



# FAMILY GUIDE

## Multitudes

Welcome to the American Folk Art Museum! The current exhibition is called *MULTITUDES*, which looks back at over four centuries of folk and self-taught art from the Museum's collection. *MULTITUDES* looks at work that explores the idea of **multiplicity**, or one idea that contains many expressions. Please feel free to use these prompts for drawing activities and discussions as you move through the gallery or to do some art-making at home!

JEAN-DANIEL ALLANCHE • ASA AMES • MORTON BARTLETT • MARY K. BORKOWSKI • GEORGE BOYD • EUGENE VON BRUENCHENHEIN • RUSSELL PRATT BURR • DAVID BUTLER • HANNAH CARTER • NATHAN COBB, JR. HANNAH COHOON • LOVICE COLLINS • THE COMPASS ARTIST • MARY PAULINA CORBETT • DAVID CORDIER ANTHONY ELMER CROWELL • HENRY DARGER • JOHN DAWSON • JOSEPH H. DAVIS • JAMES EDWARD DEEDS • SAM DOYLE • WILLIAM EDMONDSON • JOHANN ADAM EYER • DEBORAH LELAND FAIRBANKS GENEVA GIBSON • JOHN GLOVER • SAMUEL GOTTSCHALL • WILLIAM A. HALL • BESSIE HARVEY • RUFUS HATHAWAY • LOTHROP T. HOLMES • ANNIE HOOPER • GEORGE HUEY • SARAH HURLBURT • EMELINE M. ROBINSON KELLEY SCHOOL • SUSAN TE KAHURANGI KING • GEORGE ROBERT LAWTON • DANIEL LAKE LEEDS • BETSY LEWIS • JOSEPH WHITING LINCOLN • DALDO MARTE • MASON DECOY FACTORY

# MULTITUDES

JUSTIN MCCARTHY • EDDIE OWENS MARTIN • JACOB MAENTEL • JOHN MARRAS • JOHN VAN MINIAN CHARLES C. OSGOOD • PHILIP PELLEGRINO • AMMI PHILLIPS • EUNICE PINNEY • JOSHUA POOL • HELEN RAE MARTÍN RAMÍREZ • DANIEL E. ROHRIG • SAMUEL ANDERSON ROBB • RUTHY ROGERS • MOSES B. RUSSELL • REBECCA SCATTERGOOD SAVERY • JOHN SCHOLL • JUDITH SCOTT • HARRY V. SHOURDS SAMUEL ADDISON SHUTE & RUTH WHITTIER SHUTE • MARY JANE SMITH • MARY MORRELL SMITH HANNAH STAPLES • MAURICE "LE GRAND LE SUEUR" SULLINS • AMÉDÉE THÉOPHILE THIBAUT LUCINDA TOOMER • BILL TRAYLOR • YUICHIRO UKAI • JOHN (JOHNNY) VELARDI • PECOLIA WARNER MELVIN WAY • HERMAN WEBB • JUDY WEBB • TROY WEBB • WILLIAM HENRY WESTON AMOS WHEATON • CHARLES E. "SHANG" WHEELER • AUGUSTUS "GUS" WILSON • JOHN WINSOR



## Look and Discuss:

What is going on in this painting? How do you know? Pick out some interesting details you notice in the piece.

