The Everson. First and Forever.
A Message from the Director

Building on the legacy as a museum of “firsts”—the first dedicated to collecting American art, to establish a docent corps, to promote ceramics, to commission I.M. Pei, to collect video art—the Everson Museum of Art continues to chart new ground. We are proud of our past and excited by the future, always striving to share the transformative power of art with a growing audience. We are restless in our pursuit to do more, achieve excellence, and reach the most.

Since joining the Everson in late 2014, I have witnessed positive change in Syracuse. Economic, cultural, and civic improvements—from big to small—have confirmed that I landed here at just the right time. I truly believe the Everson is a key contributor to our city’s vitality and resilience. We have accomplished much already, working diligently and creatively to become more relevant and accessible. But we are not content to rest—we are ready and eager to do much, much more!

The “more,” detailed in the following pages, represents a bold and exciting vision for the Everson’s future—one that not only addresses today’s needs but also propels us into the future. From audience growth and expanded programs to facility enhancements and community investment, strategic initiatives will enable the Everson to meet the demands of a 21st century audience and many generations to come.

The Everson. First and Forever.

Elizabeth Dunbar — Director and CEO
For Artists.
For Community.
For Everyone.
A Museum of Firsts

As Central New York’s architectural landmark and cultural anchor, the Everson provides meaningful encounters with art through its collections, exhibitions, and programs.

Over 10,000 artworks and more than twenty annual exhibitions all live within the building, which itself is considered a work of art designed by internationally-acclaimed architect I.M. Pei.

From humble beginnings in 1897 as the Syracuse Museum of Fine Arts to re-opening downtown in 1968 as the Everson, the Museum has always remained committed to inclusivity within the arts community. Often recognized for its exceptional education programs and outreach, the Museum has carried this commitment for over a century as it continues to evolve for the needs of the 21st century.
1897
Syracuse Museum of Fine Arts chartered and opened in the Onondaga County Savings Bank

1906
Relocated to the Syracuse Public Library

1911
Declared focus on collecting American art (the first museum to do so)

1916
Established ceramics collection with purchase of porcelains by Adelaide Alsop Robineau

1932
Established Ceramics National Exhibition

1937
Relocated to the former Lynch Mansion on James Street

1965
Broke ground for new art museum designed by I.M. Pei

1968
Pei’s “work of art to house art” opened to widespread acclaim

1971
Presented Yoko Ono’s first solo exhibition, *This Is Not Here*

1972
Established Video Arts department

1987
Opened the groundbreaking exhibition *Computers and Art*

2009
*Turner to Cézanne* exhibition draws record crowds

2016
Created new dedicated Ceramics gallery
“This is the architecture of today as art history will eventually record it. It does not try to be pretty, or classical, or decorative, or evocative, or palatable to the cautious. It does its own thing.”

Ada Louise Huxtable — Critic for The New York Times
When it opened in 1968, the Everson was dubbed a work of art to house art. And like all artworks, it requires ongoing care and maintenance to ensure its longevity.

Over time, our 60,000 square foot I.M. Pei-designed treasure has aged due to climate and use. Although still a destination for art and architecture lovers, the building needs repairs and improvements to restore its glory and match the exceptional offerings within. We aim to reclaim the Everson as a source of civic pride, while simultaneously creating a safe and welcoming space that serves the needs of a 21st century audience.
INSTALLATION VIEW OF VANESSA GERMAN: DE.STRUCTIVE DIS.TILLATION
When we think of the Everson, we think of the future. To preserve the Everson’s landmark building for generations to come, routine maintenance, repairs, and renovations are necessary. Facility enhancements support each other and the Everson’s vision. From a classroom where Central New York students can make art to a state-of-the-art auditorium that can be rented by local organizations, upgrading our space will initiate audience growth, financial sustainability, and improved community partnerships.

These ongoing improvements protect both collections and the visitors inside. With the community in mind, we will use existing space to welcome more visitors and provide a superior experience. We intend to:

- Create an Education Center to use for classes, programs, and activities (like providing school tours with a space for lunch and art-making)
- Prioritize visitor accessibility and amenities, including updated restrooms and wheelchair lifts
- Renovate and leverage under-utilized areas—auditorium, catering kitchen, café—to enhance programming and facilitate rentals
- Upgrade internal networking and security systems
While the Everson’s ceramics collection is internationally recognized by artists, collectors, and scholars, our regional audience is not always as aware of our significance.

To generate greater attention and pride, we will create a world-class Ceramics Center, fully equipped with a public research lab, storage, library, and archive led by a full-time Ceramics Curator.

Additionally, earned income opportunities will emerge as the Everson begins to aggressively:

- Circulate traveling exhibitions from the collection
- Publish catalogues and original scholarship
- Host ceramics symposia and conferences in a renovated auditorium
- Conduct ceramics workshops, demonstrations, and classes in new educational facilities
- Generate academic and entrepreneurial partnerships
- Attract out of town visitors and cultural tourism

These initiatives could be fueled through several endowed naming opportunities: ceramics gallery, ceramics research lab, and ceramics library.

