The American Folk Art Museum received a grant from the Friends of Heritage Preservation to conserve a work by Thornton Dial. The conservation treatment was carried out by conservators Barbara Appelbaum and Paul Himmelstein, of Appelbaum & Himmelstein, LLC. They have decades of experience working on paintings, textiles, and folk art, including extensive work on the museum’s collection. The Friends of Heritage Preservation is a small, private association of individuals, based in Los Angeles, who seek to promote cultural identity through the preservation of significant endangered artistic and historic works, artifacts, and sites.

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Left: Photo by Christine Wise.

Copyright © 2017 by American Folk Art Museum, New York
Dear members and friends,

Fiscal year 2016 has been a year of growth and accolades for the museum. We are reaching beyond our New York base with traveling exhibitions in five American cities. Our exhibitions this year received terrific reviews from the critics. Our publications have won awards, curators have been honored, important grants have come in, and education and public programs have expanded exponentially.

Let me share some highlights. The Leir Charitable Foundations has awarded us $600,000 to digitize our collection. The museum’s holdings will be made available on the museum’s website for everyone to see, study, and enjoy. The digitization work will be completed over the next three years.

A milestone was reached at the Museum Shop. When I hired the Director of Retail and Visitor Services, Stefanie Levinson, I charged her with getting annual sales to the $1 million mark in five years. She did it in two.

Another landmark was achieved in exhibitions. The Crystal Bridges Museum of Art asked us to organize their first ever exhibition of folk art. Stacy C. Hollander, Deputy Director of Curatorial Affairs, Chief Curator, and Director of Exhibitions put together an exhibition of more than 100 works in American Made: Highlights from the American Folk Art Museum.

Dr. Valérie Rousseau, Curator, Self-Taught Art and Art Brut, was honored by the Association of Art Museum Curators with a first-place award for excellence for When the Curtain Never Comes Down. The New York Times said it was a “top ten exhibition” for 2015.

More awards: the museum received two from the American Alliance of Museums. The brochure for Folk Art and American Modernism and the long-awaited publication Red & White Quilts: Infinite Variety were awarded second place in their category for museums with a budget of more than $750,000.

The Andrew W. Mellon Foundation gave us funding for a Museum Career Internship Program, and we have completed its first year. Eight students are involved in this work-and-study program organized with LaGuardia Community College in Long Island City. The National Endowment for the Arts and the National Endowment for the Humanities supported our exhibitions this year. We also received a grant from the Friends of Heritage Preservation for conservation done on Thornton Dial’s The Man Rode Past His Barn to Another New Day.

I want to thank the Board for both their generosity and generosity of spirit. Their guidance is invaluable, and the teamwork between the Board and staff is key to our success. The Board’s expertise can be seen in every part of our mission: to share the world of folk art with this and coming generations.

Sincerely,

Dr. Anne-Imelda Radice
Executive Director
Dear friends and supporters,

As you can see from our Executive Director’s letter, fiscal year 2016 has been a year of great achievements and successes for the American Folk Art Museum. Under Anne Radice’s distinguished leadership we have continued to “get the art out there” while maintaining the highest standards of curatorial excellence and scholarship, and conducting our financial affairs with prudence and discipline.

All of us can share in these successes. Dr. Radice has provided outstanding leadership and management of every aspect of the museum. Our curators have created dynamic and groundbreaking shows; our staff has worked above and beyond the call of duty; and our Board of Trustees has provided the guidance, support, advice, and oversight that has positioned the museum for continued success in the future.

We have come a long way. And we have accomplished this together in a way in which we can all be proud. It is time, though, to acknowledge the challenges still before us.

Not every year can be as great as the last one. No winning streak goes on forever. We remain a small museum. This means that, however well we fulfill our mission, we compete every day for attention and funding with organizations that have much greater resources, visibility, and wider audiences to tap for support.

Everyone associated with the museum is working every day to exceed what we have accomplished so far. Dr. Radice is instilling a culture of “constant improvement” in our staff, and the Board of Trustees recently completed a self-evaluation to identify areas for advancement in the operation of our Board, improving how the Board works to meet its responsibilities in a more effective and inclusive manner.

We continue to need financial support. The generosity of Joyce B. Cowin and commitments by other Trustees and friends saw us through our rebuilding phase. We have been blessed by commitments from our supporters, individuals, foundations—such as the Ford Foundation, the Leir Charitable Foundations, and the Andrew W. Mellon Foundation—and the City of New York, which have funded key initiatives and helped us operate with a balanced budget. I ask every reader of this letter to be as generous as you can to help us maintain this record of fiscal responsibility.

This is not a time to lower our sights. But there is always a danger of complacency, when things have gone as well for us as they have over the recent past. I must remind us all that our future will require hard work, dedication, and generosity.

Thank you all, every day, for all you do to help make the American Folk Art Museum as great as it can possibly be.

