



LOUIS B  
MFGR OF CARROUSELS

**AMERICAN FOLK ART MUSEUM**  
**ANNUAL REPORT FISCAL YEAR 2015**

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Left: *A Shared Legacy: Folk Art in America* installation.  
Photo by Gavin Ashworth.



## Dear friends and members,

Thank you for a fantastic year! I am so pleased to introduce the museum's second Annual Report, which covers fiscal year 2015, July 1, 2014–June 30, 2015. I love serving as the Executive Director for the museum at this exciting time in our history. We have a distinguished board of trustees and a very talented staff, and we have enhanced our capacity to deliver excellent exhibitions, programs, and publications; engaged more visitors from around the world; and provided leadership in the fields of folk art and art by the self-taught.

Let me share some great highlights from the year: five major exhibitions, a thirty percent increase in visitors to the museum, the launch of a new and dynamic website, a thirteen percent increase in membership, and we acquired 164 new artworks, compared to thirty-five in the previous fiscal year.

In fiscal year 2015 the museum's permanent collection, library, archives, and administrative offices were consolidated in one space in Long Island City, Queens, called the Collections and Education Center, which is constantly being enhanced. Toward the end of scholarship, we announced the first named position in the museum's history, the Rapaport Archivist, thanks to the generosity of the Rapaport Family Foundation. Finally, I am pleased to announce four new trustees that bring unique skills and insight to the museum family: Charles N. Atkins, CEO of Atkins Capital Strategies, LLC, and an attorney and investment banker with more than thirty years of experience in capital markets, law, and government; Leslie Carol Seeman, a community leader and attorney with more than twenty-five years of experience; Allan Katz, a folk art expert, scholar, and star of *Antiques Roadshow*; and Tad Martin, CEO and founder of Collective[i] (with Heidi Messer and Stephen Messer) and an early web pioneer with extensive experience in growing Internet companies from start-ups to mature organizations, such as Overstock.com.

The list of those who care and to whom we owe so much is growing each day. A most special thanks and respect will always go to Mrs. Joyce Cowin. Her generous spirit brought us back to life and allowed us to meet the joys and challenges of the future.

Sincerely,

Anne-Imelda Radice, PhD  
Executive Director



## Dear friends and supporters,

This letter will be different.

In prior letters, I have addressed our fiscal and artistic revitalization; the generosity of Joyce Cowin; the Ford and Luce Foundations and many other organizations who provide for our survival; the hiring of our great Executive Director, Anne Radice; and how the museum community has come together to help reestablish the American Folk Art Museum as the “mothership” for the exhibition, promotion, education, and scholarship of art by the self-taught.

Now I want to ask each of you to do two things: 1) come to the museum and see our exhibitions! And 2) spread the word about our exciting art, exhibitions, and programs, and get your friends to come to the museum!

The primary imperative of our 2011 strategic plan, reiterated in our 2015 strategic update, is to “get the art out there.” This means that we are charged with presenting exhibitions that highlight the creativity of the artists we collect and support and with finding opportunities outside the primary museum space to broaden the audience for and appreciation of these artists and their work. Over the past fiscal year, we presented exhibitions on Ralph Fasanella’s work, on Willem van Genk’s work, on exceptional folk art from the Barbara L. Gordon collection, and on artists whose life was, in effect, their performance art. At the same time, the groundbreaking exhibition *Self-Taught Genius: Treasures from the American Folk Art Museum* continued to travel around the country.

Today, we have virtually completed the build out of our new Collections and Education Center in Long Island City, Queens, where, among our other operations, we have a gallery space.

And while we are mainly known for our exhibitions, we also have an active roster of programs, including symposia and panel discussions; gallery tours by our curators; a hands-on workshop series; and a free music concert series, among many others. You can check out what’s happening at the museum, including current exhibitions and a full list of upcoming programs, at [www.folkartmuseum.org](http://www.folkartmuseum.org).

There is a lot going on with us, and there is a lot to see! Visit our website or, better yet, come visit in New York or at our exhibitions on the road. Enjoy our art, and bring your friends!

With deep thanks for your continuing support,

Monty Blanchard  
President of the Board of Trustees

5

EXHIBITIONS

150,018

VISITORS

A 30%

INCREASE FROM  
THE PREVIOUS YEAR

89

DOCENT-LED TOURS

1,895

ADULTS SERVED

16

AVERAGE EVENTS  
EACH MONTH

25

LECTURES, SYMPOSIA,  
& WORKSHOPS

1,100

ATTENDEES

13

FAMILY PROGRAMS

307

PEOPLE SERVED

9

ALZHEIMER'S  
PROGRAMS

93

INDIVIDUALS SERVED

74

SCHOOL GROUPS

2,220

STUDENTS SERVED

64

MUSIC PROGRAMS

3,747

ATTENDEES

16%

INCREASE IN SHOP  
SALES  
COMPARED TO THE  
PREVIOUS YEAR

12%

INCREASE IN AVERAGE  
TRANSACTION

.....

226,578

WEBSITE USERS  
FROM ALL 50 STATES  
AND 6 CONTINENTS

869,742

PAGES VIEWED

.....

39,774

FACEBOOK FANS  
AND INSTAGRAM AND  
TWITTER FOLLOWERS

33%

INCREASE FROM THE  
PREVIOUS YEAR

.....

2,005

MUSEUM MEMBERS

13%

INCREASE FROM THE  
PREVIOUS YEAR

.....

.....

164

NEW ACQUISITIONS

UP FROM 35  
THE PREVIOUS YEAR

.....

194

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

.....

20

FULL-TIME  
EMPLOYEES

5

PART-TIME  
EMPLOYEES

.....

.....

54,000

ONLINE READERS  
OF THE DIGITIZED  
*FOLK ART MAGAZINE*  
(FORMERLY  
*THE CLARION*)

.....

1961

YEAR THE MUSEUM  
WAS FOUNDED

.....

\$0

COST TO VISIT THE  
MUSEUM

.....

18

TRUSTEES

4

NEW TRUSTEES

.....

# 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 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 Cuomo and the New York State Legislature.*



**Council on  
the Arts**



*"... an invaluable part of America's  
broader sense of national identity."*

**—ANNE DORAN,  
*Time Out New York***

Photos by Gavin Ashworth



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

MAY 10-AUGUST 17, 2014

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.*

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

Total number of visitors:  
**35,214**

"I was surprised by the variety of expression and the passion and poetry of the artists."

—VISITOR FROM VENICE,  
 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



## Willem van Genk: Mind Traffic

SEPTEMBER 5-DECEMBER 1, 2014

The exhibition was cocurated by Dr. Valérie Rousseau, Curator, Self-Taught Art and Art Brut, American Folk Art Museum, and Patrick Allegaert and Yoon Hee Lamot, both curators at Museum Dr. Guislain, Ghent, Belgium.

*The exhibition and related lectures and symposia were supported in part by the Government of Flanders, Belgium, through Flanders House New York. Lectures and symposia were supported in part by the American Folk Art Museum Council for the Study of Art Brut and the Self-Taught.*

"It's thrilling to start the season with an in-depth introduction to an outstanding artist you've barely heard of. That thrill is currently provided by the American Folk Art Museum. On the evidence here, van Genk belongs to the star-studded firmament of outsiders discovered or rediscovered since the early 1970s, including Martín Ramírez, Bill Taylor, Adolf Wölfli, James Castle and the quilter extraordinaire Rosie Lee Tompkins."

—ROBERTA SMITH  
*New York Times*



Photos by Olya Vysotskaya

Total number of visitors:  
**37,036**



"To pronounce an exhibition 'historical' is usually an abuse of hyperbole (and a pledge that exhibitions rarely honor). *Mind Traffic*, however, delivers on its promises."

—ALANA SHILLING-JANOFF  
*Brooklyn Rail*

ROSALYNN CARTER

10 September 2014

Dear Friends,

I was delighted to learn about the American Folk Art Museum's exhibit of the works of Dutch artist William van Genk, who lived with schizophrenia. Events like yours are crucial in raising awareness of mental illnesses and reducing the stigma associated with them. The Van Genk showing is a powerful reminder that mental illnesses do not discriminate and may take a toll on even the most talented and celebrated among us. I applaud the museum for shining a light on one artist's experience of living with a mental illness while maintaining a meaningful career.

