“The American Folk Art Museum seems to mount some of the best shows in the country.”

—JERRY SALTZ
NEW YORK MAGAZINE,
AUGUST 20, 2018
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Dear members and friends,

It is an honor for me to write you as director of the American Folk Art Museum (AFAM). For me, having the opportunity to lead our critically important museum is like coming home. As a child growing up in Cleveland, Ohio, I was introduced to New York City through AFAM’s iconic painting *Situation in America, 1848*, which was reproduced as a coverlet that my mother purchased and lovingly displayed on a wall in our living room. Ever since, AFAM has helped to shape my understanding of self-taught art across time and place. I have been fortunate to serve as a curator and administrator at museums in Hartford, Minneapolis, Pittsburgh, and St. Louis. I feel privileged to now direct the nation’s leading museum in folk art across four centuries, working with a dedicated and talented staff and trustees to chart the next chapter of AFAM. As we celebrate our thirtieth anniversary at Lincoln Square in 2019 and look ahead to our sixtieth anniversary as a museum in 2021, there is much to be excited about.

The 2018 fiscal year was one of growth, recognition, and advancement for the American Folk Art Museum. Our exhibitions drew an ever-increasing audience, and new programs attracted a more diverse following from guests throughout New York City and across the nation. I congratulate my predecessor Dr. Anne-Imelda Radice, who presided over the museum’s noteworthy accomplishments in 2017 and 2018. The exhibitions *Eugen Gabritschevsky: Theater of the Imperceptible* and *Carlo Zinelli (1916–1974)* showcased the work of two art brut masters whose work had not previously received major presentations in the United States, while *Vestiges & Verse: Notes from the Newfangled Epic* presented the work of twenty-one major, international self-taught artists. The museum’s blockbuster exhibitions *War and Pieced: The Annette Gero Collection of Quilts from Military Fabrics* and *Orra White Hitchcock: Charting the Divine Plan* resulted in record attendance and accolades, including *The New York Times*’ Best Art of 2017 and 2018.

The opening of the Self-Taught Genius Gallery in Queens, funded by the Henry Luce Foundation, is a milestone accomplishment as a space devoted solely to the presentation of artwork from the museum’s collection and a vibrant addition to the arts community of Long Island City. Significant donations to the museum include grants from the National Endowment for the Arts, Bloomberg Philanthropies, the Ford Foundation, the Leir Charitable Foundations, the Booth Ferris Foundation, the New York City Department of Cultural Affairs, and the New York State Council on the Arts, among other sources. We have completed the third year of the Museum Career Internship Program, funded by The Andrew W. Mellon Foundation, which provides paid, credit-awarded internships to LaGuardia Community College Students of diverse backgrounds interested in a career in museums. This nationally recognized program is the American Folk Art Museum’s committed effort to diversify the next generation of the museum workplace.

In addition to my generous and committed colleagues and trustees, another constant is the support that you provide as a champion of our museum. Thank you!

Sincerely,

Jason T. Busch
Director
Dear friends and supporters,

Last year, my letter addressed transitions and change. The museum’s director and my friend and colleague, Dr. Anne-Imelda Radice, was retiring from the museum, and we were entering an interim period of uncertainty. I am pleased to report that this year we have weathered our interregnum and emerged stronger, perhaps than ever before.

Our good fortune began when Stacy C. Hollander, chief curator and director of exhibitions, agreed to serve as the museum’s interim executive director. It is to be respected and admired that she led the institution so ably while managing the dedicated staff and fulfilling her responsibilities as chief curator. We all are very grateful to Stacy for her deep commitment to the success and continuity of the museum.

Credit also goes to the search committee, comprising both Trustees and non-Trustee friends of the museum, for their commitment to hiring a new director immediately after Dr. Radice announced her departure. It is worth noting that we had more Trustee volunteers for the search committee than we had room for; this bespeaks the energy and depth of the commitment of the Trustees to the long-term success of the American Folk Art Museum. The search committee worked energetically throughout the winter and spring to identify a field of strong candidates to become the museum’s next director.

The great news—no longer a surprise—is that we found an outstanding new director in Jason Busch, who was on our radar from the beginning of the search process. Jason began his formal tenure in early September, but as we will all come to know is his typical approach, he began working energetically in the museum’s interests weeks before his formal start date. We are lucky to have a new leader with Jason’s energy, ability, experience, and commitment to the institution. I am looking forward to working with him as he leads the museum and its supporters to the next level.

In closing, I want to thank all of the friends and supporters who have stood by the museum throughout the years, or who have recently rediscovered it and renewed their commitment to its future. The art is what engages us, but it is the friends whom we find along the way that give the journey meaning. Thank you all for your support of the American Folk Art Museum.

