itself, The Eight Mountains offered the audience an educational experience about what makes great cinema.

Great Art on Screen:
St. Peter's & the Basilicas of Rome
October 15

Exhibition on Screen: *Caravaggio*
November 12
Filmgoers continue to express enthusiasm for well-known artists from the art historical canon, and this year was no exception, with Caravaggio specifically bringing in the largest audience.

Great Art on Screen:
Lotto & Berenson: Crossed Destinies
December 17

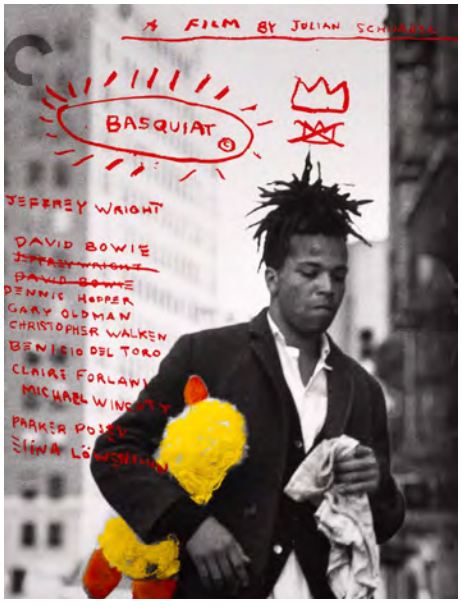
Great Art on Screen:
Painting the Soul of the 20th Century: Pellizza Da Volpedo
February 18

Exhibition on Screen:
Turner & Constable
March 11

Basquiat
April 22

Great Art on Screen:
Water Lilies by Monet
May 13

Frida: Viva La Vida
June 3



Julian Schnabel's indie fan favorite, *Basquiat*, delighted audiences



Award-winning Trumpeter and vocalist Bria Skonberg and band playing at sunset

Jazz on the Back Deck 2026

Nat Adderley Jr. Quartet
June 20

Alexis Morrast
July 2

Amani
July 16

Little Johnny Rivero
August 1
Responding to audience input, the museum introduced Latin jazz to the Back Deck program in 2026. The results were a resounding success, with a nearly sold-out show for Master percussionist Little Johnny Rivero.

Lance Bryant & SHOUT
August 6

The Fumos
August 8

Evan Sherman
August 13

Carla Cook
August 20

Bria Skonberg
August 26

Lynette Sheard & John Lee
August 29

Mike Davis & the New Wonders
September 10

I have attended many Back Deck concerts, often with friends, and we always enjoy them. But I wanted to say a special thank you for the incredible concert Bria Skonberg performed Wednesday!
—Back Deck Patron

Lot of Strings on the Back Deck 2026

Telegraph Quartet
June 11

Baroque Orchestra of New Jersey
July 9

ArcoStrum
July 11
Best friends and musical partners TY and Strauss performed a highly engaging concert devoted to their masterful skills across Western and Chinese classical instruments. This was their first appearance at the museum, and it illustrated a drive to bring new and unexpected sounds to our audience.

Orpheus Chamber Players – Nocturnal Serenade
July 25

Orpheus Chamber Players – Night Revels
September 3

A quartet from the Orpheus Chamber Orchestra performs Mozart on the Back Deck





The Museum's learning programs surged forward in FY26 serving over 4,800 young learners.

The Museum launched a revitalized adult studio art program and added more weekend activities. The Smithsonian Spark!Lab continued to be a signature program for families, with our youngest visitors taking part in its facilitated activities and challenges that explore play as an integral part in the invention and design process. Nearly 300 adult visitors took part in the private tours program, a growing number of which were associated with a professional or academic organization including Drew University Library, Stevens Institute of Technology, Museum of Early Trades and Crafts, Montclair State University Libraries, and Morris County Library.

Students participated from their seats with the dancers in an interactive performance by Carolyn Dorfman Dance



Three new Studio Art instructors joined our program: Francesca Pelaggi (on left who returned to teach painting), Orit Tavori, Linda Streicher, and Jo-El Lopez

Studio Art

The Studio Art Program grew to welcome triple the number of students; its enrollment multiplied, with courses led by five professional teaching artists.



Pastel was a new offering

New Education Offerings

Creativity is at the heart of the Education Department, and the past year was no exception, with new initiatives taking root in a variety of ways.

Family Guide

Designed to inspire curiosity and connection, the Family Guide—available at the front desk in English and Spanish—invites children and adults alike to think inventively, create fearlessly, and explore freely. In its initial year, over 2,000 Guides were given to curious young visitors and their families.

Dino Tours

Due to a successful pilot season, the Museum officially launched Family Dino Tours, designed for curious children and their families. Over 128 kids and 99 adults have experienced this new free-with-admission program.

