



The Studio Museum in Harlem Annual Report FY2021

July 1, 2020–June 30, 2021

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Letter from the Director

On behalf of The Studio Museum in Harlem, I am incredibly excited to share our Fiscal Year 2021 Annual Report. As our institution works to build its new state-of-the-art museum in the heart of Harlem, we continue to reach local, national, and global audiences through dynamic curatorial, educational, and public programs.

In responding to the challenges posed by the pandemic, the Studio Museum thoughtfully shifted how our institution champions Black art and artists, including how we might serve our communities in Harlem and beyond throughout a period of profound uncertainty. Harnessing courage and innovation, characteristics that lie at the core of our foundation, our staff not only adapted our signature programs but expanded and provided new offerings online for this moment of an ever-increasing turn toward digital engagement. We also continued key partnerships with art institutions, public schools, and community organizations in Harlem, the surrounding New York City neighborhoods, and across the country.

Through digital initiatives and collaborations with peer institutions, we reimaged what an art space can be, using new avenues to exhibit our continually growing collection of art, highlighting and engaging emerging voices, and providing educational opportunities to our community. Online exhibitions and programming expanded the reach of our work, and we were delighted to collaborate with many scholars and artists to realize innovative and engaging exhibitions, workshops, and discussions. We are grateful to all of the staff, audiences, and supporters who enabled us to further our work during a transitional moment in our history.

As we make progress toward building a new museum, these online engagements and partnerships will inform how our institution furthers our commitment to showcasing a legacy of Black art and culture, amplifying emerging voices, and maintaining our home and purpose in Harlem.

The Studio Museum in Harlem's Annual Report highlights the fantastic moments we created in FY2021. Thank you for joining us on this historic journey and I hope you enjoy reading about all of our accomplishments—accomplishments made possible with your support.

All best,

Thelma Golden, *Director and Chief Curator*

Exhibitions

As the Studio Museum continues to build its new home, partnerships with local institutions have been crucial to furthering our work with exemplary contemporary Black artists and to presenting ground-breaking exhibitions to audiences across physical and digital spaces. In fall 2020, many of the Studio Museum's peer institutions in New York City began to open again to the public with added precautions and regulations for COVID safety. Working with MoMA and MoMA PS1, the Museum was thrilled to welcome its communities into their galleries with presentations of powerful works of art.

