

RAWVISION

O U T S I D E R A R T B R U T

WOMEN IN OUTSIDER ART

RV103

AUTUMN/FALL 2019

\$16.00 £8.00 €15.00





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REGENT'S PARK, LONDON NW1
 THURSDAY 3RD OCTOBER TO
 SUNDAY 6TH OCTOBER 2019

THE MEDIUM'S MEDIUM

SPIRITUALIST ART PRACTICES FROM THE TURN OF THE CENTURY AND BEYOND



Joe Massey. "You keep out of this," 1946. Ink and tempera on paper, 11" x 8.5".

SHUT UP: JOE MASSEY'S MESSAGES FROM PRISON

SEPTEMBER 12–OCTOBER 19, 2019
OPENING RECEPTION:
SEPTEMBER 12, 6:00–8:00 PM

Massey was an African-American self-taught artist and poet. While incarcerated in an Ohio state correctional facility during the 1940s, he corresponded with the editor of the surrealist publication *View*, an exchange that resulted in the inclusion of Massey's art and poetry in issues of the magazine between 1943 and 1946. [A fully illustrated catalog will be available in early September]

Sotheby's EST. 1744



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Storm Persueing Enemy They Become Lost
in Cavern in Volcanic Mt. Sootreemia*
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The Henry Darger Collection of Kiyoko and Nathan Lerner

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Danielle Jacqui,
The Baltimore Bride (1988),
her big sister and little sisters (2018),
cloth assemblage,
height 26–86.5 in. / 67–220 cm,
photo: Mario del Curto



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AWARD



WORLD'S BEST
ART MAGAZINE



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PRESS AWARD

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Details of notable international venues

GUGGING

until Nov 8, until Jan 26



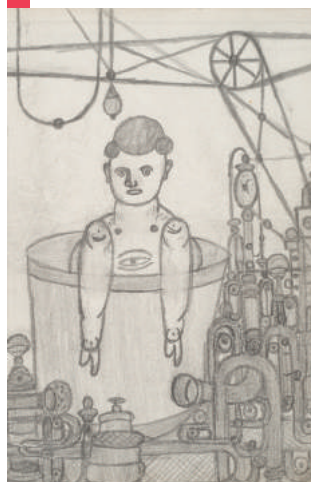
Else Blenkorn

At **galerie gugging** until November 8, **BIG FORMATS** features eight largescale works on paper and canvas by gugging artists **Johann Fischer, Alfred Neumayr, Johann Korec, Arnold Schmidt, Oswald Tschirtner** and **August Walla** and international artists **François Burland** and **Simone Pellegrini**. Until January 26 at **museum gugging, the prinzhorn collection. art brut before art brut** shows unknown or little known works from the **Prinzhorn Collection**. **MUSEUM AND GALERIE GUGGING**
Am Campus 2, A-3400 Maria Gugging, AUSTRIA
www.gugging.at, www.galeriegugging.com

Wilhelm Werner, courtesy Prinzhorn Collection

OUTSIDE IN AND INGRAM INSIDE OUT

Oct 26 – Jan 5



Bringing together the **Ingram Inside Out** and **Outside In** collections, **The Outside and the Inside**, curated by Outside In director **Marc Steene**, includes everything from rare pieces by **Scottie Wilson** and **Madge Gill** to the first display of **Wilhelm Werner's** drawings in the country. **THE LIGHTBOX**, Chobham Rd, Woking, GU21 4AA, UK
www.thelightbox.org.uk

Sam Parratt

OUTSIDE IN

Oct 28 – Jan 1



Environments is the 2019 national exhibition by arts charity **Outside In**, showcasing the work of up to 80 artists who identify as facing barriers to the art world. **Grayson Perry, Cathie Pilkington** and **Robert Travers** will select three winners on November 8. **PIANO NOBILE GALLERY**
Kings Place, London, 90 York Way, N1 9AG, UK
www.outsidein.org.uk, www.piano-nobile.com

Eileen Schaer

EILEEN SCHAER

Oct 20 – Dec



An Exhibition of Recent Paintings by Eileen Schaer is being held from October 20 through to December. **STUDIO 42**, Port St Mary, Isle of Man
eileenschaer.com

ANNA ZEMÁNKOVÁ

Oct 5 – Jan 31



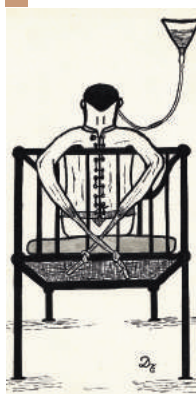
Anna Zemánková

For the first time in Austria, a solo exhibition is dedicated to the extensive oeuvre of Czech artist **Anna Zemánková** (1908–1986). **ÖSTERREICHISCHE GESELLSCHAFT VOM GOLDENEN KREUZ**
Kärntner Straße 26/ Eingang, Marco-d'Aviano-Gasse 1, 1010 Vienna, AUSTRIA. www.oeggk.at

Karel Frans Drenthe

DR GUISLAIN

Oct 12, 2019 – Dec 31, 2020

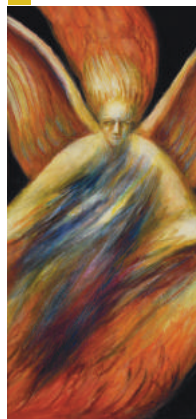


Unhinged: On Jitterbugs, Melancholics and Mad-Doctors tells the story of fools and madmen, and stresses the importance of mental wellbeing in an increasingly complex society. **MUSEUM DR GUISLAIN**
Jozef Guislainstraat 43, 9000 Ghent, BELGIUM
museumdrguislain.be

Donald Pass

ORLEANS HOUSE GALLERY

Nov 1 – Feb 16

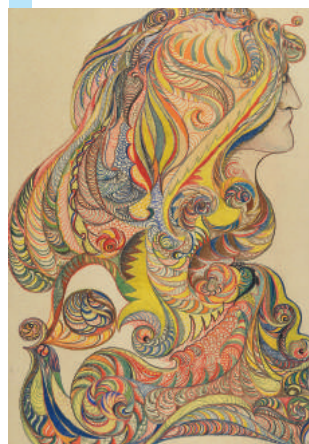


A Unique Vision: Outsider and Self-Taught Art presents artists represented by **Henry Boxer Gallery**, including **Madge Gill, Donald Pass, George Widener, William A Hall**. **ORLEANS HOUSE GALLERY**, Riverside, Twickenham TW1 3DJ
www.orleanshousegallery.org

František Jaroslav Pecka

THE GALLERY OF EVERYTHING

Sep 29 – Nov 30



The Medium's Medium is a vast survey of spiritualist, mediumistic and mystic art-making, from the turn of the last century to the present day. It includes rare historical works by **Raphaël Lonné, Heinrich Nüsslein, Margarethe Held, Agatha Wojciechowsky** and a wide range of Czech spiritualist artists, plus regular talks and screenings. **THE GALLERY OF EVERYTHING**
4 Chiltern St, Marylebone, London W1U 7PS, UK. www.gallevery.com

Norval Morrisseau

BLACK SHEEP GALLERY

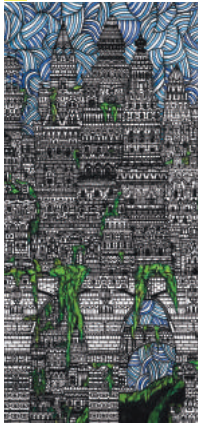
until Nov 15



The Story of our People – The visual interpretation of the stories and legends of his ancestors by Norval Morrisseau, a descendant of Ojibway chiefs. **THE BLACK SHEEP GALLERY**, 1689 West Jeddore Road, West Jeddore Village, Nova Scotia, CANADA
blacksheepart.com

RIERA STUDIO

Dec 20 – Feb 29

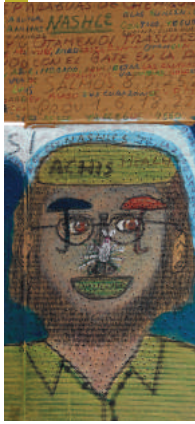


RMC

Flying Out of the Mind Dimension explores how different artists from **Art Brut Project Cuba** perceive alternative societies. **RIERA STUDIO** Calle Marta Abreu No. 202, entre 20 de Mayo y Enrique Villuendas, Municipio Cerro, La Habana, CUBA rierastudioart.com

CREATION FRANCHE

until Jan 5



Carlos Huergo

Visions et Creations Dissidentes features works by eight new creators of *art brut* from Switzerland, the Netherlands, Cuba and France. **MUSÉE DE LA CRÉATION FRANCHE** 58 Avenue Maréchal de Lattre de Tassigny 33130 Bègles, FRANCE www.musee-creationfranche.com

ART BRUT ET COMPAGNIE

Nov 15 – Dec 8



Pol Jean

Art Brut en Compagnie Association exhibits 13 artists from the Belgian workshop **Campagn'Art** in seven venues in the town of Villefranche sur Saône. **HANGAR 717**, 717 Rue de Thizy - 69400 Villefranche sur Saône, FRANCE

REBECCA CAMPEAU

until Dec 31



Rebecca Campeau

Musée d'Art Brut/Montpellier presents a solo exhibition of works by painter, designer and sculptor, **Rebecca Campeau**. **MUSÉE ART BRUT / MONTPELLIER** 1 rue Beau Séjour, 34000 Montpellier, FRANCE www.atelier-musee.com

LA POP GALERIE

until Nov 22



Javier Mayoral

Outsiderama includes works by **Noviadi Angkasapura** (Indonesia), **Justin McCarthy** (USA), **Kashinath Chawan** (India), **Hervé Di Rosa** (France), **SL Jones** (USA), **Reza Shafahi** (Iran), **Prophet Royal Robertson** (USA) and others. **A+ ARCHITECTURE**, 220 rue du Capitaine Pierre Pontal, 34000 Montpellier, FRANCE www.lapopgalerie.fr

COLLECTION CÉRÈS FRANCO

until Nov 3



André Robillard

Les Croqueurs d'Étoiles explores artists' conceptions and portrayals of outer space, with works by trained and self-taught artists. Featuring three installations by **André Robillard** alongside works by **Günter Neupel**, **Jerzy Ruszczyński**, **Laurence Bonnet**, **Jesse Reno** and 75 other artists. **LA COOPÉRATIVE-COLLECTION CÉRÈS FRANCO**, 5 Route d'Alzonnie, 11170 Montolieu, FRANCE www.collectionceresfranco.com

LILLE MÉTROPOLE MUSEUM

Oct 4 – Jan 5



Augustin Lesage

Lesage, Simon, Crépín: Peintres, spirites et guérisseurs explores the works of three mediumistic artists, from northern France: **Augustin Lesage** (1876–1954), **Victor Simon** (1903–1976) and **Fleury-Joseph Crépín** (1875–1948). **LILLE MÉTROPOLE MUSEUM OF MODERN, CONTEMPORARY AND OUTSIDER ART**, 1 Allée du Musée, 59650 Villeneuve-d'Ascq, FRANCE www.musee-lam.fr

PARIS OUTSIDER ART FAIR

Oct 17–20

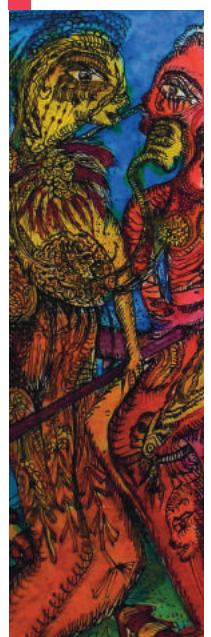


Outsider Art Fair Paris, courtesy Wide Open Arts

This year's **Outsider Art Fair** in Paris showcases over 35 new and returning international galleries with artwork by established self-taught, *art brut* and outsider art creators, along with a selection of exciting new discoveries. This year's annual presentation of the Art Absolutem Prize for Outsider Art will focus on living female self-taught artists. The winner will be awarded €10,000. **ATELIER RICHELIEU**, 60 rue de Richelieu, Paris, 75002, FRANCE. www.outsiderartfair.com

ODY SABAN

Oct 17–20



Ody Saban

Les Yeux Fertiles presents works by **Ody Saban** at their stand at the **Outsider Art Fair**. **ATELIER RICHELIEU**, 60 rue de Richelieu, Paris, 75002, FRANCE

KUNSTHAUS KANNEN

Oct 20 – Jan 26



Georg Brinkschulte

After the **2x2 Forum for Outsider Art** from October 3–6, **Kunsthau Kanne** presents their annual sales exhibition, with works by local Kunsthau Kanne artists alongside works by external artists and young emerging talents. **KUNSTHAUS KANNEN**, Alexianer Münster GmbH, Alexianerweg 9, 48163 Münster, GERMANY kunsthau-kannen.de

GALERIE DER VILLA

until Oct 24



Hans Hübener

The last event of the **BELLEALLIANCE** exhibition series is called **SHE**. Hamburg-based artist **Anik Lazar** and **Galerie der Villa** artist **Hans Hübener** exhibit their works in Bellealliancestraße. **GALERIE DER VILLA** Friesenweg 5c, 22763 Hamburg, GERMANY galeriedervilla.de

BURLAND AND PELLEGRINI

until Oct 26



Pokal Roerkohl

François Burland / Simone Pellegrini: Shape Vision Paper is the most extensive ever Italian exhibition of work by **François Burland**, and is also the first time in Italy that work by **Simone Pellegrini** is exhibited with non-academic art. **GLI ACROBATI**, via Luigi Ornato 4, 10131 Turin, ITALY www.gliacrobati.com, www.rizomi.com

DUBUFFET

until Oct 20

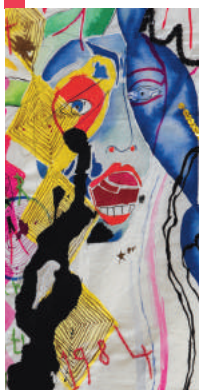


Jean Dubuffet

Palazzo Franchetti presents **Jean Dubuffet e Venezia**, a show highlighting the relationship between Dubuffet and the city of Venice. **PALAZZO FRANCHETTI** S. Marco, 2847, Venice, 30124, ITALY acppalazzofranchetti.com

DELAINE LE BAS

from Nov 1



Delaine le Bas

The theatre premiere of **"Rewitching Europe" DE - HEIMATIZE** at **Maxim Gorki Theatre** by Yael Ronen and Ensemble features costumes designed and made by **Delaine le Bas**. **MAXIM GORKI THEATRE**, Am Festungsgraben 2, 10117 Berlin, GERMANY. gorki.de delainelebas.com

PRINZHORN COLLECTION



Prinzhorn Collection, courtesy Atelier Altenkirchen

The **Prinzhorn Collection** remains closed until mid-March 2020 for refurbishment. During the reconstruction phase there will be no exhibitions but several evening events are planned. The museum reopens in mid-March with **Walking the Line between Insider and Outsider Art – The Hartmut Kraft Collection**. **PRINZHORN COLLECTION** Voßstraße 2, 69115 Heidelberg, GERMANY. sammlung-prinzhorn.de

ART CRU BERLIN

Nov 15 – Dec 31

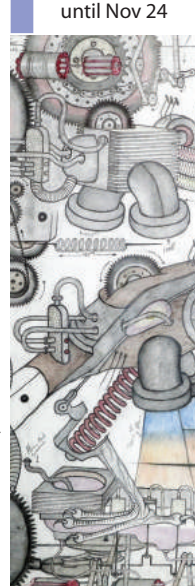


Caroline Crozat

Works by **Caroline Crozat**. Until October 26, see works by **Maria Concetta Cassarà**. **GALERIE ART CRU** BERLIN Oranienburger Str. 27, 10117 Berlin, GERMANY www.art-cru.de

ABU BAKARR MANSARAY

until Nov 24

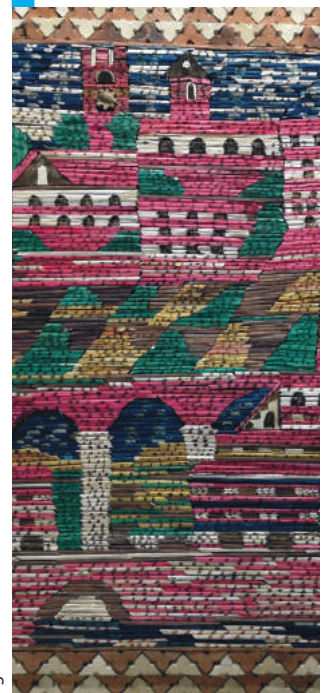


Abu Bakarr Mansaray

Rothko in Lampedusa includes works by **Abu Bakarr Mansaray**, self-taught artist from Sierra Leone. **PALAZZO QUERINI**, Venice, ITALY www.magnin-a.com

MARONCELLI 12

Nov 7 – Jan 31



Egidio Cuniberti

Maroncelli 12 presents a selection of 20 paintings in **Egidio Cuniberti. The sticks of Mondovi**. **MARONCELLI 12** Via Maroncelli, 12 – 20154 Milan, ITALY. www.maroncelli12.it

Jordan Laura MacLachlan



outsider
art fair
2019
paris

Anemone Girl. Ceramic and Mixed Media ht 8.5"

From Jordan Laura MacLachlan's most recent series, AnimalVegetableMineral

To be exhibited by BigTown Gallery, Vermont and at Paris Outsider Fair

MAR!ON HARR!S

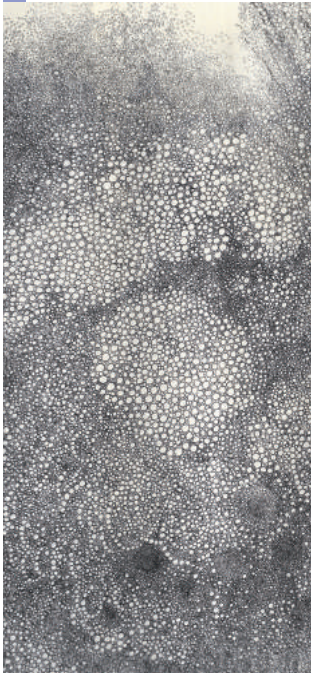
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HIROYUKI DOI

Oct 7 – Dec 20



Hiroyuki Doi

Japanese chef-turned-artist **Hiroyuki Doi's** artwork is on view at **Ozu Washi**. **OZU WASHI**, 3-6-2 Nihonbashi Honcho, Chuo-Ku, Tokyo, JAPAN ozuwashi.net

HERENPLAATS

until Nov 30

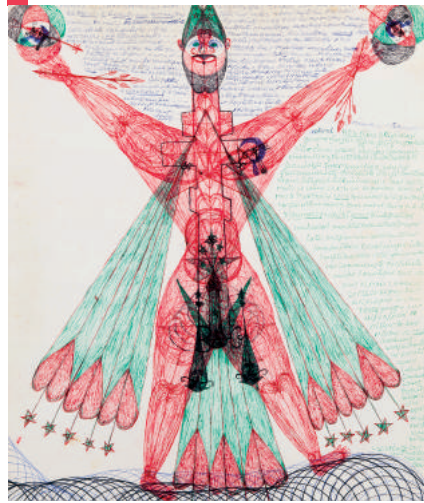


Livia Dencher

Figurative drawings made with pencil and ballpoint on paper, toilet tubes and carpet sleeves by **Judith Borst** are on view alongside works by **Livia Dencher**, who paints layers upon layers of landscapes on a canvas until a relief appears. **GALERIE ATELIER HERENPLAATS** Schietbaanstraat 1, 3014 ZT, Rotterdam NETHERLANDS www.herenplaats.nl

TREGER SAINT SILVESTRE

until Oct 31 and Oct 11 – Jan 5

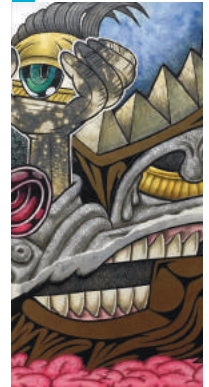


Janiko Domsic

Until October 31 at **Centro de Arte Oliva**, **Extravaganza** brings together 50 works from the **Treger Saint Silvestre Collection**. **CENTRO DE ARTE OLIVA**, R. da Fundição, 3700-119 São João da Madeira, PORTUGAL

October 11 until January 5, **The Electric Eye** at **La Casa Encendida**, curated by **Antonia Gaeta** and **Pilar Soler**, presents works from the **TSS Collection**. **LA CASA ENCENDIDA**, Ronda de Valencia, 2, 28012 Madrid, SPAIN. www.tssclection.org

UNCOOKED CULTURE



Jason Hankins

L-ATTITUDE Art on the Mountain from **Uncooked Culture** features rotating group outsider art exhibitions, curated by **Chutima Kerdpitak**, aka **Nok**. **EL SOTO DE MARBELLA CLUBHOUSE** Urbanizacion de El Soto de Marbella 29610, Ojén, Andalucía, SPAIN www.uncookedculturegallery.uk

WILLEM VAN GENK: WOEST

until Mar 15



Willem Van Genk

Willem Van Genk: WOEST is a large retrospective at the **Outsider Art Museum**, designed by Belgian fashion designer **Walter Van Beirendonck**. The show will then travel to the Collection de l'Art Brut in Lausanne and the Hermitage in St Petersburg. **OUTSIDER ART MUSEUM**, Hermitage Amsterdam Amstel 51, 1018 DR Amsterdam, NETHERLANDS www.outsiderartmuseum.nl

GALERIE HAMER

until Dec 28



Damian Valdes Dilla

Concurrent with the great Willem Van Genk retrospective, **Galerie Hamer** presents the second solo exhibition of **Damian Valdes Dilla** who creates large eclectic cityscapes, as well as flying machines made from found objects, such as his used pens. **GALERIE HAMER** Leliegracht 38 – NL 1015 DH Amsterdam, NETHERLANDS www.galeriehamer.nl

TRIENNIAL OF SELF-TAUGHT VISIONARY ART, BELGRADE

Oct 17 – Nov 10

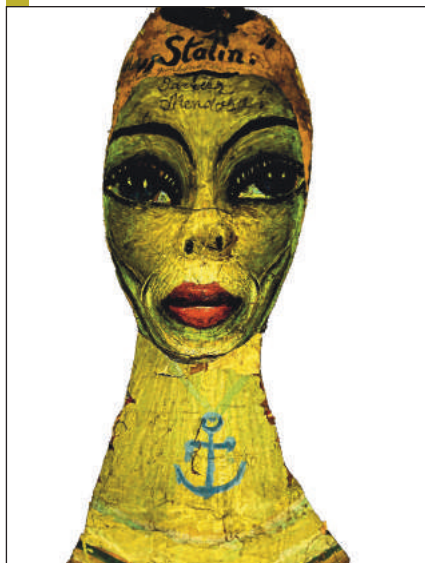


Joškin Šijan

Organised by the **Museum of Naive and Marginal Art**, following its call for outsider artworks, the **Triennial of Self-taught Visionary Art** presents the selected 72 works created by 69 artists from 20 countries. **CVIJETA ZUZORIĆ ART PAVILION** Mali Kalemegdan 1, Belgrade, SERBIA www.mnmu.rs

MUSEUM IM LAGERHAUS

Oct 1 – Mar 1



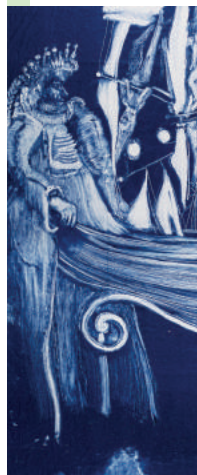
Overtaci

For the first time in Switzerland, **Museum im Lagerhaus** presents the life's work of Danish artist **Louis Marcussen**, aka **Overtaci**, (1894–1985). Overtaci was an inmate at psychiatric institutions for 56 years and lived in trans identities, turning her/his surroundings into a unique universe.

MUSEUM IM LAGERHAUS
Davidstrasse 44, 9000 St. Gallen, SWITZERLAND
www.museumimlagerhaus.ch

SEFOLOSHA

until Nov 24



Christine Sefolosha

Works by **Christine Sefolosha** are exhibited at **Chillon Castle**, including eight monotypes created especially for the exhibition.

