



THE ART OF WITHIN
RONALD LOCKETT



AMERICAN
FOLK
ART
MUSEUM

ANNUAL REPORT FISCAL YEAR 2017

AMERICAN FOLK ART MUSEUM

JULY 1, 2016-JUNE 30, 2017





**AMERICAN FOLK ART MUSEUM
ANNUAL REPORT FISCAL YEAR 2017**

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Left: Photo by Christine Wise.

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Dear members and friends,

FY 2017 was a banner year for the museum. The exhibitions received excellent reviews, major grants came in, and curators and publications received awards. Growth and recognition were the watchwords.

Fever Within: The Art of Ronald Lockett showcased the work of an important self-taught artist of the American South, along with a companion show *Once Something Has Lived It Can Never Really Die*, in which Lockett's works were associated with tribal, folk, and outsider art. *The New York Times* called it "fascinating." *Securing the Shadow: Posthumous Portraiture in America* was lauded as one of the "Top Twenty US Art Shows in 2016" by Hyperallergic. The fiscal year closed with two exhibitions of art brut masters held simultaneously: *Carlo Zinelli (1916–1974)* and *Eugen Gabritschevsky: Theater of the Imperceptible*. Traveling shows included *Self-Taught Genius: Treasures from the American Folk Art Museum* at both the St. Louis Art Museum and Tampa Museum of Art, and *AMERICAN MADE: Highlights from the American Folk Art Museum*, the first ever exhibition of folk art at the Crystal Bridges Museum of Art in Arkansas, created especially for Crystal Bridges by AFAM.

Stacy C. Hollander, deputy director for curatorial affairs, chief curator, and director of exhibitions, was honored by the Association of Art Museum Curators with two Awards for Excellence for First Place for *Securing the Shadow* in both the Exhibitions and Outstanding Essay or Extended Catalog categories. Dr. Valérie Rousseau, curator, self-taught art and art brut, was nominated for the Alfred H. Barr Jr. Award by the College Art Association for the catalog *Art Brut in America: The Incursion of Jean Dubuffet*, and she also was given a planning grant from the NEH to digitize the museum's Henry Darger papers.

The museum received a grant from The Council on Library and Information (CLIR) to digitize the New York Quilt Project. The project is an archive of more than 6,000 quilts made before 1940, along with the personal stories of their makers.

We have completed the second year of the Museum Career Intern Program, funded by the Andrew W. Mellon Foundation. Eight students were involved in this paid work and study program organized with LaGuardia Community College in Long Island City.

The members of the Board continue to be a source of generosity and inspiration, as well as a partner to the museum in every aspect of its work. Their effort is matched by that of the staff, who bring professionalism and hard work to the tasks at hand. I thank them both for their continued, earnest participation in the work of the museum, which could not function at its high level without their dedication.

Sincerely,

Dr. Anne-Imelda Radice
Executive Director



Dear friends and supporters,

Nothing is permanent except change. –Heraclitus

In my last year's President's letter, I extolled the achievements of our museum under our executive director, Dr. Anne-Imelda Radice. I also noted that "not every year can be as great as the last one." By the time you read this, you will have heard that "our" Anne has retired from the American Folk Art Museum after almost six years of success and achievement. Her letter (*opposite*) reports on just a few of the more recent successes under her leadership. Since 2012, we have been fortunate to have had a leader with vision, skills, energy, discipline, credibility, and a warm, welcoming spirit. We are deeply grateful for all that she has done to improve the museum and position us for a positive future. I will miss the partnership that she and I shared. I could spend this entire letter extolling her virtues, but we must move forward.

The museum's success has sprung from many sources: our great collection; our outstanding curators, Stacy C. Hollander, deputy director for curatorial affairs, chief curator, and director of exhibitions, and Dr. Valérie Rousseau, curator, self-taught art and art brut; the exhibitions that we have mounted with their leadership; our dedicated and hard-working staff; the leadership and generosity of the members of our Board of Trustees; and the commitment of our numerous supporters. Among these, of special note, are the support of many key funding supporters: Ford Foundation, Leir Charitable Trusts, Andrew W. Mellon Foundation, the Henry Luce Foundation, and the Booth Ferris Foundation. As we enter a period of transition, we will rely on all of these sources of strength to an even greater extent.

Transitions are rarely easy, but I am confident that ours will lead to new levels of achievement. Fortunately, the Board has designated Stacy Hollander as our acting executive director. As a 30+-year employee of the museum, Stacy brings deep knowledge of and commitment to the museum to her new role. Also, the Board of Trustees has created a search committee to lead the process of finding a new director. This committee includes both long-serving trustees and others with fresh perspectives on the museum. We have retained an executive search firm to help us, and we expect to find a slate of excellent candidates from which to choose for our next leader. We welcome your ideas, recommendations, and suggestions.

As always, I want to thank our friends and supporters for their continuing commitment to the museum. We have many more great days ahead of us, but it will take thoughtfulness, energy, and continued financial support to weather this period of transition. Onward!

Thank you!

Monty Blanchard
President of the Board of Trustees

8

EXHIBITIONS

AND 2

TRAVELING

124,601

VISITORS

102

DOCENT-LED TOURS

1,730

ADULTS SERVED

10

FAMILY PROGRAMS

250

FAMILY MEMBERS

20

LECTURES, SYMPOSIA,
AND WORKSHOPS

1,150

ATTENDEES

9

ALZHEIMER'S
PROGRAMS

140

INDIVIDUALS SERVED

16

AVERAGE EVENTS
EACH MONTH FOR
ADULTS

\$0

COST TO VISIT THE
MUSEUM

130

SCHOOL GROUPS

2,782

STUDENTS SERVED

83

MUSIC PROGRAMS

5,228

ATTENDEES

248,650

UNIQUE WEBSITE
VISITORS FROM ALL
50 STATES,
6 CONTINENTS
VIEWED

634,472

PAGES

2,445

MUSEUM MEMBERS

15%

INCREASE FROM THE PREVIOUS YEAR

65,500

FACEBOOK FANS AND INSTAGRAM AND TWITTER FOLLOWERS

13%

INCREASE FROM THE PREVIOUS YEAR

111,000

ONLINE READERS OF THE DIGITIZED FOLK ART MAGAZINE (FORMERLY THE CLARION) ON ISSUU.COM

1961

YEAR THE MUSEUM WAS FOUNDED

19

TRUSTEES

1

NEW IN FY17

22

FULL-TIME EMPLOYEES

13

PART-TIME EMPLOYEES

104

NEW ACQUISITIONS

163

ARTISTS FROM THE EIGHTEENTH CENTURY TO THE PRESENT, EXHIBITED, STUDIED, PUBLISHED, AND REVEALED

6

EXHIBITION-RELATED PUBLICATIONS

5%

INCREASE IN AVERAGE SHOP SALES

4%

INCREASE IN ONLINE SALES

NEARLY

20,000

TRANSACTIONS

EXHIBITIONS

Exhibitions at the American Folk Art Museum are supported in part by Joyce Berger Cowin, the David Davies and Jack Weeden Fund for Exhibitions, the Ford Foundation, the Leir Charitable Foundations, public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.



Council on
the Arts



"I always enjoy exhibitions that focus heavily on one of a few artists I was not previously familiar with. I didn't expect such refreshing focus on a single artist here!"

—VISITOR FROM POUND RIDGE, NY



Fever Within: The Art of Ronald Lockett

JUNE 21-SEPTEMBER 18, 2016

The exhibition was organized and circulated by the Ackland Art Museum, The University of North Carolina at Chapel Hill. It was made possible in part by awards from the William R. Kenan, Jr. Charitable Trust and the National Endowment for the Arts. Additional funding was provided by the Department of American Studies Chair's Discretionary Fund for Southern Studies at The University of North Carolina at Chapel Hill.

Additional funding for the presentation at the American Folk Art Museum was provided by Agnes Gund, the Blanche and Irving Laurie Foundation, the National Endowment for the Arts, and the National Endowment for the Humanities: Exploring the human endeavor. The wall colors were provided by Farrow & Ball. Any views, findings, conclusions, or recommendations expressed in this exhibition do not necessarily represent those of the National Endowment for the Humanities.



Once Something Has Lived It Can Never Really Die

JUNE 21-SEPTEMBER 18, 2016

The exhibition was curated by Dr. Valérie Rousseau, curator, self-taught art and art brut, as a complementary presentation to *Fever Within: The Art of Ronald Lockett*. In the exhibition, Lockett's artworks were paired with eighteenth- and nineteenth-century Eskimo effigies, Brazilian wood ex-votos, sculptures by Sandra Sheehy (b. 1965), and drawings by Melvin Way (b. 1954).

"I really enjoyed the variety of pieces and the works shown by various artists who influenced Ronald Lockett's pieces."

—VISITOR FROM NEW YORK, NY

Top: Photo by Christine Wise.
Installation photos by Olya Vyotskaya.

Securing the Shadow: Posthumous Portraiture in America

OCTOBER 6, 2016-FEBRUARY 26, 2017

The exhibition was curated by Stacy C. Hollander, deputy director for curatorial affairs, chief curator, and director of exhibitions, and included an installation of postmortem daguerreotypes from the Stanley B. Burns MD Family Collection and Archive.

Additional support for this exhibition was provided by the American Folk Art Society, the Gladys Kriebel Delmas Foundation, and the Robert Mapplethorpe Foundation.



Photos by Olya Vyotskaya.

“The exhibit was so creative—
what a concept! I've seen
similar art, but the idea of
posthumous art was so novel
and creepy and touching.”

—VISITOR FROM TEANECK, NJ



“The flow of the exhibition was so great...I really felt more intrigued by the narratives of the paintings here.”

—VISITOR FROM BROOKLYN, NY



Award

Catalog Essay for the exhibition catalog accompanying *Securing the Shadow: Posthumous Portraiture in America*

Written by Stacy C. Hollander

AWARD FOR EXCELLENCE, FIRST PLACE

in the “Outstanding Article, Essay, or Extended Catalog Entry” category by the Association of Art Museum Curators and Association of Art Museum Curators Foundation, for institutions with an operating budget of \$2 to \$6 million.