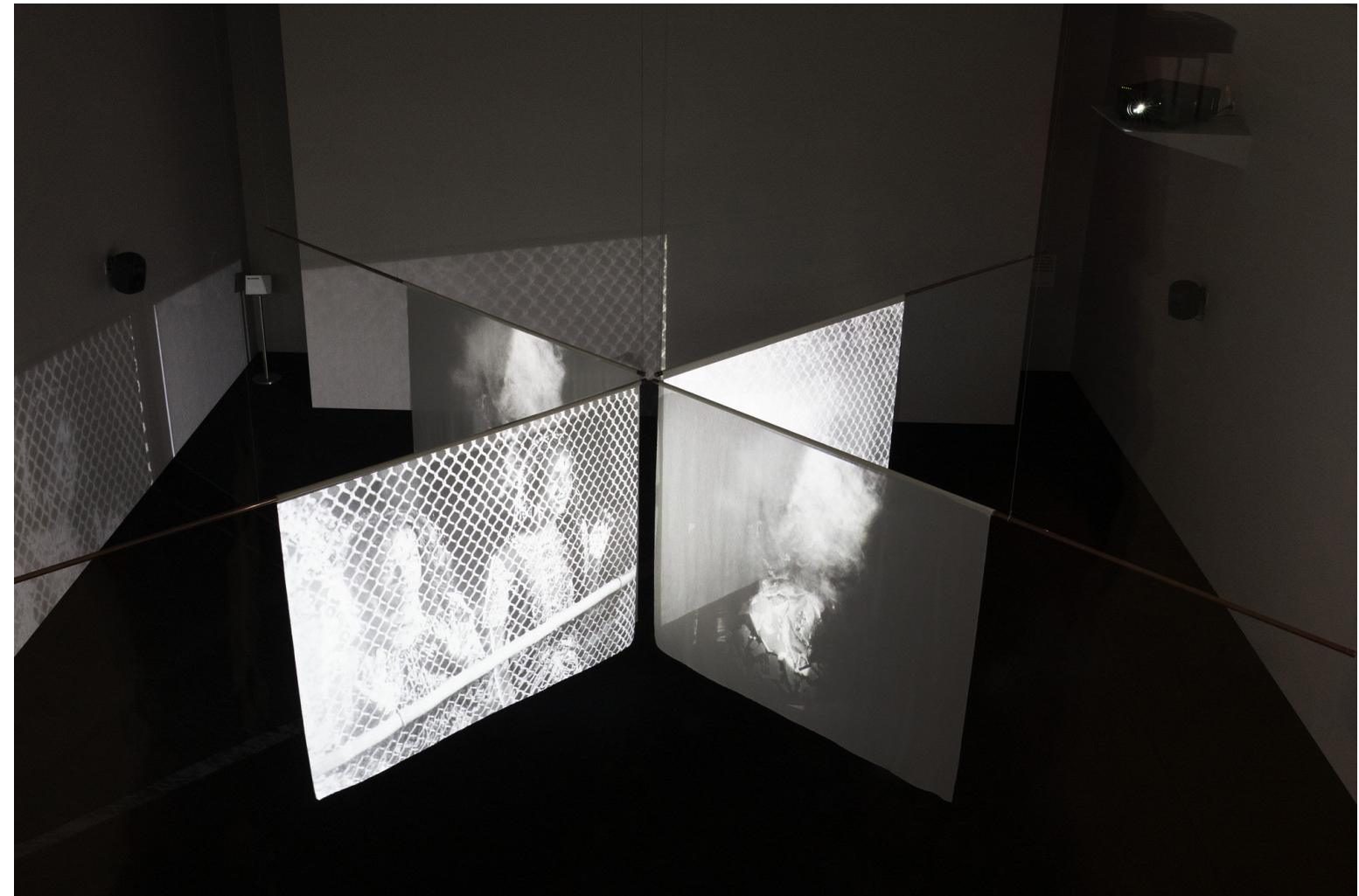
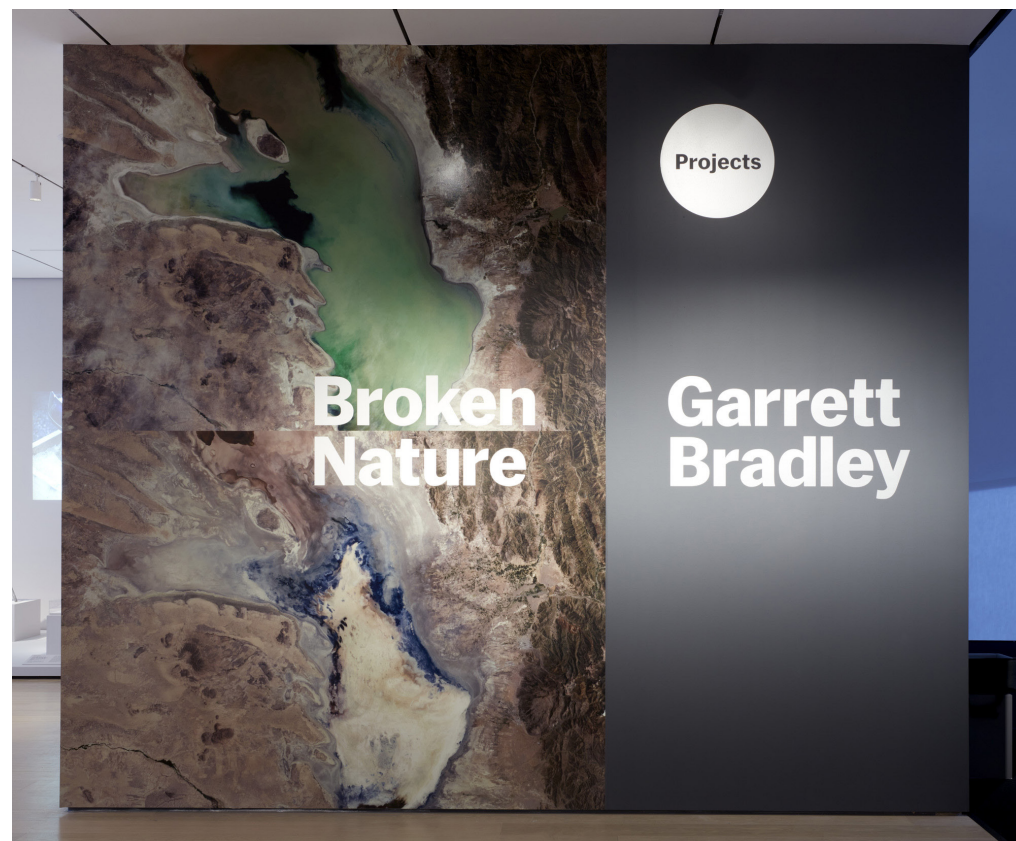


Projects: Garrett Bradley

**November 21, 2020–
March 21, 2021**

Artist and filmmaker Garrett Bradley uses her practice to create dialogue around social issues present in everyday life. In *Projects: Garrett Bradley*, exhibited at MoMA, she used the 1913 film *Lime Kiln Club Field Day*, the earliest surviving feature-length film with an all-Black cast, to analyze the narrative of United States history. Her film *America* (2019) was displayed across four intersecting transparent white flags, providing different viewing angles and perspectives to approaching the work. Bradley combined the historically significant