FONDATION DU CHÂTEAU DE CHILLON,
Avenue de Chillon
21 CH - 1820 Veytaux,
SWITZERLAND
www.chillon.ch

MORTON BARTLETT AUCTION

Oct 20

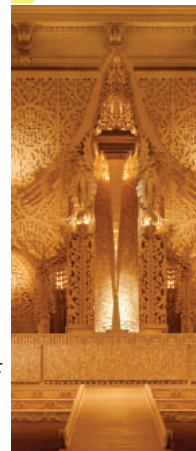


Morton Bartlett

On October 20 – as part of its **Outsider & Fine Art** auction – **Rago Auctions** is offering for sale the only remaining **Morton Bartlett** figure still held in private hands. The figure, titled *Daydreaming Girl*, has until recently been on display at the American Visionary Art Museum in Baltimore, Maryland, as part of the exhibition *Parenthood: An Art without a Manual*.
www.ragoarts.com. www.marion-harris.com

ART OF BURNING MAN

Oct 12 – Feb 16

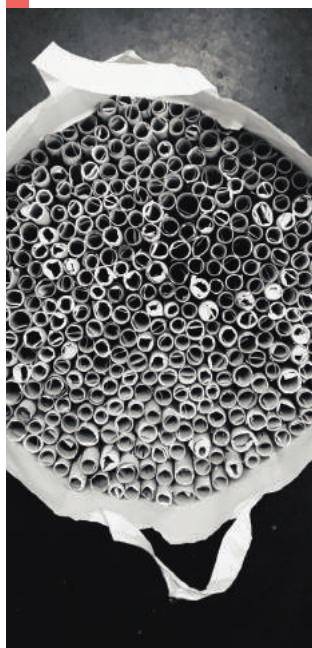


David Best, photo: Ron Blunt

No Spectators: The Art of Burning Man offers a range of special programmes and events at the **Oakland Museum of California** (OMCA). **OAKLAND MUSEUM OF CALIFORNIA**
1000 Oak Street
Oakland, CA 94607
museumca.org

MUSÉE VISIONNAIRE

until Feb 16



Urs Hanselmann, photo: Urs Hanselmann

DREAMS – UTOPIAS – VISIONS showcases the work of seven "Romantic Idealists", including **Ben Wilson**, **Julius Bockelt** and **Ilmai Salminen**.
MUSÉE VISIONNAIRE, Predigerplatz 10, 8001 Zurich, SWITZERLAND
museevisionnaire.ch

COLLECTION DE L'ART BRUT

until Feb 2



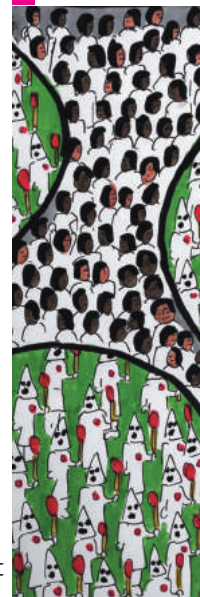
Carlo Zinelli

Carlo Zinelli: Recto Verso features works by the historic art brut creator **Carlo Zinelli** (1916–1974), created between 1957 and 1972.

COLLECTION DE L'ART BRUT
Avenue des Bergières 11 CH – 1004 Lausanne
SWITZERLAND. www.artbrut.ch

DAPPER BRUCE LAFITTE

Oct 19 – Dec 1



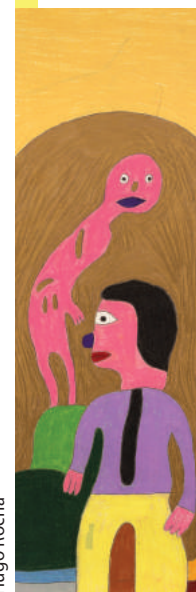
Dapper Bruce Lafitte

45 DON'T HAVE LOVE FOR ME is a solo show of works by **Dapper Bruce Lafitte**.

FIERMAN, 127 Henry Street, New York, NY 10002. fierman.nyc

HUGO ROCHA

until Nov 3



Hugo Rocha

Tierra del Sol Gallery presents **Hugo Rocha's** first solo show. **TIERRA DEL SOL GALLERY**, 945 Chung King Road, Los Angeles, Ca 90012
www.tierradelsol.org

JOHN MICHAEL KOHLER ARTS CENTER

photo: Eugene Von Bruenchenhein



The **John Michael Kohler Arts Center** has announced the acquisition of a major collection of work by self-taught artist **Eugene Von Bruenchenhein** (1910–1983). More than 8,300 pieces, from Von Bruenchenhein's estate, span the entire range of the artist's work – from paintings and sculpture to slides and photographs – and join the 6,000 Von Bruenchenhein objects already held in the JMKAC collection.

JOHN MICHAEL KOHLER ARTS CENTER
608 New York Ave, Sheboygan, WI 53081
www.jmkac.org

GIFTS FROM GORDON W. BAILEY AT PÉREZ ART MUSEUM MIAMI

until April 25

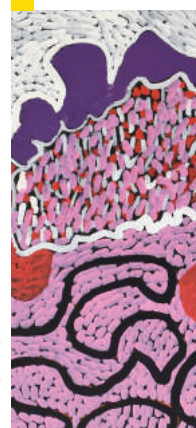
Roy Ferdinand, courtesy Gordon W. Bailey



Pérez Art Museum Miami (PAMM) presents *What Carried Us Over: Gifts from Gordon W Bailey*, organised with Los Angeles-based collector, scholar and advocate, **Gordon W Bailey**. A number of well-known artists from the American South are represented, including **Sam Doyle, Purvis Young, Sister Gertrude Morgan, Roy Ferdinand, Minnie Evans, Sulton Rogers** and **Mose Tolliver**. Other notable artists include **Eddie Arning, Rev Albert Wagner** and **William Dawson**.
PÉREZ ART MUSEUM MIAMI
1103 Biscayne Blvd, Miami, FL 33132. pamm.org

CREATIVE GROWTH

Oct 4 – Nov 15

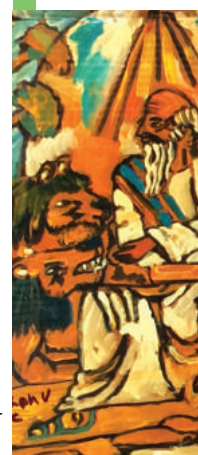


Tommy May

Meeting Places:
Mangkaja and Creative Growth pairs Aboriginal artists from Western Australia alongside **Creative Growth** artists with disabilities.
CREATIVE GROWTH ART CENTER
355 24th Street,
Oakland, CA 94612
creativegrowth.org

MIKE'S ART TRUCK

until Nov 28



Rudolph Bostic

The Alliance for Historic Hillsborough and **Mike's Art Truck** present **More Outsider Art in the Visitors Center**.
HILLSBOROUGH VISITORS CENTER,
Alexander Dickson House, 150 East King Street, Hillsborough, NC 27278
mikesarttruck.com

FOUNTAIN HOUSE GALLERY

until Oct 23

Barry Senft



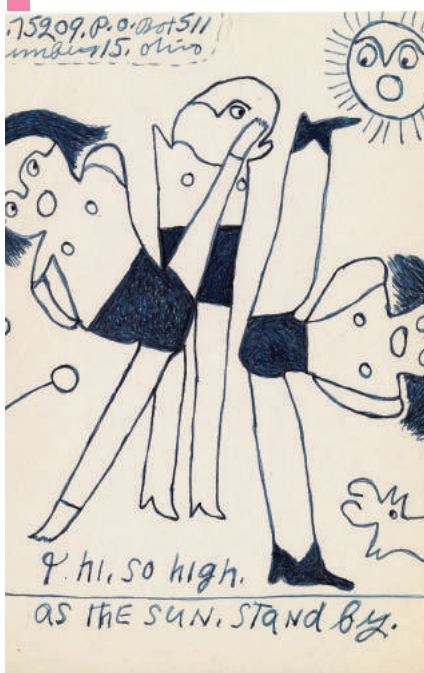
Heavy Sauce, curated by **Gerasimos Floratos**, presents works inspired by a quotation from artist **Lee Lozano** (1930–1999): "Every day thousands of pounds of paint are applied to buildings in NYC... which can only mean that the city is getting heavier and heavier". It features work by **Barry Senft, Gary Peabody, Aracelis Rivera, Issa Ibrahim** and **Susan Spangenberg**.

FOUNTAIN HOUSE GALLERY
702 Ninth Avenue, New York, NY
10019 www.fountainhousegallery.org

RICCO/MARESCA GALLERY

various

Joe Massey



Until October 19, **Ricco/Maresca Gallery** presents **Shut Up: Joe Massey's Messages from Prison**. October 24 – November 27, **Frederick Sommer: Visual Affinities**. December 5 – January 11, **Ken Grimes: Alien Variations**.
RICCO/MARESCA GALLERY, 529 W. 20th St, New York, NY 10011. www.riccomaresca.com

AMERICAN FOLK ART MUSEUM

until Jan 26

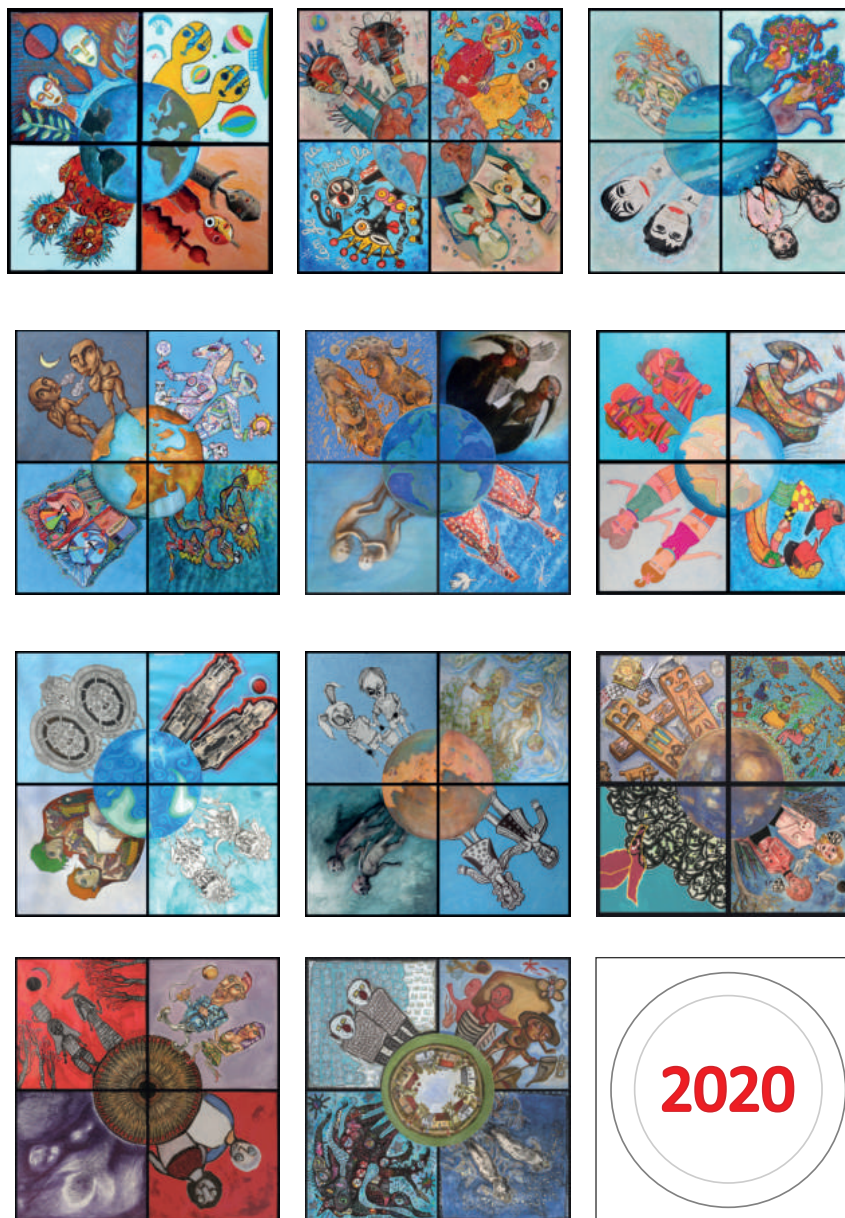


Martin Ramirez

Memory Palaces: Inside the Collection of Audrey B. Heckler includes more than 160 artworks by more than 80 artists. Featuring works from European *art brut*, prominent African American artists, American classics in the field, and 21st century discoveries from around the globe. Meanwhile at the **Self-Taught Genius Gallery** in Long Island City, Queens, **A Piece of Yourself: Gift Giving in Self-Taught Art** is running until December 31.
AMERICAN FOLK ART MUSEUM
2 Lincoln Square, New York, NY 10023
www.folkartmuseum.org

Grand BAZ'ART

International Outsider Art Festival



20 Artists 7 Nations

June 27th 28th

Opening June 26th

CAVIN-MORRIS

Oct 30 – Jan 4



Davood Koochaki

A TIMELESS PLACE: *Angkasapura, Mohamed Babahoum and Davood Koochaki.* CAVIN-MORRIS GALLERY, 210 11th Ave # 201, New York, NY 10001 cavinmorris.com

AMERICAN VISIONARY ART MUSEUM

Oct 5 – Sep 6

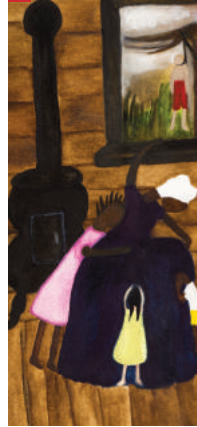


Peter Eglington

THE SECRET LIFE OF EARTH: Alive! Awake! (and possibly really Angry!) celebrates life on earth whilst also reflecting on the wonders and interdependent fragility of living on this planet. Includes work by **Julia Butterfly Hill, Peter Eglington, Johanna Burke and Alex Grey.** AMERICAN VISIONARY ART MUSEUM, 800 Key Highway, Baltimore, MD 21230. www.avam.org

MARY FRANCES WHITFIELD

until Nov 23



Mary Frances Whitfield

Mary Frances Whitfield: Why? depicting racial terror lynchings perpetrated against African Americans. UAB ABROMS-ENGEL INSTITUTE FOR THE VISUAL ARTS, 1221 10th Avenue South, Birmingham, AL 35205 www.uab.edu

CREATIVITY EXPLORED

until Nov 7



John Iwaszewicz

In **Fragments + Resistance**, local artists, curators, and brothers **Victor Cartagena** and **Carlos Cartagena** present the work of **Creativity Explored** artists **Joseph "JD" Green** and **John Iwaszewicz**, exploring their visions of resistance. CREATIVITY EXPLORED GALLERY, 3245 16th Street, San Francisco, CA 94103 www.creativityexplored.org

INTUIT

until Jan 12



Marvin Tate

Until January 12, **Intuit** presents three exhibitions. **Jerry's Map** showcases the imaginary topography of **Jerry Gretzinger's** giant growing map. **Looking at Your From a Distance Not Too Far: Work by Marvin Tate** presents miniature scenes built from found materials. **Justin Duerr: Surrender to Survival** features drawings by the Philadelphia-based artist. INTUIT: THE CENTER FOR INTUITIVE AND OUTSIDER ART, 756 N. Milwaukee Avenue, Chicago, IL 60642. www.art.org

SHRINE

Sep 25 – Nov 10



Hawkins Bolden

GARDEN at **SHRINE** and **Sargent's Daughters** transforms both galleries into an immersive garden space using artificial turf, plants and meandering pathways to highlight 2 and 3-dimensional artworks installed throughout the space. **SHRINE**, 179 East Broadway, New York, NY 10002. shrine.nyc **SARGENT'S DAUGHTERS**, 179 E Broadway, New York, NY 10002 sargentsdaughters.com

SPACES UPDATE



photo: Annalise Flynn

Over four years ago, Terri Yoho, Executive Director of the **Kohler Foundation Inc** (KFI), and Jo Farb Hernández began discussions about transferring the substantial physical and digital assets of **SPACES** (Saving and Preserving Arts and Cultural Environments) archives from California to Wisconsin for their long-term preservation and care. KFI personnel and the SPACES board worked with Hernández to complete the transfer of knowledge and materials.

As Director/Chief Curator Emerita of SPACES, Hernández will work with the SPACES/KFI team, including art historian Annalise Flynn and incoming Executive Director Laura Roenitz, during a transitional period, researching and writing about art environments and advising on ongoing and potential advocacy efforts worldwide.

Now under the auspices of the Kohler Foundation, SPACES looks forward to new research, projects, preservation, and ways to document and interpret art environments worldwide. Reach Annalise Flynn at info@spacesarchives.org Reach Jo Farb Hernández at jo@jofarbhernandez.com

Paul Lancaster, photo: Grey Carter



PAUL LANCASTER (1930–2019)

On June 18, 2019, the world lost a wonderful artist when Paul Lancaster passed, aged 88, in his hometown of Nashville. Born in 1930 in nearby Lobelville, Tennessee, and growing up during the Great Depression, Lancaster acquired only elementary education and had no exposure to art. He only began to paint in 1959 while recuperating from tuberculosis.

With heritage that was part Cherokee Indian, Lancaster was as enigmatic in life as he was in his art – a shy, dignified man who gave no outward indication of the inner life that poured out in his pictures.

His early pieces were “primitive” in style but filled with the fantasy imagery that he favoured throughout his career. He used a variety of materials and methods in his work, teaching himself different techniques. So adept was he at developing his skills, many viewers of his mature work often mistake it for that of someone with an arts education. However, looking at the full range of his art, it clearly shares qualities with all important outsider artists: it not only displays his secret inner vision, but it opens a window to his personal obsessions and his burning desire to “set down what was in my head”.

While his work can be seen as compulsive, it never appears anxious; rather it is imbued with a mysterious, serene quality that was shared by the artist himself. With his hallmark fluid lines, he depicted exotic nudes that were as much a part of the natural landscape that they inhabited, as the trees, rocks and streams, to the point that they seemed to be connected spiritually to it.

Although prolific and hardworking, Lancaster was not ambitious and seemed self-effacing when his work received recognition. He may be lost to the world, but we are fortunate to have his work which is held in numerous permanent collections including the Smithsonian, the American Visionary Art Museum, Reece, Parthenon, Parish and Hickory Art museums, the University of Virginia, and countless private collections.

Grey Carter

Silvio Barile, photo: Fred Scruton



SILVIO BARILE (1938–2019)

Silvio Barile remembered hiding, as a child, with his family in the mountains near their village of Ausonia, Italy, to avoid Allied bombings. They survived but “lost everything” and, in the mid-1950s, came to the US as WWII refugees. Not a typical outsider artist, Barile went on to live the American Dream: he married, raised a family, and ran a successful pizzeria and bakery near

Detroit for over 40 years. His pizza is fondly remembered but, no doubt, Barile’s gregarious, burst-into-song personality helped attract customers, as did the decor of his restaurant. Amongst the food displays were concrete sculptures, and the walls were hung with photographs of Popes and Pavarotti, as well as huge collages of reproductions of paintings. After it stopped business in 2002, Silvio’s Rita Pizzeria became the Italian American Historical Artistic Museum.

Although Barile made sculptures of gratitude for his adopted country, he also decried the moral decline of US society as measured against the Roman Catholic ideals of his heritage. He filled the one-acre area between his house and the restaurant with his huge concrete and stone sculptures, from mythology and Italian history,

describing art a “guide for life” and “too important to sell”.

Barile was disappointed that most visitors were more interested in hearing him sing than in the messages of his artworks. He once said, “I must be crazy to do all this,” but he hoped his admonishments – intentionally preserved in the materials of Roman architecture – would endure.

Fred Scruton and Sergio De Giusti

WOMEN IN OUTSIDER ART

Life-giving mother and matriarch. Homemaker, healer, vixen, shrew and whore. Poet's muse, temptress, protective saint, mystic goddess and, when all other labels fail, irredeemable witch. Are there any roles that societies and cultures around the world have not assigned to women, often at the same time?

Of course, throughout history, women have been artists, too – so, *Raw Vision* devotes this issue to an exploration of the ideas and innovative expressions of women artists in the related fields of *art brut*, outsider art and self-taught art. In part, we are inspired by the eye-opening exhibition “Flying High: Women Artists of Art Brut”, which was presented earlier this year, in Vienna, at the Bank Austria Kunstforum Wien. (See an interview with one of its co-curators, the art collector Hannah Rieger, on page 18.)

Ours is a somewhat random, not an encyclopaedic, overview of self-taught female artists' achievements, with subjects chosen to offer a sense of the rich diversity of creative expressions and personal histories that have shaped this particular corner of art history's much wider, more complex narrative. Nevertheless, there are discoveries aplenty to be made here among the imaginative productions, life stories and creative journeys of these remarkable individuals.

Today, waves of long-overdue and even unstoppable collective consciousness-raising are unfolding in many parts of the so-called developed world, leading to wider recognition by corporate powers, politicians, educators and the mass media of the institutionalised biases, stubborn patriarchal attitudes and toxic masculinity that have long combined to subjugate and even demean women. Now – and, in some places, at long last – the contributions to many a society and culture by female members of the human family are finally being acknowledged and honoured.

“Women hold up half the sky”, modern China's communist founder, Mao Zedong, famously proclaimed. In the theology-myth of Christian believers, a virgin woman is the mother of a living, human god. Such cultural-poetic exaltations notwithstanding, what most women want today is equality with men, and not to be oppressed, denigrated or exploited.

Thanks largely to insight gained over the past half-century or so from Marxist, feminist and structuralist analyses of power dynamics in society and culture, and the postmodernist critical thinking they helped fuel, studies of literature, the visual arts, history and other

subjects have called increasing attention to the accomplishments of women, and the inequities they have faced just about everywhere and still confront today.

However, in the broader, overlapping genres of outsider art and self-taught art, notable female creators have been recognised ever since Jean Dubuffet established and named “*art brut*” as a distinct field of collecting and research. Some of Dubuffet's early acquisitions included pictures made by Aloïse Corbaz, Laure Pigeon and Jeanne Tripiër.

Still, there is more work to be done. In recent years, thanks partly to the postmodernist critical impulse that has reached the outsider-art world and to the latest awakening of awareness of women's creative contributions in many different fields, more attention is being paid than ever before to art's female autodidacts, including painters, sculptors, makers of drawings and collages, producers of textiles and environments, and inventors of label-defying works whose technical character is often as unique as their themes and aesthetic vision are deeply personal.

Other than their sex, certain notable concerns may come to mind when thinking about such art-makers. For example, many of the female artists who are featured in this issue faced various challenges or obstacles in their lives. Among them: social inequality as a result of racism, physical or other disabilities, or poverty. Still, they persevered, making use of whatever materials they could find to give tangible form to their ideas and subjects, from abstract designs to visionary or religious themes. A sense of authenticity that appeals to admirers of outsider art is certainly evident in their varied creations. Like other outsiders, they were not formally trained, so they have tended to produce their work without self-conscious references to familiar, established art history and without using more traditional, well-known, academically promoted and condoned techniques. These artists generally have not sought validation for their hard-to-classify efforts from mainstream galleries, schools, or critics.

With all of these concerns in mind, with this special issue we celebrate yet another role of women throughout the history of culture and ideas: that of artist-visionary, with special appreciation for those who, in so many different, fascinating ways, in searching for original modes of producing art, made their own discoveries – and taught themselves.

Edward M. Gómez and Nuala Ernest



Judith and her work, 1999, portrait of Judith Scott by Leon Borensztein, courtesy: Creative Growth Art Center, Oakland, California

Gayleen Aiken (1934–2005) dedicated her art to Barre, Vermont, where she lived most of her life. She depicted the place in crayon, pencil or paint, with often visible strokes that evoked atmosphere and light with nuanced colour. Aiken's work is at once simplistic and sophisticated. From memory and from her imagination she painted real Barre landscapes, buildings and quarries, as well as made-up childhood events and raucous relatives who never existed. Her images feel both familiar and disquieting at the same time.

Prinzhorn Collection



Born and brought up in Germany, **Else Blankenhorn** (1873–1920) studied art, music and photography. Affected by mental illness, she once believed she was the lover of Emperor Wilhelm II. In 1899, she was admitted to Bellevue, a sanatorium in Switzerland, where, through writing, composing, sketching banknotes and painting, she produced her main body of work. Employing watercolour and oil paint, Blankenhorn was expressionistic in her use of colour and form. Towards the end of her life, she inspired the Expressionist artist Ernst Ludwig Kirchner, a fellow patient.

Ted Degener



The Swiss artist **Ida Buchmann** (1911–2001) created her pictures with great speed, using thick, strong strokes of intense colour in acrylic, pastel, ink and marker pen. Often large, her works feature handwritten texts and human and animal forms. They mainly depict or were inspired by personal subjects, such as memories of childhood, dreams and desires, and love and friendship, or by the topics of conversations in which she engaged as she worked. Buchmann's overall oeuvre is small, as she did not begin making art until she was admitted to a psychiatric hospital at the age of 55.



Collection Charles Rolls

Raw Vision



From childhood, **Consuelo González Amezcuca** ("Chelo") (1903–1975) enjoyed dance, music, poetry and drawing. After crossing the border into the United States during the Mexican Revolution, she lived with her family in Texas. Following her father's death, she turned down an art scholarship to seek employment, not earning recognition for her art until she was 65 years old. Using ballpoint pen, Chelo drew legendary figures, exotic women, hands, birds and arabesque patterns. Intricately detailed, with a musical fluidity, Chelo's drawings reflect a rich mix of cultures and her love of history, stories and the arts.



High Museum

Born with Down Syndrome in 1961, **Beverly Baker** lives in Kentucky, in the eastern United States. For years, until she joined Latitude Artist Community, an art studio in Lexington, Kentucky, for persons with cognitive disabilities, her creativity went unnoticed. There, she expresses herself emotionally through art. Using a labour-intensive, obsessive technique, it can take Baker up to a week to finish a drawing. Although she is mostly nonverbal, language lies at the heart of her art-making, in which she covers her paper with words and letters, which she then obliterates with dense ballpoint-ink strokes. In her drawings, Baker creates dark, silhouetted, abstract forms interspersed with flashes of underlying layers of colour and patches of white.