With best wishes for the success of this and future exhibits,

Sincerely,

*Rosalynn Carter*

SEPTEMBER 2-DECEMBER 1, 2014

"Ralph Fasanella was a gifted colorist, painting rousing celebrations of working-class life and scathing satires of upper-class villainy. [His artworks] charm and stun."

Total number of visitors:  
**37,036**



Photo by Olya Vysotskaya

“He inspired me to think about making a painting that shows a social cause I care about, such as global warming or the poaching of endangered animals.”

—ESTELLE, P.S. 87 MIDDLE SCHOOL



Ralph Fasanella, photographer unknown, c. 1970, black and white print, 8 x 10 in., American Folk Art Museum, gift of the Estate of Ralph Fasanella.

## A Shared Legacy: Folk Art in America

DECEMBER 14, 2014-MARCH 8, 2015

The exhibition was drawn from the Barbara L. Gordon Collection and was organized and circulated by Art Services International, Alexandria, Virginia. It was written and organized for the American Folk Art Museum by Stacy C. Hollander, Deputy Director for Curatorial Affairs, Chief Curator, and Director of Exhibitions.

*Major support for the presentation of A Shared Legacy: Folk Art in America at the American Folk Art Museum was provided by HISTORY®.*



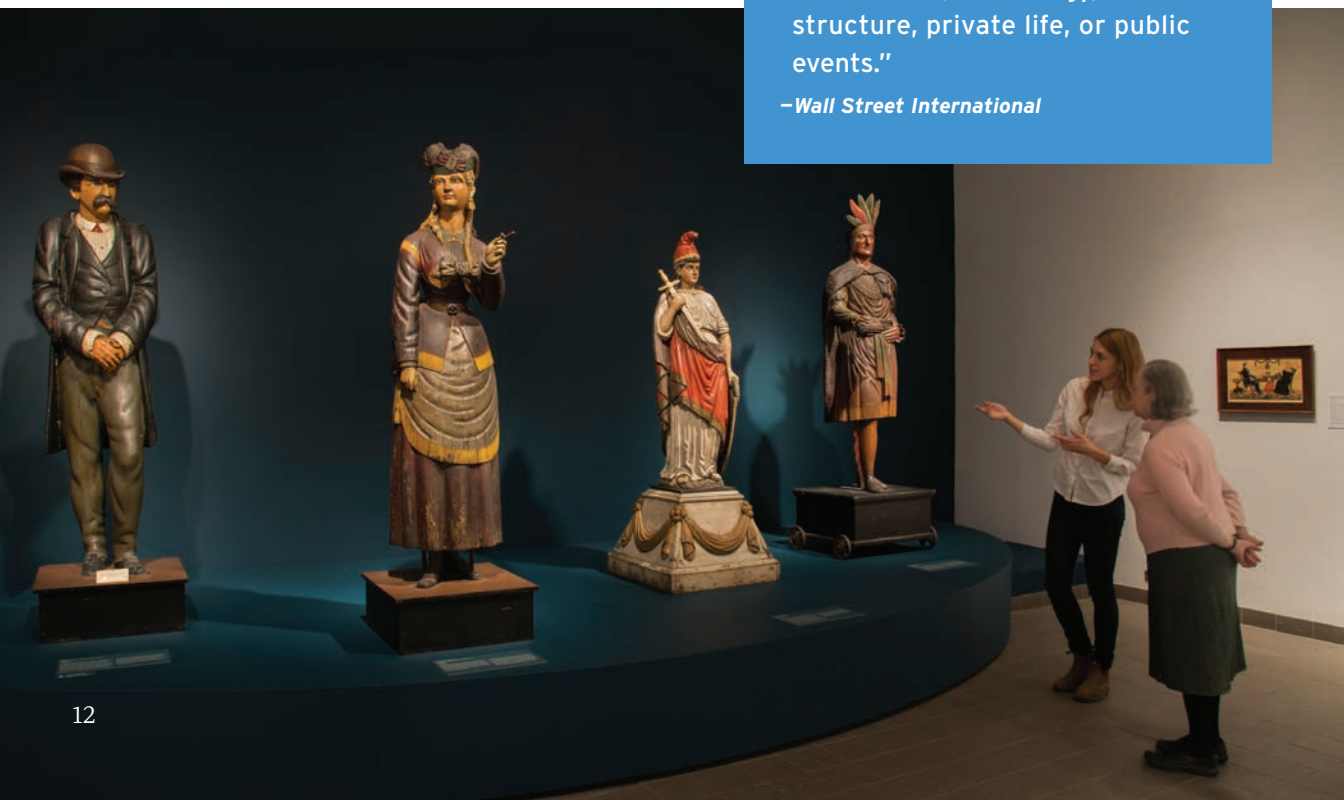
STILL LIFE WITH BASKET OF FRUIT, artist unidentified, probably New England, 1830-1850, oil on canvas, 23 1/4 x 29 1/2". Photo courtesy the Barbara L. Gordon Collection.

Photo by Gavin Ashworth



"The works in this exhibition have been gathered with an eye to quality and rarity, and a sensitivity toward the ways in which folk art encodes and reveals a changing America, whether in fashion and other mores, technology, social structure, private life, or public events."

*—Wall Street International*



## Also on View

### Selections from the Collection of the American Folk Art Museum

DECEMBER 14, 2014-MARCH 8, 2015

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



Total number of visitors:

**36,134**

Photo by Gavin Ashworth

# When the Curtain Never Comes Down

MARCH 26-JULY 5, 2015

Curated by Dr. Valérie Rousseau, Curator, Self-Taught Art and Art Brut, American Folk Art Museum

*Major support for When the Curtain Never Comes Down was provided by the National Endowment for the Arts: Art Works. Additional support was provided by The Coby Foundation, Ltd., Fashion Institute of Technology, and the Gerard C. Wertkin Exhibition Fund.*



*"'When the Curtain Never Comes Down' is fresh, innovative and view-altering, introducing many artists virtually unknown in the United States . . . the show should deepen our appreciation of eccentricity as not only basic to creativity but to personal liberty and democracy itself."*

**—ROBERTA SMITH, *New York Times***



Photo by Olya Vysotskaya

Total number of visitors:  
**48,217**



NAMED ONE OF  
THE **TOP TEN**  
**EXHIBITIONS OF 2015**  
BY THE  
*NEW YORK TIMES!*

Photo by Jena Cumbo

# LOANS

## Loans from Institutions

Adolf Wölfl Foundation,  
Switzerland  
American Visionary Art  
Museum, MD  
Andrew Edlin Gallery, NY  
Building and Trades Department,  
AFL-CIO, NY  
Canadian Broadcasting  
Corporation/David Gutnick and  
Mary Lynk, Canada  
Collection ContemporArt, Italy  
Collection de l'Art Brut,  
Switzerland  
Darling Foundry, Canada  
De Stadshof Collection, the  
Netherlands  
Estate of Ralph Fasanella  
Estate of Eugene Von  
Bruenchenhein  
Fondation du Bon Sauveur,  
France  
Gustav Mesmer Stiftung  
John Michael Kohler Arts  
Center, WI  
Kunstmuseum Bern Archives,  
Switzerland  
Kunstmuseum Thurgau,  
Switzerland  
LaM – Lille Métropole musée  
d'art moderne, d'art contempo-  
rain et d'art brut, France  
Museo di Antropologia criminale  
Cesare Lombroso, Italy

Museo di Antropologia ed  
Etnografia, Italy  
Museu Bispo do Rosário Arte  
Contemporânea, Brazil  
Museum Dr. Guislain, Belgium  
National Park Service,  
Washington, DC  
Philadelphia Museum of Art, PA  
Prinzhorn Collection, University  
Hospital Heidelberg, Germany  
Smithsonian American Art  
Museum, Washington, DC  
Souls Grown Deep Foundation,  
GA  
Willem van Genk Foundation,  
the Netherlands

