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

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<td>48</td>
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Left: *A Shared Legacy: Folk Art in America* installation.  
Photo by Gavin Ashworth.  
Copyright © 2016 by American Folk Art Museum, New York
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.

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
<table>
<thead>
<tr>
<th>Category</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exhibitions</td>
<td>5</td>
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<tr>
<td>Visitors</td>
<td>150,018</td>
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<tr>
<td>Increase from the previous year</td>
<td>30%</td>
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<td>Docent-led tours</td>
<td>89</td>
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<tr>
<td>Adults served</td>
<td>1,895</td>
</tr>
<tr>
<td>Average events each month</td>
<td>16</td>
</tr>
<tr>
<td>Lectures, symposia, &amp; workshops</td>
<td>25</td>
</tr>
<tr>
<td>Attendees</td>
<td>1,100</td>
</tr>
<tr>
<td>Family programs</td>
<td>13</td>
</tr>
<tr>
<td>People served</td>
<td>307</td>
</tr>
<tr>
<td>Alzheimer’s programs</td>
<td>9</td>
</tr>
<tr>
<td>Individuals served</td>
<td>93</td>
</tr>
<tr>
<td>School groups</td>
<td>74</td>
</tr>
<tr>
<td>Students served</td>
<td>2,220</td>
</tr>
<tr>
<td>Music programs</td>
<td>64</td>
</tr>
<tr>
<td>Attendees</td>
<td>3,747</td>
</tr>
<tr>
<td>Increase in shop sales compared to the previous year</td>
<td>16%</td>
</tr>
<tr>
<td>Increase in average transaction</td>
<td>12%</td>
</tr>
<tr>
<td><strong>226,578</strong></td>
<td><strong>WEBSITE USERS FROM ALL 50 STATES AND 6 CONTINENTS</strong></td>
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</tr>
<tr>
<td><strong>869,742</strong></td>
<td><strong>PAGES VIEWED</strong></td>
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<tr>
<td><strong>39,774</strong></td>
<td><strong>FACEBOOK FANS AND INSTAGRAM AND TWITTER FOLLOWERS</strong></td>
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<tr>
<td><strong>33%</strong></td>
<td><strong>INCREASE FROM THE PREVIOUS YEAR</strong></td>
</tr>
<tr>
<td><strong>2,005</strong></td>
<td><strong>MUSEUM MEMBERS</strong></td>
</tr>
<tr>
<td><strong>13%</strong></td>
<td><strong>INCREASE FROM THE PREVIOUS YEAR</strong></td>
</tr>
<tr>
<td><strong>164</strong></td>
<td><strong>NEW ACQUISITIONS UP FROM 35 THE PREVIOUS YEAR</strong></td>
</tr>
<tr>
<td><strong>194</strong></td>
<td><strong>ARTISTS FROM THE EIGHTEENTH CENTURY TO THE PRESENT EXHIBITED, STUDIED, AND PUBLISHED THIS YEAR</strong></td>
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<tr>
<td><strong>54,000</strong></td>
<td><strong>ONLINE READERS OF THE DIGITIZED FOLK ART MAGAZINE (FORMERLY THE CLARION)</strong></td>
</tr>
<tr>
<td><strong>1961</strong></td>
<td><strong>YEAR THE MUSEUM WAS FOUNDED</strong></td>
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<tr>
<td><strong>$0</strong></td>
<td><strong>COST TO VISIT THE MUSEUM</strong></td>
</tr>
<tr>
<td><strong>18</strong></td>
<td><strong>TRUSTEES</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>NEW TRUSTEES</strong></td>
</tr>
</tbody>
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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.

“... 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

“I was surprised by the variety of expression and the passion and poetry of the artists.”
—VISITOR FROM VENICE, CALIFORNIA
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 re-discovered since the early 1970s, including Martín Ramírez, Bill Traylor, Adolf Wölfli, James Castle and the quilter extraordinaire Rosie Lee Tompkins.”

—ROBERTA SMITH
New York Times

Total number of visitors: 37,036
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

“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
Ralph Fasanella: Lest We Forget

SEPTEMBER 2–DECEMBER 1, 2014

*Ralph Fasanella: Lest We Forget* was organized by the Smithsonian American Art Museum with generous support from Tania and Tom Evans, Herbert Waide Hemphill, Jr. American Folk Art Fund, and Paula and Peter Lunder. The C.F. Foundation in Atlanta supports the museum’s traveling exhibition program, *Treasures to Go.*

The exhibition was organized for the American Folk Art Museum by Dr. Valérie Rousseau, Curator, Self-Taught Art and Art Brut, American Folk Art Museum. Additional support for *Ralph Fasanella: Lest We Forget* was provided by the Estate of Ralph Fasanella.

“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.”

—*The New Yorker*

**MCCARTHY PRESS, Ralph Fasanella (1914–1997), New York City, 1958, oil on canvas, 40 x 70 in., American Folk Art Museum, gift of Eva Fasanella and her children, Gina Mostrando and Marc Fasanella, 2005.5.6.**
“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®.*

“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*

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
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 Wölfli 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 contemporain 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**


*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**


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


**When the Curtain Never Comes Down**


**Contributions to Outside Publications**

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.
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.