Beset by severe arthritis around the age of 40, **Guo Fengyi** (1942–2010) gave up her factory job in a town central China and, hoping to relieve her symptoms, turned to the traditional Chinese practice of *qi gong*. Channelling a new-found spiritual energy, she began producing drawings in India ink on rice paper, some measuring up to five metres in length. In them, delicate lines depict ghostly faces, dragons, phoenixes, and fantastic creatures, some smiling and benevolent, and others sinister and sometimes terrifying.

Collection de l'Art Brut



Prinzhorn Collection

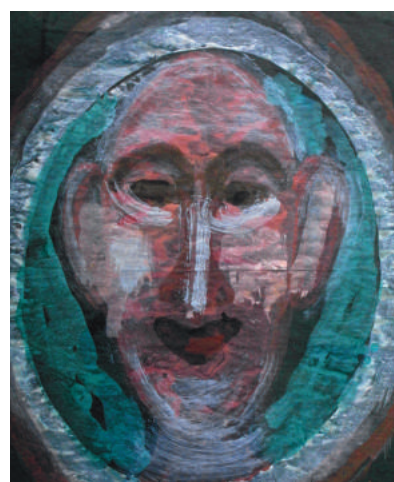


After allegedly sabotaging a railway line in political protest in 1907, **Katharina Detzel** (1872–1941) was committed to an asylum. During her long incarceration, she fought against the harsh treatment of inmates and expressed her political views through sculpting. With burlap and straw bedding, she made a life-size male doll to punch. Detzel was murdered by the Nazis in 1941.

Luise Ross Gallery



Minnie Evans (1892–1987) was born and spent her life in coastal North Carolina, in the southeastern United States. In 1935, she began making drawings, then she experienced a vision that said, "Why don't you draw or die?" She stopped creating art for several years, then resumed her work using pencil, wax crayons, oil paint, and collage materials. Many of her richly patterned, colourful pictures refer to biblical stories or nature, and her art is sometimes described as "psychedelic".



Marcia Weber Art Objects

A sheet of bright Christmas wrapping paper inspired **Sybil Gibson** (1909–1995), who was born into a wealthy family in Alabama but spent most of her adult life in poverty. A former teacher who began producing art at the age of 54, Gibson used paper bags, newsprint, and cardboard, which she wet and then daubed with watercolour, gouache, or tempera. A prolific art-maker, her subjects ranged from trees to haunted faces. At one point, Gibson appeared to have vanished after ill health and financial troubles led to a breakdown. She resurfaced in the 1970s on the occasion of a museum exhibition of her work in Miami.



Collection de l'Art Brut

The well-educated Swiss artist **Aloïse Corbaz** (1886–1964) became a tutor for the daughter of Emperor Wilhelm II's pastor. Becoming infatuated with the Emperor, she grew increasingly unwell until, at last, she was admitted to an asylum in her hometown of Lausanne, where she was diagnosed with schizophrenia. There, she began to draw and was encouraged by Dr Jacqueline Porret-Forel, who provided Corbaz with art supplies and later wrote her medical thesis about the artist. Corbaz's sumptuous, richly coloured drawings, which often depict romanticised couples, have established her place as one of art brut's most important and renowned artists.

ART BRUT ACTIVIST

Collector and curator Hannah Rieger talks about “Flying High” and *art brut*

NUALA ERNEST



Hannah Rieger at “Flying High: Women Artists of Art Brut”, April 2019, next to Perihan Arpacilar, *Untitled*, 2018, ink on paper, 27.6 x 39.4 in. / 70 x 100 cm, courtesy: Atelier Goldstein, photo: Edward M. Gómez

Earlier in 2019, “Flying High: Women Artists of Art Brut” broke ground as the first exhibition of works by female *art brut* artists on a grand scale, showing more than 300 diverse, high-quality artworks spanning 140 years by 93 international artists. It was curated by Ingrid Brugger, director of the Bank Austria Kunstforum Wien, where the exhibition was held, and Hannah Rieger, an *art brut* collector and former manager of a banking group, who was featured in *Raw Vision* 89 (2016).

Rieger and Brugger were already acquaintances, and Rieger felt that “this female topic was in the air”, so she pursued it with Brugger at every opportunity. Proposing such an exhibition also felt at times like an uphill struggle, with some people saying it would be discriminatory against male artists to show only works by female artists. But, as Rieger insists, “*Art brut* is not equal to contemporary art, and, within that discrimination, female *art brut* artists are outsiders.”

Rieger now collects works by mainly female artists, and she notes how few such works were collected by Prinzhorn and Dubuffet, compared with those of male artists, at least partly because they were selected by

mainly male psychiatrists. Rieger also explains that “Flying High” was inspired by the Prinzhorn Collection’s exhibition catalogue *Irre ist Weiblich: Künstlerische Interventionen von Frauen in der Psychiatrie um 1900* (Madness is Female: Artistic Interventions of Women in Psychiatry Around 1900, B Brand-Claussen and V Michely, 2004). She says, “This book was the role model for the whole exhibition. I was amazed that there had never been a large exhibition of only female *art brut* artists. Like in all other areas of society, women are not seen but are neglected and forgotten. I think now is the time to show the potential of women, not only in the field of *art brut*.” Rieger believes that it is time for more research to be carried out about female *art brut* artists, and that answers should be sought for such questions as: Who supports women artists? Who selects women? Who finds women? Who thinks women have the same artistic power as men?

For Rieger, holding the exhibition in a contemporary-art venue in central Vienna was significant. She says, “As an *art brut* activist, it is



Madame Favre, *Untitled*, 1860, pencil on paper, 7.6 x 9.3 in. / 19.4 x 23.7 cm, Henry Boxer Gallery



Else Blankenhorn, *Untitled (Fantastic Landscape)*, before 1921, opaque colours on paper, 7.1 x 9.0 in. / 18 x 22.8 cm, photo: Prinzhorn Collection, Heidelberg

important to me to see an end to the stigmatising of *art brut* and to fight for its equal status in contemporary art. So, it is important to have an exhibition like this in a contemporary context. I have an obsession with *art brut*, which is why I call myself an *art brut* activist. I mean that I want to make a contribution, so that more people can see it." Rieger walks the walk – quite literally, for she regularly leads guided tours of the Gugging art centre's museum and gallery near Vienna, and she gave daily tours of "Flying High", too.

The oldest works in "Flying High" were mediumistic drawings by Madame Favre, about whom little is known. They were made in 1860, then discovered in the 1970s in a private collection of such works. In her drawings, the sexes of her figures are unclear, and this ambiguity is intriguing. Recently, the exhibiting of works by mediumistic artists has become popular. This began with the Swedish artist, Hilma Af Klint ("Painting the Unseen", the Serpentine Gallery, London, 2016), then Georgiana Houghton ("Spirit Drawings", the Courtauld Institute of Art, and "Encounters with the Spirit World", College of Psychic Studies, both London, 2016). Af Klint's works have since been shown in other countries, too, attracting a record-setting audience at New York's Solomon R

Guggenheim Museum. This trend has continued through 2019, with exhibitions of works by the Swiss healer and visionary Emma Kunz (London), Madge Gill (London), assorted artists in the exhibition "Alma: Mediums and Visionaries" (Mallorca) and others. Rieger wondered why this kind of artist has gained popularity. She says, "Somehow it matches the zeitgeist. In the past, women weren't allowed to go to universities. But they were allowed to be creative or to be artists." Later, when Spiritualism gained popularity, these artists related to it and, in it, found an outlet. Rieger says, "For example, Madge Gill didn't want her works to be sold because she said, 'They do not belong to me.'" Were these women to whom education was denied also silencing their own creative agency and not taking credit for their own work? Moreover, were these women seen (and did they see themselves) as supernaturally powerful by claiming to be in contact with the spiritual realm?

In "Flying High", there were also works on view by a mediumistic Austrian artist, Gertrude Honzatko-Mediz (1893–1975). The daughter of the Austrian Symbolist artists Emilie Mediz-Pelikan and Karl Mediz, Honzatko-Mediz's claimed to have been guided by the spirit of her deceased mother (whose works were being shown at the Belvedere Palace museum, Vienna, at the same



Gertrude Honzatko-Mediz, *Untitled*, 1917, mixed media on paper, 14.7 x 11.1 in. / 37.3 x 28.3 cm, Hannah Rieger Collection
All photos credited to Hannah Rieger Collection © DETAILSINN Fotowerkstatt

time as "Flying High"). Rieger told me, "Her mother passed away when Honzatko-Mediz was 15, and she grew up with her grandparents about an hour from Vienna. So, Gertrude got into contact with her mother's spirit – and if you look at the mother's pieces alongside hers, the heads are very similar."

Rieger puts the trend for mediumistic art into a present-day context, noting, "The Spiritualist movement was a historical one. With *art brut*, the understanding is greater now. We might talk about Anna Zemánková or Guo Fengyi, visionaries who produced their art in a trance-like state. You could say that they are in the field of mediumistic artists, which broadens our understanding of this area."

About *art brut*, Rieger observes that, "since the 2013 Venice Biennale, *art brut* has become an important subject within the contemporary-art market. Now we have to ask ourselves why the art from the boundaries comes to the centre of awareness." For Rieger, *art brut* serves as a key to understanding modern society, because art mirrors society. She noted, "When an attitude like that of *art brut* enters public art awareness, this suggests something about the state of our society. For example, if you think about globalisation and *art brut*, *art brut* reflects inner worlds, and the artists want to bring their inner mythologies into the world. These

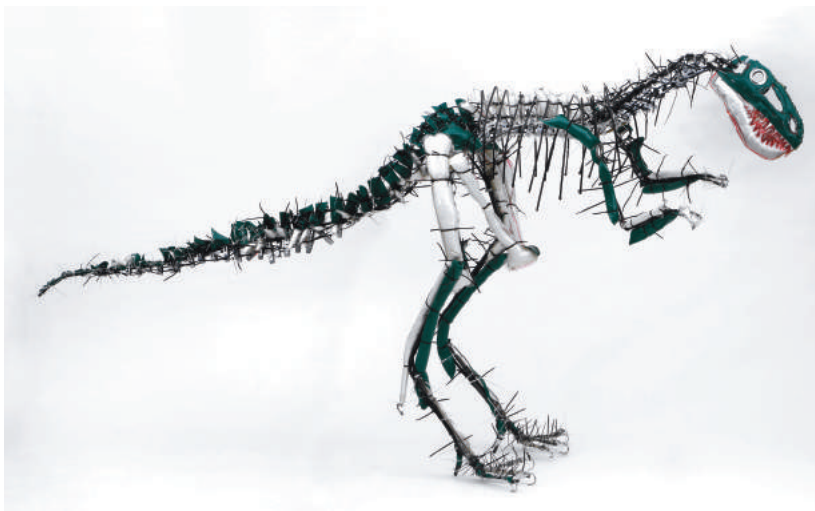
personal obsessions and visions come out and influence mainstream art and cultural trends, then are streamlined by the zeitgeist and what is being taught. Nowadays, many contemporary artists say, 'We have to forget everything we learned at university and bring into the world what is inside.'"

Rieger notes that *art brut* uses "basic forms, and archaic symbols." She cites, for example, *Krokodil Laila auf*, a drawing by Laila Bachtar (b 1971). Its dragon-like crocodile may be seen, she says, as "an archaic symbol for a large power, which also describes her anxieties." Rieger adds, "And she is without weapons on this archetypal animal. Other *art brut* artists depict archetypal and archaic animals, such as Julia Krause-Harder's dinosaurs. It's interesting that socially isolated women often produce large figures, like Judith Scott's large textile figures. Or Mary T. Smith, who lived in Mississippi and had hearing difficulties, and influenced and inspired Jean-Michel Basquiat. Could it be a desire to be seen and observed, to take up space?"

It is apparent that, whatever Rieger might do next, her passion for *art brut* will never end. Explaining how she feels about this genre, she says, "It touches the soul, and this is the difference. Because it reflects this inner world and is not coloured by mainstream art or culture. Sometimes I think *art brut* is in me, and I am *art brut* as



Laila Bachtiar, *Krokodil Laila auf*, 2001, pencil and coloured pencil on paper, 39.4 x 27.6 in. / 100 x 70 cm, Hannah Rieger Collection



Julia Krause-Harder, *Nonotyrannus*, 2013, cotton wool stuffed latex foil, hangers, cable ties, armrest bars and perforated tape, 102.4 x 63 x 39.4 in. / 260 x 160 x 100 cm, Atelier Goldstein

right: Mary T. Smith, *Untitled*, circa 1980, acrylic on metal, 14.7 x 55.1 in. / 38 x 140 cm, Hannah Rieger Collection

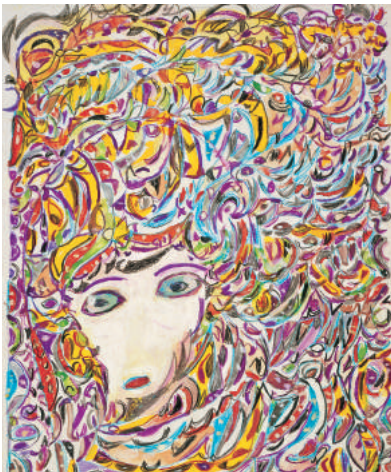
well, living in *art brut*."

Since her long-term goal has been realised with "Flying High", as well as a show of works from her collection at Art et Marges, in Brussels ("Les Femmes dans l'Art Brut?" ["Women in Art Brut?"], 2018–19), Rieger is now taking a break from *art brut*. However, her focus will remain on art. Her granduncle, Heinrich Rieger, was murdered by the Nazis, and his large art collection, which included works by Egon Schiele, was dispersed. As the last member of her family who can speak German, Rieger feels a sense of responsibility as the only person capable of doing the necessary research to locate any of the artworks and, hopefully, exhibit them. Rieger says that if it were not for her granduncle's interest in art, she would never have started collecting *art brut*. Bringing together the past and the future, she says, "I think my *art brut* project now leads me to this other art project, and there remains work for me to do."

Nuala Ernest is features editor at *Raw Vision* and editor at the National Collaborating Centre for Mental Health within the Royal College of Psychiatrists, London.



Hamer Gallery



The Belgian artist **Martha Grunenwaldt** (1910–2008) was a violinist who was born into a family of musicians. She only started making art at the age of 71. Having lost custody of her daughter to her husband during World War II, she became a farmer's maid. Many years later, she reunited and moved in with her daughter. In 1981, Grunenwaldt started drawing, along with her grandchildren, and over time her work became increasingly complex as she developed her style and technique. Ten years later, regular exhibitions of Grunenwaldt's work were being held.

Prinzhorn Collection



When **Emma Hauck** (1878–1920) was locked up in a psychiatric institution in Heidelberg, Germany, in 1909, she believed that she had been poisoned by her husband's kiss. She wrote him many letters begging him to come and save her. Her scrawled, despairing words in pencil covered her paper and created powerful visual landscapes. Hauck's upbringing had been unhappy. After she married, her mental health began deteriorating, and she withdrew from the world, convinced that she had been infected by her children. Still incarcerated, she died at the age of 42. Her letters, which had been filed away as evidence of her condition, never reached her husband.

Gilley's Gallery



The granddaughter of slaves, **Clementine Hunter** (c. 1886–1986) was born on a plantation in Louisiana, where she laboured as a cotton picker and a maid. She made quilts and, in her fifties, encouraged by an artist who visited the plantation, began making paintings depicting its everyday life. She used ordinary house paint; later she worked in watercolour and oil. She became the first African-American artist to have a solo exhibition at today's New Orleans Museum of Art.

Bessie Harvey (1929–1994), who was born in Georgia and later moved to Tennessee, transformed tree roots and branches into mysterious sculptures by painting and adding objects and pieces of fabric to them. She regarded her creations as instruments of love, which blessed those who saw them. Harvey, who was one of 13 children and grew up in poverty, once noted, "The story of my life would make *Roots* and *The Color Purple* look like fairy tales." First married at the age of 14, Harvey had eleven children. In her art, she was inspired by Christian themes and nature. She also worked with paint and in ceramics, and wanted her art to be used to teach African-American children about their heritage.

Ted Degener



American Visionary Art Museum

The New Yorker **Nancy Josephson** (b. 1955) gave up her career as a musician to become an artist. Buoyed by a desire to fill empty space with something beautiful, she creates her art by embellishing everything around her – jewellery, cars, entire rooms – with sequins, beads, rhinestones and mirrors. Her work is infused with joy, humour, irony, and a spiritual quality. A follower of Voodoo, of which she became a priestess in 2013, Josephson often incorporates sacred Haitian themes into her work.

Scott Rothstien



An artist by choice and by birth, **Pushpa Kumari** (b. 1969) comes from Madhubani, in northeastern India, a region renowned for its generations-old tradition of women painting on the walls and floors of their homes. Kumari has a unique style, which gives this familiar art form a contemporary twist, for while she portrays Hindu deities, village scenes, and tales of love, birth and death, she also addresses current social issues, like female foeticide.

Raw Vision



Rosemary Koczy (1939–2007) was born in Germany to Roman Catholics parents who were ethnically Jewish and, thus, subject to the Nazis' persecution. According to her three-volume memoir, *I Weave You a Shroud* (2009–2013), she witnessed the horrors of two concentration camps, which she survived. Later, she studied art in Switzerland before moving to the United States. In her carvings, drawings, paintings and tapestries, Koczy sought to bear witness to the evil she had experienced. In recent years, some details of her memoir have been challenged.

The Belgian artist **Solange Knopf** (b. 1957) was in her forties when she discovered her inner creativity and a sense of identity she had long been lacking. Hospitalised for depression following a period of financial and personal crisis, she found that drawing helped alleviate her anger and pain, and allowed her to express and understand herself. To make her compositionally complex drawings on paper, Knopf uses ink, regular pencil and coloured pencil to lay down webs of fine lines and dots of colour, which together conjure up mysterious worlds. Regarding her art-making as her salvation, she has made it the focus of her life.

Cavin Morris Gallery



Marquand Books



The New Zealander **Susan Te Kahurangi King** (b. 1951) inexplicably stopped speaking when she was about four years old. Since then, she has expressed herself through her art. Using coloured pencils, crayons and felt-tip pens, she fills sheets of paper with random patterns and distorted images of cartoon characters, such as Donald Duck, and of people, fish, and clowns. Despite their bright colours, King's pictures can sometimes feel emotionally dark. In the 1990s she abruptly stopped drawing, only to resume making art in 2008. She was diagnosed with autism in 2015 and continues to draw, daily and incessantly.

Victorian Spiritualist's union



After losing her sister, the London-based, Victorian-era artist **Georgiana Houghton** (1814–1884) turned to Spiritualism and the practice of spirit drawing, guided by her "invisible friends". She considered her artistic gift to be God-given and aimed to enlighten those who were sceptical about such supposedly spirit-directed talent. Working in watercolour, she progressed from depicting flowers and fruits with spiritual meanings to making abstract, multi-layered images filled with spirals and lines, and containing "correspondences" based on shapes and colours (for example, yellow represented God). She wrote detailed, interpretive notes on the back of each picture.

THE STRUGGLE FOR A DREAM

Danielle Jacqui continues her tireless work, creating her own universe

ALLA CHERNETSKA



Danielle Jacqui's *Maison de Celle Qui Peint* (House of She Who Paints), at 2 Chemin Départemental du Pont de l'Étoile, 13360 Roquevaire, France; photo: Mario del Curto, 2019

Born in Nice in 1934, Danielle Jacqui felt a sense of marginality from a young age. Much of her childhood was spent in boarding schools following her parents' separation; and, after the break-up, her mother did not have much time for her. Jacqui found comfort and a means of escape in the books of her family's library, which, unlike her family, stayed present and unfractured. They nourished her, but it would be many years until she would start to create.

Throughout the 1960s, a decade which saw great social, political and intellectual change across Europe, Jacqui was married and living a provincial family life. Immersed in domesticity and cut off from intellectual stimulation, her rebellious personality transgressed and opposed the routines, traditions and attitudes around her. However, by the 1970s, Jacqui was divorced, and on the verge of finding her vocation.

Working as a second-hand goods dealer in a flea

market, she had started to paint, and began to exhibit her first artworks on her stalls. Her only art training had been at school, where lessons followed the liberal, collaborative, student-led approach of French educationalist Célestin Freinet. Jacqui found that her self-taught style and marginal aesthetics were not welcomed by the contemporary art world, but she persisted. Gradually, she garnered support from a few significant people in the world of *art brut* – such as Alphonse Chave of Gallery Chave; George Viener of the Outsider Folk Art Gallery; John and Maggie Maizels of *Raw Vision*; Jean Claude and Simone Cairo, who founded and published the *Bulletin de l'Association Les Amis de François Ozenda on art singulier*; and photographer of *artistes brut* Mario del Curto, who helped her show her works to the public and establish herself. By 1990, Jacqui was a recognised artist and she chose to use her platform to support *art singulier* by



Interior of *Maison de Celle Qui Peint* 2019, photos: Mario del Curto

“I create until the doubts or inner and intimate conflicts that inhabit me are exhausted”



Danielle Jacqui at work in *Maison de Celle Qui Peint*, 2019, photo: Mario del Curto

founding and organising the Festival International d'Art Singulier in Roquevaire, in southern France, where she continues to live and work. In this way, she supported other marginal artists and helped them gain recognition.

In the 1960s, before she started painting, Jacqui had made some wall decorations in her first "house on the hill", as she called it – but it was in Roquevaire in 1983 that she began making them in earnest. The wall decorations that she has added over the years stand as

guardians of her memories, which are immortalised in the myriad characters adorning "*la maison de celle qui peint*" ("the house of she who paints") both inside and out. She transformed the house into her own limitless universe, going through several evolutions both as an artist and as a person within its walls.

Jacqui did, however, face some obstacles and barriers. Her work is set in a public space, and unauthorised public art goes against Roquevaire's town



regulations. Nature presented the next obstacle: Jacqui typically made the decorations on plywood panels, which she then attached to the walls; but the elements degraded the façade and it required continual restoration. Sometimes this weathering led to successful improvisations, which Jacqui describes: "For example, I used the cracking and lifting of the material to slip a mixture of sand and varnish underneath, which amassed when drying and brought a kind of volume, like a

scarring blister that added matter to the art work." Unfortunately, there were times when the damage was irreparable, at which point Jacqui removed everything and started again from scratch.

After her husband Claude's death in 2000, Jacqui undertook her fourth round of restoration, and it became a pivotal development in her creative methods. She made sculptures from reinforced cement using mostly cast glass, and coated the joints with acrylic





above: *Tohu-bohu*, 1990, oil on canvas, 35 x 28.5 in. / 89 x 73 cm, photo: Mario del Curto
 opposite: *La quatrième saison* ("The Fourth Season"), 1988, embroidery, 47 x 27.5 in. / 120 x 70 cm, photo: Mario del Curto

pearlescent paint. These materials could withstand even the most hostile of climates. Like the difficulties she has faced in her life, Jacqui confronted the ones in her work with militant enthusiasm. As the quote on the facade of her house reads, "Dominating my fears, I advance in life".

Today, the facade is covered with a multitude of human heads, fish and animals, and small windmills with overlapping wings for sails. The seemingly infinite kaleidoscope of colourful mosaics creates a jovial sense of vertigo. Jacqui's house shines with a thousand colours and conveys the atmosphere of a permanent feast. By mixing merry creatures with characters from everyday life, she blurs the boundary between reality and fantasy.

Entering the house, we see Jacqui's "multiform universe" containing her paintings, painted furniture, embroidery, dresses and dolls. Together, they bring to mind Anaïs Nin's phrase, "Had I not created my whole world, I would have died in other people's."

When Jacqui was selling items in flea markets, she found herself with several antique linen shirts that she couldn't sell. She took one and embroidered it; soon, she had embroidered them all. Jacqui then abandoned the shirts and began to apply her thread to large

pieces of canvas. The resulting canvases look as though they have been painted with the needle, while the brushstrokes of her paintings are reminiscent of embroidery stitches. On the embroidery panels, as on her paintings, she used just one type of material – unlike her sculptures or facades.

Jacqui explained that her works are produced in two ways. The first, she calls "vertical" and involves her working with a single medium or material, such as oil paint or embroidery thread. The second ("horizontal") involves her combining multiple materials and including other objects such as cotton reels, piano keys and balls. Jacqui emphasises that the verticality of her painting and her evolution as a colourist are the foundation of all of her artistic adventures, because the vertical works are entirely created with her hands. It is the combination of the horizontal and vertical work that forms her creative imagination: "I have had access to all forms in a multitude of different materials, which allowed me to access what I call my own universe."

Jacqui started making dresses when she was 14, but it was impossible to wear them in the conservative environment in which she lived. Just bringing them to the flea market shocked the public, who were unaccustomed to such artistic extravagances. Art



Le manteau de Jeannette, 1988, fabric, embroidery, pearls, photo: Mario del Curto

professionals often perceived her creation in textile as a craft practice, so Jacqui is currently fighting to have her textile works recognised as an art form.

Among the inhabitants of *la maison de celle qui peint* are numerous dolls and sculptures. For Jacqui, creating dolls immerses her in her childhood, during World War II when toys were scarce. With vivid colours, the embroidered dolls are made of ribbons, pieces of sewn fabric and string, and have the characteristic Jacquian style, thus resembling her sculptures and dresses. It is as if the dresses became sculptures or characters that were living, soulful entities.

