



2007 Annual Report

Opening New Doorways to Art



Montclair Art Museum

Mission

The Montclair Art Museum collects, preserves, and presents American and Native American art. Its innovative exhibitions and educational programs interpret and explore relationships between these two evolving artistic traditions. The Museum's exhibitions offer groundbreaking scholarship, fresh, thematic approaches, first-time presentations of under-recognized artists, examinations of little-known aspects of major artists' careers, and an ongoing commitment to the artists and culture of New Jersey. Sharing its distinguished collections, specialized expertise, and unique resources such as the Le Brun Library and Yard School of Art, the Museum collaborates with numerous cultural and community partners to inspire creativity and a deeper understanding of America's unique diversity.

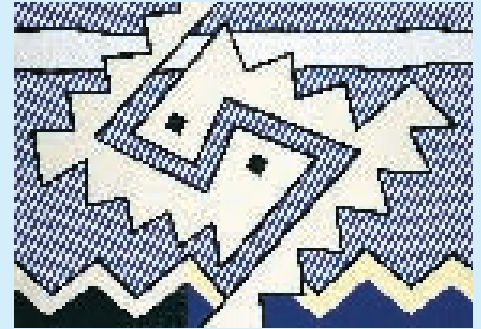
—Adopted by the Board of Trustees April 7, 2004

Diversity Statement

The Montclair Art Museum is committed to being an inclusive and diverse organization that respects and welcomes individual differences among people in order to offer the most meaningful art experience to the widest possible audience. We strive to cultivate an environment that fosters productivity, creativity, and individual satisfaction by celebrating such differences as race, gender, nationality, age, race, religion, sexual orientation, and physical abilities.

—Adopted by the Board of Trustees in 1999

All programs are funded, in part, by the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts, and by funds from the National Endowment for the Arts, the Geraldine R. Dodge Foundation, and Museum members. All education programs are made possible, in part, by support from Jacqueline McMullen.



On the cover

Roy Lichtenstein (1923-1997)

Mythological Meeting, 1979

Oil and magma on canvas

Promised gift from the Roy Lichtenstein Foundation

36 x 50 in.

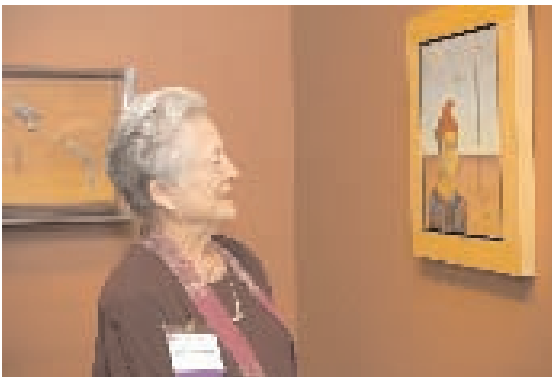
As one of the founders of American Pop Art, Roy Lichtenstein achieved an international prominence in the 1960s for his sly, provocative transformations of images from comics, cartoons, and advertisements, elevated to the realm of high art. Although Lichtenstein's work has been prodigiously exhibited and published, certain aspects of his oeuvre have yet to be thoroughly examined. Among these relatively unknown bodies of work are the artist's pre-Pop adaptations of American history frontier themes in the 1950s and his "Amerindian" series of 1979-81. The Museum's recent acquisition, *Mythological Meeting*, was featured in MAM's traveling exhibition *Roy Lichtenstein: American Indian Encounters*, which traveled to four additional venues across the United States, and helped to reveal new aspects of Lichtenstein's career.

MONTCLAIR ART MUSEUM

Annual Report 2007

July 1, 2006 – June 30, 2007

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(Top) Performance by the Martha Graham School of Contemporary Dance Ensemble at MAM's Free Family Day on Wednesday, December 27, 2006.

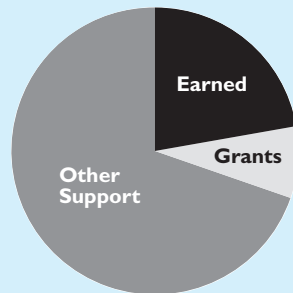
(Left) Louise Mofsie and the Thunderbird Dancers perform on MAM's grounds and Free Family Day Powwow on Sunday, September 27, 2006.

(Above) Martha Westerman Renner explores MAM's presentation of *Dreaming of Speech Without Words: The Paintings and Early Objects of H.C. Westermann*.

2006-2007 At a Glance

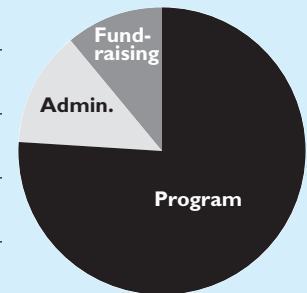
Income

Earned	1,430,051	22%
Government Grants	545,859	9%
Other Support	4,457,399	69%
	6,433,309	100%



Expense

Program	3,731,108	76%
Administration	644,366	13%
Fundraising	528,685	11%
	4,904,159	100%



MAM BY THE NUMBERS 2006-2007 \$3.9 million Annual Operating Budget **57,371 onsite visitors** More than 115,000 online visitors **85,663 visitors to two nationally traveling, MAM-organized exhibitions at seven venues in five states** 3,350 member households **11 special exhibitions** 2,854 gifts from 2,173 individuals, corporations, foundations, and government entities totaling more than \$3.57 million **46 sessions of Imagination Station** One exhibition catalogue **Largest-ever exhibition grant of \$200,000** 171 studio art classes and workshops **\$8.1 million endowment** 389 guided tours for 11,335 visitors **206 gifts to MAM's endowment from 181 donors totaling more than \$1.15 million** Seven musical concerts **State legislative appropriation for \$200,000 to re-open MAM's front entryway** Four Home School Days **5,807 MAM catalogues sold and distributed** 818 public activities **226 educators participating in two Educators' Evenings** Eight full scholarships to Yard School of Art classes awarded **65% of visitors were adults 35% were children 18 or younger** 14 lectures by visiting scholars and artists **Art classes serving more than 1,400 students for more than 14,000 classroom encounters** Four FREE Family Day programs, including largest-ever one-day attendance of 1,600 for the Powwow **Cherry Blossom Ball raised more than \$440,000 to support exhibitions and programs** 58 facility rentals **Eight new Family Guides** Charity Navigator ranks MAM with three out of four stars

From the Director

By Patterson Sims



SINCE THE EXPANDED and renovated Montclair Art Museum was completed in 2002, the staff, Museum members, and the public have made themselves at home in the Museum's luminous new space. Over these five years MAM's added strengths and possibilities have become more apparent. The Museum is a many-chambered place—a house that welcomes all to look, learn,

make art, and gather sociably. MAM's rare mix of American and Native American art gives everyone, from toddlers to scholars, the chance to enjoy creativity in a serene yet stimulating environment. We welcome all to ponder identity and sensibility, beauty and social realities, and enjoy the full range of human experiences from solitary, meditative appreciation to hands-on family art making. In these years the staff and the Board of Trustees have tried to be much more conscious of how MAM can serve and work with the community, by presenting exhibitions that have local and national impact, and by offering educational programs that feature pre-eminent artists, writers, performers, and educators. Leir Hall has become a significant site for creative, intellectual, and social gatherings—a living room of art, creativity, and ideas.

At the core of all that happens here is the art on view from the Museum's collection of nearly 13,000 American and Native American works, and its succession of both large and small changing exhibitions. The Museum's versatile Judy and Josh Weston Exhibition Gallery was filled with exhibitions organized by other cultural organizations: the survey of Jaune Quick-to-See Smith's charged views of America, followed by the compelling craft, Pacific wartime, and 1950s idiosyncratic odes of *Dreaming of a Speech Without Words: The Paintings and Early Objects of H.C. Westermann*. Two MAM-organized exhibitions, *Roy Lichtenstein: American Indian Encounters and Anxious Objects: Willie Cole's Favorite Brands*, have traveled to seven different museums across the U.S. in the period of this report. The Lichtenstein show was seen in Tacoma, Washington; Southampton, New York; and Indianapolis, Indiana. The Cole survey traveled to Lincoln, Nebraska; Rochester, New York; Birmingham, Alabama; and Seattle, Washington. Gail Stavitsky, Twig Johnson, and I were invited to speak at many of the venues. The catalogues for both exhibitions were well-received and reprinted to

satisfy demand, and both shows generated a wealth of media response, with the articulate and charismatic Cole garnering memorable television coverage. As the Lichtenstein show ended, the Roy Lichtenstein Foundation and the artist's widow, Dorothy Lichtenstein, signaled their esteem for this project and their gratitude for the pioneering scholarship of its curators Gail Stavitsky and Twig Johnson by making a promised gift of the curators' favorite painting in the show. Lichtenstein's compelling *Metaphysical Landscape*, which adorns the cover of this Annual Report, now greets the public as they enter the Marion Mann Roberts Gallery of Modern and Contemporary Art.

As always, smaller projects like *Philippe Halsman: Portraits of American Artists*, a centennial celebration of the esteemed photographer Philippe Halsman, and the poignant watercolors of re-discovered traditions in *Remembering Home: American Indian Artists from the 1930s* complement or contrast with the Weston Gallery show and Permanent Collection art on view. *Will Barnet: Recent Work* revealed the undiminished creativity of Barnet who, in his mid-nineties, has turned to abstraction once again with a new natural inspiration. The Blanche and Irving Laurie Foundation Art Stairway continues to offer a lively window for the Museum's commitment to living artists, and the power of site specific installations like Lisa Hoke's vibrant *Moody Blues, Reds, and Yellows*, which united form, color, and light.

As the Museum is able to plan its exhibitions further in advance, it enhances its capacity to raise money. As such, we received a major grant for \$125,000 from the Blanche and Irving Laurie Foundation in support of *Reflecting Culture: The Evolution of the American Comic Book Superheroes*, which opened in July 2007. The Museum's most ambitious and complex exhibition project in its history is the upcoming *Cézanne and American*

Modernism, which opens at MAM in September 2009 before traveling to the Baltimore Museum of Art and the Phoenix Art Museum. The exhibition was awarded \$125,000 from its long-time benefactor, the Leir Charitable Foundations, along with the largest single grant ever received for an exhibition, \$200,000 from the Chicago-based Terra Foundation for American Art.

Loan requests from the Museum's collection continue to grow, thanks to the increased gallery space for selections from MAM's Permanent Collection, and our



Don Smith (Lelooska) (1933-1996)
Cherokee/Kwakwaka'wakw
Transformation Mask, ca. 1984
Cedar, pigment, muslin
40 x 40 x 13.5 inches
Gift of Marilyn and Stephen Greene
2006.19.2

commitment to changing these installations. There is also an increased awareness of the highlights of the collection through the Museum's 2002 *Selected Works* collection guide. The Museum's John Singer Sargent portrait of Ernest-Ange Duez was on view in Paris in 2007. MAM's much-requested masterwork, James Abbott McNeill Whistler's *The Sea*, 1865, was again on loan to several U.S. and foreign museums, while Maurice Prendergast's *Still Life: Fruit and Flowers*, ca. 1910-13 traveled to the National Art Museum of China, Beijing, the Shanghai Museum, Shanghai Museum of Contemporary Art, and the Pushkin Museum of Fine Art, Moscow.

It was a great year for collection growth, as we continue a notable period of intensified art acquisition made possible through the Museum's acquisition endowments, funds from the Museum's Collectors' Forum and the Rand Society members, and more refined acquisition priorities and objectives developed with the Art Committee. A surge of purchases of contemporary Native American works has occurred, and they have been installed both in the Rand Gallery and the Marion Mann Roberts Gallery of Modern and Contemporary Art. Once again, as evinced by the addition of Lichtenstein's *Metaphysical Landscape*, 1979—the single most valuable work of art ever given to the Museum—the majority of the Museum's acquisitions were donations. A list of all acquisitions is found on pages 28–31, but of special note is the gift of major Northwest Native American carvings from Museum Trustee Marilyn Greene and her husband, Stephen, (see pictures on pages 4 and 31), which now powerfully adorn the Rand Gallery installation. Noted collector Kelly Simpson of New York City and Katonah, New York, surprised us with the gift of a rare and insouciant floral still life by Florine Stetheimer, in memory of his Montclair-based grandparents. The Museum continues to build its collection of Indian Space painting with such gifts as Peter Busa's *Indian Space Abstraction (Marinated Chances & Fragments)*, ca. 1948 from Rosalind Hain. MAM's American works on paper were greatly enhanced with numerous gifts from George and Beth Meredith and an array of contemporary American photography from Trustee Patricia A. Bell.

