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Dear Creative Time Community,

2013 was an exceptional year for Creative Time and I’m so pleased to share our latest Annual Report! I invite you to take a look and learn a little more about the great strides we’ve made in providing artists opportunities to take creative risks, grow their practices and connect their work with audiences across the globe. You, our supporters and trusted friends, were essential to all that we accomplished, and we are deeply grateful for your continued belief in our work.

It is with pleasure that I note just a few of our 2013 achievements:

- In partnership with MTA Arts for Transit, we offered a historic opportunity for the much-loved artist Nick Cave to present his first major public work in NYC with HEARD•NY—a performance and installation commissioned for the Centennial of the iconic Grand Central Terminal, featuring Ailey School dancers in Cave’s colorful “Soundsuit” horses.

- Creative Time also presented internationally acclaimed artist Suzanne Lacy’s first major public project in NYC; partnering with the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum, we brought together 400 women for simultaneous, performative conversations. As they sat along 60 stoops on a residential Brooklyn block, the public was invited to listen in as participants discussed the most pressing issues related to gender politics today.

- Our 5th annual Summit became the largest arts and social justice conference in the world, with over 40 presenters, 1000 attendees, and 73 screening site locations, ranging from Locust Projects in Miami, to Sala Uno in Rome, to SALT Beyoglu in Istanbul—a remarkable growth that speaks to the rapidly increasing global interest in the Summit and the timeliness of its subject matter.

- And in just one year after its launch, Creative Time Reports has published more than 140 stories by over 100 internationally based artists, including Ai Weiwei’s widely circulated reflection on censorship by the Chinese Communist Party and the artist’s role in challenging the status quo, and David Byrne’s op-ed on NYC’s creative class, which went viral! In 2013, CTR secured 3 new co-producing media partners, including The Intercept and Rhizome, and initiated more than 20 co-publishing partnerships, distributing our content to media outlets including The Guardian, The Daily Beast, Slate, Ibraaz, and many more.

As I write this, Creative Time is deep in the midst of honing a renewed vision for the future as we gather our exceptional advisors, stakeholders, and supporters to help inform a strategic new plan for growth. We are guided by our core values: that art matters to society, that artists deserve opportunities to experiment and innovate, and that public spaces are places for free and creative expression. And we will continue to take our inspiration directly from artists as we strive to be a global leader in public art, heralded for trailblazing, historically important projects that advance culture and engage the broad public.

The Creative Time Board of Directors, Ambassadors, and staff join me in thanking all of you who have helped advance our efforts. We look forward to embarking upon another transformative year ahead with you!

Anne Pasternak, President and Artistic Director
CREATIVE TIME IS A PUBLIC ARTS ORGANIZATION THAT WORKS WITH ARTISTS TO CONTRIBUTE TO THE Dialogues, Debates, AND DREAMS OF OUR TIMES.
NICK CAVE
HEARD•NY

HEARD•NY, a groundbreaking installation and performance piece by artist Nick Cave, was presented in March 2013 by Creative Time and MTA Arts for Transit to celebrate the centennial of Grand Central Terminal. In a series of performances, 30 colorful horses peacefully “grazed” in the historic train station, periodically breaking into choreographed movement accompanied by live music from two harpsists and various percussionists.

Cave’s first public art project in New York City introduced locals and visitors to his celebrated “Soundsuits” and transformed the busy terminal into a place of magic and serenity.

Uniquely created for Grand Central Terminal, HEARD•NY comprised 60 students from The Ailey School who activated the Soundsuits daily by wearing them for Cave’s choreographed dance performances; when not activated, the Soundsuit sculptures were on view to the public, free of charge, in Vanderbilt Hall.