Sincerely,

Monty Blanchard
President of the Board of Trustees
6 Exhibitions

21 Lectures, Symposia, and Workshops

81 School Groups

133,374 Visitors

945 Attendees

2,321 Students Served

87 Docent-Led Tours

945 Attendees

100 Individuals Served

4,228 Attendees

15% Increase in Shop Sales Compared to the Previous Year

1,519 Adults Served

7 Family Programs

94 Attendees

16 Average Events Each Month for Adults

$0 Cost to Visit the Museum

6% Increase in Average Transaction

15% Increase in Average Transaction
<table>
<thead>
<tr>
<th>Category</th>
<th>Value</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Museum Members</td>
<td>2,133</td>
<td>6% increase from previous year</td>
</tr>
<tr>
<td>Facebook Fans and Instagram and Twitter Followers</td>
<td>58,000</td>
<td>45% increase from previous year</td>
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<tr>
<td>Year the museum was founded</td>
<td>1961</td>
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<tr>
<td>Unique website visitors from all 50 states, 6 continents viewed</td>
<td>239,918</td>
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<td>Pages</td>
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<tr>
<td>Online readers of the digitized <em>Folk Art</em> magazine</td>
<td>75,000</td>
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<td>New acquisitions</td>
<td>312</td>
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<td>Trustees</td>
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<td>Full-time employees</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>Part-time employees</td>
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<tr>
<td>Artists exhibited, studied, published, and revealed</td>
<td>405</td>
<td></td>
</tr>
<tr>
<td>Exhibition-related publications</td>
<td>6</td>
<td></td>
</tr>
</tbody>
</table>
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.

“I was surprised by the role of collectors in preserving this art; that it took a few individuals to convince broader audiences to appreciate and preserve it.”

—VISITOR FROM PRINCETON, NEW JERSEY

Photos by Caroline Voagen Nelson.
Folk Art and American Modernism

JULY 18–SEPTEMBER 27, 2015

The exhibition was organized by the Fenimore Art Museum, Cooperstown, New York, and cocurated by Elizabeth Stillinger and Ruth Wolfe. The exhibition was organized for the American Folk Art Museum by Stacy C. Hollander, Deputy Director for Curatorial Affairs, Chief Curator, and Director of Exhibitions.

“Together these works evoke a lifestyle in which folk art served not only as décor but also as a kind of spiritual orientation.”

—KEN JOHNSON, New York Times

Additional funding for this exhibition was provided by Becky and Bob Alexander, and Marvin and Donna Schwartz.

“I never made the fascinating connection between folk art and modernism before now. The number of female artists in this exhibition was refreshing.”

—VISITOR FROM BRONX, NEW YORK
Art Brut in America: The Incursion of Jean Dubuffet


The exhibition was organized in collaboration with the Collection de l’Art Brut, Lausanne, Switzerland. Curated by Dr. Valérie Rousseau, Curator, Self-Taught Art and Art Brut.

Additional support for this exhibition was provided by the Horace W. Goldsmith Foundation in honor of Sam Farber (1924–2013), a devoted trustee of the American Folk Art Museum and a passionate collector of art brut and art by the self-taught; the Consulate General of Switzerland in New York; the Segal Family Foundation; and the Swiss Arts Council Pro Helvetia.

“Exhibitions such as this one at the American Folk Art Museum are always a revelation. A necessary, wonderful antidote/counterpoint to what’s on offer at other museums in the city.”

—VISITOR FROM GLENDALE, CALIFORNIA
“...a fascinating show of outsider art from a collection with which Dubuffet (1901–85) sought to beget a climate change in the artistic cultures of Europe and, not least, the United States... Nearly all of the thirty-seven named artists in the show—especially the formidable Adolf Wölfli, a Swiss psychiatric-hospital patient for thirty-five years, before his death, in 1930—reward particular attention.”

—PETER SCHJELDAHL, New Yorker

New York Times review by Roberta Smith.
Mystery and Benevolence: Masonic and Odd Fellows Folk Art from the Kendra and Allan Daniel Collection

JANUARY 21–MAY 8, 2016

The exhibition was cocurated by Stacy C. Hollander, Deputy Director for Curatorial Affairs, Chief Curator, and Director of Exhibitions, American Folk Art Museum, and Aimee E. Newell, Director of Collections, Scottish Rite Masonic Museum & Library.

The almost two hundred works of art in this exhibition comprise a major gift to the American Folk Art Museum from Kendra and Allan Daniel.

Additional support for this exhibition was provided by Kendra and Allan Daniel.

“[A] captivating exhibition... you don’t have to be paranoid to have your curiosity and imagination stirred by this exhibition’s uncannily evocative materials.”

—KEN JOHNSON, New York Times
Artist Mark Dion selected this exhibition as his favorite for *ARTNews*. He writes:

“This exhibition highlights the imagination and pictorial and sculptural ingenuity of fraternal societies that inherit the ‘mystery school’ tradition of ritual and elaborate visual language. The galleries look marvelous, and the collection, with its semiotic sophistication, leaves viewers puzzling and asking for more.”

“This show, and this museum, liberates imagination.”

VISITOR FROM MEULAN-EN-YVELINES, FRANCE
A Fever Within: The Art of Ronald Lockett

JUNE 20–SEPTEMBER 18, 2016

The exhibition was organized and circulated by the Ackland Art Museum, The University of North Carolina at Chapel Hill. It is made possible in part by awards from the William R. Kenan, Jr. Charitable Trust and the National Endowment for the Arts. Additional funding is provided by the Department of American Studies Chair’s Discretionary Fund for Southern Studies at The University of North Carolina at Chapel Hill.

Additional funding for the presentation at the American Folk Art Museum was provided by Agnes Gund, the Blanche and Irving Laurie Foundation, the National Endowment for the Arts, and the National Endowment for the Humanities: Exploring the human endeavor. The wall colors were provided by Farrow & Ball. Any views, findings, conclusions, or recommendations expressed in this exhibition do not necessarily represent those of the National Endowment for the Humanities.