## Did You Know:

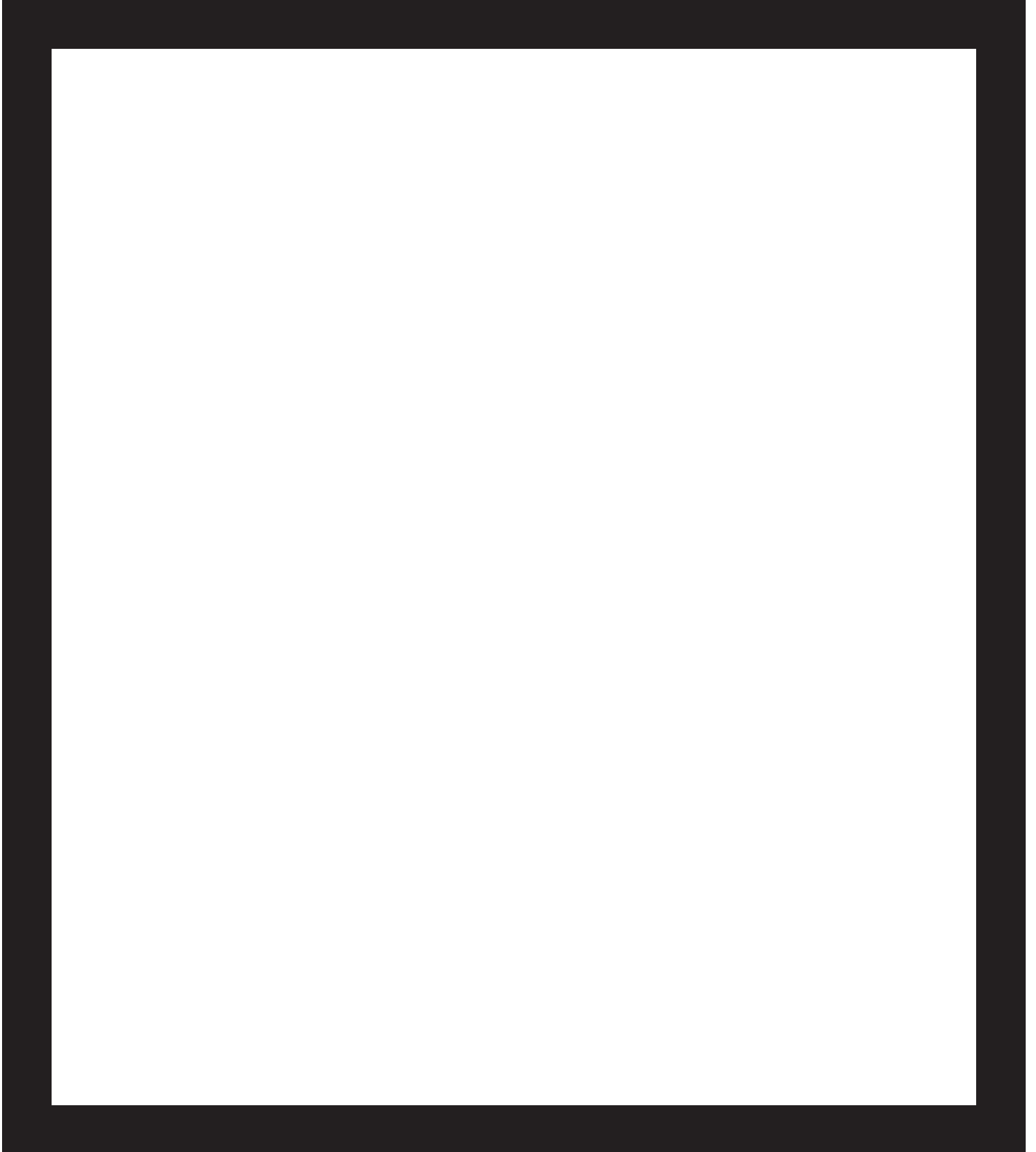
This painting depicts two sisters, Mary Antoinette Loriania Pike and Sarah Adeline Pike, who were painted surrounded by plants, birds, and two pet cats. At their feet is a dollhouse, which they may have shared and played with together. Both girls are dressed in a way that reflects the height of fashion in the 1830s—the balloon sleeves that get tight at the wrist, the off-the-shoulder neckline, and pantaloons were just coming into style for young girls.



JOSEPH H. DAVIS (1811-1865); *Mary Antoinette Loriania Pike and Sarah Adeline Pike*; New Hampshire; 1865; watercolor, pencil, and ink on paper; 8 1/2 × 11 in.; American Folk Art Museum, gift of Ralph Esmerian, 2005.8.8.

## Create:

In the box below, draw a picture of you and your sibling (or a friend) doing an activity you like to do together! Use lots of colors.





## Look and Discuss:

What do you notice about this piece? What does it look like is happening here?

