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

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

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

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

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

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

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

Sincerely,

Anne-Imelda Radice, PhD
Executive Director
Dear friends and supporters of the American Folk Art Museum,

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

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

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

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

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

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

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

Sincerely,

Monty Blanchard
President of the Board of Trustees
<table>
<thead>
<tr>
<th>Category</th>
<th>Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exhibitions</td>
<td>6</td>
</tr>
<tr>
<td>Visitors</td>
<td>115,310</td>
</tr>
<tr>
<td>Increase from previous year</td>
<td>30%</td>
</tr>
<tr>
<td>Docent-led tours</td>
<td>67</td>
</tr>
<tr>
<td>Adults served</td>
<td>933</td>
</tr>
<tr>
<td>School groups</td>
<td>78</td>
</tr>
<tr>
<td>Students served</td>
<td>2,585</td>
</tr>
<tr>
<td>Alzheimer’s programs</td>
<td>8</td>
</tr>
<tr>
<td>Adults served</td>
<td>88</td>
</tr>
<tr>
<td>Music programs</td>
<td>76</td>
</tr>
<tr>
<td>Attendees</td>
<td>4,934</td>
</tr>
<tr>
<td>Family programs</td>
<td>17</td>
</tr>
<tr>
<td>People served</td>
<td>366</td>
</tr>
<tr>
<td>Lectures &amp; symposia</td>
<td>15</td>
</tr>
<tr>
<td>Adults served</td>
<td>754</td>
</tr>
<tr>
<td>Paid private tours</td>
<td>30</td>
</tr>
<tr>
<td>Space rentals</td>
<td>585</td>
</tr>
<tr>
<td>Average events each month</td>
<td>19</td>
</tr>
<tr>
<td>Metric</td>
<td>Count</td>
</tr>
<tr>
<td>------------------------------------</td>
<td>---------</td>
</tr>
<tr>
<td>Make It Thursday Workshops</td>
<td>12</td>
</tr>
<tr>
<td>Crafters Served</td>
<td>182</td>
</tr>
<tr>
<td>Website Users</td>
<td>2,611,611</td>
</tr>
<tr>
<td>Facebook Fans and Twitter Followers</td>
<td>29,892</td>
</tr>
<tr>
<td>Trustees</td>
<td>14</td>
</tr>
<tr>
<td>Full-time Employees</td>
<td>18</td>
</tr>
<tr>
<td>Part-time Employees</td>
<td>5</td>
</tr>
<tr>
<td>Issues of <em>Folk Art</em> Magazine</td>
<td>118</td>
</tr>
<tr>
<td>(Formerly <em>The Clarion</em>)</td>
<td></td>
</tr>
<tr>
<td>Digitized</td>
<td>19,586</td>
</tr>
<tr>
<td>Readers since December 2013 Launch</td>
<td></td>
</tr>
<tr>
<td>Cost to Visit the Museum</td>
<td>$0</td>
</tr>
<tr>
<td>Year the Museum was Founded</td>
<td>1961</td>
</tr>
<tr>
<td>New Acquisitions</td>
<td>35</td>
</tr>
</tbody>
</table>

- 32% Increase in membership
- 44% Increase in membership at $1,000 and above
- 32% Increase in shop sales compared to the previous year
- $0 cost to visit the museum
Bill TRAYLOR

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

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

Bill Traylor (1854-1949) was born into slavery on a plantation in Hale County, Alabama. After emancipation, he continued to live and work on the farm where he was born. He moved to Montgomery, where he worked as a laborer and lived with his elderly Uncle Jefferson. When he outlived his financial resources, he was placed in a government institution. While he lived in Montgomery, Traylor worked on pieces of canvas and fabric that he would eventually sell to collectors in the South. Upon his death in 1949, Traylor was only known locally for his work as a janitor. His art was rediscovered in the 1960s and has since become one of the biggest hits in the world of modern art.

Using found objects, Traylor created a vivid and imaginative world in which he included scenes from his past as well as his observations of the modern world. His work was often heartfelt and personal. His paintings, sculptures, and drawings were created on paper, cloth, and any other available materials. Traylor’s art has been exhibited in museums around the world and has received critical acclaim.

EXHIBITIONS

Installation photography by Gavin Ashworth

Number of days open: 90
Total number of visitors: 36,010
Average number of visitors per day: 400
“This show firmly places Traylor’s art where it belongs, in a tradition of abbreviated figuration that runs the length of human existence and across all cultures, from cave paintings, through Cycladic and African sculpture and American Indian ledger drawings, to Paul Klee’s high-strung creatures and George Herriman’s Krazy Kat.”

