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# Profile - The Jacques Marchais Museum of Tibetan Art

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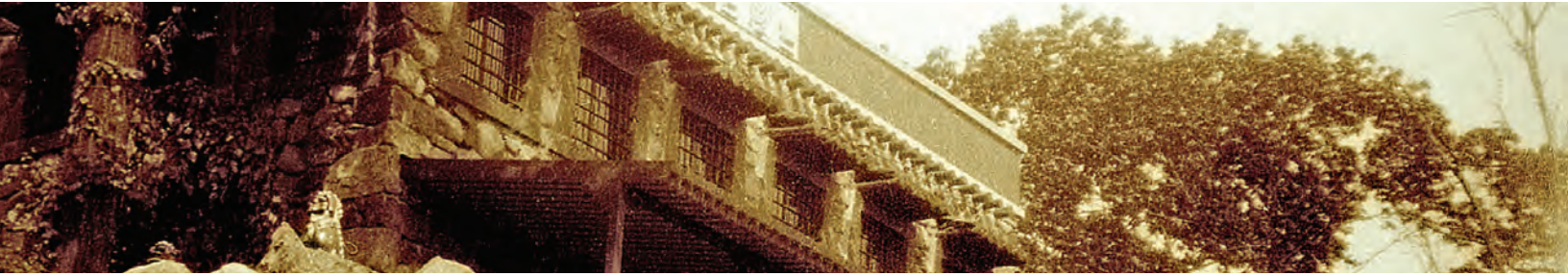
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# THE ROOFTOPS PROJECT

Photo: Tibetan Museum



## Profiles

### The Jacques Marchais Museum of Tibetan Art

Picture yourself leading a museum tucked into a 21st-century residential neighborhood, housed in a mid-20th-century building, mimicking a 16th-century Tibetan monastery, containing priceless art objects crossing a millennium. The Rooftops Project's Kelly Cooper and Professor James Hagy visit the **Jacques Marchais Museum of Tibetan Art** on Staten Island, New York.

On the day that we visited the Jacques Marchais Museum of Tibetan Art, a soft but steady rain was falling over Staten Island. The greyish-green mist seemed somehow a fitting setting in which to start our conversation with the Museum's executive director, Meg Ventrudo, and board member Peg Harrington, as we walked the grounds and exterior.

"You can see the style of the architecture," Meg points out. "The flat roofs, the posts, and these trapezoidal windows are representative of the Buddha."

Jacques Marchais, the woman who founded the Museum, had a first career as a child performer in vaudeville. Peg Harrington provides for us a personal sketch of Marchais's early life.

"She left the Midwest and became an actress at the age of 13, married at the age of 13, had her first child at 14. She left her three kids in Chicago with their paternal grandparents, came back to New York, and ran with an avant-garde crowd. She became an art dealer, maintaining a gallery in Manhattan in the 1930s that focused on Asian art broadly, often with an emphasis on Tibetan and Indian, as well as Chinese works."

Meg speculates about the transition from performer to gallery owner. "I think when she realized she wasn't going to make it as an actress, she settled down and got married for the third time. Then she really focused on collecting and gathering art. Through theater, she was a friend of Ruth St. Denis, who was Martha Graham's dance teacher. So she knew folks who were interested in

Asia, and India, and China. She was in the right circle and was very plugged in with the Hindu community that was in New York at that time. They were trying to raise money to advocate for their freedom from Great Britain."

Peg has participated actively in conserving the Museum's archives. She sees Marchais's position in Depression-era New York society represented in her papers. "We have photographs of her in the 1930s with a variety of people in Manhattan, at fundraisers and symposia."

"She met a lot of interesting people, listened, learned, and was way ahead of her time," Peg observes. "It was like the hippies of the '60s and '70s; there were really avant-garde groups in the teens and twenties, and she was right there. If you look at the photos and read the journal, she was constantly seeking out new and exciting things to talk about, what she could do, and whom she could meet. I think she was incredibly smart. No one has ever looked at her as a woman before her time. You see it growing out of her work at the gallery: whom she wrote to, who showed up at the gallery, and whom she socialized with. It grew like crazy. Her story, we believe, is a whole other way to support the Museum."