Educational programs, especially those designed for children and families, have increasingly proved to be the best way to draw record crowds to the Museum. The year's programs served a wider audience than ever before as toddlers and their caregivers crowd the Museum's monthly MAM Park Bench, and for older children who enjoy Imagination Station and the increasingly popular SummerArt camp sessions. We are especially proud of producing eight Permanent Collection Family Guides, and a series of four Free Family Days that served nearly 4,000 visitors. The fall Powwow, complete with Native American dancers, storytellers, musicians, and a large tepee, drew a record one-day attendance of more than 1,600 children and their families. A rapt audience of seniors and others watched a special screening of *Do Not Go Gently*, a fascinating documentary that charted the vitalizing power of art and creativity in the lives of senior citizens. It



Yard School of Art intern, Shari Garretson, aids two SummerArt students in a hands-on art project at the Montclair Art Museum.

was the 20th year that the Museum has had its annual Babson Lecture, which is an extraordinary, endowed series of talks by some of the most eminent experts and scholars of American and Native American art. This year the Babson Lecture honored the Museum's renowned holding of works by George Inness, with a panel featuring Inness scholars Michael Quick, Adrienne Baxter Bell, and collector Frank Martucci. Many of our most successful events are partnerships, as exemplified by the town of Montclair's First Night performances, the Montclair State University Master in Fine Arts Program ArtTalk series, and the annual Montclair Pre-K talk on childhood and art. The fascinating diversity of topics and speakers transform Leir Hall into a regional salon.

The Museum's biennial Art in Bloom festivities in May again provided an extraordinary chance to look with fresh eyes at works from the Museum's collection as interpreted by floral designers. An elegant luncheon and Gala dinner-dance were led by numerous volunteers with new Trustee Donna Uher serving as the hard-working Chair of the soigné Cherry Blossom Ball. Art in Bloom is one of the Museum's most concerted volunteer efforts. To reflect our volunteers' more integrated connection with the staff and Board of Trustees, the Volunteer Council was reformed and named the Volunteer Committee, to better integrate it within the Museum's Board Committee system.

The Gala is one of the most visible ways that the Museum raises funds (and friends), though it is but one facet of the extraordinary development activities of the Museum. For the last four years Heather E. Stivison has led the Museum's Development and Institutional Advancement efforts. Her reasoned, thorough, and strategic thinking lifted the Museum's giving levels to record heights, and she built a great department. Her departure in the early spring was a serious challenge for the Museum, which was mitigated by the hard work of the Development Department staff, led by Aran Roche and Beth Taylor Hart. We all feel a sense of pride knowing that Heather has gone on to be the Executive Director of the Stickley Museum at Craftsman Farms, another key institution that enriches the cultural life of New Jersey.

From the Chairman

By Morton David



The Museum continued its recent ability to take prudent draws from its unrestricted endowment funds, due to the combination of funding from the State of New Jersey, various corporations and foundations, and the Museum's generous members and other major donors, all of whom are recognized by name elsewhere in this Report. The leadership and generosity of the members of the Board of Trustees and other major individual donors are key to all that the Museum accomplishes. As Director, I work particularly closely with the Executive Committee and the Chairs of the board committees. I want to particularly salute Robert S. Constable, who has been both the Chairman and then President of the Board until June 30, 2007. Bob defines the combination of resolute leadership, forthright service, and great generosity that makes non-profit organizations thrive. The staff and the Board are very grateful to him and Chairman Mort David. It is particularly gratifying that Reginald J. Hollinger, Treasurer of the Board, has moved up to watch over the Museum as its new President of the Board of Trustees.

The year ended with the largest gift to the Museum's endowment in over 65 years—a million dollar bequest from longtime MAM Trustee and art lover Marion Mann Roberts. Mrs. Roberts never forgot the impact the Museum had made on her, and her legacy and remarkable generosity are memorialized by the renaming of the Museum's East Gallery as the Marion Mann Roberts Gallery of Modern and Contemporary Art. Her name is now permanently attached to a place she clearly considered a second home.

A remark made by a fourth-grade student in the Roberts Gallery last spring about a work of art missing from the Gallery's walls provides further evidence about MAM's deep impact on visitors, young and old. Upon entering the Roberts Gallery the Museum's docent (volunteer educator) observed a look of confusion on the face of one of the students. Before the docent could speak, the student called out, "Where is the painting of the house? Where did it go?" The docent quickly realized she was referring to one of the Museum's most beloved paintings, Edward Hopper's *Coast Guard Station* (1929), which was on loan to the Museum of Fine Arts in Boston before it traveled to the National Gallery of Art in Washington DC and the Art Institute of Chicago. The Hopper has been on display in this same location at MAM since the Museum reopened in 2002 and was there on the student's two previous class trips to MAM. From memory, she gave her classmates and the Museum educator a very accurate description of what the austere seaside landscape looked like, along with thoughts about the building's location, inhabitants, and the artist's intention. The "house" made her feel warm, but lonely (a sentiment I suspect the taciturn and introverted Hopper would have been pleased about), and the void she felt upon not seeing the painting was palpable.

Responses like this convey more than I could otherwise express about the aesthetic power and educational value of art and the significant role the Montclair Art Museum can play in making the lives of our visitors more filled with meaning, at home in the Museum and in the world.

MAM HAS MUCH to be proud of this year. Our *Opening New Doorways to Art* initiative, supported by generous funding from the State of New Jersey, is enhancing the Museum's capacity to welcome, serve, and increase accessibility for a more diverse audience of visitors. MAM was able to re-open our historic main entryway and lobby in February 2007 for the first time in five years, the central goal of our strategic plan. This initiative continues to bring new audiences to the Museum. Our immensely successful shows of artists Roy Lichtenstein and Willie Cole continued to travel and bolster sales of the related catalogues. Our biennial Art in Bloom Gala was a great start to spring, bringing together the art of nature with that of our Permanent Collection. Facility rentals exceeded their goals, and we had the pleasure to welcome live film crews from Law & Order: SVU for onsite taping here at MAM this year.

MAM also received a 2006 rating of 3 out of 4 stars on the Charity Navigator website, our highest rating to date. Charity Navigator is an independent charity evaluator whose ratings are key to donor confidence in non-profit organizations. A rating of 3 stars or above also makes us eligible for new and increased support from various corporate entities.

In fiscal year 2006-2007, MAM embarked on an exciting new banking relationship with JPMorgan Chase Bank. Many months of research and negotiations resulted in an improved and more flexible structuring of our long-term debt related to our 2002 expansion project. MAM is proud to have completed this piece of our strategic plan, and we look forward to working with JPMorgan Chase Bank in the years ahead.

MAM is thrilled to report the receipt of a \$1 million bequest from the estate of Marion Mann Roberts, longtime trustee and art lover. This gift helped to increase the Museum's endowment, which continues to grow. The goal of increasing our endowment is a priority for the Board, and is continually on our minds as we move forward.

From the President

By Robert S. Constable



IT IS WITH considerable satisfaction that I report on both the stability and vitality of the Montclair Art Museum in 2007, as the pages of this Annual Report clearly demonstrate. It was a year of dynamic programming—in the galleries, in the classrooms of the Yard School of Art, and in Leir Hall, as record numbers of people attended lectures, panels, performances, and events. MAM-originated exhibitions

traveled to all corners of our nation, and masterpieces from our collection traveled to museums overseas, expanding our community and deepening our sense of how MAM's mission and collection can truly inspire.

This was also a year of evaluation, where goals from our strategic plan were met, and others refined. MAM has again achieved accreditation by the American Association of Museums (AAM), the highest national recognition for a museum. Accreditation signifies excellence to the museum community, to governments, funders, outside agencies, and to the museum-going public. All museums must undergo a re-accreditation review at least every ten years to maintain accredited status, and MAM is one of only nine museums accredited in New Jersey.

A core objective of the Museum's strategic plan was to re-open MAM's historic front doors, which have been locked since 2002. I am pleased to report that, starting in February, visitors could once again enter at all times through the Museum's South

Mountain Avenue portal. Hundreds of friends, Trustees, Museum members, and press gathered in Robert H. Lehman Court to celebrate the occasion, amid the newly hung exhibition of Native American art and objects from the Museum's Permanent Collection. The honorable New Jersey State Senator Nia H. Gill cut the ribbon restoring the entry for her "favorite art museum," an affection she further potently demonstrated by supporting a third annual generous state grant, which was instrumental in helping MAM achieve its mission of excellent programs, a diversified audience, and financial stability.

In May, members of the Board of Trustees, along with Museum staff and friends, gathered together with the family of former trustee Marion Mann Roberts to celebrate her life and the renaming of the East Gallery to the Marion Mann Roberts Gallery of Modern and Contemporary Art. Mrs. Roberts's generous bequest of \$1 million is the Museum's second largest in history, and has been placed in the Museum's unrestricted endowment fund to provide annual support for the Museum's exhibitions and programs. Through this endowment, Roberts's commitment to the mission and ideals of the Montclair Art Museum will carry forward for future generations.

As we continue our stewardship of transparency, accountability, and good governance, the Montclair Art Museum and its Board of Directors thank all of you for your continued support of our efforts to ensure the strong fiscal future of the Museum so that it may continue to enrich the lives of thousands and add to the vitality of our community.



Patterson Sims, Director (left), Reginald Hollinger, Treasurer and President-Elect of the Board of Trustees (center), and Senator Nia H. Gill (right) celebrate the re-opening of MAM's front entryway.

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Rose Cali
Sandy Carter
Sylvia Cohn
Robert Max Crane
Marilyn H. Dore
Marilyn R. Greene
Nathaniel C. Harris, Jr.
Herbert C. Klein
Marjorie Rich
Adrian A. Shelby
Marianne Smith
Ira A. Wagner
Frank J. Walter, III
Staff Liaison:
Heather Stivison
Director of Development

“MAM is a proven leader in the museum field in providing the best possible museum services and experiences, reminding both their peers and the public exactly how much museums really matter to their communities.”

—KIM IGOE, INTERIM PRESIDENT AND CEO,
AMERICAN ASSOCIATION OF MUSEUMS

Exhibitions

The Judy and Josh Weston Exhibition Gallery

Anxious Objects:

Willie Cole's Favorite Brands

March 5, 2006 – August 7, 2006

This was the first significant survey exhibition of New Jersey native Willie Cole's poignant works of art from 1988 to present. The exhibit featured mixed-media sculptures transformed from salvaged steam irons, blow dryers, ironing boards, high-heeled shoes, old windows, lawn jockeys, and bicycle parts; paintings and drawings made of iron scorch marks; and prints. Cole's use of commonplace consumer objects to evoke powerful cultural and spiritual messages revealed the depth and range of his sensibility and creativity as an innovative form-maker and imagist. His distinct works, seemingly from another time and place, referenced African and global cultures and issues as well as his personal identity as an urban African American. The "Western" objects are "Africanized" or ritualized to create potent global artistic hybrids, often with wit and humor. A special Willie Cole-inspired interactive program was created for MAM's website to support the educational programs associated with the exhibit. Patterson Sims, Director of the Museum, organized the show, which traveled to five other U.S. museums.