Like her dresses, Jacqui's sculptures also recall her youth. Aged 14 in Marseille, Jacqui helped some local elderly people make *santons* – small, hand-painted terracotta figurines for the traditional Provençal nativity scene. She learned how to decorate the *santons*, and then tried to make their molds with her grandfather. To her dismay she did not succeed. However, years later, Jacqui gathered clay in her garden to make small statuettes for her own children. These clay figurines did not necessarily look like *santons*, but were the precursors of her terracotta sculptures.

From time to time, Jacqui's sculptures and dolls combine several characters, as if they were made up of memories of different people who have had an impact on her life. Often the characters intertwine or are so indistinguishable from the ornamentation that it takes effort to discern them, like reading tea leaves for a message from the future. Sometimes when Jacqui is

making a doll, she incorporates the reels that carried the thread with which it was made, as if the fate of the character continues to weave. As in her paintings, the artist tells the story of her life through the dolls, introducing anecdotes, "until", as she testifies, "the doubts or inner and intimate conflicts that inhabit me are exhausted".

In parallel, her autobiography was also presented more directly, first in her published *Bulletins de Danielle Jacqui* (1988–2000s, archived in the Collection de l'Art Brut, Lausanne), and later in the manuscripts, poems and publications that she published online.

In 2006, Jacqui was an artist-in-residence in Aubagne and there she began working on her huge ceramic project, the *Colossal d'Art Brut ORGANuGAMME*. The *ORGANuGAMME* had appeared to Jacqui in an hallucination she experienced when she was in hospital. She saw herself crossing a river, surrounded on one side by rocks and on the other by sculptures that were coming towards her. She explained that the *ORGANuGAMME* is based on the concept that any person, whether they are an artist or an explorer, who works relentlessly on the realisation of the greatest project of their life is someone "who knows how to surpass himself, to go beyond all imagination, beyond himself even if he must die." Jacqui spent the next eight years in residence working on the monumental work, following an initial plan agreed with the Aubagne authorities that it would adorn the local train station. However, since its conception, the *ORGANuGAMME* has



Danielle Jacqui inside the *ORGANuGAMMusEum*, 2019, 29 x 26 x 19 ft/ 9 m x 8 m x 6 m, multitechnic ceramic, photo: Dominique Allain

been on many adventures.

First, its location was changed and it was to be situated at the entrance of the city, at the tram station. Eventually, however, just a small part (28 square metres) was installed at the Parc de la Colline aux Oiseaux during the Argilla International Ceramics Biennale 2013, in Aubagne. The same year, Marseille-Provence was designated European Capital of Culture, and another 400-square-metre section of the *ORGANuGAMME* was chosen to represent Aubagne there in Marseille.

However, in 2014 the *ORGANuGAMME* project lost the support of the Aubagne municipality. Over the next two years, its fate was in the balance, but since then the outlook has greatly improved. A vast proportion of the *ORGANuGAMME* was donated to the municipality of Renens, near Lausanne in Switzerland, and an exhibition of part of the work was held in 2018 at a Renens cultural centre called La Ferme des Tilleuls. Part of this donation (which is in two parts each measuring 12 to 13 metres) will go to the Collection de l'Art Brut in Lausanne and be installed to form a giant totem in the museum park. Thus, although it was initially planned to be presented as a relief sculptural installation on a flat facade, the *ORGANuGAMME* will be displayed in full multi-dimensional form. Comprising 36 tonnes of ceramics in over 4,000 pieces

that cover 600 square metres, it will be transformed into an installation 20 metres long, 14 metres wide and 13 metres high. Its load-bearing structure will be sectioned off into 25 modules.

Another part has risen as an installation in Draguignan Var, in the Saint Saveur Chapel (now called *ORGANuGAMMusEum*, inaugurated on July 4, 2019). Yet another 12-metre section will be installed as a fresco sculpture in the Musée d'Art Naïf de Nice. Finally, some rooms were offered to the city of Roquevaire to be installed on the public planters in front of the *Maison de Celle qui Peint*.

For Jacqui, the adventures, travels and, finally, the coming to rest of her *Colossal d'Art Brut* *ORGANuGAMME* are the culmination of her long struggle to advance her work. This evolution can be seen as the big bang of her personal universe, as it comes into being for the public to view.

Work by Danielle Jacqui is in the collection of the *Maison de Celle qui peint*.

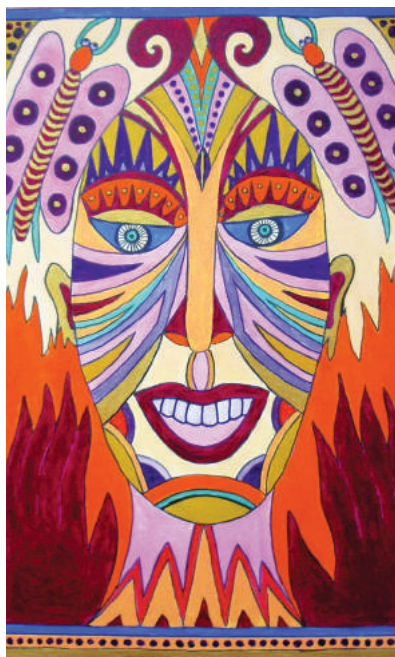
Alla Chernetska has a PhD in Art History, (Université Paris1: Panthéon Sorbonne), and is an art critic and writer.

Cavin Morris Gallery



Stephanie Lucas (b. 1975) was selling expensive clothing in Monaco when she had a nervous breakdown, followed by deep depression and then an artistic-spiritual awakening. Brought up in a strict Christian family in northern France, she moved to a village that welcomed spiritual seekers. She began creating art depicting a fantasy world in which animals have control over damaged, spectral humans. Colourful, violent and grotesque, her work calls attention to a powerful duality of natural forces: those of life and fecundity versus those of death and decay.

Liz Parkinson



Marion Harris



As a child, the Canadian **Jordan MacLachlan** (b. 1959) created an imaginary family in which she was a lion cub. Later, she struggled to fit into society and took refuge in sculpting clay animals. Today, through her sculptural work, she conjures up imaginary worlds in which she tells stories and explores personal issues, topical events, and the relationship between humans and animals. Her subjects range from the mundane to the extraordinary and the macabre — a subway in which pigeons strut, a woman giving birth on the floor, or a man wrestling a giant rat.

Pierre Berenger



The Australian artist **Liz Parkinson** (b. 1946) studied economics at the University of Sydney and then went on to lead a conventional family life. A former high-school teacher who is self-taught as an artist, she uses India ink and coloured inks, acrylic paint and felt-tip pens to make mythical-feeling drawings featuring human and animal forms, and ornate patterns.

When she was growing up in Strasbourg **Marie-Rose Lortet** (b. 1945) learned to knit from her female relatives. Never functional or practical, her creations challenge our familiar understanding of textiles. Using layers of bright fabric, threads, yarns and lace, Lortet constructs architectural, textured pieces that explore themes of identity, protection, habitat and humanity's place in the natural environment. She allows each new piece to simply find its own form.

Delaine Le Bas



Delaine Le Bas (b. 1965) puts her Romany background at the heart of her art. She addresses themes that are political but also personal: feminism, stereotyping, identity, the outsider status of certain people in society, and racism (which first affected her as a schoolchild in the United Kingdom). She is a cross-disciplinary artist who creates installations and sculptures combining painting, drawing, texts, embroidery, textiles and, most significantly, clothing, which she views as a major identity marker in society. Le Bas exhibits her art and curates exhibitions throughout Europe.

Cavin Morris Gallery



After her mother died, **Laure Pigeon** (1882–1965) was brought up by her grandparents in Brittany, in northwestern France. Later, after leaving her husband, she moved into a boardinghouse. There, she met a woman who introduced her to Spiritualism, which Pigeon practised in private. In 1935, Pigeon began making drawings that she considered to be mediumistic; she did not show them to anyone. These abstractions feature dense thickets of blue-ink lines and illegible messages and prophecies.



Collection de l'art brut

Marilena Pelosi (b. 1957) believes that creating her sexually explicit ink drawings may help her heal from trauma she experienced early in life. An unfocused child with autistic traits, she was not helped by having to flee her native Brazil to avoid a forced marriage to a Voodoo priest. Eventually, Pelosi settled in France, where her enigmatic depictions of sexual activity, women in torture chambers, ovaries and penis-shaped devices, and exorcism and spiritual rebirth, have earned her work critical attention.

Mary Proctor



When “**Missionary**” **Mary Proctor** was born in 1960, in Florida, her eleven-year-old mother gave baby Mary to her parents to bring up. Proctor wanted to preach but instead worked as a nurse and the proprietor of a flea-market shop. She had visions before and after a house fire took the lives of several family members. One commanded her to paint. At first, she painted portraits on doors and went on to create mixed-media works using buttons, artificial jewels, and glass.



Seldon Rodman Collection

In Haiti, **Louisiane Saint Fleurant** (1924–2005) began painting in her late forties after joining the Saint Soleil Group as a cook. Later, she left that art association as an artist and became a founding — and the only female — member of the Cinq Soleil art movement. Stippling vividly coloured paint and using no linear perspective, she depicted nature and everyday life, putting women centre stage in her art and incorporating Voodoo motifs. Saint Fleurant sold her paintings and sculptures, featuring humorous caricatures of Haitian stock figures, in her own shop, along with her two artist sons’ creations.

Evelyn Postic



Evelyn Postic (née Mazaloubaud) was born in 1951 in Lyon, France. She loved dancing, but lung disease prevented her from pursuing that activity. She felt abandoned after her parents separated but found solace in making art. Her work evokes her childhood experiences in images filled with organic forms, such as lung-like shapes recalling her early pulmonary disease, or allusions to the pain caused by her parents’ neglect. Postic creates forms combining human, animal and plant-like elements. Her art explores the theme of metamorphosis, reflecting the changes she has made in order to survive.

INTERROGATING AN ENIGMA

The artist Eugene Von Bruenchenhein's wife Marie was his model and muse, but as a woman with a personal history, who was she?

KAREN PATTERSON

Marie Von Bruenchenhein appears in the photo-based works her husband Eugene created – as a fantasy queen, exotic muse, and erotic temptress all at once. But who was she, really, in her own life? In her provocative essay “Dear Marie,” published in the catalogue of the exhibition *Mythologies: Eugene Von Bruenchenhein*, Karen Patterson, the former senior curator at the John Michael Kohler Arts Center in Sheboygan (JMKAC), Wisconsin, poses these

and other questions in the form of a letter to a woman who remains a compelling, mysterious figure in the history of outsider art. Patterson curated that exhibition, which opened at the JMKAC in June 2017 and ran through mid January 2018. The following excerpts from her text appear in their original, American-English form, and original footnotes have been removed because of space limitations.

Eugene Von Bruenchenhein, *Untitled (Marie, double exposure)*, c. 1943–1960, gelatin silver print, 2.5 x 2.75 in. / 6.3 x 7 cm, collection of John Michael Kohler Arts Center



Dear Marie,

I wanted to write you a letter as a way to connect with you. To bring you closer. There is a lot that is unknown about you, and I want to learn more. Many people have raised questions over the years about who you were and what your life was like, but it is almost impossible to determine the answers. In the decades since your husband's artwork entered the public sphere in 1983, a lot has been written about Eugene but not much about you. You remain somewhat of a mystery. In fact, for the most part, we see you only within parentheses, your name a subtitle, a description.

But you're the subject of thousands of photographs and admired by countless viewers.

When curators and art historians discuss these photographs, the focus is on you as subject, or object—not you as a person. With so little knowledge about your role in the creation of the images, we've come to think of you as a passive participant, possibly consumed by Eugene's larger-than-life aura.

Is that true? What can be learned about you now, after all this time?

Here's what we know: You were born Evelyn Theresa Kalke on August 1, 1920, in Stevens Point, Wisconsin, to parents Agnes and Frank Kalke, and you died in Shorewood, a suburb of Milwaukee, on February 5, 1989. The highest academic level you completed was the eighth grade. State records list several Wisconsin locations for you: Glendale, Milwaukee, Shorewood, and Whitefish Bay, but we only know that you moved to the Greenfield area of Milwaukee at some point before 1940. In March 1940 you are listed in the census as being nineteen years of age and seeking work; you subsequently enrolled for unemployment benefits for almost four years. You met Eugene at the Wisconsin State Fair in 1939 and married him three years later. Soon after, you became known as Marie, a name Eugene bestowed on you to honor one of his favorite aunts. (How did it feel to be renamed? Was this when your identity began to become subsumed by his?)

Beyond these facts, there is no additional information about you in official documents.

Your very private life became very public in 1983 after Eugene's death, when the incredible body of his work was brought from the home you shared in Milwaukee to the John Michael Kohler Arts Center in Sheboygan, one hour north. Among the paintings, drawings, sculptures, and scrapbooks were thousands of richly composed photographs, primarily of you. In some you are wearing dresses and heels, looking alternately girlish and sophisticated. In others you pose nude or are clothed in just your underwear or lingerie, sometimes with pieces of patterned fabric tightly sashed around your torso or magnificent metal crowns made by Eugene atop your head. Almost always you are adorned with multiple strings of elegant pearls.

Pinups cut from magazines such as *Playboy* and *Modern Man Quarterly* were found in the house and in Eugene's scrapbooks, likely saved for inspiration. Did he talk about these images? Did you like them, or did they offend you? You transcend those references, by the way. Incredibly beguiling, the photographs you made together are much more than pictures. They are so intimate, sensual, and personal. Not necessarily made for public consumption, they nevertheless feel inviting and comforting, overriding any sense of the illicit or a forbidden taboo. [...]

In most of the photos[,] you look especially beautiful, radiant, mysterious, erotic, self-assured, flirtatious, and eager to please. Yet in others you appear fatigued, detached, troubled, shy, impatient, distracted, perhaps eager to stop. It must have been tedious, Eugene taking all that time to set up each shot, to capture you perfectly. [...]

We examine the images and look for clues.

In much of what has been written about the photographs, you are understood to be the ultimate object of Eugene's affection, yet rarely has your role in the making of the images been explored. It is known that you helped develop the prints in your bathroom, and that you hand-tinted a few. But I suspect that you were involved in the conception and production of the photos as well. [...]

I believe your role in the relationship was pivotal to your husband's overall vision as an artist. Like many of Eugene's other artistic endeavors, the photographs were a way of altering the reality of your humble home. Photo by photo, husband and wife were reborn as king and queen residing in a castle. [...]

[W]hen we examine his writings and tape recordings, it appears as though Eugene believed he was an



Eugene Von Bruenchenhein, *Untitled (Marie)*, n.d., gelatin silver print, 10 x 8 in. / 25 x 20 cm, John Michael Kohler Arts Center Collection



Eugene Von Bruenchenhein, *Untitled (Marie)*, n.d., hand coloured gelatin silver print, 10 x 8 in./ 25 x 20 cm, John Michael Kohler Arts Center

individual possessed of exceptional interests and talents. That he alone was a genius. Indeed, his legacy has been contextualized as a solitary pursuit. [...]

Were the photos about love and partnership, or are they symbolic of his wide-reaching focus on himself: his desires, his needs, his passions, his philosophies of the universe?

Artistic collaborations between husband and wife, or photographer and model, are compelling, yet with the imbalance of information about the two of you, we only know your role through the lens of Eugene's camera. This is delicate territory to explore. We are hesitant to discuss your place in Eugene's world because your voice is absent. [...]

Ultimately, I don't know if there was room for you in his all-consuming, grandiose sense of [him]self. We won't ever know how you truly felt about being photographed, Marie. This makes us uneasy. On the occasion of the first exhibition of Eugene's work at the Arts Center in 1984, you consented to be recorded for an interview, but few questions were asked about you—the focus was on Eugene. You were in your mid-sixties by then, and you sound reluctant to discuss details. [...]

Your sister Adeline knew of the photographs. She knew that the darkroom was in the bathroom, but that it was off limits. As she sat next to you for that interview in 1983, she referred to you as a "good model." It was also in that interview that we learned that Eugene would select your "costumes" in the shops near his downtown job at the flower shop. [...]

When you say so little, we start to hope that you were more involved in choosing your attire, in striking your poses. We understand the usual dynamic between photographer and model: the photographer directs, the model complies and generally brings some individual flair. But with you, because of the little we know of your personal life, and all that we don't know, the implication of a power imbalance is amplified. [...]

Adeline also stated that you were an artist before you met Eugene, that you liked to paint and draw images of movie stars. We know that Eugene encouraged you to paint, but we have little evidence of these efforts other than the hand-tinted photographs, some scrapbook drawings, and several small clay sculptures. [...]

Eugene also saw himself as you saw him, how he needed you to see him. Without your presence in his universe, we lose the intimacy, the beauty. With you as his muse, he was able to open up, pursue new avenues of making art. [...]

You were crucial to Eugene's survival and a reminder of the practical utility of art to combat suffering. You weren't always available to him, however. [Your and your husband's friend] Dan mentioned that Eugene would get frustrated when you would have one of your "spells," when you would stay in your room for days. That in those moments, Eugene would tell you, "You're not Marie, you are her." And that you would get mad and reply, "I am not, I am Marie."

Where is the dividing line between Marie the person and Marie the persona, Eugene's idealized projection of you [—] you and "her" [?] Evelyn, the real woman, at home, and in front of the camera? How did transforming from Evelyn to Eugene's Marie empower you?

I found a series of self-portraits that *you* took of *yourself*, alone, in a photo booth. There is no inscription on the back, so we don't know when or where they were taken. But I thought you would like them.

Marie, we see you.

Love,
Karen Patterson

The catalogue of the exhibition *Mythologies: Eugene Von Bruenchenhein*, in which the author's complete text is published by John Michael Kohler Art Center. (<https://sales.jmkac.org/giftshop.aspx>)

opposite: Eugene Von Bruenchenhein, *Eugene Thinks of Marie*, montage by Eugene, c. 1945, gelatin silver print, 10 x 8 in. / 25 x 20 cm, John Michael Kohler Arts Center Collection

Karen Patterson was senior curator at John Michael Kohler for seven years and is now curator at the Fabric Workshop and Museum in Philadelphia

*Eugene Thinks of More
Montage by Eugene*



Born in Cincinnati, Ohio, **Judith Scott** (1943–2005), was one of five children and the fraternal twin of her sister, Joyce. Unlike her, Judith was born with Down syndrome. Later, it was found that her hearing was impaired, and she was never able to speak or use sign language. Scott lived with her family until, at the age of seven, she was placed in an institution for disabled persons. Joyce eventually tracked her down, became her legal guardian, and moved Judith into her home in northern California. She enrolled her in the studio programme at Creative Growth Art Center, in Oakland. In 1988, Judith Scott began making the mysterious, yarn-and-mixed-media sculptural objects that earned her a canonical place in the history of art brut.



Benjamin Blackwell

During a 23-year-long, forced incarceration in an asylum, the German seamstress **Agnes Richter** (1844–1918) crafted a jacket out of her shapeless, grey, institutional uniform. Its fitted sleeves, flared cuffs, peplum, delicate buttonholes and felt detailing show her great skill. Lines of text, stitched in yarn, flow across the garment's interior and exterior. In their ornate, cursive lettering, Richter chronicled her experiences and her anguish. It is not known whether or not she intended the poignant, thought-provoking garment to be seen as some kind of political statement.



Blanchard-Hill Collection

Gwyneth Rowlands (c. 1915–2009) lived in Netherne Hospital, near London, from around 1946 until 1985, when the asylum closed. From fields surrounding the hospital, she gathered flints and then, using India ink, watercolour and varnish, painted human faces and animals on their surfaces. She found inspiration in each flint's natural shape and markings. The artist Edward Adamson, who kept a studio at the hospital and was the founder of art therapy in Britain, supported Rowlands' art-making.



Adamson Collection Trust



Blanchard Hill Collection

As a child in Georgia, **Nellie Mae Rowe** (1900–1982) listened to her father's stories about his life as a slave. She drew from a young age but, after her second husband died in 1948, began making dolls, sculptures and paintings. Rowe saw the ability to produce her art, which refers to race, domesticity and gender, as a gift from God. She referred to her home as a "playhouse" for her creations and herself.

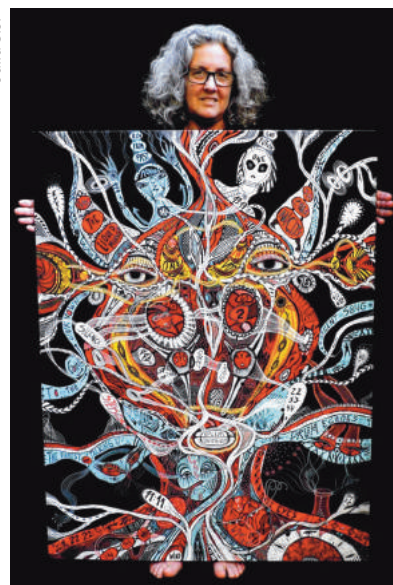


Creativity Explored

Repeated, abstracted forms of carrots, garbage cans and fences are the subjects **Evelyn Reyes** (b. 1957) primarily depicts in her minimalist drawings. Rendered in thickly applied oil pastel on paper, each composition offers an intense presentation of normally one colour set against a black, white, or coloured ground. Until 2017, the San Francisco-based Reyes participated in a studio programme for artists with developmental disabilities. Since leaving that facility, she has continued creating art in a ritualistic, methodical manner.

With its vibrant colours, strong lines, symbols and words, the work of **Julia Sisi** (b. 1957) has a graphic, street-art quality. It is fantastical, but also personal and often autobiographical. Born in Argentina, Sisi has moved around a lot, and her nomadic spirit and experiences are evident in her work. Themes of water and fluidity feature, as do her dreams (her black backgrounds create the idea of sleep). The series of faces for which she is famous are frequently self-portraits, and the symbols, motifs, cabalistic numbers and words drawn over them in marker are her own mysterious, visual language.

Julia Sisi



Prinzhorn Collection



On the command of the voices in her head, **Barbara Suckfüll** (1857– c. 1934) would sketch out, on paper, the outlines of her spoon, plate and cup, and the meal itself. She then meticulously filled the areas in and around the lines with words – each one followed by a full stop – describing her daily life as a patient in the Heidelberg asylum. The simple domestic items provided her with a structure for her flow of words. The result is a visual tension between text and drawing but also a merging of the two into abstraction.

Eileen Schaefer



Eileen Schaefer (b. 1948) sees her painted characters as part of an ongoing story that is unwinding gradually. She puts them in bright, dreamlike settings inspired by her home on the Isle of Man, and by her travels in India. They often burst out of the frame, almost as if continuing their journey elsewhere. Self-taught as an artist, Schaefer creates paintings and black and white lino prints that have a magical simplicity. Her work has been exhibited internationally, including at London's Royal Academy Summer Exhibition.

Marcia Weber Art Objects



Private Collection



Bernice Sims (1926–2014) was a participant in the 1960's Civil Rights Movement in the USA. Decades later, one of her paintings – depicting a violent confrontation – would be chosen to be used on a stamp commemorating the fortieth anniversary of the Voting Rights Act. Sims lived her whole life in southern Alabama and, after raising her six children on her own and earning a living, she decided to take art lessons. Her brightly-coloured paintings depict domestic family scenes, as well as her memories of political activism and social injustice.

Swiss artist, **Christine Sefaloshia** (b. 1955) often depicts birds and mammals (especially deer) in her paintings, and melds together myth, reality and dreams. Marriage to a veterinarian took her to South Africa, where she became immersed in the music scene in black communities and met her second husband. Their experiences of the fraught social and political climate in an interracial marriage took her back to Switzerland and now feeds into the aesthetics of her work as she explores the depths of her feelings while layering tar and dirt within conventional media.

BALANCING THE BOOKS

Anne Marie Grgich's multi-layered, intricate collages and artists' books contain a delicate equilibrium

COLIN RHODES



above: *Great Big Beautiful Tomorrow*, 2018–19, mixed media collage on canvas, 24 x 24 x 1.5 in. / 61 x 61 x 4 cm
opposite: *The Bullfighter's Daughter*, 2019, mixed media collage on canvas, 16 x 20 in. / 40.5 x 51 cm

All photos by Steve Sonheim, 2019, unless otherwise stated

The art of Anne Marie Grgich feeds on, and grows strength from, accumulation. She piles image upon image. Sometimes words upon words. For the last couple of decades, collage has been the primary architecture of an Anne Grgich artwork. Back at the turn of the century, collaged elements often acted as a kind of base superstructure or foundation for her iconic

painted figures. These images were sealed in complex layers of resin and paint that created enigmatic depths. Collage and painted lines and shapes existed in an easy inter-relationship from which visual meaning emerged.

During a visit to Sydney in 2009, the artist made two very large works that consisted almost entirely of collaged elements taken from posters and illustrated





Spread from the book *Venus Acropolis*, 2016–18, mixed media, 8.5 x 11 x 3 in. / 22 x 28 x 8 cm

events guides. These works – which she may have considered not quite finished at the time – were in fact the basis of an emerging aesthetic in which collage, rather than painting, came to the fore and asserted itself as the primary expressive vehicle of much of her subsequent art.