ABOUT THE EVERSON’S CERAMICS COLLECTION

- The encyclopedic ceramics collection numbers more than 5,000 objects, dating back to 3000 BCE
- The definitive volumes A Century of Ceramics in the United States and American Ceramics were published by the Everson
The Everson’s collection is the most precious and complete record of 20th century American ceramics in any museum, anywhere.

Glenn Adamson — former Director of the Museum of Art and Design, New York, and a former Everson intern
This growth, which would heighten the Everson’s visibility and reputation locally and nationally, increase attendance and patronage, and attract potential partners, could be fueled through the creation of an endowment or exhibition fund.
A Museum with a Vision

Well-known for our courageous commitment to emerging and under-recognized artists, the Everson has proudly helped launch many artists’ careers and provided generous community access to their thought-provoking works.

The Everson’s ambitions, however, far exceed its very modest exhibition budget. With augmented funding, the Museum could:

- Organize larger shows comprised of borrowed objects
- Present more technologically or logistically-challenging works
- Add outdoor sculpture exhibitions
- Publish significant scholarly catalogues and artist monographs
- Aggressively market exhibitions beyond the region
- Circulate exhibitions to other museum venues
- Increase the number or duration of artist residencies and community engagements

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<tr>
<th>NOTABLE FIRST SOLO EXHIBITIONS AT THE EVERSON</th>
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<td>Yoko Ono</td>
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<td>Joan Mitchell</td>
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<td>Marilyn Minter</td>
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<td>Sturtevant</td>
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<th>NOTABLE STAFF MEMBER</th>
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<td>David Ross, former Director of the Whitney Museum of American Art and San Francisco Museum of Modern Art, began his career as the Everson’s Video Curator</td>
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<th>ACCOMPLISHED IN 2017</th>
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<td>20 exhibitions presented</td>
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<td>Acquired 277 new works for the Museum’s collection</td>
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<td>Docent-led tours served 6,000+ people, including 3,000+ students from 23 school districts in 15 counties</td>
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A Museum for All

We, at the Everson, believe everyone should have equal and meaningful access to art, and that art can be a powerful tool for engendering civic discourse, strengthening community, and influencing economic prosperity.

The Everson proactively engages diverse groups through a robust agenda of accessible educational and public programs.

Record participation suggests there is existing demand for more programming, which we will meet by:

- Adding more youth and adult classes, art camps, docent trainings, and school tours
- Providing additional art camp and class scholarships for students from underserved areas
- Hiring staff to help manage the rapid growth of the volunteer Outreach Program
- Increasing marketing and outreach efforts in targeted underserved areas

We seek funding to match this growing demand for our programs, ensuring that the Everson can connect with as many curious children and adults as possible, both inside the Museum and out in our community.
OUTREACH AT THE EVERSON

- 50% of summer camp students receive need-based scholarships
- Student tours began at the Everson in 1901, four years ahead of The Metropolitan Museum of Art
As a principal player in area investment and revitalization efforts, an increased endowment would make the Everson an even greater contributor to our region’s resurgence.

Additional program offerings and facility improvements will make the Everson a world-class museum that:

- Attracts more people downtown and promotes urban living
- Draws higher-income cultural tourists, encouraging spending at local venues
- Helps make Syracuse more competitive for convention traffic, business opportunities, and recruiting and retaining talent
- Creates a safer urban core, with increased pedestrian activity and property values
- Effects positive change in adjacent low income neighborhoods through targeted community partnerships, educational activities, and social programs

The Everson was the crown jewel of downtown Syracuse when unveiled in 1968. Today, it is the cultural anchor for a rebounding urban core.

**The Cultural Engine of Downtown Syracuse**

**ECONOMIC BENEFITS**

- 80,000 visitors annually from more than 6 countries, 46 States.
- "Supporting the Everson Museum of Art benefits businesses and the community. Whether it’s because you believe strongly in the transformative power of the arts, in the value of aligning with a solid brand in the community, or simply because you feel it is the right thing to do, with greater synergy between business and culture in our community, together we will mutually prosper."
  Rob Simpson, President and CEO, CenterState CEO
- Arts and Cultural Organizations in the Greater Syracuse area generate more than $130 million in economic activity annually and support more than 5,000 jobs.*

*SOURCE: ARTS & ECONOMIC PROSPERITY IV: THE ECONOMIC IMPACT OF NONPROFIT ARTS AND CULTURE ORGANIZATIONS AND THEIR AUDIENCES IN GREATER SYRACUSE AREA*
By working with all in our community, regardless of economic status or ability, we can make our city more resilient, tolerant, and prosperous.