



# ANNUAL REPORT FY 2014



**AMERICAN FOLK ART MUSEUM**  
**ANNUAL REPORT FISCAL YEAR 2014**

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WELCOME LETTER Anne-Imelda Radice, PhD	2
INTRODUCTION Monty Blanchard	3
DASHBOARD	4
EXHIBITIONS	6
LOANS	24
PUBLICATIONS	25
EDUCATIONAL PROGRAMS	26
PUBLIC PROGRAMS	32
MUSEUM FRIENDS	36
CHANGES AT 2 LINCOLN SQUARE	38
MUSEUM SHOP	39
NEW ACQUISITIONS	40
FINANCIAL STATEMENTS	44
DONORS, FOLK ART CIRCLE, AND MEMBERS	46
TRUSTEES AND STAFF	49
IN MEMORIAM	52





## Dear friends,

I am so pleased to report on the museum's progress in fiscal year 2014, which, technically speaking, was the first full year in which I have had the pleasure to serve as Executive Director. Working with the distinguished board of trustees and very able colleagues, we have put many new initiatives in place—enhancing our ability to expand capacity, engage visitors, improve operations, stabilize finances, and provide leadership in the field of folk art and the creative expressions of the self-taught.

Some highlights of the past year? Six remarkable exhibitions, a 30% increase in visitors, and a 32% increase in membership. Last year, 78 school groups visited the museum, comprising 2,585 young people, and the museum presented more than 200 educational programs including lectures, tours, workshops, panel discussions, symposia, readings, and concerts. We reimaged the museum's façade and made it more attractive and informative. And we permanently installed one of our monumental and iconic artworks in the museum's entryway: the entire plaster wall of a nineteenth-century home in New England, hand-painted in the manner of the "Bear and Pears" artist.

In FY 2014, we were deeply honored to be the recipient of a prestigious and coveted (and perhaps record-breaking) grant of \$1.6 million from the Henry Luce Foundation, as part of its 75th anniversary, for a wholly original exhibition titled *Self-Taught Genius: Treasures from the American Folk Art Museum*. The exhibition featured new research—conducted by Stacy C. Hollander, Deputy Director for Curatorial Affairs, Chief Curator, and Director of Exhibitions, and Dr. Valérie Rousseau, Curator, Art of the Self-Taught and Art Brut—and more than 100 masterworks from the collection, revealing the role of art by the self-taught to be paramount to an understanding of the development of our national identity. The exhibition is now on a national tour—which is also made possible by the Henry Luce Foundation—to six cities across the country, enabling hundreds of thousands of Americans and others to experience the power of these works of art.

I want to thank the museum's board of trustees for giving me the opportunity to lead this extraordinary institution, and I also want to acknowledge the expertise and dedication of the staff, volunteers, and interns. Finally, I wish to thank Mrs. Joyce Cowin, whose vision and dedication have ensured that folk art is accessible to people of all ages and backgrounds.

We hope you will join us as we continue to further our mission and share a remarkable legacy with art lovers worldwide.

Sincerely,

A handwritten signature in blue ink, reading "Anne-Imelda Radice".

Anne-Imelda Radice, PhD  
Executive Director



## Dear friends and supporters of the American Folk Art Museum,

When I wrote my first letter as President of the Board of Trustees almost three years ago, I spoke of the excitement and opportunity the museum trustees and staff felt as we began to reimagine, revitalize, and reinvent the museum after a challenging time. We were entering a dynamic and new phase in our history, and recognized that we would be undertaking new initiatives and developing new approaches. We knew there were many obstacles ahead of us, but we were confident we could succeed with the support of the museum's trustees and other friends.

While there remain challenges ahead of us, I am delighted to report on our achievements since that first letter. Three accomplishments stand out:

First, we have met the primary goal of our December 2011 strategic plan for the museum: to consistently “get the art out there.” We have had an outstanding array of exhibitions in our space at Lincoln Square, in venues provided by other institutions, in traveling exhibitions from our collection, and in the loan of artworks from our collection to the shows of others.

Secondly, we found and hired an outstanding new Executive Director, Dr. Anne-Imelda Radice. We could never have expected that our need and her interest and availability could have coincided to bring us an executive of her outstanding experience, judgment, and capability. Every day I am thankful she chose to apply her many skills to our opportunity!

Thirdly, we have lived financially within our means, operating with a balanced budget for the past two fiscal years. I would especially like to recognize the support of our trustees, and particularly Joyce Cowin, whose commitment in 2011 provided the financial underpinning of our successes since then.

Lastly, we have continued to improve virtually every aspect of our internal operations and the services provided to our various audiences, as described more fully in Anne's letter on the previous page.

In my first letter, I talked of “please” and “thank you.” Again I would say, *please* come to the museum, enjoy what we offer, and support us if you can; and *thank you* for all of your past, present, and future participation and support! We do this for you.

Sincerely,

Monty Blanchard  
President of the Board of Trustees



6

EXHIBITIONS

115,310

VISITORS

A 30%

INCREASE FROM  
PREVIOUS YEAR

67

DOCENT-LED TOURS

933

ADULTS SERVED

78

SCHOOL GROUPS

2,585

STUDENTS SERVED

8

ALZHEIMER'S  
PROGRAMS

88

ADULTS SERVED

76

MUSIC PROGRAMS

4,934

ATTENDEES

17

FAMILY PROGRAMS

366

PEOPLE SERVED

15

LECTURES & SYMPOSIA

754

ADULT LEARNERS  
SERVED

30

PAID PRIVATE TOURS

585

ADULTS SERVED

6

SPACE RENTALS

19

AVERAGE EVENTS  
EACH MONTH

12

MAKE IT THURSDAY  
WORKSHOPS

182

CRAFTERS SERVED

261,161

WEBSITE USERS  
FROM ALL 50 STATES  
AND 6 CONTINENTS

29,892

FACEBOOK FANS  
AND  
TWITTER FOLLOWERS

15%

INCREASE IN SHOP  
SALES  
COMPARED TO THE  
PREVIOUS YEAR

32%

INCREASE IN  
MEMBERSHIP

44%

INCREASE IN  
MEMBERSHIP  
AT  
\$1,000 AND ABOVE

118

ISSUES OF *FOLK ART*  
MAGAZINE  
(FORMERLY  
*THE CLARION*)  
SPANNING 37 YEARS  
DIGITIZED

19,586

READERS SINCE  
DECEMBER 2013  
LAUNCH

35

NEW ACQUISITIONS

14

TRUSTEES

18

FULL-TIME  
EMPLOYEES

5

PART-TIME  
EMPLOYEES

1961

YEAR THE MUSEUM  
WAS FOUNDED

\$0

COST TO VISIT THE  
MUSEUM

## EXHIBITIONS

# Bill TRAYLOR

Drawings from the Collections of the  
High Museum of Art and the  
Montgomery Museum of Fine Arts

"He never agonized over his work. He was very serene. He rarely erased. He just started out and worked to a conclusion. He didn't fuss with things. He made up doing the rectangles himself and used colors straight out of the jar. Nobody could have told him how to do what he did." —CHARLES SHANNON

**Bill Traylor** (c. 1854–1949) was born into slavery on a plantation in Dallas County, Alabama. After emancipation, he continued to live and work on the plantation until sometime before 1926, when he moved permanently to Montgomery. There he worked as a laborer and briefly in a shoe factory until he was physically unable to continue, then began receiving modest government assistance. Under the challenging conditions of Depression-era Alabama, Traylor survived on the streets in the then primarily black enclave of Monroe Avenue (now called Monroe Street). He slept first in the storage room of a funeral parlor, then in a shoe repair shop, and spent his days sitting on the sidewalks, creating the more than 1,200 drawings he is believed to have produced.

Using modest materials, Traylor created a visual autobiography in which he recorded events from his past as well as his observations of life in the Monroe Avenue area. Traylor offered his drawings for sale to passersby for modest sums, but he sold most of his work to Charles Shannon, a local artist who befriended him and furnished him art supplies. Preserved by Shannon for approximately forty years, the drawings were reintroduced to an enthusiastic public in the late 1970s and now rank among the most important examples of work by a self-taught artist ever created.

"BILL TRAYLOR: DRAWINGS FROM THE COLLECTIONS OF THE HIGH MUSEUM OF ART AND THE MONTGOMERY MUSEUM OF FINE ARTS" IS CO-ORGANIZED BY THE HIGH MUSEUM OF ART, ATLANTA, AND THE MONTGOMERY MUSEUM OF FINE ARTS. MONTGOMERY THE EXHIBITION IS SUPPORTED IN PART BY AN GRANT FROM THE NATIONAL ENDOWMENT FOR THE ARTS.

The presentation of all of these exhibitions at the American Art in Museum is supported in part by the Anne T. and Paul F. Foundation, the Robert L. and Jeanne L. Foundation, the David L. and Jeanne L. Foundation, and the Anne T. and Paul F. Foundation. The Anne T. and Paul F. Foundation, the Robert L. and Jeanne L. Foundation, and the David L. and Jeanne L. Foundation are all members of the National Endowment for the Arts.