Warmly,

Monty Blanchard
President of the Board of Trustees
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<td>New Acquisitions</td>
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25 LECTURES, SYMPOSIA, AND WORKSHOPS
1,294 ATTENDEES

192,728 UNIQUE WEBSITE VISITORS FROM ALL 50 STATES, 6 CONTINENTS VIEWED

632,816 PAGES

1,775 MUSEUM MEMBERS

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

124,000 ONLINE READERS OF THE DIGITIZED FOLK ART MAGAZINE (FORMERLY THE CLARION) ON ISSUU.COM

2,500 VISITORS TO THE SELF-TAUGHT GENIUS GALLERY IN QUEENS

1961 YEAR THE MUSEUM WAS FOUNDED

1989 YEAR THE MUSEUM OPENED AT LINCOLN SQUARE

20 TRUSTEES

21 FULL-TIME EMPLOYEES

12 PART-TIME EMPLOYEES

5% INCREASE IN AVERAGE SHOP SALES

4% INCREASE IN ONLINE SALES

NEARLY 20,000 TRANSACTIONS
Exhibitions at the American Folk Art Museum are supported in part by Joyce Berger Cowin, the David Davies and Jack Weeden Fund for Exhibitions, the Ford Foundation, the Leir Charitable Foundations, public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.
Eugen Gabritschevsky: Theater of the Imperceptible

MARCH 14–AUGUST 20, 2017

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

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

“Gabritschevsky’s work presents a series of mesmerizing dispatches from some archetypical dream world.”

—WILL HEINRICH, THE NEW YORK TIMES, AUGUST 2, 2017
Carlo Zinelli (1916-1974)

MARCH 14–AUGUST 20, 2017

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

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

“It’s quite likely that your head will spin—for all the right reasons—in the presence of some very potent expressions from two unsinkable human spirits.”

—EDWARD M. GOMEZ, HYPERALLERGIC, MARCH 25, 2017
War and Pieced: The Annette Gero Collection of Quilts from Military Fabrics

SEPTEMBER 6, 2017–JANUARY 7, 2018

The exhibition was organized by the American Folk Art Museum, New York, in collaboration with the International Quilt Study Center & Museum, University of Lincoln–Nebraska. Cocrated by Dr. Annette Gero, international quilt historian, author, and collector, and Stacy C. Hollander, deputy director for curatorial affairs, chief curator, and director of exhibitions at the American Folk Art Museum.

Additional support for this exhibition was provided by Just Folk: Marcy Carsey/Susan Baerwald and Roberta and Ralph S. Terkowitz.

Named one of the Top Ten Exhibitions of 2017 by The New York Times!

“It is some of the best abstract art you’ll see this season.”

—ROBERTA SMITH, THE NEW YORK TIMES, DECEMBER 10, 2017
Vestiges & Verse: Notes from the Newfangled Epic

JANUARY 21–MAY 27, 2018

The exhibition was coproduced with the LaM, Lille Métropole Musée d’art moderne, d’art contemporain et d’art brut, Villeneuve d’Ascq, France, where a complementary selection of artists was presented until March 25, 2018. The New York presentation was curated by Dr. Valérie Rousseau, curator, self-taught art and art brut, American Folk Art Museum.

Additional support for this exhibition was provided by the National Endowment for the Arts, the Consulate General of Switzerland in New York, and the Swiss Arts Council Pro Helvetia.

“Vestiges & Verse is the kind of richly rewarding exhibition that makes a visitor want to rush home and write and draw, and write and draw, and write and draw some more.”

—EDWARD M. GOMEZ, HYPERALLERGIC, JANUARY 20, 2018

“Arresting”
—THE NEW YORKER, APRIL 16, 2018
Charting the Divine Plan: The Art of Orra White Hitchcock (1796–1863)

JUNE 12–OCTOBER 14, 2018

The exhibition was curated by Stacy C. Hollander, deputy director for curatorial affairs, chief curator, and director of exhibitions at the American Folk Art Museum.

Additional support was provided by the Glady Krieble Delmas Foundation, Just Folk: Marcy Carsey/Susan Baerwald, New York City Department for the Aging, and the Council for Traditional Folk Art.

“Charting the Divine Plan gives viewers a tantalizing window into the burgeoning scientific world of the 19th century.”

—ELIZABETH BAILEY, SCIENTIFIC AMERICAN, SEPTEMBER 20, 2018

Photos by Olya Vyotskaya.
EXHIBITIONS AT THE SELF-TAUGHT GENIUS GALLERY

Major support for the Self-Taught Genius Gallery is provided by the Henry Luce Foundation and the Booth Ferris Foundation. Additional support is provided by the Ford Foundation, public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.

Highlights from Self-Taught Genius

SEPTEMBER 27, 2017–FEBRUARY 8, 2018

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 and art brut, both of the American Folk Art Museum.