Grgich was born in Los Angeles in 1961, but has become more or less a native of America's Northwest Coast. She has never strayed for long from the Portland-Seattle axis that has produced a rich, fascinating and very particular vein of art, music, storytelling and cinema in the past half-century or so. She began to make art spontaneously at the age of 15, surreptitiously drawing on the pages of books taken from the family bookshelves. From the desecrated pages of those first forays into art making, she moved onto dissembling books in search of collage material and constructing books of her own. In one way or another, the book stands at the very epicentre of her artistic practice (an article about her books, by Rose Gonnella, was published in *Raw Vision* 22, 1998). Her unique artists' books are ruggedly physical. Pages can be as thick as boards; in some cases, their literal depth is due to the process of layering one on top of another on a single sheet. As a result, the books often bulge and seem to be at the point of bursting their homemade binding. They are, at once, assertively present and fragile. Turning the pages of a book by Grgich is an intense experience.

Image after image is revealed, accompanied by creaking, sticking and the object's general resistance to being viewed.

Recent books, such as *Venus Acropolis* (2016–18) and *Women of the Ages* (2018–19), continue a process of unmaking and making, which seductively transforms the everyday into something special and precious. In one spread from *Venus Acropolis*, line drawings of women cut out from a book of dressmakers' instructions maintain placid, dignified postures that are actually accentuated by the slightly absurd hoops of the skeletal frames of non-existent outer dresses. The field onto which they are set is a mass of optometrist symbols and giant, glaring, maleficent sea creatures. The scenes are genuinely "surreal" and also somehow cohesive. In a spread from *Women of the Ages*, two female faces are built from collaged elements of images that were culled from art history books that covered numerous epochs and cultures. Some elements are relatively intact, like the golden halo from an early Italian painting behind the right-hand figure. Her face, though, comes from a melange of disparate sources. One disturbing section, from forehead to nose, wavers between being aesthetically arresting and grotesque. Her left eye is hieratic, clipped from a mosaic picture, while the right one is from a smoky, contemplative realist painting. The face of the closed-eyed woman on the opposite page is, by contrast,



Women of the Ages, 2018–19, mixed media collage on cabinet book, 8.5 x 6 x 2 in. / 22 x 15 x 5 cm, courtesy: Henry Boxer Gallery

integrated, although her hair is fashioned from butterfly wings, and four small angels serve as decorative jewels on her bodice.

Grgich's journey as an artist began in earnest in around 1981 when she had a kind of epiphany caused by a serious road accident and the resulting physical and psychological impact. The accident left her in a coma for a while and, when she woke from it, she was determined to pursue art wholeheartedly. Her memory had been affected, and she experienced something like a return to childhood from which she had to begin her life journey again. Describing the feeling, she said: "I had become naïve, but I also would remember some things, and was still basically the same person. I just had my memory in the rinse cycle of the washing machine – which you could call the wheel of fortune".

The mixing up of memory and experience that Grgich felt is, in a very real way, how collage works in her hands. Namely, a bringing together of disparate fragments from the world of images and words, which are then reassembled, fixed and readied for reinterpretation. The relatively arbitrary nature of collecting and placing images in the creation of a collage echoes Surrealist automatic techniques aimed at bypassing the control of rational, utilitarian levels of consciousness as a means of revealing (in the Surrealists' view) deeper, more profound meaning.

Grgich's recent collage works are fresh and

scintillating. They are syncretic, deriving their imagery from diverse cultures and times, as well as from high and low art. And they wear their identity as collage on the surface. The masses of fragmentary pieces of visual information that constitute these collage pictures come together to form communicating vessels that speak to the viewer directly. Although they are narrative works, time and story do not unfold in succession; they are distilled into a single heterogeneous mass and so are experienced simultaneously. There is neither beginning nor end here. Instead, each collage work is a kind of world in itself, bound only by the edges of the sheet.

Grgich makes each work coherent as a visual whole in two ways: by creating a figurative superstructure and through her use of colour. She employs an image of the human face (more specifically, symbolic "goddess" figures) as the central form of every picture, providing a kind of visual anchor. In some pieces – for example, *Great Big Beautiful Tomorrow* (2018–19) – the face stands out clearly. In other works, such as *Chesapeake Mountain* (2019), it is far less visible, but – since the face is the primary recognisable form to humans – our minds still insist on discerning its presence, even as our eyes wander through the cartography of the image. As well as choosing elements for their content and form, Grgich is mindful of their general colour scheme. See, for instance, how the balance of blues and reds in *Great Big Beautiful Tomorrow* lends visual coherence;





above: Grgich in 2019 with *Small Cabinet Book*, 2017–18

opposite: *Chesapeake Mountain*, 2019, mixed media collage on cradled birchwood panel, 24 x 36 x 1.5 in. / 61 x 91 x 4 cm

and how, in *Chesapeake Mountain*, the subtle use of blues gives form to the overall spread of golds and oranges. Recently, the artist gave some insight into her method in her notes for an online painting and collage class that she was running. Her instructions, when asking students to collect source material, emphasised the importance of form and colour: "Lay out your books and flip through them. As you are going through the pages keep an eye out for colours that stand out to you. Remove these pages from the book and continue by sorting them into stacks. Keep in mind that your colour piles do not have to be perfect. The importance lies with the harmony and balance of imagery and the colour scheme".

In Grgich's hands, such an apparently simple method conjures fascinating, rich pictorial dramas. In *The Bullfighter's Daughter* (2019), for example, a cast of people drawn from sources as disparate as European medieval illuminated manuscripts, Indian

painting, eighteenth-century portraiture and children's book illustration, create a kind of internal conversation that is centred on two characters: a bovine-headed figure, with long, golden hair and huge, Buddha hands; and a kingly figure into whose ear Indian daemons whisper. Navigability and order emerge from the careful, but not predictable, use of red, blue and gold; a general feeling of magical operations is enhanced by mystical and religious text and symbols; and the collapsing of time into a forever-pregnant heterogeny is confirmed by a natural and effective inclusion of one of Salvador Dalí's melting watches. Surreal and natural, hectic and harmonious, diverse and balanced – all the hallmarks of a Grgich collage.

Colin Rhodes is an artist, writer and curator. He is author of *Outsider Art: Spontaneous Alternatives* and a contributing editor to *Raw Vision*.

Ted Degener



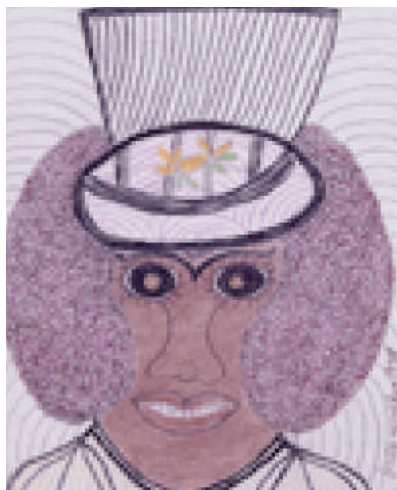
Myrtice Snead West (1923–2010) was a self-taught, visionary painter from Alabama whose images offered interpretations of biblical texts. Educated through the eighth-grade level, she married when she was 17 and was told that, for medical reasons, she would be unable to conceive. However, 18 years later, she gave birth to a daughter, Martha Jane. At the age of 20, Martha Jane was killed by her husband, and West was granted custody of her grandchildren. Meanwhile, the artist continued painting arresting scenes from the Bible's Book of Revelation, portraits and pictures inspired by memories of her own life. West painted on various materials. In 2005, a house fire destroyed all but 13 of her works, but the artist carried on creating and sold her paintings until she died.

Collection de l'art brut



A wine merchant's daughter, **Jeanne Tripiet** (1869–1944) was a French Spiritualist who claimed to have travelled to other planets and to have been a mediumistic vehicle for the spirit of Joan of Arc. Suffering from psychosis and delusions of grandeur, she was institutionalised in 1934. Using various media, Tripiet made art filled with messages and personal symbols, including ink drawings (which sometimes included household materials) and crocheted and embroidered items.

American Folk Art Museum



After being convicted for the manslaughter of an abusive male acquaintance, **Inez Nathaniel Walker** (1911 – 1990) spent time in a New York correctional facility, where she took up drawing to stay out of trouble. Her works are predominantly portraits of women whose eyes stare out, pictures characterised by precise, fine pencil lines rendering such details as a mass of swirling hair or a hand gripping a revolver. Some elements of Walker's imagery came from the artist as a subject herself.

The British artist **Cathy Ward** (b. 1966) creates scratchboard drawings by scraping away a surface layer of black India ink with a scalpel to reveal white china clay (kaolin) underneath. Representing strands of hair, her compositions' individual lines morph into intricate, contorted, organic landscapes of ambiguous, symbolic meaning. Ward maintains that her obsessive work is psychologically rooted, in part, in her traumatic, Catholic convent-school education, in which she was harshly treated by nuns of the Sisters of Mercy, who were not allowed to keep their hair.

Phyllis Stigliano Gallery



As a child in Birmingham, Alabama, **Mary Frances Whitfield** (b. 1947) illustrated the stories she told with drawings. Small and figurative, her paintings are heavily influenced by her grandmother, who took her to church and to civil-rights meetings, and told her about the oppression and exploitation of African Americans in the United States. Whitfield's striking, visionary paintings often depict scenes of family life. They also refer to slavery, lynchings and segregation in the past, although she has said that she intends for her passionately produced art to be viewed in relation to the present.

Cathy Ward



Vladimir Abukumov



Malcah Zeldis



Malcah Zeldis (b. 1931) finds inspiration for her audaciously bright paintings in oil or gouache from a lifetime of challenges and observation. A native of the Bronx, in her art she evokes childhood memories and traditions from her Jewish heritage, and examines urban traditions, like Miss America contests.

Collection de l'art brut



Rosa Zharkikh (1930–2015) was working in a factory in Soviet-era Moscow when, in 1976, she fell seriously ill and almost died. She maintained that it was then that she began to feel compelled to create something with her hands; subsequently, she never stopped. Through her drawings and elaborate embroideries, Zharkikh sought to reflect an inner, spiritual, “parallel” world and construct a bridge linking it to the real one. Her art feels idealised and dreamlike. It features flowing waves, flowers, assorted figures and religious symbols.



Anna Zemánková (1908–1986) was born in Moravia, in what is today the Czech Republic. Despite being artistic inclined, she became a dental technician at her father's behest. After marrying at the age of 25, she devoted herself to her family. When she was in her fifties, she lost her legs to diabetes and began suffering from depression. She turned to art, drawing every day from four to seven o'clock in the morning, before beginning her household chores. Influenced by “creator spirits” and inspired by nature, Zemánková's detailed drawings, with their geometric spirals and swirls, resemble the botanical drawings of earlier centuries.



Lindsay Gallery

The glamorous but also nightmarish paintings that **Jane-in-Vain Winkelman** (b. 1949) produces, in eyepopping colour, rail against government, corruption, corporate greed, poverty, overpopulation, pollution and terrorism. She is out to save the world and its have-nots, but her quest is also personal, for as someone from an upper-middle-class family, whose worldview she did not share, she uses her art to fight her own demons.

The French mediumistic artist **Henriette Zéphir** (1920–2012) produced her pictures, she claimed, thanks to aid from a spirit guide. Without lifting her hand from a sheet of paper, she created “traces of the energies” that passed through her in pencil and ballpoint ink, then filled in the spaces they made with colour. Feeling that her works really were not her own to display, Zéphir hid them in boxes, only giving a few to friends and family members to help heal them. She sold 20 paintings to Jean Dubuffet in 1967.

A MISSION TO ACCOMPLISH

Spreading God's message became Sister Gertrude Morgan's life's work,
and art was the tool she used

SARA BARNES

with contributions from Elaine Yau and William A Fagaly



Angels Watching Over Me, c. 1970s, mixed media on paper, 17 x 14.5 in. / 43 x 37 cm, Gordon W. Bailey Collection

"He moves my hand. Do you think I would ever know how to do a picture like this by myself?" So said outsider artist Sister Gertrude Morgan about her work and God's involvement. Former art curator William Fagaly, who wrote *Tools of Her Ministry: The Art of Sister Gertrude Morgan*, knew Morgan for the last 12 years of her life and says that she did not even consider herself an artist. She used art to communicate her faith and to convey

her plea to the people of New Orleans to find salvation in the Lord. Fagaly says, "Her artworks were the tools of her self ministry, and we view them as such and recognise them for their additional importance as unique visions and as works of art."

Morgan was born Gertrude Williams in 1900, in Alabama, and moved with her family to Georgia. Her parents were almost certainly the children of former



The Barefoot Prophetesses, 1971, watercolour on paper, 16 x 11.5 x in. / 41 x 29 cm, Mr and Mrs Edwin C Braman

slaves, and the family lived in the Deep South at a time when life was very hard for black people. Morgan stopped going to school in the third grade. The reasons are unclear, Fagaly says, but speculates that she may have been on the autism spectrum.

In her teens, Morgan became very religious and committed to her church. She worked as a servant in a private household and then, at 28, got married, taking her husband's surname. Six years later, she first received what she called a "revelation" from God. She described it as the most important day of her life and wrote,

Sitting in my kitchen one night, I heard a great strong Voice speak to me said I'll make thee as a signet for I have chosen thee I got this calling on the 30th day of Dec in 1934 I had to answere my calling and one day give up and Pack up and go. Are you a chosen vessel of God's its wonderful to be Be. God called me a chosed me

and turned me into the hands of his son and JESUS said take up your cross and follow me.

In 1938, Morgan left her husband, returning to Alabama to live in accordance with her so-called revelations from God. Wearing a black uniform with a white collar, as seen in her later paintings, she tended to the sick ("her healing work" she said), and spread her religious message through preaching, singing and playing tambourine. But another revelation was to lead to more change for Morgan. One day, a heavy hailstorm led her to pray for protection. She said, "I got in my bed and trembled and said, 'Father, I'll do what you want me to do', and I've been running ever since. I've been travelling the streets. But the Lord told me to leave the streets, give up music and find a new way to speak the Gospel." Soon after, Morgan relocated to New Orleans.

It was in this Louisiana city that she met Mother



First and fourth images: *The Revelations of Jesus Fan* (double-sided prayer fan), 1971, acrylic on cardboard, 12.5 x 14 in. / 32 x 36 cm; second and third: *Paradise* (double-sided prayer fan), c. 1970, gouache and ballpoint pen on cardboard, 9.5 x 11 in. / 24 x 28 cm; Robert A Roth

Jesus that great ship is
Jesus that great ship is
Paradise Repeat 3 times

Get on
Board
Repeat

Jesus
Jesus
Jesus

Jesus







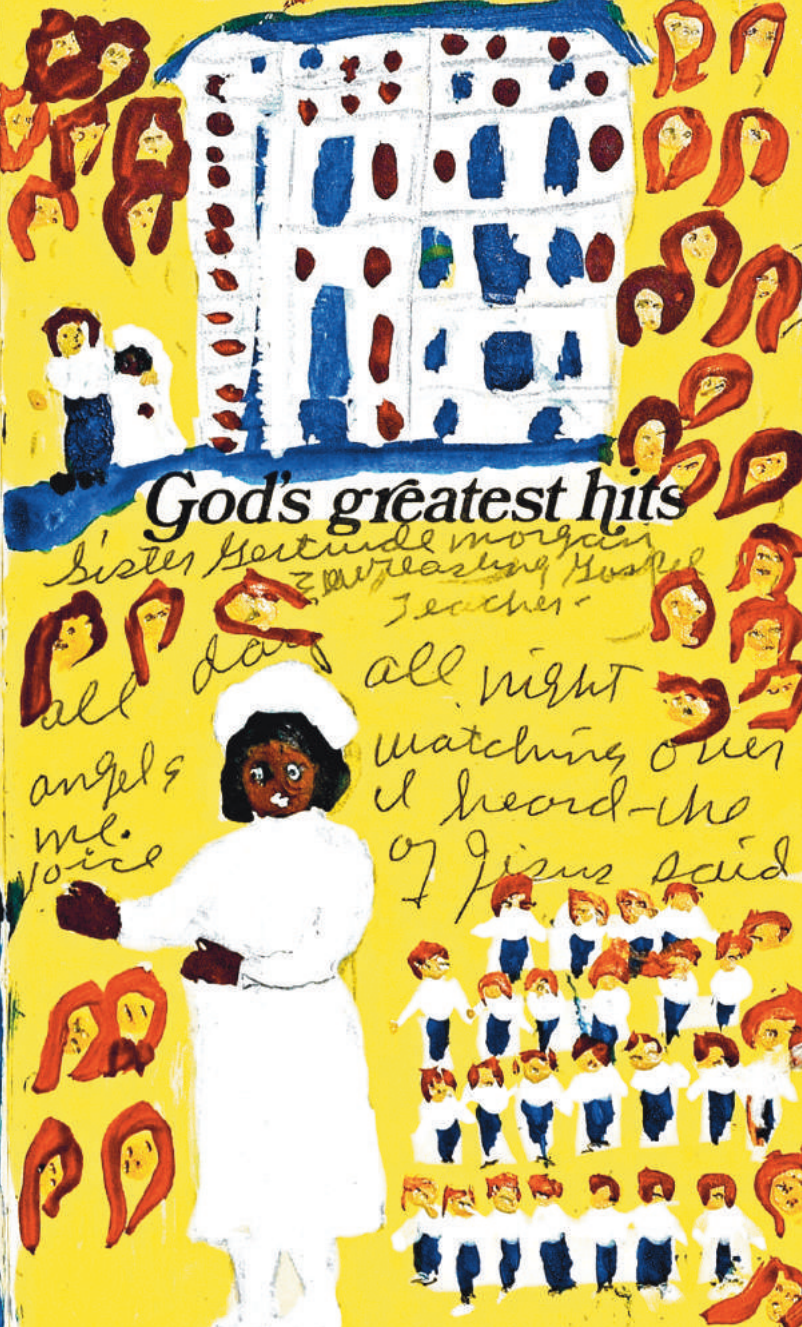
Morgan in her Everlasting Gospel Revelation Mission, New Orleans, 1974, photo: Guy Mendes, from *Walks to the Paradise Garden*, Mendes and Institute 193
previous page: *New Jerusalem*, c. 1970–74, gouache/pencil on paperboard, 22 x 14 in. / 56 x 36 cm, Smithsonian American Art Museum

Margaret Parker and Sister Cora Williams, two women with whom she quickly formed a bond, based on their shared faith. She moved into Parker's 18-room house and adopted the title of "Sister". Together, the trio established a mission and a home for children, and provided support for working mothers. They also went out preaching God's word, wearing their missionary uniforms, as depicted in Morgan's painting *The Barefoot Prophetesses* in which Parker, the tallest, seems to take the role of "head mother". During this time, Parker and Williams were a surrogate family to Morgan. "God took me away from my people," she said, "This is where He wants me to be. This is my home." She did not move on from the ministry until the mid-1950s.

Morgan was preaching for many years before she began including art in her spiritual practice. One day, she started drawing lines on a piece of paper and was struck by the Lord saying that her drawing was of "the

New Jerusalem". From then on, she used art to illustrate her teachings. "Sister Gertrude's mission was to warn her brethren about the dangers of not following the Scriptures, particularly the apocalyptic *Book of Revelation*", Fagaly says. "Her all-consuming passion was to deliver her message from God, and that deep devotion is manifested in her colourfully illustrated communications. As she proclaimed, 'I'm a soldier in the army of the lord, walking to get the Bus around 9pm.'"

In the 1960s, Morgan moved into the house of an elderly widow, Jennie Johnson, and set it up as the headquarters of her "Everlasting Gospel Revelation Mission". It was here that her really significant art-making happened. She had received her most important revelation from God – she said she was to be the Bride of Christ – and duly traded her black robes for a crisp, white uniform to reflect the role. She installed herself in a completely white, minimalist room in which,



God's Greatest Hits, c. 1970, mixed media on paper, 13 x 9 in. / 33 x 23 cm, Collection Pérez Art Museum Miami, gift of Gordon W. Bailey

by contrast, she created bold, bright paintings, populated with numerous figures and scrawled with hand-written text.

"What stands out to me about Sister Gertrude Morgan's art among other southern self-taught artists is the combination of handwriting and self-portraiture. You get this frequency of written speech – preaching, really – plus self depictions that point to her intent to directly address the viewer", says Elaine Yau, Curatorial Fellow at the Berkeley Art Museum, and Morgan expert. "You see her in that iconic white dress and cap, sometimes gesturing or sometimes with a guitar, but her eyes are always flashing with flecks of white and black paint. It's astonishing to me how alive her gaze appears. This aspect is consistent with her African American Holiness-Pentecostal faith of the early to mid-twentieth century that placed heavy emphasis on evangelism and ecstatic worship. Interestingly, I've never come across a painting of a crucifix in her work

like you do with Clementine Hunter, Bill Traylor or Tolliver. Instead, many of her biblical paintings are from the visionary passages of *Revelation*." *New Jerusalem*, an early-1970s work and one of several of that title, includes many of Morgan's trademark motifs. The artist in her bridal gown preaches while, as per chapter 21 of *Revelation*, hoards rise from the dead, holy and saved.

Morgan was not particular about her canvases, in part because she couldn't afford to be but also because her work was an extension of her message; she worked on old boxes and pieces of wood, and basic paper, using crayons and pencils, and later acrylic and tempera paint. Yau says, "With the exception of her early crayon drawings, Morgan's use of colour is so vibrant, with the secondary and primary colours she tends to use without mixing. And, of course, her use of white to picture her own clothing distinguishes her from other self-taught painters – it's the colour of holiness and an unmistakable aspect of her body of work. In my mind,



Sister Gertrude Morgan is Praying for You, 1970, paint and pencil on title page of book *God's Greatest Hits*, 13 x 9 in./33 x 23 cm, Robert A Roth

the most personal expressions in Morgan's art are her self-portraits as the Bride of Christ, with Christ by her side "incarnate" as a red-headed white male in a tuxedo. This identity was the core of her faith and being, the belief that expressed the intimacy she felt with God, and the spiritual future to which she was looking. There are also some writings in which she shares about personal life events, but those are less common than her bridal portraits.

Morgan continued spreading her religious message using music and, while playing in the French Quarter of New Orleans in about 1960, she caught the attention of the prominent, local entrepreneur and art collector, E Lorenz "Larry" Borenstein. He owned a gallery, in which art was sold and jazz musicians played and, when he invited Morgan to exhibit and perform there, a long artist-patron relationship was born. Borenstein aided Morgan financially, helping sell her work, and – after Jennie Johnson's death – buying the old woman's house, so that Morgan had a permanent home. Together with Allan Jaffe – who developed the Preservation Hall jazz venue and record label – Borenstein also arranged for Morgan to perform at jazz

festivals in New Orleans. And, most significant to her legacy, the pair submitted her paintings to exhibitions and helped her gain acclaim across the US. In 1973, more than 75 of her paintings were included in a group exhibition at New York's Museum of American Folk Art (now the American Folk Art Museum), and she was invited to appear on the morning program, *The Today Show* (although she declined as she didn't want to leave her work to travel across the country).

In 1980, six years before she died, a 74-year-old Morgan announced that she was ending her art career. She told Borenstein that God had told her to stop painting; the fame and income that it generated were unacceptable to the Lord, and poetry would now be her creative outlet. Picture-making had been a conduit through which unsaved souls could learn about God and find salvation just like she had many years ago. If God no longer wanted her to paint, then so be it.

Today Morgan sits among some of the best-known self-taught artists of the American Deep South. In no small part, this is down to Borenstein and his championing of her work. When he closed his gallery, he sold her work on to others who later also promoted



Self-portrait, c. 1970, acrylic and graphite on paper, 8 x 11 in. / 20 x 28 cm, Louisiana State Museum



Tell it to all the World, n.d, paint and pencil on card stock, 3 x 6 in. / 8 x 15 cm, Robert A Roth

Morgan in the emerging field of self-taught art. However, her success – unplanned though it was – cannot be taken away from Morgan herself. Through her preaching, music, and paintings – that are at once autobiographical, spiritual, prophetic, and reflective of the city in which she live – she spoke to many people. “There’s no question how beloved Morgan was among a generation of New Orleanians coming of age in the 1960s and 1970s – young people in the counterculture and folk music enthusiasts alike”, says Yau. “She was adopted, you might say, by people who relished individuality and sublime experience whether through music, lifestyle or spirituality. Author Jason Berry says it well in his recent book: ‘There is something beautiful about her holy life in that bohemian carnival [of New Orleans].’ This would account for Morgan’s cherished legacy tied to this local context and perhaps even how far afield her work has circulated.”

Morgan’s impact has crossed the borders of New Orleans and she has achieved national fame in the world of folk art. Yau explains, “There is the history of race in the US that informs the reception of African American work more generally. A predominantly white fascination with black religiosity begins to coalesce after the American Civil War. Black spirituals, river

baptisms, and stories about plantation life become extremely popular sites for white nostalgia in the early-mid twentieth century. Between this cultural background and her paintings’ gestural qualities – that resonated with prevailing modernist ideas of art and primitivism – Morgan’s life story and art has this built-in arena of interest and is a part of the on-going conversation of cultural politics and race.