## Loans from Individuals

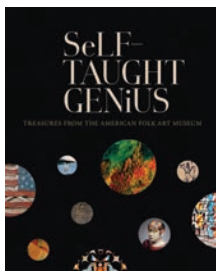
Bill Anhang and George Anhang  
Georges Aperghis and Cypres  
Records  
Matt Arnett, Steven Lance  
Ledbetter, and Dust-to-Digital  
William S. Arnett  
Tina Bullitt  
Joe Coleman and Whitney Ward  
Flavia Corpas  
Jean-Noël Cristiani  
Mario del Curto  
D. B. Denholtz Collection  
Beate Echols and Michael Shub  
Michel Etter

Walter Firmo  
Gustavo Giacosa  
The Barbara L. Gordon  
Collection  
Lewis and Jean Greenblatt  
Harris Family of the Saint Paul  
Spiritual Holy Temple  
John and Susan Jerit  
Vladimir Kozlov  
Robert Küppers  
Erika Manoni and Pier Nello  
Manoni  
Eveline Meeuwse  
Lois and Richard Rosenthal  
Nicholas and Shelley Schorsch  
Palmerino Sorgente Family  
Lisa Spindler  
Mary Mhoon Walker and Eric  
Wilson

## Institutions Receiving Loans

Figge Art Museum, IA  
The FLAG Art Foundation, NY  
Green-Wood Cemetery, NY  
Institute of Contemporary Art,  
MA  
Lehman College Art Gallery, NY  
Mingei International Museum,  
CA  
Wadsworth Atheneum Museum  
of Art, CT

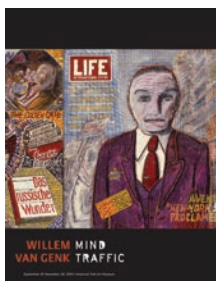
# PUBLICATIONS



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

Exhibition catalog. By Stacy C. Hollander and Dr. 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.*

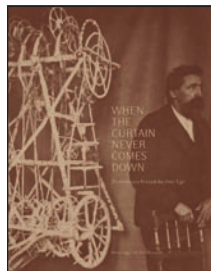


## ***Willem van Genk: Mind Traffic***

Exhibition brochure and checklist. Essay by Dr. Valérie Rousseau. New York: American Folk Art Museum, 2014. 8 pages.

## ***The Ralph Fasanella Collection and Archive at the American Folk Art Museum***

Online publication. Coordinated by Dr. Valérie Rousseau, Curator, Self-Taught Art and Art Brut, American Folk Art Museum; Research and texts by Juliana Drierer, Independent Curator. American Folk Art Museum, 2014, [www.folkartmuseum.org/resources/fasanellacollection/](http://www.folkartmuseum.org/resources/fasanellacollection/).



## ***When the Curtain Never Comes Down***

Exhibition catalog. By Dr. Valérie Rousseau; Foreword by Dr. Anne-Imelda Radice; With contributions by Mario del Curto, Beate Echols, Savine Faupin, Gustavo

Giacosa, Stefan Hartmaier, Thomas J. Lax, Gianluigi Mangiapane, Martin Mangold, Judith McWillie, Viviane Morin, Hans Ulrich Obrist, Ricardo Resende, Thomas Röske, Lisa Spindler, and Michel Thévoz. New York: American Folk Art Museum, 2015. 136 pages.

## **Contributions to Outside Publications**

Valérie Rousseau, introduction to "*The Realms of the Unreal*" in *Artist Novels*, published by the Book Lovers Publication, 2014. With contributions by Roland Barthes, Barbara Browning, Angus Cameron, Guy de Cointet, Henry Darger, Liam Gillick, Kenneth Goldsmith, Yayoi Kusama, Jill Magid, Tom McCarthy, Francis McKee, Ingo Niermann, Christopher K. Ho, Cheng Ran, Seth Price, Lindsay Seers, Seth Siegelaub, Monika Szewczyk, and Mai-Thu Perret.

## Education Department's Mission Statement

At the core of the Education Department's mission is creating meaningful experiences and opportunities for visitors at all stages of their lives. It aims 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 grow inclusivity. The Education Department uses participatory learning models to best serve populations with different needs to make authentic connections with the art on view. Part of its work is to challenge visitors to think creatively, consider new perspectives, and discover self-taught art in all its complexity.

## EDUCATIONAL PROGRAMS



Photo by Elena Bernstein

## 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 2015, the Education Department worked with approximately 3,000 students, grades pre-K to 12, through single-shot visits.

### **In fiscal year 2015, the museum developed partnerships with:**

**BROOKLYN COLLEGE,  
SCHOOL OF VISUAL, MEDIA, AND  
PERFORMING ARTS**

**THE FORTUNE SOCIETY**

**NEW YORK UNIVERSITY**

**TEACHERS COLLEGE, COLUMBIA  
UNIVERSITY**

**WEST SIDE COLLABORATIVE  
MIDDLE SCHOOL**

## Educational Partnerships

Multisession collaborations among the museum's Education Department, tri-state 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 powers of observation. All partnerships are customized to meet the school's or community organization's goals and objectives.

## Teen Leader Program

High school sophomores, juniors, and seniors are eligible to apply to become participants in

the museum's year-long afterschool program in which they may 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 a part-time paid position as part of the Summer Teen Leaders Project.

In fiscal year 2015, the Teen Leader Program accepted fifteen high school students from Washington Heights Expeditionary Learning School and Talent Unlimited High School. Results of their year-long program can be found on the class blog at [teendocentblog.wordpress.com](http://teendocentblog.wordpress.com).



Teen Leaders presenting their final gallery tours. Photo by Christine Wise.

## 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 discussion, music, and movement activities, and work with the museum's Touch Collection to create a portfolio of drawings.

In fiscal year 2015, the Education Department served approximately 600 summer campers.

"... every time you looked at [Ralph Fasanella's paintings] you saw something new. This reminds me of books because every time you re-read them you have a different opinion, or you discover something new you missed the first time!"

—ELLA, GRADE 3





Families and Folk Art program. Photo by Elena Bernstein.

## 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 2015, the Education Department produced two new exhibition-related curriculum guides—*Ralph Fasanella* (grades 9–12) and *When the Curtain Never Comes Down* (middle and high school). Additionally, the below curriculum guides are available:

**“I hope to pursue a life in the arts.  
This program has helped expose me  
to what I would not have known  
otherwise.”**

**—EBONY, TEEN LEADER 2014-15**

*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 the first Saturday of each month. The program introduces children ages 4 to 12 and their accompanying adults to folk art through interactive, thematic gallery tours, followed by a studio session with related workshops.

In fiscal year 2015, eleven Families and Folk Art programs were offered, serving approximately 200 participants. Select programs include:

- Vessels of Resistance
- Kids as Curators
- Wrapping and Winding, Knotting and Tying
- Frenetic, Kinetic Sculptures!
- Treasured Boxes
- What's Your Message?

Additionally, various free, special family events were produced throughout the year. In fiscal year 2015, three family programs were offered, serving more than sixty families:

- In July 2014, the museum offered Nelson Mandela Family Day. Participants joined a conversation with author and illustrator (as well as collection artist) of *Peaceful Protest: The Life of Nelson Mandela*, followed by a related artmaking workshop.
- In December 2014, the museum participated in Winter's Eve at Lincoln Square by offering a drop-in holiday art workshop in the museum galleries.
- In June 2015, the museum partnered with KulturfestNYC, an international festival of Jewish performing arts, to produce a special family event at the museum. Participants studied the work of collection artist Harry Lieberman, considering his thematic and stylistic choices, before engaging in an art workshop, creating their own Lieberman-inspired works of art.



Families and Folk Art program. Photo by Elena Bernstein.

"Thank you for taking our class on a gallery tour of the amazing Folk Art Museum! It made me realize you can paint anything you dream of that is important to you."

—JOLIE, P.S. 87



Students from Tuscan Elementary School. Photo by Elena Bernstein.