Holding Space: The Museum Collects

MARCH 5–JULY 5, 2018

The exhibition was curated by Sarah Margolis-Pineo, assistant curator of the Self-Taught Genius Gallery.
War and Pieced: The Annette Gero Collection of Quilts from Military Fabrics

Organized by the American Folk Art Museum, New York, in collaboration with the International Quilt Study Center & Museum, University of Lincoln–Nebraska. Cocurated by Dr. Annette Gero, international quilt historian, author, and collector, and Stacy C. Hollander, deputy director for curatorial affairs, chief curator, and director of exhibitions at the American Folk Art Museum.

Photos courtesy of the International Quilt Study Center and Museum.
LOANS

Loans from Institutions
Adolf Wölffl-Stiftung, Kunstmuseum
Bern, Bern, Switzerland

The Ames Gallery, Berkeley,
California

Amherst College Archives & Special Collections, Amherst, Massachusetts

Amherst College Collection at the University of Massachusetts
Herbarium, Amherst, Massachusetts

Cavin-Morris Gallery, New York

Centre Pompidou, Paris, Musée national d’art moderne/Centre de création industrielle

Collection abcd/Bruno Decharme, Paris

Collection Beneski Museum of Natural History, Amherst College, Amherst, Massachusetts

Collection de l’Art Brut, Lausanne, Switzerland

Deerfield Academy Archives, Deerfield, Massachusetts

Denver Art Museum Neusteter Textile Collection

Douglas Walla and Kent Fine Art, New York

Estate of Paul Laffoley, Boston

Fondazione Culturale Carlo Zinelli, Verona, Italy

Henry Boxer Gallery, Richmond, United Kingdom

Hirschl & Adler Modern, New York

International Quilt Study Center & Museum, University of Nebraska–Lincoln

John and Annamaria Phillips Foundation, New York

Lille métropole musée d’art moderne, d’art contemporain et d’art brut, Lille, France


Mead Art Museum, Amherst College, Amherst, Massachusetts

Milwaukee Art Museum, Wisconsin

Museum of Military History, Vienna, Austria

The Peter H. Raven Library of the Missouri Botanical Garden, St. Louis, Missouri

Rockefeller Archive Center, Sleepy Hollow, New York

Sevenoaks Museums, Kent County Council, United Kingdom

Smith College Special Collections, Amherst, Massachusetts

Stephen Romano Gallery, Brooklyn, New York

The Witte Museum, San Antonio, Texas

Institutions Receiving Loans

Columbus Museum of Art, Columbus, Ohio

Crystal Bridges Museum of American Art, Bentonville, Arkansas

International Quilt Study Center and Museum, University of Nebraska–Lincoln

Intuit: The Center for Intuitive and Outsider Art, Chicago

Mingei International Museum, San Diego, California

Museo do las Americas, Puerto Rico, San Juan

National Gallery of Art, Washington, DC

Figge Art Museum, Davenport, Iowa

Institute of Contemporary Art, Los Angeles

The John Michael Kohler Arts Center

Canton Museum of Art, Canton, Ohio

Loans from Individuals

Gordon W. Bailey

Edward V. Blanchard Jr.

Chris Byrne

Collection Chave, Vence, France

Petita Cole

Collection Madness, Dammann Collection, Switzerland

Sue Dean

Harris Diamant and Neville Bean

Norman and Eve Dolph

Laura Fisher’s Fisher Heritage

Helga Fabjan

Jacqueline Loewe Fowler

Antoine de Galbert

Annette Gero

Jerry Gretzinger

William A. Hall

Audrey B. Heckler

Stephen Holman and Josephine T. Huang

Steve Hudson

KAWS

Susan Te Kahurangi King

Christine and Jean-David Mermod

Collection Eternod-Mermod

Pete Navarro

J. Kevin O’Rourke

Luc Ponette

Popkin Family

Hannah Rieger

Robert A. Roth

Family of Manuela Servais

Amr Shaker

Frank Tosto

Gregory Whitmore

Private Whitmores

Alessandro Zinelli
**Eugen Gabritschevsky: 1893–1979**

**Carlo Zinelli, 1916–1974**

**Vestiges & Verse: Notes from the Newfangled Epic**

**Charting the Divine Plan: The Art of Orra White Hitchcock (1796–1863)**

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### Contributions to Outside Publications


EDUCATIONAL PROGRAMS

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

Pre-K to Grade 12 School Programs

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

In fiscal year 2018, the museum developed partnerships with:

- MS 29: THE MELROSE SCHOOL
- PS 84: LILLIAN WEBER SCHOOL
- SUCCESS ACADEMY
- LIGHTHOUSE GUILD FOR THE BLIND
- THE SCHOOL FOR POLISH LANGUAGE AND CULTURE
- WASHINGTON HEIGHTS EXPEDITIONARY LEARNING SCHOOL
- TALENT UNLIMITED HIGH SCHOOL

Educational Partnerships

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

Photo by Rachel Rosen.
Teen Leader Program

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

In fiscal year 2018, the Teen Leader Program accepted fourteen high school students from Talent Unlimited High School and Washington Heights Expeditionary Learning School.

