The background features a pattern of overlapping light blue circles of varying sizes. A network of white lines connects the centers of these circles, creating a web-like structure. The overall color palette is a range of blues, from light to dark, with white text and lines.

**New
Yorkers
at
Work
and
Play**

History starts at the grassroots.

MAYOR BILL DE BLASIO
FALL 2018

A MESSAGE FROM THE FIRST LADY OF NEW YORK CHIRLANE MCCRAY

The Gracie Mansion Conservancy launches its second 75 years as *The People's House* and residence of New York's mayors and first families with the addition of 16 new works in a show called *New Yorkers at Work and Play*. Loaned artwork appears throughout the historic home's public rooms. These loans from museums and local collectors offer the past as a guide to a promising future. They are shown against the backdrop of the well preserved Federal-era furnishings and decor from 1799, when Scottish immigrant Archibald Gracie built a country retreat along the cooling shores of the East River.

In 2017 the Conservancy celebrated its first 75 years in a special anniversary installation called *New York 1942*. That year marked Mayor Fiorello La Guardia's arrival at Gracie Mansion, amidst global war with all its threats, sacrifices, challenges, and opportunities. Some works from that offering remain on view

to sustain the story its advent while new art according with the theme of *New Yorkers at Work and Play* expands the time period over two centuries. New Yorkers appear at their jobs and at leisure in the public spaces, where people of all types meet and mingle across a dynamic and ever shifting metropolis.

Pairing imagery of work and play with the events surrounding La Guardia's era reveals how progressive policies have brought opportunities for diverse people to thrive, create and forge New York City's unique urban culture. This year marks the 80th anniversary of the Federal Fair Labor Standards Acts which set the 40-hour work week and a minimum wage. Secretary of Labor Frances Perkins envisioned a life for working people that allowed time and energy outside decently paid work—time that could be used for family, fun and the vibrant cultural life of New York's ethnic neighborhoods. These images show how residents of this global crossroads built subways, bridges and entertainment meccas, as well as paintings, sculpture, and dance in the context of a city that embraced the possibilities of ordinary people.

Pictures and descriptions of these 16 additional new artworks are explored in the order they appear in Gracie Mansion tours. Works not featured in the catalog will be discussed by docent guides, or in some cases, on the Conservancy website—NYC.GOV/GRACIE.

The Gracie Mansion Conservancy as a partnering steward of a historic landmark is eager to use this house as a setting for these stories, shared through art and portraiture.

**All of us extend a warm welcome to The People's House.
Enjoy your visit as our honored guest.**

Brooklyn Bridge, 1983

Andy Warhol
Screen print on Lenox Museum Board
Courtesy of the Ronald Feldman Gallery



Andy Warhol created this silk screen in 1983 as a city-commissioned work to celebrate the Brooklyn Bridge's 100th Anniversary. As with much of his pioneering silk screen print techniques of the preceding 20 years, Mr. Warhol's dynamic image combined opposing viewpoints, in this case by dividing the picture plane into a top and bottom half. Two distinct landscape compositions together form a single image of the majestic structure which looms over the busy waterfronts of the New York harbor.

Warhol's modern graphic treatment of this masterpiece of American engineering by the pioneering John A. Roebling suggests both the solidity and the airy nature of the great arches. By linking the cities of New York and Brooklyn, the span helped accelerate their formal political consolidation just five years later. It was called "the Eighth Wonder of the World when it opened as the longest suspension bridge in the world. Eighty years later Brooklyn poet, Marianne Moore, celebrated it as a "double rainbow" of granite and steel. Warhol's colorful anniversary depiction commemorates one of the City's greatest monuments to human labor and ingenuity: an enduring portrait of New York's urgent impulse to build.

Homeless Family, 1930

Barney Tobey
Oil on Canvas
Courtesy of The New-York Historical Society



Homeless Family demonstrates **Barney Tobey's** work as a painter. The subject and style are hallmarks of the Ashcan School. In this poignant winter scene, four figures huddle for warmth around a fire. The vignette recalls imagery of families gathered around a domestic hearth, yet this Depression-era family has been transplanted outside. Flat walls block their access to the dwellings behind them, and theater posters advertise the now seemingly unattainable pleasures of life. This image represents the denial of work and any attendant play at a time of great injustice and deprivation.