“AN INTERVENTION OF THE MOST JOYFUL KIND.”
— SALON

“THE SIGHT OF 30 MULTICOLORED HORSES GALLOPING THROUGH GRAND CENTRAL TERMINAL WOULD GIVE PAUSE TO EVEN THE MOST JADED NEW YORKER. BUT DON’T WORRY; YOU WON’T BE IMAGINING THINGS.”
— NEW YORK TIMES “T” MAGAZINE
In mid-October, Creative Time and the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum presented Between the Door and the Street, a major work by socially-engaged artist Suzanne Lacy. Nearly 400 women and a few men—all selected to represent a cross-section of ages, backgrounds, and perspectives—gathered on brownstone stoops with the help of the Park Place Block Association, where they engaged in unscripted conversations on contemporary gender politics.

Hollaback!, The Sex Workers Project, MoCADA, and SAKHI for South Asian Women were among 80 grassroots, activist groups who participated in the afternoon’s discussions. Visitors wandered from stoop to stoop, eavesdropped on discussions, and then joined for a closing “block party.”

Lacy’s first major artwork in New York City grew out of ideas, expertise, and principles that emerged from a series of conversations between the artist and a group of activist women in the five months prior.

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“The effect of walking up and down the street was like turning some massive radio dial, with snippets of important discussions flickering in and out of focus.”

— Blouin Artinfo
ART COMMISSIONS

LIVING AS FORM (THE NOMADIC VERSION)

Co-organized with Independent Curators International, Living as Form (The Nomadic Version) is the traveling iteration of Living as Form, originally presented in 2011. This project explores over 20 years of cultural works centered on community engagement in social justice. Originally presented in 2011 with 48 works, the open source exhibition acquires new works in relation to its new host site, uploading the works to a hard drive that travels to the next location. Host sites extend programming to include participatory events and site-specific commissions.

PARTNERS INCLUDED
INDEPENDENT CURATORS INTERNATIONAL
MUSEO DE ARTE SINALOA
ANYANG PUBLIC ART PROJECT

From its launch in 2011, curated by Nato Thompson, to its nomadic expression thereafter, Living As Form continues to incite meaningful relationships between art, site, and community members.

In 2013, Living as Form (The Nomadic Version) was presented at sites including Galleries at Moore College of Art & Design in Philadelphia, PA, CCI Fabrika in Moscow, Russia, The Cube Project Space in Taipei, Taiwan, Richard E. Peeler Art Center at DePauw University, Greencastle, IN, The 4th Anyang Public Art Project in Anyang, South Korea, and Museo de Arte Sinaloa in Sinaloa, Mexico.

VIEW PROJECT SITE
ART COMMISSIONS

“CREATIVE TIME’S ANNUAL ARTIST SANDCASTLE COMPETITION ELEVATES THE FAVORITE BEACH PASTIME TO HIGH ART.”
– GOTHAMIST

ARTIST SANDCASTLE COMPETITION

Last August, Creative Time returned to Far Rockaway, Queens, for its second Artist Sandcastle Competition. Participating artists included David Brooks, Sebastian Errazuriz, Ghost of a Dream (Lauren Was & Adam Eckstrom), Jamieisenstein, Natalie Jeremijenko, Esperanza Mayobre, Rachel Owens, Duke Riley, Christopher Robbins, and Marc Andre Robinson. The judges—Waris Ahluwalia, Klaus Biesenbach, Jen Catron and Paul Outlaw, and Dana Faroukihad a tough time choosing among all of the fabulous designs!

In the end, first prize—a ‘gold’ shovel, a bucket with a bottle of booze, and a $500 check—went to Jamie Isenstein for her castle entitled “Disappearing Sculptures,” which consisted of bubbles, ice, and a live saxophonist positioned atop three plinths of sand. Hundreds of people turned out for a classic Creative Time day of fun in the sun.

10 ARTIST GROUPS
INNUMERABLE SUNTANS
1 GOLDEN SHOVEL

VIEW PROJECT SITE
PROGRAMS

CREATIVE TIME REPORTS

Creative Time Reports is a free, multimedia news site that publishes the provocative perspectives of artists on current affairs. CTR values the distinctive viewpoints of cultural producers, maintaining a nearly equal split of male and female contributors, with 50 percent identifying as people of color. Since launching in late 2012, CTR has achieved noteworthy success: publishing more than 140 stories by over 100 artists from 42 different countries.