Working with clients through her gallery also gave Marchais the platform to put together her own collection of Tibetan objects, forming the vision for what became the showcase next to her home on Staten Island. "I think she sought out the right people to help her to build her collection, her books, and her knowledge base," Meg notes.

But Marchais was dissatisfied with the idea of merely showing objects in isolation, Meg explains. "She wanted it to be seen in a contextual setting."

Meg offers a little background on how Marchais first came to the neighborhood, as a resident and perhaps with no idea of the museum she was later to establish there. "Her husband owned a factory in Brooklyn. He had family on Staten Island, and they wanted a farm that was in commuting distance of Manhattan. In 1918 this was farmland, not that she was ever farming. They just wanted to be here. It wouldn't have surprised me, though, if she had a goat on her lawn."





Photo: Tibetan Museum

"This neighborhood itself is quite interesting. One of our board members has become a neighborhood historian. The property they chose had an existing home with views of the ocean. Lighthouse Avenue was originally called Seaview Road, because you could see the sea and the working lighthouse. It was the first paved road on Staten Island because the government had to have access to the lighthouse."

Peg and Meg have studied photographs from the period in the Museum's archives, showing the Marchais property as a Dutch farmhouse with only a few other houses below, down the hill.

"But then she wanted to build. They moved in, and then she wanted to build a temple, right?" Peg asks.

"She called it a center," Meg replies. "It was the language at the time."

Marchais's approach of displaying art in its natural setting led to the buildings' design in what Marchais thought was a temple look, including an altar space in the largest room of the main building. The interior ceiling reflects Marchais's attempt to mimic what she imagined authentic architecture of Tibet to be, too.

"The ceiling is an ancient Tibetan flat ceiling," Meg points out. "When we visited Tibet, we took a lot of architectural pictures to see what traditional Tibetan architectural ceilings would look like." They were remarkably similar to the Marchais property.

While the inspiration was Tibetan, the craftsmanship of the Museum was local. "The building was built by a local Italian stonemason, Joe Primiano," Meg notes. "He did a lot of work on churches and grottoes. Jacques didn't speak any Italian, and he didn't speak much English, but somehow they managed."

Peg depicts the scene. "She would pick him up after church on Sunday. They would go out in her car pulling a trailer and collect fieldstone all over the island until they had enough to build this place. It was a labor of love. This place was a great idea. She designed it even though she had never been to Tibet. Primiano built it."



Photo: Tibetan Museum



Photo: Tibetan Museum

"His daughter is still alive, and we have done an oral history with her. The war approached. Jacques lost all her workers. So even though they started in the '30s, it wasn't finished until after World War II. She opened it in '47, and she died in '48."

Marchais deliberately did not want architects or contractors. "She wanted to do it herself," Meg agrees. "After the building was finished, she had an architect come in and draw up the plans. He put that he had designed it. She got very angry and wouldn't submit his plans. So she had someone else come in and draw up the plans to be submitted."

The Museum buildings are terraced, fitted to the substantial slope of the property from Lighthouse Avenue above to Nugent Street far below, where the public bus line passes. "You can see how close the properties were and where the dividing line is," Meg explains. "The one with the clasped roof belongs to the Museum. Right now this space is not accessible to the public. The pond is down below us."

Peg fills in more of the site history. "Originally, the property extended down to the road, but pieces were sold for houses. Jacques meant for you to approach by walking up the hill that way, but now that's private property."

The green space on the side is a woods that goes down almost to the road," Meg adds. "That is our space, too. So we have an L-shaped property."

Peg can envision an entrance from the street above, leading visitors down into the garden. "We use that space for tai chi classes that we have here on the weekends. We have done performances, with monks doing dancing outside, and concerts outside. We utilize this space when the weather allows."