The exhibition was supported by generous grants from the State of New Jersey, Department of Treasury, Agnes Gund and Daniel Shapiro, the Andy Warhol Foundation for the Visual Arts, Altria Group Inc., Ruth and William True, Merrill Lynch, the Cowles Charitable Trust, by a Project Serving Artists grant from the New Jersey State Council of the Arts/ Department of State, a partner Agency of the National Endowment for the Arts, and by the following Exhibition Angels: Patricia Bell, Bobbi Brown and Steven Plofker, Suzanne and Jeffrey Citron, Pat and Mort David, Bobbie and Bob Constable, Gregg Seibert, Lois and David Stith, Denise and Ira Wagner, Carol and Harlan Waksal, Margo and Frank Walter, and Joan and Donald Zief, and an anonymous donor. Media sponsorship was provided by Jazz 88 WBGO. The exhibition catalogue was supported by the Judith Targan Endowment



Photo by Peter Jacobs

Jaune Quick-to-See Smith: Made in America exhibition installation featuring Smith's Tribal Map 2001 #2 (2000) on display in MAM's McMullen Family Foundation Gallery.

Fund. The opening reception was made possible by the generous donations by Patti and Jimmy Elliot and Paula A. Tuffin and Reginald J. Hollinger.

Jaune Quick-to-See Smith: Made in America

September 15, 2006 – January 14, 2007

Jaune Quick-to-See Smith uses humor and satire to examine myths, stereotypes, and the paradox of American Indian life in contrast to the consumerism of American society. Her work is philosophically centered by her political activism and strong American Indian spirituality. This exhibition included 34 pieces of her work over the last decade in drawing, printmaking, painting, and mixed-media installation.

Smith's politically loaded subject matter ranges from cowboys and Indians to McDonald's and consumerism, reservation life, and war. According to Quick-to-See Smith, "Everything in America is for sale including land, water, air and elections...". That's why she includes money signs in her paintings as did Andy Warhol, but she adds other iconic forms such as ancient petroglyphs in her works to reflect both Western and Native cultures.

Twig Johnson, Curator of Native

American Art, coordinated the MAM presentation of the show. Johnson also inserted selected works by Smith in some of the Museum's Permanent Collection Galleries, which provided visitors with opportunities to consider contemporary Native American creativity with early Native American easel painting of the 1930s, 18th and 19th century American portraits, and Native American art and ethnographic objects. The Museum displayed Smith's *Tribal Map, 2001 #2* in its gallery of 18th and 19th century art, alongside portraits by Gilbert Stuart and John Singleton Copley. Smith's map of the United States includes names of federally recognized, living Native American tribes in their "home" states. This large work (80 x 120 inches) provided a unique opportunity for visitors to consider the role of U.S. policies on Native American history.

This exhibition was presented at the Montclair Art Museum thanks to generous support from JPMorgan Chase and Merrill Lynch and Exhibition Angels Bobbi Brown and Steven Plofker. Additional support was provided by Linda and Brian Sterling in honor of Bobbi Brown and Steven Plofker. The show was organized by Charles Muir Lovell, Director of the Harwood Museum of Art, University of New Mexico for the Belger Arts Center

The powerful impact of Jaune Quick-to-See Smith's exhibition on visitors was made clear in their many positive responses in the visitor's comment book: "*Awe inspiring, entertaining, captivating, sad. A very fine exhibition in a very fine museum—visitor from Montreal, Canada. I came as a skeptic, and left an admirer. Thank you for this well-presented plea for sanity. We need to walk softly on mother Earth. This is a very educational exhibition.*"

for Creative Studies at the University of Missouri, Kansas City, and was circulated by TREX: The Traveling Exhibitions Program of the Museum of New Mexico.

Dreaming of a Speech Without Words: The Paintings and Early Objects of H.C. Westermann

February 10, 2007 – May 27, 2007

Dreaming of a Speech Without Words shed light on Horace Clifford Westermann, Jr.'s enthusiasm for painting in the early 1950s, and the implications it had for his development as an artist best known for his finely crafted wooden sculptures. The exhibition also included painted objects, sculptures, and drawings from the late 1940s through 1962, many of which had never been shown before. Along with Westermann's paintings, these works represented a cross-fertilization of ideas and concerns, which became fundamental tenets of his artistic practice. They included the centrality of design and craftsmanship, the merits of a Puritan work ethic, and the power of autobiographical subject matter to address personal and universal concerns.

This exhibition was organized by The Contemporary Museum, Honolulu and curated by Michael Roops. Support for this exhibition has been generously provided by Roy and Mary Cullen, Ruth P. Horwich, and Sharon and Thurston Twigg-Smith with additional support from Horizon Lines, LLC and ResortQuest Hawaii, formerly Aston Hotels and Resorts. The exhibition was part of the New Jersey American Masterpieces series and was supported by the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the

Arts and by funds from the National Endowment for the Arts. Additional support was provided by the LLWW Foundation, the Henry and Gilda Buchbinder Family Foundation, and by the following Exhibition Angels: Bobbi Brown and Steven Plofker, Rita and Bernard S. Berkowitz, Bobbie and Bob Constable, Denise and Ira Wagner, and Carol and Harlan Waksal. This exhibition is dedicated to Walter Hopps.

Shelby Family Gallery

Morgan Russell and the Old Masters

March 15 -August 6, 2006

Morgan Russell and the Old Masters focused upon the theme of Morgan Russell's ongoing fascination with such Old Masters as Michelangelo and Rubens. MAM is the premier repository for the art and papers of this leading American Modernist. With a major grant from the Henry Luce Foundation, MAM's Russell collection was thoroughly inventoried, organized, and researched. This show was guest curated by Gregory Galligan.

This exhibition was supported by the Henry Luce Foundation, an anonymous donor, and by Exhibition Angels Suzanne and Jeffrey Citron, Bobbi Brown and Steven Plofker, and Carol and Harlan Waksal.

Remembering Home: American Indian Artists from the 1930s

September 15, 2006 – January 14, 2007

This exhibition featured works from MAM's Permanent Collection that included early Santa Fe movement artists Ma-Pe-Wi, Awa Tsireh, Abel Sanchez/Oqwa Pi, and Fred Kabotie. In some cases, their careers as artists began as simple acts of remembering home that

were encouraged by teachers such as Elizabeth De Huff at The Santa Fe Indian School and Dorothy Dunn, who created what became known as the Studio School in Santa Fe.

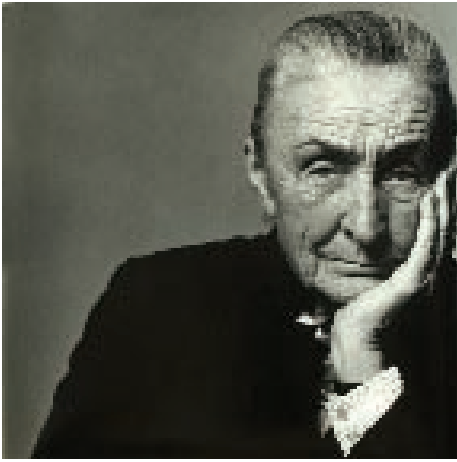
Will Barnet: Recent Work

February 10, 2007 – May 27, 2007

Will Barnet has made uniquely significant contributions to American art as a painter, printmaker, and teacher, and MAM was honored to premier 11 new works by this extraordinary artist. The themes of these new works were the celebration of childhood exuberance and the changing seasons, as well as the artist's love of nature and animals.

Contrasting the formal animation and "more playful, lighter quality" of his works to the solidity, weight, and classicism of earlier ones, Barnet conveyed the enthusiasm and energy of an artist who was actively engaged with creation and communication about his work as he looked forward to his 96th birthday on May 25, 2007. He contrasted his approach to that of Picasso, who, in his later years, created a number of variations on well-known works by Old Masters such as Courbet and Manet. Barnet continued to develop his own "very genuinely felt" imagery, enlivened by "the challenge and excitement of a new sense of color and space—a new way of seeing." This exhibition was curated by Gail Stavitsky, Chief Curator at MAM.

This exhibition was made possible by an anonymous donation and by Exhibition Angels Susan and David Bershad, Bobbi Brown and Steven Plofker, Reginald J. Hollinger and Paula A. Tuffin, Carol and Harlan Waksal, and Margo and Frank Walter.



© Halsman Estate

Philippe Halsman (1906-1979)
Georgia O'Keeffe, 1967
 Gelatin silver print
 23.875 x 20.125 inches

Robert H. Lehman Court

Philippe Halsman: Portraits of American Artists

September 15, 2006 – January 14, 2007

One of the leading portrait photographers of the twentieth century, Philippe Halsman is best known for his provocative, penetrating portrayals of celebrities, politicians, and intellectuals that graced the pages of such major magazines as *Life*, *Look*, *Esquire*, and the *Saturday Evening Post* during the 1940s through the 70s. His portraits of leading American artists and cultural figures such as Andy Warhol and Georgia O'Keeffe were featured in this exhibition. Portraits by leading musical figures such as Marion Anderson and Louis Armstrong, as well as the pioneering dance figure Martha Graham, and the photographers Ansel Adams, Edward Steichen, Weegee, and Margaret Bourke-White were also in the exhibition. The Museum was assisted by his daughter Irène Halsman, an artist in her own right, who resides in Montclair and is co-executor of the Halsman estate. Commenting on his own work, Halsman observed, "This fascination with the human face has never left me... Every face I see seems to hide and sometimes, fleetingly, to reveal the mystery of another human being... Capturing this revelation became the goal and passion of my life."

This show was made possible with support from Exhibition Angels Bobbi Brown and Steven Plofker and Carol and Harlan Waksal.

African American Works from the Collection

March 5 - August 6, 2006

This exhibit included works by Romare Bearden, Elizabeth Catlett, Lois Mailou Jones, Charles White, and other artists represented in MAM's Permanent Collection. It highlighted important works by historical, modern, and contemporary African American artists, considering America's multicultural diversity.

During the twentieth century, many artists have combined aspects of fine and folk art traditions in their varied works that address the diversity of African American experiences. This exhibit was curated by Gail Stavitsky.

This exhibition was supported by a grant from the Bank of America Charitable Foundation, and by Exhibition Angels Suzanne and Jeffrey Citron, Bobbi Brown and Steven Plofker, Carol and Harlan Waksal, and an anonymous donor. Additional support was provided by Mattie T. Reed.

The Blanche and Irving Laurie Foundation Art Stairway

Art Comforts, Art Remembers, Art Continues: September 11, 2001

September 15, 2006 – January 14, 2007

This monumental installation, organized by the Curatorial and Education departments, honored the fifth anniversary of 9/11 with a giant American flag juxtaposed with the powerful statement, "Art Comforts, Art Remembers, Art Continues." An interactive station stocked with paper, pencils, art supplies, information sheets about volunteering, online resources, and books to read complemented the exhibition. The exhibit also provided the opportunity to write and post messages and memories that actually became part of the installation.

Lisa Hoke: Moody Blues, Reds, and Yellows

February 10, 2007 – May 27, 2007

This installation provided a vivid and interesting use of form and color, which was visible to the onlookers from outside the windows of the Laurie Stairway. The range of colors moved through the spectrum from deep blue to yellow, green,

and dense reds. The vibrant interplay of colors filtered through the transparent gels, and the white space of the wall made the inside of the Museum stairwell seem to act as "a three-dimensional billboard." The radiant colors chosen by Hoke were "notes of chaos that disrupt[ed] the beauty" of the architectonic space, thus making it "erratic and active."

This installation was made possible by Exhibition Angels Bobbi Brown and Steven Plofker, Judith Targan, and Carol and Harlan Waksal.

Art In Bloom

May 9, 2007 – May 13, 2007

For five days in May, the Montclair Art Museum burst into bloom as we hosted our fifth biennial *Art In Bloom*. This festival of art and flowers paired masterworks from MAM's Permanent Collection with the talents of more than 35 of the area's top floral designers. The result was an intoxicating experience of natural and created beauty, as floral arrangements stood before the artworks that inspired them. The series of events held in conjunction with the *Art In Bloom* exhibition welcomed the community to this springtime marvel.