Award

Exhibition *Securing the Shadow: Posthumous Portraiture in America*

Curated by Stacy C. Hollander

AWARD FOR EXCELLENCE, FIRST PLACE

in the “Exhibition” category by the Association of Art Museum Curators and Association of Art Museum Curators Foundation, for institutions with an operating budget of \$2 to \$6 million.



“The absolute expression of the inner soul. That tone touched me on a personal level and inspired me as an artist and art educator.”

—VISITOR FROM SAN FRANCISCO

Carlo Zinelli (1916-1974)

MARCH 14-AUGUST 20, 2017

The exhibition was curated by Dr. Valérie Rousseau, curator, self-taught art and art brut.

Additional support for this exhibition was provided by Janssen Research & Development and Just Folk: Marcy Carsey/Susan Baerwald; Collection de l'Art Brut, Lausanne; the Fondazione Culturale Carlo Zinelli and Comune Di San Giovanni Lupatoto, Verona; the Milwaukee Art Museum; Gordon W. Bailey; Edward V. Blanchard Jr.; Andrea Cairone and the John and Annamaria Phillips Foundation; Cavin-Morris Gallery; Audrey B. Heckler; Robert A. Roth; Amr Shaker; and the relatives of Carlo Zinelli.

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COLLECTION
DE L'ART BRUT
LAUSANNE



Eugen Gabritschevsky: Theater of the Imperceptible

MARCH 14-AUGUST 20, 2017

This exhibition was organized in collaboration with the Collection de l'Art Brut, Lausanne, and La maison rouge, Paris. The New York presentation was curated by Dr. Valérie Rousseau, curator, self-taught art and art brut.

Additional support for this exhibition was provided by Janssen Research & Development and Just Folk: Marcy Carsey/Susan Baerwald; Collection de l'Art Brut, Lausanne; and La maison rouge, Paris.

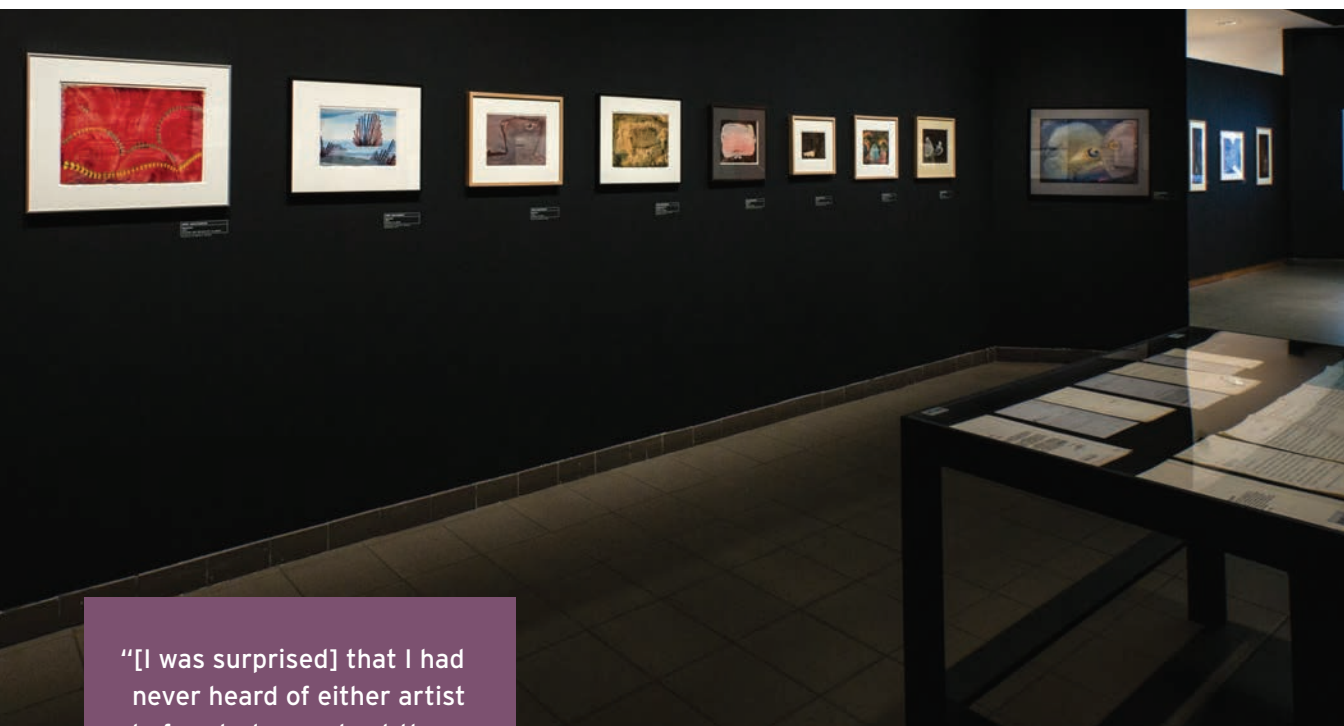


Eugen Gabritschevsky (1893-1979); *Untitled*; Haar, Germany; 1947; gouache on paper; 8 1/4 x 10 5/8"; collection Chave, Vence, France, no. 1647. Photo by Galerie Chave. © Estate of Eugen Gabritschevsky.

janssen  Neuroscience

COLLECTION
DE L'ART BRUT
LAUSANNE


la maison rouge



"[I was surprised] that I had never heard of either artist before today, and yet they are both extraordinary. So happy to have made their acquaintance."

-VISITOR FROM ISRAEL

Photos by Olya Vyotskaya.

EXHIBITIONS AT THE COLLECTIONS AND EDUCATION CENTER

Painted, Pieced, and Padded: Masterwork Quilts from the American Folk Art Museum

SEPTEMBER 1-DECEMBER 13, 2016

This exhibition was curated for the gallery at the museum's Collections and Education Center in Long Island City, by Stacy C. Hollander, deputy director for curatorial affairs, chief curator, and director of exhibitions.



Double Nine-Patch Quilt, artist unidentified, Pennsylvania, 1930-1940, wool and wool-rayon blend, 79 1/2 x 75 3/4", gift of Mr. and Mrs. William B. Wigton, 1984.25.5. Photo by Schecter Lee.

Fables and Fairytales

DECEMBER 17, 2016-JANUARY 27, 2017

This exhibition presented a selection of artworks from the collection of the American Folk Art Museum paired with the original illustrations of Dr. Sabiha Al Khemir featured in her book *Fables across Time: Kalila and Dimna*.



Photo by Olya Vyotskaya.

TRAVELING EXHIBITIONS

CRYSTAL BRIDGES MUSEUM OF ART

BENTONVILLE, ARKANSAS
JULY 2-SEPTEMBER 18, 2016

American Made: Treasures from the American Folk Art Museum

Curated by Stacy C. Hollander, deputy director for curatorial affairs, chief curator, and director of exhibitions. The exhibition was organized by the American Folk Art Museum in collaboration with Crystal Bridges Museum of American Art.

CUMMER MUSEUM OF ART AND GARDENS

JACKSONVILLE, FLORIDA
OCTOBER 11, 2016-DECEMBER 31, 2016

Folk Couture: Fashion and Folk Art

Curated by Alexis Carreño, coordinated by Stacy C. Hollander, deputy director for curatorial affairs, chief curator, and director of exhibitions.

NATIONAL TOUR

AMERICAN FOLK ART MUSEUM

NEW YORK CITY
MAY 13-AUGUST 17, 2014

FIGGE ART MUSEUM

DAVENPORT, IOWA
NOVEMBER 15, 2014-MARCH 15, 2015

MINGEI INTERNATIONAL MUSEUM

SAN DIEGO, CALIFORNIA
APRIL 18-AUGUST 16, 2015

AMON CARTER MUSEUM OF AMERICAN ART

FORT WORTH, TEXAS
OCTOBER 10, 2015-JANUARY 3, 2016

NEW ORLEANS MUSEUM OF ART

NEW ORLEANS, LOUISIANA
FEBRUARY 26-MAY 22, 2016

SAINT LOUIS ART MUSEUM

SAINT LOUIS, MISSOURI
JUNE 19-SEPTEMBER 11, 2016

TAMPA MUSEUM OF ART

TAMPA, FLORIDA
OCTOBER 1, 2016-JANUARY 16, 2017

Self-Taught Genius: Treasures from the American Folk Art Museum

The exhibition was cocurated by Stacy C. Hollander, deputy director for curatorial affairs, chief curator, and director of exhibitions and Dr. Valérie Rousseau, curator, self-taught art and art brut.



The exhibition and the national tour of Self-Taught Genius: Treasures from the American Folk Art Museum are made possible by generous funding from the Henry Luce Foundation, as part of its 75th anniversary initiative.



Left: Photo by Stephen Ironside/Ironside Photography.

Right: Untitled, Bibhu Mohapatra (b. 1972), silk chiffon, organza, cotton lace, and oil-slick lace. Photo by Mete Ozeren.