"We also have a city street that runs through the middle of the property," Meg chuckles. No street is present; it is merely on paper and not practical to build, given the topography and the pattern of development of the neighborhood. "It would have to go through the golf course and the very big, pretty houses," Peg adds with a smile.

"All of these properties were connected," explains Meg. "They went from here on Lighthouse Avenue all the way down to Nugent Street. You actually





Photo: Margaret Harrington

entered from the street below, and you hiked up this monastery staircase.” While few make the physical pilgrimage to the site up the hillside today, the staircase is still there.

“It is a little remote to get here, but that’s also part of the charm. If you take the bus from the ferry, it lets you off at the bottom of the hill, and you literally hike up the mountain as if you were coming to a monastery. Being out of the way is a blessing and a curse. But I think people are coming as much for the experience of being at the site as they are to see Tibetan art. You can go see Tibetan art in the Metropolitan Museum of Art or the Rubin [Museum of Art in Manhattan]. But this is a contextual experience, looking at the garden, the grounds, and the art in the way it was supposed to be displayed.”

Below the main Museum buildings are two small structures envisioned by Marchais to represent meditation cells. “In that regard, she got it right, too, with everything built into the ground,” Meg notes. “She designed them before there were any Buddhist monks in the United States, and so for her to think of this concept of meditation cells was really quite forward-thinking. She had never travelled to Tibet. She had seen pictures of the Potala in Lhasa, and that was her inspiration.”

The recent trip to Tibet impressed Meg more than ever with what Marchais achieved on Staten Island. “She was really close, with the way she designed this building, to the way monasteries were designed. She sought out some experts, but we have had Tibetan visitors that have said she was a lama; that’s the only way you could explain it. Just getting news from that part of the world took two to three weeks to get over here. She could not have

known what was going to happen in Tibet, including the Cultural Revolution. There is this history of women having a fascination with Tibet in the 1920s. There were these women who were intrepid and interested in that region of the world. There’s a woman, a contemporary of Jacques Marchais, who was a collector of contemporary Chinese art in Pasadena and who designed her building to look like a Chinese Pagoda. They corresponded with each other because she was a client of Jacques Marchais’s gallery. I think that even though Jacques was a woman ahead of her time, she probably was not operating in the vacuum we may think she was.”

The decision to preserve the small campus for the future, in its current location, was taken by Marchais herself. Meg sees this as an advantage over many properties, and collections, assembled in the hands of a single individual. “Fortunately, she was smart enough to incorporate as a museum before she passed away. It wasn’t like some other historic houses where the owner dies and a group of friends gets together and tries to save the house. The Museum was an existing museum.”

The heritage of the property, as much as its unique design, is central to the organization’s mission despite challenges to fund its operation and maintenance. “The board is very committed to the site,” Meg emphasizes. “We have had consultants come in and tell us, ‘Sell your land, sell your buildings. Just rent a storefront somewhere and show your collection.’ But the collection is really only half the story.”

Peg agrees. “People tell us constantly that we should sell the land, because it is worth an incredible amount of money, and to go find a little square box



somewhere. The board has had long conversations and come from many different viewpoints, but we agree that the first item of our collection is the building. There was a lot of discussion about what the mission and vision should be, whether for example it should include things in the collection that are not from the Himalayas.”

Marchais lived in the house next door, just to the south of the Museum buildings. That house was sold in an effort to save the Museum, the original endowment of which was substantially reduced in more than 12 years of litigation after the founder’s death: litigation spent, ironically, to defend successfully the Museum’s ownership of the house itself.

The Museum properties are now listed on the National Register of Historic Places. When they were added, in 2007 and 2008, the present owner of the Marchais house permitted its grounds to be listed as well.

Peg reflects on the impact of the seasons on the site. “In the fall, you see the gorgeous color. In the spring, you can see all the way to the narrows and the water out there. So you get different stages through the year.”