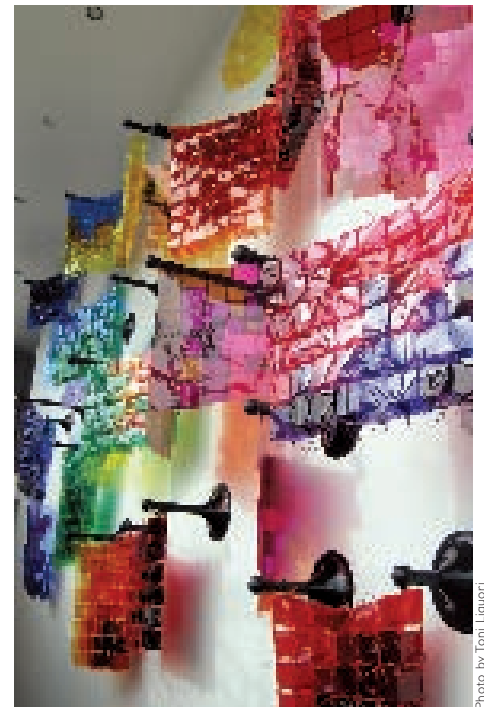


Photo by Toni Liquori

Detail of Lisa Hoke: *Moody Blues, Reds, and Yellows* installation in the Blanche and Irving Laurie Foundation Art Stairway.

Education and Public Programs

By Gary Schneider, Director of Education

The Montclair Art Museum's Education Department offers unique, quality programming designed to educate and inspire audiences of all ages and backgrounds. The Museum's collections and exhibitions serve as a basis for all education programming, inviting audiences to observe, discuss, learn about, reflect upon, and make art. MAM selects and organizes speakers, performers, media, technology, and other resources to inform, stimulate, and entertain our audience. Working collaboratively with the community and through partnerships with a variety of organizations, the Museum functions as a lively forum and center for individual and public engagement, connection, and exchange.

Public Programs

Original, enjoyable, and thought-provoking programs, lectures, and performances are offered throughout the year at MAM as a way to enrich our community and to bring new audiences to the Museum.

MAM's *20th Annual Julia Norton Babson Memorial Lecture* provided a wonderful opportunity for the Museum to gather three premier figures dedicated to the legacy of George Inness who shared their insight with an audience of 150 people. While the Museum's African American Cultural Committee's *Conversations with African American Artists Series* attracted hundreds to engaging talks by actor Roscoe Orman, beloved for his role as Gordon on *Sesame Street*, Nasha Thomas-Schmitt, dancer who led an interactive lecture on the history of the Alvin Ailey American Dance Theater, and the *Diverse Voices/ Diverse Media: Artists Explore Art and Ethnicity* panel discussion with artists Ben Jones, Marie Watt, and Xenobia Bailey.

The *Jaune Quick-to-See Smith: Made in America* exhibition provided the opportunity to invite Charles Mann, author of *1491: New Revelations of the Americas Before Columbus*, for a lecture and book signing co-presented with the Montclair Adult School. His book explores and dispels myths of the state of the Americas pre-European contact while Smith's work on display explored the relationships and



Yard School of Art student creates a self-portrait.

effects of post-contact America, providing a rich thematic timeline for dialogue and discussion.

The Museum also presented a broad range of performances including WBGO's *Free Children's Jazz Concert with James McBride*, a World Music Concert Series, a Fall Harvest Hoe Down with Montclair's Cowboy Girl Patience Moore, and an exceptional presentation of handmade and one-of-a-kind instruments created by Harry Partch performed by Harry Partch Ensemble from Montclair State University.

Partnerships and Community Collaborations

The Museum celebrated five years of collaboration with the Master in Fine Arts degree program at Montclair State University and the joint presentation of the *MSU/MAM Art Talks*. This widely attended series gained even more popularity in 2007 as we featured artists Philip Pearlstein and Judy Pfaff, filmmaker Albert Mayles, and an artist panel moderated by historian Patricia C. Phillips.

The Montclair Public Library continued its partnership with the Museum by coordinating storytelling in MAM's galleries to complement our monthly Park Bench program, which served over 1,200 toddlers and their adult companions.

Film Screening

On April 11, 2007, the Museum collaborated with the Montclair Art Council to host a midday screening of *Do Not Go Gently*, a documentary narrated by Walter Cronkite that examines the power of imagination and creativity to fight the effects of aging and prolong vitality. Over 170 people were in attendance including the film's director and producer, representatives of the township, senior centers, arts organizations, and individuals, many of whom stayed for a post-film community forum on expanding ways we can better serve the changing needs of our senior population.

Interdisciplinary Programs

The Museum continues to seek out innovative and engaging ways to interpret and examine our exhibitions through the lens of other media and artists.

MAM was pleased to again participate in the New Jersey Council for the Humanities' *Humanities Festival Week* with *Another Way of Seeing: Art, Poetry, and Prose by Contemporary Native American Women Writers*, a poetry workshop led by Dr. Nancy Gerber that explored *Jaune Quick-to-See Smith: Made in America* through the words of female Native American poets.



A budding artist explores her talents at a Free Family Day.

The Museum also collaborated with the New Jersey Arts Collective to present the *2nd Annual Pictures Concert* on April 14, 2007. This music-composition contest and concert invited high school, college, and professional composers to create compositions for clarinet and viola using as inspiration *Don Svanik's Sea Bear Transformation Mask* from the Museum's Native American collection. This program's in-depth exploration of one work of art is sustained over a few months and included the initial conversations about what artwork might translate best into the sounds of the chosen instruments; a day-long professional jury process selecting the compositions; insightful comments from young composers during a pre-concert forum; and the masterful performance of the final student compositions by professional musicians Andrew Lamy and Brett Deubner from the New Jersey Symphony Orchestra.

Family Interaction and Engagement

The Museum developed and produced a total of eight Family Guides that provided activities for exploring MAM's Permanent Collection and special exhibitions. A family guide in the shape of a war shirt was designed to compare our historic Plains Indian war shirt with contemporary artist Jaune Quick-to-See Smith's and Bentley Spang's contemporary adaptations of this traditional garb. A three-dimensional build-your-own paper house was inspired by H.C. Westermann's *Mad House* and was

conceived by 11-year old Anna Sheinhaus following the Museum's commitment to sharing and elevating our youngest visitors' voices and ideas.

Free Family Days

The Museum received a major grant from the Horizon Foundation of New Jersey to offer our quarterly Family Days for free, increase and broaden marketing, and enhance the caliber of our programs including a performance by the Martha Graham School of Contemporary Dance. Attendance has increased 150% from previous years including a record of 1,600 visitors that came to the Museum's popular Powwow in September 2006. The Free Family Days have proven to attract many first-time visitors and increasingly are drawing from a wider geographic footprint. As the program has grown, the Museum has made efforts to assure the quality and maintain the intimacy that makes our programs so popular and appealing.

Home School Days

The Museum has grown this program that responds to the needs of the increasing number of home school families in Northern New Jersey. The program includes a guided thematic tour of the galleries with a related art project for students. Students and families are encouraged to observe and discuss with Museum educators ways to integrate the Museum into their home curriculum.

Guided Tours

Museum docents, educators, and curators offered more than 389 guided gallery tours serving upwards of 11,335 visitors, including *Free Saturday Tours* and the *A Closer Look* series, which provide an in-depth look at a single work of art. More than 153 schools, community organizations, universities, museums, senior centers, and artist colonies, representing over 60 communities, 11 counties in Northern New Jersey, and four states (NJ, NY, CT, PA) participated in guided tours of the Permanent Collections and special exhibitions.

The Museum continued its multi-visit programs with New Jersey Regional Day School for Autistic Youth, Apple Montessori School, and the Young Curators Programs at Montclair's Renaissance Middle School, meeting the very different educational needs of each of these partner schools for over nine consecutive years.

In November 2006 the Museum collaborated with artist Faith Ringgold's Anyone Can Fly Foundation on an educational initiative to promote the legacy of African American artists. Seventy-five elementary students from P.S. 108 in the Bronx and the Thurgood Marshall Academy in Upper Manhattan had the unique opportunity to visit MAM and complete a printmaking project and study a selection of artwork by Jacob Lawrence from our collection.

The 2nd annual *Meet the Artist High School Lecture* on March 21, 2007, featured Lisa Hoke discussing her career and the evolution of her artwork. The event attracted 111 students from Emerson, Hanover Park, Verona, and Montclair.

Youth Selects

This season's concurrent Youth Selects exhibitions illustrated two unique perspectives on the Museum's collection through the eyes of Robert Edmiston of Montclair High School and Emily Kenselaar of Caldwell High School. They were invited to participate in an independent study project that mirrors the creative process and critical thinking of a professional curator and results in an exhibition featuring reproduced images from the Museum's collection. Edmiston's exhibition *Heroes in American Art* revealed

the Princeton University-bound senior's interest in history and government while Kenselaar's *Simplified: Forms in Contrast* was tied together by this young artist's sophisticated and subtle interest in composition, architecture, and tonality.

Museum Studies Program with Montclair Cooperative School

The Museum continues to play an integral role in the Montclair Cooperative School's 7th grade curriculum. Students visit the Museum on a regular basis and are invited to take on the roles of artist, curator, and docent through a variety of projects including serving as mentors for younger students at their school by guiding them on tours of the Museum and leading a related art project in the Museum's art studios. This year MAM and the Montclair Cooperative School were selected to co-present our collaborative program at the National Art Educator Association's Annual Conference in New York.

Serving Those with Special Needs

The Museum is committed to creating new opportunities for individuals with a broad range of abilities, perspectives, and special needs. Jason Towns has completed his fourth year of research at the Museum through a collaboration with the Museum and Opportunity Projects, an organization that provides vocational and social support for adults with brain injuries, with the goal of helping them reenter the work environment while developing their self-esteem, self-determination, and independence.

This year Towns organized two exhibitions at the Museum. In the summer 2006 he presented *The Struggles of Mankind* using reproduced images from the Museum's Permanent Collection to illustrate the trials of mankind both universally and personally. In spring 2007 he collaborated with students from the illustration department at Parsons New School for Design in NYC. Towns collected a series of inspirational quotations by Native American leaders that the students illustrated from their own perspective. The fresh and exciting work of these college students was displayed in the Museum's Children's Arcade Exhibition Gallery.



Young girl at Free Family Day wearing Native American war shirt.

Yard School of Art

The Museum's Yard School of Art continues its long history as an active and vibrant part of our regional arts community, introducing youth to the artistic process and sustaining life-long learning in the arts for our adult students and faculty. The school offered over 170 classes this year attended by 1,400 students, totaling more than 14,000 encounters.

The school grew in significant ways this year including an expansion of our *Dip Into Workshop Series* that provides in-depth exploration of a media or technique. Workshops such as *Foreshortening* and *Color Theory* provided core skill building while *Precious Metal Clay Sculpture* and *The Fabric of Memory* taught by artist and MAM Trustee Janet Taylor Pickett provided new avenues for creative expression.

The thematic eight-week SummerArt program continued to grow significantly and the new Art Birthday Parties for children was successfully launched this year. The Museum's Art School Arcade continued a schedule of high quality student exhibitions, showcasing work completed in our adult courses while new offsite student exhibitions at Dr. Gold's dental office in Upper Montclair provided increased exposure for the school within the community. A 10-foot-tall papier-mâché totem pole created by SummerArt students is now on long-term display outside the Museum Store, proudly exhibiting the quality work created by our young Yard School of Art artists.