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

JUNE 11-SEPTEMBER 22, 2013

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

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

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

—JERRY SALTZ, New York magazine, July 2013
“The magnitude of this exhibition reveals surprising oversights in critical reception of Traylor’s work in decades past. Though Traylor’s place in the pantheon of revered American artists seems assured, the usual characterizations of his oeuvre leave much unsaid—the museum’s own ‘Traylor in Motion’ brings an overlooked aspect of his work, kinesis, to the fore.”

—ALANA SHILLING, 
Brooklyn Rail, June 15, 2013
Recent Gifts

JUNE 11–SEPTEMBER 22, 2013

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

RISING STAR VARIATION QUILT, Elsey A. Halstead (1830-1850), Minisink (now Middletown), New York, dated March 23, 1848, cotton, 100 x 85"., American Folk Art Museum, gift of Kathryn Trotta Kane and family in memory of our beloved grandmother Margaret Halstead Minch. May an appreciation of the love, beauty, and hard work that went into this quilt continue to inspire future generations. We sincerely hope that others will experience the same joy the quilt has given our family over many years., 2012.16.1. Photo by Gavin Ashworth.
Number of days open: 82
Total number of visitors: 29,182
Average number of visitors per day: 356
“...the point to take away from this show is that quilt making was, and is, a highly personal art form, and that artists should feel free to tinker with it as they see fit.”

—KAREN ROSENBERG,

OCTOBER 1, 2013–JANUARY 5, 2014

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

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

—JOYCE BECKENSTEIN,
Surface Design, Winter 2014
“Keep up the great work. The integration of male quilters and quilters working with other media (film) was inspiring.”
—VISITOR FROM ROUND ROCK, TEXAS
“Be it in a fabric’s pattern, the narrative intrigue behind an object, or the disembodiment and playfulness that this project allows, each designer has found something uniquely compelling about the collection to translate into new work: liberated from mechanistic function, these designers were given a unique opportunity to showcase their commercial skills while engaging in non-exploitative dialogue with these powerful objects of American identity.”

—OONA HAAS,
Brooklyn Rail, March 4, 2014
“Loved it—the connections between fashion and precious folk art was glorious. Thank you!”
—VISITOR FROM DENVER, COLORADO
Folk Couture: Fashion and Folk Art

JANUARY 21-APRIL 23, 2014

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

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

Special website dedicated to Folk Couture: fashionandfolkart.tumblr.com/exhibition

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

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

-KAREN ROSENBERG,
New York Times, February 27, 2014
Number of days open: 83
Total number of visitors: 35,214
Average number of visitors per day: 424
“... it’s refreshing to consider an exhibition designed to rehabilitate the term [genius] and to do so along inspirationally democratic lines. ‘Self-Taught Genius: Treasures from the American Folk Art Museum’ is not only an enthralling display of about 100 works from the museum’s permanent collection; it’s also an intellectually provocative effort to rethink the nature of artistic creativity.”

—KEN JOHNSON,
Self-Taught Genius: Treasures from the American Folk Art Museum

MAY 10–AUGUST 17, 2014

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

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

Special website dedicated to Self-Taught Genius: www.selftaughtgenius.org

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

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


### NATIONAL TOUR

**AMERICAN FOLK ART MUSEUM**  
NEW YORK CITY  
MAY 13–AUGUST 17, 2014

**FIGGE ART MUSEUM**  
DAVENPORT, IOWA  
NOVEMBER 15, 2014–MARCH 15, 2015

**MINGEI INTERNATIONAL MUSEUM**  
SAN DIEGO, CALIFORNIA  
APRIL 18–AUGUST 16, 2015

**AMON CARTER MUSEUM OF AMERICAN ART**  
FORT WORTH, TEXAS  

**NEW ORLEANS MUSEUM OF ART**  
NEW ORLEANS, LOUISIANA  
FEBRUARY 26–MAY 22, 2016

**SAINT LOUIS ART MUSEUM**  
SAINT LOUIS, MISSOURI  
JUNE 19–SEPTEMBER 11, 2016

**TAMPA MUSEUM OF ART**  
TAMPA, FLORIDA  
OCTOBER 1, 2016–JANUARY 8, 2017
Il Enciclopedico Palazzo del Mondo (The Encyclopedic Palace of the World) served as the theme and centerpiece of the 2013 Venice Biennale, selected by Biennale curator and New Museum’s Associate Director, Massimiliano Gioni. The work is one of two magnificent architectural models designed and handmade by Italian immigrant Marino Auriti. As described in his mission statement, the Encyclopedic Palace was to be “an entirely new concept in museums, designed to hold all the works of man in whatever field, discoveries made and those which may follow.” This grandiose ambition to house humankind’s greatest achievements “from the wheel to the satellite” was intended for the Mall in Washington, DC, and would have stood at 136 stories and 2,322 feet.