## Did You Know:

Eugene von Bruenchenhein was a very talented **polymath**—meaning he was well versed in a variety of skills. He described himself as a “Freelance Artist–Poet and Sculptor–Innovator–Arrow maker and Plant Man–Bone artifacts constructor–Photographer and architect–Philosopher.” He liked to experiment with unconventional painting techniques as well as unusual materials for his sculptures, such as chicken bones! In this piece, he used oil paint and implements such as his fingers, combs, sticks, and even pieces of cloth. He even made paintbrushes using his wife’s hair. He created this piece on cardboard which also helps execute the ripple effect. This, combined with his use of materials, achieved a very **textural** effect with the paint.

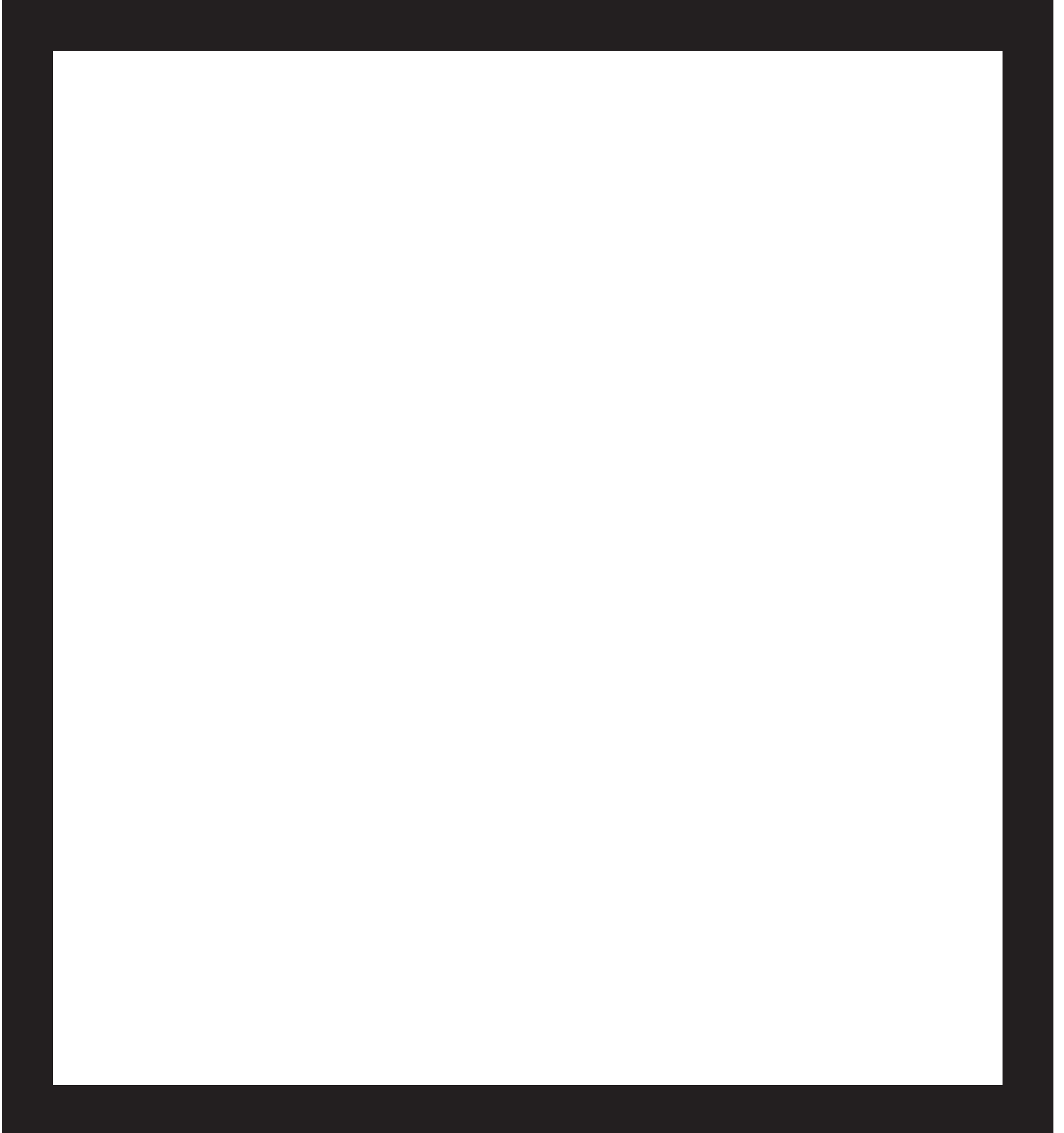


EUGENE VON BRUENCHENHEIN (1910-1983); *Untitled*; Milwaukee, Wisconsin; 1955; oil on pressboard; 25 × 28 in.; American Folk Art Museum, gift of Lewis and Jean Greenblatt, 2004.26.1.