CTR’s readership is global, with page views from Sweden to Bolivia, Namibia to Nepal. Additionally, CTR expanded the reach of artists to new horizons by matching them to mainstream media outlets such as The New York Times, The Guardian, The Daily Beast, Foreign Policy, and Slate among many others.

2013’s critical articles include Christoph Gielen’s chilling “Supermax Prisons: Views from Above,” Andres Serrano’s “Signs of the Times,” and David Byrne’s “Will Work for Inspiration,” which was an off-the-charts success after going viral in media outlets across the globe.

SELECTED MEDIA PARTNERS

THE GUARDIAN
THE DAILY BEAST
IBRAAZ

140 STORIES BY OVER 100 ARTISTS FROM 42 COUNTRIES

MOST POPULAR STORIES ON CREATIVETIME REPORTS

DAVID BYRNE
WILL WORK FOR INSPIRATION
CO-PUBLISHED WITH THE GUARDIAN

MOLLY CRABAPPLE
FACES FROM GITMO
THE DAILY BEAST

ANDRES SERRANO
SIGNS OF THE TIMES
THE GUARDIAN

TREVOR PAGLEN
TURNKEY TYRANNY
GUERNICA MAGAZINE

VIEW CREATIVETIME REPORTS

SOVAN PHILONG
CREATIVE TIME SUMMIT

On October 25th and 26th, the NYU Skirball Center for the Performing Arts buzzed with over 900 individuals attending the 2013 Creative Time Summit: Art, Place & Dislocation in the 21st Century City. The Summit provided a timely opportunity for artists, architects, city planners, philanthropists, and developers to delve into how arts and culture take an active role in the shaping of 21st century urban space.

Khaled Hourani and Laurie Jo Reynolds were dual recipients of the Annenberg Prize for Art and Social Change. Reynolds accepted the Prize with two survivors and the mother of a former inmate of Tamms “supermax” prison, who silently stood on stage, each minute symbolizing a year of imprisonment.

An ongoing “shadow” summit was created at Judson Church by artist collective Works Progress, along with social spaces and interactive opportunities including a build-your-own Lego cities by artist Paul Ramírez Jonas. For lunch, artists Stefani Bardin and Mihir Desai designed an edible tour of NYC’s five boroughs. On the first Summit evening, 25 simultaneous dinners were held in homes across the city, bringing together speakers and audience members for a lively exchange of ideas on the subjects of the day.

“THIS YEAR THE SUMMIT ALSO OFFERED ONE OF THE MOST MOVING EXPERIENCES OF MY SO-CALLED ART LIFE: AN UNSCRIPTED MOMENT OF PROFOUND HUMANITY.”

– KQED ARTS

SELECTED PRESENTERS
CHIDO GOVERA
VITO ACCONCI
LARA ALMARCEGUI
LEONORE ANNENBERG PRIZE FOR ART & SOCIAL CHANGE
LAURIE JO REYNOLDS AND KHALED HOURANI

The Leonore Annenberg Prize for Art and Social Change furthers Creative Time’s 40-year-long commitment to presenting groundbreaking, historically important artworks that engage the crucial issues of our time. Since its inception in 2009, the Annenberg Prize is the first annual award for art that promotes social justice. The Prize is granted in the spirit of the achievements made possible by Mrs. Annenberg’s generosity, passion for humanitarian causes, and devotion to the public good. The annual award is supported by Mrs. Annenberg’s granddaughter and Creative Time board member Elizabeth K. Sorensen and the Rosenstiel Foundation. This year’s dual prize recipients were Khaled Hourani and Laurie Jo Reynolds. Each artist received a $15,000 award, presented at the 2013 Creative Time Summit.

Khaled Hourani is an artist, writer, and curator based in Ramallah, Palestine, where he is currently Director of the International Academy of Art. Hourani’s art probes the comical, absurd, and surreal aspects of current events. For his 2011 work Picasso in Palestine, he brought Picasso’s painting Buste de Femme to Ramallah from the Van Abbe Museum in the Netherlands for an exhibition examining the complicated ways in which art enters a war zone and transcends geopolitical borders.