Upon completing high school, artist Barney Tobey (1906-1989) received a scholarship to attend Parson's New School for Design (then called New York School of Fine and Applied Arts), an early leader in "commercial illustration" and the forerunner to today's advertising and graphic design. Tobey soon left to work in the art department of the pioneering advertising agency of Batten Barton Durstine & Osborn. After six years at BBDO, Tobey became a freelance artist and cartoonist, continuing his artistic education at the Art Students League. A native New Yorker, Mr. Tobey was a prolific illustrator. During his lifetime, he designed four covers and more than 1,200 cartoons for *The New Yorker*. His drawing also enlivened children's books, such as Ian Fleming's *Chitty-Chitty-Bang-Bang: The Magical Car*, works by Theodor Seuss Geisel (Dr. Seuss), theater posters, stationery, and book jackets.

Harlem Resident with Dog, ca. 1943 (Left)
Fulton Fish Market, 1940 (Right)
Gordon Parks
Gelatin Silver Print
Courtesy of the Gordon Parks Foundation



Gordon Parks (1912-2006) was a pioneering and now legendary African American photographer, first recognized in the 1940s with a Federal Security Administration commission to record the lives of men and women too often ignored. This early documentary work soon led to art photography and, in the 1960s onwards, to filmmaking. These two Parks photographs depict ordinary people in everyday circumstances: a woman surveys the street with her elbows comfortably on the windowsill; a worker unloads the catch in the early morning fog of Fulton Fish Market.

At the time these two photographs were taken, New York was a place of widespread racial exclusion. Despite the efforts of leaders like Mary McLeod Bethune, her friends, Eleanor and Sara Roosevelt, and Mayor La Guardia, there was little institutional integration. Even though the military remained segregated until 1948, World War II and its massive domestic upheaval and demand for labor set the stage for reform. FDR's 1941 Executive Order 8802 made it official, "to provide for the full and equitable participation of all workers in defense industries, without discrimination because of race, creed, color, or national origin."

As this wartime social shift gained momentum, African American reformers and artists like Parks began questioning why they should fight abroad for the very freedoms and social justice denied them at home. This collective criticism brought about the Double V campaign calling for defeat of the "enemies from within," as well as "enemies from without."

Italian Block Party, New York City, 1922
Howard Thain
Oil on Canvas
Courtesy of The New-York Historical Society



Howard Thain moved to New York in 1919. During the next decade, he spent every moment he could recording the city and its people "who to my provincial eye seemed incredibly interesting and exotic." His brief but prolific painting career coincided with New York's tumultuous and booming period before the Great Depression.

Thain's paintings mark him as a thoughtful observer of the city, writ both large and small. The artist was a disciple of American realism. His work carried on the tradition of the Ashcan School with its focus on everyday city life and it anticipated the urban manifestation of the American Scene movement of the 1930s. Thain recorded the city's gleaming architecture, its transportation hubs, its gathering places, and its inhabitants. Along the way, he demonstrated a great variety of moods ranging from subtle irony in his views of affluent New Yorkers in opulent settings, to the carefree humor of city kids entertaining each other.

This painting features the festivities at a typical Italian block party of the era. In the foreground, children play, a couple is dancing, and a street vendor is hawking balloons. On the veranda, a conductor leads a musical performance. Food carts offer refreshments. Electric lights illuminate the nighttime scene. A crowd fills the street and seems to push beyond the frame of the picture. The energy and exuberance of the composition, and its multisensory appeal, celebrate New York City's immigrant communities in ways still found today.