LOANS

Loans from Institutions

abcd/Bruno Decharme, Paris

Cavin-Morris Gallery, New York

Collection de l'Art Brut, Lausanne, Switzerland

Dyer Library and Saco Museum, Maine

Fenimore Art Museum, Cooperstown, New York

Fondazione Culturale Carlo Zinelli, Verona, Italy

Fruitlands Museum, Harvard, Massachusetts

Galerie Chave, Vence, France

Milwaukee Art Museum, Wisconsin

Museum of Art, Rhode Island School of Design, Providence

Museum of Fine Arts, St. Petersburg, Florida

National Gallery of Art, Washington, DC

Peabody Essex Museum, Salem, Massachusetts

Philadelphia Museum of Art, Pennsylvania

Rockefeller Archive Center, Sleepy Hollow, New York

David A. Schorsch and Eileen M. Smiles American Antiques, Woodbury, Connecticut

Shelburne Museum, Vermont

Smithsonian American Art Museum, Washington, DC

Yale University Art Gallery, New Haven, Connecticut

Loans from Individuals

Gordon W. Bailey

Kathy Berger and Louis Schorsch

Edward V. Blanchard

Robert and Katherine Booth

Gina and Jim Bremner

Stanley Burns, MD

Andrea Cairone

Natalie T. Derby

Antoine de Galbert

Charles N. Grichar

Audrey B. Heckler

Joan and Victor Johnson

Arthur and Sybil B. Kern

Andrew Kotchoubey

Betsy H. Maple

William C. and Susan S. Mariner

Peggy McClard

Private collections

Robert A. Roth

Kenneth Schwartz

Stephanie Strass and Carlton Neville

Helen K. Troubetzkoy

Amelia J. Zoler

Institutions Receiving Loans

Hancock Shaker Village, Massachusetts

Intuit: The Center for Intuitive and Outsider Art, Chicago, Illinois

John Michael Kohler Arts Center, Sheboygan, Wisconsin

Munson Williams Proctor Arts Institute, Utica, New York

Museo de las Americas, Puerto Rico, San Juan

St. Louis Art Museum, Missouri

Tampa Museum of Art, Florida

Contributions to Outside Publications

Stacy C. Hollander, "Securing the Shadow: Posthumous Portraiture in America," *Fine Art & Antiques*, fall 2016 issue.

Stacy C. Hollander, "Painted, Pieced, and Padded: Masterwork Quilts from the American Folk Art Museum," in NYTM Magalog (New York Textile Month).

John Maizels, "Valérie Rousseau: Interview with American Folk Art Museum's Curator," *Raw Vision* (London), summer 2017, no. 94, 48–55.

PUBLICATIONS



Fever Within: The Art of Ronald Lockett and Once Something Has Lived It Can Never Really Die

Exhibition brochure and checklist. Essays by Bernard L. Herman and Dr. Valérie Rousseau. New York: American Folk Art Museum, 2016. 6 pages.



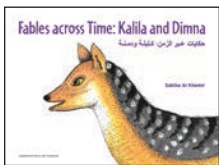
Ronald Lockett, Interviews, 1996

Interviews with Ronald Lockett by David Seehausen, 1996, edited by Dr. Valérie Rousseau. New York: American Folk Art Museum, 2016. 16 pages.



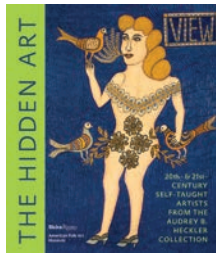
Securing the Shadow: Posthumous Portraiture in America

By Stacy C. Hollander. Forward by Dr. Anne-Imelda Radice, with an essay by Gary Laderman. New York: American Folk Art Museum 2016. 237 pages.



Fables across Time: Kalila and Dimna

Children's book in English and Arabic adapting three stories, with original illustrations by Dr. Sabiha Al Khemir. New York: American Folk Art Museum, 2016. 164 pages.



The Hidden Art: Twentieth and Twenty-First Century Self-Taught Artists from the Audrey B. Heckler Collection

A survey of the collection of Audrey B. Heckler by Dr. Valérie Rousseau. Preface by Dr. Anne-Imelda Radice, with contributions by Jane Kallir and 29 additional scholars. Photography by Visko Hatfield. New York: Skira/Rizzoli in association with American Folk Art Museum, 2017. 272 pages.



Carlo Zinelli, 1916-1974

Exhibition brochure. New York: American Folk Art Museum, 2017. 8 pages.



Eugen Gabritschevsky: 1893-1979

Exhibition catalog published in collaboration with la Maison Rouge, Paris; the Collection de l'Art Brut, Lausanne; and the American Folk Art Museum, New York. Belgium: Snoeck, 2016, 192 pages.

Kent Minturn, "A vibrant psyche: A chat with curator Valérie Rousseau," *The Antiques Magazine*, March/April 2017, 137.

Valérie Rousseau, "L'Avventura Americana della Collezione di Art Brut di Jean Dubuffet," *Osservatorio*

Outsider Art (Palermo, Italy), Spring 2017, no. 14, 128–136.

Valérie Rousseau, "Art Brut in the United States: Jean Dubuffet's infiltration and filters," in Sarah Lombardi (ed.), *L'Art Brut. Jean Dubuffet's Art Brut: the Origins of*

the Collection (Paris/Lausanne: Flammarion/Collection de l'Art Brut, 2016).

Valérie Rousseau, "Once Something Has Lived, It Can Never Really Die," *The Antiques Magazine*, July 2016.



EDUCATIONAL PROGRAMS



Photo by Christine Wise.

At the core of the Education Department's mission is creating meaningful experiences and opportunities for visitors at all stages of their lives. We aim to make learning about folk art both fun and intellectually stimulating through a wide range of programming. The department's overarching goal is to spark curiosity in the minds of individuals across generations, engage diverse audiences, and maintain inclusivity. AFAM's Education Department uses participatory learning models to best serve populations with different needs in order to make authentic connections with the art on view. Part of our work is to challenge visitors to think creatively, consider new perspectives, and discover self-taught art in all its complexity.

Pre-K to Grade 12 School Programs

All programs are thematic, interactive, and led by experienced museum educators. Students directly engage with works of art through dynamic discussions and a variety of hands-on gallery activities. School programs focus on curriculum areas including art, English language arts, and social studies, and relate to the New York State Learning Standards and the NYC Curriculum Blueprint for Teaching and Learning in the Arts. The museum's inquiry-based tours also support classroom learning in the ways encouraged by the Common Core State Standards (CCSS). School programs and partnerships develop skills in evidential reasoning, critical thinking, and expressive and receptive language.

In fiscal year 2017, the museum developed partnerships with:

LIGHTHOUSE GUILD

THE SCHOOL FOR POLISH LANGUAGE AND CULTURE

TALENT UNLIMITED HIGH SCHOOL

SUNNYSIDE COMMUNITY SERVICES

NEW YORK UNIVERSITY

VOICE CHARTER SCHOOL OF NEW YORK

HEKETI COMMUNITY CHARTER SCHOOL

PS 191: MUSEUM MAGNET SCHOOL

WASHINGTON HEIGHTS EXPEDITIONARY LEARNING SCHOOL

Educational Partnerships

Multi-session collaborations among the museum's Education Department, tristate area schools, and community organizations combine exhibition-based programs with specialized classroom visits by museum educators. These multiple-visit partnerships provide students with a unique opportunity to hone their critical thinking and artmaking skills, as well as their powers of observation. All partnerships are customized to meet the school or community organization's goals and objectives.



Photos by Christine Wise.

Teen Leader Program

High school sophomores, juniors, and seniors are eligible to apply to become participants in the museum's yearlong afterschool program, where they earn school credit toward graduation. This teen cohort studies the museum's collection and current exhibitions, learns about careers in the arts, hears from leading experts in the field, and works collaboratively to develop research, critical thinking, and public speaking skills. Teen leaders also participate in exchanges with other museum teen councils from around the city. Program graduates are eligible to apply for part-time paid positions as part of the Summer Teen Leaders Program.

In fiscal year 2017, the Teen Leader Program accepted fourteen high school students from Talent Unlimited High School and Washington Heights Expeditionary Learning School.

"...I always credit my time at the American Folk Art Museum as being the catalyst for my interest in the arts."

—MEREDITH WHITE-GOOD,
TEEN LEADER (2008-9)



Summer Camp Programming

During summer months, the museum welcomes camp and youth organizations to explore themes related to special exhibitions through interactive gallery tours with an optional studio component. Campers uncover the stories behind artworks through guided group discussions, music, and movement activities, and work with the museum's Touch Collection to create a portfolio of drawings.



For Educators

Exhibition curriculum guides are created for teachers in the United States and abroad to use as a classroom resource. These exploration guides provide images, background information on artists, and a rich variety of lesson plans and activities to help teachers incorporate folk art into the classroom. All guides are distributed to thousands of educators and administrators in the five boroughs, and are available for download online free of charge. In fiscal year 2017, the Education Department produced two new exhibition-related curriculum guides, *Securing the Shadow: Posthumous Portraiture in America* (Middle and High School) and *Mystery and Benevolence* (grades K–12).

Additionally, these curriculum guides are available online:

When the Curtain Never Comes Down, grades 6–12

Ralph Fasanella, grades 9–12

Self-Taught Genius, grades K–12

Quilts Exploration Guide, grades K–12

Compass: Folk Art in Four Directions, grades K–12

Folk Art Revealed, grades pre-K–5 and grades 6–12

In the Realms of Henry Darger, grades 9–12



Family Programming

The Education Department offers regular programming for family and intergenerational audiences. The Families and Folk Art series takes place on the first Saturday of each month. The program introduces children ages 4–12 and their accompanying adults to folk art through interactive, thematic gallery tours followed by a studio session with related workshops.



Photos by Christine Wise.



Educational programs are sponsored in part by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, the New York City Department of Youth and Community Development, New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature, City Council Member Helen Rosenthal, and Con Edison.

NYC Cultural
Affairs



**Council on
the Arts**

Lectures and Panel Discussions

Speaking of Gold and Rust with Michael Berube, artist, curator, and educator; Kevin Sampson, artist; Cara Zimmerman, specialist in folk and outsider art, Christie's. Moderated by Dexter Wimberly, independent curator.

2017 Anne Hill Blanchard Uncommon Artist Lecture with Anne Monahan, independent scholar, on Horace Pippin; Helga Christoffersen, assistant curator, New Museum, on Hilma af Klint;



Laura Steward, director of advancement and exhibition programs, Santa Fe Institute, on Jerry Gretzinger; and Jerry Gretzinger, artist.

ADULT PUBLIC PROGRAMS

Videos of an extensive selection of lectures, dialogues, and talks are available online at vimeo.com/folkartmuseum.