Loans in FY 2014

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

Folk Art and The Clarion, 1971–2008

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

“Traylor in Motion: Wonders from New York Collections”


Folk Couture: Fashion and Folk Art


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

Exhibition catalog. By Stacy C. Hollander and Valérie Rousseau; Foreword by Dr. Anne-Imelda Radice. New York: American Folk Art Museum, 2014. 296 pages. The exhibition, catalog, and national tour are made possible by generous funding from the Henry Luce Foundation, as part of its 75th anniversary initiative.

Contributions to Outside Publications


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

—Ally, student at PS 87
PreK–Grade 12 Tours

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

Museum-School Partnerships

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

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

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

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

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

Sweet Readers

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

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

Summer Camp Programs

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

In FY 2014, the museum served 752 campers.

Students from Tuscan Elementary School. Photo by Elena Bernstein.
Education Partnerships in FY 2014

Cool Culture
COPE NYC
Fashion Institute of Technology (FIT)
Hearthstone Alzheimer’s Care
Hunter College
The Memory Tree
Queens Museum of Art
The Stephen Wise Synagogue
Sunnyside Community Services
Vassar College

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

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

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

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

**SELF-TAUGHT GENIUS, GRADUES K-12**
MAY 2014

**QUILTS EXPLORATION GUIDE, GRADUES K-12**
OCTOBER 2013

**OTHER GUIDES AVAILABLE:**

- COMPASS: FOLK ART IN FOUR DIRECTIONS, GRADUES K-12
- FOLK ART REVEALED, GRADUES PREK-5 AND GRADUES 6-12
- IN THE REALMS OF HENRY DARGER, GRADUES 9-12

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

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

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

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

A student from CAMBA Summer Camp Program. Photo by Elena Bernstein.
In FY 2014 lectures and symposia were supported by a grant from the National Endowment for the Arts.

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

BILL TRAYLOR: BEYOND THE FIGURE
SEPTEMBER 16, 2013
AMERICAN FOLK ART MUSEUM

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

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

Proceedings to be published.

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

Keynote address: Radcliffe Bailey, Artist.

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

SELF-TAUGHT GENIUS: A FULL-DAY SYMPOSIUM
MAY 12, 2014
TIME WARNER CORPORATE HEADQUARTERS

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

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

Keynote address: Adam Gopnik, Writer.

Moderator: Andrei Codrescu, Writer.

Adam Gopnik delivers the keynote address at the Self-Taught Genius symposium. Photo by Elena Bernstein.
Lectures and Panel Discussions


Sabrina Gschwandtner gives a talk at the museum about her work in alt_quilts. Photo by Elena Bernstein.


Artist talk by Stephen Sollins, December 12, 2013.

DESIGNERS ON ART SERIES:

Koos van den Akker, January 29, 2014.
Gary Graham, April 1, 2014.
Fabio Costa, April 10, 2014.


Access Programs for Adults

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

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

**FAMILIES AND FOLK ART**  
**FIRST SATURDAY OF EVERY MONTH, 1–2 PM**

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

**Craft Workshops**

**MAKE IT THURSDAY**  
**SELECT THURSDAYS, 6–7 PM**

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

**Music Programs**

**JAZZ+WEDNESDAYS**  
**WEDNESDAYS, 2–3 PM**

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

**FREE MUSIC FRIDAYS**  
**FRIDAYS, 5:30–7:30 PM**

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

**Contributions to Outside Programs**


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

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

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

Young Folk

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

facebook.com/yngflk
twitter.com/yngflk
instagram.com/yngflk

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

The council’s purpose is to provide guidance to the museum and to promote the appreciation of traditional folk art through scholarship, research, and other activities focusing on early American paintings, furniture, textiles, sculpture, and decorative arts. The council’s Co-chairs are museum trustees Karin Fielding and Barbara L. Gordon.