Funding for the development of this program is provided by Madison Rotary.

BASF KidsLab

After a hiatus, the KidsLab science program re-launched thanks to our partnership with BASF. The experiment, The Great Chemistry Caper, invited over 80 students to discover the mystery of chromatography by observing various black markers interacting with water and isopropyl alcohol.

BASF
We create chemistry

Young visitors tour the Museum's Earth Science Galleries



This year the Museum hosted more than 4,800 students from across Northern New Jersey.

Aldene Elementary School

Alexandria School District

Apple Montessori Elementary School

Apple Montessori Schools Morris Plains

Arts High School

Bard High School Early College

Bayberry School

Bee Meadow School

Bergen County Special Services

Berkley Street School

Brookdale Avenue School

CCIS Travel

Chessie Dentley Robert's Academy School No. 30

Clifton School 3

Clifton School 5

Clinton Elementary

Clinton Public School

Cranford High School

Crescent Elementary School

Cresthaven Academy Charter School

Deerfield School

Dr. Albert Einstein Academy School No. 29

Education, Careers & Lifelong Community (ECLC) of New Jersey

Edward V. Walton School

Elizabeth Public Schools

F.N. Brown Elementary School

Far Brook School

First Children Services

Fort Lee School No. 2

Gill St. Bernard's School

Harding Township School

HoLa Hoboken Dual Language Charter School

Hunterdon Central Regional High School

Hurden Looker Elementary School

Immaculate Conception School

Infinity Institute

Jefferson Elementary School

L'Alliance New York

Lincoln Elementary School

Little Pioneers Childcare

Midland Park High School

Morris County School of Technology

Morris Plains Borough School

Morristown Beard School

Morristown Neighborhood House

Morrow Memorial Preschool

Mountview Road School

New Beginnings for Tomorrow

New Providence Presbyterian Preschool

Normandy Park Elementary School

North Dover Elementary

Oak Knoll School of the Holy Child

Pack 55 Basking Ridge Cub Scouts

Philip's Academy Charter School of Paterson

Progressive Comprehensive Services

Raritan Valley Montessori

Redeemer Christian School

Shalom Yeladim Preschool

Somerset County Educational Services Commission

St. Michael Parish School

STEM Innovation Academy of the Oranges

Stonybrook School

Susan B. Anthony Elementary School

Tewksbury Elementary School

The Agora Co-Op

The Hudson Way Immersion School

The Pingry School

The Winston School of Short Hills

Thomas Jefferson Middle School

Timothy Christian School

Trinity Christian School

Unity Charter School

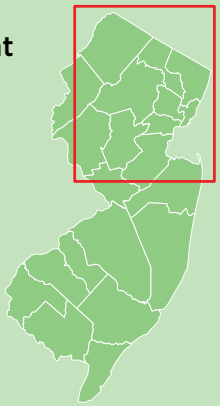
Wayne Public Schools

Westwood Regional High School

William Mason Elementary School

Wyoming Elementary School

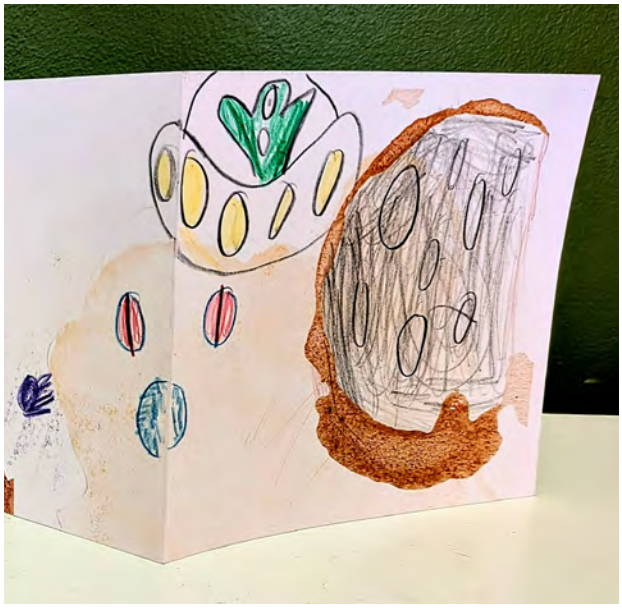
The highest concentration of student visits originated from schools in Morris and Essex Counties.



Contemporary Volumes
Students respond through an exhibition-inspired activity

Eighteen schools experienced *Contemporary Volumes* through guided tours, followed by a hands-on art-making activity inspired by Cheryl Gross's accordion books. Beginning with pre-stained paper—echoing Gross's process of using spilled coffee or tea as the creative spark—students were encouraged to respond to the organic marks and create their own imaginative accordion books, deepening their connection to the themes of transformation and storytelling explored in the gallery. See the results of their work on these pages.