“I was moved by how honest and sad these works are and how prolific Ronald Lockett was in his too-short lifetime. I’m glad to have learned about this wonderful artist I have never heard of before.”

–VISITOR FROM PHILADELPHIA
Once Something Has Lived It Can Never Really Die

JUNE 21–SEPTEMBER 18, 2016

The exhibition was curated by Dr. Valérie Rousseau, Curator, Self-Taught Art and Art Brut, as a complementary presentation to A Fever Within: The Art of Ronald Lockett. In the exhibition, Lockett’s artworks were paired with eighteenth- and nineteenth-century Eskimo effigies, Brazilian wood ex-votos, sculptures by Sandra Sheehy (b. 1965), and drawings by Melvin Way (b. 1954).

“The message of Lockett’s art—that black lives matter—is as clear and powerful as the works of his peers, and it’s more timely than ever.”
—ANNE DORAN, Time Out New York

“I was surprised by the connection drawn between Lockett’s work and the ex-votos and Inuit art. These historical objects shed fascinating light on Lockett’s oeuvre.”
—VISITOR FROM HAPEVILLE, GEORGIA
Spring Fling: Quilts from the Collection

MAY 14–JUNE 5, 2016

An exhibition of quilts from the collection on view while a portion of the gallery underwent repairs.

*Golden Wedding Ring Quilt*, artist unidentified, United States, 1934–1940, cotton, 81 1/4 x 72 1/2" (framed), gift of Robert Bishop, 1993.4.3. Photo by Gavin Ashworth.

TRAVELING EXHIBITIONS

American Made: Treasures from the American Folk Art Museum

Curated by Stacy C. Hollander, Deputy Director for Curatorial Affairs, Chief Curator, and Director of Exhibitions. The exhibition was organized by the American Folk Art Museum in collaboration with Crystal Bridges Museum of American Art.

CRYSTAL BRIDGES MUSEUM OF ART
BENTONVILLE, ARKANSAS
JULY 2–SEPTEMBER 18, 2016
TRAVELING EXHIBITIONS

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

The exhibition was cocurated by Stacy C. Hollander, Deputy Director for Curatorial Affairs, Chief Curator, and Director of Exhibitions, and Dr. Valérie Rousseau, Curator, Self-Taught Art and Art Brut.

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

Folk Couture: Fashion and Folk Art

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

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 16, 2017

HUNTSVILLE MUSEUM OF ART
HUNTSVILLE, ALABAMA
APRIL 10–JUNE 26, 2016


Left: Photo by Stephen Ironside/Ironside Photography.
LOANS AND AWARDS

Loans from Institutions

Ackland Art Museum, The University of North Carolina at Chapel Hill, NC
Arts Club Records, The Newberry Library, IL
Brooklyn Museum, NY
Cavin-Morris Gallery, NY
Center for Creative Photography, University of Arizona, AZ
Collection de l’Art Brut, Lausanne, Switzerland
Colonial Williamsburg Foundation, VA
Columbus Museum of Art, OH
Fenimore Art Museum, NY
Hancock Shaker Village, MA
Huntersville Museum of Art, AL
Intuit: The Center for Intuitive and Outsider Art, IL
McNay Art Museum, TX
New Orleans Museum of Art, LA
Saint Louis Art Museum, MO
San Diego Museum of Art, CA

S souls Grown Deep Foundation, GA
The Metropolitan Museum of Art, NY
Tinwood, LLC, GA
Whitney Museum of American Art, NY
Yale University Art Gallery, CT

Loans from Individuals

Bunty Armstrong
Gordon W. Bailey
Andrew Castrucci
Kendra and Allan Daniel
Lucy and Mike Danziger
Ann and Andrew Dintenfass
Beate Echols, Michael Shub, and Mariposa Unusual Art Gallery
Karin and Jonathan Fielding
Audrey B. Heckler
Vera and Pepi Jelinek
Jane and Gerald Jelinek
Paul and Marjorie Katcher
Eric J. Maffei
Jeffrey Myers
Richard Rosenthal
David Seehausen
Sandra Sheehy
June and Ron Shelp
Jonathan Zorach
Tim Zorach
Anonymous lenders

Institutions Receiving Loans

Amon Carter Museum of American Art, TX
Brooklyn Museum, NY
Crystal Bridges Museum of American Art, AR
Fenimore Art Museum, NY
Hancock Shaker Village, MA
Huntsville Museum of Art, AL
Intuit: The Center for Intuitive and Outsider Art, IL
McNay Art Museum, TX
New Orleans Museum of Art, LA
Saint Louis Art Museum, MO
San Diego Museum of Art, CA

Awards

When the Curtain Never Comes Down
Curated by Dr. Valérie Rousseau

AWARD FOR EXCELLENCE, FIRST PLACE
in the “Exhibition” category by the Association of Art Museum Curators, for institutions with an operating budget under $4 million
Folk Art and American Modernism

Art Brut in America: The Incursion of Jean Dubuffet

Red & White Quilts: Infinite Variety
By Elizabeth V. Warren with Maggi Gordon; Preface by Dr. Anne-Imelda Radice; Foreword by Martha Stewart; With contributions by Stacy C. Hollander and Tom Hennes. Principal photography by Gavin Ashworth. New York: Skira/Rizzoli in association with American Folk Art Museum, 2015. 352 pages. Received award of excellence from the American Alliance of Museums.