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

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

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

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

From left: Peggy Loar, Dr. Regenia A. Perry, Charles Thaggert, Dr. Valérie Rousseau, Audrey Heckler, Dr. Anne-imelda Radice, and Stacy C. Hollander.
CHANGES AT 2 LINCOLN SQUARE

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

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

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

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

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

www.shop.folkartmuseum.org
NEW ACQUISITIONS

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


^ Soul (HDY 0313), Hiroyuki Doi (b. 1945), Tokyo, Japan, 2011, ink on paper, 18 x 15", gift of the artist and Yoshiko Otsuka Fine Art International, 2013.7.1. Photo by Adam Reich.
^ Tunebook, Daniel Steele (dates unknown), Pennsylvania, c. 1790, watercolor and ink on paper, 5 x 8 1/2" (closed), museum purchase with partial funds provided by Becky and Bob Alexander, Lucy and Mike Danziger, Jane and Gerald Katcher, Donna and Marvin Schwartz, Kristy and Steve Scott, and an anonymous donor, 2014.1.1. Photo courtesy Sotheby’s, New York.


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

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

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

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

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

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


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

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


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

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

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

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

NOT SHOWN:
Redwork Embroidered Quilt, Charlotte “Lottie” Zeuner (1841–1915), Chicago, c. 1885, cotton with cotton embroidery, 82 1/4 x 83 3/4”, gift of Mr. and Mrs. John P. Boelte, 2014.3.1.

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

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

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

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

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

American Folk Art Museum  
**Audited Statement of Financial Position**  
As of June 30, 2014 and 2013

<table>
<thead>
<tr>
<th></th>
<th>6/30/14</th>
<th>6/30/13</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and Cash Equivalents</td>
<td>805,942</td>
<td>355,889</td>
</tr>
<tr>
<td>Accounts and Government Grant Receivable</td>
<td>95,556</td>
<td>62,985</td>
</tr>
<tr>
<td>Prepaid Expenses and Other Assets</td>
<td>346,606</td>
<td>241,312</td>
</tr>
<tr>
<td>Pledges Receivable, Net</td>
<td>383,933</td>
<td>2,377,881</td>
</tr>
<tr>
<td>Cash in Investment Account</td>
<td>6,659,156</td>
<td>5,385,672</td>
</tr>
<tr>
<td>Property and Equipment, Net</td>
<td>175,472</td>
<td>155,508</td>
</tr>
<tr>
<td>Bequest Held in Perpetual Trust—Permanently Restricted</td>
<td>1,032,008</td>
<td>944,818</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td><strong>9,498,673</strong></td>
<td><strong>9,524,065</strong></td>
</tr>
<tr>
<td><strong>Liabilities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts Payable and Accrued Expenses</td>
<td>129,354</td>
<td>84,237</td>
</tr>
<tr>
<td>Deferred Rent</td>
<td>49,157</td>
<td>51,315</td>
</tr>
<tr>
<td>Accrued Salaries and Vacation</td>
<td>92,991</td>
<td>90,086</td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td><strong>271,502</strong></td>
<td><strong>225,638</strong></td>
</tr>
<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>2,988,443</td>
<td>2,038,668</td>
</tr>
<tr>
<td>Temporarily Restricted</td>
<td>4,446,069</td>
<td>5,554,290</td>
</tr>
<tr>
<td>Permanently Restricted</td>
<td>1,792,659</td>
<td>1,705,469</td>
</tr>
<tr>
<td><strong>Total Net Assets (Deficit)</strong></td>
<td><strong>9,227,171</strong></td>
<td><strong>9,298,427</strong></td>
</tr>
<tr>
<td><strong>Total Liabilities and Net Assets</strong></td>
<td><strong>9,498,673</strong></td>
<td><strong>9,524,065</strong></td>
</tr>
</tbody>
</table>