ARTS COUNCIL

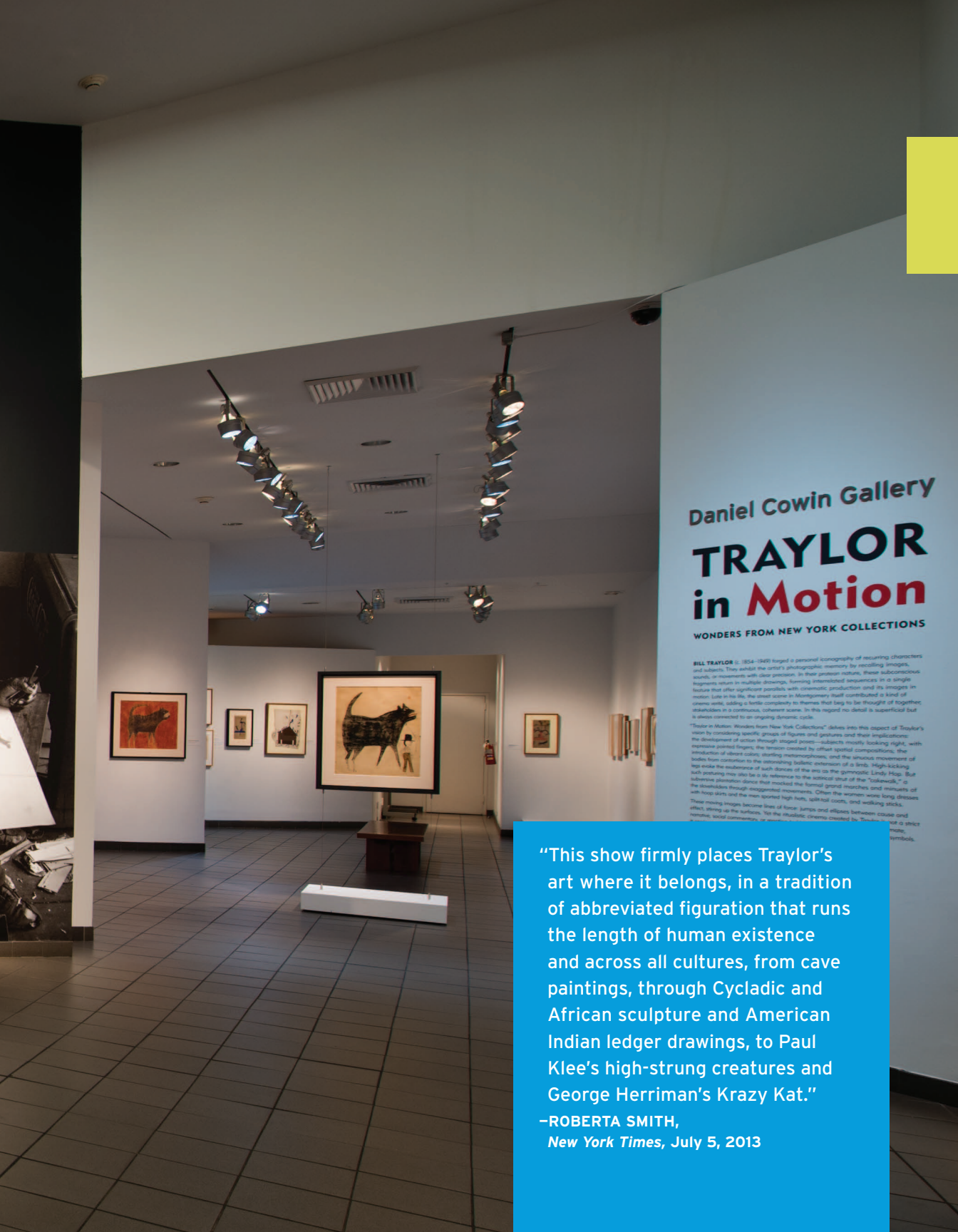
ARTS COUNCIL



Installation photography by Gavin Ashworth

Number of days open:  
**90**  
Total number of visitors:  
**36,010**  
Average number of  
visitors per day:  
**400**





Daniel Cowin Gallery  
**TRAYLOR**  
**in Motion**  
WONDERS FROM NEW YORK COLLECTIONS

**BILL TRAYLOR** (c. 1854–1949) forged a personal iconography of recurring characters and subjects. They exhibit the artist's photographic memory by recalling images, sounds, or movements with clear precision. In their grotesque nature, these subconscious fragments return in multiple drawings, forming interrelated sequences in a single feature that offer significant parallels with cinematic production and its images in motion. Like in his life, the street scene in Montgomery itself contributed a kind of cinema with its subtle complexity to themes that beg to be thought of together, stakeholders in a continuous, coherent scene. In this regard no detail is superficial but is always connected to an ongoing domestic cycle.

"Traylor in Motion: Wonders from New York Collections" delves into this aspect of Traylor's vision by considering specific groups of figures and gestures and their implications: the development of action through staged poses—subjects mostly looking right, with expressive pointed fingers; the tension created by offbeat spatial compositions, the bodies from contortion to the surprising bulging extension of a limb; high-kicking legs evoke the exuberance of such dances of the era as the gymnastic Lindy Hop. But subversive plantation dance that involved the formal grand marches and minuts of the slaveholders through exaggerated movements. Often the women wore long dresses with hoop skirts and the men sported high hats, split-tail coats, and walking sticks.

These moving images become lines of force, jumps and affairs between cause and effect, throw up the barriers. Yet the ritualistic cinema created by Traylor is not a strict movie, social commentary, or aesthetic exercise.

symbols.

"This show firmly places Traylor's art where it belongs, in a tradition of abbreviated figuration that runs the length of human existence and across all cultures, from cave paintings, through Cycladic and African sculpture and American Indian ledger drawings, to Paul Klee's high-strung creatures and George Herriman's Krazy Kat."

—ROBERTA SMITH,  
*New York Times*, July 5, 2013

## Bill Traylor: Drawings from the Collection of the High Museum of Art and the Montgomery Museum of Fine Arts

JUNE 11-SEPTEMBER 22, 2013

This exhibition was co-organized by the High Museum of Art, Atlanta, and the Montgomery Museum of Fine Arts, Montgomery, and was supported in part by an award from the National Endowment for the Arts. The presentation at the American Folk Art Museum was the fourth and final venue for the traveling exhibition.

*The presentation of both Bill Traylor exhibitions at the American Folk Art Museum was sponsored in part by Joyce Berger Cowin, public funds from the New York City Department of Cultural Affairs in partnership with the City Council, the Ford Foundation, the Robert Lehman Foundation, the David Davies and Jack Weeden Fund for Exhibitions, and Laura and Richard Parsons.*



"The former slave Bill Traylor is one of the best American artists. Ever. Wrongly labeled an 'outsider,' the man behind this spine-and-retina-tingling show (more than 60 drawings) had one of the greatest graphic sensibilities of the twentieth century."

—JERRY SALTZ,  
New York magazine, July 2013



## Traylor in Motion: Wonders from New York Collections

JUNE 11-SEPTEMBER 22, 2013

Cocurators: Stacy C. Hollander, Deputy Director for Curatorial Affairs, Chief Curator, and Director of Exhibitions, and Dr. Valérie Rousseau, Curator, Art of the Self-Taught and Art Brut.

*The curators gratefully acknowledge the generosity of the following lenders to this exhibition: Collection of Audrey Heckler, Collection of Susan and Jerry Lauren, Louis-Dreyfus Family Collection, Collection of Siri von Reis, Collection of Luise Ross, and a private collection.*

UNTITLED (EXCITING EVENT: MAN ON CHAIR, MAN WITH RIFLE, DOG CHASING GIRL, YELLOW BIRD, AND OTHER FIGURES), Bill Traylor (c. 1854-1949), Montgomery, Alabama, 1939-1942, poster paint, pencil, colored pencil, and charcoal on cardboard, 15 1/2 x 11 1/2", Louis-Dreyfus Family Collection.

"The magnitude of this exhibition reveals surprising oversights in critical reception of Traylor's work in decades past. Though Traylor's place in the pantheon of revered American artists seems assured, the usual characterizations of his oeuvre leave much unsaid—the museum's own 'Traylor in Motion' brings an overlooked aspect of his work, kinesis, to the fore."

—ALANA SHILLING,  
*Brooklyn Rail*, June 15, 2013



## Recent Gifts

JUNE 11-SEPTEMBER 22, 2013

This exhibition highlighted the newest donations of significant artworks to the museum's collection. The artworks included were generously donated by Gordon W. Bailey, Helen and Jack Bershad, Cynthia K. Easterling, Louise W. Floeckher, the Kathryn Trotta Kane family, Susan and Laurence Lerner, Leo Rabkin, Ron and June Shelp, Nancy Karlins Thoman, and Mr. and Mrs. Walter L. Wolf.



THREE CHILDREN OF HENRY JOSLEN CARTER, Ammi Phillips (1788-1865), Stockbridge, Massachusetts, 1860, oil on canvas, 28 3/4 x 37 1/2", American Folk Art Museum, gift of Cynthia K. Easterling in honor of my grandmother Grace E. Carter, 2012.5.1. Photo courtesy Heritage Auctions, Inc.



RISING STAR VARIATION QUILT, Elsey A. Halstead (1830-1850), Minisink (now Middletown), New York, dated March 23, 1848, cotton, 100 x 85", American Folk Art Museum, gift of Kathryn Trotta Kane and family in memory of our beloved grandmother Margaret Halstead Minch. May an appreciation of the love, beauty, and hard work that went into this quilt continue to inspire future generations. We sincerely hope that others will experience the same joy the quilt has given our family over many years., 2012.16.1. Photo by Gavin Ashworth.