Educational programs are sponsored in part by the Blanchette Hooker Rockefeller Fund, the John Ben Snow Memorial Trust, the Ferriday Fund Charitable Trust, the Leir Charitable Foundations, the New York City Department of Cultural Affairs in partnership with the City Council, New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, and City Council Member Helen Rosenthal. Education programs at the Collections and Education Center are sponsored in part by the Deutsche Bank Americas Foundation.



**Council on  
the Arts**

"It was my first time at the museum, but it's now one of my favorites! I can't wait to bring my little brother and whole family back."

—AVA, P.S. 87



Families and Folk Art program. Photo by Elena Bernstein.

Videos of an extensive selection of lectures, dialogues, and talks are available online at [\*\*vimeo.com/folkartmuseum.\*\*](https://vimeo.com/folkartmuseum)

## Lectures and Panel Discussions

“Perspectives on the Work and Thoughts of George Widener” with **Sharon Begley**, Author and Senior Health and Science Correspondent at Reuters; **Dr. Joy Hirsch**, Professor of Psychiatry and of Neurobiology, Yale School of Medicine; **Dr. Valérie Rousseau**; and **George Widener**, Artist

“Making the Invisible, Visible: Willem van Genk’s Mapping of Modern Life” with **Ans van Berkum**, Leading Scholar on van Genk; **Dr. Valérie Rousseau**;

## ADULT PUBLIC PROGRAMS



**Patrick Allegaert**, Curator, Museum Dr. Guislain;  
**Ben Katchor**, Artist and MacArthur Fellow;  
and **Keith Mayerson**, Artist. **Dan Mazur** served as  
moderator.

“The Legacy of Ralph Fasanella: Art & Social  
Action” with **Elizabeth Broun**, the Margaret and  
Terry Stent Director, Smithsonian American Art  
Museum; **Pablo Helguera**, Artist; **Barrie Cline**,  
Adjunct Professor in Art and Kelber Fellow, SUNY  
Harry Van Arsedale Jr. Center for Labor Studies;  
**Paul D'Ambrosio**, PhD, President and CEO,  
Fenimore Art Museum and The Farmers' Museum

“Ralph Fasanella” with **Leslie Umberger**, Curator  
of Folk and Self-Taught Art, Smithsonian American  
Art Museum

“The Private Life of Folk Art: Three Artists of  
Nineteenth-Century America” with **Dr. Libby  
O'Connell**, Chief Historian and Senior Vice  
President of HISTORY/A+E Networks

“Behind the Mask: Performance, Ritual, and the  
Artist” with **Dr. Valérie Rousseau**; Professor  
**Karmenlara Ely**, Norwegian Theatre Academy;  
and **Martha Wilson**, Feminist Performance Artist  
and Founder and Director of Franklin Furnace.

**Barbara Browning**, Associate Professor,  
Performance Studies at the Tisch School of the  
Arts, New York University, served as moderator.

## Symposium

“A Shared Legacy” with **Avis Berman**, Independent  
Writer and Art Historian; **Cynthia G. Falk**,  
Professor, Cooperstown Graduate Program;  
**Richard Miller**, Former Curator at the Abby Aldrich  
Rockefeller Folk Art Museum; **Lisa Minardi**,  
Assistant Curator at the Winterthur Museum; and  
**Ralph Sessions**, Director of Special Projects at  
DC Moore Gallery. **Stacy C. Hollander** served as  
moderator.

## Films, Performances, and Discussions

*Mr. Dial Has Something to Say* film screening, a  
biopic about artist Thornton Dial Sr.

*Emery Blagdon & His Healing Machine* film screen-  
ing and discussion with filmmaker Kelly Rush (The  
Anne Hill Blanchard Annual Lecture)

A documentary film screening on Fernando Oreste  
Nannetti with filmmaker Erika Manoni

Left: symposium for *A Shared Legacy:  
Folk Art in America*. Photo by Phil Nee.  
Right: “Behind the Mask” panel  
discussion. Photo by George Hirose.



“Wooster Group’s Early Shaker Spirituals”  
performance and discussion

“Lonnie Holley: Lost Between the Spaces of Time”  
performance by Lonnie Holley and interview  
by Duncan Cooper, Deputy Editor at *The Fader*

## Dialogue and Studio Workshop

Memory Box with **Nathan Fox**

Introduction to Woodcarving with **Deborah Mills**

Collage with **Katerina Lanfranco**

Embroidery with **Blair Wilson**

Crowns with **Christy Meisner**

Sound Art with **Betsey Biggs, PhD**

## Book Signing and Discussion

*Step Right Up: Classic American Arcade and Target  
Forms* with **Richard and Valerie Tucker**

*The American Plate: A Culinary History in 100 Bites*  
with **Dr. Libby O’Connell**, Chief Historian and  
Senior Vice President of HISTORY/A + E Networks



Lonnie Holley performance. Photo by George Hirose.

## Special Event: Legacy Bash

Period-themed refreshments, entertainment, and music in the spirit of the nineteenth-century folk art on view during *A Shared Legacy: Folk Art in America*.



Costume contest winners at the Legacy Bash. Photo by George Hirose.

## 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 disease 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 2015, nine Folk Art Reflections programs were offered, serving approximately 100 participants.



Folk Art Reflections program. Photo by Christine Wise.

## JAZZ + WEDNESDAYS

WEDNESDAYS, 2:00-3:00 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 week. The program is organized and run by Lara Ewen, an accomplished musician with two solo recordings. 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.

"Ted seemed happy to be in the museum for our Folk Art Reflections sessions—markedly more focused, alert, and engaged."

—ANONYMOUS PARTICIPANT, FOLK ART REFLECTIONS ALZHEIMER'S PROGRAM

## Contributions to Outside Programs

Quilters Take Manhattan: Go Tell It at the Quilt Show. **Stacy C. Hollander** gave a presentation "The Klewicke Quilt" at the Fashion Institute of Technology, New York. September 2014.

2014 Annual Cooperstown Americana Symposium: Folk Art and American Modernism. **Stacy C. Hollander** gave the lecture "Forks in the Roads: Continuing Traditions in Self-Taught Art." September 2014.

International Symposium, Paris, at Université Paris Ouest Nanterre la Défense. **Dr. Valérie Rousseau** gave the lecture "Art Brut et Matérialité: des imaginaires à l'œuvre." October 2014.

Figge Art Museum, Davenport, Iowa. **Stacy C. Hollander** gave the lecture, "Self-Taught Genius." November 2014.

Maurino Auriti's *Encyclopedic Palace* and Ralph Fasanella's *Subway Riders* introduced by **Dr. Valérie Rousseau** in two different "Curator's Choice" segment of NYC-ARTS on Channel 13, Fall 2014 and Winter 2015 (rebroadcasted several times).

Decorative Arts Society of Northern California, San Francisco. **Stacy C. Hollander** gave the lecture "Self-Taught Genius." February 2015.

College Art Association, New York. **Dr. Valérie Rousseau** moderated the session "Exhibitions in a Global Context" of the International Committee roundtable "Magiciens de la Terre, Global Art History." February 2015.

Mingei Museum, San Diego. **Stacy C. Hollander** gave the lecture "Self-Taught Genius." April 2015.

Mingei Museum, San Diego. **Stacy C. Hollander** and **Dr. Valérie Rousseau** presented "Self-Taught Genius" lectures followed by a conversation with Mingei curator **Christine Knoke**. June 2015.