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, 2014

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total 2014</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>REVENUE, SUPPORT AND OTHER</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributions</td>
<td>$787,183</td>
<td>$312,335</td>
<td>-</td>
<td>$1,099,518</td>
</tr>
<tr>
<td>Bequests</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Support From Foundations and</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Corporations</td>
<td>$145,501</td>
<td>$350,500</td>
<td>-</td>
<td>$496,001</td>
</tr>
<tr>
<td>Special Events and Benefits, Net of</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Direct Expenses of 101,978 in 2014</td>
<td>$377,889</td>
<td>-</td>
<td>-</td>
<td>$377,889</td>
</tr>
<tr>
<td>Government Support</td>
<td>$322,445</td>
<td>-</td>
<td>-</td>
<td>$322,445</td>
</tr>
<tr>
<td>Membership</td>
<td>$205,714</td>
<td>-</td>
<td>-</td>
<td>$205,714</td>
</tr>
<tr>
<td>Auxiliary Activities</td>
<td>$777,164</td>
<td>-</td>
<td>-</td>
<td>$777,164</td>
</tr>
<tr>
<td>Investment Activity, Net</td>
<td>$773,830</td>
<td>$99,289</td>
<td>$87,190</td>
<td>$960,309</td>
</tr>
<tr>
<td>Other Income</td>
<td>$128,661</td>
<td>-</td>
<td>-</td>
<td>$128,661</td>
</tr>
<tr>
<td>Net Assets Released from Restrictions</td>
<td>$1,870,345</td>
<td>($1,870,345)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>TOTAL REVENUE, SUPPORT AND OTHER</strong></td>
<td>$5,388,732</td>
<td>($1,108,221)</td>
<td>$87,190</td>
<td>$4,367,701</td>
</tr>
<tr>
<td><strong>EXPENSES</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Programs</td>
<td>$2,568,681</td>
<td>-</td>
<td>-</td>
<td>$2,568,681</td>
</tr>
<tr>
<td>Auxiliary Activities</td>
<td>$638,560</td>
<td>-</td>
<td>-</td>
<td>$638,560</td>
</tr>
<tr>
<td>Membership</td>
<td>$157,384</td>
<td>-</td>
<td>-</td>
<td>$157,384</td>
</tr>
<tr>
<td>Management and General</td>
<td>$619,397</td>
<td>-</td>
<td>-</td>
<td>$619,397</td>
</tr>
<tr>
<td>Fundraising</td>
<td>$454,935</td>
<td>-</td>
<td>-</td>
<td>$454,935</td>
</tr>
<tr>
<td><strong>TOTAL EXPENSES</strong></td>
<td>$4,438,957</td>
<td>-</td>
<td>-</td>
<td>$4,438,957</td>
</tr>
<tr>
<td><strong>CHANGE IN TOTAL NET ASSETS</strong></td>
<td>$949,775</td>
<td>($1,108,221)</td>
<td>$87,190</td>
<td>($71,256)</td>
</tr>
<tr>
<td><strong>NET ASSETS—BEGINNING OF THE YEAR</strong></td>
<td>$2,038,668</td>
<td>$5,554,290</td>
<td>$1,705,469</td>
<td>$9,298,427</td>
</tr>
<tr>
<td><strong>NET ASSETS—END OF YEAR</strong></td>
<td>$2,988,443</td>
<td>$4,446,096</td>
<td>$1,792,659</td>
<td>$9,227,171</td>
</tr>
</tbody>
</table>
In grateful recognition of the individuals and organizations whose generosity supports the mission of the American Folk Art Museum. Annual supporters at $2,500 or above are recognized as members of Folk Art Circle.

**LEADERSHIP GIFT**
Joyce B. Cowin

**BENEFACTORS ($500,000 and above)**
The David Davies and Jack Weeden Fund for Exhibitions
The Henry Luce Foundation

**PATRONS ($100,000 and above)**
William S. Arnett
Susan Baerwald/Marcy Carsey: Just Folk
Gordon W. Bailey
The Ford Foundation
Audrey B. Heckler
The Institute for Museum and Library Services
The Leir Charitable Foundations
New York City Department of Cultural Affairs
Laura and Richard Parsons
Neal A. Prince
Ron and June Shelp
Elizabeth and Irwin Warren

**INNOVATORS ($50,000 and above)**
Monty Blanchard and Leslie Tcheyan
Bloomberg Philanthropies
Lucy and Mike Danziger
Karin and Jonathan Fielding

**ADVOCATES ($25,000 and above)**
Lawrence B. Benenson
Blanchette Hooker Rockefeller Fund
The Coby Foundation, Ltd.
Kendra and Allan Daniel
Hiroyuki Doi
Estate of Ralph Fasanella
Jacqueline Fowler
Barbara L. Gordon and W. Stephen Cannon
Maggi and David Gordon
The JM Kaplan Fund
National Endowment for the Arts
The New York State Council on the Arts
The Peter Jay Sharp Foundation
Rockefeller Foundation
Paul Washington