Perspectives on Eugen Gabritschewsky with philosopher **Anne Sauvagnargues**; **Valérie Rousseau**; and entomologist and Nabokov scholar **Kurt Johnson**.

Inner Worlds: Dialogues on Art and Mental Health with **Dr. Thomas Röske**, director of the Prinzhorn Collection; **Dr. Janos Marton**, director of the Living Museum; **Tina Kukielski**, executive director of Art21; featuring a world premiere performance and screening of *Doktoress Karola and the invisible mirror* by director **Philippe Ungar**.

Film Screening, Book Signing, and Discussions

Southern Self-Taught Artists on Film film screening and discussion with filmmakers **David Seehausen** and **Scott Ogden**, Shrine Gallery

Society, Community, and Culture: Ronald Lockett in Context, with director and choreographer **Camille A. Brown** and **Farah Jasmine Griffin**, William B. Ransford Professor of English and Comparative Literature and African-American Studies, Department of English and Comparative Literature, Columbia University.

A Family Undertaking (PBS, 2004) film screening and discussion with filmmaker **Elizabeth Westrate** and **Margaret Schwartz**, professor, Fordham University.

Death and Mourning in American Folk Music performances by musicians **Eli Smith**, the **Four O'Clock Flowers**, and **Mamie Minch**, followed by a conversation.

Fables across Time book signing with author and illustrator, **Dr. Sabiha Al Khemir**

Writing About Loss reading and discussion with author **Meghan O'Rourke** and critic **Deborah Landau**

The Hidden Art: 20th- & 21st-Century Self-Taught Artists from the Audrey B. Heckler Collection book signing with authors **Valérie Rousseau**, **Jane Kallir**, **Anne-Imelda Radice**, and 29 additional contributors, with photography by **Visko Hatfield**.

Photos by Christine Wise.

Special Events

WALKING TOUR OF GREEN-WOOD CEMETERY

Brooklyn-based writer of the arts and overlooked history **Allison C. Meier** lead a museum group through Green-Wood Cemetery to learn about the history of the site, its rich collection of gravestone portraiture, and Victorian visuals.



Photo by Rachel Heidenry.



Dialogue and Studio Workshops

Day of the Dead: Papel Picado with **Tamara Geisler**

Mourning Jewelry with **Karen Bachmann**

Science Illustration with **Patricia Wynne**

Calligraphy with **Anna Pinto**

Critical Walk-throughs

Artist **Mark Dion** on Eugen Gabritschewsky

Artist **Marina Zurkow** on Eugen Gabritschewsky



Symposia

How We Remember: Death in American Art & Culture with **Stacy C. Hollander**, deputy director for curatorial affairs, chief curator, and director of exhibitions, American Folk Art Museum; **Dr. Stanley B. Burns**, historian, founder of the Burns Archive, and professor of Medical Humanities, New York University; **Gary M. Laderman**, professor of Religion, Emory University; **Jessica Regan**, assistant curator, MET Costume Institute; **Kate Sweeney**, author of *American Afterlife*; **Joyce Burstein**, artist, *the epitaph project*. Moderated by **Joanna Ebenstein**, co-founder, Morbid Anatomy Museum.

Post-Dubuffet: Self-Taught Art in the Twenty-First Century with **Maxwell L. Anderson**, president, Souls Grown Deep Foundation; **Edward M. Gómez**, art critic and art historian; **Randall Morris**, art historian and co-owner, Cavin-Morris Gallery; **Barbara Safarova**, president, abcd foundation; **Massimiliano Gioni**, artistic director, New Museum of Contemporary Art; **Jane Kallir**, codirector, Galerie St. Etienne; **George Widener**, artist. Organized by **Valérie Rousseau**, and sponsored by the Council for the Study of Self-Taught Art and Art Brut.



Ongoing Programs

FOLK ART REFLECTIONS

FIRST THURSDAY OF EVERY MONTH
2:30-3:30 PM

The museum's signature program Folk Art Reflections is an interactive program tailored to adults living with Alzheimer's and other dementias, and their family members or care partners. In the museum galleries, the world of folk art is brought to life through meaningful conversation. This program is facilitated by trained museum educators and is designed to create an environment where connections to works of art and one another can be nurtured. In fiscal year 2017, nine Folk Art Reflections programs were offered, serving approximately 140 participants.

JAZZ + WEDNESDAYS

WEDNESDAYS, 2-3 PM

Acclaimed jazz guitarist Bill Wurtzel and guests draw a regular and enthusiastic crowd each week playing standards from the American Songbook.

WEDNESDAY SOCIAL

WEDNESDAYS, 5-7 PM

During fiscal year 2017, the museum introduced a weekly event featuring docent highlight tours and special shopping events.

FREE MUSIC FRIDAYS

FRIDAYS, 5:30-7:30 PM

Free Music Fridays fills the galleries with folk and acoustic music on select Fridays. The program is organized and run by Lara Ewen, an accomplished musician with three albums. Musicians who perform on the first Friday of the month are selected by Jalopy Theatre and School of Music, a Brooklyn-based community arts center dedicated to promoting new and traditional roots music from around the world.

Contributions to Outside Programs

Parsons, The New School for Design: School of Art, Media, and Technology. **Stacy C. Hollander** presented *Mystery and Benevolence*. Class lecture. December 2016.

New York Public Library, Mid-Manhattan Branch. *Katherine Knauer in Conversation with Stacy C. Hollander*. October 2016.

New York University, Department of Performance Studies at Tisch School of the Arts. **Valérie Rousseau** presented a lecture and participated in a panel discussion on "Performers' Requirements" in the symposium "Curating Performance." April 2017.

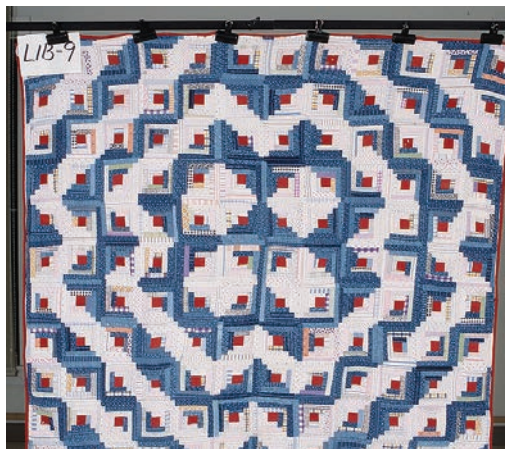
Tampa Art Museum. **Stacy C. Hollander** presented "Self-Taught Genius." Public lecture. November 2016.

The New Museum. **Valérie Rousseau** led a tour of the exhibition *The Keeper* as part of the museum's "Outside the Box Gallery Talks." August 2016.



the epitaph project by artist Joyce Burnstein.
www.epitaphproject.com. Photo by Andrew Piccone.

ARCHIVES AND LIBRARY AT THE COLLECTIONS AND EDUCATION CENTER



The Collections and Education Center is located in Long Island City, Queens. It houses the museum's permanent collection, library, archive study center, administrative offices, and 1,800 square feet of gallery space for the display of the permanent collection. The center is an opportunity to provide access to our archival resources, educational programs for Queens students, and public programs.

Access to specific collections may be limited, and visits are by appointment. Please contact research@folkartmuseum.org with your request. To see our online finding aids, visit folkartmuseum.libraryhost.com.

In fiscal year 2017, the Council on Library and Information Resources (CLIR, clir.org) awarded the American Folk Art Museum a grant to digitize the New York Quilt Project, an archive of more than 6,000 quilts made before 1940, along with the personal stories of their makers, information on the style and materials, etc. This project is in partnership with Michigan State University. A portion of the collection is now available as part of the Quilt Index (www.quiltindex.org), an international quilt digital repository, and is available online for everyone to study, observe, and enjoy.

Top: two quilts documented by the New York Quilt Project.

SPECIAL COLLECTION AND EDUCATION HIGHLIGHTS

Susan Te Kahurangi King Fellowship

Recipient: scholar **Rae Plaesant**

Committed to furthering research on Susan Te Kahurangi King (b. 1951, Te Aroha, New Zealand) and contemporary self-taught artists, the American Folk Art Museum, under the supervision of curator Dr. Valérie Rousseau, created the Susan Te Kahurangi King Fellowship program. *The program is generously funded by Mr. and Mrs. Lester A. Levy Jr. and Chris Byrne.*

MUSEUM CAREER INTERNSHIP PROGRAM



“What has surprised me is all the opportunities and conversations that this program has enabled. I went from having zero knowledge of this field to an extensive curiosity to learn more about different artists and how their works coincide with subjects outside of the art world.”

—MUSEUM CAREERS INTERNSHIP PROGRAM PARTICIPANT

The Museum Career Internship Program is a partnership between the American Folk Art Museum and LaGuardia Community College that was created to foster diversity and inclusion in the museum field. In 2015, the museum received a grant from the Andrew W. Mellon Foundation to develop this program over three years. Eight students from LaGuardia Community College are selected annually to participate in this paid, yearlong internship.

YOUTH ART INITIATIVE

The Youth Art Connection (YAC) program takes place at the American Folk Art Museum’s Collections and Education Center in Long Island City, Queens, and is open to rising 10th through 12th grade students residing or attending school in Queens. Participating students explore folk and self-taught art and learn about careers in the arts through a variety of engaging activities. YAC participants view and discuss the museum’s current exhibitions, create art inspired by the collection, go behind the scenes at the Collections and Education Center, and visit New York City galleries, museums, and arts organizations. Participation is free and includes a MetroCard and art supplies.



MEMBERS AND FRIENDS

Membership supports the museum's exhibitions, educational programming, and free admission for all visitors.

With benefits including invitations to members' receptions, discounted public program ticketing, a 10 percent discount in the Museum Shop, complimentary passes to art fairs, and a choice of magazine subscription, membership is the perfect way to enrich your museum experience.