Number of days open:

**82**

Total number of visitors:

**29,182**

Average number of  
visitors per day:

**356**



# alt\_quilts

sabrina gschwandtner

luke haynes

stephen sollins

## GATHER UP THE FRAGMENTS... THAT NOTHING BE LOST. JUNE 12

This biblical injunction beautifully captures the subtext of quilt culture—keepers of memories, users of scraps. From fragments something whole and newly conceived is constructed, a palimpsest of fabric shards imbued with their own histories. This exhibition considers three contemporary artists who are inspired by the history and structure of early American quilts in their creative narratives, but who are neither inhibited, convinced, nor defined by it. Quilts are vitally unique in American visual experience, a lodestar in the changing sweep of American life from its very inception through the present. Each artist responds to the potent originality of the quilt and is keenly aware that its very substance—in elements, ideas, and gestures—is profoundly laden with meaning. The three artists intentionally seek such emotional and narrative content in their work, oftenness through ingenious techniques of their own devising. By purposefully reusing ephemeral elements with relevance to their time and place, they exploit the tension inherent in historical quilts between function and significance.

**Sabrina Gschwandtner, Luke Haynes, and Stephen Sollins** are architectural in their approaches to artmaking, and the quilt idiom provides the requisite balance of randomness and order necessary to their visions: animated flexibility within rigid parameters, realized through a highly controlled use of materials. Each brings a visual acuity to his or her work. Art is an analogic meditation for Sollins; a feminist and activist tool for Gschwandtner; and a ruse, an affective ruse for Haynes. They are attracted to the language and precision of specific quilt patterns: Tumbling Blocks, Log Cabin, and Double Wedding Ring.

Post-modernism has affected even this most tradition-bound art, as quilts have taken a steep trajectory away from convention. There has also been a growing fluidity between attending spheres, as artists adopt the vernacular of different disciplines for their own dialectic ends. It is telling that only one of the three artists in this exhibition works with fabric. Rather, the detritus of contemporary life—discarded film footage, used envelopes, worn clothing—is manipulated and re-ordered, regarded for its referential richness and offering insight, commentary, and connection through an inspired gathering of the fragments.

Stacy C. Hollander, chief curator | director of exhibitions

The exhibition is sponsored in part by Anne Morgan Society, public funds from the New York City Department of Cultural Affairs in partnership with the City Council, Ford Foundation, and the David and Lucile Packard Foundation. Quilts and patterns are prepared in part by an artist from the National Endowment for the Arts.



“... the point to take away from this show is that quilt making was, and is, a highly personal art form, and that artists should feel free to tinker with it as they see fit.”

—KAREN ROSENBERG,  
New York Times, December 27, 2013

Installation photography by Gavin Ashworth

## alt\_quilts: Sabrina Gschwandtner, Luke Haynes, Stephen Sollins

OCTOBER 1, 2013-JANUARY 5, 2014

Curator: Stacy C. Hollander, Deputy Director for Curatorial Affairs, Chief Curator, and Director of Exhibitions.

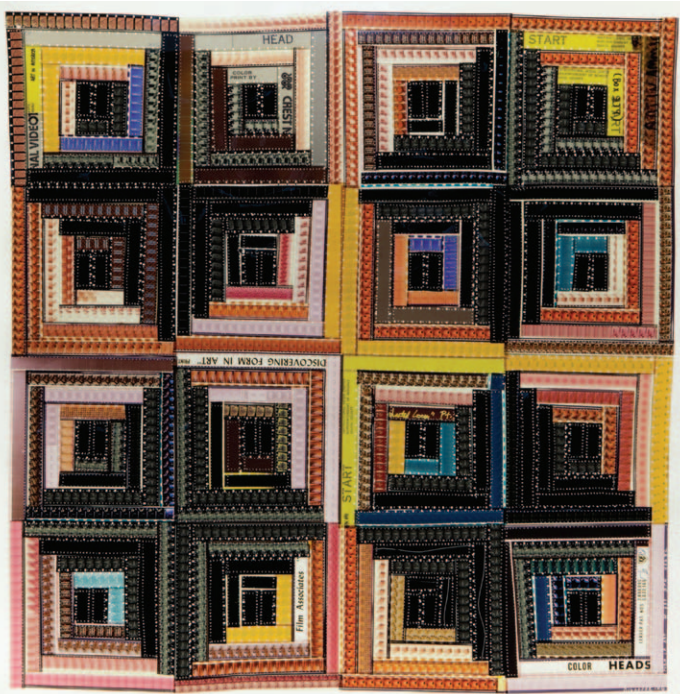


*alt\_quilts* was supported in part by Joyce Berger Cowin, public funds from the New York City Department of Cultural Affairs in partnership with the City Council, the Ford Foundation, and the David Davies and Jack Weeden Fund for Exhibitions.

"These [artworks] are homages to today's disposable culture, not to the durable textures or well work warmth of yesteryear. This is no shortcoming on their part. True to form, it is an affirmation of art continuing to do what it has always done—provide a visual perspective of life evolving."

—JOYCE BECKENSTEIN,  
*Surface Design*, Winter 2014





Above: ARTS AND CRAFTS, Sabrina Gschwandtner (b. 1977), New York City, 2012, 16 mm film and polyamide thread, 23 x 23", collection of Jerrie Whitfield and Dick Motika, Los Angeles. Photo by Matt Suib, Greenhouse Media, courtesy the Philadelphia Art Alliance.

Right: UNTITLED (AFTERTHOUGHT), Stephen Sollins (b. 1967), Brooklyn, 2010, used envelopes (printed paper, ink, pencil, acetate, stamps), 41 3/8 x 31 1/8", courtesy Pavel Zoubok Gallery, New York. Photo by Tom Powel Imaging.



"Keep up the great work. The integration of male quilters and quilters working with other media (film) was inspiring."  
 -VISITOR FROM ROUND ROCK, TEXAS



"Be it in a fabric's pattern, the narrative intrigue behind an object, or the disembodiment and playfulness that this project allows, each designer has found something uniquely compelling about the collection to translate into new work: liberated from mechanistic function, these designers were given a unique opportunity to showcase their commercial skills while engaging in non-exploitative dialogue with these powerful objects of American identity."

—OONA HAAS,  
*Brooklyn Rail*, March 4, 2014



Installation photography by Gavin Ashworth

Number of days open:

81

Total number of visitors:

30,438

Average number of  
visitors per day:

375

# FOLK COUTURE: FASHION AND FOLK ART

Martinson Gallery

PLEASE DO NOT TOUCH

"Loved it—the connections  
between fashion and precious  
folk art was glorious.

Thank you!"

—VISITOR FROM DENVER, COLORADO

PLEASE DO NOT TOUCH

## Folk Couture: Fashion and Folk Art

JANUARY 21-APRIL 23, 2014

Guest Curator: Alexis Carreño. Project Coordinator: Stacy C. Hollander, Deputy Director for Curatorial Affairs, Chief Curator, and Director of Exhibitions.

**The designers:** John Bartlett, Michael Bastian, Chadwick Bell, Fabio Costa, Creatures of the Wind, Gary Graham, Catherine Malandrino, Bibhu Mohapatra, Ronaldus Shamask, Yeohlee Teng, threeASFOUR, Koos van den Akker, and Jean Yu.

**Special website dedicated to *Folk Couture*:** [fashionandfolkart.tumblr.com/exhibition](http://fashionandfolkart.tumblr.com/exhibition)

*Major support for the exhibition was provided by Joyce Berger Cowin and The Coby Foundation, Ltd. Additional support was from public funds from the New York City Department of Cultural Affairs in partnership with the City Council, New York State Council on the Arts, the Ford Foundation, the David Davies and Jack Weeden Fund for Exhibitions, Jean S. and Frederic A. Sharf, and Elizabeth V. and Irwin H. Warren.*



“‘Folk Couture’ is a welcome sign that the Folk Art Museum is upping the intensity and embracing the spirit of competition.”

—KAREN ROSENBERG,  
*New York Times*, February 27, 2014









MENT

ENCODERS

Installation photography by Gavin Ashworth

Number of days open:

83

Total number of visitors:

35,214

Average number of  
visitors per day:

424

# SELF-TAUGHT GENIUS: TREASURES FROM THE AMERICAN FOLK ART MUSEUM



"... it's refreshing to consider an exhibition designed to rehabilitate the term [*genius*] and to do so along inspirationally democratic lines. 'Self-Taught Genius: Treasures from the American Folk Art Museum' is not only an enthralling display of about 100 works from the museum's permanent collection; it's also an intellectually provocative effort to rethink the nature of artistic creativity."

—KEN JOHNSON,  
*New York Times*, May 22, 2014

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

MAY 10-AUGUST 17, 2014

Cocurators: Stacy C. Hollander, Deputy Director for Curatorial Affairs, Chief Curator, and Director of Exhibitions, and Dr. Valérie Rousseau, Curator, Art of the Self-Taught and Art Brut.

*The exhibition and 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.*



Special website dedicated to *Self-Taught Genius*: [www.selftaughtgenius.org](http://www.selftaughtgenius.org)



"I was very happy to see many different types of artists and media represented—women, minorities, etc., and non-traditional media used. I don't see this enough at other museums. Bravo!"