Mystery and Benevolence: Masonic and Odd Fellows Folk Art from the Kendra and Allan Daniel Collection

A Fever Within: The Art of Ronald Lockett and Once Something Has Lived It Can Never Really Die

Ronald Lockett, Interviews, 1996

Contributions to Outside Publications
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.

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.

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 teen cohort studies the museum’s collection and current exhibitions, learns about careers in the arts, hears from leading experts in the field, and works collaboratively to develop their 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 project.

In fiscal year 2016, the Teen Leader Program accepted ten high school students from the High School of Applied Communications, Talent Unlimited High School, and Washington Heights Expeditionary Learning School.

In fiscal year 2016, the museum developed partnerships with:

- THE CALHOUN SCHOOL
- HIGH SCHOOL OF APPLIED COMMUNICATIONS
- LIGHTHOUSE GUILD FOR THE BLIND
- PRATT INSTITUTE
- THE SCHOOL FOR POLISH LANGUAGE AND CULTURE
- TALENT UNLIMITED HIGH SCHOOL
- WEST SIDE COLLABORATIVE MIDDLE SCHOOL
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.

“Our group was working on a collaborative quilt back in the classroom. Our educator was very knowledgeable, in excellent control of the group, and able to elicit and guide responses expertly.”
—TEACHER FOR GRADES SIX AND SEVEN AT THE PROFESSIONAL CHILDREN’S SCHOOL
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 2016, the Education Department produced a new exhibition-related curriculum guide, Mystery and Benevolence: Masonic and Odd Fellows Folk Art from the Kendra and Allan Daniel Collection (grades K–12).

Additionally, the below curriculum guides are available:
- *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

“The kids were compelled to look closely at the works of art and contribute their impressions by the way you framed the conversation and connected with them.”

—SIXTH-GRADE FRENCH TEACHER AT ETHICAL CULTURE FIELDSTON SCHOOL
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.

“Receiving pre-visit classroom materials was wonderful! We just finished our culture unit—the beautiful quilts were a wonderful complement to this unit of study. We are using the drawings and sketches the students made to create a ‘quilt’ to hang in our school.”

—MIDDLE-SCHOOL TEACHER AT COOKE CENTER GRAMMAR SCHOOL

Photos by Christine Wise.
Educational programs are sponsored in part by the Blanchette Hooker Rockefeller Fund, 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, and New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature and City Council Member Helen Rosenthal.

“Our students related to many aspects of the artists’ work and lives—the show Art Brut in America was a perfect fit. It was especially helpful to have a hands-on workshop that allowed our non-sighted students to experience texture, form, and shape through touch.”

—SARAH VALERI, HIGH-SCHOOL TEACHER AT THE LIGHTHOUSE GUILD FOR THE BLIND
Lectures and Panel Discussions

“Juliana Force and the Whitney Museum of American Art” with Avis Berman, author of Rebels on Eighth Street

“Abby Aldrich Rockefeller, Holger Cahill, Dorothy Miller, and Edith Halpert” with Wendy Jeffers, curator and independent scholar

“Investing in Folk Art: The Remarkable Edith Halpert and Her Downtown Gallery” with Lindsay Pollock, Editor-in-Chief of Art in America and author of The Girl with the Gallery

“Jean Dubuffet: Art Brut and the Collection de l’Art Brut” with Sarah Lombardi, Director of the Collection de l’Art Brut in Lausanne, Switzerland

ADULT PUBLIC PROGRAMS

Videos of an extensive selection of lectures, dialogues, and talks are available online at vimeo.com/folkartmuseum.
Special Event: Mystery and Benevolence Bash

Period-themed refreshments, entertainment, music, and dancing in the spirit of the nineteenth-century Masonic and Odd Fellows folk art on view during the exhibition Mystery and Benevolence: Masonic and Odd Fellows Folk Art from the Kendra and Allan Daniel Collection.

Dialogue and Studio Workshops

Chalkware with Micòl Hernández

Hooked Rugs with Norma Batastini

Theorem Painting with Katerina Lanfranco

Embroidery with Blair Wilson

Nontraditional Materials with Katerina Lanfranco

Papercutting with Pamela Dalton

Make a Miniature Amish Quilt with Diane Rode Schneck

Make an Amish Patchwork Potholder with Diane Rode Schneck

“Behind the Scenes: Reminiscences of Dubuffet and Ossorio” with Jennifer Pinto-Safian, collector and former art brut dealer; Michael Solomon, artist and Alfonso Ossorio’s former assistant; and Hubert Neumann, art collector. Moderated by Dr. Klaus Ottmann, Deputy Director for Curatorial and Academic Affairs, Phillips Collection.

“Spiritual Technology: Self-Taught Artists Consider the Cosmos, the Anne Hill Blanchard Uncommon Artists Lecture” with Professor Daniel Wojcik, author of the book Outsider Art Realms: Visionary Worlds, Trauma, and Transformation; Douglas Walla, Paul Laffoley’s dealer and friend for more than twenty-five years and editor of Essential Paul Laffoley: Works from the Boston Visionary Cell; and artist Misha Bittleston

Film Screening, Book Signing, and Discussions

Red & White Quilts: Infinite Variety book signing with authors Elizabeth V. Warren and Maggi Gordon, and quilt collector Joanna S. Rose

Rouge Ciel: An Essay on Art Brut film screening and discussion with director Bruno Decharme

As Above, So Below: Art of the American Fraternal Society, 1850–1930 discussion with authors Lynne Adele and Bruce Lee Webb

Left: symposium for Art Brut in America: The Incursion of Jean Dubuffet. Photo by George Hirose.