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.
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.

“This experience put me out of my comfort zone and helped me become a better communicator. I feel more confident now.”
—CHRIS, TEEN LEADER 2014-15

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

“This . . . 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
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:

- 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

“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
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.

“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
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.

“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.

**ADULT PUBLIC PROGRAMS**

**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;
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 Arsdale 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 screening and discussion with filmmaker Kelly Rush (The Anne Hill Blanchard Annual Lecture)

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

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.

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.
**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.


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).


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.
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.

For more information, please visit 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 Rodriguez 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 cochairs 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.

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.

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

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 (brooklynunited.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


<< *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.

<< *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.


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.


< 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.


<< **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.

photograph of a hand with a drawing on it.


**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.


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.


*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.


FINANCIAL STATEMENTS

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

<table>
<thead>
<tr>
<th></th>
<th>6/30/15</th>
<th>6/30/14</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ASSETS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and Cash Equivalents</td>
<td>705,038</td>
<td>805,942</td>
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<td>Accounts and Government Grant Receivable</td>
<td>56,837</td>
<td>95,556</td>
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<tr>
<td>Prepaid Expenses and Other Assets</td>
<td>343,676</td>
<td>346,606</td>
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<td>Pledges Receivable, Net</td>
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<tr>
<td>Cash in Investment Account</td>
<td>5,237,431</td>
<td>6,659,156</td>
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<tr>
<td>Property and Equipment, Net</td>
<td>1,154,721</td>
<td>175,472</td>
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<td>Bequest Held in Perpetual Trust-Permanently Restricted</td>
<td>984,980</td>
<td>1,032,008</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td>9,869,683</td>
<td>9,498,673</td>
</tr>
<tr>
<td><strong>LIABILITIES</strong></td>
<td></td>
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</tr>
<tr>
<td>Accounts Payable and Accrued Expenses</td>
<td>184,660</td>
<td>129,354</td>
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<tr>
<td>Deferred Rent</td>
<td>83,154</td>
<td>49,157</td>
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<tr>
<td>Deferred Revenue</td>
<td>31,550</td>
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<tr>
<td>Accrued Salaries and Vacation</td>
<td>104,184</td>
<td>92,991</td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td>403,548</td>
<td>271,502</td>
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<tr>
<td><strong>COMMITMENTS AND CONTINGENCIES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>NET ASSET (DEFICIT)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unrestricted</td>
<td>2,487,124</td>
<td>2,038,668</td>
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<tr>
<td>Temporarily Restricted</td>
<td>4,233,380</td>
<td>5,554,290</td>
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<tr>
<td>Permanently Restricted</td>
<td>2,745,631</td>
<td>1,705,469</td>
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<tr>
<td><strong>Total Net Assets (Deficit)</strong></td>
<td>9,466,135</td>
<td>9,298,427</td>
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<tr>
<td><strong>Total Liabilities and Net Assets</strong></td>
<td>9,869,683</td>
<td>9,498,673</td>
</tr>
</tbody>
</table>

**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.

The accompanying notes are an integral part of these financial statements. To view the full report, visit folkartmuseum.org/about/policies-and-financials.
American Folk Art Museum Statements of Activities  
For the year ended June 30, 2015