**GUARDIANS ($10,000 and above)**
Becky and Bob Alexander
The Bank of New York Mellon
The Beth M. Uffner Arts Fund
Valerie and Jay Brown
Citi
The Estée Lauder Companies
Friends of Heritage Preservation
Rebecca and Michael S. Gamzon

**Yaz and Valentín Hernández**
Housewares Charity Foundation
Joan M. and Victor L. Johnson
Jane and Gerald Katcher
Penny and Allan Katz
Jerry Lauren
Petra and Stephen Levin
Lily Auchincloss Foundation, Inc.
Sean Mahoney
MetLife Company
Mr. and Mrs. Jonathan M. Nelson
Agnes Nixon
OXO
Leo Rabkin
Rapaport Family Charitable Trust
Donna and Marvin Schwartz
Peter G. Scotese
Kristy and Steve M. Scott
Corey R. Shanus
Jean S. and Frederic A. Sharf
Lucy Sykes and Euan Rellie
Time Warner Inc.
Paul R. Weidner
The Wilma S. and Laurence A. Tisch Foundation
Anonymous (2)

**STEWARDS ($2,500 and above)**
American Folk Art Society
Scott Asen
Adele Block
Berry Bloomingdale and Steve Keller
The Bonnie Cashin Fund
Barry Briskin and Jim Duggan
Dr. Joyce F. Brown
Yolanda and Alvin Brown
Barbara Bundy
Phyllis D. Collins
Margaret Crotty
Louise Hirschfeld Cullman and Louis B. Cullman
Peggy and Dick Danziger
Sheena and David Danziger
Vivian Donnelley
Tiffany Dubin
Andrew Edlin
Margot and John Ernst
Joan Murtagh Frankel and Michael Frankel
James L. Freeman
Merle and Barry Ginsburg
Agnes Gund
Tim Gunn
Rhoda R. Herrick
Historical Society of Early American Decoration
Hyde and Watson Foundation
Thomas Isenberg
John R. & Dorothy D. Caples Fund
Jaclyn and Gerald Kaminsky
Robert I. Kleinberg
Nancy Kollisch and Jeffrey Pressman
Coco and Arie Kopelman
Phyllis L. Kossoff
Barbara and David Krashes
Robin LaFoley and Mitchell Dong
Taryn and Mark Leavitt
Betty and John Levin
Stephanie and James Loeffler
The Marstrand Foundation
MDC Foundation
Wendy and Barry Meyer
Mr. and Mrs. Michael A. Miles
Charlotte Moss
Emily Anne Nixon
Oak Hill Capital Management Inc.
Stephanie and Robert M. Olmsted
Kate and Peter O’Neill
Liz and Jeff Peek
The Robert Lehman Foundation
Patty and Michael Roberts
Rockefeller & Co.
Ronald and Jo Carole Lauder Foundation
Jean and Martin Shafiroff
Corey R. Shanus
Skinner, Inc.
Su-Ellyn Stern and Andrew McMaster
Rachel and Donald Strauber
R. David Sudarsky and Frank Tosto
Frederick Terrell and Jonelle Proscope
Sally and Cai Von Rumohr
Sue Ann Weinberg
Barbara and L. John Wilkerson
Robert N. Wilson
Wings Trading Company
Anonymous (3)

DIRECTOR’S CIRCLE
($1,000 and above)

Peg Alston and Willis Burton
American Folk Art Society
Arnhold Foundation, Inc.
Gale Arnold
Nen Bases
Mary F. Beck
Linda F. and Irwin R. Berman
Mrs. George P. Bissell Jr.
Barbara and James A. Block
Marilyn Friedman and Thomas Block
Justin S. and Robert R. Bloomingdale

Jane Bloomingdale de Cisneros
Francoise Bollack and Thomas G. Killian
Jill and Sheldon Bonovitz
Virgina M. and Dan W. Boone III
Marilyn W. Bottjer
Franny Breuer
Susan Cahn and Mario Batali
Shari Cavin and Randall Morris
Ellie and Edgar Cullman Jr.
Susan R. Cullman and John J. Kirby
Judy and Aaron Daniels
Nancy and Michael Druckman
Martha Flynn
Frances J. Frawley
Robert Froelich
Arlyn and Edward Gardner
Patricia Geoghegan
Barbara and Peter Goodman
Louis and Phebe Goodman
Lois L. Grass
Gail Gregg
Bonnie and Seymour Grossman
Ellen S. and Robert G. Gutenstein
Addie J. Guttag
Olga and John V. Guttag
Hansel and Gretel Picture Garden
John A. Hays
Cheryl Henson and Edwin A. Finn
Chiu-Ti Jansen
Paige and Todd M. Johnson
J.W. Kaempfer
Mariana and George Kaufman
L’Artigiano Unlimited LLC
Wendy L. and Stephen LLC
David Lefkowitz
Yvonne Liu
Laura Lofaro-Freeman
The museum is grateful to its generous members and supporters at every level.
BOARD OF TRUSTEES
2013–2014