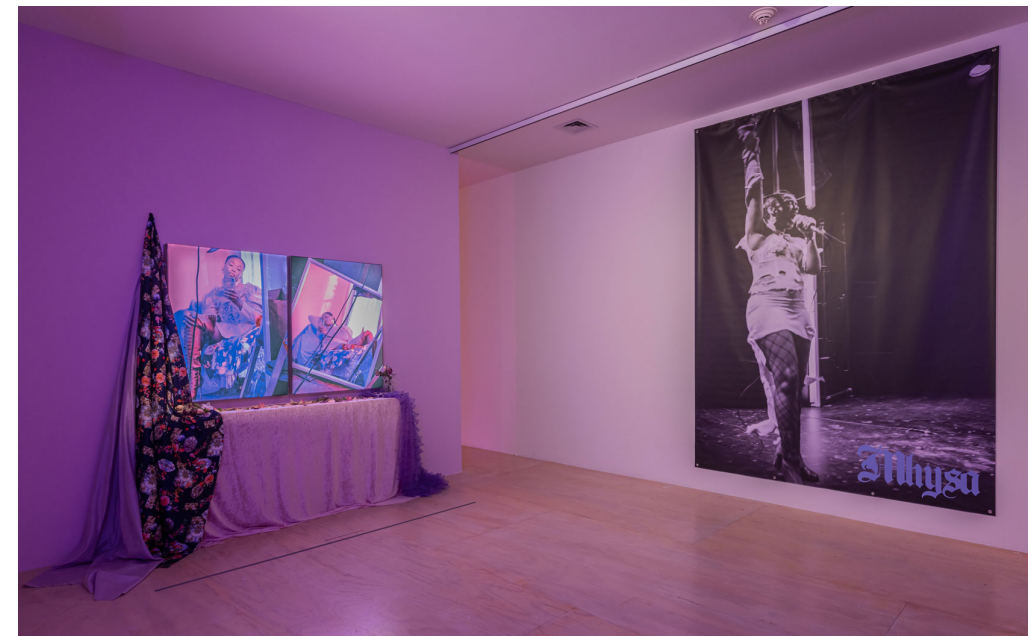
footage with original black-and-white videos and music from Trevor Mathison and composer Udit Duseja. The artist's compilation of videos reimagined important North American historical events in Black culture, and reframed and reinterpreted the United States' history and archive. *Projects: Garrett Bradley* offered a response and disruption to the dominant narrative created by the historical footage and learned cultural understanding that permeate our country today.



***This Longing Vessel:
Studio Museum Artists
in Residence 2019–20***
December 10, 2020–
March 14, 2021

Continuing its partnership with MoMA, the Studio Museum presented its *Artists-in-Residence* exhibition at MoMA PS1 in Long Island City. Artworks created by the 2019–20 cohort, E. Jane, Naudline Pierre, and Elliot Reed, were on view as part of *This Longing Vessel*. These three artists' practices vary widely across discipline and scope, including media, performance, and painting, but were all tied together through broader themes of

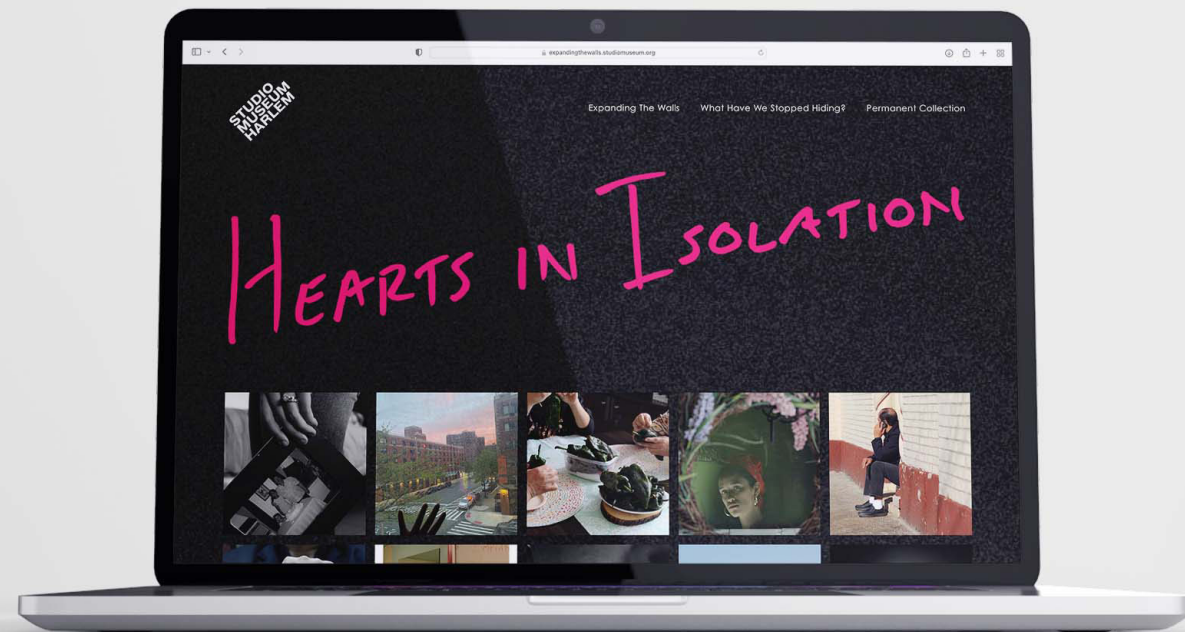
understanding, longing, intimacy, Black and queer identities, spirituality, and body politics. Studio Museum programming accompanied the installation, including a roundtable discussion with all three artists, moderated by former Associate Curator Legacy Russell and held over Zoom, and live performances from Elliot Reed and MHYSA, E. Jane's performance alter ego.