The Toussaints, c 1810

Watercolor on ivory (reproduction)

Artist Unknown

Courtesy of The New-York Historical Society



Pierre Toussaint



**Juliet Noel
(Mrs. Pierre)
Toussaint**



Euphemia Toussaint

Pierre Toussaint was a former slave from Haiti brought to New York by his owner in 1787. Freed in 1807 after the death of his “master,” Pierre took the surname Toussaint in honor of the hero of the Haitian revolutionary leader, Toussaint L’Ouverture. He became a very successful hair dresser and also a noted philanthropist and benefactor to the growing number of the City’s poor. Toussaint also contributed funds for the building of Saint Patrick’s Cathedral. In light of these many good works, the Roman Catholic Church under Pope John Paul II venerated him as a prospective saint in 1996. This exacting process continues today toward formal beatification and eventual sainthood. Toussaint is the first and only layperson to be buried in the crypt under the altar of Saint Patrick’s Cathedral on 5th Ave. and is represented here alongside his beloved and heritage-proud wife, Juliet, and niece and adopted daughter, Euphemia—all in minute, tender exactitude.

Martha Graham “The Kick” 1940

Barbara Morgan

Gelatin Silver Print

Courtesy of the Bruce Silverstein Gallery with assistance from the Museum of Modern Art



One of the great collaborations of 20th century American art unfolded in New York across many decades between the legendary modern dance pioneer, Martha Graham (1894-1991), and photographer, **Barbara Morgan** (1900-1992.)

A book published in 1941 entitled *Sixteen Dances in Photos* featured Morgan’s images of Graham performing in “Letter to the World,” a 1940 work inspired by the letters of Emily Dickinson. These iconic portraits capture the rule-breaking strides of Modernism in all disciplines, but for dance and choreography above all. Morgan said her intent was, “to free the figure within the space,” as a chronicler of an entirely new vocabulary of motion. Graham summarized her philosophy late in life, “The body says what words cannot...Dance is the hidden language of the soul of that body.”

Just two years before, Ms. Graham had become the first woman dancer to perform at the White House at the Roosevelts’ combined behest. During the war, she matched fervent patriotism with disdain for global fascism; in 1942, she addressed these themes directly in a work she called “Land Be Bright.”

Harlem Parade, 1971

Joseph Delaney

Oil on canvas

Courtesy of the Museum of the City of New York



“Beauty is not always good to look at. It may appear in people who know the other side of reality, which is suffering.”

Joseph Delaney

Joseph Delaney (1904-1991) painted *Harlem Parade, 1964* from memory later in 1971. The work centers on Adam Clayton Powell, Jr. (1908-1972), Harlem’s most prominent politician from the 1940s to the 1960s. In 1938, Powell succeeded his father as pastor of Abyssinian Baptist Church, and three years later launched a successful political career as New York’s first elected black City Council member. Soon he was elected as the first African American representative to the United States Congress from a northeastern state. He would go on to win reelection to eight terms in the House of Representatives, and rise to the chairmanship of the House Committee on Education and Labor during the administration of President Lyndon Baines Johnson.

Powell is pictured riding in a gold-colored Cadillac and pumping his fist in the air towards the crowds lining the Harlem streets for the sixty-car parade celebrating Johnson’s presidential nomination. During the Democratic Convention in Atlantic City leaders like Powell laid the political groundwork for the Voting Rights Act of 1965, among other Great Society reforms. In the car sitting next to Congressman Powell is Yvette Flores, who had recently become his third wife and mother to Adam Clayton Powell IV.

The African American painter Joseph Delaney studied with Thomas Hart Benton, George Bridgeman and Alexander Brook at the Art Students League. Many of his New York scenes picture urban parades, including *V. J. Day*, *Times Square Easter Parade*, *Yankee Parade*, *Hostage Parade* and *Macy’s Thanksgiving Day Parade*.

During the Great Depression, Delaney left his studio to make a living from whatever odd jobs he could secure, yet his artistic career endured and flourished.

Holing Through, 1927

Da Loria Norman

Oil on canvas

Courtesy of the Museum of the City of New York



Da Loria Norman (1872-1935) also known as Belle Elkin Norman was a well-known 20th century book illustrator. In 1914, her work was exhibited in the Louvre. The term “holing through” refers to a mode of tunnel construction in which underground workers (aka “sandhogs”) break through rock and earth to make two already dug ends meet in their middle. When such convergence occurs the workers often celebrate in a ceremony attended by public officials.