Make a miniature Amish quilt. Photo by Suzanne de Vegh.
**Symposia**

“Jean Dubuffet and Beyond: A Certain Idea of Art” with **Dr. Céline Delavaux**, writer and independent scholar; **Dr. Isabelle Dervaux**, Acquavella Curator of Modern and Contemporary Drawings, the Morgan Library & Museum; **Dr. Kent Minturn**, Visiting Assistant Professor, Institute of Fine Arts, New York University; **Dr. Valérie Rousseau**, Curator, Self-Taught Art and Art Brut, American Folk Art Museum; **Dr. Jill Shaw**, Senior Curator of Collections, Picker Art Gallery and Research Affiliate, Department of Art and Art History, Colgate University; **Lisa Stone**, Curator, Roger Brown Study Collection, the School of the Art Institute of Chicago. Moderated by **Dr. Thomas Crow**, Rosalie Solow Professor of Modern Art and Associate Provost for the Arts, New York University.

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 dementias and their family members or care partners. In the museum galleries, the world of folk art is brought to life through meaningful conversation. This program is facilitated by trained museum educators and is designed to create an environment where connections to works of art and one another can be nurtured. In fiscal year 2016, nine Folk Art Reflections programs were offered, serving approximately 100 participants.

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 week. The program is organized and run by Lara Ewen, an accomplished musician with two solo recordings. Musicians who perform on the first Friday of the month are selected by Jalopy Theatre and School of Music, a Brooklyn-based community arts center dedicated to promoting new and traditional roots music from around the world.

Contributions to Outside Programs


Photo by Rachel Rosen.
COLLECTIONS AND EDUCATION CENTER

The Collections and Education Center is a new facility in Long Island City, Queens, which houses the museum’s permanent collection, library, archive study center, administrative offices, and 1,800 square feet of gallery space for exhibitions, education, and public programs. The center is an opportunity to provide access to our rare archival resources, educational programs for Queens students, public programs, and exhibitions in addition to those at the museum in Manhattan.

Access to specific collections may be limited and visits are by appointment. Please contact research@folkartmuseum.org.

In fiscal year 2016, groups from these institutions visited the Collections and Education Center:
• Baruch College
• City Quilters
• Columbia University
• Fashion Institute of Technology
• Lincoln Center Education Department
• Long Island City Cultural Association, which the museum has joined
• New York Public Library
• Summit University
• Independent researchers

Programs at the Collections and Education Center:
• “Quilters Take Manhattan,” an event with an exhibition of quilts
• “Drawing Circles,” an artmaking workshop with the renowned self-taught artist Hiroyuki Doi, from Japan (pictured, left)
• “Youth Art Connection,” an eight-week summer program for Queens high school students
• American Sign Language (ASL) interpreters from the Department of Education viewed works by Judith Scott and James Castle, both of whom were deaf artists

Photo by Elena Bernstein.
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. In 2015 the museum received a grant from the Andrew W. Mellon Foundation to develop this program over three years. Eight students from LaGuardia Community College are selected annually to participate in this paid, yearlong internship.

“I learned a lot about museum education and how it can enrich the lives of others. I got to practice actually speaking to a group about art and engaging in meaningful conversation with that group. I think these experiences will help me in my future career because I now feel confident that I do have an aptitude and I can be successful.”

—ALISON, EDUCATION INTERN

“I have [had] no firsthand experience working in an internship. This program is providing this opportunity with a unique approach. They dedicate an early section of the time to teach the interns about the different fields of study. Other internships would have just assigned tasks. This museum invests time and effort in us.”

—NICOLE, INTERN
MEMBERS AND FRIENDS

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

With benefits including invitations to members’ receptions, discounted public program ticketing, a 10 percent discount at the Museum Shop, complimentary passes to art fairs, and a choice of magazine subscription, membership is the perfect way to enrich your museum experience.

Council for Traditional Folk Art

The council’s purpose is to promote the appreciation of traditional folk art through scholarship, research, and other activities focusing on early American paintings, furniture, textiles, sculpture, and decorative arts. The council’s cochairs are museum trustees Karin Fielding and Barbara L. Gordon. This year’s council-sponsored events included the third annual cocktail party and reception in Manchester, New Hampshire, during Antiques Week, and the symposium for Mystery and Benevolence: Masonic and Odd Fellows Folk Art from the Kendra and Allan Daniel Collection.
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 B. Heckler. This year, the council organized panel discussions during the exhibition Art Brut in America: The Incursion of Jean Dubuffet and sponsored the presentation of the 2016 film Ronald Lockett by David Seehausen.

Young Folk

Inspired and passionate young supporters of AFAM, the Young Folk organize dynamic events, collections tours, gallery walks, and engage with the collection and each other on social media. In 2016, Young Folk celebrated its second year, hosted a holiday party at the home of museum trustee Karin Fielding, and organized an after-party for the Outsider Art Fair.
HONORING
Jerry Lauren
The Leir Charitable Foundations, accepted by
President Arthur S. Hoffman
Laura Parsons

Special thanks to auctioneer John Hays, Deputy Chairman, Christie’s Americas; Nancy Druckman, former Senior Vice President, Sotheby’s, and independent folk art consultant; and Darren Walker, President, Ford Foundation.