## Create:

You will need: paint (any kind); paper, canvas, or cardboard; and various materials you find around your house (i.e., a fork, an old toothbrush, a dish sponge).

Create a painting using unconventional tools and be intentional with the materials you choose. See how you can create different textures. You can make something **abstract** or create a scene like Eugene von Bruenchenhein with lots of mystical creatures!



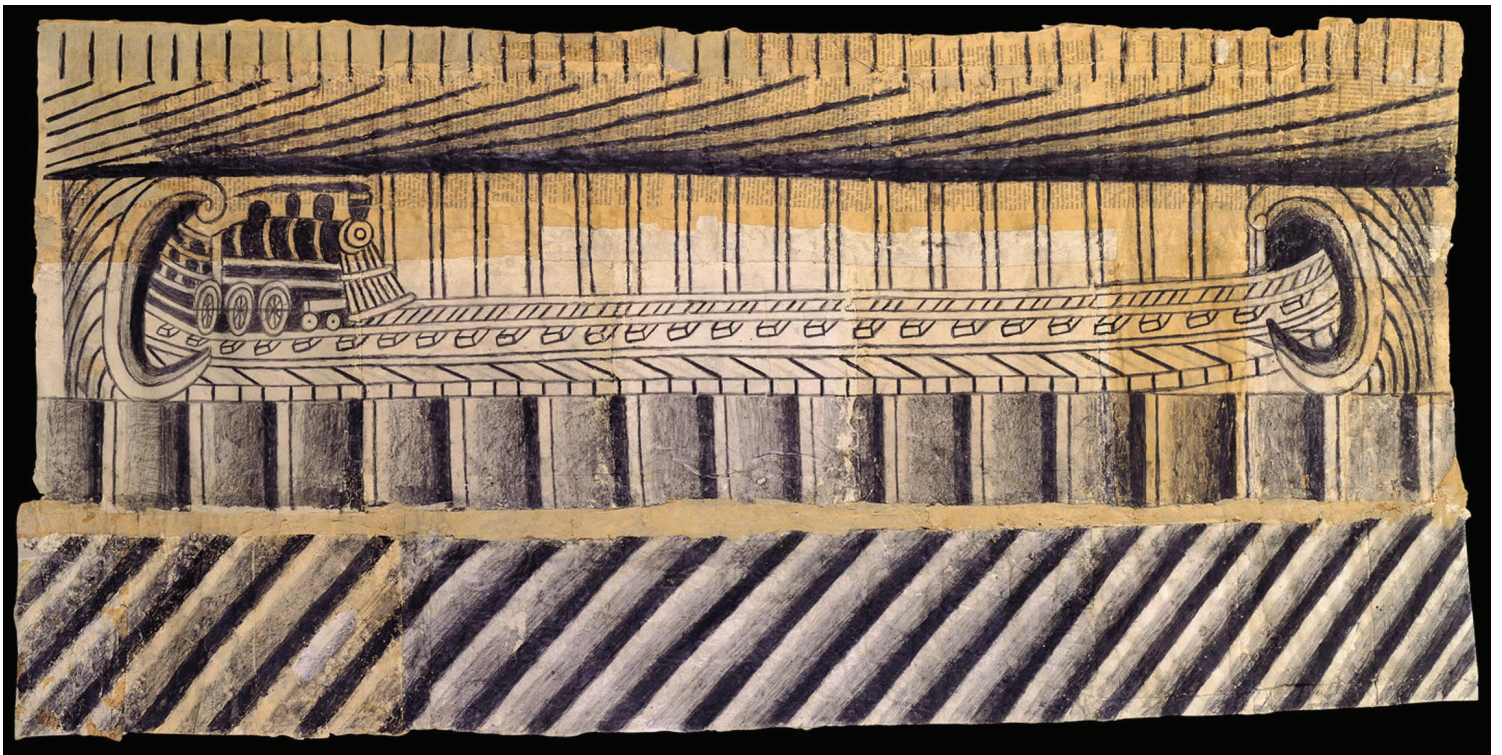


## Look and Discuss:

What do you notice about this piece? What is going on? What types of lines do you notice? What is the subject matter? If you could name this piece, what would you call it?