# COLLECTIONS AND EDUCATION CENTER

In fiscal year 2015, the museum moved its permanent collection storage and signed a fifteen-year lease on a Collections and Education Center in Long Island City, Queens. This space allows for safe care and preservation of the permanent collection, as well as access to the museum's collection, library, and archives. The Collections and Education Center includes:

- **Secure museum storage for the growing collection of more than 8,000 objects**
- **Library of rare and out of print books, brochures, pamphlets, and catalogs**
- **Archives of the museum, comprising more than 800 linear feet**
- **Library and Archive study center**
- **Gallery space for pop-up events, private guided tours, and education programs for local schools**
- **Administrative offices, consolidating operations and saving more than \$100,000 per year**



Also in fiscal year 2015, the museum hired its first archivist with support of the Rapaport Family Foundation. **Mimi Lester** is the **Rapaport Archivist**, the museum's first named position. Since joining the staff, Lester has professionalized the archives and created finding aids for the following collections:

Adele Earnest Papers  
Barbara and Lawrence Holdridge Papers  
Cane Makers Photograph  
David Davies Papers  
Delmer C. Wilson Sabbathday Lake Photographs  
Encyclopedic Palace Collection  
Gerald Kornblau Papers  
Helaine Fendelman Papers  
Henry Darger Papers  
Howard Finster Poster Mock-Up  
Jack Savitsky Letter  
Jean and Day Krolik Papers  
Jewish New Year Card Collection  
John Gordon Papers  
John Haley Bellamy Papers  
Julia Weissman Papers  
New York Quilt Project  
Ralph and Eva Fasanella Papers  
Roy Marie Williams Quilting Binder  
Susan H. Kelly and Anne C. Williams Gravestone Rubbings  
Tevis Audiocassette Collection  
The Charles B. and Janice M. Rosenak Collection  
The Ellin Ente Oral History Project  
The John Montelius Papers  
We Are All Here, A Family Song



Access to specific collections may be limited, and visits are by appointment. Please contact [research@folkartmuseum.org](mailto:research@folkartmuseum.org).

You may view all the finding aids at [folkartmuseum.libraryhost.com](http://folkartmuseum.libraryhost.com).

For more information, please visit [folkartmuseum.org/resources/library-archives/](http://folkartmuseum.org/resources/library-archives/).



## FALL BENEFIT GALA

The 2014 Fall Benefit Gala  
raised **\$1 million.**



### HONORING

Joyce B. Cowin

The Henry Luce Foundation

Richard Walker

Special thanks to **Richard Parsons** for his stellar performance as the auctioneer.

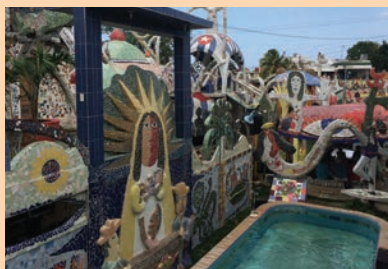


Clockwise from top: trustee Elizabeth V. Warren, honoree Margaret Boles Fitzgerald, and trustee Lucy Danziger; Peyton Cochran and honoree Richard Walker; the 2014 Fall Benefit Gala; museum trustees; Charles Atkins, Anne-Imelda Radice, Margaret Boles Fitzgerald, and Peter Rapaport; trustee Joyce B. Cowin. Photos by Stephen Smith/Guest of a Guest.

# 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 ten percent discount at the Museum Shop, complimentary passes to art fairs, and a choice of a magazine subscription, membership is the perfect way to enrich your museum experience.



**Road trip!** This year the museum organized a customized trip to Cuba, where travelers learned about the history, culture, art, and architecture of the fascinating and rapidly changing island. The trip included a visit to Gallo's World, an art environment by a self-taught artist, and the sprawling palace of mosaic artist José Rodríguez Fuster.



The museum also organized a day trip to the Philadelphia Museum of Art to see the marvelous fraktur collection of Joan and Victor Johnson, with a private tour given by Mrs. Johnson, and a visit to a local collector's home.



## 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 cochairmen are museum trustees Karin Fielding and Barbara L. Gordon. One of this year's council-sponsored events was the second annual cocktail party and reception in Manchester, New Hampshire, during Antiques Week.

## 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. One of this year's council events was a program of talks and performances with John Zorn, Lizzi Bougatsos, and Alissa Quart, on the occasion of the Willem van Genk exhibition at the museum. The group sponsors the annual Visionary Art Award, which was presented this year to Ruth De Young Kohler for her leadership in the promotion and conservation of large-scale art environments by self-taught artists. The council's chair is museum trustee Audrey Heckler.



From left: Audrey Heckler, Ruth De Young Kohler, and Anne-Imelda Radice. Photo by Jena Cumbo.

## Young Folk

The Young Folk, inspired and passionate young supporters of the museum, organize dynamic events and collections tours and engage on social media. The group organized the annual Outsider Art Fair after-party and a kickoff party at the museum's Collections and Education Center.



Musical performance by John Zorn, discussion with artist Lizzi Bougatsos and dealer James Fuentes, and book talk with New York politician Zephyr Teachout and Alissa Quart. Organized by Dr. Valérie Rousseau, in partnership with the Young Folk, the Council for the Study of Art Brut and the Self-Taught, and the Outsider Art Fair. Photo by Kat Hennessey.



Left and right: Special event organized by the Young Folk. Photos by Travis W. Keyes.



# 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 made by a family in Zimbabwe, the shop offers a diverse and engaging selection of gift items and books.

In December, the shop launched its first Fab Folk Fest with ten participating vendors selling everything from hand-painted fans to bracelets made from typewriter keys. The museum shop went offsite with two pop-up shops at the Metro Show and the American Folk Art Museum Block Party.



## New at the Museum

### VISITOR SERVICES

Committed to enhancing visitor service, the museum hired **Zachary M. Cochran**, Manager of Visitor Experience, to work closely with the security team and to improve hospitality standards.

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

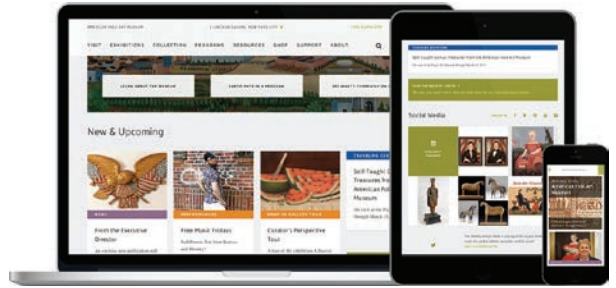
—VISITOR FROM VASHON, WASHINGTON



Manager of Visitor Experience Zachary M. Cochran.  
Photo by Karley Klopfenstein.

# WEBSITE REDESIGN

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



The American Folk Art Museum launched a fully redesigned website in fiscal year 2015, with support from a grant from the Institute of Museum and Library Services. The new site, designed and developed by Brooklyn United ([brooklynnited.com](http://brooklynnited.com)), enhances and increases access to six decades of scholarship and the museum's collection and features an image-driven presentation of content, social media integration and interactivity, an expanded collection section, mobile device compatibility, and more.

- Featured on Communication Arts as a "Webpick of the Week"
- Showcased on Site Inspire
- CSS Design Awards nominee

*This project was made possible in part by the Institute of Museum and Library Services.*



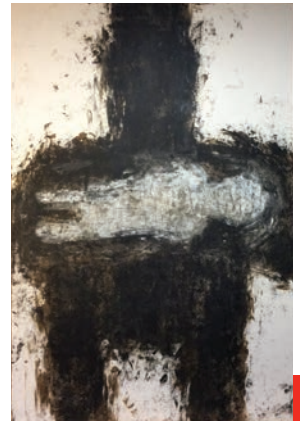
# NEW ACQUISITIONS



< *East River Waterfront*, Joseph Fracarossi (1886–1970), New York City, 1958, oil on board, 17 3/4 x 24 3/4", gift of Priscilla and Steven August, 2014.7.1. Photo by José Andrés Ramírez.



<< *Portraits of Mary Wilcox and Francis Wilcox*, Joseph Whiting Stock (1815–1855), Springfield, Massachusetts, 1845, oil on canvas, laid on board, 25 x 20 1/4"; 25 x 20 1/8", museum purchases, 2014.6.1a, 2a. Photo by José Andrés Ramírez.