“...I always credit my time at the American Folk Art Museum as being the catalyst for my interest in the arts.”
—MEREDITH WHITE-GOOD, TEEN LEADER (2009)
Summer Camp Programming

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

For Educators

Exhibition curriculum guides are created for teachers in the United States and abroad to use as a classroom resource. These exploration guides provide images, background information on artists, and a rich variety of lesson plans and activities to help teachers incorporate folk art into the classroom. All guides are distributed to thousands of educators and administrators in the five boroughs, and are available for download online free of charge. In fiscal year 2018, the Education Department produced two new exhibition-related curriculum guides, Securing the Shadow: Posthumous Portraiture in America (Middle and High School) and Mystery and Benevolence (grades K–12).

Additionally, these curriculum guides are available online:
- When the Curtain Never Comes Down, grades 6–12
- Ralph Fasanella, grades 9–12
- Self-Taught Genius, grades K–12
- Quilts Exploration Guide, grades K–12
- Compass: Folk Art in Four Directions, grades K–12
- Folk Art Revealed, grades pre-K–5 and grades 6–12
- In the Realms of Henry Darger, grades 9–12

Photos by Christine Wise.
Family Programming

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

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

War and Pieced: In Context with Dr. Annette Gero, quilt historian and collector; Sue Reich, independent scholar quilt historian; Neal Hurst, associate curator of costumes & textiles, Colonial Williamsburg Foundation; and Jonathon Holstein, independent scholar and author. Moderated by Carolyn Ducey, curator of collections, International Quilt Study Center & Museum, University of Nebraska–Lincoln.

ADULT PUBLIC PROGRAMS

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

Art historian Julia Bryan-Wilson on the topic of Gender, Politics, and Textiles.

2018 Anne Hill Blanchard Uncommon Artists Lecture with Barbara Paca on Antiguan artist Frank Walter; Nancy Josephson on Haitian artist Myrlande Constant and Haitian Vodou flags; and Jacqueline Bishop on Jamaican artist Kemel Rankine.

Invisible Dialogues & Invented Languages with Susan Aberth, professor, Bard College; Sarah Higley, professor, University of Rochester; and curator Valérie Rousseau.


Contemporary Alchemy: Women in Art + Science with Suzanne Anker, artist and founding director of the Bio Art Lab, School of the Visual Arts; and Sally Bensusen, senior graphic designer, NASA. Moderated by Katherine F. McLeod, codirector of the New Radical Archives Workshop.
Film Screenings, Book Readings, Performances, and More


Paper-making demo and artist talk with Combat Paper.

A Brief Spark Bookended by Darkness film screening and artist talk with filmmaker Brent Green.

Dialogue and Studio Workshops

Intarsia patterning with Lesley Gold

Book-binding with Nathan Lewis of Combat Paper

Zines with Sarah Nicholls

Maps with Jerry Gretzinger

Critical Walk-throughs

Quilter Katherine Knauer on the politics of quilting

Artist Hank Willis Thomas on transforming uniforms into quilts

Writer Teju Cole on self-taught genius

Curator Sarah Suzuki on self-taught genius

Artist Ernesto Caivano on art and storytelling

Writer Abeer Hoque and filmmaker Joshua Steinbauer on their collaborative project Olive Witch

Artist Jesse Bransford on creating visual languages

Artist and historian Kamau Ware on the Black Gotham Experience

Special Events


Veterans Day Celebration with presentations by art historian Jacqueline Atkins and a performance by Warrior Writers.

Drawing with Susan with Susan Te Kahurangi King and Petita Cole.
Susan Te Kahurangi King Fellowship Research Presentation with Rae Pleasant (fellow), Susan Te Kahurangi King, Petita Cole, and Chris Byrne.
Off-site visit to The Sketchbook Project.
Off-site visit to Franklin Furnace Archives.

Ongoing Programs

FOLK ART REFLECTIONS
FIRST THURSDAY OF EVERY MONTH
2:30-3:30 PM
The museum’s signature program Folk Art Reflections is an interactive program tailored to adults living with Alzheimer’s and other demen- tias, 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.

JAZZ + WEDNESDAYS
WEDNESDAYS, 2-3 PM
Acclaimed jazz guitarist Bill Wurtzel performs with guests to 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 fill the galleries with folk and acoustic music on select Fridays. The program is organized and run by musician Lara Ewen. Jalopy Theatre and School of Music, a Brooklyn-based community arts center dedicated to promoting new and traditional roots music from around the world, selects the musicians who perform on the first Friday of the month.