PROGRAM LISTING

Lectures and Gallery Talks

Twig Johnson, Curator's Tour of *Jaune Quick-To-See Smith: Made in America*, September 17, 2006

Charles C. Mann, Author of *1491: New Revelations of the Americas Before Columbus*, October 10, 2006

Dr. Nancy Gerber, *Another Way of Seeing: Art, Poetry, and Prose by Contemporary Native American Woman Writers*, October 14, 2006

Gail Stavitsky, Curator's Tour of *Philippe Halsman: Portraits of American Artists*, October 28, 2006

Twig Johnson, Curator of Native American Art, Film Screening and Discussion – *In the White Man's Image*, November 16, 2006

The 20th Annual Julia Norton Babson Memorial Lecture: *Inness In Depth* with MAM Chief Curator, Gail Stavitsky, Michael Quick, Adrienne Baxter Bell, and Frank Martucci, December 2, 2006

Annual High School Lecture, *Meet the Artist: Lisa Hoke*, March 21, 2007

Gail Stavitsky, Curator's Tour of *Will Barnet: Recent Work*, March 24, 2007

Annual Meeting Guest Speaker, *Timothy L. O'Brian*, May 16, 2007

Fourth Annual Conversation on Education and the Arts

Dr. Maxine Greene, *Art and The Opening of Possibility: Visions of Freedom and Justice*, October 26, 2006

MSU/MAM ArtTalks

Philip Pearlstein, Artist, October 13, 2006
Albert Mayles, Filmmaker, November 29, 2006

Judy Pfaff, Artist, March 28, 2007
Extreme Nature panel discussion, with Patricia C. Philips, artists Eve Andree Laramée, Alexis Rockman, and Stacy Levy, April 19, 2007

Creating Art: Conversations with African American Artists

Diverse Voices/Diverse Media: Artists Explore Art and Ethnicity panel with artists Ben Jones, Marie Watt, and Xenobia Bailey, November 1, 2006

Sesame Street Dad, Evolution of an Actor: Conversation with Roscoe Orman, February 25, 2007

Alvin Ailey American Dance Theater Lecture and Demonstration with Nasha Thomas-Schmitt, Co-Director of Ailey Arts in Education & Community Programs and National Director of Ailey Camp, April 1, 2007

Performances

Jennifer Levine, Puppet Show, *Princess Moxie Rules!*, August 5, 2006

World of Music Concert: *Spanish Flamenco and Portuguese Fado*, October 13, 2006

Patience Moore, Family Concert, *Fall Harvest Hoe Down*, November 5, 2006

World of Music Concert: *A Family Holiday Concert*, December 22, 2006

World of Music Concert: *Native Music from North and South America*, January 12, 2007

World of Music Concert: *Conzoni d'Italia*, February 9, 2007

World of Music Concert: *Irish Traditions in Music and Dance*, March 16, 2007

New Jersey Arts Collective, *Pictures*



Local resident Roscoe Orman of *Sesame Street* fame (front row) poses with MAM's African American Cultural Committee members (left to right) Valerie Wilson Wesley, Matti Reed, and Toni Snead during a *Conversations with African American Artists* program.

2007 Concert, 2nd Annual Student Composition Contest, April 14, 2007
 WBGU Free Children's Jazz Concert with James McBride, April 21, 2007
 Harry Partch Ensemble Performance, May 4, 2007

Special Community Events

Family Film: *Ella Enchanted, Outdoors* on the grounds, July 5, 2006
 Teatro Si, Tango Dance Party, *A Taste of Tango*, September 9, 2006
 9/11, *Art Remembers: A Community Comes Together*, September 11, 2006
First Night Montclair, December 31, 2006
 Film Screening and Discussion: *Do Not Go Gently—Creativity and Aging*, April 11, 2007

Le Brun Library Forum

Presenting a Blockbuster Exhibition: *Americans in Paris*, Erica E. Hirshler, January 16, 2007
Cleaning Up Dirty Pictures, Robert B. Simon, February 28, 2007
The Secret Lives of Frames, Deborah

Davis and Lawrence "Larry" Shar, April 10, 2007

Teacher Workshops

Educators' Evening: *Jaune Quick-To-See Smith: Made in America*, October 11, 2006

Educators' Evening: *Dreaming of a Speech Without Words: The Paintings and Sculptures of H.C. Westermann*, February 15, 2007

Children's Arcade Gallery Exhibitions

Youth Selects *Emily Kenselaar and Robert Edmiston*, September – November 5, 2006

The Struggles of Mankind, Jason Towns, September 17 – December 15, 2006

Welcome to America: Join and Conform Renaissance Middle School December 1, 2006 –

February 25, 2007

Quick-to-See, Ready-to-Create, New Jersey Regional Day, March 20 – April 29, 2007

Apple Montessori School, June 1 – June 22, 2007

Art School Arcade Exhibitions

Expressionism and the Painterly Approach, November 20, 2006 – January 7, 2007

From the Inside Out, January 30 – March 11, 2007

Saving Face: the Art of the Portrait, March 20 – April 29, 2007

Distinctive Palettes: A Faculty Exhibition, May 5 – June 30, 2007

SummerArt Exhibition:

A Peaceful Kingdom: Native American Animal Lore, July 14, 2006

Bunyons and Dragons: American Tall Tales, Myths and Legends, July 28, 2006

A Summer Place: The Art of the Landscape and Seascape, August 11, 2006

Planet People: World Cultures and Customs, August 25, 2006



At the student exhibition *Past Thoughts, Today's Images* are (from left) Gary Schneider, MAM Director of Education; Arlene Lieberman, Vocational Counselor at Opportunity Projects; and Jason Towns, member of Opportunity Projects and MAM Project Coordinator for Parsons School of Design.

Art In Bloom

May 9 – 13, 2007

FOR FIVE DAYS in May, the Montclair Art Museum burst into bloom for the fifth biennial Art in Bloom. This exhibition of art and flowers paired masterworks from MAM's Permanent Collection with the talents of more than 40 of the area's top floral designers, and the result was an intoxicating experience as brilliant floral arrangements stood before the artworks that inspired them. Under the direction of Susan Dumont, Floral Design Chair, and Brenda Bingham, Art Assignment Chair, this year's pairings of art and designer proved to be most inspired.

MAM Trustee Donna M. Uher, Chair of Art in Bloom, skillfully oversaw this series of special events, which raised more than \$440,000 benefiting the Museum's exhibition program and vital education programs. A special Members' Preview, a ticketed fashion show and luncheon, and an elegant black-tie dinner dance—the Cherry Blossom Ball—raised crucial support for the Museum's ongoing programs. Honorary Chairs of the Cherry Blossom Ball were New Jersey Governor Jon S. Corzine and New Jersey Senator Frank R. Lautenberg and Mrs. Bonnie Englehardt Lautenberg. More than 250 guests at the Ball enjoyed cocktails, dinner by David Burke, and dancing to the sounds of Peter Duchin and his Orchestra.



Art in Bloom Gala Committee. Front, left to right: Pat Stegeland; Donna M. Uher, Art in Bloom 2007 Gala Committee Chair; Patti Elliott, Fan Co-Chair; Sylvia Cohn. Back, left to right: Rosalie Fennekohl; Heather McCutcheon-Hitchcock, Luncheon Co-Chair; Betty Lamborn, Fritz Mills, Invitation Co-Chair; Lyn Reiter, Raffle Chair; Susan Dumont, Floral Exhibition Chair; Gretchen Prater, Auction Chair; Mary Beth Loughran, Luncheon Co-Chair; Olga Bequillard; Deborah Hirsch.

Committee Chair

Donna M. Uher

Gala Committee

Olga Bequillard
Brenda Bingham
Andie Bertsch
Virginia S. Block
Betty Ann Cannell
Sylvia J. Cohn
Susan Dumont
Patti B. Elliott
Rosalie Fennekohl
Andrew Foster
Ellie Friedman
Deborah Hirsch
Beverlee Kanengiser
Betty Lamborn
Mary Beth Loughran
Mari Ann Maher
Michael Maher
Heather McCutcheon-Hitchcock
Frances Mills
Shea Molloy
Gretchen Prater
Lyn Reiter
Patricia Selden
Adrian Shelby
Patricia Stegeland
Linda H. Sterling

Art In Bloom



Photos by Andy Foster



Above, clockwise:
Art in Bloom gala dinner in Leir Hall.
Mel and Trustee Ann Schaffer
Art in Bloom Chairperson and Trustee Donna Uher and Arthur Imperatore

Opposite page, clockwise:
Glenn, Julie, and Trustee Lyn Reiter
Reginald Hollinger, Treasurer; Donna Uher, Art in Bloom Chairperson;
and Patterson Sims, Director
Bobbi Brown
Paula Tuffin, Jeanine Downie, and Trustees Linda Sterling and Susan Bershad
Charles and Trustee Patricia Selden



Statement of Financial Position

The Finance Committee provides continuous and vigilant oversight of the Museum's overall uses and sources of finances, including its operating budget, capital budgets, and endowment investments. The financial data presented here has been extracted from the Museum's audited financial statements examined by independent certified public accountants Nisivoccia & Co. The auditor's complete report is available for review upon request by writing to: Director of Finance, Montclair Art Museum, 3 South Mountain Avenue, Montclair, NJ 07042.

	JUNE 30, 2007	JUNE 30, 2006
ASSETS		
Cash & cash Equivalents	2,480,530	1,898,199
Accounts Receivable	8,176	8,489
Inventories, Catalogs & Brochures	123,143	138,758
Grants receivable	151,270	172,777
Pledges receivable, net	207,679	211,584
Prepaid expenses & other current assets	65,394	35,808
Investments, at market value	7,838,516	6,353,976
Buildings, grounds & equipment, at cost, net of accumulated depreciation	12,801,601	13,273,551
Bond financing costs, net of accumulated amortization	68,808	83,500
Interest Rate Swap	1,336	27,408
Total Assets	23,746,453	22,204,050
LIABILITIES & NET ASSETS		
Accounts payable & Accrued expenses	328,721	233,403
Deferred Revenue	144,777	200,770
Debt Payable	5,260,000	5,260,000
Total liabilities	5,733,498	5,694,173
Net assets	18,012,955	16,509,877
Total Liabilities and Net Assets	23,746,453	22,204,050

STATEMENT OF ACTIVITIES YEARS ENDED JUNE 30, 2007 AND 2006

	2007 TOTAL	2006 TOTAL
SUPPORT, REVENUE AND GAINS:		
Grants	1,005,529	1,002,795
Donations	2,256,160	1,424,599
Special Events	447,865	564,628
Net realized & unrealized gain(loss)on investments	1,082,357	501,774
Membership Dues	438,035	451,332
Art School Tuition	351,775	333,792
Education Programs	75,221	193,038
Income from Investments	274,836	203,024
Curatorial Programs	253,759	101,802
Sales of Merchandise	101,808	90,875
Rental Income	100,697	86,622
Admission Fees	40,361	44,935
Other Revenue	825	1,304
Proceeds from sales of collection items	4,081	11,500
Total Support, Revenue and Gains	6,433,309	5,012,020
EXPENSES AND LOSSES:		
PROGRAM SERVICES		
Curatorial	1,893,145	1,805,029
Education	1,458,163	1,515,093
Membership	226,580	261,573
Store	153,220	167,131
Total Program Services	3,731,108	3,748,826
SUPPORTING SERVICES		
Management	644,366	647,240
Fundraising	528,685	531,638
Total Supporting Services	1,173,051	1,178,878
Gain/Loss on Interest Rate Swap	(26,072)	29,197
Loss on Pledge	–	(33,260)
Total Expenses and Losses	4,930,231	4,931,767
Change in Net Assets	1,503,078	80,253

Endowment Funds

The following endowment funds have been established by private donors to honor or memorialize individuals of special importance. All of these funds continue to grow by individual contributions that increase the support for the services they provide. These funds benefit the Museum in perpetuity.

ART COLLECTION

Julia Berrall Costume Fund

Established in 1991 through a gift from the Montclair Art Museum Women's Committee in recognition of Julia Berrall's dedicated service to the Museum, the fund supports the upkeep of the Museum's costume collection.

Friends of Conservation

Established in 1996 to fund programs for the cleaning, restoration, and preservation of works in the collection.

Friends of Native American Art

Established in 1988 as the Rand Society for the purpose of fostering an interest in indigenous art and culture, funds are used for the preservation and restoration of works in the Native American collection and in support of educational programs.

ART ACQUISITIONS

Emetaz Fund

Established in 1990 through a gift of Mrs. Emetaz, it supports the acquisition of Native American and American art.

Ethel Parson Hunter Fund

Established in May 1960 to purchase pictures by British and American artists of the classical or traditional school.

Samuel Wilde Fund

Established in 1914 to support the care of the works received through a bequest by Samuel Wilde, and to purchase works of local sculptors, painters, and other artists in the Montclair vicinity.

Tribute and Memorial Fund

Established by the Museum's Trustees in 1987, it supports the acquisition of art for the Permanent Collection.