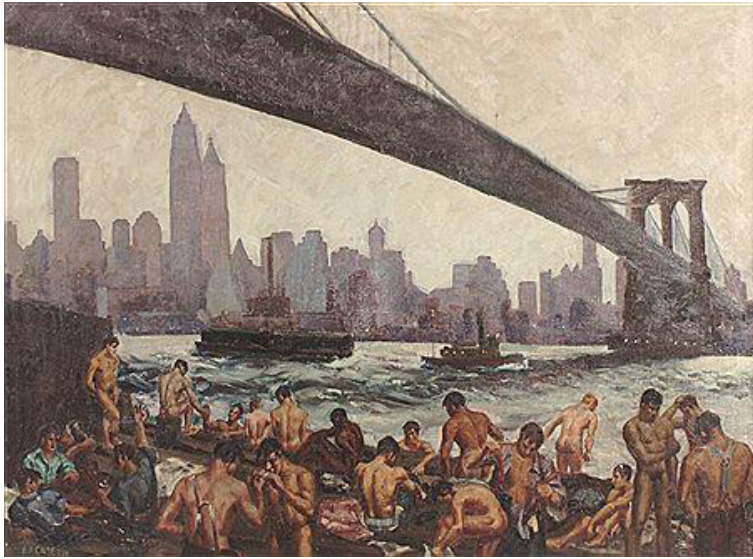
In 1925, New York State Governor Al Smith and Mayor James J. Walker, aka “Gentleman Jimmy,” thrust a silver-plated shovel into the ground at West 123rd St and St. Nicholas Avenue, breaking ground for the new Eighth Avenue or Independent (IND) subway network. When the IND lines were built between 1925 and 1940, workers used dynamite and many hand tools, along with steam powered equipment eventually upgraded to diesel powered shovels. As there were no hydraulic excavators at the time, they used wood timbers as temporary support trestles of the newly dug tunnels. These details help tell the picture’s story of hard work and engineering progress. Much of the IND was built during the Great Depression giving paychecks to desperate men for a total of seven million man-hours and eventually adding 59 miles of subway routes. The new IND even had built a special spur (now demolished) to the 1939 World’s Fair in Flushing Meadow Park, Queens running on an old rail line from the Jamaica Yards.

Stevedores under the Brooklyn Bridge, 1939

Edward Casey

Oil on canvas

Courtesy of the Green-Wood Cemetery Conservancy



A stevedore, longshoreman, or dockworker loads ships, trucks, trains or seaplanes on the waterfront. The Brooklyn artist **Edward Casey** (1897-1939) observed these stevedores bathing in the East River on a hot summer evening after an exhausting day of work. This job's long hard hours, along with its required dexterity and inherent dangers, meant that men of all races and ethnicities ended up working side by side at a time when most workplaces remained segregated. Casey taught art for over 29 years at Thomas Jefferson High School and St. Joseph's College. Casey attended the Grand Central School of Art and graduated from the Pratt Institute.

Nelson Mandela and Mayor David

N. Dinkins, June 22, 1990

C-print

Photographer unknown

Courtesy of the Municipal Archives



Sheraton Desk, 1800

Mahogany, tulip, poplar, leather

Duncan Phyfe

Courtesy of the Syracuse

University Art Galleries



This Sheraton desk, c. 1800, is attributed to **Duncan Phyfe**, the renowned 19th-century New York furniture and cabinetmaker. It is one of the few surviving copies of those used at New York City Hall in 1812 by the first resident municipal legislature housed there. Phyfe became well known as a local artisan after emigrating from Scotland in the late 18th century. Constructed from mahogany, tulip, and poplar wood, the desk represents his signature style of combining Neoclassical- and Regency-inspired design vocabularies.

Gracie Mansion is featuring the desk as part of the centennial celebration of Nelson Mandela's birth. The great and beloved Madiba was born in the Thembu Clan's Transkei region of South Africa on July 18, 1918. In 1990, just five months after gaining freedom from 27 years as political prisoner in his native land, Mandela and his then wife Winnie were guests of Mayor David N. Dinkins and Mrs. Joyce Dinkins. Over the course of a three-day visit in June, nearly two million people turned out to greet him all over the city at events, including a Ticker Tape Parade up lower Broadway.