Contributions to Outside Programs


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

In fiscal year 2018, the National Endowment for the Humanities awarded the museum a planning grant to prepare for the Henry Darger Papers at the American Folk Art Museum to be digitized and made widely accessible online. The grant allowed Dr. Valérie Rousseau, in conjunction with Rapaport Archivist Mimi Lester, to assemble a team of experts to advise on the preservation and conservation of the materials, the technical requirements for future digitization, and its impact on the humanities. The Darger Portal Advisory Board participants included museum staff and Alison Amick, Michael Bonesteel, Amber Hares, Choghakate Kazarian, Sarah Lombardi, Leisa Rundquist, Janine St. Germain, Tamara Talanksky, and Deborah Wythe.

The Museum Career Internship Program is a partnership between the American Folk Art Museum and LaGuardia Community College that was created to foster diversity and inclusion in the museum field. Eight students from LaGuardia Community College are selected annually to participate in this paid, yearlong internship.

Funding for this program is provided by the Andrew W. Mellon Foundation and the New York Community Trust.

“All the classes that we had were very informative and helpful because not only did we learn a lot about different kinds of art, but also gained the knowledge about how people at the museum work, how and where to apply for jobs, and how to organize yourself as a professional. After this internship, I definitely feel more confident in applying to different jobs. Now I have an idea how things work.”

—MUSEUM CAREERS INTERNSHIP PROGRAM PARTICIPANT

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

Photos by Natalie Beall.
MEMBERS AND FRIENDS

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

Membership is the perfect way to enrich your museum experience with benefits that include invitations to members’ receptions, discounted public program ticketing, a 10 percent discount in the Museum Shop, complimentary passes to art fairs, and a choice of magazine subscription.

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, textiles, sculpture, and decorative arts. The Council’s co-chairs are museum Trustees Karin Fielding and Barbara L. Gordon. During FY18, Council-sponsored events included the fifth annual cocktail party and reception in Manchester, New Hampshire during Antiques Week; visits to private collections; and a symposium during War and Pieced: The Annette Gero Collection of Quilts from Military Fabrics.

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

The council is devoted to the study, recognition, and promotion of self-taught art from the twentieth century to the present. The council’s chair is museum trustee Audrey Heckler. In FY18, the council organized panel discussions during the exhibitions of the work of Carlo Zinelli and Eugen Gabritschevsky, visited private collections, organized a collectors’ evening at the museum, and presented a film screening.

Photos by Christine Wise.
Young Folk

Inspired and passionate young supporters of AFAM, Young Folk meet up for dynamic events, collection tours, gallery walks, and connect to the collection and each other on social media. In 2018, Young Folk celebrated its fourth year by gallery-hopping in Manhattan, visiting private collections, and casting off on an Americana-themed celebration aboard a clipper ship.

Visionary Award

The recipient of the 2017 Visionary Award, presented by Trustee Audrey B. Heckler, was Rebecca Alban Hoffberger, founder, executive director, and principal curator of the American Visionary Art Museum; with remarks by Colin Eisler, Robert Lehman Professor of Fine Arts, Institute of Fine Arts, NYU; and Lyn Pentecost, executive director, The Lower Eastside Girls Club.

Folk Art Explorers

TRIP TO LOS ANGELES, OCTOBER 2017
The Folk Art Explorers visited Los Angeles for several special events. Highlights included a tour of the newly installed collection of Karin and Jonathan Fielding at The Huntington, a stellar private collection of 20th century self-taught art, the Watts Towers, and a tour by Else Longhauser of Martín Ramírez’s works at the Institute of Contemporary Art, Los Angeles.

DAYTRIP TO PHILADELPHIA, FEBRUARY 2018
Travelers embarked on a jam-packed day-trip to visit three private collections in the Philadelphia metro area, as well as private tours of the Barnes Foundation and Philadelphia Academy of Fine Arts.

Top to bottom: photo by Steve Smith; photo by Christine Wise; photos by trip participants.
FALL BENEFIT GALA

A Night to Remember!

HONORING
Elizabeth and Irwin Warren
Jill Soltau, president and chief executive officer, JOANN Stores
Gail O. Mellow, LaGuardia Community College

Special thanks to Courtney Booth Christensen and the LaGuardia Community College Contemporary Music Ensemble.

From top, clockwise: Jerry Lauren and Nancy Druckman; Phillip Buckner and Joyce Berger Cowin; Elizabeth and Irwin Warren (honorees), Monty Blanchard, and Jeff Pressman; John Hays, Dan Farrell, and Mike Danziger; Patrick Bell, Barbara Gordon, and Edwin Hild; Lucy Danziger, Tad Martin, and Heidi Messer; Wyna Liu, Richard Parsons, and Iris Love; Anne Radice and Gail O. Mellow (honoree, LaGuardia Community College); Jill Soltau (honoree, Joanne Fabrics)
The American Folk Art Museum Shop features hundreds of different products made by artisans from around the globe. From delightful animals handmade in Charleston, South Carolina, to handmade birds from seedpods collected and handpainted by a family in Zimbabwe, there is a diverse and engaging selection of gift items and books from which to choose. We are always looking for the unique, the whimsical, and the surprising to delight our many visitors.