PUBLICATIONS

Judith Targan Fund

Established in May 2000, this fund is dedicated to supporting Museum publications.

EDUCATION

General Operating Support

Kathryn Gamble Fund

Established in 2003 to support the Museum's mission and programs in honor of the Museum's Director from 1952-1980.

Activities for Children

Rosemary C. Birdsall Memorial Fund

Established in 1989 to help support Museum activities for children.

Public Programs

Julia Norton Babson Memorial Fund

Established in 1985 to support the Julia Norton Babson Memorial Lecture Series.

Dorothy B. Osborne Endowment Fund

Established in 1995 to support the Julia Norton Babson Memorial Fund.

Jonas & Mira Stulman Program Fund

Established in August 1984, this fund supports Museum programming.

Public Music Programs

Lily Murray Jones Fund

Established in 1960 to support music programs at the Museum.

Barbara Russell Fund

Established in 1989 to fund free classical music programs at the Museum.

YARD SCHOOL OF ART

General Operating Support

Yard School of Art Endowment Fund

Established in 1998 as a result of a merger of the Museum and the Yard School of Art in memory of Margaret Yard Tyler, this fund supports the enhancement of the Museum's Yard School of Art.

Scholarships

Elsie Dillon Memorial/Ralph M. Livingston, Jr., Scholarship Fund (Adult Scholarship)

Established in 1986 with contributions made in the memory of Elsie Dillon, this fund provides Yard School of Art scholarships to children or adults not otherwise able to enroll in MAM's Yard School of Art. The Ralph M. Livingston, Jr., Scholarship Fund was established in 1971 to provide scholarships to the Museum's Yard School of Art in his memory. Mr. Livingston was killed in Korea.

The Nathaniel C. Harris, Jr., Yard School of Art Scholarship Fund (Youth Scholarship)

Established in 2003, this scholarship fund enables artistically talented, minority, and economically challenged children to enroll in the Museum's Yard School of Art.

The June & Michael Lenson Art School Scholarship Fund (Adult Painting Scholarship)

Established in 1992 in memory of June and Michael Lenson. Artist Michael Lenson taught painting at the Museum for many years and the Permanent Collection includes several of his works. This scholarship fund enables deserving students to study painting at the Museum's Yard School of Art.

FACILITIES & GROUNDS

Walter R. and Nellie J. Kattelle Fund

Established in 1967 for the construction of additions to the Museum, new buildings dedicated to the exhibition of art, the Museum's Yard School of Art, or for the purchase of land, building or grounds adjacent to the Museum.

Howard Van Vleck Arboretum Endowment

Established through a contribution to the Howard Van Vleck Arboretum in 1991, this endowment provides for additions and improvements to the Museum's Arboretum.

LE BRUN LIBRARY

The Clarissa L. Eberstadt Book Fund

Established in 1972 for the acquisition of 19th century American art reference materials.

Friends of the Le Brun

Established in 1997 to honor retiring Head Librarian Edith Anderson Rights, these funds are used to improve and modernize library facilities.

William Jovanovich Fund

Established by William Jovanovich in 1985, this fund is used to purchase printed materials and equipment for the LeBrun Library.

Marcella A. Mulligan Fund

Established in 1988 with a bequest from the Estate of Marcella A. Mulligan, the fund supports LeBrun Library purchases.

Contributions

The Montclair Art Museum gratefully acknowledges the following donors whose generous contributions enable the Museum to offer exhibitions and education programs that encourage a multicultural, diverse audience to experience, learn about, be inspired by, and create art. This understanding and activity bridges the gap between generations and cultures with an ethical and sensitive understanding of the human spirit.

Individual Support

\$100,000 and above

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\$50,000 to \$99,999

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Judith and William Turner
Carol and Harlan Waksal

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Margo and Frank J. Walter

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*deceased

“No person was ever honored for what he received.
Honor has been the reward for what he gave.”

– CALVIN COOLIDGE

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Jaune Quick-to-See Smith:
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Karen and Larry Mandelbaum
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Kathleen and Henry Parry
Cherry and Lloyd Provost
Riker, Danzig, Scherer, Hyland &
Perretti
Katy Homans and Patterson Sims
Heather and Douglas Stivison
The Bryn Mawr Trust Company
Margaret E. Young

Heritage Society

Anonymous
Rita and Bernard S. Berkowitz
Joan and Robert D.B. Carlisle
Barbara and Robert S. Constable
Virginia Hazzard
Judith A. Hinds
Deborah and Peter Hirsch
Doris and Irwin Honigfeld
Karen and Clifford Lindholm II
Frances and Jim Mills

Bequests

Estate of Marion Mann Roberts
Estate of James S. Vandermade

Gifts in Kind

Tracey and Philip Alampi
Anonymous
Applegate Farms Homemade Ice
Cream
Asia Society and Museum
Banyan Tree
Susan and David Bershad
Fabiana and Zachary Bloom
Margaret Brisco, MD
Catherine and Nicholas Carozzi
Carolee
CBS News Corporation



Photo by Shelley Kusnetz

Central Park Conservancy
Susan Chiappone
Christie's
Sterling & Francine Clark Art Institute
Sylvia and Albert Cohn
Evelyn and Stephen Colbert
CSA Audio
David Burke & Donatella
The Dermatology Group
Ugo DiDonato
Edward R. Downe, Jr.
Esthetica Salon
Harold Feinstein
Cindy and Andrew Foster
Frederic Goodman Fine Jewelers
Nancy and Robert Gerber
Shirley Glubock-Tamarin
Jeff Guerrier
Guylian USA Inc.
Paula A. Tuffin and Reginald J. Hollinger
Donna M. Uher and Arthur E.
Imperatore
Ivory Bird Antiques
John Rosselli International
Susan M. DiMarco and Jeh C. Johnson
JPMorgan Securities, Inc.
Leslie and Kurt Knowles
Pat Koopmann
Betty H. Lamborn
Bonnie Englehardt Lautenberg and
Frank Lautenberg
LaViano Jewelers
L'Oreal
Mari Ann and Michael Maher
Karen and Larry Mandelbaum
Lisa Kubnick and John McFadden

Lanie and Paul McNulty
Beth and George Meredith
Metropolitan Home Magazine
My Inheritance
Montclair Arts Council
Montclair Business Improvement
District
Montclair State University
Nauna's Pizzeria & Restaurant
Paul Anton Furs
Peter Thomas Roth
Phil Cantor Photography
Bobbi and Steven Plofker
Post & Lintel Cast Store
Gretchen and Sanford Prater
Rosa Mexicano Restaurant
Lisa C. Sanders
Claire Scholz
Katy Homans and Patterson Sims
Sotheby's
Kimiko N. and Dominick
Spodofora
Starbucks Coffee Company
Tesori, Inc.
The Caucus Educational Corporation
The Glazier Group
Toast
Tory Burch
Carol and Harlan Waksal
Whole Foods Market
Yanina and Company

Daphne Hawkes and
stepson Alfred Roberts
before newly installed
plaque for the Marion
Mann Roberts Gallery of
Modern and
Contemporary Art.

*If your name has been misprinted or
omitted in error, please accept our
apology, and let us know by calling
973-746-5555, ext. 210*

Gifts & Purchases



Marcus Amerman (b. 1959)
Southeastern Woodlands, Choctaw
Wonder Woman bracelet, 2007
Hide, glass beads, string
1½ x 2¾ inches
Museum purchase; Rand Forum
Fund
2007.16

Marcus Amerman (b. 1959)
Southeastern Woodlands, Choctaw
Indian in a Bottle, 2006
Glass, pigment
10⅞ x 3¾ inches
Museum purchase; Acquisition Fund
2007.17

Walter Amos (1921-2002)
Arctic, Inuit, Alaska
Loon Mask, ca. 1976
Driftwood, pigment, quills
26 x 18 x 5 inches
Gift of Barbara Lipton
2007.11.2

Keri Ataumbi (b.1971)
Plains, Kiowa
Birds in Bubbles, 2007
14 k gold, sterling silver, fine silver
20 x 1 inches
Museum purchase; Rand Forum
Fund
2007.18

Cecilia Beaux (1885-1942)
*Mrs. Swen Albin Swenson (Mary
Boynton)*, n.d.
Oil on canvas
40½ x 34 inches
Gift of Mary Swenson
2006.17 ▼



Harrison Begay (b. 1917)
Southwest, Navajo
Untitled, n. d.
Gouache on paper
4 x 6 inches
Gift of Margaret Cramer and Jeff
Guerrier
2007.8

George Bellows (1882-1925)
Portrait of John Carrol, 1923
Lithograph, Ed. 42
25⅞ x 17 inches
Gift of Elaine and Julian Hyman
2006.18.1

◀Chackaia Booker (b.1953)
External Constraints, 2006
Rubber tires, wood, steel frame
60 x 72 x 12 inches
Museum purchase; Acquisition and
Collectors Forum Funds
2007.13

Peter Busa (b. 1914-1985)
*Indian Space Abstraction (Marinated
Chances & Fragments)*, ca. 1948
Oil on canvas
35¾ x 22¼ inches
Gift of Rosalind Hain
2007.3

Willie Cole (b. 1955)
Stowage, 1997
Woodblock on kozi-shi paper, Ed. 16
56 x 104 inches
Gift of Altria Group, Inc.
2006.16

Sharon Core (b. 1965)
Pie Counter, 2003
C-print
Ed. 2/7
20 x 36 inches
Gift of Patricia A. Bell
2006.24.1 ►

Werner Drewes (1899-1985)
Untitled, 1977
Etching
Ed. # A/P 1
13¼ x 11½ inches (image)
18⅞ x 15 inches (sheet)
Gift of Mr. and Mrs. Martin
Diamond
2006.23.7

Werner Drewes (1899-1985)
Untitled, 1977
Etching
Ed. #12/XX
8 x 6 inches (image)
15 x 11 inches (sheet)
Gift of Mr. and Mrs. Martin
Diamond
2006.23.8

John P. Heins (1896-1969)
Factory Worker, ca.1935
Linocut
21 x 23½ inches
Gift of Elaine and Julian Hyman
2006.18.2

R. C. Gorman (1932-2006)
Southwest, Navajo
Gossip, 1987
Clay, pigment
17½ x 13 inches
Gift in memory of Teresa and
Bernard Bressler
2006.20.1

Philippe Halsman (1906-1979)
Georgia O'Keeffe, 1967
Gelatin silverprint (printed by Irene
Halsman)
10⅞ x 10⅞ inches
Gift of Irene Halsman from the
©Halsman Estate
2007.4



Lisa Hoke (b. 1953)
Maquette for Lisa Hoke: Moody Blues, Reds and Yellows, 2007
 Mixed media collage/assemblage with theatrical gels
 15 x 18 x 4 inches (object)
 23 $\frac{7}{8}$ x 26 x 5 inches (frame)
 Gift of Lisa Hoke, artist
 2007.6



▲ Justine Kurland (b.1969)
Cabin at Traviana, 2002
 C-print
 Ed. 4/8
 17 $\frac{3}{4}$ x 22 $\frac{1}{2}$ inches
 Gift of Patricia A. Bell
 2006.24.2

Roy Lichtenstein (1923-1997)
Mythological Meeting, 1979
 Oil and magma on canvas
 36 x 50 inches
 Promised gift
 2007.5

▼ Julian Martinez (1897-1943)
 Southwest, San Ildefonso Pueblo
Untitled, ca. 1930
 Watercolor
 11 $\frac{1}{4}$ x 14 $\frac{1}{4}$ inches
 Gift of Patti and Jimmy Elliott
 2007.9.1



Julian Martinez (1897-1943)
 Southwest, San Ildefonso Pueblo
Untitled, ca. 1930
 Watercolor
 11 x 8 $\frac{7}{8}$ inches
 Gift of Patti and Jimmy Elliott
 2007.9.2

Craig McPherson (b. 1948)
Clairton, 1997
 Mezzotint
 21 $\frac{5}{8}$ x 24 $\frac{3}{8}$ inches
 Gift of Elaine and Julian Hyman
 2006.18.3