While located in the theoretically urban setting of New York City, the property’s location on the hill in the middle of Staten Island can pose weather challenges. The Museum is closed from Christmas until the end of January except by appointment, and after heavy snowfalls when the residential streets have not yet been plowed, visitors may find getting to the Museum impossible.

The stone buildings have a grand appearance but can create operating challenges to make them hospitable both to visitors and to artifacts. “They are cool in the summer—it’s wonderful. But that’s two months. It’s freezing in the winter,” Meg explains. The buildings utilize single-paned glass windows, making for plenty of energy loss. “The available technology is so much better now, and this building is not energy-efficient.”

“And the hill goes without electricity fairly often,” Peg notes. “Somebody else’s tree could come down, and if you’re on that grid, you’re out for a while,” Meg adds. “The trees are so old up here that they are weak and, you know, they come down.”

“After [Superstorm] Sandy we had trees that were questionable. We are very lucky that nothing fell, but we had trees everyone said had to come down. We got a family foundation grant last spring to take down trees. Up here, it takes a lot of equipment.”

It could have become even more complex. “We were lucky ours weren’t listed in Borough Hall. Some of our neighbors have trees that you couldn’t take down without permission. We did get the proper permits,” Meg is quick to point out. “Ours were deemed either dead or hazardous to the building.”

The site geology poses problems, too. “These buildings are built into the ground, so one of our challenges is groundwater. We get water that pushes through the stone. We have a big water remediation project in our future.”

We look skyward briefly as the rain increases. “Why don’t we go inside, and we can show you our water dripping,” Peg suggests as the group laughs.

Peg’s work in the Museum’s archives document moments of profound past challenges from flooding. “We have a set of photographs from at least three or four floods where everything had to be removed from the Museum. Each time that happens, you get more building damage.”

The structure would be all too familiar as a facilities manager’s nightmare, composed of flat roofs. But, given the way the site presents itself, the roofs of the main buildings are also essentially at grade level with the sidewalk and street above.

“You can see our roof; the curb line is against the street,” Meg says, pointing. “The drainage has never been sufficient for the roof, even after several attempts to improve it. A steady rain is not a problem, but if there is a massive storm and it rains for three days, our drains are not wide enough. You will see a water spot in the middle of the wall [in the main gallery and altar space], not dripping from the roof but literally pushing itself in from the building exterior. Water finds its way in any way possible, so the windows and plaster need to be redone.”

None of the small staff have formal facilities management responsibilities or training. But the temptation to become involved may be overwhelming. Last year, Meg and Peg took advantage of work being done by an outside



Photo: Tibetan Museum



Photo: Tibetan Museum



Photo: Sean P. Sweeney



Photo: Sean P. Sweeney



contractor to climb ladders up into the attic to take a peek of their own behind the stonework.

There is no endowment and no emergency fund. "When the roof caved in, we did very urgent fundraising, even though at that time the Museum had some money," Meg reflects. "There was also a major sewer system project happening on the street. The Museum had the chance to connect to the sewer system and did not. The vote was not to connect to the sewer. So facilities, such as restrooms and whatnot, are not up to modern standards." The Museum property is still served by a private septic system today.

Only some 1,200 of the Museum's objects are on display at any one time. The balance of the collection is in storage, dictated partly by space limitations but also by the climate conditions. The presence of dampness influences the ways in which art is stored and displayed. Examples come easily to Meg's mind.

"We have a collection of 100 thangkas: paintings backed on silk. They were hanging on the walls; in monasteries they hang like that all the time. But as museum folk, we couldn't leave them there getting wet from the moisture and the groundwater. They were removed to safe storage. Then we had a lama visit us. He gave us suggestions of techniques for hanging them in a way that would prevent them being damaged as they might against the wall."