## Did You Know:

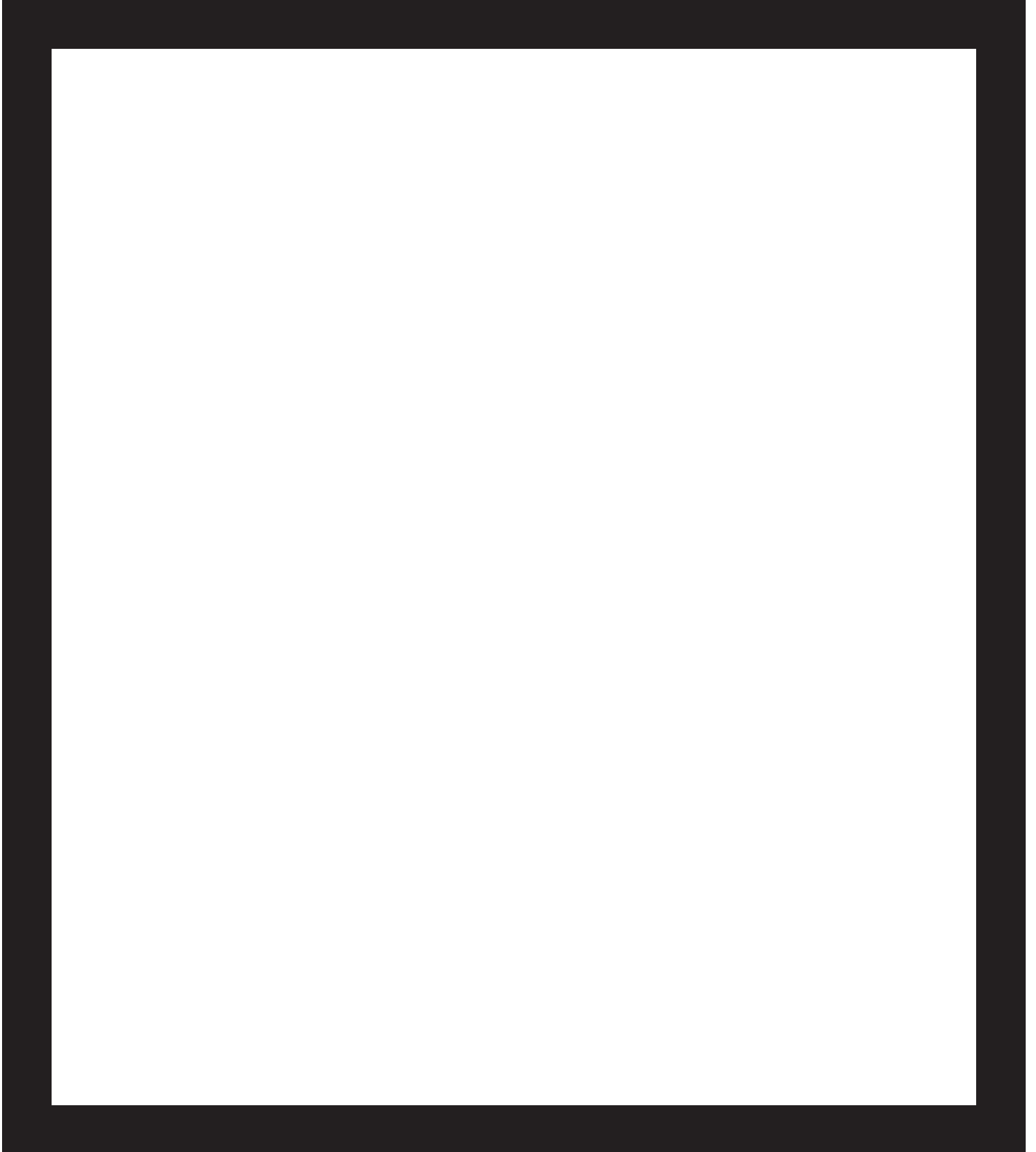
Martín Ramírez would piece together found scraps of paper using a homemade mixture of starch to create large pieces of paper for his drawings. He made most of his work while living in a hospital in California, although he was born in Mexico. Ramírez immigrated to the United States in the 1930s, leaving behind family and community. Much of his work may reflect this significant and life-changing journey he took to America, as well as motifs relating to Mexican culture, which he would have missed while living in the United States.