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total 2015</th>
</tr>
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<tbody>
<tr>
<td><strong>REVENUE, SUPPORT AND OTHER</strong></td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>Contributions</td>
<td>$636,020</td>
<td>$302,717</td>
<td>-</td>
<td>$938,737</td>
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<tr>
<td>Support from Foundations and Corporations</td>
<td>$175,000</td>
<td>$861,000</td>
<td>-</td>
<td>$1,036,000</td>
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<tr>
<td>Special Events and Benefits, Net of Direct Expenses of $173,548 in 2015</td>
<td>$822,824</td>
<td>-</td>
<td>-</td>
<td>$822,824</td>
</tr>
<tr>
<td>Investment Activity, 5% Spending Policy</td>
<td>$270,617</td>
<td>-</td>
<td>-</td>
<td>$270,617</td>
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<tr>
<td>Government Support</td>
<td>$205,800</td>
<td>-</td>
<td>-</td>
<td>$205,800</td>
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<tr>
<td>Membership</td>
<td>$199,543</td>
<td>-</td>
<td>-</td>
<td>$199,543</td>
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<tr>
<td>Auxiliary Activities</td>
<td>$895,783</td>
<td>-</td>
<td>-</td>
<td>$895,783</td>
</tr>
<tr>
<td>Other Income</td>
<td>$175,598</td>
<td>-</td>
<td>-</td>
<td>$175,598</td>
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<tr>
<td>Net Assets Released from Restrictions</td>
<td>$1,383,588</td>
<td>($1,383,588)</td>
<td>-</td>
<td>-</td>
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<tr>
<td><strong>TOTAL REVENUE, SUPPORT AND OTHER</strong></td>
<td>$4,764,773</td>
<td>($219,871)</td>
<td>-</td>
<td>$4,544,902</td>
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<tr>
<td><strong>OPERATING EXPENSES</strong></td>
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<tr>
<td>Programs</td>
<td>$3,095,403</td>
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<td>$3,095,403</td>
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<td>Auxiliary Activities</td>
<td>$676,767</td>
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<td>$676,767</td>
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<tr>
<td>Membership</td>
<td>$142,078</td>
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<td>$142,078</td>
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<td>Management and General</td>
<td>$416,340</td>
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<td>-</td>
<td>$416,340</td>
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<tr>
<td>Fundraising</td>
<td>$430,320</td>
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<tr>
<td><strong>TOTAL OPERATING EXPENSES</strong></td>
<td>$4,760,908</td>
<td>-</td>
<td>-</td>
<td>$4,760,908</td>
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<tr>
<td><strong>CHANGE IN NET ASSETS FROM OPERATIONS</strong></td>
<td>$3,865</td>
<td>(219,871)</td>
<td>-</td>
<td>($216,006)</td>
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<tr>
<td><strong>NON-OPERATING REVENUE, EXPENSES AND OTHER</strong></td>
<td>(505,184)</td>
<td>$7,182</td>
<td>952,972</td>
<td>$545,970</td>
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<tr>
<td>Contributions, Permanently Restricted</td>
<td>-</td>
<td>-</td>
<td>$1,000,000</td>
<td>$1,000,000</td>
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<td>Purchases of Artwork</td>
<td>($46,875)</td>
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<td>-</td>
<td>($46,875)</td>
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<tr>
<td>Net Assets Released from Restrictions for Purchases of Artwork</td>
<td>$46,875</td>
<td>-</td>
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<td>$46,875</td>
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<tr>
<td>Moving Expenses and Non-Capital Facility Planning</td>
<td>($272,666)</td>
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<td>($272,666)</td>
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<tr>
<td>Investment Activity, Net</td>
<td>$92,587</td>
<td>$7,182</td>
<td>($47,028)</td>
<td>$52,741</td>
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<tr>
<td>Investment Activity to Operations</td>
<td>($270,617)</td>
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<td>-</td>
<td>($270,617)</td>
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<tr>
<td>Depreciation and Amortization</td>
<td>($54,488)</td>
<td>-</td>
<td>-</td>
<td>($54,488)</td>
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<tr>
<td><strong>TOTAL NON-OPERATING REVENUE, EXPENSES AND OTHER</strong></td>
<td>($505,184)</td>
<td>$7,182</td>
<td>952,972</td>
<td>$545,970</td>
</tr>
<tr>
<td><strong>CHANGE IN NET ASSETS</strong></td>
<td>($501,319)</td>
<td>($212,689)</td>
<td>$952,972</td>
<td>$238,964</td>
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<tr>
<td><strong>NET ASSETS—BEGINNING OF THE YEAR</strong></td>
<td>$2,988,443</td>
<td>$4,446,069</td>
<td>$1,792,659</td>
<td>$9,227,171</td>
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<tr>
<td><strong>NET ASSETS—END OF YEAR</strong></td>
<td>$2,487,124</td>
<td>$4,233,380</td>
<td>$2,745,631</td>
<td>$9,466,135</td>
</tr>
</tbody>
</table>
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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New York City Department of Cultural Affairs
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The Coby Foundation, Ltd.
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Covington & Burling LLP
Davis Polk & Wardwell
Duval & Stachenfeld LLP
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King & Spalding
Kirkland & Ellis LLP

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Moses & Singer LLP
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Paul, Weiss, Rifkind, Wharton & Garrison LLP
Quislex
Leo Rabkin*
Kristy and Steve Scott
Shearman & Sterling LLP
Sidley Austin LLP
Strategic Legal Solutions
Time Warner Inc.
Paul R. Weidner

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A G Foundation
Sabiha Al Khemir
Loreen Arbus
The Barbara Goldsmith Foundation
Neil Barsky
The Bonnie Cashin Fund
Barry Briskin and Jim Duggan
Laurene Krasny Brown and Marc Brown
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Cliff Fonstein
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Museum Association of New York
Emily Anne Nixon
Nancy and Morris Offit
Liz and Jeff Peek
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Anne-Imelda Radice
Margaret Crotty Riggs and Rory Riggs
Barbara J. Riley
Ronald and Jo Carole Lauder Fund
Richard Rosenthal
Beth Sackler and Jeff Cohen
Cynthia and Robert Schaffner
Jean and Martin Shafiroff
Jane and Barton Shalat
Anna Marie and Robert Shapiro
Robert Sidner
Joanne and Frederick Siegmund
Robert and Susan Manning Silverstein
Skadden, Arps, Slate, Meagher & Flom LLP
Dolores and Stephen Smith
Ann and Richard Solomon
Jean and Craig Stapleton
Su-Elyn Stern and Andrew McMaster
Rachel and Donald Strauber
Stroock & Stroock & Lavan LLP
R. David Sudarsky and Frank Tosto
Jean and Raymond S. Troubh
Susan Weiler
Sue Ann Weinberg
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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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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.

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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.