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

—VISITOR FROM VASHON, WASHINGTON
NEW ACQUISITIONS
1. Turtleback Side Chair; probably Thomas Jefferson Gildersleeve (1805–1871); probably New York City; c. 1827-1835; painted and stenciled wood; 35 1/2 x 17 5/8 x 18"; gift of Helaine and Burton M. Fendelman, 2017.21.1. Photo by Gavin Ashworth.

2. Betty; Letta Vanderhoof (1861-1950); Coldwater, Michigan; 1897; oil on muslin, with cotton dresses, undershirts, slips, and wool socks stuffed with sawdust; 25 x 11 x 5 1/2"; gift of Wendy Lavitt, 2017.22.1. Photo by Gavin Ashworth.

3. Untitled (Outdoor Guardian Head); Eugene Von Bruenchenhein (1910-1983); Milwaukee, Wisconsin; 1960; concrete; 32 x 24 x 4"; gift of Lewis and Jean Greenblatt, 2017.25.1.

5. Martha Ann; Letta Vanderhoof (1861–1950); Woodsworth, Wisconsin; 1923; oil on muslin, with cotton dresses, undershirts, slips, and wool socks stuffed with sawdust; 25 1/2 x 11 1/2 x 5"; gift of Wendy Lavitt, 2017.22.2. Photo by Gavin Ashworth.

NOT SHOWN:
Selfquest; Tobias Tebbe (b. 1980, Arnhem, The Netherlands); Arnhem, The Netherlands; 2016; 19 3/4 x 25 5/8" each (46 drawings); ink and ballpoint pen on paper; gift of the Foundation Tobias Tebbe, 2017.27.1.

SPECIAL THANKS TO ALL THE COLLECTION DONORS IN FY 2018:
Ralph Esmerian
George and Gail Feher
Jacqueline Loewe Fowler
Marilyn and Bob Gellert
Joyce Longworth, in memory of Ruskin Longworth
Donald and Hinda Sussman
FINANCIAL STATEMENTS

American Folk Art Museum Audited Statement of Financial Position
As of June 30, 2018 and 2017

<table>
<thead>
<tr>
<th></th>
<th>6/30/18</th>
<th>6/30/17</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ASSETS</strong></td>
<td></td>
<td></td>
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<tr>
<td>Cash and Cash Equivalents</td>
<td>97,471</td>
<td>129,960</td>
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<td>Accounts and Government Grants Receivable</td>
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<td>Prepaid Expenses and Other Assets</td>
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<td>Pledges Receivable, Net</td>
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<td>Investments</td>
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<td>Property and Equipment, Net</td>
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<td>Bequest Held in Perpetual Trust - Permanently Restricted</td>
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<td>946,082</td>
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<tr>
<td><strong>TOTAL ASSETS</strong></td>
<td><strong>$10,508,628</strong></td>
<td><strong>$11,132,276</strong></td>
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<tr>
<td><strong>LIABILITIES</strong></td>
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<tr>
<td>Accounts Payable and Accrued Expenses</td>
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<tr>
<td>Deferred Rent</td>
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<td>Accrued Salaries and Vacation</td>
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<td>64,864</td>
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<td><strong>TOTAL LIABILITIES</strong></td>
<td><strong>$271,811</strong></td>
<td><strong>$349,850</strong></td>
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<td><strong>COMMITMENTS AND CONTINGENCIES</strong></td>
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<tr>
<td><strong>NET ASSETS</strong></td>
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<td>Unrestricted</td>
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<td>Temporarily Restricted</td>
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<td>Permanently Restricted</td>
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<td><strong>TOTAL NET ASSETS</strong></td>
<td><strong>$10,236,817</strong></td>
<td><strong>$10,782,426</strong></td>
</tr>
</tbody>
</table>

**TOTAL LIABILITIES AND NET ASSETS**

<table>
<thead>
<tr>
<th></th>
<th>6/30/18</th>
<th>6/30/17</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>$10,508,628</strong></td>
<td><strong>$11,132,276</strong></td>
</tr>
</tbody>
</table>

*CFO's notes: Net assets show a decrease due to a prior period adjustment that shifted $475,000 from FY18 revenue to FY17 revenue. The net effect on the restated net assets is 0.