MARTÍN RAMÍREZ (1895-1963); *Untitled (Train)*; Auburn, California; c. 1953; crayon and pencil on pieced paper; 22 1/2 x 47 in.; American Folk Art Museum, gift of Herbert Waide Hemphill, Jr., 1990.1.2. © Estate of Martín Ramírez.

## Create:

Think of a journey you may have taken recently (or in the past). Draw a picture of it in the space below using different kinds of lines.





## Look and Discuss:

What are you noticing about this image? Can you pick out specific details you see? Talk about the color choices. How would you describe the setting?

## Did You Know:

Minnie Evans started creating drawings using wax crayons and oil paint after she had a dream where she was told she needed to draw. The rich floral motifs in her work reflect the plant life at the Airlie Botanical Gardens in Wilmington, North Carolina, where she worked. Evans never planned her paintings, but instead created them based on her dreams, illustrating an inner world the viewer does not have access to.



MINNIE EVANS (1892-1987); *Untitled*; Wilmington, North Carolina; 1959; oil on canvas with collage; 20 × 24 in.; American Folk Art Museum, gift of Jacqueline Loewe Fowler, 2018.19.24.

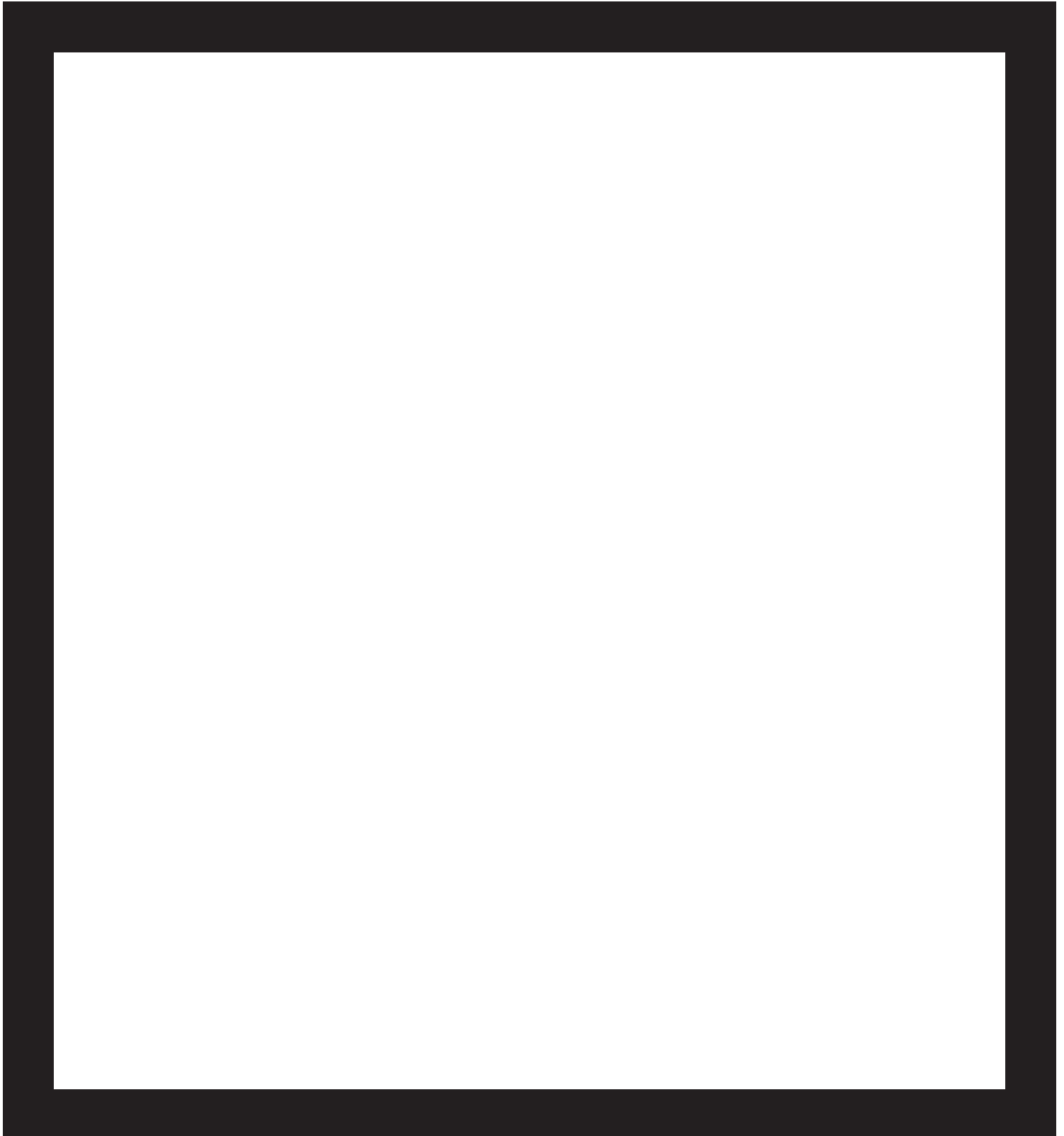