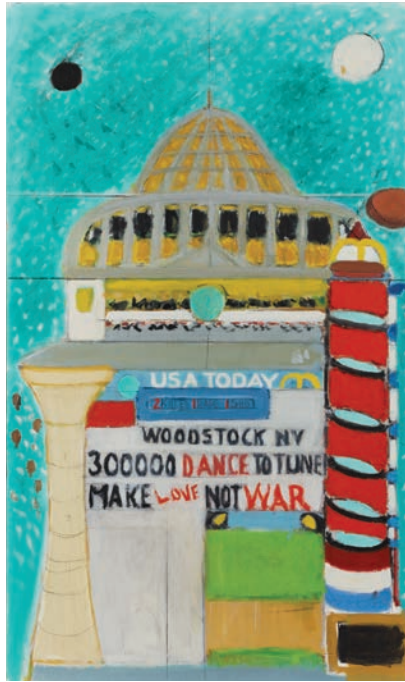
^ *Untitled*, Michel Nedjar (b. 1947), Soisy-sous-Montmorency, France, 1992, acrylic and wax on Canson paper, 43 x 30", gift of the artist, 2014.15.10.



<< *Doll*, maker unidentified, c. 1845, porcelain head, cloth body, and leather arms, with replaced cotton dress, 15 1/4 x 8 3/4 x 3 1/2", museum purchase, 2014.6.1b. Photo by José Andrés Ramírez.



< *House Bank*, unidentified pottery, United States or England, c. 1845, glazed ceramic, 5 x 3 3/4 x 2 3/4", museum purchase, 2014.6.2b. Photo by José Andrés Ramírez.



(left and right sides, triptych)

^ *Farewell, Comrade-The End of the Cold War*, Ralph Fasanella (1914-1997) and unidentified artist, New York City, 1992-1999, oil on canvas, 59 3/4 x 44", gift from the Fasanella and Mostrando Families, 2014.14.1, 2. Photos by José Andrés Ramírez.



^ *Untitled*, Agatha Wojciechowsky (1896-1986), New York City, 1974, colored pencil on paper, 14 x 18", gift of Charles O'Neal, 2014.12.2. Photo by José Andrés Ramírez.



< *Red-Breasted Merganser Drake Decoy with Fish in its Bill*, Augustas "Gus" Aaron Wilson (1864-1950), South Portland, Maine, c. 1900, paint on wood, 8 3/4 x 15 1/8 x 7", gift of Jerry and Susan Lauren, 2014.8.3. Photo by José Andrés Ramírez.



^ *Allegorical Figure of America*, Eunice Pinney (1770-1849), Connecticut, c. 1810, watercolor and ink on paper, 9 3/4 x 7 1/2" (sight), gift of Jaqueline Loewe Fowler, 2014.9.2. Photo by José Andrés Ramírez.



< *Plenty*, Eunice Pinney (1770-1849), Connecticut, c. 1815, watercolor and ink on paper, 12 1/2 x 9 3/4" (sight), gift of Jaqueline Loewe Fowler, 2014.9.1. Photo by José Andrés Ramírez.

> *Garden of Eden*, Elizabeth Layton (1909-1993), Kansas, 1977, pencil and colored pencil on paper, 24 x 18", gift of Mr. Don Lambert and the Lawrence Arts Center, 2014.16.1. Photo by José Andrés Ramírez.



< *Shaker Nesting Boxes*, artist unidentified, probably Maine, c. 1840, paint on wood, 5 1/4 x 11 3/8 x 8 1/8" (largest box), gift of Jerry and Susan Lauren, 2014.8.1a-e. Photo by José Andrés Ramírez.

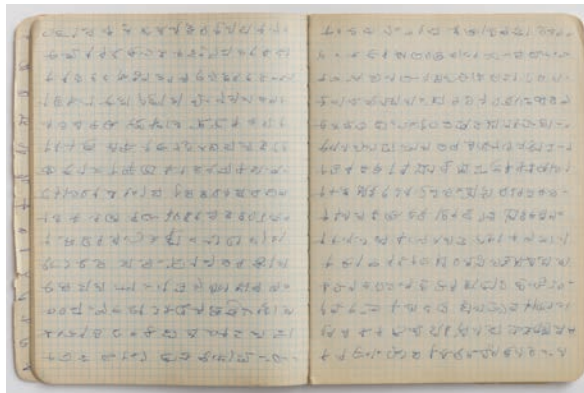




> *Contrary to Hearsay, He Wasn't the Devil*, Jean-Marcel St. Jacques (b. 1972), New Orleans, 2014, wood, nails, and antique hardware on a plywood backing, 84 x 96", gift of Jean-Marcel St. Jacques, LLC, 2014.18.1. Photo by José Andrés Ramírez.



^ *Untitled*, Richard C. Smith (b. 1950), Chatham, England, n.d., pencil and crayon on paper, 7 15/16 x 5 7/8", gift of the Henry Boxer Gallery, London, 2014.13.6. Photo by José Andrés Ramírez.



< *Book with automatic writings*, Agatha Wojciechowsky (1896-1986), New York City, April 1, 1959-October 11, 1964, ink on paper, 9 3/4 x 7 1/2 x 1/4" (closed), gift of Charles O'Neal, 2014.12.10. Photo by José Andrés Ramírez.



<< *Clark Oliver Wilson*, Calvin Balis (1817-1863), Fayetteville, New York, 1840-1850, oil on canvas, 42 x 32 1/4 x 2" (framed), Gift of the Harriet Halbert Keck Family, 2014.10.1. Photo by José Andrés Ramírez.

< *Adelia Wilson and Harriet Halbert Wilson*, Calvin Balis (1817-1863), Fayetteville, New York, c. 1840-1850, oil on canvas, 42 x 32 1/4 x 2" (framed), gift of the Harriet Halbert Keck Family, 2014.10.2. Photo by José Andrés Ramírez.



^ *Untitled*, Agatha Wojciechowsky (1896-1986), New York City, 1974, colored pencil on paper, 14 x 18", gift of Charles O'Neal, 2014.12.2. Photo by José Andrés Ramírez.

#### NOT SHOWN

*Crazy Quilt*, artist unidentified, United States, 1880-1910, wool and cotton with cotton embroidery, 68 x 80", gift of Ruth and Barbara Pitcher, Poughkeepsie, NY, 2014.5.1.

*Fans Quilt*, artist unidentified, United States, 1880-1910, silk neckties, 53 x 75", gift of Ruth and Barbara Pitcher, Poughkeepsie, NY, 2014.5.2.

*Eider Drake Decoy*, artist unidentified, Kingston, Massachusetts, c. 1930, paint on wood, 8 3/4 x 15 3/4 x 6 1/2", gift of Jerry and Susan Lauren, 2014.8.5.

*Nesting Lightship Baskets*, Davis Hall (1828-1906), South Shoal Lightship, Nantucket, Massachusetts, 1875-1890, woven split cane with wood bottoms, 7 1/8 x 15 x 10 3/8" (largest basket), gift of Jerry and Susan Lauren, 2014.8.2a-g.

*White Wing Scoter Decoy*, artist unidentified, Kingston, Massachusetts, c. 1930, paint on wood, 9 1/4 x 16 3/4 x 7 1/2", gift of Jerry and Susan Lauren, 2014.8.6.

*Red and White Quarter Fans Quilt*, artist unidentified, United States, 1875-1900, cotton, 78 x 72", gift of Fran Fink in memory of Adele Klein, 2014.11.1.

*Portrait of Morning Glory (Agatha's spirit girl guide)*, Agatha Wojciechowsky (1896-1986), New York City, n.d., crayon on paper, 11 3/4 x 9", gift of Charles O'Neal, 2014.12.3.

*The Art Mediumship of Agatha Wojciechowsky*, videography by Charles O'Neal, New York City, 1976, super 8 original film, digital betacam, gift of Charles O'Neal, SC.2014.1.

Three untitled drawings, Agatha Wojciechowsky (1896-1986), New York City, n.d., colored pencil on paper, various dimensions, gift of Charles O'Neal, 2014.12.4, 5, 8.

Five untitled drawings, Richard C. Smith (b. 1950), Chatham, England, n.d., pencil and crayon on paper, various dimensions, gifts of the Henry Boxer Gallery, London, 2014.13.1, 3-5, 8.

*Untitled*, Richard C. Smith (b. 1950), Chatham, England, n.d., pencil and crayon on paper, 8 7/8 x 9", gift of the Henry Boxer Gallery, London, 2014.13.2.