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 years ended June 30, 2018 and 2017

<table>
<thead>
<tr>
<th>Total 2018</th>
<th>RESTATED Total 2017</th>
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<tbody>
<tr>
<td><strong>OPERATING REVENUE, SUPPORT &amp; OTHER</strong></td>
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<tr>
<td>CONTRIBUTIONS AND MEMBERSHIP</td>
<td>1,181,118</td>
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<td>SUPPORT FROM FOUNDATIONS AND CORPORATIONS</td>
<td>638,962</td>
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<td>SPECIAL EVENTS AND BENEFITS, NET OF DIRECT EXPENSE OF $105,689 IN 2018 AND $128,287 IN 2017</td>
<td>595,643</td>
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<td>INVESTMENT ACTIVITY, 5% SPENDING POLICY</td>
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<td>GOVERNMENT SUPPORT</td>
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<td>AUXILIARY ACTIVITIES</td>
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<td>OTHER INCOME</td>
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<td>NET ASSETS RELEASED FROM RESTRICTIONS</td>
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<td><strong>TOTAL OPERATING REVENUE, SUPPORT AND OTHER</strong></td>
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<td><strong>OPERATING EXPENSES</strong></td>
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<td>PROGRAMS</td>
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<td>AUXILIARY ACTIVITIES</td>
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<td>MANAGEMENT AND GENERAL</td>
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<td>FUNDRAISING</td>
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<td><strong>TOTAL OPERATING EXPENSES</strong></td>
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<td><strong>CHANGE IN NET ASSETS FROM OPERATIONS</strong></td>
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<td><strong>NON-OPERATING REVENUE (EXPENSES) AND OTHER</strong></td>
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<tr>
<td>PERMANENTLY RESTRICTED CONTRIBUTIONS AND OTHER REVENUE</td>
<td>55,000</td>
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<tr>
<td>PURCHASES OF ARTWORK</td>
<td>(8,750)</td>
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<tr>
<td>NET ASSETS RELEASED FROM RESTRICTIONS FOR PURCHASES OF ARTWORK</td>
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<td>INVESTMENT ACTIVITY, NET</td>
<td>502,294</td>
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<tr>
<td>MUSEUM’S 5% SPENDING POLICY</td>
<td>(294,310)</td>
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<tr>
<td>DEPRECIATION AND AMORTIZATION</td>
<td>(148,433)</td>
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<tr>
<td><strong>TOTAL NON-OPERATING REVENUE (EXPENSES) AND OTHER</strong></td>
<td>$105,801</td>
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<td><strong>CHANGE IN NET ASSETS</strong></td>
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<td><strong>NET ASSETS—BEGINNING OF THE YEAR</strong></td>
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<td><strong>PRIOR PERIOD ADJUSTMENTS</strong></td>
<td>-</td>
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<tr>
<td><strong>NET ASSETS—BEGINNING OF YEAR, AS RESTATED</strong></td>
<td>10,782,426</td>
</tr>
<tr>
<td><strong>NET ASSETS—END OF YEAR</strong></td>
<td>10,236,817</td>
</tr>
</tbody>
</table>
GIFTS RECEIVED IN FISCAL YEAR 2018
JULY 1, 2017–JUNE 30, 2018

In grateful recognition of individuals and organizations whose generosity supports the mission of the American Folk Art Museum. Thank you.

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*deceased

The museum gratefully acknowledges significant contributions from Joyce B. Cowin, David Davies* and Jack Weeden, Ralph Esmerian, and Eva Feld.*

The Legacy Society
Do you have a will or estate plan? Consider the American Folk Art Museum when you are planning your legacy. It’s an easy and meaningful way to support the museum for future generations. Join the Legacy Society by naming the American Folk Art Museum in your will or estate plan. Contact Karley Klopfenstein, deputy director for development, at 212. 595. 9533 ext. 318 or email kklop@folkartmuseum.org for more information.
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AS OF DECEMBER 4, 2018

Museum staff, fall 2018. Photo by Bones Photography.

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Deputy Director for Development
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Curator, Self-Taught Art and Art Brut
Dr. Valérie Rousseau

Assistant Curator
Steffi Duarte

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Dr. Minna Lee, Associate Development Director
Rebecca Kaplan, Special Events Associate
Riham Majeed, Development and Membership Associate

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Andreane Balconi, Digital Asset Manager
Judy Steinberg, Collection and Exhibition Manager*
Louise Masarof, Librarian*
Batja Bell, Inventory Specialist*
Renata Gumkowska, Collection Assistant*

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Richard Ho, Director of Information Technologies

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Rachel Rosen, Director of Education
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Natalie Beall, Education Specialist*
Lara Ewen, Free Music Fridays Coordinator*

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Cindy Trickel, Director of Publications and Website*
Kate Johnson, Graphic Designer and Production Manager*
Cristina Marcelo, Social Media Associate*

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Susan Simpson, Shop Associate*
Athanasia Tsaboukas, Shop Associate*
Kayla Velazquez, Shop Associate*

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Security and Facilities
Kenneth Bing, Security and Facilities
Bienvenido Medina, Security and Facilities

*Part-time staff
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Essence Ashford, LaGuardia Community College  
Maiko Fujii, LaGuardia Community College  
Alison Gilbert, Hunter College  
E’Lisha Jackson, LaGuardia Community College  
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Emma Mooney, Beloit College  
Haileen Yanil Nunez, LaGuardia Community College  
Shah Rahman, Borough of Manhattan Community College  
Patricia Romero, LaGuardia Community College  
Kristin Townsend, City College  
Kayla Velazquez, LaGuardia Community College  
Camila Villarroel, LaGuardia Community College