"When I first started here, we did take a lot of objects out because they were getting damaged," Meg confirms. "I had so many volunteers and people who came to the Museum and said, 'You took this away from me.' I would say, 'No, I didn't; I put it in storage to preserve it so when the climate is better in the Museum it can come back.' I still think of the Museum as chock-a-block full of stuff. But after we went to the monasteries in Tibet, our Museum by comparison seems empty!"

"There are several pieces of red and gold wood that make up a large shrine. That was also in our storage site, and again it was on the altar at one point. Why it ever got removed we have no idea."

"When we were scanning the photographs, we found a picture of this altar, with the shrine, installed in the space," Peg says. "We looked at the picture and realized that it was the stuff in storage. The altar was in pieces, in a 10-foot by 10-foot square. If you didn't have the photographs, you might not know what it was. So we could reinstall that."

Meg finds that restoration work in progress can be interesting and educational for visitors, too. "We are in the process of engaging a Tibetan craftsman to come in and put this back together, as part of a live demonstration where people can see the traditional woodworking being done," Meg adds.

Meg offers other illustrations of how a comprehensive inventory has yielded benefits. "A lot of our collection is metal. We have a lot of furniture. And again, no one ever saw this collection thematically, by country, or by object."

The combination of vintage construction, unusual design, and persistent budget limitations have of course conspired to pose other challenges beyond water penetration, as they might for any building of its age.

"We have 1940s electrical wiring," Meg laments. "So the place needs a complete electrical upgrade as well. The heating and cooling units are getting older, and I think there are much better systems out there. There's a clunker

rooftop HVAC [heating, ventilation, and air conditioning] system, which is damaging the roof. Unfortunately, throughout the property, the Museum has patched, and patched, and patched. The bandages need to come off. When you have an architect in 2007 say what was said in 1996, and in 1987, and in 1950, it's just time." One advantage is that the heating is now fueled by natural gas, replacing the oil systems so common in the past in this part of the country.

Peg acknowledges a certain tension between the expectations of the space as a place of worship and those of the space as a cultural museum. "There are differences of opinion as to what the altar should be. The Buddhists believe it should be set up as an altar, follow the rules of Buddhism, have certain things in certain places, and have certain things out [on display], as opposed to other



Photo: Sean P. Sweeney



Photo: Margaret Harrington





Photo: Tibetan Museum



Photo: Tibetan Museum



Photo: Tibetan Museum

things. Museum people have a different view. And the state is very concerned about the separation of church and state. However, at installations like the Rubin [Museum of Art] and the Newark Museum [which also has an extensive collection in this field], these spaces have turned into shrines because when Tibetans come in, they prostrate and they pray.”

“Which they do here even to our ‘non-shrine shrine,’” Meg adds. “I think with proper educational labeling, it can be both. The model that I like is the Museum of the American Indian. Its objects are museum objects, but also objects of a living culture. And they have tribes that come in and do ceremonies all the time. From the interpretative point of view, we say this is traditional; that is what would happen in Tibet.”

“While the building is beautiful, it is challenging to hang things,” Meg acknowledges. “We had a big Halloween event here. Wire was used for Halloween lighting: black, white, and orange. The guys who did it left it up, saying, ‘Oh, maybe you want to use it.’ We are trying different things in our displays.”

As executive director, Meg is the sole full-time member of staff. There are two part-time employees. “Honestly, if this Museum were in existence anywhere else in the United States, it would have a staff of about 10 people,” Meg comments.

“Before Meg came on, there was one year when there was no executive director,” Peg recalls. “The president of the board, who is still president today, was acting executive director.”

There is no staff member devoted to grounds or facilities today. The Museum depends largely upon contracted services for property work, augmented by board members and other volunteers. Some of the outside vendors are not-for-profit organizations providing employment and skills training. Fortunately, three board members live close by and can lend a hand on a scheduled or even urgent basis. One is a retired fire lieutenant who advises on safety and security issues, too.