Above: Honorees Jerry Lauren, Laura Parsons, and Arthur S. Hoffman
At right, top to bottom: left: Jerry Lauren; right: Lucy Danziger and Joyce B. Cowin; left: Monty Blanchard, President, Board of Trustees; right: Darren Walker, President of the Ford Foundation; dancing to the music of the JC Hopkins Biggish Band; Elizabeth V. Warren and Karin Fielding, Trustees of the American Folk Art Museum. Photos by Stephen Smith.
MUSEUM SHOP

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

In fiscal year 2016 the American Folk Art Museum brought in over $1,000,000 in sales after three years of double-digit growth.


18. **“Angels Guard My Head” Quilt**, artist unidentified, United States, 1894, suiting woolens, 79 x 65", gift of Penny and Alan Katz, 2015.4.1. Photo by Kristine Larsen.


In 2015, Kendra and Allan Daniel gifted 192 works of art and archives associated with fraternal practice, primarily in the United States. Including banners, regalia, paintings, furniture, quilts, and props used by the Independent Order of Odd Fellows, Freemasons, and lesser known fraternal organizations, the gift was featured in its entirety in the exhibition Mystery and Benevolence: Masonic and Odd Fellows Folk Art from the Kendra and Allan Daniel Collection and is fully illustrated in the accompanying exhibition catalog.

Summer and Winter Weave Coverlet, Matilda Hurley Case (1814-1896), Indiana, 1843, wool and cotton, 78 x 90" (without fringe), gift of Melissa S. Zack, 2015.3.1.

Untitled, Héctor Pascual Galo Portieles (b. 1924), Havana, Cuba, c. 2013, bottle, watch, image cutouts, and mixed media, 8 1/4 x 4 1/2", gift of Barbara Gordon and Steve Cannon, 2015.5.7.

Eijirō Miyama on a Roof Top in Yokohama, Mario del Curto (b. 1955), Yokohama, Japan, 2009, color photograph on photographic paper, 48 x 32", gift of Mario del Curto, 2015.6.1.


Churn with Prancing Lion and Palm Tree, marked “J. Burger Jr.”, Rochester, New York, 1878-1890, eight-gallon salt-glazed stoneware with cobalt decoration, 21 1/2 x 12 1/2 x 12 1/2", gift of Jerry and Susan Lauren, 2015.14.3.


Two sculptures titled Totem, Ghyslaine Staëlens (b. 1960), Sylvain Staëlens (b. 1968), Cantal, France, 2015, wood, metal, cloth, and found objects, various dimensions, courtesy Cavin-Morris Gallery, Ghyslaine Staëlens, and Sylvain Staëlens, 2015.16.3.


Untitled (Nahum 2.4 The First Horseless Chariot), Howard Finster (1916-2001), Summerville, Georgia, n.d., oil paint on plywood cutouts and wood base, 6 1/4 x 13 1/2 x 3 5/8", gift of David Davies and Jack Weeden, 2015.18.1.

Five paintings titled Cabaret; Station X; Ronald and Donald, The Oldest; Crossroads; Carnival; and five untitled paintings, Claude Lawrence (b. 1944), Sag Harbor, New York, between 2004 and 2009 (and n.d.), acrylic on paper or canvas, various dimensions, gift of Auldlyn Higgins Williams and E. T. Williams Jr. in honor of Charles N. Atkins, American Folk Art Museum Trustee, 2015.19.1-10.


Fifteen untitled artworks, Richard Saholt (1924-2014), Minneapolis, late twentieth century-early twenty-first century, collage on cardboard, various dimensions, gift of Michael Bonesteel, 2016.1.2-16.

Phoebe Brown (Mrs. Prescott Brown, Esq.), Deacon Robert Peckham (1785-1877), probably Worcester County, Massachusetts, 1839, oil on canvas, 30 x 24 3/4", gift of Leonard and Susan Linden, 2016.2.1.

Fancy Weave Masonic Coverlet, artist unidentified, Pennsylvania or Ohio, c. 1840, wool and cotton, 84 x 84", gift of Elizabeth V. and Irwin H. Warren, 2016.4.1.

Six sculptures titled Porcupine; Sheep; Cheetah; Tiger; Hare; and Black and White Pig, David Alvarez (1953-2010), Santa Fe, New Mexico, c. 1980s, paint on cottonwood, with straw, marbles, and plastic, various dimensions, gift of Janet Windiate Smith, 2016.5.1-6.

Untitled (Lancer’s Vin Rose), Jose Lopez (n.d.), New York City, 2015, ink found inside book cover, 11/8 x 7 1/4", gift of Jacqueline Loewe Fowler, 2016.6.3.

Dionysus: The God of Wine, Melvin Way (b. 1954), New York City, c. 2003, ballpoint pen on paper with Scotch tape, 1/4 x 2 1/8", gift of Jacqueline Loewe Fowler, 2016.15.1.

Untitled (Flessshh), Melvin Way (b. 1954), New York City, c. 2000, ballpoint pen on paper with Scotch tape, 1/4 x 2 1/8", gift of Jacqueline Loewe Fowler, 2016.15.1.

Untitled (double-sided), Melvin Way (b. 1954), New York City, 1999, ballpoint pen on paper with Scotch tape, 5 15/16 x 3 7/8", museum purchase with funds provided in part by Jacqueline Loewe Fowler and Edward V. Blanchard Jr., 2016.16.1.