Gleep
*We will attack!
Beep
Oh No!
Denegoegon!
In the year
1500676...


Gum




Community
CHAMPIONS
2026

The Museum deepened its commitment as a community convener, hosting numerous gatherings for returning organizations and new partners.

Returning programs included the multi-partnership Juneteenth celebration, the Dia de los Muertos program featuring artistic contributions from local schools, and the Museum's participation in the Morristown St. Patrick's Day parade. Exhibition programming expanded in number to include lectures, gallery tours, moderated discussions, and workshops, all of which illuminated works on view in myriad ways. These efforts were recognized in part by an award as the 2025 Innovative Arts Institution at the Made in Morris Arts Breakfast.

A panel moderated by author Donna Walker-Kuhne (from left to right), gallerist Tanya Weddemire, artist O'Neil Scott, and gallerist Cheryl Mack was a highlight of Juneteenth 2026



Period costumes helped kick off Morris County's 250th-anniversary celebration of our Nation

Morris County 250th Networking Event: A Historic Evening of Connection

September 16, 2025

This special evening at the Morris Museum commemorated Morris County's journey toward the 250th Anniversary of our Nation in 2026. This unique gathering brought together local business leaders, downtown organizations, and professionals from the hospitality, tourism, and economic development sectors for an engaging, celebratory after-hours event. It was organized by the Morris County Economic Development Alliance & Tourism Bureau in partnership with the Morris County 250th Celebration Committee.

Morris County Chamber Networking After Work

Hosted every quarter

Throughout FY26, the Museum hosted quarterly networking events that gave business leaders the opportunity to connect and expand their Morris County Chamber community. Participants received exclusive after-hours access to the Museum galleries, where they could explore the collection at their leisure.

Morristown Festival on the Green

September 27, 2025

The Museum raised awareness within the community and connected directly with both current and potential visitors at this annual festival. Hundreds of participants flocked to the Museum's booth to learn about upcoming programs and the popular Smithsonian Spark!Lab. Museum staff were invited to appear on the local high school live radio program on WJSV 90.5 FM to discuss upcoming special exhibitions.



The Morris Museum St. Patrick's Day parade team included a live jazz band

Día de los Muertos Family Fiesta

November 1, 2025

For the second year, Morris Museum hosted a *Día de los Muertos Celebration*, a free community event. Festivities included a community-created ofrenda displayed in the Museum Pavilion, featuring contributions from The Delbarton School, Morris School District and The Red Oaks School. The highlight of entertainment included two screenings of *Coco* in the Bickford Theatre and this celebration was in conjunction with a Día de los Muertos Morristown event, where community members explored altars at local businesses.

Morris County St. Patrick's Day Parade

March 14, 2026

Attended by more than 30,000 people, this is one of the largest parades in the Garden State. In its second year, the Museum used the opportunity to bolster regional awareness of the Museum through a customized parade float featuring an array of unique Museum elements, including a life-size functioning player piano and a live jazz band featuring members of Amani and the bishop of jazz, Rio Clemente.

PBS *Drive By History* Premiere: Jockey Hollow

June 3, 2026

Hosted by Morris County resident and storyteller Ken Magos and screened in the Museum's Bickford Theatre, the episode debut highlighted the Continental Army's resilience and the critical role Morris County played in the fight for independence during America's founding. The well-attended screening was organized by the Morris County Tourism Bureau as part of Morris County's America 250 Initiative.



Gallerist Cheryl Mack leads a tour during the Juneteenth Arts Celebration

Juneteenth Arts Celebration

June 18, 2026

The Morris Museum honored Juneteenth with a celebration of activities including curator-led tours through our stunning indoor and outdoor galleries, live DJ sets by Johnny Butler, and an inspiring conversation in the Bickford Theatre. Moderated by acclaimed author Donna Walker-Kuhne, the discussion brought together artists Ron Powell and O'Neil Scott alongside gallerists Tanya Weddemire and Cheryl Mack for an evening of candid stories and shared vision for how the Power of Community impacts Art. This event was hosted in partnership with Morris Arts, Art in the Atrium, Mayo Performing Arts Center, and the Morris Museum.

Cars and Coffee

June 28, 2026

Over 200 enthusiastic car collectors attended these lively events that were presented in a non-traditional format. Among those who attended to socialize, show off their cars, and explore the galleries, a majority had visited before but not in recent years, indicating the presence of a specific audience poised for reengagement.