Photo by Karley Klopfenstein.

Council for Traditional Folk Art

The council's purpose is to promote the appreciation of traditional folk art through scholarship, research, and other activities focusing on early American paintings, furniture, textiles, sculpture, and decorative arts. The council's co-chairs are museum trustees Karin Fielding and Barbara L. Gordon. For 2017, council-sponsored events included the fourth annual cocktail party and reception in Manchester, New Hampshire, during Antiques Week, and the symposium for *Securing the Shadow: Posthumous Portraiture in America*.



Photo by Christine Wise.

Council for the Study of Art Brut and the Self-Taught

The council is devoted to the study, recognition, and promotion of self-taught art, from the twentieth century to the present. The council's chair is museum trustee Audrey B. Heckler. In 2017, the council organized panel discussions during the exhibitions *Carlo Zinelli* and *Eugen Gabritschevsky*, visited private collections, and organized a film screening.

Young Folk

Inspired and passionate young supporters of AFAM, the Young Folk organize dynamic events, collection tours, gallery walks, and engage with the collection and each other on social media. In 2017, Young Folk celebrated its third year, organized a panel discussion and after-party during the Ronald Lockett exhibition, and hosted a Henry Darger-themed benefit party.



Visionary Award

The recipient of the 2016 Visionary Award was awarded to the Souls Grown Deep Foundation and accepted by Founder William S. Arnett. With remarks by Maxwell L. Anderson, president, and Karen Wilkin, art critic.



Folk Art Explorers

TRIP TO CRYSTAL BRIDGES

In September 2016, the museum organized two trips to visit the Crystal Bridges Museum of American Art.

TRIP TO NEW MEXICO

In May 2017, the museum visited Santa Fe and Albuquerque. Trip highlights included the International Museum of Folk Art and the home of Georgia O'Keeffe.



Top to bottom: photo by Nicolas Manassi; photo by Christine Wise; photo by Karley Klopfenstein.

FALL BENEFIT GALA

A Night to Remember!



HONORING

Lucy and Mike Danziger
The Ford Foundation, accepted by Darren Walker
Thornton Dial, in memoriam, accepted by
Richard Dial

Special thanks to auctioneer Nicholas Lowry,
president, Swann Auction Galleries; Rebecca
Gamzon and David Danziger; Max Anderson,
Souls Grown Deep Foundation; and the
LaGuardia Community College Jazz Ensemble.



From top, clockwise: Gotham Hall and the LaGuardia Community College Jazz Ensemble; Richard Walker and Joyce Cowin, Darren Walker, Dr. Anne-Imelda Radice, Stephanie Stebish; Nicholas Lowry; Richard Dial and Max Anderson, Monty Blanchard; Lucy and Mike Danziger; Darren Walker, Lucy Danziger, Richard Dial; Mike Danziger



MUSEUM SHOP

The American Folk Art Museum Shop features hundreds of different products made by artisans from around the globe. From delightful animals handmade in Charleston, South Carolina, to handmade birds from seedpods collected and handpainted by a family in Zimbabwe, there is a diverse and engaging selection of gift items and books from which to choose. We are always looking for the unique, the whimsical, and the surprising to delight our many visitors.



"The people who work here are all great, friendly, and knowledgeable. Thank you!"

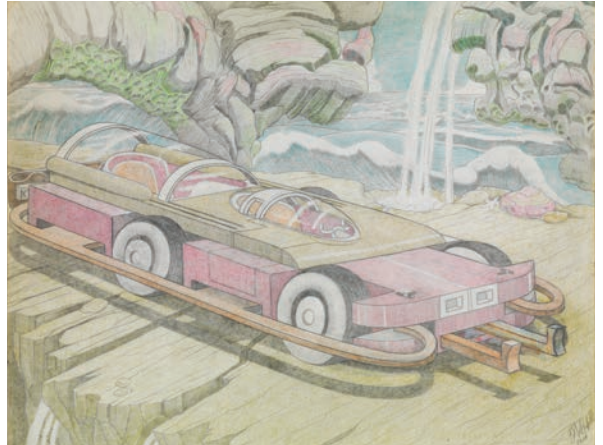
-VISITOR FROM VASHON, WASHINGTON



NEW ACQUISITIONS



1



2



1. (diptych, left side)
 Untitled; William A. Hall
 (b. 1943); Los Angeles;
 July 27-30, 2014; graphite
 and colored pencil on paper;
 11 x 14"; gift of Henry
 Boxer Gallery, 2016.26.5A.
 Photo by Adam Reich.

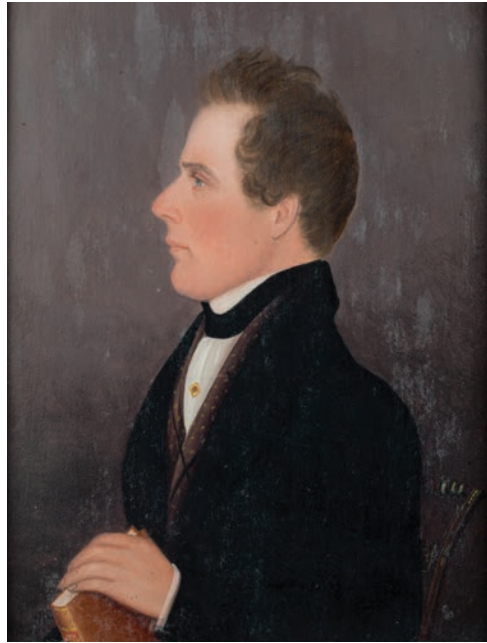
2. (diptych, right side)
 Untitled; William A. Hall
 (b. 1943); Los Angeles;
 July 23-30, 2014; graphite
 and colored pencil on paper;
 11 x 14"; gift of Henry
 Boxer Gallery, 2016.26.5B.
 Photo by Adam Reich.

3. *Crazy Quilt*; Clara Leon
 (1845-1921); Las Vegas, New
 Mexico; c. 1885; silks and
 velvets, with silk and chenille
 embroidery, and paint;
 71 1/2 x 66"; gift of the family
 of Robert A. Coplin, 2016.20.1.
 Photo by Adam Reich.

4. *Cupboard-over-Drawers*;
 David K. Livingston
 (1845-1940); Soap Hollow,
 Pennsylvania or Michigan;
 1870; paint on wood with
 stenciled decoration;
 66 1/4 x 30 1/2 x 14 1/2";
 gift of Charles Muller in
 memory of Brenda Muller,
 2016.19.2. Photo by Adam
 Reich.



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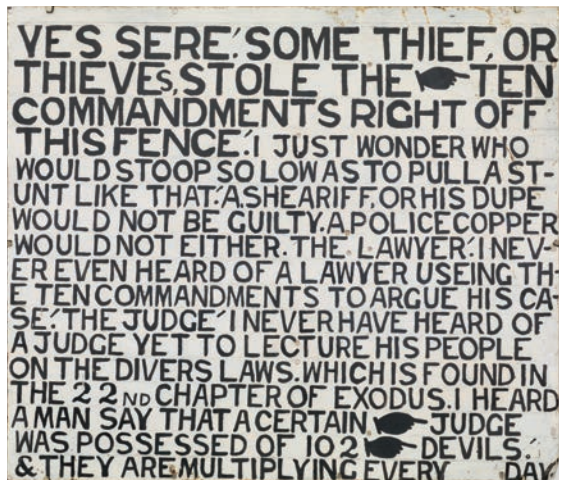
5. *Woman Holding Book*, attributed to Jasper P. Miles (1782-1849), possibly Ohio, c. 1840, oil on board, 9 x 7 1/2", gift of the Harvey and Ruth Miller Charitable Fund, 2017.5.4. Photo by Adam Reich.

6. *Man Holding Book*, attributed to Jasper P. Miles (1782-1849), possibly Ohio, c. 1840, oil on board, 9 x 7 1/2", gift of the Harvey and Ruth Miller Charitable Fund, 2017.5.5. Photo by Adam Reich.

7. *Untitled (YES SERE; SOME THIEF, OR THIEVE THE TEN COMMANDMENTS RIGHT OFF THIS FENCE)*; Jesse Howard (1885-1983); Fulton, Missouri; 1960; paint and graphite on sheet metal; 23 1/4 x 27 x 1/2"; gift of Kohler Foundation, Inc., 2016.27.1. Photo by Adam Reich.



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8. *Heavenly Children*, William Matthew Prior (1806-1873), probably Massachusetts, c. 1850, oil on board, 20 x 22 1/4", gift of Valerie and Robert Goldfein, 2016.18.1. Photo by Adam Reich.

9. *Amazonie*; Jean-Pierre Nadau (b. 1963); Morillon, France; 2007; Sergent-Major pen, black China ink, and gray paper pencil on medium linen canvas; 59 x 434"; gift of the artist, 2016.34.1. Photo by Jean-Pierre Nadau.



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11

11. *Whig Rose and Trailing Vine Quilt*, artist unidentified, United States, c. 1860, cotton, 87 1/2 x 87", gift of the Harvey and Ruth Miller Charitable Fund, 2017.5.9. Photo by Adam Reich.

10. *Untitled* (Annotation on verso: "Zweiseitig— a. Maske und Altar oder b. Conferencier und Bedienter" [Two-sided a. Mask and altar or b. Conferencier and attendant]); Eugen Gabritschovsky (1893-1979); Haar, Germany; 1950s; gouache on paper; 11 5/8 x 8 1/4"; gift of the Estate of Dr. Werner Sperr and Delmes & Zander, 2017.1.1. © Estate of Eugen Gabritschovsky.



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12. *Plantation Life*; Clementine Hunter (1886/87-1988); Natchitoches, Louisiana; 1980-1986; oil on canvas board; 22 1/2 x 35 1/2"; gift of Joan Einbender, 2016.28.2. Photo by Adam Reich.

13. *Servant and Mistress in Solarium*, Malcolm McKesson (1909-1999), New York City, 1992, acrylic on paper, 17 3/4 x 24", gift of Barbara Livenstein, 2016.31.1. Photo by Adam Reich.