-Visitor from Los Angeles, California



## 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

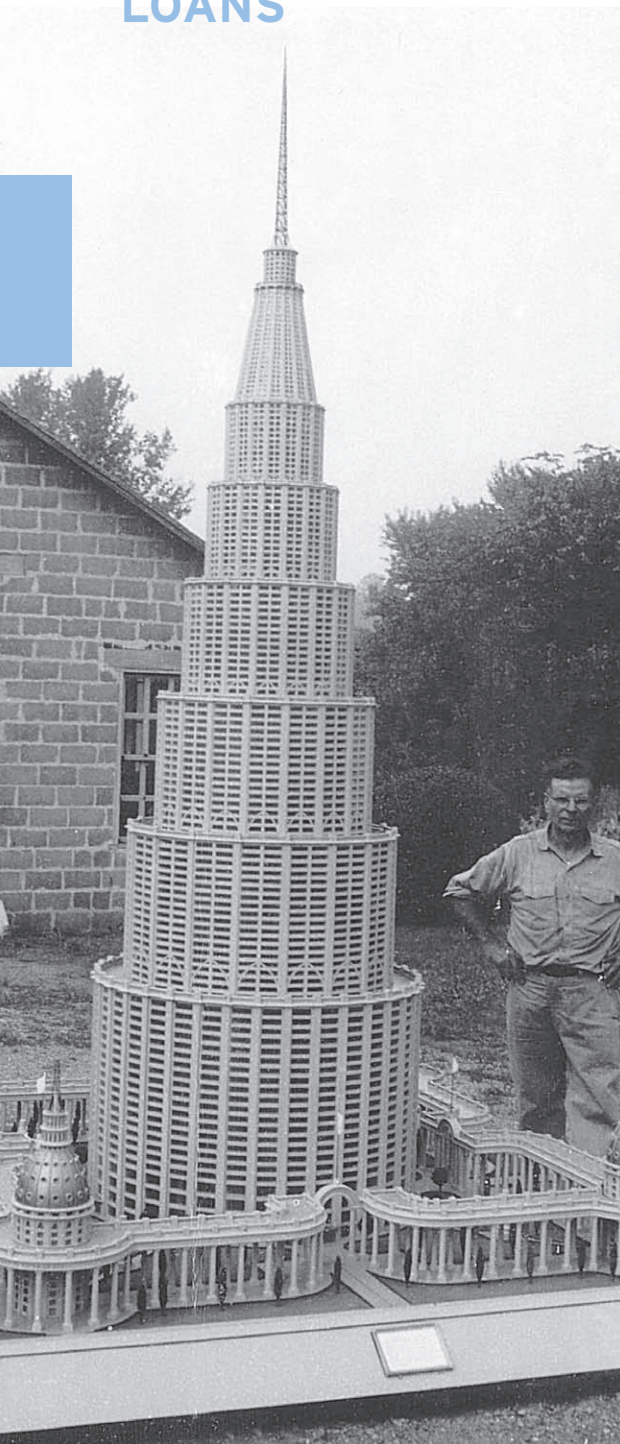
OCTOBER 1, 2016-JANUARY 8, 2017



"... the artists here demonstrate little interest in art history. Rousseau and Hollander argue that, in spite of such differences, or even because of them, the objects here, with their themes of protest, self-improvement and resilience, constitute an invaluable part of America's broader sense of national identity."

-ANNE DORAN,  
*Time Out New York*, June 13, 2014

## LOANS



### *Il Enciclopedico Palazzo del Mondo*

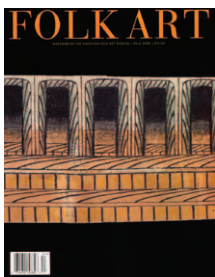
(The Encyclopedic Palace of the World) served as the theme and centerpiece of the 2013 Venice Biennale, selected by Biennale curator and New Museum's Associate Director, Massimiliano Gioni. The work is one of two magnificent architectural models designed and handmade by Italian immigrant Marino Auriti. As described in his mission statement, the Encyclopedic Palace was to be "an entirely new concept in museums, designed to hold all the works of man in whatever field, discoveries made and those which may follow." This grandiose ambition to house humankind's greatest achievements "from the wheel to the satellite" was intended for the Mall in Washington, DC, and would have stood at 136 stories and 2,322 feet.

### Loans in FY 2014

American Visionary Art Museum, MD  
Asheville Art Museum, NC  
California African American Museum, CA  
Farnsworth Art Museum, ME  
Gracie Mansion, NY  
Haifa Museum of Art, Israel  
Hancock Shaker Village, MA  
Hayward Gallery, United Kingdom  
Lawrence Heritage State Park Gallery, MA  
The Lowery, United Kingdom  
The Metropolitan Museum of Art, NY  
Museum of Biblical Arts, NY  
Museo de las Americas, Puerto Rico  
Smithsonian American Art Museum, Washington, DC  
The State Historical Society of Wisconsin, WI  
Studio Museum in Harlem, NY

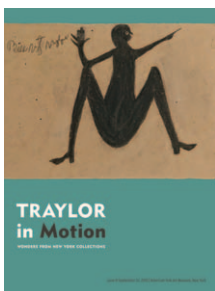
ENCYCLOPEDIC PALACE/PALAZZO ENCICLOPEDICO/PALACIO ENCICLOPEDICO/PALAIS ENCYCLOPÉDIQUE OR MONUMENTO NAZIONALE. PROGETTO ENCICLOPEDICO PALAZZO (U.S. patent no. 179,277), Marino Auriti (1891-1980), Kennett Square, Pennsylvania, c. 1950s, wood, plastic, glass, metal, hair combs, and model kit parts, 11 x 7 x 7', American Folk Art Museum, gift of Colette Auriti Firmani in memory of Marino Auriti, 2002.35.1.

# PUBLICATIONS



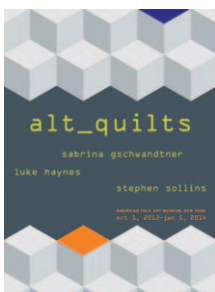
## ***Folk Art and The Clarion, 1971–2008***

In November 2013, the museum launched a free, digitized archive of 118 issues of *Folk Art* (formerly *The Clarion*), which was published between 1971 and 2008, hosted at [www.issuu.com](http://www.issuu.com). Museum trustee Karin Fielding and her husband, Dr. Jonathan Fielding, generously matched a grant from the Friends of Heritage Preservation; these grants were further bolstered by a gift from the American Folk Art Society.



## **“Traylor in Motion: Wonders from New York Collections”**

Exhibition brochure and illustrated checklist. Essay by Stacy C. Hollander and Dr. Valérie Rousseau. New York: American Folk Art Museum, 2013. 8 pages.



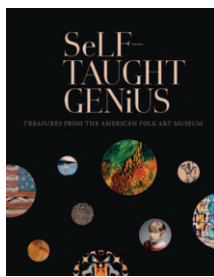
## **“alt\_quilts: Sabrina Gschwandtner, Luke Haynes, Stephen Sollins”**

Exhibition brochure and illustrated checklist. Essay by Stacy C. Hollander. New York: American Folk Art Museum, 2013. 8 pages.



## ***Folk Couture: Fashion and Folk Art***

Exhibition catalog. By Alexis Carreno; Foreword by Dr. Anne-Imelda Radice; Introduction by Stacy C. Hollander. New York: American Folk Art Museum, 2014. 96 pages. *The exhibition catalog is sponsored by Jean S. and Frederic A. Sharf and Elizabeth V. and Irwin H. Warren.*



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

Exhibition catalog. By Stacy C. Hollander and Valérie Rousseau; Foreword by Dr. Anne-Imelda Radice. New York: American

Folk Art Museum, 2014. 296 pages.

*The exhibition, catalog, and national tour are made possible by generous funding from the Henry Luce Foundation, as part of its 75th anniversary initiative.*

## **Contributions to Outside Publications**

Hollander, Stacy C. “The Game is Afoot: The Gameboard Collection of Bruce and Doranna Wendel.” *The Magazine Antiques* (July/August 2013): 82–91.

Rousseau, Valérie. “Outsider.” In *Oeuvres* (encyclopedia), 220–221. Villeneuve d’Ascq, France: LaM, Musée d’art moderne, d’art contemporain et d’art brut, 2014.

Rousseau, Valérie. “Visionary Architectures.” In *The Alternative Guide to the Universe: Mavericks, Outsiders, Visionaries* (exh. cat.), 68–73. London: Hayward Gallery, 2013.

Rousseau, Valérie and Sarah Lombardi. “Richard Greaves.” In *The Alternative Guide to the Universe: Mavericks, Outsiders, Visionaries* (exh. cat.), 74–77. London: Hayward Gallery, 2013.





## EDUCATIONAL PROGRAMS

"I had so much fun at the American Folk Art Museum. I loved seeing all of Bill Traylor's artwork. I learned a lot. My favorite one was the one with all the animals and people trying to get the rabbit, it made me think of *Alice in Wonderland*. Thank you! I hope I have a chance one day to go back to the museum."

—Ally, student at PS 87





## PreK-Grade 12 Tours

All programs are thematic, interactive, and led by experienced museum educators. Students directly engage with works of art through dynamic conversations and 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 multi-session partnerships develop skills in evidential reasoning, critical thinking, and public speaking.