Jean-Michel Basquiat,
1983
James Van Der Zee
Silver Gelatin print
On loan from the
collection of Randall
Bourscheidt

*“In 1983 the art historian and New York City Commissioner of Cultural Affairs, Henry Geldzahler, interviewed the artist Jean-Michel Basquiat (1960–1988), who had emerged as a young star of the local art scene. Commissioner Geldzahler had been introduced to Basquiat by the celebrated New York pop artist, Andy Warhol (1928–1987.) As a mentor to the 23-year-old African American artist and as founding editor of the magazine Interview, Warhol assigned Geldzahler to have this conversation transcribed for an upcoming article. Interview’s custom was to accompany each piece with an original portrait commissioned from some famous contemporary fashion photographer. However, when the magazine staff suggested one, Geldzahler insisted that the picture be taken instead by the legendary photographer, **James Van Der Zee** (1886–1983), who for decades had been making portraits of the most prominent people on the Harlem cultural, political and social scene. Van Der Zee later reported that he was slightly shocked to see Basquiat’s dreadlocks—not yet common in New York—but was charmed by the young man, as was his studio cat, which jumped up and joined the portrait. The hard-working and indefatigable Van Der Zee died at age 96 just a few weeks after recording this extraordinary cross-generational encounter of two of New York’s greatest artists from the 20th century.”*

Randy Bourscheidt, May 1, 2018

Steeplechase Park, Coney Island, 1903-1906
Leo McKay
Oil on Canvas
Courtesy of the Museum of the City of New York



Steeplechase Park, Coney Island by the New York artist **Leo McKay** (dates unknown) shows America’s earliest amusement park attracting crowds of working New Yorkers to whole days of inexpensive fun. The painting appeared in the Brooklyn Museum 2015 exhibition: *Coney Island: Visions of An American Dreamland 1861-2008*. It captures a time in America where “For five cents... Coney Island will feed you, frighten you. Cool you, toast you, flatter or destroy your inhibitions... In this nickel empire boy meets girl.”

McKay’s exact portrayal offers a bird’s eye view, showing the full fifteen acres of the seaside venue. Hot air balloon rides (see one in the upper right of the picture) provided this thrilling aerial perspective to the artist. Visitors could gallop on mechanical horses around the track at Steeplechase Park found in picture’s center.

Hi He Chinese Theater, Pell St., New York, 1900

Stafford Mantle Northcote

Oil on canvas

Courtesy of The New-York Historical Society



GRACIE
MANSION

From their initial 19th century arrival (especially before the racist immigration statute known as the Chinese Exclusion Act of 1882) early Chinese immigrants brought Cantonese opera to American shores. In the year 1852, they began sponsoring traveling opera troupes from China, and opening independent bilingual theaters. Cantonese opera, with its familiar storylines and heroes, was a popular form of entertainment developed in their home region of southern China, Hong Kong above all. For laborers here without their families, these theaters also served as a public gathering places for exchanging news and socializing.

The first bricks and mortar Chinese theater in New York opened at 5-7 Doyers Street in 1883. Its audience included both Chinese American New Yorkers and curious tourists alike. The Hi He arrived soon after on nearby Pell Street.

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New-York Historical Society
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September 2018

TOURS OF GRACIE MANSION

PUBLIC TOURS

Join us for free guided tours offered on select Mondays at 10:00am, 11:00am, and 5:00pm.

Reserve/full calendar online at the
Gracie Mansion Conservancy website:

[NYC.GOV/GRACIETOUR](https://www.nyc.gov/gracietour)

SCHOOL TOURS

Educators planning a visit are encouraged to take full advantage of the new teacher visit guide and curriculum package including pre-visit and post-visit activities. The primary sources featured in it offer a deeper understanding of New York's history especially during the early Republic, as well as key events involving Mayors who have lived in the house. Issues range from slavery, to development of the port, to the New Deal, and entry into World War II.

School tours are on select Wednesdays at 10:30am and 11:30am.

Reserve/full calendar online at the
Gracie Mansion Conservancy website:

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Please note: All tours exclude holidays. See the full calendar online.



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