***Hearts in Isolation:
Expanding the Walls 2020***
July 30, 2020–July 21, 2021

In addition to these in-person exhibitions, the Museum also launched its first-ever digital exhibition for its signature teen program: *Hearts in Isolation: Expanding the Walls 2020*. Facilitated over Zoom, seventeen high school participants spent eight months working with Museum staff and arts professionals to learn photography skills and how to tell stories of their communities and histories through this medium. The theme of 2020's exhibition directly responded to the pandemic and shelter-in-place.

Students showed exemplary creativity and vulnerability through the images they created in their homes and other intimate spaces of their communities. The exhibition was presented online and has seen over five thousand website visits since its creation. The Museum continues to host the live website, which serves not only as a portfolio tool for college-bound participants but a unique snapshot of this moment in time as seen through the perspective of an inspiring generation.



Exhibition screenshot of *Hearts in Isolation*



April Riley, *New Heights*, 2020. The Studio Museum in Harlem; Expanding the Walls: Making Connections Between Photography, History, and Community Collection

Janaivi Sosa, *Fragment Of Reality*, 2020. The Studio Museum in Harlem; Expanding the Walls: Making Connections Between Photography, History, and Community Collection

Permanent Collection

The Studio Museum in Harlem's permanent collection continues to expand the canon of Black art and culture. As of the end of FY2021, the collection holds seven hundred artists, spans two hundred years of history, and includes nearly nine thousand works of art. Highlighted acquisitions from this year include Gordon Parks's *American Gothic, Washington, D.C.* (1942), Lorna Simpson's *Appeared* (2019), and Frank Wimberley's *Bay Street* (1968).

In FY2021, the Studio Museum also continued its partnership with the American Federation of Arts and the traveling collection-based exhibition *Black Refractions: Highlights from The Studio Museum in Harlem*. Works in the show spanned from the 1920s to the present and included many alumni of the Studio Museum's foundational *Artist-in-Residence* program, such as Chakaia Booker, David Hammons, Kerry James Marshall, Mickalene Thomas, and Kehinde Wiley. Most recently, *Black Refractions* was on view at the Frye Art Museum in Seattle and the Utah Museum of Fine Arts and saw over twenty thousand visitors.

The Studio Museum is thoughtfully mobilizing and making use of its digital capabilities. The institution has made great strides toward digitizing its collection and is receiving increased online engagement as a result. At the end of FY2021, the Museum made accessible more than four hundred thirty works online, which is an increase of more than 20% from last year.



Above: Lorna Simpson, *Appeared*, 2019

© Lorna Simpson, Courtesy the artist and Hauser & Wirth

Opposite page: Gordon Parks, *American Gothic, Washington, D.C.*, 1942.

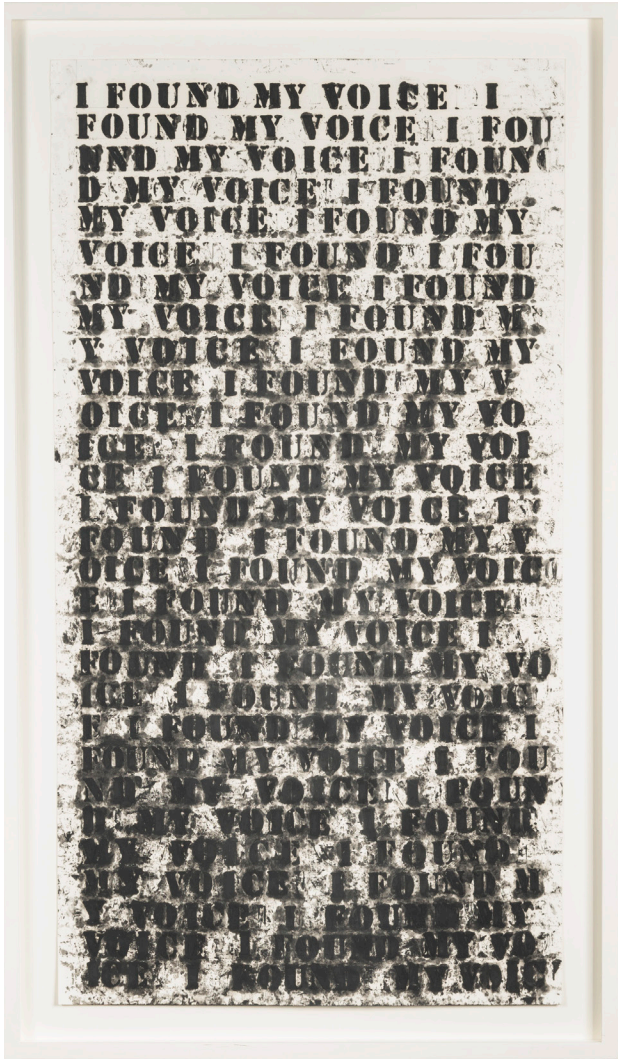
Courtesy of and copyright The Gordon Parks Foundation.