A spectacular Corvette at the June 28th Cars and Coffee event

Affiliate Groups

Mineralogical Society

John F. Sanfaçon (1940-2026) devoted more than four decades to the Morris Museum's Mineralogical Society, sharing his extraordinary knowledge, passion for minerals, love of teaching, and generosity as a volunteer, curator, lecturer, mentor, and ambassador. Through his exhibits, lectures, shows, donations, and countless personal interactions, John inspired curiosity, encouraged learning, and shared the wonder of the natural world with generations of visitors, collectors, students, and friends. His legacy lives on in the 45-member Society he helped shape, founded in 1971 to bring together enthusiasts of geology, mineralogy, paleontology, and related earth sciences.

During FY26, members participated in educational monthly meetings, field trips, and enjoyed the Society's Rockhound Register newsletter. Field trips included an educational tour and mineral hunting at Sterling Hill Mining Museum in Ogdensburg, NJ, and fossil collecting in Holmdel, NJ. The Society also hosted its annual Gem, Fossil and Mineral Show in August and Rock and Mineral Weekend in November.



John F. Sanfacon at a club meeting in 2026

Astronomical Society

With a robust series of eight lectures a year, drawing more than 400 members, and more than 10 public viewings with an annual attendance of 600, the group has been a resource for people interested in astronomy in the area for over 50 years. The meetings include celestial and solar observing sessions, and they offer outreach to schools and civic organizations such as the Mountain Lakes Recreation Department and Pioneer Academy, an independent school in Wayne, NJ. The Youth Astronomy Program, a 12-session educational offering for middle and high school students, is held at the Chatham Library.



The Elephant Trunk Nebula photo by club member Mike Dzwinczyk



Each spark of curiosity and awe-inspiring moment in our Museum begins with support of our Community.

Every masterpiece on our walls, every moment of inspiration in a visiting student, and every performance that brings our stage to life begins with a single, shared belief: that art, culture, and science belong to everyone. At the Morris Museum, that belief is made real through the extraordinary commitment of our donor community.

While many assume our doors remain open through ticket sales, the quiet reality is that the vast majority of our funding comes directly from passionate individual donors. Individual donors are the true bedrock of this institution. Without individual generosity, we simply cannot deliver upon our promises to educate, inspire, and enrich the lives of thousands of neighbors across our region.

Donor investment transforms possibilities into moments of wonder—fueling world-class exhibitions, sustaining vital access programs, and preserving our shared heritage for generations to come. Every milestone celebrated in these pages is, at its core, a direct reflection of that vision and support.

A visitor viewing *Word Matter* (2025) by Amanda Love

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$999 to $250

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Stephen Aluotto

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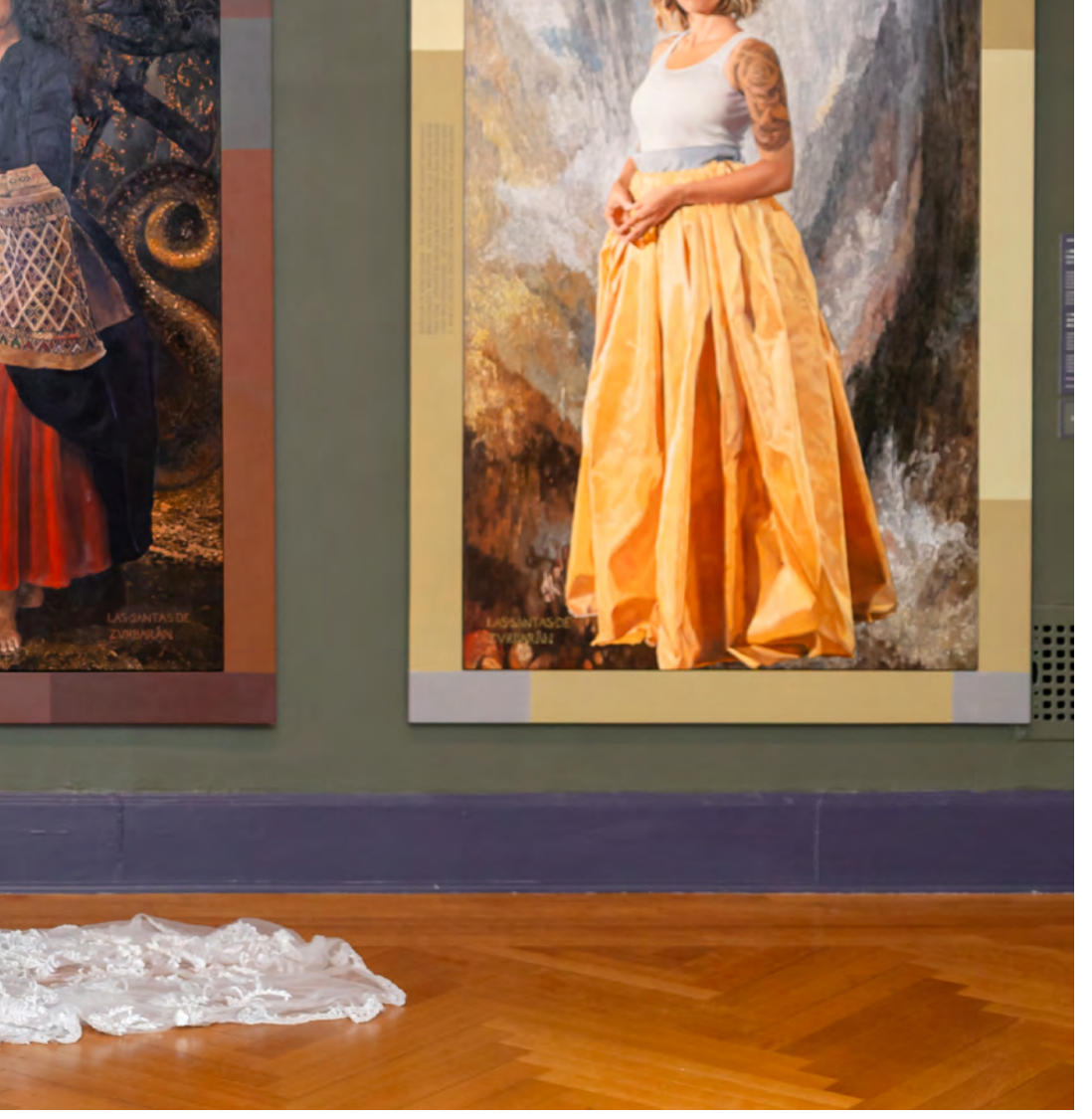
Wade and Linda Kirby