Georgia native Laurie Jo Reynolds is an artist and policy advocate whose work for the past two decades has countered the media’s demonization of imprisoned people. Her work takes the form of “Legislative Art,” which participates and intervenes in government systems with the goal of concrete political change. In 2007, she collaborated with former and current inmates at Tamms Correctional Center—a notorious “supermax” prison in Illinois—their families, and other artists to launch Tamms Year Ten, a volunteer grassroots legislative campaign to reform the prison. Due in part to Tamms Year Ten, the prison was shuttered on January 4, 2013.
2013 SPRING GALA

Over $1.1M was raised to support Creative Time’s upcoming year of producing artists’ dream projects.

Guests marveled at a Julian Schnabel-designed limited edition set of dinnerware, made in collaboration with famed porcelain maker Bernardaud, and enjoyed a candlelit feast of seasonal Tuscan fare designed by chef Mario Batali inside the iconic former Domino Sugar Factory.

The one-and-only Dick Cavett paid tribute to Julian. An awe-inspiring performance by Laurie Anderson followed, along with musical salutes by Francis Farewell Starlite and Loren Kramar.

In true Creative Time gala tradition, guests danced into the night to tunes by DJ Nick Cohen.

OVERHEARD AT DOMINO

“THIS WAS THE MOST FUN I HAVE EVER HAD IN A FACTORY!”

“CREATIVE TIME NAILED IT!”

“FANTASTIC EVENT FOR A FANTASTIC ORGANIZATION. IT DOESN’T GET ANY BETTER.”

“THE RESULT WAS FANTASTIC...THE PLACE LOOKED LIKE THE GREAT HALL FROM STEAM PUNK HARRY POTTER...EVERYONE WAS BEAUTIFUL.”

--GOTHAMIST
2013 FALL BALL

On November 12, 2013, a cold autumn night, Creative Time and more than 1,000 of our closest friends danced the night away at Output in Williamsburg in support of artists’ trailblazing dream projects.

Guests enjoyed colorful cocktails thanks to Absolut. Helmut Lang presented performances by The Dolls, JD Samson, Tiki Disco, and Jeffrey Tonneen to keep everyone up on their feet and moving to the beat.

Filing the room were a rainbow of installations by artists Alex Da Corte, Eske Kath, Andrea Mary Marshall and André Saraiva, plus a “Williamsburg Toile” designed by Ruffian and John Gordon Gauld.

OVERHEARD AT OUTPUT

“I WANT MORE MIMES!”

“MOST FUN EVER!”

“I WISH MY APARTMENT HAD A COLORING BOOK HALLWAY.”

“ART IN ALL ITS FORMS [IS] THE BELLE OF THE CREATIVE TIME FALL BALL.”

—ART IN AMERICA

VIEW FALL BALL SITE
CREATIVE TIME
SUPPORTERS
SUPPORTERS

$100,000 AND ABOVE
ArtPlace America
Ford Foundation
The Horace W. Goldsmith Foundation
The Lambert Foundation
Toby Devan Lewis
NYC Department of Cultural Affairs
Amy and John Phelan

$50,000 TO $99,999
Suzanne and Bob Cochran
Beth Rudin DeWoody
Kate Engelbrecht and Jed Walentas
Shelley Fox Aarons and Philip E. Aarons
Stephanie and Tim Ingrassia
Joanne Leonhardt Cassullo
National Endowment for the Arts
New York State Council on the Arts
The Rockefeller Brothers Fund
Robert Sterling Clark Foundation
Surdna Foundation
Liz Swig
The Wagner Family Foundation
The Andy Warhol Foundation for the Visual Arts, Inc.