Edward V. “Monty” Blanchard Jr., President
Laura Parsons, Chairman
Lawrence B. Benenson
Joyce B. Cowin

Allan Daniel
Lucy Cullman Danziger
Karin Fielding
Jacqueline Fowler

Barbara L. Gordon
David Gordon
Audrey Heckler
Peter Rapaport

Elizabeth V. Warren
Paul Washington

TRUSTEES EMERITI
Didi Barrett
Barry D. Briskin
Joseph F. Cullman 3rd*
David L. Davies*
Samuel Farber*
Cordelia Hamilton*
Joan M. Johnson

Frances Sirota Martinson*
George H. Meyer
Cyril I. Nelson*
Margaret Z. Robson*
George F. Shaskan Jr.*
Richard Walker
L. John Wilkerson

*Deceased
executive Director
Dr. Anne-Imelda Radice
Deputy Director for Curatorial Affairs, Chief Curator, and Director of Exhibitions
Stacy C. Hollander
Deputy Director for Administration and Development
Elizabeth Kingman
Curator, Art of the Self-Taught and Art Brut
Dr. Valérie Rousseau
Collections
Ann-Marie Reilly, Chief Registrar and Director of Exhibition Production
Lauren Arnold, Deputy Registrar and Rights and Reproductions Coordinator
Mimi Lester, Rapaport Archivist
Louise Masarof, Librarian†
Development
Karley Klopfenstein, Director of Institutional Giving, Strategy, and Evaluation
Anna Hessa, Development and Events Associate
Education
Rachel Rosen, Director of Education
Suzanne de Vegh, Director of Public Programs and Audience Engagement
Lara Ewen, Free Music Fridays Coordinator†
Marketing, Publishing, and Public Relations
Barbara Livenstein, Director of Strategic Communications†
Megan Conway, Director of Publications and Website
Samantha Fein, Social Media Associate†
Kate Johnson, Graphic Designer and Production Manager†
Accounting and Information Technology
Angela Lam, Accountant
Richard Ho, Director of Information Technologies
Security and Facilities
Sandy B. Yun, Director of Gallery Operations
Kenneth Bing, Security and Facilities
Bienvenido Medina, Security and Facilities
Museum Shop
Stefanie Levinson, Director of Retail Services
Katie Kalin, Shop Associate and Weekend Gallery Manager
Samantha Pursel, Shop Associate
Jason Sampson, Shop Associate
Susan Simpson, Shop Associate†
Interns
Claudia Grigg Edo, Cambridge University, England (PhD, 2015)
Anna Efanova, Columbia University, New York, NY
Zara Goldberg, Wheaton College, Wheaton, IL
Natasha A. Gross, Goucher College, Baltimore, MD
Jonathan Hecht, Free Music Fridays Assistant
Katherine Jentleson, Duke University, Durham, NC (PhD, 2015)
Charlotte Kiechel, Williams College, Williamstown, MA
Kaitlin Meehan, Seton Hall University, South Orange, NJ
Scarlett Perry, Wesleyan University, Middletown, CT
Alexandra Rozansky, University of Edinburgh, Scotland (MSc, 2012)
Francesca Soriano, Colby College, Waterville, ME
Elena Terhune, Smith College, Northampton, MA
Emily Wertkin, Hobart and William Smith Colleges, Geneva, NY
Qianni Zhu, Bryn Mawr College, Bryn Mawr, PA
†Part-time staff
Docents

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

Deborah Ash
William Bedwell
Lenore Blank
Dena Bock
Antonio Hidalgo
John Hood
Carol Keyser
Arlene Kreisler
Monica Murphy
Selma Rosen
Betty Ann Schoenfeld
Marilyn Schwartz
Linda Simon
Su-Ellyn Stern
Rachel Strauber

Docents Emerita

Mercedes Bierman
Joyce Eppler
Roberta Gaynor
Millie Gladstone
Arlene Hochman
Mildred Kalinski
Louise Kaminow
Bella Kranz
Sherrill Kraus
Shirley Lindenbaum
Krystyna Pitula
Roberta Rabin
Phyllis Selnick