Yau concludes that, “Morgan’s was a missionary called to deliver a specific evangelical Christian message that is at once ecstatic, and full of hope and love for others – so it is narrow and universal at the same time. People will respond differently to different parts of that message. But I think we’d agree that she was uncompromising in her individuality, like many great artists are.”

Sara Barnes is a writer, curator and illustrator.

Elaine Yau is currently Curatorial Fellow at the Berkeley Art Museum, and is working on a book about Sister Gertrude Morgan.

William A Fagaly, former curator at the New Orleans Museum of Art, was greatly involved in the field of American outsider art, particularly that from the Deep South. In 2004, he curated the Sister Gertrude Morgan retrospective *Tools of Her Ministry*.



Annie Hooper (1897–1986) had been brought up in a huge, bustling family and, when her husband and son left home during WWII and she found herself alone, it affected her badly. She suffered with bouts of severe depression and, to fill her time, she started to make biblical figures from driftwood and cement. Over 40 years, she filled every room of her North Carolina home with scenes from The Bible, dividing them with tinsel and adding signs for the benefit of visitors. By the time of her death, Hooper had created a “supernatural world” consisting of more than 2,500 sculptures telling 200 Bible stories.



In her twenties, **Ida Kingsbury** (1919–1989) was employed by Robert Kingsbury, an affluent inhabitant of Pasadena, Texas. She worked as his housekeeper and as carer to his sick wife who then died. Two years later, to the disgust of many, she herself became Mrs Kingsbury, remaining happily married – although ostracised by family and neighbours – until her husband died 30 years later. Lonely, she filled her house with dolls, figurines, clothes and fabrics, and then, spilling into the garden, she began to build figures from old, discarded objects. She created a vast environment of hundreds of sculptures of people and animals – her “friends” and “pets” – which, after her death, was saved from destruction at the last minute by fans.

Roger Manley

The second husband of **Enni Id** (1904–1992) did not appreciate her artwork and would use her paintings, turned the wrong way round, to insulate the walls of their home in Padasjoki, a rural area of Finland. He died when Id was in her sixties and, from then on, she created freely, daubing the walls, floors and doors of her house (below), as well as her furniture and other household items, with ornate flowers and plants in vivid hues. She painted on hardboard too: angels and devils, landscapes and farming scenes, and depictions of the Cudgel War, a peasant uprising that took place 400 earlier. Id left her painted cottage to the council who subsequently opened it to the public.



Veli Grano

“Art works by women can be seen as a seizure of power and speech that is made not by the official voices, which were denied to them.”

Sarah Lombardi,
Collection de l'Art Brut

The London home of **Sue Kreitzman** is crammed with reclaimed junk – assemblages, paintings, mannequins, jugs, neckshrines, all decorated with dolls, jewellery, feathers and more. Her work forms a homogenous mass of the bizarre and the kitsch, with shapes and vivid colours merging with the walls and ceilings. An ex-pat New Yorker, Kreitzman was a teacher and cookery writer before, in her sixties, she was called inexorably to making art. Inspired by tribal art, female themes and mysticism, she is a prolific creator and has gone on to buy and fill the house next door too.

Roj Whitelock



Collection Jenson family

Mollie Jenson (1890–1973) worked and raised her children on the family farm that she inherited. Creative by nature, she made time for quilting, painting, furniture-making and sculpting, and she also adopted unwanted creatures from circuses and zoos. In 1938, with 150 animal lodgers, Jenson opened her own zoo. She transformed the site with large sculptural, architectural features that she made from concrete and inlaid with stones, glass bottles and china shards. Jenson’s zoo became a popular, local attraction that only closed when she was too old to maintain it.

Hervé Couton



In the Navarre, Spain, a derelict, road-side restaurant is daubed with the graffiti-art of **Maria Angeles Fernandez Cuesta** (b 1950). Nicknamed "La Pinturitas", the unconventional mother of four began the work in 2000, and has painted constantly ever since. Mainly depicting huge, grotesque, interlocking faces, the work is transitory, faded by the rain but also erased and redone by an artist who is fascinated by the creative process. Since 2012, La Pinturitas has painted the inner walls too and will give curious passers-by a guided tour and sometimes a song too.

Fred Scruton



Outside Montgomery, Louisiana, is a cluster of mobile homes, covered inside and out with vivid paintings, and constituting the home and work of **Juanita Leonard** (b 1960). She says that she makes art because God told her to and that she is influenced by late folk artist Clementine Hunter who came to her in a dream. Her subject matter reflects her religious beliefs but also includes chickens, people picking cotton and other elements of her farm upbringing, as well as scenes representing her struggles as a single parent. Leonard preaches every Sunday in the church that she built herself and decorated with life-size angels.

Bob Boorke Estate



When **Maud Lewis** (1903–1970) married and got a home of her own, she wanted to make it truly hers. Located in the remote town of Marshalltown, Nova Scotia, it was undecorated and tiny with just one room and no running water or electricity. Rheumatoid arthritis prevented Lewis from doing many chores but she would not give up painting, a pastime she had loved since childhood. She began to sell her work to passers-by and, over 32 years, transformed the walls, ceilings, doors and contents of her humble home with vibrant, joyful imagery.

Samantha Rheinders

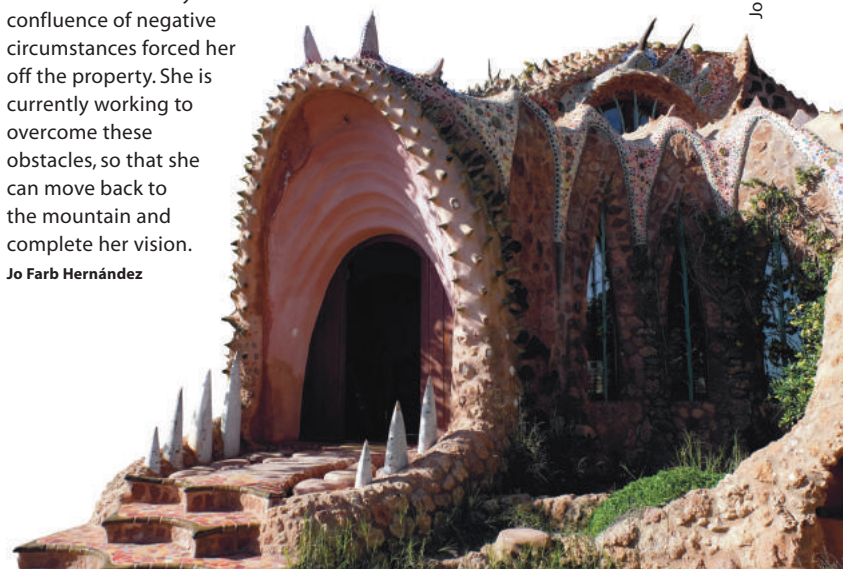


Helen Martins (1898–1976) took artistic inspiration from the moon shining through her bedroom window. She filled her South African home with reflected, refracted light, using glass, mirrors and tinsel in strategic combination with lamps, candles and moonlight. Outside, concrete camels, owls, mermaids and symbols of Christianity and Eastern philosophy stand amongst brick towers and metal moons, suns and stars. Entitled *The Owl House*, her environment was 18 years in the making.

Hungarian-born **Rhea Marmentini** bounced all over the world before discovering a scarred mountaintop – a former quarry – in south-eastern Spain. She believed that artistic construction there would heal the mountain's wounds as well as her own. Beginning in 2005, she worked for ten years before a confluence of negative circumstances forced her off the property. She is currently working to overcome these obstacles, so that she can move back to the mountain and complete her vision.

Jo Farb Hernández

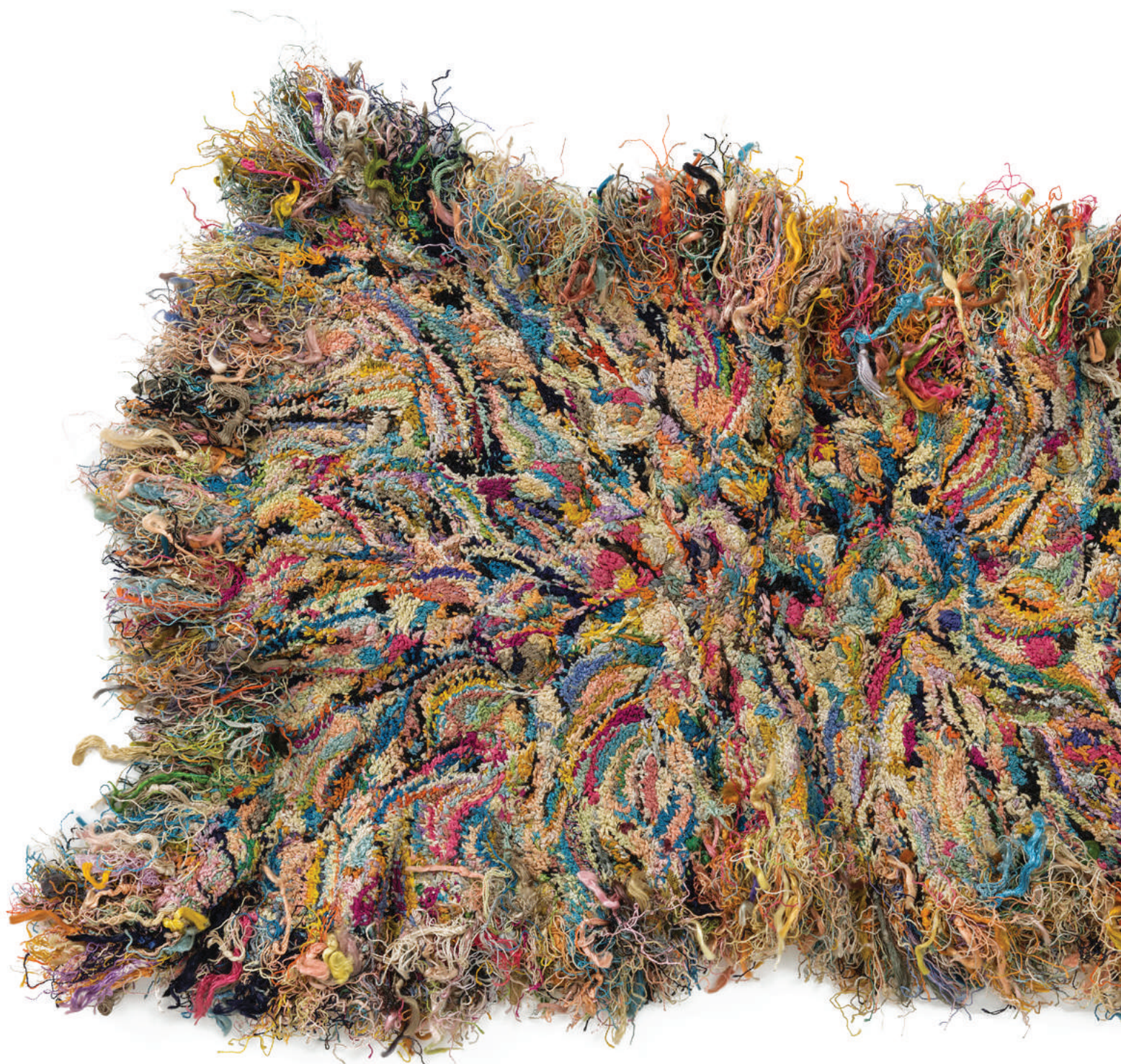
Jo Farb Hernández



UNCOVERED TREASURES

With the recent discovery of some remarkable, long-lost embroideries by Madge Gill, the spotlight is back on the self-taught visionary artist

SOPHIE DUTTON



All photos by Paul Tucker, collection of Patricia Berger, courtesy of Sophie Dutton, unless otherwise stated
All embroideries shown were made between 1926 and 1961. Specific dates are unknown



above: Madge Gill working on embroidery at her home, 1947,
photo: Edward Russell Westwood
opposite: *Untitled*, n.d., colour cotton embroidery, 32 x 14 in. / 82 x 36 cm

In 2015, *Raw Vision* published a series of colour photographs, taken in 1947, of one of the greatest exponents of mediumistic art, Madge Gill (1882–1961). One photo shows the artist in her East London home, wearing a dress she has embroidered in wild colours that contrast with the staid Victorian decor around her. In another image, Gill sits surrounded by draped fabrics, all of which she has delicately embroidered, the intricate threads creating a free flowing, hypnotic sea of pattern. All but one of the embroidered works shown in these 1947 photographs have never been seen by the public – until now.

Orphaned as a child, Gill suffered hardship and tragedy in her life and, deeply depressed, used art as a way to express her emotions and establish an identity for herself. Claiming to be channelling the will of her spirit-guide “Myrninerest”, she created prolifically. She wrote, painted and created the numerous, mesmerising ink drawings on paper, calico and postcards for which she is well-known today. She also made the skillfully embroidered rugs, hangings and dresses, many of which subsequently disappeared.

In 2018, a remarkable collection of eleven embroideries created by Gill were unearthed – among them, the very same pieces that appear in the photos in *Raw Vision* #87. A research project to discover more about the artist and the whereabouts of her lost works had been underway for three years, and involved searches through archives, museums and art dealerships, as well as a series of open call-outs for information. Patricia Beger, the wife of an antiques dealer, responded to one such call-out – received through a series of connections and antique dealerships – and revealed that she had had the magnificent collection of embroideries



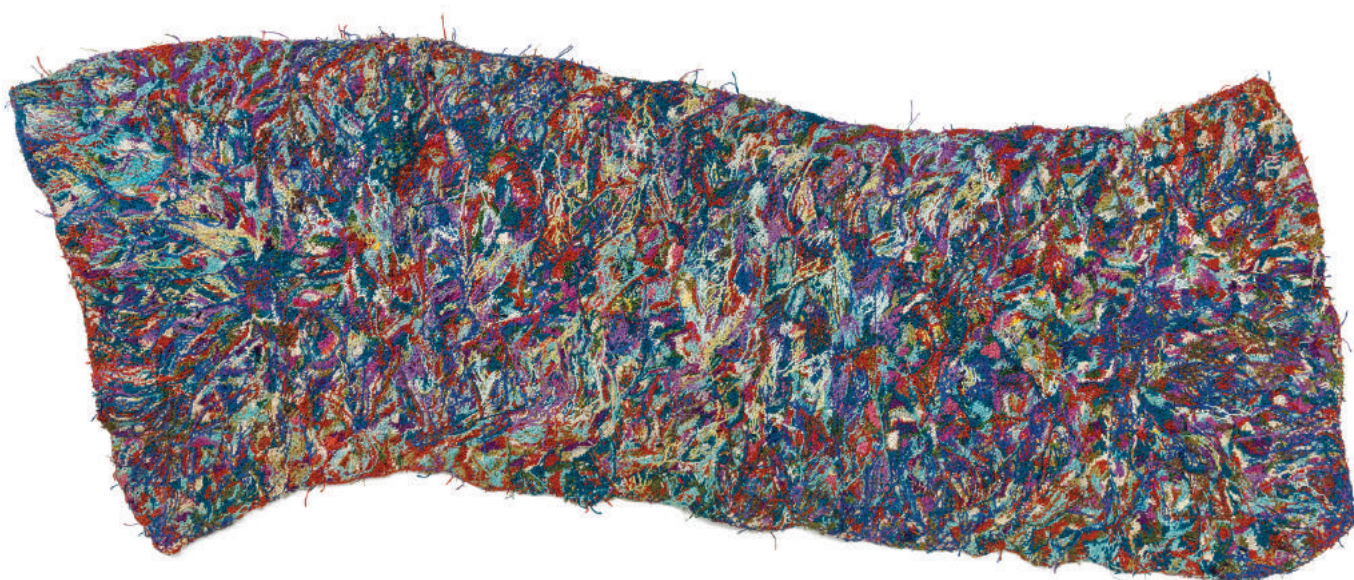
Untitled, n.d., colour cotton embroidery with beaded details, 71 x 27 in. / 181 x 69 cm



Untitled, n.d., colour cotton and silk embroidery, 41 x 28 in. / 104 x 71 cm



Untitled, n.d., colour cotton embroidery, 61 x 21 in. / 156 x 53 cm



Untitled, n.d., colour cotton embroidery with beaded details, 71 x 27 in. / 181 x 69 cm

stored away in her loft since Gill passed away in 1961. The unique textiles have remained in immaculate condition, and have just been exhibited, for the first time, at the William Morris Gallery, in Gill's hometown of Walthamstow, in East London.

The newly found haul of Gill's work raises more questions about the prolific artist, and invites further analysis and exploration into her seemingly boundless talent and her creative practice. Among many responses to the uncovered embroideries, Ann Coxon – Curator of Displays and International Art at the Tate Modern, in London – has provided one of the most in-depth insights. She says that they are perhaps “the most complex, heavily-worked and mysterious objects

[Gill] made... Her textiles speak of a creative drive and vision without boundaries. They show how the most humble of materials and circumstances can be stitched into the most extraordinary ‘tapestries’ in the right person's hands”.

Sophie Dutton is an independent art director, curator and writer.

All images feature in the book that accompanied the exhibition: *Madge Gill by Myrnerest* (Rough Trade Books, London).

John Michael Kohler Archive



Bit by bit, over four decades, **Mary Nohl** (1914–2001) transformed her late parents' home on Lake Michigan, Wisconsin, into an environment that spooked out her neighbours. Outside, massive concrete heads and figures, and mosaic animals stand amongst trees hung with wind-chimes. Inside, bathed in the colours of stained glass panels, is artwork of all descriptions, including murals, driftwood mobiles and a skeleton created using chicken bones.

High Museum of Art/ CatMax Photography



When **Tressa "Grandma" Prisbey** (1896–1988) built her Bottle Village, she was laying down roots. Raised in North Dakota, she married at 15, and was widowed by 35 with seven children. She lived in a trailer, then remarried, settling finally in Simi Valley, California, with her husband Al Prisbey. She took the wheels off her trailer and created a compound, using mainly glass bottles to make perimeter walls, rooms, sculptures and shrines, linked together by ceramic mosaic pathways. Her creation was a symbol of family – a place for her grandchildren to play and a sanctuary for loved ones.

Deidi Von Schaewen



Niki de Saint Phalle (1930–2002) created her Tarot Garden in Tuscany, Italy, populating it with huge concrete sculptures inspired by the 22 Major Arcana of the Tarot. Bearing such names as *The Empress* and *The Falling Tower*, they are covered in mosaic tiles of vividly bright ceramic, glass and mirror. De Saint Phalle's sculptures – many of which function as buildings – closely resemble the work of Antoni Gaudí, but have their own grotesque, often humorous, twist.



Stephen P Huyler

For 15 years, **Sonabai Rajawar** (c.1930–2007) lived in isolation. Imprisoned at home by her much-older husband, she cooked, cleaned and cared for their son. From moulding figures out of clay as toys for her child, she went on to fill the home with clay sculptures of animals and humans. Then, to create shade in the searing heat of the Indian summer, Rajawar fashioned screens from bamboo strips, covering them in clay and paints that she concocted from spices and herbs. She transformed her home with her unique work and, when people were finally allowed in, they were astounded.



María Rodríguez (1936–2017), daughter and wife of subsistence farmers, had to wait until her three sons were grown up before she could find the time to begin work on a massive art environment in front of her house on the Andalusian shores of the Mediterranean Sea. Assembled from densely-packed shells, stones, animal bones, and other natural and manufactured found objects gathered from the beach, she defied local norms and aesthetics to build her "garden" with its concrete ornamented "trees" reaching some 15 feet in height. **Jo Farb Hernández**

Billops and Hatch Archives

Jo Farb Hernández



Traumatic experiences during the Spanish Civil War, aborted dreams of becoming a singer or fashion designer, and the deaths of two husbands and her only son that it may have been the tragedy that led **Neus Sala** (1920–2012) to pour herself into creativity. Ornamenting two inherited apartments with found and recycled objects that she painted and repurposed, she confided to acquaintances that she was creating her own museum. However, it was not until after her death that the full obsession and glory of her work was revealed. Although Sala's stand-alone works have been saved, the environments themselves have been dismantled.

Jo Farb Hernández

Willem Volkersz



A poor, black girl with a severe hearing impairment, **Mary T Smith** (1904–1995) had a tough start. Leaving school in fifth grade, she worked as a servant. After two brief marriages, she had a child by a man who didn't marry her but built her a home. Smith used scrap tin fencing to mark out a bigger plot and, inside, she created her own world. She filled it with buildings and sculptures, painted with bright patterns and symbols; she made paintings of herself, visitors and Christ in a bold, expressionistic style; and, on two large billboards, she emblazoned her messages to the outside world.



Kea Tawana (1935–2016) built a 100ft-long ark single-handedly. Using scrap collected over 20 years, she began the building project in a poor area of Newark in 1981. The ark became her home, a tribute to the area's history and an icon of hope. Born in Japan to a Japanese mother and American father, Tawana moved to the US after her mother was killed in WWII. She ended up in orphanages and then fended for herself. She planned to sail in her ark to Japan to the place of her mother's death, but the building site was earmarked for development in 1987 and, piece by piece, Tawana had to dismantle her unfinished work.

"Interior environments, particularly those created by women, may not even be recognized for what they are: they are often brushed off as simply home decoration, without cultural or aesthetic import beyond the domestic realm, and their destruction is characterized as simply 'cleaning up'."

Jo Farb Hernandez, Spaces Archive

Jo Farb Hernández



Inside a regular clapboard house in Oakland, California, the walls and ceilings are encrusted with thousands of items. After an earthquake in 1989, **Taya Doro Mitchell** (b 1934) – who had had a very strict upbringing in The Netherlands – covered the cracks in her walls with mirrors to create a sense of space. She then framed them with beads, bottle tops, earrings and other found items, gluing them on in intricate designs. She went on to decorate every room in this way. After her husband's death, Mitchell moved away, leaving her house and its treasure-trove decor to the new owners.

Patrick Blanche



Near a forest in Bali, Indonesia, sits a vast pile of volcanic stones, most of which are embellished with painted faces. It is the work of **Ni Tanjung** (b 1930) and the faces represent her forebears. A life of tragedy caused her to withdraw into herself and to find solace in creativity and routine. At almost 90, she decorates her altar daily with flowers and gold paper, and performs a ritual of chanting, dancing and burning incense. In Bali, art and religion are tightly entwined but Tanjung and her altar are unique and stand out from the usual creative offerings.

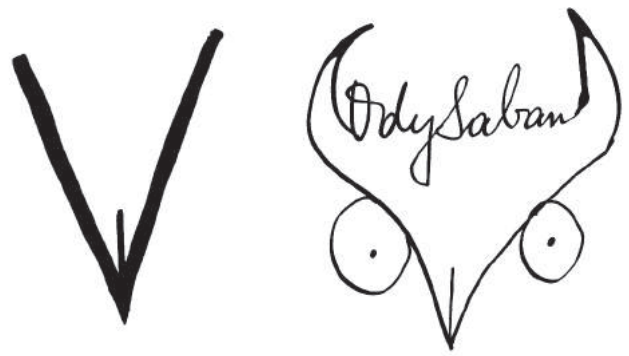
UNDER THE SIGN OF *KUS*

A unique symbol that appears in much of Ody Saban's work embodies themes of religion, mythology, feminism and the artist's life

RAPHAEL KOENIG



“I strive to show the strength of women”



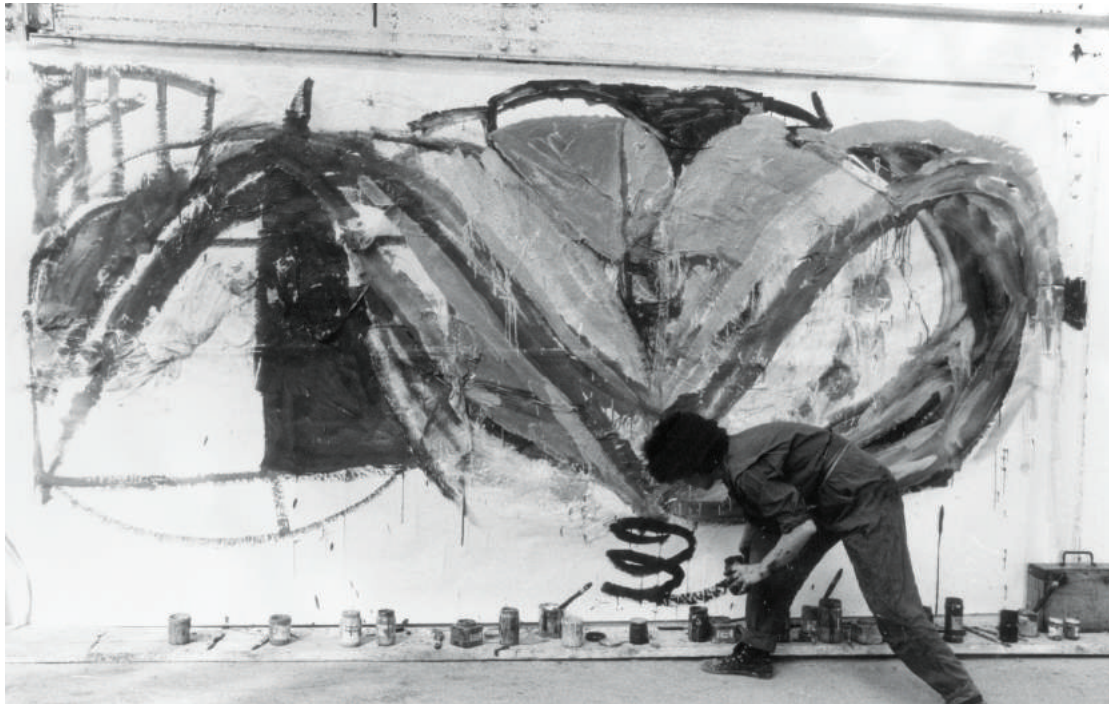
A mysterious graphic symbol appears time and again in the versatile, multimedia work of Paris-based, Turkish artist Ody Saban. It peppers her drawings, paintings and lithographs; her lively, expressive performance art; her often calligraphic or serigraphic poems; and her sculptural artists' books. Originally assuming the form of an inverted "V", the symbol progressively mutated into a more straightforward V-shape with an additional, shorter vertical line at the intersection of the two typographic arms. The titles of some of these works, and Saban's own writings on the topic, reveal the meaning of this recurrent sign: *kus*, the fictional twenty-third letter of the Hebrew alphabet.