Debbie and
Jeremy Klein

Donna Korkes



Wedding File called the Museum "one of the best small venues," offering guests an elevated, unique experience with the arts. Installation view of *Iconic: Kathleen Gilje Repaints Art History*

Arthur and Nancy Lee

Mr. Jeff Leonard

Merri and Keith Lite

Thomas and Carmeline Loughman

Tom and Sara Loughman

Maria Lupo

Evelyn and Dennis Maloney

William F. and Kathryn Masters

Dr. Laura McKirdy

Hector Mislavsky and Judy Martinez

Matthew Mondello

Rebecca A. Moody

Eric Mourlot and Catherine Kushneryk

Dorothy Panhorst

Ralph Pantozzi

Maryann and Lori Pascarella

Judith Pierce

John and Marybeth Ream

William Ross

Sue Rudd

Elaine Seckler and Mary Lou Szivos

Brenda and Leonard Sichel

Keith and Joan Silverman

Ava Slatkin

Joseph and Ana Soriano

Lewis and Julie Stone

Elyn and Michael Stubblefield

Donald and Josephine Succardi

Andrea Tanenbaum

Frank Tauriello

Kathleen and Brian Underwood

Amy Wang

Mary Ann Wary

Laura Weiss

Jeremy and Melissa Welther

Scan to go to our Individual Giving Page


MECHANICAL UNIVERSE
How Do They Run?
POWER

Business Meets Culture
Corporate Membership at the Morris Museum

The Morris Museum serves as a vital cultural anchor and civic gathering place. Over the past year, corporations, medium-sized enterprises, and local small businesses have recognized that partnering with the Museum is not merely a philanthropic gesture—it is a strategic investment in workforce wellness, brand visibility, and community development.

In Fiscal Year 2026, the Morris Museum experienced exceptional growth in corporate partnerships, reflecting a shared commitment with local enterprises and regional leaders to foster a vibrant, creative, and economically dynamic community.

Tangible Benefits for Employees and Families

Corporate membership provides direct, meaningful rewards for companies seeking to enrich their employee value proposition. At the heart of our partnership is complete access to the Museum's world-class exhibitions, performing arts, and educational collections.

As a key component, Corporate Membership grants employees and their immediate families unlimited free general admission, encouraging lifelong learning, cultural exploration, and quality family time. Over the past fiscal year, participating companies enjoyed exclusive, expert-led private tours of flagship exhibitions, offering team members behind-the-scenes insights into art, science, and history. In addition, Corporate Members experienced special "lunch and learn" opportunities. These tailored gatherings allow employees to engage with curators, artists, and guest speakers on specialized topics during the workday.