Wax Portrait of Naphtali Daggett, attributed to Reuben Moulthrop (1763-1814), New Haven, Connecticut, c. 1797, wax, gift of Diana Daggett, SC.2016.2.
# FINANCIAL STATEMENTS

American Folk Art Museum Audited Statement of Financial Position
As of June 30, 2016 and 2015

<table>
<thead>
<tr>
<th></th>
<th>6/30/16</th>
<th>6/30/15</th>
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</thead>
<tbody>
<tr>
<td><strong>ASSETS</strong></td>
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<tr>
<td>CASH AND CASH EQUIVALENTS</td>
<td>277,393</td>
<td>705,038</td>
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<tr>
<td>ACCOUNTS AND GOVERNMENT GRANT RECEIVABLE</td>
<td>163,312</td>
<td>56,837</td>
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<td>PREPAID EXPENSES AND OTHER ASSETS</td>
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<td>343,676</td>
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<td>PLEDGES RECEIVABLE, NET</td>
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<td>INVESTMENTS</td>
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<td>5,237,431</td>
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<td>PROPERTY AND EQUIPMENT, NET</td>
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<td>BEQUEST HELD IN PERPETUAL</td>
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<td>TRUST-PERMANENTLY RESTRICTED</td>
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<tr>
<td><strong>TOTAL ASSETS</strong></td>
<td><strong>$10,807,826</strong></td>
<td><strong>$9,869,683</strong></td>
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<table>
<thead>
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<th>6/30/16</th>
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<tr>
<td><strong>LIABILITIES</strong></td>
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<td>ACCOUNTS PAYABLE AND ACCRUED EXPENSES</td>
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<td>ACCRUED SALARIES AND VACATION</td>
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<td><strong>TOTAL LIABILITIES</strong></td>
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<td><strong>$403,548</strong></td>
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<tr>
<td><strong>COMMITMENTS AND CONTINGENCIES</strong></td>
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<td><strong>NET ASSETS</strong></td>
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<td>UNRESTRICTED</td>
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<td>PERMANENTLY RESTRICTED</td>
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<td>2,745,631</td>
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<tr>
<td><strong>TOTAL NET ASSETS</strong></td>
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<td><strong>$9,466,135</strong></td>
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<tr>
<td><strong>TOTAL LIABILITIES AND NET ASSETS</strong></td>
<td><strong>$10,807,826</strong></td>
<td><strong>$9,869,683</strong></td>
</tr>
</tbody>
</table>

**Treasurer's notes:** The audited financials for the year to June 30, 2016, show an encouraging picture. There was a small surplus in the operating budget. A deficit in non-operations is attributable mostly to a challenging investment climate. The balance sheet shows negligible liabilities and assets of nearly $11 million.

The accompanying notes are an integral part of these financial statements. To view the full report, visit folkartmuseum.org/about/policies-and-financials.
### American Folk Art Museum Statements of Activities
For the year ended June 30, 2016

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total 2016</th>
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<td><strong>OPERATING REVENUE, SUPPORT &amp; OTHER</strong></td>
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<td>CONTRIBUTIONS AND MEMBERSHIP</td>
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<td>INVESTMENT ACTIVITY, 5% SPENDING POLICY</td>
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<td>$292,401</td>
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<td>GOVERNMENT SUPPORT</td>
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<td>$177,816</td>
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<td>$1,028,731</td>
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<td>OTHER INCOME</td>
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<td>$34,120</td>
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<td>$295,592</td>
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<td>NET ASSETS RELEASED FROM RESTRICTIONS</td>
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<td>($1,037,485)</td>
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<td><strong>TOTAL OPERATING REVENUE, SUPPORT &amp; OTHER</strong></td>
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<td>($359,365)</td>
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<td>$4,086,663</td>
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<td><strong>OPERATING EXPENSES</strong></td>
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<td>PROGRAMS</td>
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<td>FUNDRAISING</td>
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<td><strong>TOTAL OPERATING EXPENSES</strong></td>
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<td>$4,375,184</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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<td>CONTRIBUTIONS AND OTHER REVENUE</td>
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<td>NET ASSETS RELEASED FROM RESTRICTIONS FOR PURCHASES OF ARTWORK</td>
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<td>($27,000)</td>
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<td>$21,000</td>
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<td>MOVING EXPENSES AND NON-CAPITAL FACILITY PLANNING</td>
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<td>INVESTMENT ACTIVITY, NET</td>
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<td>($17,559)</td>
<td>($81,999)</td>
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<td>INVESTMENT ACTIVITY TO OPERATIONS</td>
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<td>-</td>
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<td>($292,401)</td>
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<td>DEPRECIATION AND AMORTIZATION</td>
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<td>-</td>
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<td>($146,213)</td>
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<td><strong>NON-OPERATING REVENUE, EXPENSES AND OTHER</strong></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>$4,233,380</td>
<td>$2,745,631</td>
<td>$9,466,135</td>
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<tr>
<td><strong>NET ASSETS—END OF YEAR</strong></td>
<td>$1,762,436</td>
<td>$3,829,456</td>
<td>$4,863,632</td>
<td>$10,455,524</td>
</tr>
</tbody>
</table>
GIFTS RECEIVED IN FISCAL YEAR 2016
JULY 1, 2015–JUNE 30, 2016

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

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Joyce B. Cowin

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Georgina Cullman
Susan R. Cullman and John J. Kirby
Alex Daniels
Susan and Greg Danilow
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Marstrand Foundation
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University of North Carolina
Carole Watson and Thomas Keyes
Weil, Gotshal & Manges LLP

George Wein
Marshall Weinberg
Sharon and Steve Weinberg
Phyllis and Ira Wender
Barry Wolf
Judy F. Zankel
Anonymous

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George Anhang
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Deborah and Arnold Dunn
Melissa Egbertson
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Irene* and Richard Gachot
Jan F. and Steven W. Golann
The Gonda Family
Phebe and Louis Goodman
Tracy Goodnow
Ellin and Baron J. Gordon
Sue and Ron Grudziecki
Marian Heiskell
Amy Herman
The Clarion 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 Clarion Society by naming the American Folk Art Museum in your will or estate plan. Contact Elizabeth Kingman, Chief Financial Officer and Deputy Director for Administration at 212. 595. 9533 ext. 346 or email ekingman@folkartmuseum.org for more information.