Volunteers

Sarah Benvenuti
Eleanor Berman
Elena Bernstein
Mercedes Bierman
Jennifer Bodenweber
Hilory Boucher
Amanda Brown-Inz
Angela Clair
Linda Clark
Donna Cohen

Sandy Davidson
Suzanne De Vito
Pam Edel
Landry Erlick
Nancy Fischer
Kerri Ford
Alex Fu
Rhoda Galub
Roberta Gaynor
Sveta Gitelzon
Millie Gladstone
Carly Goettel
Nancy Greenberg
Elaine Grohman
Carol Gruber
Mallie Gusset
Arlene Hochman
Susann Hogue
Jordan Jitzchaki
Micheline Kagan
Mildred Kalinski
Jennifer Kalter
Louise Kaminow
Brittany Kelly
John Kingman
Kate Kleber
Bella Kranz
Sherrill Kraus
Samantha Krusi
Joseph Lawrence
Shirley Lindenbaum
Ellen Mactas
Yelena Modik
Barbara Neski
Clara Peterson
Krystyna Pitula
Charlotte Plotnick
Irene Porges
Roberta Rabin
Nina Rosinek
Louise Rothman
Phyllis Selnick
Nancy Small
Nancy Taylor
Courtney Wagner
Lisa Wolfe

Thank you!

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

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

DAVID L. DAVIES (1926–2012)
Friend and trustee David L. Davies served on the board from 1990 to 2010. A celebrated collector, David generously donated the iconic c. 1899 Man on a Bicycle Trade Sign, Morris Hirshfield’s 1945 masterwork The Artist and His Model, and important American weathervanes to the museum’s collection. A bon vivant of the old school, David is deeply missed. David and his partner, Jack Weeden, generously bequeathed $1 million to the museum to establish the David Davies and Jack Weeden Fund for Exhibitions, to support future museum exhibitions.

SAM FARBER (1924–2013)
Sam Farber served as a trustee from 1996 to 2005 and, thereafter, served as trustee emeritus. A passionate and avid collector of art brut and art of the self-taught, Sam gave important works to the museum which greatly enhanced the collection, and also lent his own works generously, helping to educate the public and raise awareness about this art. Sam was a driving force behind the acquisition of twenty-two watercolors by Henry Darger, as well as Darger’s source materials and archives. His leadership and generosity was inspiring and the museum will continue to be guided by his vision. He was a man of style, grace, humility, and intellect.

KRISTINA BARBARA JOHNSON (1937–2013)
Kristina Barbara Johnson served on the museum’s board for four decades and led the museum as President of the board in the early 1970s. She donated a number of artworks related to her great interest in whaling history and art related to the sea, nineteenth century trade signs, and an important early collection of tinsel paintings. During her early tenure at the museum, Kristina helped to establish the museum’s award-winning quarterly journal The Clarion (later Folk Art) and exhibited extraordinary dedication to the museum. Kristina was celebrated for her warm nature, quirky charisma, and passion for the museum. Her generosity was invaluable, and the museum was honored to have such a good friend.
FRANCES SIROTA MARTINSON (1923–2012)
Frances Sirota Martinson joined the board in 1976 and served as the esteemed Executive Vice President and Chairman Emeritus. In addition to her work as a dedicated officer of the museum, Frances was energetically committed to the gallery renovations at the museum’s 2 Lincoln Square headquarters. Frances was predeceased by her husband, Paul Martinson, who was a cousin of one of the museum’s founders, Joseph B. Martinson (who died in 1970). Frances and Paul administered a memorial fund established in their cousin’s name, the proceeds of which directly benefited the museum including the purchase of major works from the renowned Howard and Jean Lipman collection, which then formed the core of the museum’s holdings in traditional folk art. These remain among the most treasured works of art in the collection. Frances was able to share her love of music, among other interests, through concerts she hosted at the museum. She will be missed for her intelligence, energy, and undeterred enthusiasm.

MARGARET ROBSON (1932–2014)
Margaret Robson served as a board member from 1998 to 2007. Her invaluable contributions made many initiatives possible. In addition to donating works of art and supporting major exhibitions, Margaret funded the Henry Darger Study Center Fellowship for several years, making it possible for serious scholars to conduct original research through four weeks of unprecedented access to one of the museum’s most renowned collections. Margaret will be remembered for her electric energy, incisive thinking, and elegance.