Born in 1953 in Istanbul into a Jewish family, Saban was raised speaking Ladino (Judeo-Spanish) as well as Turkish, and felt increasingly at odds with the nationalist discourses of the modern Kemalist nation-state, where non-Turkish ethnic minorities were either silenced or brutally repressed. Saban moved to Israel in 1969, where she studied at an art school in Haifa. In the late 1970s, after a long detour through the US, she finally settled in Paris, where, while occasionally attending the National Fine Arts School, she mostly lived on the fringes of the French art world. In 1983, she became the co-founder and only female member of *Art Cloche*, an artists' collective. After the group was evicted from the building in which the members squatted, she founded the originally all-female artists' collective *Art Cloche 2*.

On the basis of her unconventional personal and aesthetic choices, Turkish-Jewish family background, and radical feminist politics, Saban invariably felt like the odd one out, relegated to the margins of society. In her vast oeuvre, playfully renegotiating symbolic markers of identity and belonging has been both a productive artistic endeavor and an indispensable survival strategy. Faced with the inadequacy of a symbolic order that did not seem to accommodate her

Untitled (Portrait of Ody Saban), 2008, photo, Jean-Nicolas Reinert

All images courtesy of the artist, unless otherwise stated



Inverted Triangle / Lilith's Infernal Breasts, performance painting of Kus in Malakoff, France, 1985, photo: Bernard François



Homage to the Lilith of Çatal Hüyük, performance, 1988, photo: Simon Kohn

existence, Saban took it upon herself to actively rewrite this symbolic order through artistic means, turning marginalisation into pride, and indifference into defiant, theatrical self-staging. To describe her own work, Saban occasionally refers to the kabbalistic notion of *tikkun olam*, literally "repairing the world" by putting back together the broken shards of divine light. In her case, this repair work takes the shape of a playful, variegated bricolage that subversively draws from an

iconographic toolbox of Jewish, Christian and Muslim religious traditions, historical allusions, exuberant vegetal patterns, raw eroticism, Surrealist and Lacanian forays into the unconscious, and the political vocabulary of second-wave feminism.

The letter *kus* is one such syncretic symbol. It is based on a pun: in modern Hebrew, the name of the seventh letter of the Hebrew alphabet, *zayin* (ז), also means penis. Conversely, the fictional letter *kus* takes



Prayer for the Letter Kus, 2003, acrylic paint and Indian ink on mixed media (including cement, cardboard, bark, embroidered fabric, keys, tallith), 18.5 x 42.5 in. / 47 x 108 cm

its name from the modern Hebrew word for vulva, and derives its shape from a schematic representation of a vulva, representing a symbolic counterpart to *zayin* aimed at re-inscribing femininity into the otherwise patriarchal order of the Hebrew alphabet. The opposition between *kus* and *zayin* is featured throughout Saban's graphic works, for instance in the intricate, explicitly erotic drawing *The Sky on Fire*, 2005, where both graphic symbols are reinscribed onto the

enmeshed bodies of the lovers.

The letter *kus* also pays homage to visual representations found in the Neolithic settlement of Çatal Hüyük in southern Turkey. Archeological investigations conducted in the early 1960s suggested that the site was associated with the matriarchal cult of a "Mother Goddess". These archeological findings directly resonated with the preoccupations of second-wave feminist authors and artists, such as Judy



above: *Woman Kousse and Zayin*, 2003, ink on paper, 11 x 8.5 in. / 28 x 22cm

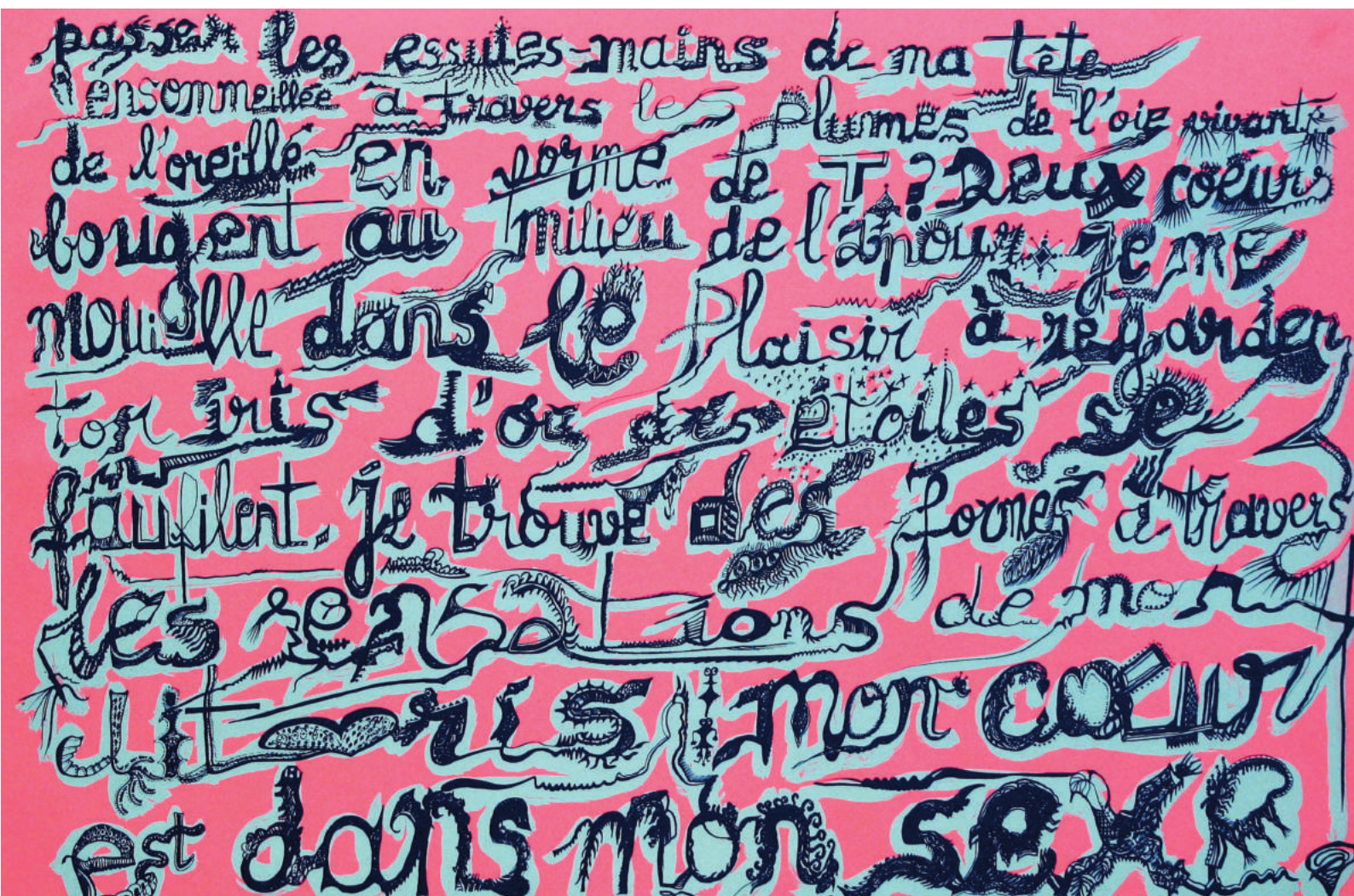
left: *The Sky on Fire*, 2005, Indian ink on paper mounted on canvas, 43 x 94.5 in. / 109 x 240 cm

Chicago, Faith Ringgold and Anne L Barstow, intent on illustrating a notion of essential womanhood as fundamentally distinct from masculinity, based on new interpretations of mythology, religion and cultural history. Saban herself characterised her association with feminism as follows:

"In my work, I strive to show the strength of women. [...] I don't avert my gaze from the tenderness and "fertility" of women, which men are so fond of praising. But I pay particular attention to the depth of their intelligence, to their work, their sensibilities, their ability to rebel on a daily basis. As a rule, the exploited are always better than those who exploit them."

From *Ody Saban, Why I am Proud to be a Feminist* [unpublished manifesto], March 2019

While Saban has participated in other artistic movements ranging from late Surrealism to *art singulier*, her association with second-wave



A page of calligraphy from the screenprinted book *La Béquille Carabine* (*The Shotgun Crutch Fairy*), 1994, published by Le Dernier Cri, 23 x 16 in. / 59 x 40 cm, Collection Art Brut, The Museum of Everything

feminist aesthetics seems most significant when interpreting her work. For instance, her persistent self-identification with Lilith – the “evil proto-Eve” of Jewish rabbinical tradition, whom she reinterprets as a positive figure and the starting point of an alternative, feminist genealogy – is a hallmark of the movement. Saban – like German writer Christa Wolf in her novel *Medea: Voices* (1996) – offers a rehabilitation of a female mythological character that traditionally has been depicted as “evil”.

Second-wave feminist aesthetics have made a particularly significant impact on Saban’s performance art, which has received little critical attention to date. *Homage to the Lilith of Çatal Hüyük*, a performance put on during the 1988 *Art Cloche* Festival on the French island of Bréhat, was a powerful illustration of the political nature of Saban’s strategies of self-staging. Sitting on a throne, bearing a crescent-shaped *kus* crown, and wielding a *zayin* sceptre, Saban playfully embodied the “Mother Goddess” by borrowing from the iconography of the representations of majestic seated female divinities found at Çatal Hüyük. An earlier performance held at Malakoff, near Paris, in 1985,

testified to the range of uses of the *kus* symbol in Saban’s work, from calligraphic ornament to improvisational action painting.

Saban’s artists’ books are often designed as “props” for performances, but also as works of art in their own right, and they straddle the line between graphic two-dimensionality and sculptural assemblage. Mixing the sacred and the profane, their compositional elements are occasionally borrowed from Jewish tradition, signalling the fact that, like a Torah scroll, the book itself is meant to be read as a ritual artefact celebrating Saban’s “individual mythology”.

The artist has also explored many other kinds of interplay between text and image, ranging from calligraphy to illustration. As a Surrealist poet (she officially joined the movement in 1990), she has produced a series of confessional, stream-of-consciousness poetic texts, which she at times presents in an elegant, neo-Ottoman calligraphic style that constitutes yet another attempt at self-staging, as well as a playful nod to her Turkish identity.

Saban’s penchant for gestural expressivity does not amount to a fetishisation of the uniqueness of the work



At the Throat, Kus Zayin, 2009, Indian ink on paper, 19 x 27.5 in. / 48 x 70 cm



Sunscreen, in Spite of our Dead, 2013, acrylic paint on board, 76.5 x 45 in. / 195 x 114 cm

of art: in fact, she has enthusiastically embraced technology, using reproducible media, such as printing, serigraphy and even photocopy. Conversely, in the first half of the 1990s, she produced more classical, carefully balanced compositions. Her serigraphic work titled *The Shotgun Crutch Fairy* (1994), for instance, constitutes a virtuosic exercise in medium specificity, expressively combining Saban's characteristically teeming, intricate drawing compositions with the even, vivid layers of colour of serigraphy. In 1992, she worked on a book project entitled *Our Inverted World*, for which she produced a series of illustrations to poems written by Michel Lequenne, Xavier Orville and Michael Löwy. While this project remains unpublished, Saban's black-and-white drawings – strongly reminiscent of the work of Max Ernst – powerfully illustrate her proximity to the Surrealist legacy as another aspect of her rich artistic trajectory.

In these illustrations, *kus* is nowhere to be seen: far from being a magical hieroglyph that would encapsulate the meaning of Saban's work, it is but one recurring motif within an ever-evolving artistic production. However, it remains highly representative

of the internal logic of Saban's oeuvre: creating a hall of mirrors endlessly reflecting the self, thus staging a set of multiple, fluid identities aimed at challenging aesthetic, social, and political conventions. In one of her Turkish-language poems, titled *Lethargic Tableaux Written Between Waking and Slumber*, Saban called this process "writing against the grain":

Poisonous oleander roots, fig at the bottom of the jar
To the people, my eyelet together with the truth cut in rings, onto the canvas.
Writing! Solely against the grain, yes!
Otherwise the horizon of a templeless morning doesn't come up by walking on the judgments that make people mad.

(Poem translated from the Turkish by Efe Murad)

Raphael Koenig is a postdoctoral Fellow at the Leonard A. Lauder Research Center for Modern Art of the Metropolitan Museum of Art (NYC) and holds a Ph.D. from Harvard University.



Shari Cavin and Randall Morris founded the Cavin-Morris Gallery 30 years ago. They came to *art brut*/outsider/self-taught/non-mainstream art over 30 years ago from a variety of paths, including tribal art, Mexican popular art, contemporary art and more. They are particularly drawn to artists whose art is a spiritual exploration, particularly through the meandering labyrinths of nature and culture.



Former Curator of Folk and Self-Taught Art for the High Museum of Art, Atlanta, GA, **Susan Mitchell Crawley** has organised exhibitions of the art of Ulysses Davis, Bill Traylor, William Hawkins and Jimmy Lee Sudduth, among others. She has contributed essays to the accompanying catalogues, has produced many articles for periodicals and anthologies, and has lectured frequently.



Jo Farb Hernández, Director of SPACES (Saving and Preserving Arts and Cultural Environments), is a writer and curator renowned for her 45 years of in-situ fieldwork on art environments across the US and Europe. She has curated pioneering exhibitions and monographic studies of various self-taught artists, and an encyclopaedic volume introducing Spanish art environment builders, *Singular Spaces: From the Eccentric to the Extraordinary in Spanish Art Environments*.



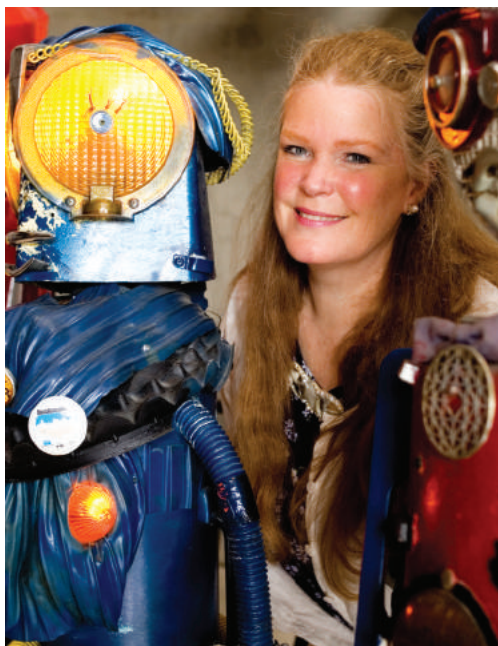
Audrey Heckler (left) got hooked on *art brut* in 1993 after visiting the Outsider Art Fair on a whim. She started collecting, learning as she went, guided by her personal taste. 25 years on, the walls of her New York apartment boast one of the world's most important collections, including works by almost 200 artists and reflecting the evolution of the field. A selection is on show at the American Folk Art Museum until January 2020.

"Female artists affirm what is at the foundation of the culture Dubuffet described as 'the active development of individual thought'."

Martine Lusardy



Cérés Franco is a Paris-based, Brazilian art critic, gallerist, and curator, whose gallery, *L'Œil de Bœuf* (The Ox's Eye), opened in 1972. A tireless advocate for an "art without borders" emphasising spontaneity and expressivity, she built a collection combining global avant-garde, outsider, folk, and visionary artists, now housed in the Cérés Franco Museum, Montolieu, France.



Rebecca Hoffberger is the founder, director, and principal curator of the American Visionary Art Museum, the US Congressionally-designated, national museum for self-taught artistry, in Baltimore, MA. The New York Times hails it "a temple of outsider art [that] deserves all of the praise that has been heaped upon it since it opened."



Raija Kallioinen is a Finnish Arts Manager who works in Finland's non-governmental Association for Rural Culture. In 1998, she became one of the main founders of Finnish contemporary folk art "ITE Art" *ITE stands for "*itse tehty elämä*" in Finnish, which translates as "self-made life". Kallioinen is also former vice president of the European Outsider Art Association.



Becca Hoffman has been Director of the Outsider Art Fair since 2013. She has worked in contemporary and modern art galleries in New York, including as Director of Peter Findley Gallery and Andrew Edlin Gallery. As daughter of esteemed dealer Nancy Hoffman and her deep knowledge and empathy for the gallerist's lot, she is well respected by Outsider Art Fair exhibitors.



Luise Ross ran her eponymous gallery in New York for 34 years until 2017. She did much to develop a market for the art of artists like Bill Traylor, Minnie Evans, Thornton Dial Sr and Justin McCarthy. She studied painting with Clyfford Still and saw her art background as greatly helpful in her gallery activities.



Nina Katschnig was born in Carinthia, Austria. She gained a degree in education science and psychology at the University of Klagenfurt, Austria, and three years later became managing director of the Gallery Gugging. Specialising in the artists from Gugging and *art brut*, she curates exhibitions, gives talks and publishes articles internationally.



Monika Jagfeld is Director of the Museum im Lagerhaus, Stiftung für schweizerische Naive Kunst und Art Brut (the Foundation for Swiss Naive Art and Art Brut) in St. Gallen, Switzerland. She was academic research staff at the Prinzhorn Collection in Heidelberg (1994–2007) and Co-Director of the Charlotte Zander Museum, Bönningheim, Germany (2006–07). Her doctoral thesis was titled "Outside in – historical context in the works of the Prinzhorn Collection, as exemplified by Rudolf Heinrichshofen."



Debra Kerr has served as executive director of Intuit: The Center for Intuitive and Outsider Art in Chicago since 2014. Since her arrival, attendance at the museum and the museum's physical footprint have doubled. Outsider art connects Deb with her passion for the role museums can play in effecting social good and community building, and the power of this art form to create empathy.



Katherine Jentleson, PhD, is Curator of Folk and Self-Taught Art at the High Museum of Art, Atlanta, GA. Since 2015, she has overseen half a dozen exhibitions and the expansion of the museum's collection of Southern American self-taught art. In 2020, *Gatecrashers: The Rise of the Self-Taught Artist in America*, a book based on her dissertation, will be published and an exhibition will take place at the High.



Phyllis Kind (1933–2018) was an American art dealer who operated galleries in New York and Chicago, and played a leading role in developing an international market for *art brut* and outsider art. In the 1970s, influenced by the Chicago Imagists' interest in outsider art, she began presenting self-taught artists in groundbreaking exhibitions. She showed the drawings of Mexican-born Martín Ramírez and those of the American Henry Darger, and the work of such European *art brut* creators as Adolf Wölfli and Carlo Zinelli. Later, Kind became a founding participant in New York's Outsider Art Fair. She was a longtime member of *Raw Vision's* editorial board of directors.

THE REMARKABLE REINVENTION OF LEE GODIE

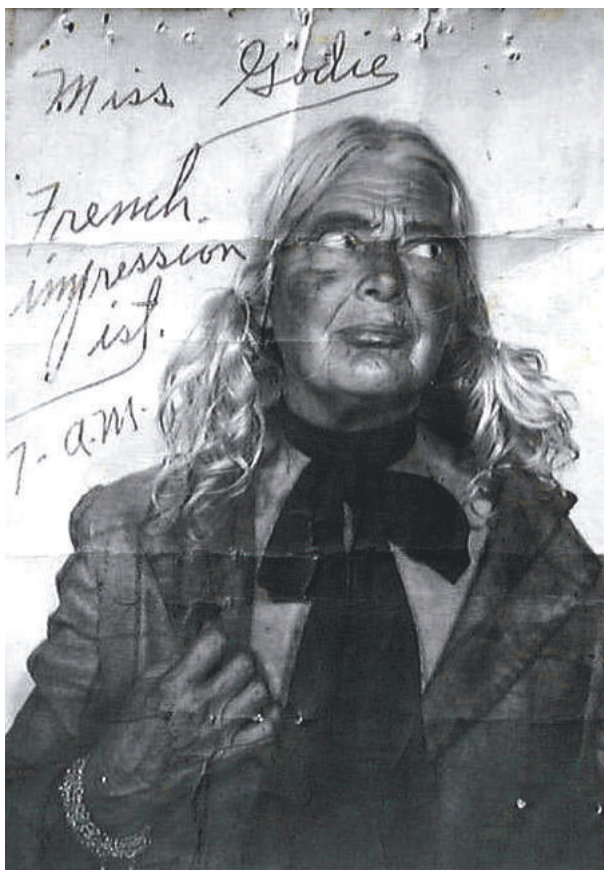
Newly discovered details about the Chicago artist's life story offer clues to her identity-shaping paintings and photo-portraits

MICHAEL BONESTEEL

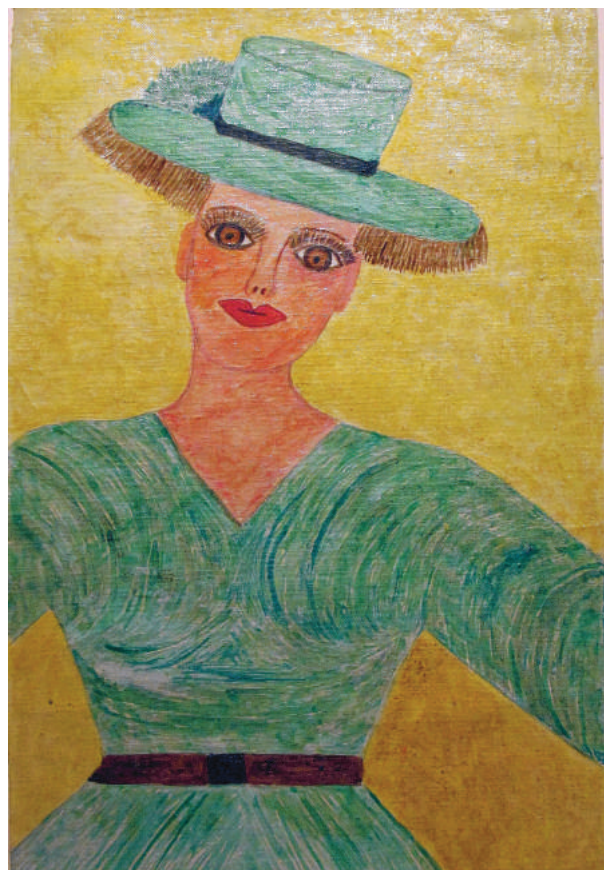


This is Lee with a cameo and chain, c. 1980–85, 3.5 x 5 in. / 9 x 13 cm

All images courtesy of Carl Hammer Gallery, unless otherwise stated



Miss Godie/ French Impressionist, c. 1970–80, ink on photo-booth photograph, 3.5 x 5 in. / 9 x 13 cm



Circus Lady, c. 1985, paint and marker on canvas, 20.5 x 13 in. / 52 x 33 cm

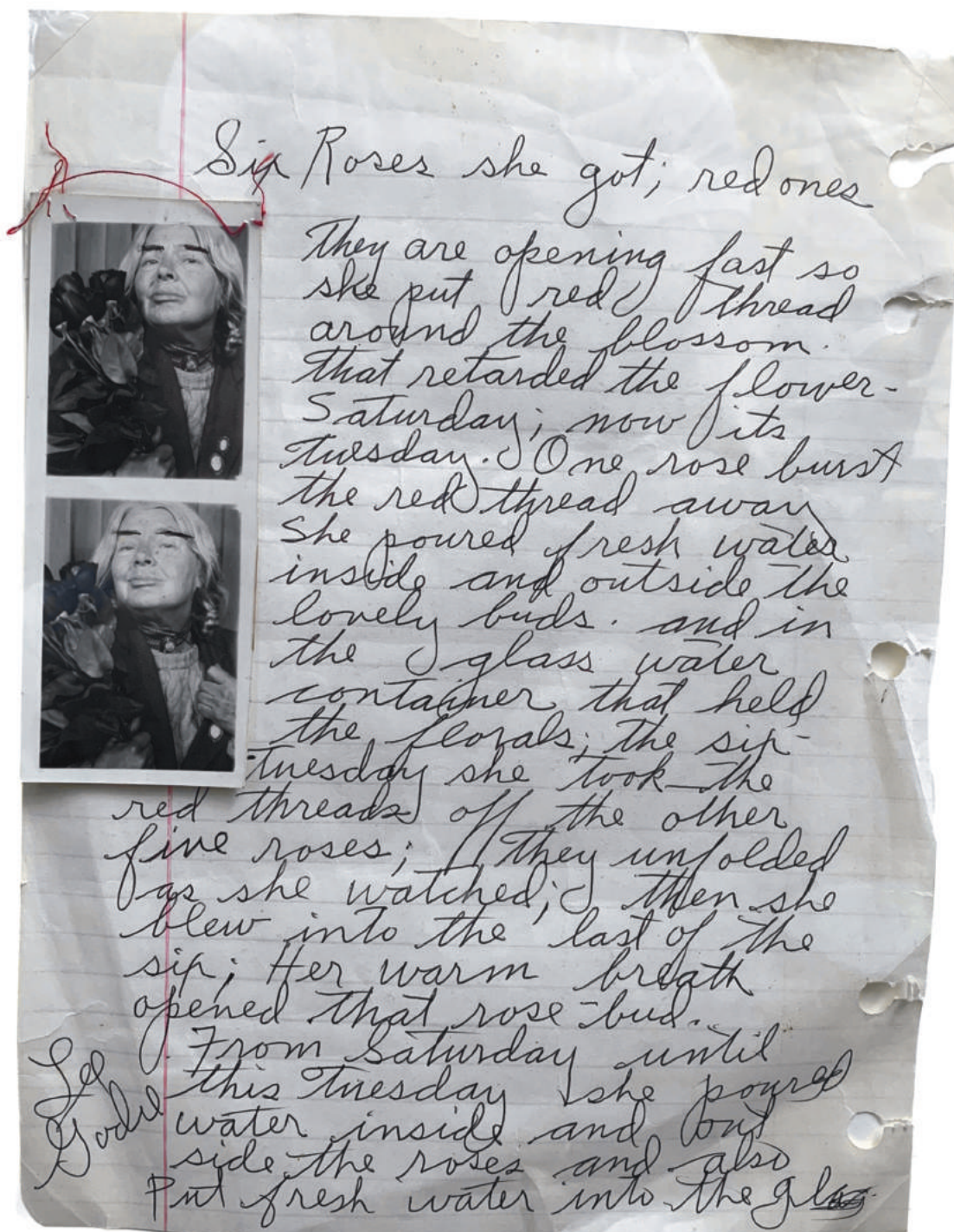
The personality, mannerisms, witticisms and outrageous behaviour of the Chicago-based Lee Godie (1908–1994) help to explain, even more than her art, why this homeless self-taught artist endeared herself and became so important – and occasionally off-putting – to the people who knew her. Interacting with this artist, participating in her unusual social rituals, and ultimately purchasing a work from her were all part of what might be termed “the Lee Godie experience.” Time has fine-tuned the legends that developed around Godie, transforming her into more of a caricature than the complex human being she actually was. In fact, she was so unique that, for those of us, like myself, who knew her, it is impossible to convey an accurate sense of her aura.