## Museum-School Partnerships

Multisession collaborations between the museum's education department and schools combine exhibition-based programs with specialized classroom visits by an experienced museum educator. These multiple-visit school partnerships provide students with a unique opportunity to hone their critical thinking skills and powers of observation. Customized to meet each school's objectives, school partnerships can also include artmaking workshops, professional development for school staff, and programs for families. School partnerships are appropriate for all age levels.

**In FY 2014 the museum partnered with Growing up Green Public Charter School in Long Island City, Queens, with 90 students in the 1st grade for a three-session partnership in May and June 2014.**



Families and Folk Art program on April 5, 2014. Photo by Elena Bernstein.



## Teen Docent Program

High school juniors and seniors are eligible to become teen docents at the museum. Teen docents learn about the museum's collection and careers in the arts, hone their public speaking skills, and participate in exchanges with other museum teen councils from around the city.

**In FY 2014 the program accepted ten students from Washington Heights Expeditionary Learning School and Talent Unlimited High School. The results of their year-long project are documented on the teen docent blog at <http://teendocentblog.wordpress.com>.**

Teens who successfully complete the Teen Docent Program are eligible to apply for a part-time paid position at the museum to assist with the Summer Camp Program.

## Sweet Readers

Sweet Readers is an organization that pairs middle school students with elderly individuals who have been diagnosed with Alzheimer's disease. In partnership with the Museum of Biblical Art (MOBIA), the Brearley School, the Collegiate School, and the senior residence Atria 86, Director of Education Rachel Rosen organized an 18-session program during the 2013–2014 school year. The museum worked with students and those with Alzheimer's in the museum's galleries, discussing works of art and engaging in poetry and artmaking activities that were tied to direct experiences with the artworks.

**During this year-long program, 108 students worked with 108 seniors.**

## Summer Camp Programs

The museum welcomes camp and youth groups to explore themes related to special exhibitions through interactive tours, with an optional studio component. Campers uncover the stories behind artworks through group discussion, work with the museum's Touch Collection, and create a portfolio of drawings in the galleries to take home.

**In FY 2014, the museum served 752 campers.**

Students from Tuscan Elementary School. Photo by Elena Bernstein.



## Education Partnerships in FY 2014

Cool Culture

COPE NYC

Fashion Institute of Technology (FIT)

Hearthstone Alzheimer's Care

Hunter College

The Memory Tree

Queens Museum of Art

The Stephen Wise Synagogue

Sunnyside Community Services

Vassar College



*COPE NYC is an interdisciplinary and inclusive art program; the Memory Tree is New York City's first organization devoted to people with mild memory loss, their families, and their caregivers; and Cool Culture provides New York's preK-aged children with access to arts and culture, as a way to increase literacy and learning in early childhood.*



Top: Students from the School at Columbia University work with quilts from the museum's Touch Collection to examine how quilts are made. Photo by Elena Bernstein. Above: Students from Saint Aloysius tour *Self-Taught Genius*. Photo by Elena Bernstein.

## For Educators

Curriculum guides are created for teachers with the support of a panel of DOE instructors from many disciplines. All guides are distributed to hundreds of teachers in the five boroughs and are available for download online for free.

Over 1,000 curriculum guides were distributed or downloaded in FY 2014.

### **SELF-TAUGHT GENIUS, GRADES K-12**

MAY 2014

### **QUILTS EXPLORATION GUIDE, GRADES K-12**

OCTOBER 2013

### **OTHER GUIDES AVAILABLE:**

COMPASS: FOLK ART IN FOUR DIRECTIONS, GRADES K-12

FOLK ART REVEALED, GRADES PREK-5 AND GRADES 6-12

IN THE REALMS OF HENRY DARGER, GRADES 9-12

On February 26, 2014, the Education Department hosted a “Museum Throw Down” event, organized by the founder of [artmuseumteaching.org](http://artmuseumteaching.org) with leading museum educators from the Portland Museum of Art, the Metropolitan Museum of Art, and the Queens Museum of Art. 60 educators attended.

Educators’ Open House events were held on October 17, 2013 and February 12, 2014 at the museum. 48 New York City teachers received private exhibition tours, classroom resources, and literature on school programming developed by the American Folk Art Museum.

The museum hosted the New York City Museum Educators Roundtable on April 21, 2014. 35 New York City educators gave presentations on topics such as evaluation and social media.

*Major support for education programs in FY 2014 was provided by public funds from the New York City Department of Cultural Affairs in partnership with the City Council. Additional funding was provided by the Blanchette Hooker Rockefeller Fund and the Beth M. Uffner Arts Fund.*



A student from CAMBA Summer Camp Program. Photo by Elena Bernstein.





## PUBLIC PROGRAMS

A full house at the Bill Traylor symposium. Photo by Elena Bernstein.

In FY 2014 lectures and symposia were supported by a grant from the National Endowment for the Arts.



**National  
Endowment  
for the Arts**  
arts.gov

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

## Symposia

### BILL TRAYLOR: BEYOND THE FIGURE

SEPTEMBER 16, 2013

AMERICAN FOLK ART MUSEUM

An in-depth daylong symposium devoted exclusively to Bill Traylor that brought together a dozen distinctive voices—artists, curators, scholars—to explore facets of the artist's work and life through a variety of approaches.

Organized by **Valérie Rousseau**, PhD, Curator, Art of the Self-Taught and Art Brut.

Proceedings to be published.

**Panelists:** **Bridget R. Cooks**, Associate Professor, University of California, Irvine; **Susan Mitchell Crawley**, Independent Curator; **Bernard L. Herman**, Professor, University of North Carolina, Chapel Hill; **Stacy C. Hollander**, Deputy Director for Curatorial Affairs, Chief Curator, and Director of Exhibitions, American Folk Art Museum; **Judith McWillie**, Professor Emeritus, University of Georgia, Athens; **Peter Morrin**, Director, Center for Arts and Culture Partnerships, University of Louisville, Kentucky; **Randall Morris**, Writer and Gallerist; **Charles Russell**, Professor Emeritus, Rutgers University; **Mechal Sobel**, Professor Emeritus, University of Haifa, Israel; and **Jeffrey Wolf**, Filmmaker.

**Keynote address:** **Radcliffe Bailey**, Artist.

**Moderators:** **Alana D. Shilling**, PhD, Writer and Independent Art Critic, and **Valérie Rousseau**, PhD, Curator, Art of the Self-Taught and Art Brut, American Folk Art Museum.

### SELF-TAUGHT GENIUS: A FULL-DAY SYMPOSIUM

MAY 12, 2014

TIME WARNER CORPORATE HEADQUARTERS

Thinkers from a variety of disciplines gathered to share perspectives on topics related to the exhibition *Self-Taught Genius: Treasures from the American Folk Art Museum*. Organized by **Suzanne de Vegh**, Director of Public Programs and Audience Engagement.

**Panelists:** **Stacy C. Hollander**, Deputy Director for Curatorial Affairs, Chief Curator, and Director of Exhibitions, American Folk Art Museum; **Dan McAdams**, Henry Wade Rogers Professor of Psychology and Chairman, Psychology Department, Northwestern University; **Darrin McMahon**, Ben Weider Professor of History, Florida State University; **William D. Moore**, Associate Professor, American Material Culture, Department of History of Art & Architecture, Boston University; **Caelan Mys**, Curator, the Estate of Eugene Von Bruenchenhein; **Alissa Quart**, Writer; **Valérie Rousseau**, PhD, Curator, Art of the Self-Taught and Art Brut, American Folk Art Museum; and **Lynnette Spillman**, Professor, Department of Sociology, University of Notre Dame.

**Keynote address:** **Adam Gopnik**, Writer.

**Moderator:** **Andrei Codrescu**, Writer.

Adam Gopnik delivers the keynote address at the *Self-Taught Genius* symposium. Photo by Elena Bernstein.



## Lectures and Panel Discussions

“Ammi Phillips: Masterworks,” lecture by **Stacy C. Hollander**, August 7, 2013.

“Masterworks: The New York Quilt Project, 1988–1991,” lecture by **Lee Kogan**, August 21, 2013.

Artist talk and tour of *alt\_quilts* with **Luke Haynes**, October 3, 2013.

Annual Quilt Day, quilt-guild demonstrations and a talk by **Stacy C. Hollander**, October 26, 2013.



Sabrina Gschwandtner gives a talk at the museum about her work in *alt\_quilts*. Photo by Elena Bernstein.

Artist talk by **Sabrina Gschwandtner** and film screening of *Quilts in Women's Lives*, November 13, 2013.

Artist talk by **Stephen Sollins**, December 12, 2013.

### DESIGNERS ON ART SERIES:

**Koos van den Akker**, January 29, 2014.

**John Bartlett**, January 30, 2014.

**Gary Graham**, April 1, 2014.

**Fabio Costa**, April 10, 2014.

“Interplay: Fashion and Folk Art,” panel discussion, April 23, 2014. **Speakers:** **Kathy Battista**, Director of Contemporary Art, Sotheby's Institute of Art; **Amy Fine Collins**,



“Interplay: Fashion and Folk Art” panelists. Left to right: Stella Bugbee, Lucy Sykes, Thierry-Maxime Lorient, Amy Fine Collins, Kathy Battista. Photo by Elena Bernstein.