Amplifying Impact: Corporate Matching Gifts

Even beyond formal institutional memberships, the corporate community plays an essential role in sustaining our mission through individual philanthropy. Many companies empower their team members to support cultural institutions through gift-matching programs. Individual donors who contribute to the Morris Museum can often double or even triple the impact of their personal gifts through corporate matching programs. Even if a business is not currently a formal Corporate Member, employee charitable contributions may qualify for employer match funding, significantly expanding our educational outreach and exhibition preservation efforts across Northern New Jersey.

Whether through corporate membership, event sponsorship, or matching gift partnerships, collaborating with the Morris Museum aligns business with innovation, education, and artistic excellence. We extend our sincere gratitude to all of our FY26 corporate partners for their vision, leadership, and ongoing support.

Corporate Members explore the Murtogh D. Guinness Collection during an exclusive tour



Government and Foundation Giving

$200,000 to $100,000

The New Jersey State Council on the Arts

The Ruth Dayton Foundation

$99,999 to $20,000

F.M. Kirby Foundation, Inc.

Morris County Historic Preservation Trust Fund

$19,999 to $10,000

E.J. Grassmann Trust

The Hyde and Watson Foundation

The John Bickford Foundation

M&T Bank Charitable Foundation

SCP Foundation

The New Jersey Division of Travel and Tourism

Union Foundation

$9,999 to $1,000

Art Bridges Foundation

A.P. Kirby, Jr. Foundation, Inc.

The Eleanor Upton Charitable Foundation

Fred C. Rummel Foundation

Martin Guitar Charitable Foundation

Petrucci Family Foundation, Inc.

The Rotary Club of Madison

Corporate Giving

$60,000 to $10,000

BASF

Berkley One

Crum and Forster

Motivated Security

Ricciardi Brothers

$9,999 to $5,000

Novartis Pharmaceuticals

Bank of America

$4,999 to $1,000

ANV Global Services

Braun & Chamberlin, Inc

D'Arcy Johnson Day Lawyers

Dewberry

Florio, Perrucci, Steinhardt, Cappelli & Tipton, LLc

Gary's Wine and Market Place

Mariner Wealth Advisors

Matthijssen, Inc.

McCarter & English, LLP

Pure Insurance

Richard Bauer & Co

The Law Offices of Bruce E. Baldinger, LLC

Unity Bank

Zubatkin Owner Representation

Matching Gift Partners

Johnson & Johnson

PSEG

Scan to go to our Corporate Support Page

Contemporary Volumes opening on Thursday, October 23, 2025



Kathleen Gilje in conversation about her exhibition at the Morris Museum with her daughter, writer Jasmine Lobe

The Power of the President's Circle Driving the Future of the Morris Museum

President's Circle represents the pinnacle of philanthropic leadership at the Morris Museum. As our premier giving society, members of the Circle play a vital role in sustaining the Museum's mission, providing the transformative financial support that drives our exhibitions and groundbreaking educational initiatives.

President's Circle is more than a financial commitment—it is a partnership in cultural stewardship. Support from our President's Circle members ensures that the Morris Museum continues to serve as a beacon for artistic innovation, historical preservation, and vibrant community engagement across the region.

In recognition of this indispensable support, President's Circle members enjoy a curated array of exclusive privileges and behind-the-scenes access designed to deepen their connection to the art world. Attending private presentations, intimate talks, and exclusive receptions with world-renowned featured artists and guest curators. Experience rare, insider access to notable private collections, artist studios, and special gallery tours. Members receive premier VIP invitations and special access to major national art events, fairs, and exhibitions in culture hubs like New York City, Miami, and beyond.

Those who have joined the President's Circle have directly shaped the future of the Morris Museum while immersing themselves in extraordinary artistic experiences. To learn more about elevating your impact through President's Circle membership, please follow the QR Code.



Stuart Bogie performing his original piece from the *Notes on Napkins* (2020) exhibition for a President's Circle event

Anne Aronovitch and Dick Eger

John and Marian Babiak

Marsha and Bruce Baldinger

Richard Brueckner

Dorothy and David Clair

Adam Clark

Marjatta DiSerio

Kristin Elliott

Sunil Garg and Jennifer Bakshi

Ruth Giannetti

Scott Harvin

Nancy Harvin

Pamela Heller

Douglas and Elizabeth Holcomb

Barry H. and Jennifer Jaruzelski

Doris Kaplan

Will E. and Mary Leland

Scott and Tina Leonard

Melanie and Alan Levitan

Richard and Jennifer Nolan

Jack Rosenfarb

Gregory Saunders

Nelson and Nancy Schaenen, Jr.

Darren and Harriet Schulman

Sheila Slutsker

Margaret Rotatori Smith

Stephanie Taylor, PhD.