$10,000 TO $49,999
Evelyn and Steven Alden
Assael
Lawrence Benenson
Alessandra Brawn and Jon Neidich
Kathryn Patton Beal and Bruce A. Beal, Jr.
Bloomberg L.P.
Annette Blum
Jill Brienza and Nick Daraviras
Melva Bucksbaum and Raymond Learsy
Amanda Burden
Richard Burbridge
James Chanos
Charina Endowment Fund
The Cowles Charitable Trust
Robert & Suzanne Cochran Family Foundation
The Nathan Cummings Foundation
Sharon Davis
Dedalus Foundation
Marie Douglas
Sheila Duignan and Mike Wilkins
Cristina Enriquez-Bocobo and Michael Kantrow
Katherine Farley and Jerry Speyer
Dana Farouki and Mazen Makarem
Samia and A. Huda Farouki
Dalia and Hossein Farouki
Bella Meyer
Katie Michel
Brooke and Daniel Neidich
The Jon, Stephen & Mallory Neidich Foundation
The New Yorker Passport to the Arts

$1,000 TO $9,999
Alexander Acquavella
Ara Arslanian
Sarah Hogate Bacon
Kevin Baker and Donald E. Baechler
Elizabeth Baker
Nadim Barakat
Laura Bellafronto
Marianne Boesky Gallery
Tanya Bonakdar

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University of Virginia
Rima Vargas-Vetter and Paul Ukena
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Daniella Vitale
Samuel Minot Wathen
Jon Weston

$250 TO $999

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Marco Cilia
Katherine Cohn
C.C. Culver
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<td>Brian Welesko</td>
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As of December 2013.
FELLOWSHIPS

Initiated in 2008, the Creative Time Fellowship for the Visual Arts champions diversity and equity in the work environment, specifically in the fine arts—a startlingly homogenous field. We offer departmental fellowships of 6 and 10 months to young art administrators of color where they develop first-hand knowledge of visual art operations and non-profit management.

JOANNE LEONHARDT CASSULLO VIDEO FELLOW

Through the Leonhardt Cassullo Video Fellowship, an emerging, creative filmmaker is encouraged to refine their craft by developing dynamic audio and video content for Creative Time’s projects and events.

INTERNSHIPS

Creative Time believes in cultivating the skills and talents of future art administrators. Our semester-long and summer internships allow undergraduate and graduate students to learn the ropes of arts non-profits and provide invaluable support.

PROGRAMMING

ALINA HERNANDEZ AGUILAR  MEREDITH DEGYANSKY  AYDEN GROUT  MEGAN GUERBER  LIZ JANOFF  GRACE KIYONAGA  SARAH LOYER  LYNETTE MIRANDA  MARIA NICOLACOPoulos  ALEXANDER SCHLOSSER  NATHAN WALKER

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ALINA ALIREZA  LORI CAMILLERI  LACEY COOVER  POLINA DUBIK  CLARE EBERLE  JENNIFER EUN  LANI HANNA  SHOSHANNA TORN  NKEM MODU  LAURA WENUS  NICCI YIN

DEVELOPMENT

ALINA COHEN  EDUARDO GOMEZ  IVY HURWIT  JESSICA LESLIE  ASHLEY PERRY  ELLA STRAUSS  MAIYA THORNTON-HODGE  NINA VENKATESH

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LEADERSHIP

BOARD OF DIRECTORS

PHILIP AARONS  STEVEN ALDEN  JILL BRIENZA  JOANNE LEONHARDT CASSULLO  SUZANNE COCHRAN  JUDY GORDON COX  BETH RUDIN DEWOODY  MARIE DOUGLAS  DANA FAROUKI*  THELMA GOLDEN  CRISTINA GRAJALES  MICHAEL GRUENGLAS  SHARON HAYES  TOM HEALY  PABLO HELGUERA  STEPHANIE INGRASSIA  PEGGY JACOBS BADER  PAUL RAMÍREZ JONAS  STEPHEN KRAMARSKY  PATRICK LI  BELLA MEYER  VIK MUNIZ  JON NEIDICH  SHIRIN NESHAT  ANNE PASTERNAK  AMY PHELAN  RENEE ROCKEFELLER  ELIZABETH SORENSEN  ROBERT STILIN  WILLIAM S. SUSMAN  LIZ SWIG  ELLEN TAUBMAN  FELICIA TAYLOR  JED WALENTAS*  AMANDA WEIL  LILY JOHNSON WHITE