Park East High School

Through in-school and after-school residencies, the Education Department worked with artists and educators to bring our collection, emerging artists, and art materials directly to students in our community. At Park East High School, in East Harlem, the Studio Museum has a long-standing relationship with their enthusiastic art teacher, Diana Muñoz. In the fall semester, the Studio Museum’s Education team worked with Ms. Muñoz and East Harlem-based arts educator Aya Rodriguez-Izumi to lead a Zoom partnership that focused on experimental projects and asked students to collaborate on digital artworks. In the spring semester, the Department addressed the school’s need for art materials by sending sketchbooks and watercolor pencils to students. The students’ confidence in their art increased greatly over the course of the partnership. Many expressed that they were excited to continue to use their sketchbooks and watercolor pencils on their own even after the partnership concluded.

Park East High School is also a part of our *Find Art Here* initiative, which brings the Museum’s permanent collection to schools, libraries, and service centers throughout Harlem. A reproduction of Glenn Ligon’s *I Found My Voice* (1990) hangs near the main office of Park East and remains central to the work the Museum does with the school. Using this artwork, Aya helped students connect ideas about text and image, which tied into the start of their semester-long project of creating a collaborative zine. The students completed these zines at the end of the semester by compiling all of their individual artwork and writing. The projects were all shared as a collaborative digital zine that was both printed in a small edition and published on the Studio Museum’s website. During the spring semester, this program was

also able to welcome Genesis Jerez, one of the 2020–21 artists of the Studio Museum’s *Artist-in-Residence* program and graduate of Park East. Joined by her former art teacher and mentor, it was a truly powerful moment to have Park East alumni, former staff, current staff, school leadership, Studio Museum staff, and current Park East students come together. Students connected to Jerez’s artistic practice, the personal narrative she is exploring in her work, her experience at Park East, and growing up between the Bronx and Harlem.



Glenn Ligon (b. 1960), *I Found My Voice*, 1990.
© Glenn Ligon; courtesy of the artist, Hauser & Wirth, New York, Regen Projects, Los Angeles, Thomas Dane, London, and Chantal Crousel, Paris

The Studio Museum Institute

The Studio Museum Institute is the Studio Museum’s professional development, curatorial, and arts education capacity-building initiative that formalizes the Museum’s efforts to increase minority representation in professional arts organizations. This year, the Studio Museum Institute operated remotely, providing opportunities for people outside of New York City to engage with Studio Museum staff, art, and artists. These online programs addressed the challenges of the pandemic while providing emerging and diverse arts professionals the chance to learn, discuss, and network remotely. Participants also came from areas outside of New York City, including Florida, Arkansas, and Nigeria. Fellowship and internship opportunities were continued, providing undergraduate and graduate students and recent graduates meaningful exposure and experiences across the Museum’s departments. The program also prioritized professional development opportunities and travel grants.

“Coming off a year of extreme isolation and survival mode, the Museum Education Practicum was a chance to dream, imagine, and collectively build toward a better museum landscape and ultimately a world more liberated than the current one.”

**—Kourtney Marrow,
2021 Studio Museum Institute participant**



Museum Professionals Seminar 2021 participants

Public Programs and Community Engagement, and Digital Initiatives

Year after year, the Public Programs and Community Engagement Department at the Studio Museum operates at the forefront of innovative and exciting ways for its communities to connect with the Museum's exhibited artworks and emerging Black artists. Though this past year presented an unprecedented context, the Museum's incredible public programming offerings did not waver. During FY2021, the Studio Museum presented thirty-two programs entirely online and saw over six thousand attendees join them for workshops, artist talks, and panel discussions. Shifting its core programs to digital platforms allowed the Museum to implement new programs and reach new audiences, thereby furthering its mission to elevate Black voices in contemporary art and to foster important discussions and collaborations during a pivotal time in history.

Faced with the challenges of the pandemic, the Public Programs and Community Engagement Department created offerings that emphasized online resources and digital content. One of these offerings was Meditative Curriculums, texts available on the Museum's website in which contributors were invited to create call-and-responses between artworks, art movements, or artists with which they had a relationship. The Museum's core programs also added emphasis on online engagement, including screening rooms, post-program surveys, past public recordings made available on the website, accessible recordings for all FY2021 programs, and CART captioning for all public programs.