Special Correspondant, *Vanity Fair*; **Thierry-Maxime Lorient**, Curator, Montreal Museum of Fine Arts; and **Lucy Sykes**, Fashion Director and Author. Moderated by **Stella Bugbee**, Editorial Director, *The Cut*, *New York Magazine's* fashion and lifestyle site.

“New Discoveries in Pennsylvania German and Germanic Folk Art,” lecture by **Lisa Minardi**, May 28, 2014.

“The Roots of Self-Taught Genius,” lecture by **Stacy C. Hollander**, June 10, 2014.

## Access Programs for Adults

### FOLK ART REFLECTIONS

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

This interactive and discussion-based program for individuals with Alzheimer's and their family members or care partners brings the world of folk art to life through conversation. In general, participating care partners report that they enjoy the museum's exhibitions, value contact with other care partners, and see a positive increase in overall mood and alertness in their companion. Many come each month and report that they have attended more than three sessions of Folk Art Reflections.





A group from Sunnyside Community Services at a Folk Art Reflections program. Photo by Elena Bernstein.

## Family Programs

### FAMILIES AND FOLK ART

FIRST SATURDAY OF EVERY MONTH, 1-2 PM

Families and Folk Art introduces children ages 4 to 12 and their accompanying adults to folk art through interactive discussion-based tours in the galleries followed by hands-on artmaking activities inspired by objects in the museum. Families and Folk Art is frequently featured in *Time Out New York Kids*.

## Craft Workshops

### MAKE IT THURSDAY

SELECT THURSDAYS, 6-7 PM

This program is a series of hands-on workshops and discussions with leaders in the DIY community. A sampling of workshops offered includes making an embroidery sampler, a felted wool soap holder, scout badges, dream catchers, narrative collages, felted wreaths, scrapbooking, and hats.

## Music Programs

### 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.

## FREE MUSIC FRIDAYS

FRIDAYS, 5:30-7:30 PM

Free Music Fridays fills the galleries with folk and acoustic music every Friday evening. The program is organized and run by Lara Ewen, an accomplished musician with two solo recordings. Musicians for the first Friday of every month are selected by Jalopy Theatre and School of Music, a Brooklyn-based community arts center combining a music school, instrument repair shop and performance space, all dedicated to promoting new and traditional roots music from around the world.

## Contributions to Outside Programs

**October 26, 2013**, Outsider Art Fair, Paris.

Valérie Rousseau organized and moderated the panel discussion “The Shaman and Artist as Transgressors: The Representation of Otherness” with Sandra Adam-Couralet, Curator, and Nanette Jacomijn Snoep, Musée du Quai Branly.

**October 25, 2013**, Outsider Art Fair, Paris.

Valérie Rousseau organized and moderated the panel discussion “Opening of Artistic and Cultural Frontiers” with Jean-Hubert Martin and Barbara Safarova.

**June 19, 2014**, Studio Museum, Harlem, New York.

Valérie Rousseau participated in the talk and panel discussion “Matters of the Mind” with Tom di Maria, Jacolby Satterwhite, and Thomas Lax.

**October 23, 2013**. Valérie Rousseau gave the lecture “Bill Traylor and Art Brut. An American Perspective” In the context of the seminar “Speaking of Art Brut Today,” led by associate professor Barbara Safarova, in collaboration with La maison rouge, abcd & the Collège International de Philosophie, Paris.

# MUSEUM FRIENDS

The 2013 Annual Gala raised  
**75% more**  
than the previous year's Gala.



Clockwise from top: Emcee Tim Gunn; *From left:* Lucy Sykes Rellie, Gala Honoree, Dr. Valerie Steele, Gala Honoree, Yaz Hernandez, Gala Chair, Laura Parsons, Gala Chair, and Tim Gunn; The 2013 Annual Gala.

## Young Folk

Young Folk is a community of young supporters that explores folk and self-taught art through dynamic programs, events, and engaging social media. Young Folk launched in 2014 with 144 charter members, 3 private collection tours, and an after party at the Outsider Art Fair, New York.

[facebook.com/yngflk](https://facebook.com/yngflk)  
[twitter.com/yngflk](https://twitter.com/yngflk)  
[instagram.com/yngflk](https://instagram.com/yngflk)

Left to right: A Young Folk event. Photo by Kat Hennessey; A Young Folk member. Photo by Billy Farrell Agency.



## Council for Traditional Folk Art

The council's purpose is to provide guidance to the museum and 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.

An event at the museum sponsored by the Council for Traditional Folk Art. *From left:* Karin Fielding, Barbara L. Gordon, and Monty Blanchard.



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

The council's purpose is to provide support and guidance to the museum, underwrite scholarly programs and symposia, conserve and preserve contemporary materials, develop original scholarly research and publications, acquire new works, and teach future generations about the singular expressions so eloquently embodied in the work of self-taught masters. The council's Chair is museum trustee Audrey Heckler.

The council sponsored the Outsider Art Fair Visionary Award 2014, which honored the Corcoran Gallery of Art and the 1982 exhibition *Black Folk Art in America, 1930–1980* and gave special recognition to John Beardsley, Jane Livingston, Dr. Peter Marzio (in memoriam), and Dr. Regenia A. Perry for their contributions to the exhibition.



*From left:* Peggy Loar, Dr. Regenia A. Perry, Charles Thaggert, Dr. Valérie Rousseau, Audrey Heckler, Dr. Anne-Imelda Radice, and Stacy C. Hollander.



# CHANGES AT 2 LINCOLN SQUARE

## Digital Sign and Window Banner

The façade of the museum at Lincoln Square got a makeover in FY 2014. Thanks to the generosity of Penny and Allan Katz and the Hyde and Watson Foundation, the museum now has an eye-catching digital sign to promote exhibitions and programs and to entice visitors to stop in by reminding them that admission to the museum is free. Additionally, a new, large-scale window banner promotes the current exhibitions. According to visitor surveys, a significant number of visitors reported that they came into the museum because they were attracted to signage outside the museum.



## Scenic Wall Installed for Permanent View

Among the most monumental works of early American folk art are painted murals, which were once a prominent feature of many homes. Few remain intact. Installed on permanent view at the museum is a scenic wall from the upper hallway of a Thornton, New Hampshire, house. The wall was removed from the historic house in its entirety; it stands more than seven feet high and twelve feet wide. The painted imagery is uncanny: palm trees, an elephant, and soldiers. This unlikely juxtaposition is related in spirit to early nineteenth-century French scenic wallpapers, which were imported for use in American homes. The freehand painting, once credited to Rufus Porter, is attributed to an itinerant artist known only as the Bear and Pears Artist, after the decoration on a fireboard from Lisbon, New Hampshire, that includes the distinctive motif of trees heavily laden with red pears and a bear trying to climb a tree. The museum is grateful to William Bernhard and Catherine Cahill for this historic and aesthetically important gift.

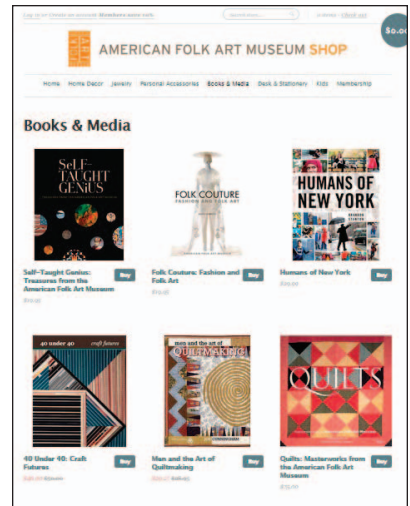
Above: Window banner, left, and digital screen catch the eyes of passersby. Photo by Elena Bernstein. Right: Installing *Scenic Wall* at the museum. Photos by Ann-Marie Reilly.



# MUSEUM SHOP

The American Folk Art Museum Shop features hundreds of different products made by artisans from around the globe. From delightful handmade animals made in Charleston, South Carolina, to hand-painted wooden seedpod birds collected and painted by a family in Zimbabwe, there is a diverse and engaging selection of gift items and books to choose from. The Shop always seeks out the unique, the whimsical, and the surprising to delight its many visitors.

The Shop was featured in *Condé Nast Traveler's* November 2013 article “Quirky Souvenirs from Some of the World’s Best Museum Gift Shops.”



The Museum Shop website got a makeover in FY 2014 and features over 100 items available for purchase online.

[www.shop.folkartmuseum.org](http://www.shop.folkartmuseum.org)



The American Folk Art Museum Shop. Photo by Kat Hennesey.

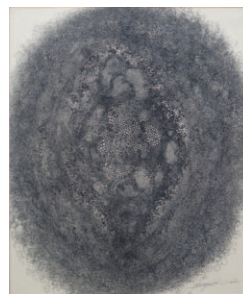


## NEW ACQUISITIONS



^ *The Peaceable Kingdom*, Edward Hicks (1780-1849), Newtown, Pennsylvania, 1829-1831, oil on canvas, in original painted wood frame, 20 1/2 x 24" (framed), gift of Carroll and Donna Janis, 2013.3.1. Photo by Gavin Ashworth.

> *Birds Got to Have Somewhere to Roost*, Thornton Dial Sr. (b. 1928), Alabama, 2012, wood, carpet scraps, corrugated tin, burlap, nails, and enamel on wood, 61 1/4 x 48 x 10", gift of the Thornton Dial family, 2013.6.1. Photo by Stephen Pitkin/Pitkin Studio.