13

14. *Chest of Drawers*; John K. Livingston (1842-1917); Soap Hollow, Pennsylvania; 1874; paint on wood with stenciled decoration; 51 5/8 x 40 1/2 x 21"; gift of Charles Muller in memory of Brenda Muller, 2016.19.1. Photo by Adam Reich.

15. *Untitled (Kitchen Door)*, Jean-Daniel Allanche (1940-2015), Paris, 1978, 73 1/4 x 27 3/8", gift of Lucile Allanche, 2017.9.1.



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16. *Dr. Collins*; Ammi Phillips (1788-1865); Sheffield, Massachusetts; c. 1850; oil on canvas; 35 5/8 x 27 5/8"; gift of Valerie and Robert Goldfein, 2016.18.3. Photo by Adam Reich.

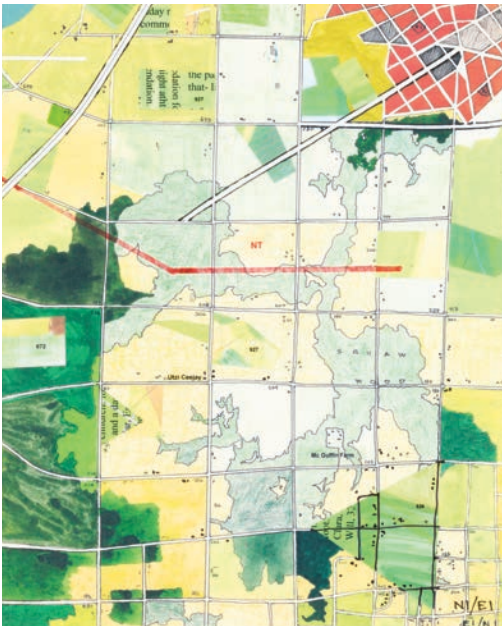


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17. *Mrs. Collins*; Ammi Phillips (1788-1865); Sheffield, Massachusetts; c. 1850; oil on canvas with gold paint; 33 1/2 x 27 3/8"; gift of Valerie and Robert Goldfein, 2016.18.4. Photo by Adam Reich.

18. *Jerry's Map* (E1/N1, Generation 11); Jerry Gretzinger (b. 1942); Ann Arbor, Michigan, Cold Spring, New York, and Maple City, Michigan; October 23, 2009, and January 9, 2012; felt-tip pen, colored pencil, and paper clippings collaged on light cardboard; 8 x 10"; gift of the artist, 2017.8.1. Photo by Adam Reich.

19. *Stockings* (notes and drawings in a 56-page notebook related to *Matriarchy: Freedom in Bondage*), Malcolm McKesson (1909-1999), New York City, n.d., ink on paper, 10 x 8", gift of Henry Boxer Gallery, 2017.13.2. Photo by Adam Reich.



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20. *Untitled*; Dan Miller (b. 1961); Oakland, California; before 2007; ink on paper; 11 x 17"; gift of Lenore and Stephen Blank, 2016.30.2. Photo by Adam Reich.



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21. *Jr. OUAM Sampler Album Quilt for Remson Smith*; Mrs. H. B. Smith (dates unknown); Hackensack, New Jersey; 1874; cotton; 90 x 70"; gift of Jean Fisher, 2017.4.1. Photo by Adam Reich.

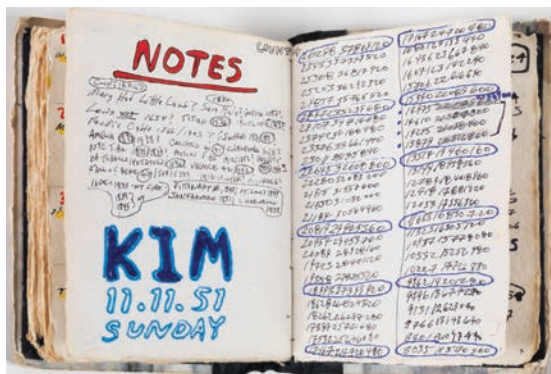
22. *Tinsel Painting with Photograph of Abraham Lincoln*, artist unidentified, United States, c. 1863, reverse painting and foil on glass with photograph by Alexander Gardner, 17 1/2 x 18 11/16", gift of Jacqueline Loewe Fowler, 2017.7.1. Photo by Adam Reich.

23. *Cipher Codes: Book III. The Final Word. Short Stories + Notes*, George Widener (b. 1962), Ohio, 2006, felt-tip pen and tape on paper, 6 1/8 x 4 3/4 x 1", gift of the artist, 2017.16.1. Photo by Adam Reich.

24. *Grenfell Mat: Bill Anderson's Cove, Harrington Harbor*; artist unidentified; designed by Alice Cox (1909-1973); Newfoundland or Labrador, Canada; c. 1950s; dyed silk and rayon on burlap; 13 x 18"; gift of Marilyn Bottjer, 2016.17.2. Photo by Adam Reich.



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25. *Portrait of a Gentleman in His Library*; artist unidentified; United States; c. 1815; oil on canvas mounted on Masonite panel, gold leaf on oval wood frame; 22 x 18 1/2" oval (framed); gift of the Harvey and Ruth Miller Charitable Fund, 2017.5.2. Photo by Adam Reich.

NOT SHOWN:

Grenfell Mat: Coastal Schooner Seat Cover; artist unidentified; Newfoundland or Labrador, Canada; c. 1935-45; dyed silk and rayon on nylon; 18 x 20"; gift of Marilyn Bottjer, 2016.17.1.

Young Girl in White with Garland of Flowers, artist unidentified, United States, c. 1845, oil on board, 38 1/8 x 30 1/4", gift of Valerie and Robert Goldfein, 2016.18.2.

Overshot Coverlet, artist unidentified, United States, c. 1825, wool and cotton, 83 x 70 1/2", bequest of Riva Castleman, 2016.21.1.

Double-Cloth Coverlet, artist unidentified, United States, 1830-1840, wool and cotton, 99 x 72", bequest of Riva Castleman, 2016.21.2.

Double-Cloth Coverlet, artist unidentified, United States, 1830-1840, wool and cotton, 82 x 69", bequest of Riva Castleman, 2016.21.3.

Double-Cloth Coverlet, artist unidentified, United States, 1830-1840, wool, 78 x 70", bequest of Riva Castleman, 2016.21.4.

Masonic Master Apron; artist unidentified; Olive Branch Lodge, No. 576; St. Louis, Missouri; 1947; leather; 16 x 11 1/2 x 1/2"; gift of Burton and Helaine Fendelman, 2016.22.1.

Independent Order of Odd Fellows Collar, manufacturer unidentified, United States, velvet and metal, 12 1/2 x 15 x 1/8", gift of Paul J. Cardile, 2016.23.1.

Crazy Quilt; Catherine Miller (1844-?); Troy, New York; dated 1884 and 1885; silks and velvet with silk embroidery, silk campaign ribbon, and paint; 69 x 60"; gift of Linda N. Groat in memory of the Groat and Miller families, 2016.24.1.

Tea Set for Miller Family; Reed & Barton; Taunton, Massachusetts; late nineteenth century; silverplate, teapot and lid: 11 x 9 x 4 3/4", sugar and lid: 9 x 7 1/2 x 4 1/4", creamer: 6 x 6 x 3 1/2"; gift of Linda N. Groat in memory of the Groat and Miller families, 2016.24.2.

Little Reptile; Stas Balabanov (b. 1982); Savastopol, Russia; 2015; mixed media; 6 x 16 1/2 x 3"; gift of Jelena Bobrousova-Davies and Jelena Guschina from Art Naive Gallery, 2016.25.1.

Untitled; William A. Hall (b. 1943); Los Angeles; April 1, 2, and 4, June 6, October 3, and November 1, 2010; graphite and colored pencil on paper; 9 x 11 3/4"; gift of Henry Boxer Gallery, 2016.26.1.

Untitled; William A. Hall (b. 1943); Los Angeles; September 11 and 12, 2007; graphite on tracing paper; 9 x 12"; gift of Henry Boxer Gallery, 2016.26.2.

Untitled; William A. Hall (b. 1943); Los Angeles; September 12 and 13, 2007; graphite on tracing paper; 9 x 12"; gift of Henry Boxer Gallery, 2016.26.3.

Sun Voyager; William A. Hall (b. 1943); Los Angeles; February 16-19, 2012; graphite and colored pencil on paper; 10 9/16 x 13 5/8"; gift of Henry Boxer Gallery, 2016.26.4.

Picking and Hauling Cotton; Clementine Hunter (1886/87-1988); Natchitoches, Louisiana; late 1960s-early 1970s; oil on canvas board; 23 1/2 x 29 1/2"; gift of Joan Einbender, 2016.28.1.

Two Women; Clementine Hunter (1886/87-1988); Natchitoches, Louisiana; 1980-1986; oil on canvas; 23 1/2 x 29 1/2"; gift of Joan Einbender, 2016.28.3.

Courtroom; Clementine Hunter (1886/87-1988); Natchitoches, Louisiana; c. early 1980s; oil on canvas board; 18 x 23 3/4"; gift of Joan Einbender, 2016.28.4.

Funeral; Clementine Hunter (1886/87-1988); Natchitoches, Louisiana; late 1960s-early 1970s; oil on board; 24 3/4 x 32 1/2"; gift of Joan Einbender, 2016.28.5.

Going to Church; Clementine Hunter (1886/87-1988); Natchitoches, Louisiana; 1980-1986; oil on board; 17 1/2 x 24"; gift of Joan Einbender, 2016.28.6.

Picking Cotton; Clementine Hunter (1886/87-1988); Natchitoches, Louisiana; late 1960s-early 1970s; oil on canvas board; 17 1/2 x 23 1/2"; gift of Joan Einbender, 2016.28.7.