“Having been associated with the American Folk Art Museum since 1988 as both a member and a volunteer in various capacities, the institution has truly played a large and meaningful role in my life. I have included the museum in my will and joined the Clarion Society so that its premiere place in the folk art field will go forward and thrive for those reaping its rewards in the years to come.”

—MARILYN SCHWARTZ
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2015-2016

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Left: Archangel Gabriel Weathervane, artist unidentified, United States, c. 1840, paint on sheet metal, 35 x 32 1/2 x 1 1/4”, gift of Adele Earnest, 1963.1.1. Photo by John Parnell.
STAFF
AS OF OCTOBER 1, 2016

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Bienvenido Medina, Security and Facilities

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Katie Kalin, Shop Manager and Weekend Gallery Manager
Susan Simpson, Shop Associate†
Jason Sampson, Shop Associate†
Athanasia Tsaboukas, Shop Associate†
Karen Hatch, Shop Associate†
Katherine Hunold, Shop Associate†

†Part-time staff

Museum staff, fall 2016. Photo by Christine Wise.
Interns
Rebecca Armstrong, Pratt Institute
Gabrielle Banks, Rhode Island School of Design
Andrea Cornejo, LaGuardia Community College
Alison Duignan, LaGuardia Community College
Danielle Franca, LaGuardia Community College
Renata Gumkowska, LaGuardia Community College
Wes Henrie, Pratt Institute
Barbara Kazimierczuk, City College of New York
Hanna Ko-Morales, LaGuardia Community College
Burton Ring, LaGuardia Community College
Jesse Saunders, Hofstra University
Hai Fei Xie, LaGuardia Community College

Volunteers
The museum recruits and trains knowledgeable and dedicated volunteers 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. AFAM’s docent corps served approximately 1,600 visitors in fiscal year 2016.

Deborah Ash
Lenore Blank
Dena Bock
John Hood
Carol Keyser

Arlene Kreisler
Monica Murphy
Selma Rosen
Betty Ann Schoenfeld
Marilyn Schwartz

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. AFAM’s docent corps served approximately 1,600 visitors in fiscal year 2016.

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John Hood
Carol Keyser

Arlene Kreisler
Monica Murphy
Selma Rosen
Betty Ann Schoenfeld
Marilyn Schwartz
IN MEMORIAM

The American Folk Art Museum mourns the loss of these patrons, artists, collectors, docents, and friends who left us in 2015 and 2016. We would like to extend our sympathies to their families and acknowledge their valuable contributions, accomplishments, and generosity towards our institution and its community.

Koos van den Akker (1939–2015)  
Nek Chand (1925–2015)  
Bill Cunningham (1929–2016)  
Thornton Dial (1928–2016)  
Charlotte Frank (1935–2015)  
Sy Grossman (1933–2015)

ARTHUR S. HOFFMAN (d. 2016)
Arthur S. Hoffman has been a decades-long supporter of the American Folk Art Museum. Both as President of the Leir Charitable Foundations and from his personal knowledge of art and philanthropy, Arthur was an inspiration to the board and staff of this museum. His generosity and guidance were key elements of our success, and we will miss him dearly.

PHYLLIS SELNICK (1935–2016)
Phyllis Selnick was an active member of the American Folk Art Museum community and a devoted docent at the museum since 2001. She will be remembered for her warmth, vivacious personality, and incredible sense of humor. Her last years with the museum were spent as a dedicated Museum Shop volunteer. Phyllis graduated from both Boston and Columbia universities, and worked for many years as a social worker. She then joined the Folk Art Institute program at New York University, and over her lifetime built a world-class collection of folk art paintings with her husband Al.

THORNTON DIAL (1928–2016)
Thornton Dial will be remembered for his major contribution to twentieth-century American art. His oeuvre, spanning from the 1980s to the present, includes drawings, large-scale paintings, stand-alone sculptures, and assemblages made from found objects. Born on a rural Alabama plantation in 1928, Dial worked as a machinist for a railroad car manufacturer for much of his life. A celebrated and prolific self-taught artist, he invented a personal artistic vocabulary to create a powerful and expressive body of work that directly addressed some of the most pressing issues of his time, from human rights to natural disasters and current events. Dial’s work has been internationally recognized, acquired, and exhibited by leading art museums since the 1990s.
The American Folk Art Museum received a grant from the Friends of Heritage Preservation to conserve a work by Thornton Dial. The conservation treatment was carried out by conservators Barbara Appelbaum and Paul Himmelstein, of Appelbaum & Himmelstein, LLC. They have decades of experience working on paintings, textiles, and folk art, including extensive work on the museum's collection. The Friends of Heritage Preservation is a small, private association of individuals, based in Los Angeles, who seek to promote cultural identity through the preservation of significant endangered artistic and historic works, artifacts, and sites.