^ *Soul (HDY 0313)*, Hiroyuki Doi (b. 1945), Tokyo, Japan, 2011, ink on paper, 18 x 15", gift of the artist and Yoshiko Otsuka Fine Art International, 2013.7.1. Photo by Adam Reich.





^ *Tunebook*, Daniel Steele (dates unknown), Pennsylvania, c. 1790, watercolor and ink on paper, 5 x 8 1/2" (closed), museum purchase with partial funds provided by Becky and Bob Alexander, Lucy and Mike Danziger, Jane and Gerald Katcher, Donna and Marvin Schwartz, Kristy and Steve Scott, and an anonymous donor, 2014.1.1. Photo courtesy Sotheby's, New York.



^ *Running Horse Silhouette Resist Plate*, Conrad Kolb Ranninger (1809-1869), Montgomery County, Pennsylvania, 1838, glazed red earthenware, 1 3/4 x 7 5/8" diam., museum purchase with partial funds provided by Becky and Bob Alexander, Lucy and Mike Danziger, Jane and Gerald Katcher, Donna and Marvin Schwartz, Kristy and Steve Scott, and an anonymous donor, 2014.1.2. Photo © 2000 John Bigelow Taylor, New York.



^ *Untitled (Horse and Rider)*, Martín Ramírez (1895-1963), Auburn, California, c. 1948-1963, crayon and pencil on pieced paper, 17 3/4 x 23 1/8", gift of David L. Davies and Jack Weeden, 2013.4.1. © Estate of Martín Ramírez. Photo by Adam Reich.



^ *Miniature Slipware Plate*, artist unidentified, southeastern Pennsylvania, c. 1820-1850, glazed red earthenware, 5/8 x 4 15/16" diam., museum purchase with funds provided by Lucy and Mike Danziger in honor of Ralph Esmerian—the beginning of his extraordinary collection, 2014.1.3. Photo © 2000 John Bigelow Taylor, New York.

^ *Slip Trailing Cup*, artist unidentified, southeastern Pennsylvania, 1827, glazed red earthenware, 2 3/4 x 2 3/8 x 3 1/8", museum purchase with funds provided by Lucy and Mike Danziger, 2014.1.4. Photo © 2000 John Bigelow Taylor, New York.



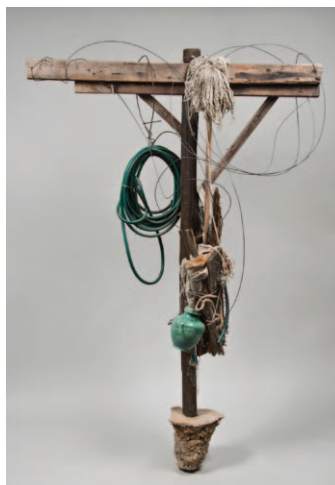
^ *Religious Text*, John Van Minian (act. 1791-1835), Berks or Montgomery County, Pennsylvania, or Baltimore County, Maryland, 1820-1835, watercolor and ink on paper, 8 1/8 x 4 1/2", museum purchase, 2014.1.5.



^ *Mother Symbolically Represented/The Kathredal*, Achilles G. Rizzoli (1896-1981), San Francisco, California, 1936, ink on rag paper, 27 3/4 x 47 5/8", promised gift of Audrey Heckler, P1.2013.1. © The Ames Gallery, Berkeley, California. Photo by Adam Reich.



^ *Sitting and Waiting—the Man Needs*, Thornton Dial Sr. (b. 1928), Alabama, 1993, enamel, oil, spray paint, found metal, and wood on canvas on wood, 60 x 48 x 7 1/2", gift of Ron and June Shelp, 2013.5.1. Photo by Gavin Ashworth.



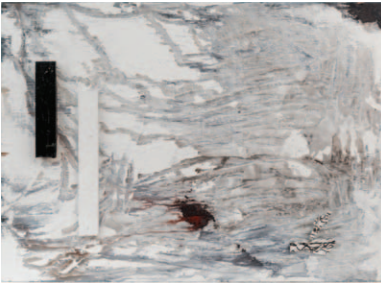
^ *Don't Go Crossing My Fence*, Lonnie Holley (b. 1950), Alabama, 1994, wood, garden hose, mop, lamp base, and other found materials, 81 x 52 x 23", gift of Ron and June Shelp, 2013.5.2. Photo by Gavin Ashworth.

> *Untitled*, Ronald Lockett (1965-1998), Bessemer, Alabama, c. 1988, paint and wire mesh on plywood, 43 x 42 1/2 x 2", gift of Ron and June Shelp, 2013.5.8. Photo by Adam Reich.



^ *Proud Family*, Thornton Dial Sr. (b. 1928), Alabama, 1997, artificial flowers, printed fabric, wire, rope, rubber, plastic, oil paint, clothing, glove, metal, and enamel, 48 x 60 x 8", gift of Ron and June Shelp, 2013.5.4. Photo by Adam Reich.





^ *God Created Man in His Own Image*, Ronald Lockett (1965–1998), Bessemer, Alabama, 1988, paint and metal on wood panel, 48 x 66 x 5", gift of Ron and June Shelp, 2013.5.9. Photo by Adam Reich.



^ *Untitled*, Mary T. Smith (1904–1995), Hazelhurst, Mississippi, 1987, paint on wood, 33 5/8 x 24 1/4", gift of Ron and June Shelp, 2013.5.10. Photo by Adam Reich.



^ *Untitled*, Mose Tolliver (c. 1921–2006), Montgomery, Alabama, c. 1980, house paint on plywood, 23 x 25", gift of Ron and June Shelp, 2013.5.11. Photo by Adam Reich.



^ *Untitled*, Mehrdad Rashidi (b. 1963), Germany, 2013, ink and crayon on found card, 16 1/2 x 11 1/2", gift of the Henry Boxer Gallery, 2014.2.1.

#### NOT SHOWN:

*Redwork Embroidered Quilt*, Charlotte "Lottie" Zeuner (1841–1915), Chicago, c. 1885, cotton with cotton embroidery, 82 1/4 x 83 3/4", gift of Mr. and Mrs. John P. Boelte, 2014.3.1.

*Children at Play Crib Quilt*, Eleanor Loos Boelte (1906–2000); from Paragon Kit, White Plains, New York, c. 1940, appliqué cotton with cotton embroidery, 53 1/2 x 35 1/2", gift of Mr. and Mrs. John P. Boelte, 2014.3.3.

*Pink-and-White Embroidered Quilt*, Eleanor Loos Boelte (1906–2000), White Plains, New York, c. 1940, cotton with cotton embroidery, 101 3/4 x 62", gift of Mr. and Mrs. John P. Boelte, 2014.3.2.

*Scarecrow*, Hawkins Bolden (1914–2005), Tennessee, c. 1988, found metal, carpet, wood, and nails, 79 x 25 x 14", gift of Ron and June Shelp, 2013.5.3.

*Love Seat*, Richard Dial (b. 1955), Bessemer, Alabama, c. 1989, painted and welded chair of found steel, 63 1/4 x 29 1/2 x 39 3/4", gift of Ron and June Shelp, 2013.5.5.

*Crucifixion*, Thornton Dial Jr. (b. 1953), Alabama, c. 1989, wood, barbed wire, and paint, 52 x 44 1/2 x 21", gift of Ron and June Shelp, 2013.5.6.

*Untitled*, Lonnie Holley (b. 1950), Alabama, before 2006, bottle, wires, cloth, and found materials, 10 x 2 x 1 1/2", gift of Ron and June Shelp, 2013.5.7.

10 *Untitled Drawings*, Mehrdad Rashidi (b. 1963), Germany, 2006–2013, ink and crayon on found card, paper, and envelope, various dimensions, gift of the Henry Boxer Gallery, 2014.2.2–11.

The estate of artist Ralph Fasanella Sr. (1914–1997) donated an archive of films, publications, and ephemera. This builds on the museum's significant archival holdings from a previous gift of notebooks, sketches, correspondence, personal records, and photographs, also from the Fasanella estate.