Wash Day; Clementine Hunter (1886/87-1988); Natchitoches, Louisiana; 1980; oil on canvas board; 17 1/2 x 23 1/2"; gift of Joan Einbender, 2016.28.8.

Cotton Mill; Clementine Hunter (1886/87-1988); Natchitoches, Louisiana; 1953; oil on board; 24 x 24"; gift of Joan Einbender, 2016.28.9.

Flight into Egypt; Clementine Hunter (1886/87-1988); Natchitoches, Louisiana; mid-late 1960s; oil on board; 16 x 24"; gift of Joan Einbender, 2016.28.10.

The Wedding; Clementine Hunter (1886/87-1988); Natchitoches, Louisiana; 1975; oil on board; 17 1/2 x 24"; gift of Joan Einbender, 2016.28.11.

Cornucopia, Elizabeth Layton (1909-1993), Kansas, February 1990, pencil and colored pencil on paper, 30 x 22", gift of Romalyn Tilghman in tribute to Don Lambert, 2016.29.1.

Untitled; Dwight Mackintosh (1906-1999); Oakland, California; n.d.; ink on paper; 17 x 11"; gift of Lenore and Stephen Blank, 2016.30.1.

Untitled; John Bunion (J. B.) Murray (1908-1988); Sandersville, Georgia; July 2004; ink on paper; 12 x 9"; gift of Lenore and Stephen Blank, 2016.30.3.

Independent Order of Odd Fellows Harp, artist unidentified, United States, 1875-1900, paint and gold leaf on wood, 33 1/2 x 19 x 8 7/8", gift of Kendra and Allan Daniel, 2016.32.1.

Four-Patch and Diamond Variation Quilt, artist unidentified, Ohio, c. 1880-1910, wool, 84 x 69", gift of Nina and Alan Weinstein, 2016.33.1.

Untitled (Annotation on verso: "ohne Titel" [untitled]); Eugen Gabritschewsky (1893-1979); Haar, Germany; 1950s; gouache on paper; 8 1/8 x 11 5/8"; gift of the Estate of Dr. Werner Sperr and Delmes & Zander, 2017.1.2. © Estate of Eugen Gabritschewsky.

Untitled (Annotation on verso: "Aegyptische Königin" [Egyptian Queen]); Eugen Gabritschewsky (1893-1979); Haar, Germany; gouache on paper; 8 1/4 x 11 5/8"; museum purchase with funds provided by Edward V. Blanchard Jr., 2017.2.1. © Estate of Eugen Gabritschewsky.

Standing Child with Cat, artist unidentified, United States, c. 1835-1845, oil on board, 45 x 29", gift of the Harvey and Ruth Miller Charitable Fund, 2017.5.1.

Seated Woman in Blue; artist unidentified; United States; c. 1840; watercolor on paper, pine frame with gilt liner; 5 3/4 x 4 3/4"; gift of the Harvey and Ruth Miller Charitable Fund, 2017.5.3.

Two-gallon Jug with Basket of Flowers; William A. Lewis (1822-1984); Galesville, New York; c. 1858; stoneware with cobalt decoration; 12 1/2 x 8 x 8 1/2"; gift of the Harvey and Ruth Miller Charitable Fund, 2017.5.6.

Three-gallon Crock with Floral Decoration; Ottman Brothers; Port Edward, New York; c. 1880; stoneware with cobalt decoration; 12 x 13 1/2 x 12 1/2"; gift of the Harvey and Ruth Miller Charitable Fund, 2017.5.7.

Running Horse Weathervane, artist unidentified, United States, c. 1880, gold leaf on copper, 17 1/2 x 29 x 3", gift of the Harvey and Ruth Miller Charitable Fund, 2017.5.8.

Lone Star Quilt, artist unidentified, New Jersey, c. 1860-1880, cotton 77 x 77", gift of the Harvey and Ruth Miller Charitable Fund, 2017.5.10.

John Whittemore Farwell, artist unidentified, United States, c. 1845, oil on canvas; 27 x 22", gift of the Harvey and Ruth Miller Charitable Fund, 2017.5.11.

Sailing Ship Wanata Captain Chas. L. Munsell; artist unidentified; United States or Great Britain; c. 1860-1875; watercolor and pencil on paper; 24 x 17 5/8" (sight), 26 1/2 x 20 1/4 x 1 3/4" (framed); gift of the Harvey and Ruth Miller Charitable Fund, 2017.5.12.

Baskets Quilt, artist unidentified, New York City, 1875, cotton, 86 x 70", gift of Joanna S. Rose, 2017.6.1.

Jerry's Map (E2/N1, Spawned y13/G15); Jerry Gretzinger (b. 1942); Ann Arbor, Michigan, Cold Spring, New York, and Maple City, Michigan; November 30, 2003, and June 22, 2008; felt-tip pen, colored pencil, acrylic, tape, and plastic clippings collaged on light cardboard; 8 x 10"; gift of the artist, 2017.8.2.

Jerry's Map (Twenty Panels, Generation V); Jerry Gretzinger (b. 1942); Ann Arbor, Michigan, Cold Spring, New York, and Maple City, Michigan; October 23, 2009, to February 9, 2016; 8 x 10" each; felt-tip pen, colored pencil, acrylic, tape, and plastic clippings collaged on light cardboard; gifts of the artist, 2017.8.3 to 2017.8.22.

Untitled (Hedgehog); Fred K. Alten (1871-1945); Wyandotte, Michigan; n.d.; painting on carved wood; 3 1/4 x 8 x 3 1/4"; anonymous gift, 2017.10.1.

Untitled (Quilt); Jessie Dunahoo (1932-2017); Lexington, Kentucky; c. 2009; plastic bags and yarn; 96 x 50"; gift of the Dunahoo Family, Institute 193, and Latitude Artist Community, 2017.11.1.

Untitled; Ken Grimes (b. 1947); New Haven, Connecticut; 1993; acrylic on Masonite; 48 x 36"; gift of Richard Rosenthal, 2017.12.1.

Untitled; Ken Grimes (b. 1947); New Haven, Connecticut; 1993; acrylic on Masonite; 48 x 36"; gift of Richard Rosenthal, 2017.12.2.

Untitled; Ken Grimes (b. 1947); New Haven, Connecticut; 1995; acrylic on Masonite; 29 7/8 x 21 3/4"; gift of Richard Rosenthal, 2017.12.3.

Untitled; Ken Grimes (b. 1947); New Haven, Connecticut; 1995; acrylic on Masonite; 29 7/8 x 21 3/4"; gift of Richard Rosenthal, 2017.12.4.

Untitled; Ken Grimes (b. 1947); New Haven, Connecticut; 1995; acrylic on Masonite; 29 7/8 x 21 3/4"; gift of Richard Rosenthal, 2017.12.5.

Untitled; Ken Grimes (b. 1947); New Haven, Connecticut; 1995; acrylic on Masonite; 29 7/8 x 21 3/4"; gift of Richard Rosenthal, 2017.12.6.

Untitled; Ken Grimes (b. 1947); New Haven, Connecticut; 1995; acrylic on Masonite; 29 7/8 x 21 3/4"; gift of Richard Rosenthal, 2017.12.7.

Untitled; Ken Grimes (b. 1947); New Haven, Connecticut; 1995; acrylic on Masonite; 29 7/8 x 21 3/4"; gift of Richard Rosenthal, 2017.12.8.

Matriarchy: Freedom in Bondage (Original 56-page typewritten manuscript for books I, II, III, with paper bag wrapping), Malcolm McKesson (1909-1999), New York City, before 1997, ink on paper and brown paper Kinko's bag, 11 x 8 1/2 x 3", gift of Henry Boxer Gallery, 2017.13.1.

School of Pages (Notes and drawings in a 56-page notebook related to *Matriarchy: Freedom in Bondage*), Malcolm McKesson (1909-1999), New York City, n.d., ink on paper, 10 x 8", gift of Henry Boxer Gallery, 2017.13.3.

Marionettes, Louis Monza (1897-1984), New York City, 1958, ink on paper, 16 x 27", anonymous gift, 2017.14.1.

Untitled; Henry Speller (1903-1997); Memphis, Tennessee; June 1978; pencil and colored pencil on paper; 13 5/8 x 11"; gift of Jerry and Ron Pevahouse, 2017.15.2.

Untitled; Henry Speller (1903-1997); Memphis, Tennessee; c. 1978; pencil and colored pencil on paper; 13 5/8 x 11"; gift of Jerry and Ron Pevahouse, 2017.15.3.

Untitled; Henry Speller (1903-1997); Memphis, Tennessee; 1978; pencil and colored pencil on paper; 13 5/8 x 11"; gift of Jerry and Ron Pevahouse, 2017.15.4.

The Dining Room Lady; Lorenzo Scott (b. 1934); Atlanta, Georgia; 1990; oil on canvas; 30 x 24"; gift of Harvie and Charles Abney, 2017.17.1.

NEW ACQUISITIONS TO THE ARCHIVES AND LIBRARY

Groat and Miller Family Bibles and Ephemera, Troy, New York, c. 1876-1908, gift of Linda N. Groat in memory of the Groat and Miller families, SC.2016.4.

Sara Henry collection related to Elijah Pierce (1892-1984), Columbus, Ohio, 1974, gift of Sara Henry, SC.2017.1.