In past years, the Museum employed a maintenance man three days a week when he retired from the Transit Authority. He did not perform repairs, but

there was someone to worry about routine building operations on a regular basis then. “His family forced him to retire at the age of 85, because he physically could not do the work anymore,” Meg explains. “You know, he was one of those Depression-era, ‘I’m going to work ‘til I die’ types, but it was really getting to him.”

In recent years, with leadership from Meg and the current board, as the organization has engaged in restoration work, a separate house and grounds committee has been formed at the board level. The process has allowed the Museum to take advantage of a new board member with an opportune background.

“He is Tibetan,” Peg explains. “He’s an architect from Dharamsala who has a degree in restoration architecture from Columbia.” He reviewed previous building reports and is involved in the Museum’s efforts to prioritize future work and to seek capital funding.

“We are much more cognizant of all the pieces and can make a case,” Peg outlines hopefully. “Years ago it was scattershot, but this is very logical and linear. Hopefully, it will help us get funding to start the process of upkeep.”

The board is also considering creating a non-board advisory panel of volunteers with experience in the various trades and skills that will be required for ongoing preservation and renovation. One board member’s husband has done restoration at Ellis Island, for example. He happens to be a Buddhist, has just retired, and is another source of ideas for the project.

The work of staff and volunteers, informed by the photographic archive, goes far beyond the building’s inherent limitations. Administrative offices were for a time built in the middle of what had been the Museum’s library. Under Meg’s leadership, these improvised spaces have been removed, restoring the original interior of the Museum space. “It really was not an efficient use of space, so two years ago we ripped the wall out, which was plywood, and exposed all the stone, which was in good condition.”

This allowed the staff to bring back original furniture that had been in storage, including a prominently placed red lacquer table. The Museum’s library holdings are extensive as well.



# THE ROOFTOPS PROJECT

## Profiles

"Her books are really quite fascinating," Peg reflects. "She collected over 2,000 books on whatever was written about Tibet at the time: books by explorers, books about Lamaism [what they called Buddhism], books about Chinese, Tibetan, and Indian art. She was a little bit young for the theosophists but was definitely informed by them and had some of that literature as well."

"She had this fantastic catalogue system," Meg adds. "The books that were bound in orange were Tibetan, and the books bound in green were Chinese. There was no Dewey decimal system." The Museum still retains the original catalogue cards that Marchais developed. Modern cataloguing of the books is another future long-term project.

"Her original thought for this place was a membership library, where you needed to have a library card," Meg says. "Anyone could come to the Museum for a donation of 25 cents. That was based on her diaries. Unfortunately, because she didn't live, that didn't happen."

"Visitors and researchers can go online to compare the structures as they exist today with the originals," Peg adds. "We found and are scanning lots of original photos. There are YouTube videos based on 1933 photographs, 1942 photographs, photographs of other periods."

As is the case for many visual arts organizations, the art itself is housed both on-site and in off-site storage. Peg and Meg have collaborated on cataloguing all the objects in the collection, which have also been photographed. They now reside in a digital collection management database. This focus also allows the Museum to make decisions about whether or not to acquire new items that are offered by potential donors.

Mastery of the holdings facilitates ongoing outreach with other institutions interested in featuring Marchais objects through loans. Recent collaborations have resulted in Marchais pieces being included in exhibitions at Drexel, Vassar, and the Staten Island Museum. "We have six items at the Rubin [Museum] right now, in their newly opened altar room," Peg adds.

Meg provides perspective on the range of the Museum's holdings. "The collection itself is really quite remarkable, because it covers the scope of all the countries that were in the sphere of Tibetan Buddhism: Tibet, Nepal, Bhutan, Mongolia, Northern China. The oldest piece dates back to the 12th century, and is not on view right now. The 17th, 18th, and 19th centuries are the primary time frame for our collection. There are fantastic examples. In some instances, in Buddhism, objects are made in sets of five, or of eight, numbers that have [spiritual] meaning. We have had Tibetans visit us, and they understand the significance of our collection. They will look at our stuff and say, 'You have the full set,' where some museums may only have one particular example of that deity. So the collection is very significant."