# FINANCIAL STATEMENTS

## American Folk Art Museum

### Audited Statement of Financial Position

As of June 30, 2014 and 2013

	6/30/14	6/30/13
<b>ASSETS</b>		
CASH AND CASH EQUIVALENTS	805,942	355,889
ACCOUNTS AND GOVERNMENT GRANT RECEIVABLE	95,556	62,985
PREPAID EXPENSES AND OTHER ASSETS	346,606	241,312
PLEDGES RECEIVABLE, NET	383,933	2,377,881
CASH IN INVESTMENT ACCOUNT	6,659,156	5,385,672
PROPERTY AND EQUIPMENT, NET	175,472	155,508
BEQUEST HELD IN PERPETUAL TRUST-PERMANENTLY RESTRICTED	1,032,008	944,818
<b>TOTAL ASSETS</b>	<b>9,498,673</b>	<b>9,524,065</b>
<b>LIABILITIES</b>		
ACCOUNTS PAYABLE AND ACCRUED EXPENSES	129,354	84,237
DEFERRED RENT	49,157	51,315
ACCRUED SALARIES AND VACATION	92,991	90,086
<b>TOTAL LIABILITIES</b>	<b>271,502</b>	<b>225,638</b>
<b>COMMITMENTS AND CONTINGENCIES</b>		
<b>NET ASSET (DEFICIT)</b>		
UNRESTRICTED	2,988,443	2,038,668
TEMPORARILY RESTRICTED	4,446,069	5,554,290
PERMANENTLY RESTRICTED	1,792,659	1,705,469
<b>TOTAL NET ASSETS (DEFICIT)</b>	<b>9,227,171</b>	<b>9,298,427</b>
<b>TOTAL LIABILITIES AND NET ASSETS</b>	<b>9,498,673</b>	<b>9,524,065</b>

American Folk Art Museum  
Statements of Activities  
For the year ended June 30, 2014

	Unrestricted	Temporarily Restricted	Permanently Restricted	Total 2014
<b>REVENUE, SUPPORT AND OTHER</b>				
CONTRIBUTIONS	\$787,183	\$312,335	-	\$1,099,518
BEQUESTS	-	-	-	-
SUPPORT FROM FOUNDATIONS AND CORPORATIONS	\$145,501	\$350,500	-	\$496,001
SPECIAL EVENTS AND BENEFITS, NET OF DIRECT EXPENSES OF 101,978 IN 2014	\$377,889	-	-	\$377,889
GOVERNMENT SUPPORT	\$322,445	-	-	\$322,445
MEMBERSHIP	\$205,714	-	-	\$205,714
AUXILIARY ACTIVITIES	\$777,164	-	-	\$777,164
INVESTMENT ACTIVITY, NET	\$773,830	\$99,289	\$87,190	\$960,309
OTHER INCOME	\$128,661	-	-	\$128,661
NET ASSETS RELEASED FROM RESTRICTIONS	\$1,870,345	(\$1,870,345)	-	-
<b>TOTAL REVENUE, SUPPORT AND OTHER</b>	<b>\$5,388,732</b>	<b>(\$1,108,221)</b>	<b>\$87,190</b>	<b>\$4,367,701</b>
<b>EXPENSES</b>				
PROGRAMS	\$2,568,681	-	-	\$2,568,681
AUXILIARY ACTIVITIES	\$638,560	-	-	\$638,560
MEMBERSHIP	\$157,384	-	-	\$157,384
MANAGEMENT AND GENERAL	\$619,397	-	-	\$619,397
FUNDRAISING	\$454,935	-	-	\$454,935
<b>TOTAL EXPENSES</b>	<b>\$4,438,957</b>	<b>-</b>	<b>-</b>	<b>\$4,438,957</b>
<b>CHANGE IN TOTAL NET ASSETS</b>	<b>\$949,775</b>	<b>(\$1,108,221)</b>	<b>\$87,190</b>	<b>(\$71,256)</b>
<b>NET ASSETS-BEGINNING OF THE YEAR</b>	<b>\$2,038,668</b>	<b>\$5,554,290</b>	<b>\$1,705,469</b>	<b>\$9,298,427</b>
<b>NET ASSETS-END OF YEAR</b>	<b>\$2,988,443</b>	<b>\$4,446,096</b>	<b>\$1,792,659</b>	<b>\$9,227,171</b>

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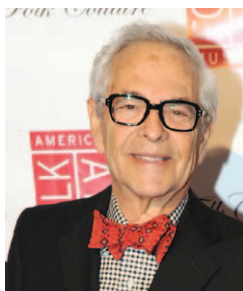
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# STAFF

AS OF OCTOBER 1, 2014



Museum staff on May 5, 2014. Photo by Christine Wise.

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Louise Masarof, Librarian<sup>†</sup>

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Development and Events  
Associate

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Director of Public  
Programs and Audience  
Engagement

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Free Music Fridays  
Coordinator<sup>†</sup>

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Director of Strategic  
Communications<sup>†</sup>

Megan Conway,  
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and Website

Samantha Fein,  
Social Media Associate<sup>†</sup>

Kate Johnson,  
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Richard Ho,  
Director of Information  
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Director of Gallery  
Operations

Kenneth Bing,  
Security and Facilities

Bienvenido Medina,  
Security and Facilities

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Director of Retail Services

Katie Kalin,  
Shop Associate and  
Weekend Gallery Manager

Samantha Pursel,  
Shop Associate

Jason Sampson,  
Shop Associate

Susan Simpson,  
Shop Associate

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Claudia Grigg Edo,  
*Cambridge University, England*  
(PhD, 2015)

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*University, New York, NY*

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Natasha A. Gross, *Goucher*  
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Jonathan Hecht, *Free Music*  
*Fridays Assistant*

Katherine Jentleson, *Duke*  
*University, Durham, NC* (PhD,  
2015)

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*Docents at the American Folk Art Museum are volunteers that receive special training from the curatorial department to lead public tours and generously give their time, expertise, and enthusiasm to make visits memorable.*

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## Thank you!

2014 marks **Kenneth Bing's** 25th year at the museum! Ken has been working as a guard and welcoming visitors at 2 Lincoln Square since 1989. His service and dedication to the museum is deeply appreciated.

The museum is enormously grateful to **Marie DiManno**, who was on staff for 32 years before retiring from her role as Shop Director in 2013. The Shop's many successes during Marie's tenure were due in large part to her love for the work, dedication, and personal touches. Endless thanks go to publications jack-of-all-trades **Tanya Heinrich**, who left her role as Director of Publications in 2014 after 21 years at the museum. Tanya was an invaluable editorial force of *Folk Art* magazine and executed the museum's exhibition catalogs and printed matter with exemplary skill and care. The museum wishes Marie and Tanya all the best in their future endeavors and thanks them for their many years of support.

# IN MEMORIAM



## **DAVID L. DAVIES (1926-2012)**

Friend and trustee David L. Davies served on the board from 1990 to 2010. A celebrated collector, David generously donated the iconic c. 1899 *Man on a Bicycle Trade Sign*, Morris Hirshfield's 1945 masterwork *The Artist and His Model*, and important American weathervanes to the museum's collection. A bon vivant of the old school, David is deeply missed. David and his partner, Jack Weeden, generously bequeathed \$1 million to the museum to establish the David Davies and Jack Weeden Fund for Exhibitions, to support future museum exhibitions.



## **SAM FARBER (1924-2013)**

Sam Farber served as a trustee from 1996 to 2005 and, thereafter, served as trustee emeritus. A passionate and avid collector of art brut and art of the self-taught, Sam gave important works to the museum which greatly enhanced the collection, and also lent his own works generously, helping to educate the public and raise awareness about this art. Sam was a driving force behind the acquisition of twenty-two watercolors by Henry Darger, as well as Darger's source materials and archives. His leadership and generosity was inspiring and the museum will continue to be guided by his vision. He was a man of style, grace, humility, and intellect.



## **KRISTINA BARBARA JOHNSON (1937-2013)**

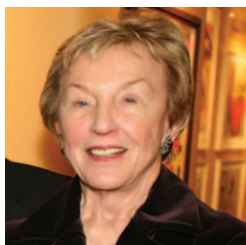
Kristina Barbara Johnson served on the museum's board for four decades and led the museum as President of the board in the early 1970s. She donated a number of artworks related to her great interest in whaling history and art related to the sea, nineteenth century trade signs, and an important early collection of tinsel paintings. During her early tenure at the museum, Kristina helped to establish the museum's award-winning quarterly journal *The Clarion* (later *Folk Art*) and exhibited extraordinary dedication to the museum. Kristina was celebrated for her warm nature, quirky charisma, and passion for the museum. Her generosity was invaluable, and the museum was honored to have such a good friend.





#### **FRANCES SIROTA MARTINSON (1923-2012)**

Frances Sirota Martinson joined the board in 1976 and served as the esteemed Executive Vice President and Chairman Emeritus. In addition to her work as a dedicated officer of the museum, Frances was energetically committed to the gallery renovations at the museum's 2 Lincoln Square headquarters. Frances was predeceased by her husband, Paul Martinson, who was a cousin of one of the museum's founders, Joseph B. Martinson (who died in 1970). Frances and Paul administrated a memorial fund established in their cousin's name, the proceeds of which directly benefited the museum including the purchase of major works from the renowned Howard and Jean Lipman collection, which then formed the core of the museum's holdings in traditional folk art. These remain among the most treasured works of art in the collection. Frances was able to share her love of music, among other interests, through concerts she hosted at the museum. She will be missed for her intelligence, energy, and undeterred enthusiasm.



#### **MARGARET ROBSON (1932-2014)**

Margaret Robson served as a board member from 1998 to 2007. Her invaluable contributions made many initiatives possible. In addition to donating works of art and supporting major exhibitions, Margaret funded the Henry Darger Study Center Fellowship for several years, making it possible for serious scholars to conduct original research through four weeks of unprecedented access to one of the museum's most renowned collections. Margaret will be remembered for her electric energy, incisive thinking, and elegance.

Back cover: CLEVELAND-HENDRICKS CRAZY QUILT, artist unidentified; initialed "J.F.R.," United States, 1885-1890, lithographed silk ribbons, silk, and wool with cotton fringe and silk and metallic embroidery, 75 x 77", gift of Margaret Cavigga, 1985.23.3. This important quilt received conservation treatment generously funded by the Greater Hudson Heritage Network. The Conservation Treatment Grant Program of Greater Hudson Heritage Network is made possible with public funds from the New York State Council on the Arts, a state agency.



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