Rujeko Hockley and Hank Willis Thomas in conversation for the fifth annual Lea K. Green Artist Talk

Exhibition Programming

While many of the Studio Museum's exhibitions continued in-person, its exhibition programs remained online to create more opportunities for audiences to engage with the artworks. In conjunction with *Projects: Garrett Bradley* at MoMA, the Studio Museum Public Programs and Community Engagement Department conceptualized and led the Memories for the Future workshop series, which included six events held between January to March 2021. Participants created their own short films that centered around reimagining their memories and what memories they may have lost due to the pandemic or over time. The series, conducted over Zoom, allowed audiences across ages and regions to directly engage with many of the themes brought out by this exhibition and culminated in a discussion led by Bradley and a compilation of participants' films.

“The whole kaleidoscopic romp. Passion, erudition, interactive. Absolutely engaging and inclusive. Candor. Helped me discover or realize how much such an experience can make my senses think and interact!”

—Memories for the Future participant

The Studio Museum's foundational *Artist-in-Residence* program not only showcases emerging Black and Afro-Latinx artists but allows audiences to witness their process and artistry in action. While the exhibition was held in-person, the Public Programs team conducted this past year's programs online. The Museum presented six *Artist-in-Residence* programs, including a roundtable discussion, a video premiere from Elliot Reed, Open Studios, *Studio Live*, a conversation with E. Jane, and a microsite for Naudline Pierre. These online events coincided with and helped bolster the in-person exhibition at MoMA PS1, *This Longing Vessel*, where audiences could see works from the residency and each artist's vision in a larger context.

Social media graphics for *Studio Live*

Studio Live

This past year also drove the Museum to try new digital events, such as *Studio Live*, in which the Media and Communications Department used the Museum's social media platforms to bring artists, curators, activists, and cultural luminaries into audiences' homes. Held over Instagram, the most recent *Studio Live* sessions were hosted by the Studio Museum's former Associate Curator, Legacy Russell, and featured guests such as writer Raven Leilani, sound designer Udit Duseja, and artist Xaviera Simmons. Anyone using the Instagram app could watch and listen to these discussions, which covered themes across many disciplines such as technology, visual art, cultural theory, and politics. The discussions were recorded and are available on the Museum's website.



Institutional Initiatives

The Studio Museum’s institutional initiatives in FY2021 continued to be widely popular and allowed for important dialogues with exceptional artists and cultural leaders. The fifth annual Lea K. Green Artist Talk was held on December 5, 2020, with curator Rujeko Hockley and conceptual artist Hank Willis Thomas. As artistic collaborators and spouses, they reflected on the tumultuous year and how artists and art institutions inspired social change that could provide paths forward. The Museum also announced its 2020 Joyce Alexander Wein Artist Prize Winner, Cauleen Smith, a multidisciplinary artist working in experimental film. Exhibiting at the Whitney Museum and MASS MoCA, her imaginative works explore human complexity and pull from a vast range of influences such as popular culture, art theory, science fiction, and cinema. Her conversation was held over Zoom with Saidiya Hartman on May 24, 2021, and inspired incredible responses and engagement from audiences. Asked to pick the most memorable moment of the program one participant responded:

“Impossible to pick a moment—it was just a continuous stream of generative, visionary dialogue.”

—Lea K. Green Artist Talk participant

The wide array of public programming reflects the challenges the Studio Museum’s team overcame in 2020–21. The Museum is confident the audiences it reached during this transitional moment will continue joining its programs on through the larger journey to its new home. The Museum’s mission is to meet these communities where they are, whether that be digitally in their homes or physically in local institutions and public spaces, and to provide exciting and interactive programs that engage with and celebrate Black art and culture.



Beyond the Studio

2021 Beyond the Studio

Like many other art institutions during the onset of the pandemic, The Studio Museum in Harlem was obliged to take a fresh and innovative look at its programming in light of the postponement of in-person events, and find new ways to engage audiences through the lens of the virtual world. With that in mind, the Museum launched an exciting new project in the spring of 2021 entitled *Beyond the Studio*. Envisioned as a series of pre-recorded one-on-one conversations with a range of contemporary artists, film and tastemakers, collectors and art world luminaries, these insightful discussions explore the themes of art, culture, film, music, beauty, fashion, and design. The event's inaugural guest speaker

was the multihyphenate Tracee Ellis Ross, a leading creative force in popular culture and friend of the Studio Museum. Aired online on May 11, the dialogue featured an in-depth discussion on Ross's involvement in the arts and how art can enable the exploration of self and community. Proceeds from *Beyond the Studio* directly support the Museum's general operations and robust calendar of exhibitions and programming, including teen education programs such as *Expanding the Walls*. In the coming years, the Museum is eager to continue this program and welcome new guest speakers and diverse audiences to join and view these lively discussions from across boundaries.