AMBASSADORS

WARIS AHLUWALIA  SARAH BACON  LAURA BELLAFRONTO  BLAKE CALLAWAY  CLAUDIA CELLINI  LAUREN COCHRAN  KYLE DEWOODY  MIGUEL FABREGAS  JESSE FINKELSTEIN  CHARLES GEPP  JIMINIE HA  SUZANNA LEE  COLLEEN LETH  SHAYNA MCCLELLAND  LUCY MCINTYRE  MAURA PALLY  NIC RAD  JASON RZEPKA  ANDRES SANTO DOMINGO  PENSIRI SCOTT  CARA THOMAS  MANISH VORA

*BOARD CO-CHAIR

As of December 2013.
**FINANCIALS**

### REVENUE

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art Sales</td>
<td>23,562</td>
<td>31,712</td>
</tr>
<tr>
<td>Auction Sales</td>
<td>39,140</td>
<td>247,777</td>
</tr>
<tr>
<td>Benefits</td>
<td>1,126,878</td>
<td>625,825</td>
</tr>
<tr>
<td>Consulting</td>
<td>29,465</td>
<td>40,109</td>
</tr>
<tr>
<td>Other Income</td>
<td>199,346</td>
<td>133,934</td>
</tr>
<tr>
<td>Memberships</td>
<td>45,100</td>
<td>23,125</td>
</tr>
<tr>
<td>Interest Income</td>
<td>3,061</td>
<td>4,240</td>
</tr>
<tr>
<td><strong>Total Revenue</strong></td>
<td>$1,466,552</td>
<td>$1,106,722</td>
</tr>
</tbody>
</table>

### SUPPORT

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Government Grants</td>
<td>237,365</td>
<td>221,637</td>
</tr>
<tr>
<td>Contributions &amp; Grants</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Foundation</td>
<td>1,215,651</td>
<td>1,361,262</td>
</tr>
<tr>
<td>Corporate</td>
<td>82,580</td>
<td>307,735</td>
</tr>
<tr>
<td>Individual</td>
<td>367,138</td>
<td>516,786</td>
</tr>
<tr>
<td><strong>Total Support</strong></td>
<td>$1,902,734</td>
<td>$2,407,420</td>
</tr>
<tr>
<td><strong>Total Revenue &amp; Support</strong></td>
<td>$3,369,286</td>
<td>$3,514,142</td>
</tr>
</tbody>
</table>

### EXPENSES

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Programs</td>
<td>2,523,932</td>
<td>2,577,053</td>
</tr>
<tr>
<td>Fundraising</td>
<td>385,941</td>
<td>469,036</td>
</tr>
<tr>
<td>General &amp; Administrative</td>
<td>403,013</td>
<td>387,025</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td>$3,312,886</td>
<td>$3,433,114</td>
</tr>
</tbody>
</table>

### NET ASSETS

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Increase in Net Assets</td>
<td>56,400</td>
<td>81,028</td>
</tr>
<tr>
<td>Net Assets (Beginning of Year)</td>
<td>2,221,753</td>
<td>2,476,387</td>
</tr>
<tr>
<td>Prior Period Adjustment</td>
<td>300,000</td>
<td>335,662</td>
</tr>
<tr>
<td><strong>Net Assets (End of Year)</strong></td>
<td>$1,978,153</td>
<td>$2,221,753</td>
</tr>
</tbody>
</table>
VISIONARY WORK IS ONLY POSSIBLE WITH VISIONARY FUNDERS

SUPPORT CREATIVE TIME’S TRAILBLAZING INITIATIVES

GET IN TOUCH
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ELLAS@CREATIVETIME.ORG

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NEW YORK, NY 10003

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