Edward and Susanne von der Linde

Waqas Wajahat

Margie M. and William Wang

Richard A. and Mary Lee Watson

Ida M. Welsh

Diana and Robert Wong

To join, please scan and message President & CEO Tom Loughman

Fundraising Events

The past fiscal year marked an extraordinary period of artistic achievement and philanthropic unity for the Morris Museum. Through two signature events—the Annual Golf Outing in September 2025 and the Spring Gala in April 2026—our community gathered with overwhelming generosity to honor our institution's rich heritage, support bold contemporary programming, and ensure a vibrant future for the performing and visual arts in Northern New Jersey.

Fairways & Fellowship: The 2025 Annual Golf Outing

On September 29th 2025, Museum friends, civic leaders, and dedicated patrons convened at the picturesque Spring Brook Country Club for the Morris Museum Annual Golf Outing. Set against the rolling, immaculate greens of one of the region's premier courses, the day offered a seamless blend of competitive sport and warm community fellowship.

More than just a day on the links, the Golf Outing serves as a vital pillar of support for the museum's ongoing educational outreach and public initiatives. Golfers and guests enjoyed exceptional hospitality, culminating in an evening reception that highlighted the essential role our civic partners play in advancing the Museum's mission. The enthusiasm and camaraderie displayed on the course set an inspiring tone for the major fundraising season to follow.

"The broad community participation at Spring Brook Country Club reaffirmed that our mission resonates far beyond our gallery walls. It is this shared dedication that empowers us to innovate and inspire year after year."
—Scott Leonard, Museum Trustee and Golf Committee Co-Chair



Everyone enjoyed the course at the Spring Brook Country Club during the Museum's 2025 Golf Outing





Carolyn Dorman Dance performing for Gala guests in the Museum's galleries

An Unforgettable Evening: The April 2026 Gala

Building upon the momentum of the autumn, the Morris Museum hosted its annual Spring Gala on April 11th 2026—a truly transformative, nationally recognized experiential evening that celebrated the historic performing arts legacy of the Bickford Theatre while shining a spotlight on the dynamic music and dance performances featured today.

Hosted by world-renowned illusionist Simon Mandel, the gala transcended traditional fundraising events, immersing guests in an atmosphere of wonder, sophistication, and artistic brilliance from the moment they arrived.

The evening featured a tapestry of world-class performing and visual arts with jazz legends Martin Pizzarelli, Walt Bibinger, and Iyla Maslov paying homage to the Bickford Theatre's jazz heritage. The acclaimed Carolyn Dorfman Dance Company brought breathtaking grace and athletic elegance to the stage with expressive choreography. Visual artists Laia Cabrera & Isabelle Duverger transformed the space with a captivating, multi-sensory video installation blending light, movement, and narrative upon the wall of the Twin Oaks Mansion ensconced within the opening pavilion of the Museum.

The visual centerpiece wrapped the night in an ethereal Parisian ambience. In a historic unveiling, a never-before-shared collection of Henri Matisse works and intimate personal letters was opened for gala attendees, complemented by evocative French poetry readings delivered by C. Francis Fisher.