## Create:

In the space below, draw a dream you had that you remember vividly, or create a world that you think would exist in a dream. Use lots of colors!

## Create:

Spend a week recording your own dreams, and create a picture based on one of them, filling all the space on the page.



## Look and Discuss:

What is going on in this picture? What can you say about how it was made? If you could give this piece a title, what would it be? Pick out a detail that you like and share why you are drawn to it. Discuss the subject(s) depicted here—who are they, and what is their relationship to one another?

## Did You Know:

In the 18th century, it was common for young girls to attend schools where they would learn activities like sewing and needlework. This piece may have been done by a young girl named Hannah Carter while at one of these schools using silk and wool thread on linen. This piece is a part of a set of canvas work that may have been done by a group of girls at one school, all depicting the same lady in a red dress.



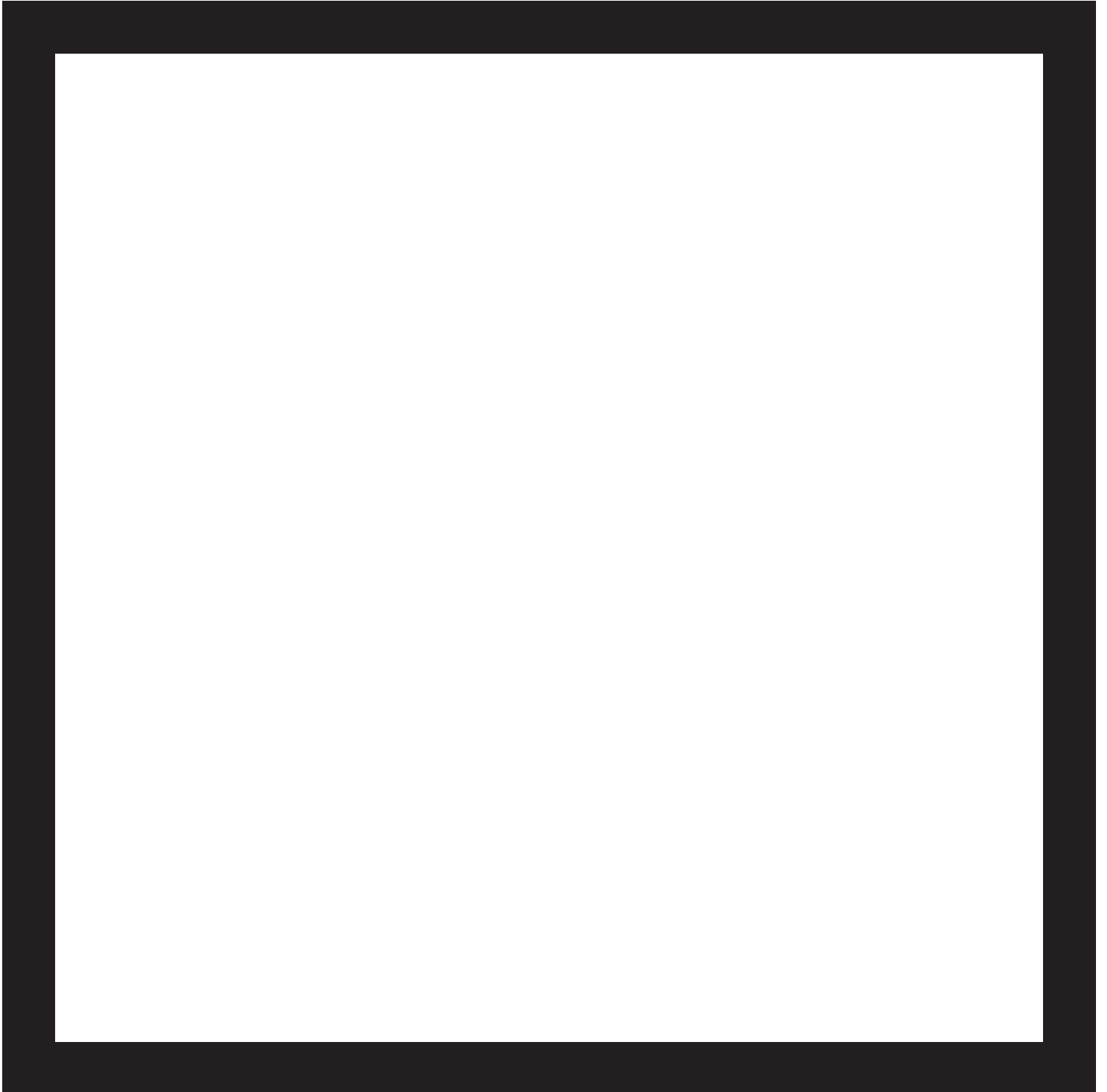
HANNAH CARTER (DATES UNKNOWN); *Canvaswork Picture*; Boston, Massachusetts; c. 1748; silk and wool on fine linen; 21 1/16 × 18 7/8 in.; American Folk Art Museum, gift of Ralph Esmerian, 2013.1.44.