**Volunteers**

AFAM recruits and trains knowledgeable and dedicated volunteers each year. In fiscal year 2018, twenty-nine 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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Eleanor Berman  
Elena Bernstein  
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Hilory Boucher  
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Sandy Davidson  
Darlyyne Devenny  
Pamela Edel  
Barbara Neski Faia  
Rhoda Galub  
Robertta Gaynor  
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Irene Porges  
Selma Rosen  
Nina Rosinek  
Marilyn Schwartz  
Carla Sher  
Nancy Taylor

**Docents**

The museum’s docents participate in rigorous, regular training sessions each year in order to provide our visitors with the highest standards of content and presentation in private, guided tours as well as in the Closer-Look public tour series.

Lenore Blank  
Janet Gillespie  
John Hood  
Carol Keyser  
Arlene Kreisler  
Monica Murphy  
Su-Ellyn Stern  
Rachel Strauber  
Rena Tobey  
Linda Simon  
Melissa Uram

Photo by Matthew Sherman.  
Photo by Rachel Rosen.  
Photo by program participant.
IN MEMORIAM

The American Folk Art Museum mourns the loss of the patrons, artists, collectors, docents, and friends who left us in 2017 and 2018. We would like to extend our sympathies to their families and acknowledge their valuable contributions, accomplishments, and generosity toward our institution and its community.

MILLIE GLADSTONE (1933–2018)

Millie Gladstone was a special presence at the American Folk Art Museum for many years, serving as a volunteer and docent for decades. A passionate world traveler, Millie and her husband Bill were avid baseball fans from the Brooklyn Dodgers to the TriCity Valley Cats. She and her husband gave the very important Baseball Player Show Figure by New York City carver Samuel A. Robb to the museum in 2008. A vibrant, bold, and vivacious lover of life, Millie will be deeply missed.

ROBERT L. HIRSCHHORN (1941–2018)

Robert L. Hirshhorn was an ardent supporter of the museum and a member of the Board of Trustees from 2002 to 2011. Together with his wife Marjorie, Robert had the pre-eminent collection of American marquetry, a decorative technique of ornamenting furniture or personal objects with intricate patterns from cut pieces of wood. The collection was exhibited at the American Folk Art Museum, and it was the subject of a book titled American Folk Marquetry: Masterpieces in Wood, created in collaboration with Richard Mühlberger, in 1998. Among Hirshhorn’s generous gifts to the museum is a Statue of Liberty cabinet by Titus Albrecht.

PHYLIS KIND (1933–2018)

Phyllis Kind was a pioneering gallerist who championed the innovative work of contemporary artists and who was a towering figure in the worlds of self-taught art and art brut. Kind owned and operated the Phyllis Kind Gallery in New York and Chicago for more than forty years. She helped to introduce, validate, and create a market for a genre of art that did not fit easily into the established art world, exhibiting work by Martin Ramirez, Carlo Zinelli, Joseph Yoakum, Henry Darger, Hiroyuki Doi, and others who are now among the canon of self-taught masters. Kind was a founding member of Raw Vision’s editorial board, as well as a consultant to the Outsider Art Fair in New York.

ARTHUR B. KERN (1921–2018)

Dr. Arthur Kern was a noted scholar and collector who, with his wife Sybil, authored many articles highlighting their original research for the museum’s Folk Art Magazine. Among the many artists the Kerns identified are Joseph H. Davis, William Murray, and Jane Anthony Davis. The museum expresses its profound sadness at the loss of this true gentleman and scholar.

ADELE BLOCK (1915–2018)
DAVID BOXER (1946–2017)
BRUCE COLE (1938–2018)
LAURENT DANchin (1947–2017)
GARY DAVENPORT (d. 2017)
VIVIAN DONNELLEY (1947–2018)
JOAN FINERMAN (1938–2018)
ANDREW FLAMM (1967–2018)
BARON GORDON (1926–2017)
GLEE FOX KRUEGER (1931–2018)
ELI LEON (1935–2018)
M.T. LIGGETT (1933–2017)
CAELAN MYS (1967–2018)
CHARLES T. O’NEAL (d. 2018)
HARRIET ROBBINS (1935–2018)
OSSIE LEE SAMUELS (1931–2017)
FREDERICK SIEGMUND (1929–2018)
LIZ SMITH (1923–2017)
STEVE TROMBETTI (1954–2018)
PAUL WEIDNER (1934–2018)
Broken Star Quilt (detail); artist unidentified; United States; 1920-1940; cotton; 77 1/2 x 78 in.; gift of Marilyn and Bob Gellert, 2017.19.2. Photo by Gavin Ashworth.