Documents related to *Baskets Quilt* (2017.6.1), New York City, 1978, gift of Joanna S. Rose, SC.2017.2

FINANCIAL STATEMENTS

American Folk Art Museum Audited Statement of Financial Position As of June 30, 2017 and 2016

	6/30/17	6/30/16
ASSETS		
CASH AND CASH EQUIVALENTS	129,960	277,393
ACCOUNTS AND GOVERNMENT GRANT RECEIVABLE	86,101	163,312
PREPAID EXPENSES AND OTHER ASSETS	244,255	375,893
PLEDGES RECEIVABLE, NET	1,977,568	2,790,239
INVESTMENTS	6,337,332	5,231,634
PROPERTY AND EQUIPMENT, NET	935,978	1,066,375
BEQUEST HELD IN PERPETUAL TRUST-PERMANENTLY RESTRICTED	946,082	902,980
TOTAL ASSETS	\$10,657,276	\$10,807,826
LIABILITIES		
ACCOUNTS PAYABLE AND ACCRUED EXPENSES	182,377	196,776
DEFERRED RENT	102,609	95,204
DEFERRED REVENUE	-	1,285
ACCRUED SALARIES AND VACATION	64,864	59,037
TOTAL LIABILITIES	\$349,850	\$352,302
COMMITMENTS AND CONTINGENCIES		
NET ASSETS		
UNRESTRICTED	1,075,028	1,762,436
TEMPORARILY RESTRICTED	4,290,664	3,829,456
PERMANENTLY RESTRICTED	4,941,734	4,863,632
TOTAL NET ASSETS	\$10,307,426	\$10,455,524
TOTAL LIABILITIES AND NET ASSETS	\$10,657,276	\$10,807,826

Treasurer's notes: The audited financials for the year to June 2017 show a deficit on operations for the first time for several years. The main reason is that the budget for the year included revenue that was reclassified to other periods due to revenue recognition rules revised during the annual audit. The balance sheet shows a healthy picture of over \$10 million in assets and negligible liabilities.

American Folk Art Museum Statements of Activities

For the year ended June 30, 2017

	Unrestricted	Temporarily Restricted	Permanently Restricted	Total 2017
OPERATING REVENUE, SUPPORT & OTHER				
CONTRIBUTIONS AND MEMBERSHIP	1,107,444	507,500	-	1,614,944
SUPPORT FROM FOUNDATIONS AND CORPORATIONS	249,000	186,660	-	435,660
SPECIAL EVENTS AND BENEFITS, NET OF DIRECT EXPENSE OF \$126,287 IN 2017 & \$211,283 IN 2016	555,409	-	-	555,409
INVESTMENT ACTIVITY, 5% SPENDING POLICY	271,369	-	-	271,369
GOVERNMENT SUPPORT	331,750	34,000	-	365,750
AUXILIARY ACTIVITIES	978,698	-	-	978,698
OTHER INCOME	117,822	-	-	117,822
NET ASSETS RELEASED FROM RESTRICTIONS	608,185	(608,185)	-	-
TOTAL OPERATING REVENUE, SUPPORT & OTHER	\$4,219,677	\$119,975	-	\$4,339,652
OPERATING EXPENSES				
PROGRAMS	2,876,913	-	-	2,876,913
AUXILIARY ACTIVITIES	822,985	-	-	822,985
MANAGEMENT AND GENERAL	785,214	-	-	785,214
FUNDRAISING	391,012	-	-	391,012
TOTAL OPERATING EXPENSES	\$4,876,124	-	-	\$4,876,124
CHANGE IN NET ASSETS FROM OPERATIONS	(\$656,447)	\$119,975	-	(\$536,472)
NON-OPERATING REVENUE, EXPENSES AND OTHER				
CONTRIBUTIONS AND OTHER REVENUE	-	-	35,000	35,000
PURCHASES OF ARTWORK	(2,770)	-	-	(2,770)
NET ASSETS RELEASED FROM RESTRICTIONS FOR PURCHASES OF ARTWORK	2,500	-	-	2,500
MOVING EXPENSES AND NON-CAPITAL FACILITY PLANNING	-	-	-	-
INVESTMENT ACTIVITY, NET	226,275	498,533	43,102	767,910
INVESTMENT ACTIVITY FROM BOARD APPROPRIATION	157,300	(157,300)	-	-
INVESTMENT ACTIVITY TO OPERATIONS	(271,369)	-	-	(271,369)
DEPRECIATION AND AMORTIZATION	(142,897)	-	-	(142,897)
NON-OPERATING REVENUE, EXPENSES AND OTHER	(\$30,961)	\$341,233	\$78,102	\$388,374
CHANGE IN NET ASSETS	(687,408)	461,208	78,102	(148,098)
NET ASSETS—BEGINNING OF THE YEAR	\$1,762,436	\$3,829,456	\$4,863,632	\$10,455,524
NET ASSETS—END OF YEAR	\$1,075,028	\$4,290,664	\$4,941,734	\$10,307,426

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GIFTS RECEIVED IN FISCAL YEAR 2017
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In grateful recognition of individuals and organizations whose generosity supports the mission of the American Folk Art Museum. Thank you.

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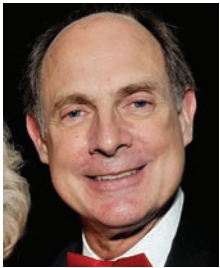
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Do you have a will or estate plan? Consider the American Folk Art Museum when you are planning your legacy. It's an easy and meaningful way to support the museum for future generations. Join the Legacy Society by naming the American Folk Art Museum in your will or estate plan. Contact Karley Klopfenstein, deputy director for development, at 212. 595. 9533 ext. 318 or email kklop@folkartmuseum.org for more information.

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AS OF OCTOBER 1, 2017



Museum staff, fall 2017. Photo by Christine Wise.

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Photos by Christine Wise.

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Docents

The museum's docents participate in rigorous regular training sessions each year in order to provide our visitors with the highest standards of content and presentation in private, guided tours as well as in the Closer-Look public tour series. AFAM's docent corps served more than 1,700 visitors in fiscal year 2017.

- | | | |
|--------------|----------------------|-----------------|
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Volunteers

AFAM recruits and trains knowledgeable and dedicated volunteers each year. In fiscal year 2017, forty volunteers collectively contributed hundreds of hours assisting with programming, administrative projects, special events, and maintaining an exceptional standard of visitor experience.

- | | | |
|---------------------|--------------------|------------------|
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IN MEMORIAM

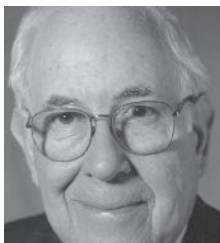
The American Folk Art Museum mourns the loss of these patrons, artists, collectors, docents, and friends who left us in 2016 and 2017. We would like to extend our sympathies to their families and acknowledge their valuable contributions, accomplishments, and generosity toward our institution and its community.



BARBARA W. CATE (1923-2017)

Barbara W. Cate was an ardent supporter of the museum as well as a member of the Board of Trustees. A resident of Maplewood, New Jersey, Barbara was Emeritus Professor of Art History at Seton Hall University

and co-founder of their Master of Arts program in Museum Professions. As founding director of the museum's Folk Art Institute, Barbara created a unique program devoted to American folk art studies. Her generosity and guidance played an important role in the museum's history, and we will miss her dearly.



VICTOR L. JOHNSON (1928-2017)

Victor L. Johnson was a long and loyal supporter of the museum along with his wife, Joan, a trustee emerita. Victor founded JCI Data Processing in 1958 and combined his business

acumen with a lifetime of community involvement and philanthropy. He co-founded the Volunteer Trustees of Not-for-Profit Hospitals, he was chair of the Einstein Healthcare Network, and, most recently, created the endowment of the Victor L. and Joan M. Johnson Chair of Technology. He and Joan's longtime support of the American Folk Art Museum played an important role in the museum's history, including their gifts of significant works of art by such artists as Ammi Phillips and John Usher Parsons.



RALPH SESSIONS (1950-2017)

Ralph Sessions was a former chief curator (1991-1992) and guest curator at the American Folk Art Museum. Ralph's exhibitions at the museum—*The Art of the Weathervane; Paint, Powder, and Leaf: Selections*

from the Historical Society of Early American Decoration (co-curator Debbie Lambeth); and *The Image Business: Shop and Cigar Store Figures in America*—were shows of both beauty and scholarship. Ralph authored a number of books during his career, including *Walt Kuhn: American Modern; Charles Burchfield: Fifty Years a Painter; and The Shipcarvers Art: Figureheads and Cigar Store Indians in Nineteenth Century America*, and he held positions at the Spanierman Gallery and the DC Moore Gallery, both in New York.



FREDERIC A. SHARF (1934-2017)

Frederic Alan Sharf was a dear friend of the American Folk Art Museum. Fred was a philanthropist and collector of infinite curiosity. His collections included Spanish-American War illustrations,

architectural drawings, Japanese Meiji period woodblock prints, fashion illustrations, and cartoons. He funded the American Folk Art Museum's exhibition *A. G. Rizzoli: Architect of Magnificent Visions* in 1998 and co-sponsored the catalog for *Folk Couture: Fashion and Folk Art* in 2014.

Bruce Cole (1939-2018)

Laurent Danchin (1946-2017)

Jonathan Demme (1944-2017)

Arlene Hochman (1936-2016)

Shirley Lindenbaum (1932-2016)

Sue Steward (d. 2017)

Irma Shone (d. 2017)

Liz Smith (1923-2017)





Books
13 Objects



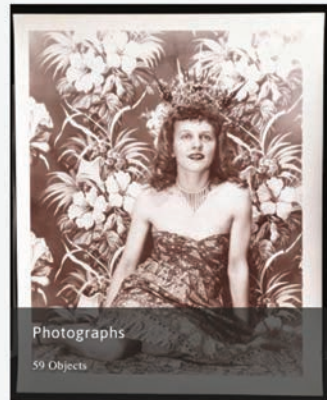
Fraternal Art and Objects
179 Objects



Paintings
440 Objects



Recent Acquisitions
64 Objects



Photographs
59 Objects



Textiles
336 Objects



In FY17, the American Folk Art Museum received a grant from The Leir Charitable Foundations, in memory of Henry J. and Erna D. Leir, to digitize the museum's collection in its entirety. All of the museum's holdings, including textiles, artists' books, paintings, photographs, and sculpture will be made available on the museum's website for everyone to see, study, and enjoy. The digitization work will be completed over three years. Visit collection.folkartmuseum.org/collections to see more and check back frequently as new items are being uploaded constantly.

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