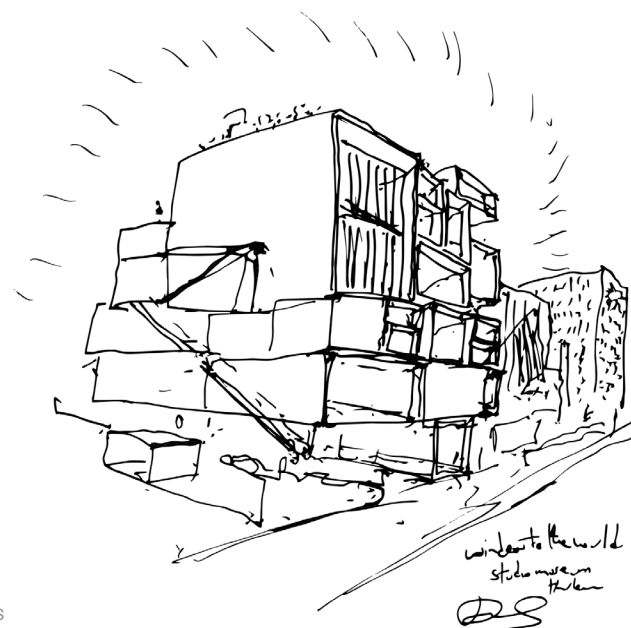


Our New Building

In 2021, the Studio Museum reached important milestones toward completing its new home. Internationally renowned architect Sir David Adjaye continues to lead the vision for the building, which will occupy the Museum's previous home on West 125th Street. Slated to be eighty-two thousand square feet, the design will expand the Museum's work in all capacities, bringing its mission to new heights and deepening its foundational connection within the Harlem community.

The new building will enable the Studio Museum to embrace emerging and multimedia artistic practices, increase its exhibition, education, and public programs, and provide space for its growing collection to be enjoyed and accessible for deep study by artists, curators, scholars, and museum visitors.

To celebrate and mark this milestone, the Museum worked with Los Angeles-based film and creative team HRDWRKER to produce *Creating Space*, a four-minute video highlighting the Museum's groundbreaking work since 1968 and sharing its vision for the future. With original narration by Terrance McKnight, the piece is a gesture of love for the leaders who helped the Museum reach this moment and to the many communities and artists who bolster it. The Museum premiered *Creating Space* at the Studio Museum's 2021 Gala and screened the film again at the cornerstone ceremony. In the months ahead, the Museum will continue to share the video with friends and patrons, as well as broader audiences.



Sketch by David Adjaye. Courtesy Adjaye Associates
Opposite page: 125th facade. Courtesy Adjaye Associates