Record-Breaking Philanthropic Impact

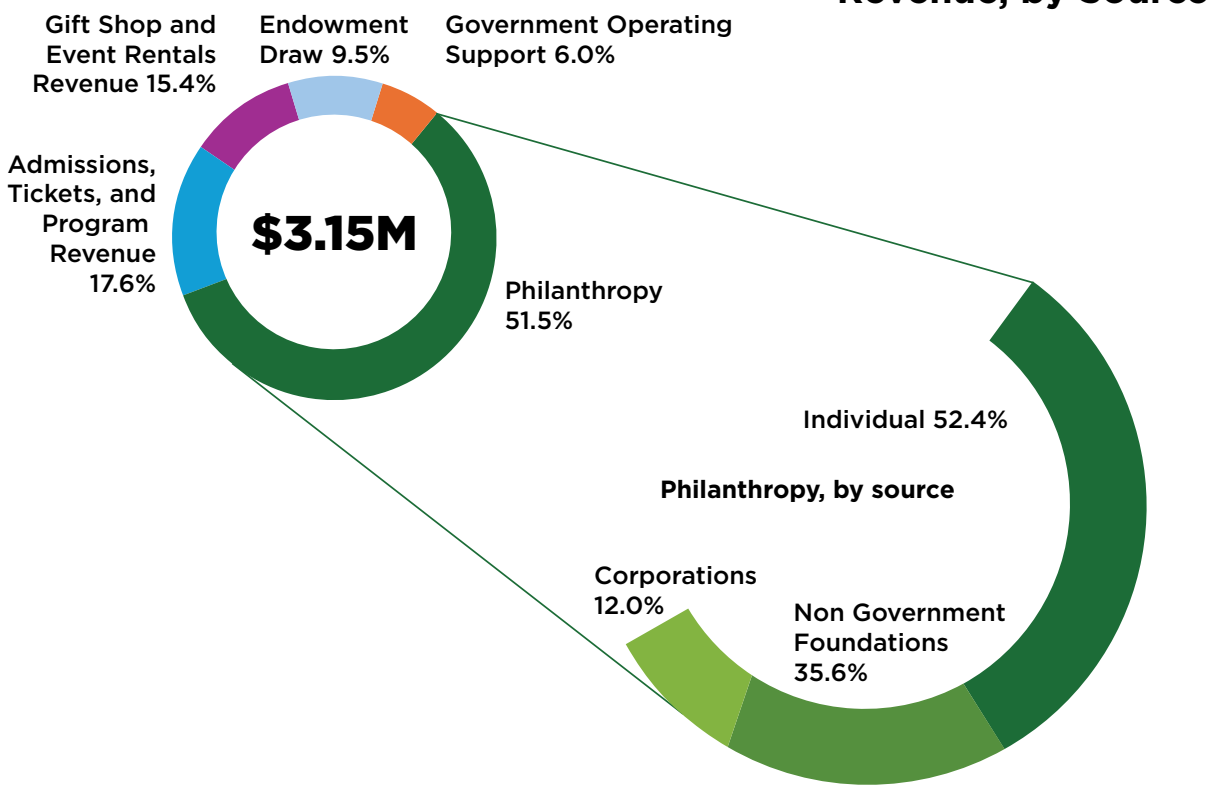
The pinnacle of the evening arrived during the live appeal in support of the museum's core operations and artistic programming.

This momentum was dramatically amplified by an extraordinary matching challenge provided by a select group of visionary Museum Trustees. Matching incoming contributions dollar-for-dollar, the Trustee challenge propelled the live appeal to achieve a record-breaking fundraising total.

We extend our deepest gratitude to our Trustees, sponsors, performers, artists, and every guest who attended the Golf Outing and Spring Gala. Your investment ensures that the Morris Museum remains the region's premier engine of curiosity and wonderment for generations to come!

Financial Profile

FY2027 Operating Revenue, by Source



Key Takeaways from FY2026

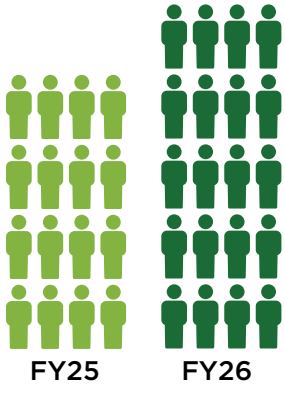
89%

of survey participants felt

connected to the Museum's mission

and experienced a

sense of wonder



Museum Visitation grew **26.0%**



Giving increased **25.4%**

The Morris Museum Statement of Activities
for the Year Ended June 30, 2026

Stated in Thousands (rounded)

	2026			2025
	Without Donor Restrictions	**With Donor Restrictions**	**Total**	Total
Revenues, Gains and Other Support:				
Private contributions	**$ 964**	**$ 177**	**$ 1,141**	$ 1,027
Special events, net of direct expenses of $111,596	**220**	**—**	**220**	209
Program fees	**795**	**—**	**795**	593
Investment (loss) income, net	**696**	**552**	**1,248**	634
Government and other grants	**277**	**—**	**277**	354
Gift Shop sales, net of $46,369 cost of sales	**36**	**—**	**36**	42
Other income	**6**	**—**	**6**	2
Net assets released from restrictions	**227**	**(227)**	**—**	—
Total Revenues, Gains and Other Support	**3,221**	**503**	**3,724**	2,861
Expenses:				
Program Services:				
Exhibits and Education	**1,979**	**—**	**1,979**	1,871
Theatre	**807**	**—**	**807**	818
Total Program Services	**2,786**	**—**	**2,786**	2,689
Supporting services:				
Fundraising and Marketing	**599**	**—**	**599**	675
Administrative	**316**	**—**	**316**	642
Total Supporting Services	**915**	**—**	**915**	1,316
Total Expenses	**3,701**	**—**	**3,701**	4,005
Change in Net Assets	**(480)**	**503**	**23**	(1,144)
Net Assets - Beginning of year	**4,182**	**7,434**	**11,616**	12,760
Net Assets - End of year	**$ 3,702**	**$ 7,937**	**$ 11,639**	$ 11,616

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Publisher
Thomas J. Loughman

Editor
Jess Van Nostrand

Project Lead
Marcus Romero

Design
Ultravirgo

Printer
Creative Influence

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