*Untitled*, Richard C. Smith (b. 1950), Chatham, England, n.d., pencil and crayon on paper, 8 7/8 x 7 3/16", gift of the Henry Boxer Gallery, London, 2014.13.7.

Three untitled paintings, Claude Lawrence (b. 1944), New York, 1997, 2005, or n.d., acrylic on paper, various dimensions, museum purchases, with funds provided by Barbara Goldsmith, 2014.17.1-3.

*Mother Sister May Have Sat in That Chair When She Lived in This House Before Me*, Jean-Marcel St. Jacques (b. 1972), New Orleans, 2014, wood, nails, and antique hardware on a plywood backing, 84 x 96", gift of Jean-Marcel St. Jacques, LLC, 2014.18.2.

118 untitled paintings, Michel Nedjar (b. 1947), Soisy-sous-Montmorency, France, 1983-2010, acrylic, dry marker, oil pastel, Stabilo Woody and wax on cardboard, cardboard record sleeve, brown paper, layered paper, Canson paper, newspaper, or wallpaper, various dimensions, gift of the artist, 2014.15.1-9, 11-118.

*Sagittarius*, Ulysses Davis (1914-1990), Savannah, Georgia, n.d., wood, 15 x 19", gift of Jaqueline Leowe Fowler, 2014.9.3.

*Scoter Decoy with Mussel in its Bill*, Augustas "Gus" Aaron Wilson (1864-1950), South Portland, Maine, c. 1900, paint on wood, 7 1/2 x 16 1/4 x 8", gift of Jerry and Susan Lauren, 2014.8.4.

*Mona Lisa*, Elizabeth Layton (1909-1993), Kansas, 1978, pencil and colored pencil on paper, 24 x 18", gift of Mr. Don Lambert and the Lawrence Arts Center, 2014.16.2.

*Eugene Von Bruenchenhein Reading Poetry, Talking about Current Events, and Recording Music*, Eugene Von Bruenchenhein (1910-1983), Milwaukee, c. 1967, digital soundtracks transferred from 22 original audio tapes, gift of Lewis and Jean Greenblatt, SC.2014.2.

# FINANCIAL STATEMENTS

## American Folk Art Museum Audited Statement of Financial Position As of June 30, 2015 and 2014

	6/30/15	6/30/14
<b>ASSETS</b>		
CASH AND CASH EQUIVALENTS	705,038	805,942
ACCOUNTS AND GOVERNMENT GRANT RECEIVABLE	56,837	95,556
PREPAID EXPENSES AND OTHER ASSETS	343,676	346,606
PLEDGES RECEIVABLE, NET	1,387,000	383,933
CASH IN INVESTMENT ACCOUNT	5,237,431	6,659,156
PROPERTY AND EQUIPMENT, NET	1,154,721	175,472
BEQUEST HELD IN PERPETUAL TRUST-PERMANENTLY RESTRICTED	984,980	1,032,008
<b>TOTAL ASSETS</b>	<b>9,869,683</b>	<b>9,498,673</b>
<b>LIABILITIES</b>		
ACCOUNTS PAYABLE AND ACCRUED EXPENSES	184,660	129,354
DEFERRED RENT	83,154	49,157
DEFERRED REVENUE	31,550	-
ACCRUED SALARIES AND VACATION	104,184	92,991
<b>TOTAL LIABILITIES</b>	<b>403,548</b>	<b>271,502</b>
<b>COMMITMENTS AND CONTINGENCIES</b>		
<b>NET ASSET (DEFICIT)</b>		
UNRESTRICTED	2,487,124	2,038,668
TEMPORARILY RESTRICTED	4,233,380	5,554,290
PERMANENTLY RESTRICTED	2,745,631	1,705,469
<b>TOTAL NET ASSETS (DEFICIT)</b>	<b>9,466,135</b>	<b>9,298,427</b>
<b>TOTAL LIABILITIES AND NET ASSETS</b>	<b>9,869,683</b>	<b>9,498,673</b>

**Treasurer's notes:** The audited financials for the year to June 30, 2015, show an encouraging picture. There was a small surplus in the operating budget. A deficit in non-operations is attributable mostly to the one-time costs of relocating the offices and permanent collection to Queens. The balance sheet shows negligible liabilities and assets of nearly \$10 million.

# American Folk Art Museum Statements of Activities

## For the year ended June 30, 2015

	Unrestricted	Temporarily Restricted	Permanently Restricted	Total 2015
<b>REVENUE, SUPPORT AND OTHER</b>				
CONTRIBUTIONS	\$636,020	\$302,717	-	\$938,737
SUPPORT FROM FOUNDATIONS AND CORPORATIONS	\$175,000	\$861,000	-	\$1,036,000
SPECIAL EVENTS AND BENEFITS, NET OF DIRECT EXPENSES OF \$173,548 IN 2015	\$822,824	-	-	\$822,824
INVESTMENT ACTIVITY, 5% SPENDING POLICY	\$270,617	-	-	\$270,617
GOVERNMENT SUPPORT	\$205,800	-	-	\$205,800
MEMBERSHIP	\$199,543	-	-	\$199,543
AUXILIARY ACTIVITIES	\$895,783	-	-	\$895,783
OTHER INCOME	\$175,598	-	-	\$175,598
NET ASSETS RELEASED FROM RESTRICTIONS	\$1,383,588	(\$1,383,588)	-	-
<b>TOTAL REVENUE, SUPPORT AND OTHER</b>	<b>\$4,764,773</b>	<b>(\$219,871)</b>	<b>-</b>	<b>\$4,544,902</b>
<b>OPERATING EXPENSES</b>				
PROGRAMS	\$3,095,403	-	-	\$3,095,403
AUXILIARY ACTIVITIES	\$676,767	-	-	\$676,767
MEMBERSHIP	\$142,078	-	-	\$142,078
MANAGEMENT AND GENERAL	\$416,340	-	-	\$416,340
FUNDRAISING	\$430,320	-	-	\$430,320
<b>TOTAL OPERATING EXPENSES</b>	<b>\$4,760,908</b>	<b>-</b>	<b>-</b>	<b>\$4,760,908</b>
<b>CHANGE IN NET ASSETS FROM OPERATIONS</b>	<b>\$3,865</b>	<b>(219,871)</b>	<b>-</b>	<b>(\$216,006)</b>
<b>NON-OPERATING REVENUE, EXPENSES AND OTHER</b>				
CONTRIBUTIONS - PERMANENTLY RESTRICTED	-	-	\$1,000,000	\$1,000,000
PURCHASES OF ARTWORK	(\$46,875)	-	-	(\$46,875)
NET ASSETS RELEASED FROM RESTRICTIONS FOR PURCHASES OF ARTWORK	\$46,875	-	-	\$46,875
MOVING EXPENSES AND NON-CAPITAL FACILITY PLANNING	(\$272,666)	-	-	(\$272,666)
INVESTMENT ACTIVITY, NET	\$92,587	\$7,182	(\$47,028)	\$52,741
INVESTMENT ACTIVITY TO OPERATIONS	(\$270,617)	-	-	(\$270,617)
DEPRECIATION AND AMORTIZATION	(\$54,488)	-	-	(\$54,488)
<b>NON-OPERATING REVENUE, EXPENSES AND OTHER</b>	<b>(\$505,184)</b>	<b>\$7,182</b>	<b>952,972</b>	<b>\$545,970</b>
<b>CHANGE IN NET ASSETS</b>	<b>(\$501,319)</b>	<b>(\$ 212,689)</b>	<b>\$952,972</b>	<b>\$238,964</b>
<b>NET ASSETS-BEGINNING OF THE YEAR</b>	<b>\$2,988,443</b>	<b>\$4,446,069</b>	<b>\$1,792,659</b>	<b>\$9,227,171</b>
<b>NET ASSETS-END OF YEAR</b>	<b>\$2,487,124</b>	<b>\$4,233,380</b>	<b>\$2,745,631</b>	<b>\$9,466,135</b>