## Create:

You will need: burlap or another kind of thick fabric, embroidery hoop, plastic needle, yarn, and scissors

Practice sewing on the burlap with adult supervision. Cut a large piece of burlap and attach the embroidery hoop to it securely. Next, cut a large piece of yarn—about twice the length of your arm, and tie a knot at the end. Get the help of an adult: learn how to thread the needle together--adults can demonstrate how to do a few stitches, and then you can try it on your own! \*For older children, have them draw out a design on the burlap and have them try embroidering it themselves.



## Look and Discuss:

What do you notice about this piece? What do you think it is made of? Look at it from different perspectives in the gallery. How would you describe the mood of this piece? Why do you think it is called *The World*? Below are some quotes from the artist about her work; reflect on her words and share how you interpret them.

*"I think of art as being like a puzzle"*

*"I see people as trees, living trees, and I see our fruits that we bear, some good and some bad"*

*"Anybody that looks upon the work, I truly believe you are blessed, because it is an instrument of love"*

## Did You Know:

Bessie Harvey used tree roots to make her dynamic sculptures, bringing out the faces she saw in them as African spirits that were trapped in the trees. The use of roots in her work connects to a long history of Afro-Atlantic culture, where roots are part of spiritual healing practices. She also includes materials such as buttons, beads, and sequins on top of the paint.



BESSIE HARVEY (1929-1994); *The World*; Alcoa, Tennessee; c. 1987; paint on wood, glass, and plaster beads, hair, fabric, glitter, sequins, shells, and duct tape; 53 × 38 × 28 in.; American Folk Art Museum, Blanchard-Hill Collection, gift of M. Anne Hill and Edward V. Blanchard, Jr., 1998.10.26. Photo by Gavin Ashworth.



## Create:

Draw this sculpture from three different angles! Notice how different each one looks.

## Create:

Take a walk to Central Park after your visit to the Museum, or take a walk in your own neighborhood. Gather any natural materials you find interesting (leaves, rocks, twigs, etc.). Take them home with you and create a sculpture! See if you can incorporate any art materials you have already, such as paint and glitter, or any objects that hold special meaning for you.