Joel Meyerowitz (b.1938)
Central Park, NYC, 1969
 Gelatin silver print
 (Published by Double Elephant Editions, Limited in 1999)
 16 x 20 inches
 Gift of Elaine and Julian Hyman
 2006.18.4

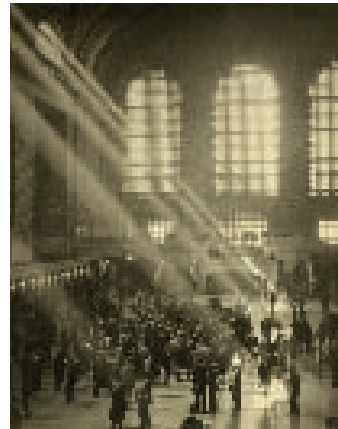
Joel Meyerowitz (b.1938)
Fifth Avenue, NYC, 1968
 Gelatin silver print
 (Published by Double Elephant Editions, Limited in 1999)
 16 x 20 inches
 Gift of Elaine and Julian Hyman
 2006.18.5

Douglas Miles (b. 1963)
 Apache
Warrior Generations, Apache Skateboards:
GERONIMO 1886; The final campaign, Canyon De Los Embudos, Mexico (Chiricahua Apache), Apache Mountain Spirit Dancer, DAVID MILES II: PFC 517th Regimental Combat Team; AIRBORNE / Southern Italy–Southern France, Medals: Bronze Star, Purple Heart, Soldiers Medal: WWII (White Mountain Apache /Akimel O’Odham)
 Mixed media on wood
 31 x 7 $\frac{3}{4}$ inches each
 All work copyright the artist:

Douglas Miles/Apache Skateboards©
 Museum Purchase; Rand Forum Fund
 2006.25.1a-c

Virgil Ortiz (b. 1969)
 Southwest, Cochiti Pueblo
Corn Pot, 2006
 Cochiti red clay, pigment
 11 $\frac{3}{4}$ x 9 inches
 Museum purchase; Acquisition Fund
 2007.15

▼ William Richardson (1876-1935)
Grand Central Station, N.Y., ca. 1927-1928
 Vintage gelatin silver print
 19 $\frac{7}{8}$ x 15 $\frac{7}{8}$ inches
 Museum purchase; Collectors Forum Fund
 2007.12



James Schoppert (1947-1992)
 Northwest Coast, Tlingit
Untitled, 1977
 Stone
 13 $\frac{3}{4}$ x 6 $\frac{3}{4}$ x 14 $\frac{1}{2}$ inches
 Gift of Barbara Lipton
 2007.11.1

Kurt Seligmann (1900-1962)
Untitled (from the VVV series), 1942
 Etching
 13 $\frac{3}{8}$ x 11 $\frac{5}{8}$ inches (image)
 Gift of a friend of the Museum
 2007.2

James Siena (b. 1957)
Double Recursive Combs, Red and Black, 2003
 Line etching and aquatint on paper
 25 $\frac{3}{4}$ x 24 $\frac{7}{8}$ inches
 Gift of Patricia A. Bell
 2006.24.4

Don Smith (Lelooska) (1933-1996)
Cherokee/Kwakwaka’wakw Totem Pole, ca. 1984
 Cedar, pigment
 84 $\frac{1}{2}$ x 12 $\frac{1}{2}$ x 7 $\frac{3}{4}$ inches
 Gift of Marilyn and Stephen Greene
 2006.19.1

Don Smith (Lelooska) (1933-1996)
Cherokee/Kwakwaka’wakw Transformation Mask, ca. 1984
 Cedar, pigment, muslin
 40 x 40 x 13 $\frac{1}{2}$ inches
 Gift of Marilyn and Stephen Greene
 2006.19.2

Jaune Quick-to-See Smith (b. 1940)
 Salish, Cree/Shoshone Tribes
What is an American?, 2003
 Ed. 14/20
 Hand-colored lithograph with chine collé
 69 x 40 inches
 Gift of Marilyn and Michael Dore
 2007.7

Alec Soth (b. 1969)
Lenny, Minneapolis, Minnesota, 2002
 C-print
 Ed. 1/10
 40 x 32 inches
 Gift of Patricia A. Bell
 2006.24.3

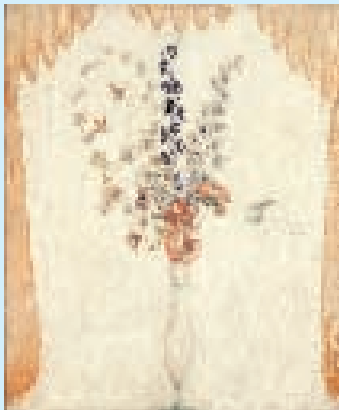
Collection of Southwestern Indian jewelry and accessories including 11 rings, 1 pin, 8 bracelets, 1 pair earrings, 4 necklaces, and 1 belt
 Gift in memory of Teresa and Bernard Bressler
 2006.20.2-27

Southwest, Zuni Pueblo
Canteen, ca. 1900
 Silver, turquoise, jet, shell, spiny oyster
 4¼ x 3¼ x 1 inches
 Gift of Mary Ellen Ball
 2006.21.1

► Southwest, Navajo
Hairpin, ca. 1920
 Silver, turquoise
 4 x 1 x 1¼ inches
 Gift of Mary Ellen Ball
 2006.21.2a, b

Joseph Stella (1877-1946)
Untitled, Collage, ca. 1920
 Newsprint and pencil on paper
 7¼ x 6½ inches
 Gift of Mrs. Robert Schoelkopf
 2006.22.1

Joseph Stella (1877-1946)
Untitled (New Jersey Meadows), ca. 1938
 Oil on paper
 4½ x 6¾ inches
 Gift of Mrs. Robert Schoelkopf
 2006.22.2



▲ Florine Stettheimer (1871-1948)
Delphinium and Columbine, 1923
 Oil on canvas
 36 x 30 inches
 Gift of William Kelly Simpson in memory of his mother Helen-Louise Knickerbacker Porter Simpson and his grandparents Mr. and Mrs. Nathan Todd Porter, Jr.
 2007.1

Unknown Maker
 Belt, ca. 1900
 Plains
 Hide, beads
 21¾ x 3¾ inches
 Gift of Toni and Martin McKerrow
 2007.10.1



Unknown Maker
 Belt, ca. 1900
 Plains
 Hide, beads, fabric
 28½ x 2¾ inches
 Gift of Toni and Martin McKerrow
 2007.10.2

Unknown Maker
 Belt, ca. 1900
 Plains
 Hide, sinew, brass tacks
 36½ x 1⅞ inches
 Gift of Toni and Martin McKerrow
 2007.10.3

Unknown Maker
 Belt, ca. 1900
 Plains
 Hide, beads, sinew
 42¾ x 1¾ inches
 Gift of Toni and Martin McKerrow
 2007.10.4

Unknown Maker
 Belt, ca. 1900
 Plains
 Hide, beads
 37 x 2¾ inches
 Gift of Toni and Martin McKerrow
 2007.10.5

Unknown Maker
 Horse Cinch, ca. 1900
 Plains
 Hide, glass beads, sinew, metal
 72¼ x 2½ inches (including strap and buckle)
 Gift of Toni and Martin McKerrow
 2007.10.6

Charmion von Wiegand (1896-1983)
Abstraction #52, 1957
 Gouache on paper
 15 x 11 inches
 Gift of Mrs. Robert Schoelkopf
 2006.22.3

Vaclav Vytlacil (1892-1984)
 Lithograph from the American Abstract Artists 1937 Portfolio
 9¼ x 12 inches
 Gift of Mr. and Mrs. Martin Diamond
 2006.23.1

Vaclav Vytlacil (1892-1984)
Untitled, 1936
 Ink on paper
 9¾ x 13¾ inches
 Gift of Mr. and Mrs. Martin Diamond
 2006.23.2

Vaclav Vytlacil (1892-1984)
Untitled, ca. 1936
 Ink on paper
 9¾ x 13¾ inches
 Gift of Mr. and Mrs. Martin Diamond
 2006.23.3

Vaclav Vytlacil (1892-1984)
Untitled, 1937
 Offset lithograph
 10 x 14 inches
 Gift of Mr. and Mrs. Martin Diamond
 2006.23.4



Vaclav Vytlacil (1892-1984)
Untitled, ca. 1938
 Ink and pencil
 7 x 6 inches
 Gift of Mr. and Mrs. Martin Diamond, 2006.23.5

Vaclav Vytlacil (1892-1984)
Untitled, ca. 1938
 Ink and pencil
 12 x 9¼ inches
 Gift of Mr. and Mrs. Martin Diamond
 2006.23.6

Marie Watt (b. 1967) (back cover)
 Northeast Woodland, Seneca
Conversation (Mount Hope), 2007
 Reclaimed wool blankets, satin binding, thread
 82½ x 86 inches
 Museum purchase; Acquisition Fund, 2007.14

Emmi Whitehorse (b. 1956)
Black Water, 1999
 Oil on paper mounted on canvas
 39 x 51 inches
 Gift of Hinrich Peiper and Dorothee Peiper-Riegraf in memory of Arlene LewAllan (1941-2002)
 2006.26 ▼

Gifts to the Education Handling Collection

Rudolph Bauer (1889-1953)
Three lithographs, ca. 1915
Gift of Mr. and Mrs. Martin
Diamond
EDU4.1-3.2006

Blanche Lazzell (1878-1956)
Woodblock print
Gift of Mr. and Mrs. Martin
Diamond
EDU4.4.2006

Thomas Manley's Paintbox, ca. 1925
Wood, paint tubes, charcoal
Gift of Judith Manley Jacob
EDU2.2006

Vaclav Vytlacil (1892-1984)
Four mixed media drawings, ca.
1930's
Gift of Mr. and Mrs. Martin
Diamond
EDU4.5-8.2006

Ad Reinhardt (1913-1967)
*Flyer—How Modern is the Museum
of Modern Art?*, ca. 1940
Gift of Mr. and Mrs. Martin
Diamond
EDU4.9.2006

Unknown Maker
Moccasins, n.d.
Hide, velvet, cotton, beads
Approximately 9½ x 3½ x 2½ inches
Gift of Judy and Bill Westlin
EDU3.1.2006a,b

Unknown Maker
Child's moccasin, n.d.
Hide, cotton, beads
5¼ x 3½ x 1¾ inches
Gift of Judy and Bill Westlin
EDU3.2.2006

Unknown Maker
Sixteen photographs depicting
Native American life
Gift of Barbara Lipton
EDU1.1-23.2007



Unknown Maker
Six soapstone carvings including 2
portrait busts, 1 bird, 1 kayaker, and
2 bears
Gift of Barbara Lipton
EDU1.17-23.2007

Unknown Maker
Miscellaneous sample materials
including skin, bone, ivory and fur
Gift of Barbara Lipton
EDU1.24.2007

Jay Van Everen (1875-1947)
Three ink drawings
Gift of Mr. and Mrs. Martin
Diamond
EDU4.10-12.2006

Jay Van Everen (1875-1947)
Ink drawing for illustration,
inscribed on verso: Why do you
know, he said, my turnips and my
bread don't taste a bit like this!
Gift of Mr. and Mrs. Martin
Diamond
EDU4.13.2006

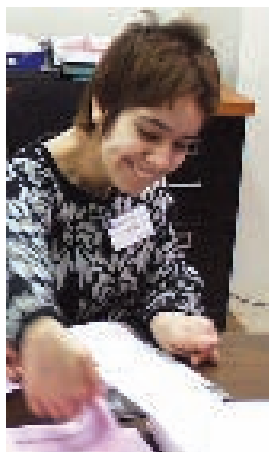
Jay Van Everen (1875-1947)
Twelve stencil designs
Gift of Mr. and Mrs. Martin
Diamond
EDU4.14-25.2006

Jay Van Everen (1875-1947)
Color lithograph
Gift of Mr. and Mrs. Martin
Diamond
EDU4.26.2006

Don Smith (Lelooska)
(1933-1996)
*Cherokee/Kwakwaka'wakw Totem
Pole*, ca. 1984
Cedar, pigment
84.5 x 12.5 x 7.75 inches
Gift of Marilyn and Stephen
Greene
2006.19.1

Volunteers

Gerry Addison
Rachel Adler
Anne Alix
Adunni S. Anderson
Mary Anderson
Linny Andlinger
Merrick Andlinger
Lucy P. Anello
Bebe S. Antell
Hillary Arnold
Jean Atherton
Kevin Avery
Bonni Babson
Lena Baker
Debbie C. Barnes
Marlene Baum
Ida Becker
Lori A. Beitler
Patricia Bell
Siona Benjamin
Olga Bequillard
Bernard Berkowitz
Rita Berkowitz
Karen P. Berman
CarmenBerra
Susan G. Bershad
Andree Bertsche
Jeff Biery
Brenda L. Bingham
Virginia S. Block
Debbie Bogstahl
Ramonita Bracy
Elizabeth Branson
Thomasina M. Brayboy
Kathleen F. Breen
Kay Bright
Sharon Burton Turner
Eileen H. Butler
Robert C. Butler
Dana M. Calbi
Rose L. Cali
Heather N. Cammarata
Justin G. Canha
Betty Ann Cannell
Marisa Canova
Florence A. Carpenter
Patti Carrigan
Sandra D. Carter
Gloria R. Cash
Maryann Castillo



Dedicated volunteer
Maryann Castillo.