# DONORS, FOLK ART CIRCLE, AND MEMBERS

GIFTS RECEIVED IN FISCAL YEAR 2015  
JULY 1, 2014-JUNE 30, 2015

**In grateful recognition of individuals and organizations whose generosity supports the mission of the American Folk Art Museum. The museum is grateful to its generous members and supporters at every level.**

## LEADERSHIP GIFT

Joyce B. Cowin

## BENEFACTORS (\$500,000 and above)

The Andrew W. Mellon Foundation  
The David Davies and Jack Weeden Fund  
for Exhibitions  
Ford Foundation  
The Henry Luce Foundation, Inc.  
The Leir Charitable Foundations

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Institute of Museum and Library Services  
New York City Department of Cultural  
Affairs  
Laura and Richard Parsons  
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Rapaport Family Charitable Trust

## INNOVATORS (\$50,000 and above)

Monty Blanchard and Leslie Tcheyan  
Lucy and Mike Danziger  
Karin and Jonathan Fielding  
Audrey B. Heckler  
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Allen & Overy LLP  
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Jacqueline Fowler  
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Maggi and David Gordon  
Allan and Penny Katz  
New York State Council on the Arts  
Leslie Seeman and David Becker  
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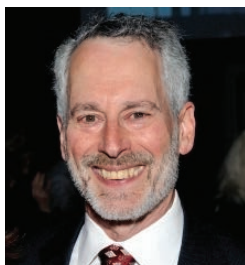
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# STAFF

AS OF OCTOBER 1, 2015



Museum staff on October 19, 2015. Photo by Christine Wise.

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Experience

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Security and Facilities

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Security and Facilities

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Weekend Gallery Manager

Karen Hatch,  
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Susan Simpson,  
Shop Associate

Athanasia Tsaboukas,  
Shop Associate

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Photo by Jena Cumbo.

### **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 Tours series. The museum's docent corps served approximately 1,500 visitors in fiscal year 2015.*

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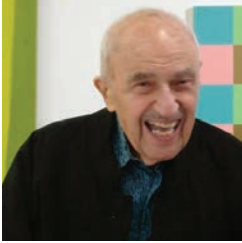
### **Volunteers**

*The museum recruits and trains knowledgeable and dedicated volunteers each year. In fiscal year 2015, forty-two volunteers collectively contributed hundreds of hours assisting with programming, administrative projects, special events, and maintaining an exceptional standard of visitor experience.*

Eleanor Berman  
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## IN MEMORIAM



### LEO RABKIN (1919-2015)

This year the American Folk Art Museum mourned the loss of its dear friend and long-time supporter, abstract artist Leo Rabkin. Leo and his wife, Dorothea, who predeceased him, were ardent folk art collectors with a concentration on the human figure and articulated sculpture. Among the many works of art the Rabkins gifted to the museum over a period of more than thirty years is the masterwork *Uncle Sam Riding a Bicycle Whirligig*. Leo was a dapper, intelligent, and beloved presence at all museum functions and served on the museum's collections committee. He will be missed.



UNCLE SAM RIDING A BICYCLE WHIRLIGIG, artist unidentified, probably New York State, c. 1880-1920, paint on wood with metal, 37 x 55 1/2 x 11 in., gift of Dorothea and Leo Rabkin, 2008.6.1. Photo by John Parnell.



### BELLA KRANZ (1928-2015)

The museum also mourned the loss of Bella Kranz, a beloved museum friend, supporter, and dedicated docent since 1995. Bella was a joy to know and to work with; she was a deeply passionate and committed educator and mentor throughout her professional tenure and brought these skills to her role, engaging museum visitors and students with exhibitions for twenty years. In the 1990s, she furthered her dedication to the field by completing the rigorous Folk Art Institute certificate program. Bella was a warm, thoughtful, and respected part of our community who will be sorely missed.

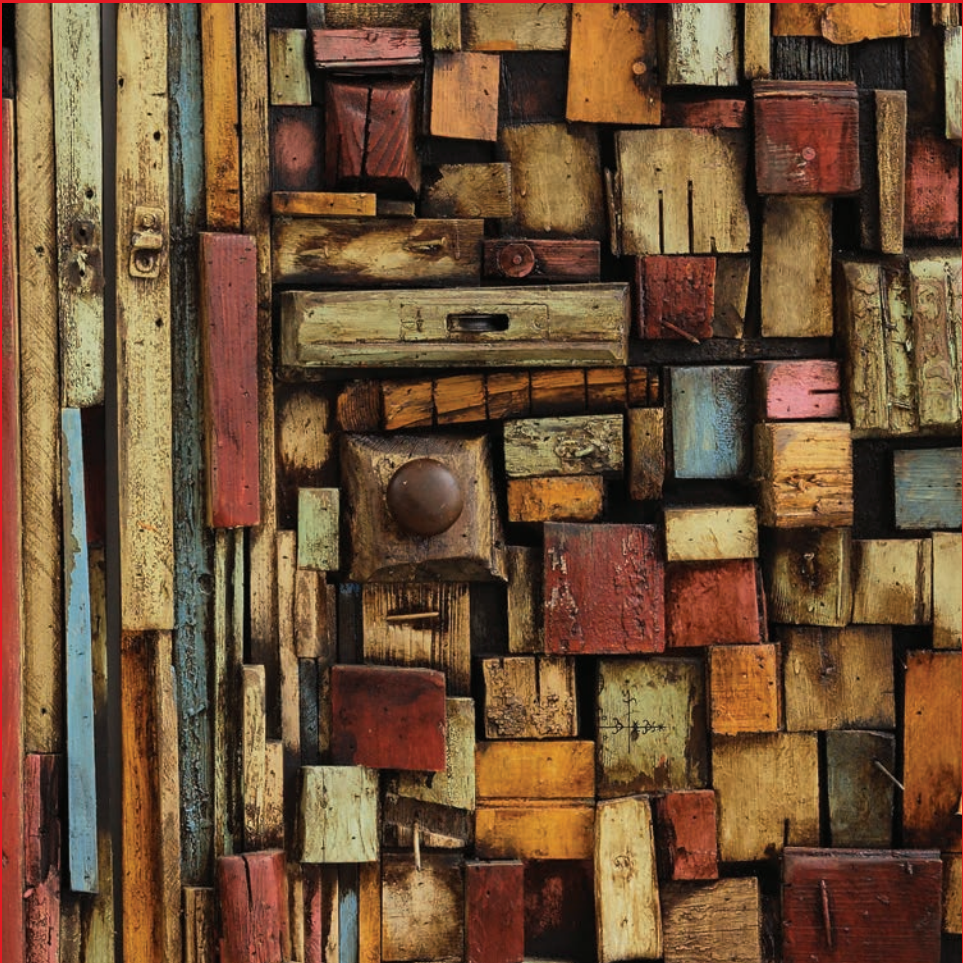


To celebrate the museum's new **Collections and Education Center** for research, education, and conservation, the museum organized a block party featuring live performance by **La La Brooks**, former original lead singer of **The Crystals** ("Da Doo Ron Ron" and "Then He Kissed Me"); remarks by **Melinda Katz**, Queens Borough President, **Dr. Anne-Imelda Radice**, Executive Director, American Folk Art Museum, and New York City Council Majority Leader **Jimmy Van Bramer**; and refreshments from local food vendors. Nearby **Eclectic Encore Studios** opened their doors for guided tours and photo booth fun throughout the event.



The American Folk Art Museum Block Party, June 4, 2015. Top: La La Brooks performs. Center: City Council Majority Leader Jimmy Van Bramer. Bottom: Executive Director Dr. Anne-Imelda Radice, Queens Borough President Melinda Katz, Museum Trustee Elizabeth V. Warren, and Deputy Director for Administration and Development Elizabeth Kingman. Photos by Matthew Beck.





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*Contrary to Hearsay, He Wasn't the Devil (detail)*, Jean-Marcel St. Jacques (b. 1972), New Orleans, 2014, wood, nails, and antique hardware on a plywood backing, 84 x 96 in., gift of Jean-Marcel St. Jacques, LLC, 2014.18.1. Photo by José Andrés Ramírez.