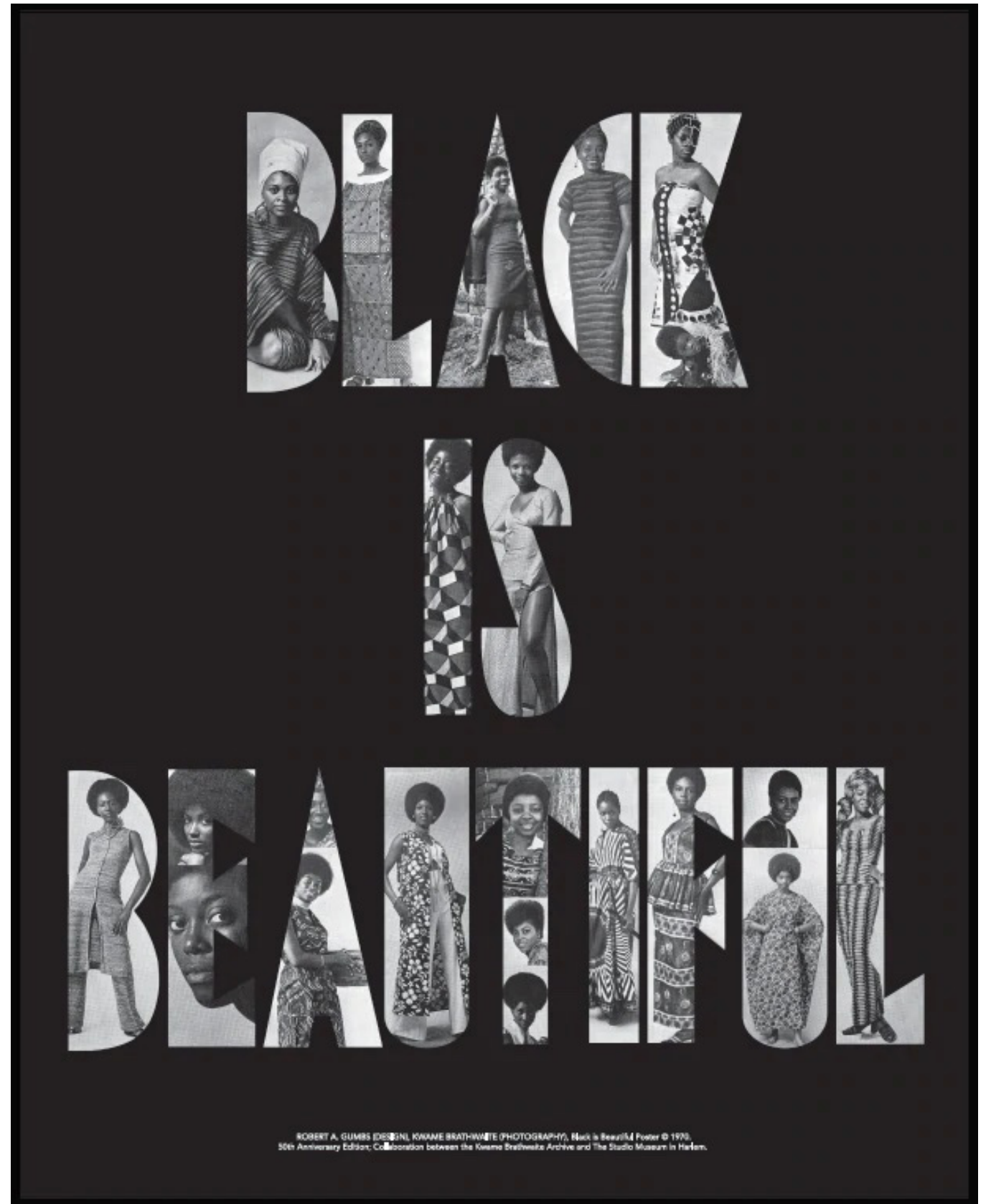


Studio Store

Launched in December 2020, Studio Store, the Museum's reimagined retail arm, champions artists, entrepreneurs, and makers who create unique and artistically thoughtful products and pieces. Studio Store finds inspiration in the Museum's collection, the Harlem community, and contemporary artists and makers.

The Store's quarterly selection process includes identifying Black-owned or operated, Harlem-based, or Studio Museum-adjacent businesses that create products surrounding Black culture, history, and art. Once identified, products are chosen based on a spectrum of relevance, presence of intentional design, standout illustration, and nuanced storytelling.

Throughout 2021, Studio Store's offerings spotlighted thirteen mission-driven brands. In addition to its varied offerings, Studio Store has centered over twenty-one nationally and internationally known Black artists and their work, respectively. Of those Black artists, it launched vibrant collection capsules featuring the work of artists Jordan Casteel, Stephanie Weaver, and Njideka Akunyili Crosby, to name a few. Coupled with these capsules, Studio Store offered Kwame Brathwaite's Black Is Beautiful Limited Edition poster—a commemorative ode to the fiftieth anniversary of his Black Is Beautiful poster (1970). Following the success of this sold-out item, Studio Store launched a widely loved and sold-out Barkley L. Hendricks collection inspired by one of Hendricks's earliest portraits, *Lawdy Mama* (1969).



Financial Report

The Studio Museum’s fundraising efforts have continued to play a key role in furthering the institution’s work for the current moment and establishing a secure financial foundation for its reopening. Adapting to the challenges of the pandemic, fundraising saw significant growth in FY2021. Annual operations support totaled FY2021 \$11,567,926 compared to FY2020 \$6,450,931. This growth was made possible by esteemed supporters, both new and old, who believe in the Studio Museum’s mission.

FY2021 Operating Budget		
Income		
Support		\$9,584,479
Revenue		\$1,983,447
Total Income		\$11,567,926
Expense		
Personnel Costs		\$5,931,523
Consultants, Stipends, and Professional Fees		\$915,795
Other Than Personnel Costs		\$2,829,748
Total Expense		\$9,677,067
Net Gain/Loss		\$1,890,859

Conclusion

Thank you for reading The Studio Museum in Harlem’s FY2021 Annual Report and for being a part of this historic moment. Each year, the Museum’s leaders and staff are inspired by supporters’ commitment to the Museum’s mission and meaningful engagement with the work. The Studio Museum’s continuous growth in the face of unexpected

challenges and cultural shifts speaks to the strength of its community and its vitality in the future. As the 2022 Fiscal Year closes, the Studio Museum will soon share another year of fantastic achievements made possible with your involvement. Thank you for being a part of the Studio Museum family!

Donor Listing

SUPPORTERS

The Board of Trustees and Director of The Studio Museum in Harlem extend deep gratitude to the donors who supported the Museum between July 1, 2020 and June 30, 2021.

\$500,000 and above

America's Cultural Treasures, a sponsored project of Rockefeller Philanthropy Associates
Ford Foundation
The Andrew W. Mellon Foundation
New York City Department of Cultural Affairs
Open Society Foundations

\$100,000 to \$499,999

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