Monica Celedonio
Jeffrey A. Citron
Sylvia J. Cohn
Barbara Constable
Robert Constable
Elaine P. Conti
Iva Crandall
Robert M. Crane
Ruth D'Angelo
Claire Davey
Morton E. David
Deborah Davis
Dolores Davis
Jean L. De Lear
Regina DeRosa
John Diamantis
Pamela Diamantis
Tracy M. DiTolla
Pamela Doran
Marilyn H. Dore
Patricia E. Dougherty
Catherine L. Dressing
Nancy Drosdick
Ryan Duddy
Susan C. Dumont
Joan Egyes
T. Donald Eisenstein
Patti B. Elliott
Barbara Etherington
Firth Fabend
Marie F. Fabiano
Holly Felber
Rosalie M. Fennekohl
Elisa Ferrara
Joyce E. Fitzgerald
Mary Lou Flaherty
Hannah Fondiler
Chloe Font
Andrew Foster
Mary Lou Y. Fox
Angela G. Frasco
Gertrude C. Frey
Casey D. Friedman
Elinor Friedman
Elaina Frissell
Cindy Furlong
Jeannette D. Gehrie
Helen M. Geyer
Sharon Gill
Mary Gioia
Deanna P. Gitlow
Lynn S. Glasser
Patricia Gleason
Alexis Goldberger
Jeri Goldstein
Irwin Goldstein
Herb Gordon
Judith Greene
Marilyn R. Greene
Vivi Greenspan
Rosalind Hain
Catherine Halbert
Dustin Hanna
Nathaniel C. Harris, Jr.
D. Jacqueline Hart
Erica Hartsfield
Thelma D. Hawkins
Joan Hayes
Dorothy Heard
Joan Hearst
Helene S. Heller

Sigrun Herrmann
Roxanne Hiatt
Judith A. Hinds
Deborah J. Hirsch
Peter B. Hirsch
Daniel P. Hitchcock
Jon Hochman
Rita D. Hochwalt
Reginald J. Hollinger
Colette P. Holmes
Lisa Indovino
Marquis Ingram
Marqud Ingram
Carol Jacobstein
Vivian C.R. James
Victoria Jensen
James E. Johnson
Susan S. Jones
Molly Joyce
Beverlee Kanengiser
Anita Kassel
Marci Kerben
Kristin Kesnowski
Adelia Y. Khan
Bettye R. King
David Klein
Herbert C. Klein
Laurie G. Kroll
Alison H. Kruvant
Charlotte M. Kunst
Karin Kuo
Annette Kushen
Margaretha Lagerwall
Betty H. Lamborn
Fred H. Langbein
Joanne P. Langbein
Joseph P. Lanni
Michelle LaPread
Lois Lautenberg
Carole W. Leipzig
Benilde E. Little
Mary Beth Loughran
Nancy Maguire
Mari Ann Maher
Michael Maher
Karen Mandelbaum
Larry Mandelbaum
William Martini
Josephine Martone
Frank Martucci
Janine Mascari
Marisa A. Mathias
Helen Mazarakis
Heather L. McCutcheon-
Hitchcock
Vivian McDuffie
Toni B. McKerrow
Jacqueline J. McMullen
Millicent C. McNaughton
Vernita McNeil
Deborah Medeiros-Baker
Janna Mendonca
Ana Menendez
Beth Meredith
George D. Meredith
Joyce R. Michaelson
Mary Anne Miller
Fritzi Mills
James T. Mills
Maureen Catherine Mingle
Kim Mitchell



Dedicated Volunteer Josefina Rodriguez.

Shea Molloy
Harry Nahabedian
Lila Nelson
Laurel C. Ness
Martha Nevins
Robert Nossa
Jennifer Odell-Nossa
Carolyn O'Neill
Lola G. Oremland
Shirley Osborn
Patricia Pacheo
Brigitte Padberg
Gloria J. Page
Adelaide B. Palmer
Beverly Pearson
Claudette R. Pfeffer
Martha Phillips
Janet Taylor Pickett
Ivy V. Pittman
Steven D. Plofker
Gretchen Prater
Cherry Provost
Karen Radin
Jeri Raichelson
Lucy Randall
Sandhya Rao
Gertrude A. Reddington
Sean Reddington
Hollie Reddington
Helene L. Reed
Mattie T. Reed
Lyn B. Reiter
Anne M. Ricculli
Marjorie Rich
Lauren Robbins
Josefina Rodriguez
Enola Romano
Hannah Rosenblum
Erwin Rosin
Barbara Ross
Peter Ryby
Joanna Salicki
Pauline Saroya
Ann Schaffer
Gail Schansinger
Newton B. Schott, Jr.
Caroline W. Schumann
Amanda Segal
Patricia Selden
Kim I. Seltzer
Adrian A. Shelby
Heath B. Shelby
Ruth Shiever
Rachel Y. Shim
Rita Singer
Eleanor L. Smith
Jolinda Smith
Marianne Smith
Antoinette Y. Snead
Marilyn Sorkin
Elizabeth Stachowicz
Liga Z. Stam
Patricia A. Stegeland
Elaine Stein
Linda H. Sterling
Alberta Stout
Mira Stulman
Marcy D. Sullivan
Sue Swick
Judith Targan
Ellen Napiura Taubman
Gerry Tavares
Marjorie Tenner
Emily Tumbleson
Judith Turner
William H. Turner
Donna M. Uher
Betsy Valdez
Francoise Varkala
Ira A. Wagner
Carol Waksal
Harlan W. Waksal
Kay WalkingStick
Carol Wall
Frank J. Walter
Margo Walter
Laurena White
Sue Williams
Valerie D. Wilson Wesley
Linda Wolf Daingerfield
Barbara A. Wood
Carolyn T. Younger
Donald B. Zief
Natalie Zimmer

Staff

Full Time

As of 6/30/07

John Adams

Receptionist

Jennifer Ashline

Store Manager

Jason Avery

Maintenance Services Attendant

Rita Bausch

Gala and Volunteer Coordinator

Fabiana Bloom

Development Assistant

Linda Blume

Manager of Membership

Erica Boyd

Associate Registrar

Pia Cooperman

Public Programs Coordinator

Ugo Didonato

Facilities Manager

Megan Fennessey

Director of Finance

Carlos Galvez

Director of Operations

Beth Hart

Director of Individual Giving

Charlotte Howard

Design Manager

Kate Hutson

Art School Manager

Twig Johnson

Curator of Native American Art

Sandy Kim

Operations Assistant

Danielle Labbate

Curatorial Assistant

Toni Liquori

Media Coordinator

George Mancini

Security Supervisor

Abby McBride

Education Coordinator for School

Programs and Tours

Renee Powley

Registrar

Bruce Rainer

Head Preparator/Exhibits Designer

Aran Roche

Director of Grants

Melvin Santiago

Maintenance Services Attendant

Gary Schneider

Director of Education

Talia Selove

Advancement Services Coordinator

Michele Shea

Assistant to the Director

Patterson Sims

Director

Jimmy Smith

Superintendent of Building Systems

Gail Stavitsky

Chief Curator

Jennifer Strikowsky

Director of Communications

Flora Torres

Housekeeper

Jason Van Yperen

Preparator

Melanie Watson

Bookkeeper

Part Time Staff

As of 6/30/07

Cherry Brick, *Receptionist*

Ella Cebellero, *Guard*

Kevin Chalmers, *Guard*

Richard Citrano, *Guard*

Kristin Diehl, *Receptionist*

Jeffrey Guerrier, *Manager of Library*

Services

Lindsey Kazmarc, *Art School*

Assistant

Emily Kenselaar, *Mail Clerk*

Max Mazoul, *Guard*

Kevin Miranda, *Guard*

Emily Schuchardt, *Curatorial*

Research Assistant

Sean Scille, *Art School Attendant*

Gisela Simons, *Museum Store Clerk*

Renee Slatkin, *Museum Store Clerk*

Jean Thelusma, *Guard*

Erica Wilson, *Receptionist*

Robert Wood, *Guard*

Former Staff

8/1/06-6/30/07

Sheikh Ahman, *Guard*

Thomas Alexander, *Guard*

Julio Caraballo, *Maintenance*

Attendant

Jill Rooney Carr, *Gala and Volunteer*

Coordinator

Diane Clifford, *Education*

Coordinator for School

Programs/Tours

Carol Cohn, *Director, MAM Yard*

School of Art

Paul DeCaito, *Superintendent*

Chester Hill, *Housekeeper*

Sudha Iyer, *Chief Financial Officer*

Caitlin Johnson, *Mail Clerk*

Jana Mendonca, *Gala Assistant*

Dana Morenstein, *Store Clerk*

Erika Namaka, *Curatorial Assistant*

Anne-Marie Nolin, *Director of*

Marketing and Communications

Elizabeth Sol, *Operations Assistant*

Heather Stivison, *Deputy Director*

for Development

Kelly Ziek, *Manager of Membership*

and Annual Giving

Yard School of Art Instructors

Jose Anico

John Atura

Janice Belove

Andrew Bencsko

Reilly Brown

Charles Cobbinah

MaryAnn Cucci

Teresa DeFabrizio

Melissa Dobzinski

Garland Farwell

Dan Fenelon

Pam Fenelon-Diaz

Lori Field

Carla Gilruth

Gary Godbee

Alyse Gottesman

Marion Held

Linda Howe

Nanci Iovino

Peg Kenselaar

Catherine Kinkade

Roy Kinzer

Robyn Kossoff

Terry Kovalcik

Jennifer Kucher

Christina Petrilli

Alex Piccirillo

Sharon Pitts

Bonnie Reed

Gilbert Riou

Elizabeth Seaton

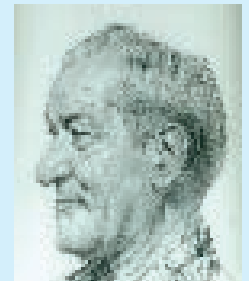
Janet Taylor Pickett

Aggie Wszolkowski

Diane Zimbaldi

Portrait of Paul DeCaito

It is with great sadness that we honor the memory of Paul DeCaito, Jr., the longest and most loyal member of MAM's staff. Paul was truly the ground upon which MAM was built, with more than thirty years of service to the Museum. His father-in-law preceded him in his role as Superintendent of



Maintenance and Operations, giving new meaning to the notion of the "MAM family." He resided on the grounds of the Museum with his wife and two sons until MAM's expansion in 2001. He often called the Museum his second wife. He is greatly missed.



Montclair Art Museum

Marie Watt (b. 1967) Northeast Woodland, Seneca. *Conversation (Mount Hope)*, 2007, Reclaimed wool blankets, satin binding, thread, 81.5 x 86 inches, Museum purchase; Acquisition Fund, 2007.14



 **Montclair Art Museum**

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