Peg's enthusiasm for her participation in the inventory process is both evident and self-effacing. "I knew almost nothing, but it was a magnificent set of finds. We would do the inventory and go, 'Oh my God,' finding that we did have a set of 12. And now we can prove it. Before we did [the inventory] project, if someone said, 'We want to borrow an object,' we'd ask ourselves, 'Do we have one or do we have seven?' Now we can say, 'This is what we have.'"

In past times the neighborhood has been sensitive to issues associated with the Museum, such as parking, since the only available parking for residents



Photo: Tibetan Museum



Photo: Margaret Harrington

and visitors alike is on the street. Today, however, the Museum reports that it enjoys a mutually supportive relationship with the community. Peg and Meg attribute this to several factors.

"Newer residents would rather have the Museum here than four townhouses," Meg observes. As for parking issues, on a typical day visitor flow to the Museum is not heavy. Most traffic is residents or through traffic. Passing by the Museum, you may not at first even notice that the Museum is there. For events, the Museum hires a valet service or uses shuttle buses to and from a large parking lot in nearby Richmondtown.

"Most of our visitors are foreigners. Staten Island is an adventure for them. They take the ferry and the bus and come out for the day," Meg explains.

"They walk up the hill, unlike New Yorkers," Peg notes.

Meg agrees with this assessment. "Most of them are Buddhists or interested in Buddhism, so they have already determined they are coming to the Museum beforehand."





The Museum aspires to expand its reach with domestic tourists as well. Peg offers her view. "We are in the foreign tour books, but not the American tour books. So one of our strategic plans is to research the American tour books and make sure we get in. Especially now, with the Wheel being built down in Saint George [referring to the tallest observation wheel in the world, soon to be installed on Staten Island]." They find that small, cost-free steps, like better awareness by bus drivers of how passengers might find Lighthouse Avenue, could help, too.

The Museum finds that the broader audience for Tibetan art and culture responds both to the property and to the collection, in equal measure. Meg emphasizes that local Tibetans, including multigenerational families, increasingly visit and often discover the Museum from friends or through social media. The Museum also engages in soft social outreach by visiting local restaurants in New York serving the Tibetan community.

Museum leadership would like to see increased funding for Staten Island arts and culture organizations. While some funding is available, they regard it as small on a per capita basis when compared to Manhattan. And while the funding needs for capital repairs at a museum like the Tibetan Museum of Art may be small compared to larger cultural institutions, gifts for deferred maintenance or unrestricted money can be predictably hard to attract. Local support is forthcoming. But Peg and Meg also recognize the inherent limitations when they see the same kind faces at every donor event on Staten Island. This has attracted board focus.

"That's one reason we decided in our strategic plan to do as much as we could at no cost," Peg underscores. "To show action, movement, an involved board, and addressing items that could be addressed. We have done that and raised the plateau. We had an opening and invited the major funders to see [objects] 'freed from the vault.' That is now our theme: things you haven't seen in 30 or 40 years. Funders were quite impressed with the bootstrap kind of approach. We will be on people's radar at least. We also understand that the development of local community awareness is different from the development of the Tibetan and Buddhist community outside of Staten Island. We are working on that."



**Kelly Cooper '14** is interested in working in the not-for-profit sector or in a judicial clerkship. She recently served as an extern in Manhattan Supreme Court, Civil Branch, under Justice Milton Tingling. She has volunteered extensively over many years, with organizations that include Habitat for Humanity and Midnight Runs, and she spent many months volunteering in recovery efforts after Hurricane Katrina and Superstorm Sandy.



**James Hagy** is Distinguished Adjunct Professor of Law at New York Law School. He also founded and directs The Rooftops Project at New York Law School's Center for Real Estate Studies. More information about The Rooftops Project and Professor Hagy may be found at [www.nyls.edu/rooftops](http://www.nyls.edu/rooftops).

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