Perhaps partially for this reason, now, in the early 21st century, her photo-booth self-portraits have become increasingly noteworthy, so much so that their significance seems to have eclipsed that of her paintings and drawings. Her photographs palpably reflect her eccentric personality. In her photographic prints, which she sometimes embellished using black eyeliner or red lipstick and rouge, she highlighted various facets of her persona: a glamorous, Edwardian-era vamp; a gritty, sun- and wind-burned street person in worn-out, pieced-together clothing; a self-proclaimed, French-Impressionist bohemian holding up her paintings; and a savvy businesswoman, waving a fan of money as evidence of her capitalist prowess.

Today’s preoccupation with identity politics might help explain why Godie’s self-portrait photographs have attracted considerable attention. In a text that accompanied the John Michael Kohler Arts Center’s 2015–2016 exhibition “Lee Godie: Self-Portraits,” that museum’s former senior curator, Karen Patterson, wrote, “Blurring the lines between reality and representation, Godie’s self-image was by far her most poignant creative output. Nowhere is the concept of self-invention more visible than in the self-portraits she created in the photo-booth[.] [...] In its highest form, the photo booth and the portraits created inside it are an identification of self and world, a sheltered site in which her experiences in the outer world come face to face with her innermost self.” (1)

In comparison with such images, Godie’s ballpoint-pen or mixed-media line drawings on window shades or canvas cannot be dismissed as unsophisticated or simplistic. Their guilelessness may account for much of their charm, yet they exude an edgy strangeness as well. The archetypal figures she repeatedly drew over many years, such as the Gibson Girl, the Lady-in-waiting, the Prince of the City, the Waiter, and her most ubiquitous image, which has been identified as either the movie actress Joan Crawford or Godie herself, all underwent a surprising evolution as her style became more mannered and cartoonish.

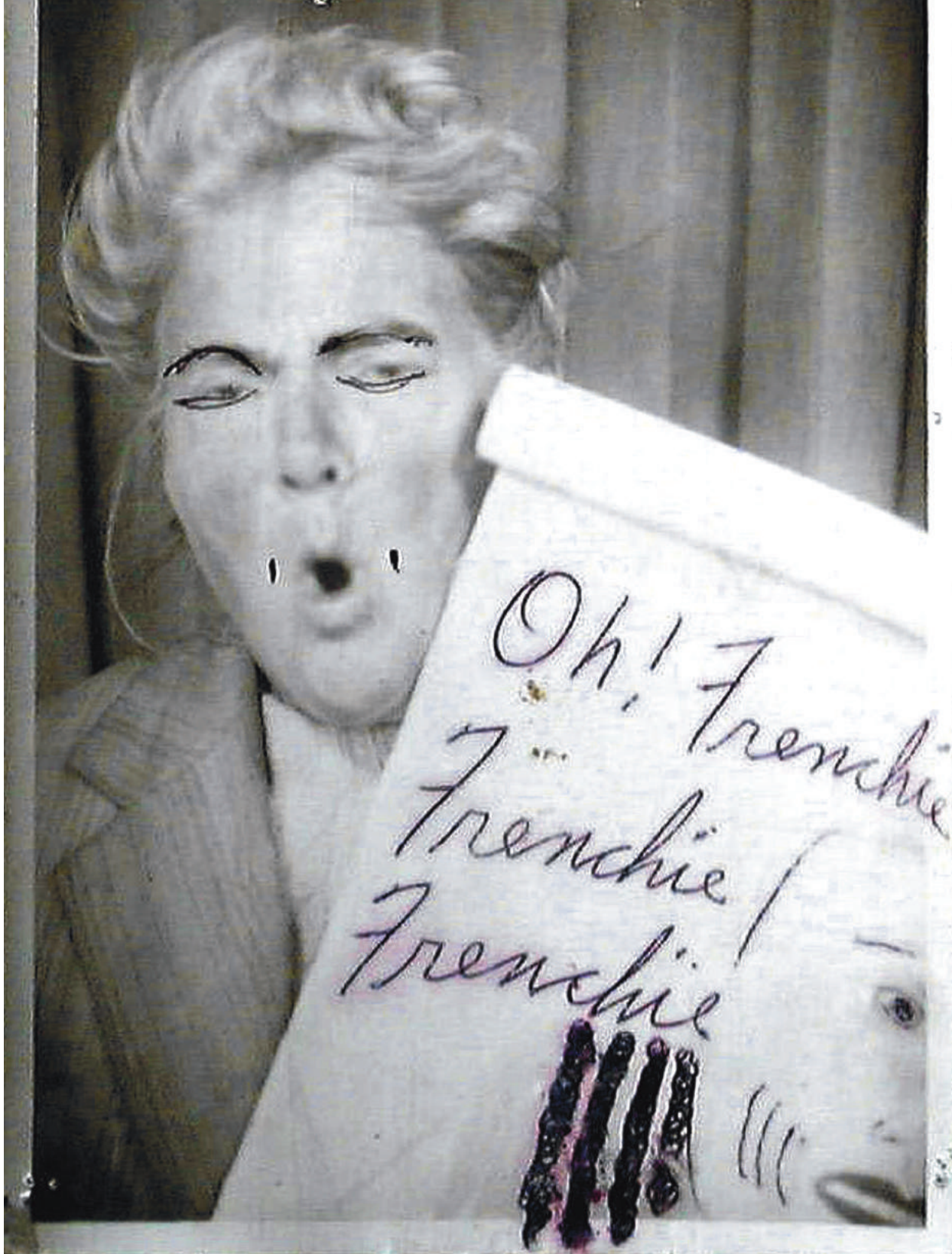
Her other works also attest to her innovative approach. They include her two-sided “pillow paintings”



Untitled (Six Roses she got; red ones), c. 1985, ink, photo-booth photograph and thread on notebook paper, 8.5 x 11 in. / 22 x 28 cm, collection of David Syrek and David Csicsko

(each consisting of two painted canvases sewn together back to back and stuffed with newspaper); her "piano hands" paintings (horizontal keyboards with her own traced hands dancing over them); her "dip-tics" and "trip-tics" (multiple-image works sewn together side by side or top to bottom); and in at least one instance, a painting "book" (a long canvas, folded and stitched along one edge, with multiple images that can only be viewed by turning its "pages").

The Chicago-based filmmakers Tom Palazzolo and Kapra Fleming have been working for a number of years on a documentary film (its working title: *Lee Godie, Chicago's French Impressionist*), which is scheduled to be completed later this year. In researching Godie's life story, Fleming followed a trail that led from Chicago to Niagara Falls, New York, and on to Tacoma, Washington, before returning to Chicago. Fleming discovered that Lee Godie's real name was



Oh! Frenchie!, c. 1985, photo-booth photograph, 3.5 x 5 in. / 9 x 13 cm

Jamot Emily Godee, and that her first marriage ended in divorce after the deaths of two of her three children, while her second marriage produced a child with developmental disabilities. In speaking with the nephew of the artist's second husband, Fleming learned that there has been speculation that Jamot might have been an alcoholic, and that the State of New York's Child Protective Services agency unsuccessfully attempted to take her child away from

her due to suspected physical abuse.

After Jamot and her husband relocated to Tacoma, the future artist's mother-in-law tried to have her committed to a psychiatric institution. Jamot then left her second husband, just as she had abandoned her first, and, sometime in 1952, returned to Chicago. Subsequently, when she telephoned her daughter, who was still residing in Tacoma, the child refused to speak to her, reportedly saying, "I have no mother".



Bridesmaid, c. mid-1980s, pen, watercolour on canvas 19 x 19 in. / 42 x 42 cm

Given such a painful personal history, is it any wonder that Jamot later recrafted her identity and rarely revealed anything about her past?

A much-overlooked part of Godie's creative production is her writing. Like her fellow Chicagoan, the reclusive outsider Henry Darger (1892–1973), Godie began her artistic career as a writer; like Darger, she also continued writing long after she had begun making art. Some people who knew Godie recall that she once read her poetry in a Chicago coffeehouse in the late 1950s, but in one of her journals she commented that she found writing poetry to be far less lucrative than making art.

Nevertheless, from the mid-1970s to the late 1980s, she filled seven journals with poems, stories, biographical fragments, philosophical observations, sketches, and more, attaching photo-booth self-portraits to many of their pages. At the present time,

researchers cannot easily examine these journals, access to which is controlled by Godie's heirs. However, other examples of her writing have surfaced, including some of her idiosyncratic personal letters to friends and the quirky notes she inscribed on the fronts and backs of her photographs and paintings.

Characterised by a semiliterate awareness of proper spelling and grammar (Fleming found that, in her education, Godie had reached only the eighth grade), as well as by stream-of-consciousness expression that some may see as hinting at undiagnosed psychological disturbances, the character of her written language is nevertheless riveting. Consider, for example, this surreal excerpt from a note Godie wrote on the back of a photo-booth self-portrait: "Pretty gray coat rained on Lee – A cloud came down on me screamed! no one came – death I said almost – prayed! rained! washed my pretty hair away [...]" (2) Although it may be difficult to



Third Lady in Waiting, c. 1970, pen, watercolor and marker on paper, 18 x 18 in. / 46 cm x 46 cm

follow the artist's thinking here, she effectively conveys the power of a memorable, supersensory experience. Elsewhere, Godie's writing feels more lyrical, as in a poetic work she composed on notebook paper (perhaps originally part of a journal), illustrated with a photo-booth strip, and later sold (see *Six Roses she got; red ones*, illustrated here).

After her emergence as an artist in 1968, Godie met the Chicago businessman John Jones, the owner of a high-end clothing store in the city's Gold Coast district. Godie entrusted him with the money she made from sales of her artwork, which he kept for her in a safe; that way, as someone who lived in the streets, she would not have to carry around large amounts of cash.

Jones later observed, "What I most remember about her is [that] you had to forget the world as you viewed it and you had to enter her world in order to talk to her and if you did that, she made perfect sense. [...] [S]he

viewed the world so unlike anybody else that some thought she was too strange to deal with." (3)

Today, Godie's paintings, photographs and writings are all we have to serve as guides to her deeply personal, inexplicable world. However, like Jones, if we follow their lead, we, too, may come to appreciate "the Lee Godie experience."

Notes

1. Karen Patterson, *Lee Godie: Self-Portraits*, an unpaginated pamphlet published to accompany an exhibition of the same name, John Michael Kohler Arts Center, 2015.
2. From *Untitled (Self-portrait, Hands Clutching Garment)*, c. 1970s., collection of Don Howlett and Lisa Stone.
3. Jessica Moss, *Lee Godie – Artist in a "Public Camera"*, unpublished Masters thesis, School of the Art Institute of Chicago, 2006, p. 179.

Michael Bonesteel first wrote about Lee Godie for *Chicago's Reader* in 1982 and broke her story nationally in the US in *Art in America* in 1985. He curated the exhibition "Artist – Lee Godie: A 20-Year Retrospective," which opened at the Chicago Cultural Center in 1993.



Maggie Jones Maizels is the co-founder and Art Director of *Raw Vision* magazine. The early issues contained all her photographs from environments around Europe and India. Maggie and her graphic designer brother David Jones were instrumental in producing the early copies of *Raw Vision*, some time before the digital age, when delicate graphic skills were required. She also co-curated the exhibition "Error & Eros" at AVAM in 1998.



Award-winning Director of the Museum of Naïve and Marginal Art, Serbia, **Nina Krstic** has initiated gatherings, and the study, exhibition, publication and protection of works or art by self-taught visionaries of *art brut* and outsider art in Serbia. She has authored and co-authored study exhibitions, lectures, seminars and workshops in Serbia and abroad. She is a long-time member of museum and art associations in Serbia since 1989 and was a permanent member of World Triennial INSITA in Bratislava (Slovakia) 1997–2000. She has been a jury member of biennials in Serbia (Jagodina), and for Venice in 2017. Now, her doctoral thesis will consider the museum protection of non-mainstream art.



Madeleine Lommel (1923–2009) was an artist and a founding member of L'Aracine Collection of *art brut*. In the 1980s, the collection was donated to the Lille Métropole Museum of Modern Art, Contemporary Art and Art Brut (LaM) and, today, LaM holds one of Europe's leading collections of *art brut*.

Martine Lusardy (right) specialises in the study of *art brut* and its related fields. Since 1994, she has been director of the Musée d'Art Naïf – Max Fourny, also known as the Musée d'Art Brut & Art Singulier at Halle Saint-Pierre in Paris, and has defined its cultural projects. She has organised 60 exhibitions, including "Art Spiritualist, Mediumistic. Messages from the Outer World" (1999); "Haiti: Angels & Demons" (2000); "Japanese Art Brut" (2010 and 2018); "Hey! Modern Art & Pop Culture" I, II, III, IV (2011, 2012, 2013, 2019); and "Raw Vision: 25 Years of Art Brut" (2013/14).



Ruth DeYoung Kohler is an artist, a visionary and a consummate leader. She has worked tirelessly to raise awareness surrounding the work of art-environment builders, preserving these unique sites in situ whenever possible and in collection when necessary. Ruth spent 44 years as director of the John Michael Kohler Arts Center, where she founded and built the Arts Center's world-class collection of work of vernacular environment builders and self-taught artists.



Sarah Lombardi has been the director of the Collection de l'Art Brut in Lausanne, Switzerland since March 2013. She gives priority to highlighting the museum collections with biennials presenting works from the institution's own holdings. This includes the creation of a new publication series entitled "Art Brut, the collection".



Judy Saslow ran her eponymous gallery in Chicago from 1995–2015. A significant figure in that city's art scene, she played an important part in bringing European outsider art to America. She was already a serious collector before opening her gallery, notably including work by Bill Traylor. Saslow was one of the founding members of Intuit: The Center for Intuitive and Outsider Art in Chicago.



Ann Oppenheimer taught art history at the University of Richmond, VA, from 1975–92. In 1984, she organised “Sermons in Paint: A Howard Finster Folk Art Festival” at the university, and in 1987, co-founded the Folk Art Society of America, with 32 annual conferences. That same year, she started publishing *Folk Art Messenger*, which has 97 issues to date. Exhibitions of the William and Ann Oppenheimer Collection include “Point of View” (2001–04), “The Inner Eye: Indian Folk Art” (2007) and “Three-Ring Circus” (2011–12).



Valérie Rousseau, curator at the American Folk Art Museum (New York) since 2013, has organised many exhibitions and published numerous articles on *art brut* and self-taught art practices, with an international perspective. Founding director of the Société des arts indisciplinés (Montreal, 2001–07), she holds a PhD in art history (Université du Québec à Montréal) and a master’s degree in anthropology (Ecole des Hautes Etudes en Sciences Sociales, Paris).



Marilyn Oshman, the saviour of Jeff McKissack’s Orange Show environment in Houston was also instrumental in saving Houston’s Beer Can House. She founded the famous Houston Art Car parade in 1988, now a huge annual civic event with thousands of spectators. She also helped inspire the formation of Smither Park with its mosaic sculptures alongside the Orange Show, built in memory of Houston collectors and supporters Stephanie and John Smither.



Genevieve Roulin (1947–2001) (left) was working in the accounts department of a juke box factory when Jean Dubuffet asked her to be the assistant to Michel Thévoz, when the Collection de l’Art Brut first opened in 1976. She became instrumental in bringing the works in the collection to a wide international audience.



Cleo Wilson (left) is a founder of Intuit: The Center for Intuitive and Outsider Art, and served as its President of the Board of Directors from 2000–02, and again from 2013–17. She was Executive Director from 2005–12. She first encountered self-taught and outsider art at the exhibition “Black Folk Art in America: 1930–1980”, when it toured Chicago in 1983.



For over 20 years, art historian **Leslie Umberger** has focused on artists who navigated autonomous and extraordinary artistic paths. A curator at the Smithsonian American Art Museum since 2012, Umberger asserts the critical importance of tradition-based or self-taught artists, using research, writing, and exhibitions to elevate and expand overarching historical narratives.



Elka Spoerri (1924–2002) was a Bulgarian-born art historian who, in the mid-1970s, became the founding director of the newly created Adolf Wölfli Foundation, a research archive in Bern, Switzerland, which protects and documents the voluminous oeuvre of the *art brut* master, Adolf Wölfli (1864–1930). Spoerri’s pioneering research provided a clear understanding of the complex structure of Wölfli’s magnum opus of 45 large, handmade, text-and-image-filled books and set high standards for their handling and analysis.

CHILD OF WAR

The personal Soviet iconography within Olga Frantskevich's memory rugs

KATY HESSEL and REBECCA GREMMO



War! (Война!), 2018

All works are acrylic thread on cloth, 45 x 55 in. / 115 x 140 cm, The Gallery of Everything, courtesy: Olga Frantskevich



Among the Cornflowers (Васильковое поле), 2016



Swans (Лебеди), 2015

"There was no paint, no paper. I wanted to express myself, to share all these emotions, all these horrible things which had happened to us."

Olga Frantskevich is a storyteller whose vibrant hand-woven tapestries fill us with the narrative of youth. They are personal, familial stories, spoken by a child of war. They could have been imagined at any moment during or since World War II. Yet they only came to life in the twilight years of their 81-year-old Belarusian author.

When taking in Frantskevich's embroideries, the graphic imagery is striking, as is the role played by tragedy in the artist's life. A selection were exhibited as part of "Of a Life/Time" at The Gallery of Everything in London, earlier this year. Here were landscapes of conflict, weapons and gravestones, where mothers clutched the hands of children as the flames closed in. Yet here, too, were moments of joy and serenity, as animals fed, lovers embraced, and war-weary soldiers played accordions for the dead.

Born in the USSR in 1937, Olga Frantskevich knew violence and horror from her earliest days. She was just seven when she witnessed her father being executed by German forces. She spent much of her childhood hiding in a forest; and, on liberation, in 1944, saw dead bodies hanging from the gallows and littering the deserted streets of her village.

It was the women of the country who had to rebuild and recreate some kind of normality. Frantskevich recalls their daily struggle to rise above not only the destruction of war but the injustice of its aftermath. Their heroism left its mark. The artist pledged that one

day, somehow, she would tell their story: "Our mothers saved us. They confronted the enemy – without heat, without food, without clothes, without shelter. They saved us, their children. There should be monuments to them everywhere, but we have forgotten about them."

It was several decades before Frantskevich felt able to fulfil her promise; and, when she did, the medium of choice took her friends and family by surprise. Tapestries were a traditional format in the USSR, used primarily as decoration and insulation. As a child, Frantskevich had been taught how to embroider by her grandmother. It was a hobby which she had forgotten about over the years, until – at the age of 40 – she wove a large carpet for her new State apartment. It was a big step for a maker who had never had the time to make before. Although this piece, like her other early experiments, spoke primarily with the visual language typical in the region, it hinted at the potential of her untapped and untrained imagination.

Years later, in 2005, with her children grown and her husband deceased, Frantskevich picked up her needles once again. The memories came fast and strong. Textile storyboards were assembled using cheap local thread. Coloured marker overcame the limitations of the palette. The works recollected the clean lines and bright colours of childhood. As the scale grew, so did Frantskevich's ambition. An old-world technique was writing a fantastical nostalgia.

In 2007, Frantskevich entered (and won) a national competition with a depiction of her father's death. The praise was universal. It gave her the confidence to investigate her own stories further, and to preserve this



Torturers (Кататели), 2017



The Champions (Победители. 9 мая 1945), 2017



Execution of a Partisan (Казнь партизана), 2012



Willpower (Сила воли), 2015

individuated experience for the future collective. At the same time, text became essential to her narrative flow. Once-untitled works were soon to be punctuated by evocative Cyrillic lettering containing a poetic propaganda:

Keep still my darling, keep still!

We smelt porridge, like before the war.

Our hands were swollen as they led us from the forest.

The earth wept like a mother for its children.

Frantskevich's work bestows on the viewer the sensation of experiencing life through the artist's own eyes. In *Among the Cornflowers* (2016), the artist recalls a visit to the grave of an Unknown Soldier. In *Father's Return*, she imagines her martyred father coming back home. In *The Champions* (2017), she remembers the soldiers who celebrated victory in her burnt-out village. In *Willpower* (2015), she portrays the memory of an amputee in his hospital bed. Her masterful use of colour, the fluency of style and the intimacy of the telling invokes a sense of universal loss – for example, in *A Moment in Time* with its harmony of waves behind a crashing plane, and in *Execution of a Partisan* with its

poignant backdrop of blooming tulips and sunset skies. There are no sketches, no studies, nor are there intermediaries. Each work is as fleeting as the original moment: dreamlike episodes, some real, some imagined, and acts of remembrance, captured in tapestry form. Quite literally a stitch in time.

To see Frantskevich's woven diaries, assembled, was profoundly moving. Yet in the exhibition "Of a Life/Time", they resonated not with pain, but with relevance. The self-taught artist creates art that is intensely private, yet exceptional in its ability to convey complex loss through beautiful and optimistic imagery. Now, as she enters her ninth decade, Frantskevich's needle remains poised. This child of war has only just begun.

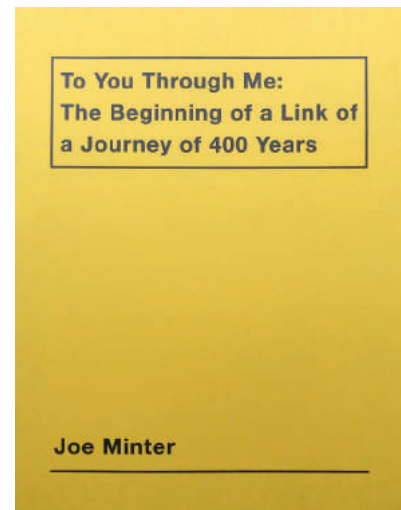
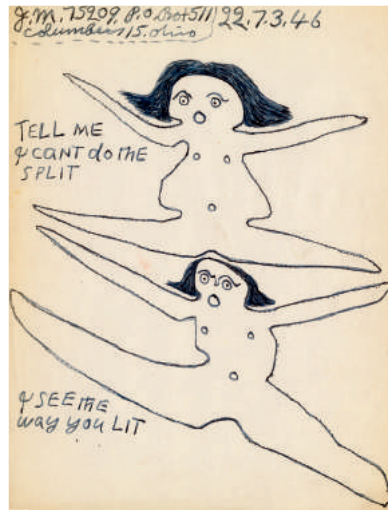
"I remember all this. I was seven years old, and I remembered it all."

Katy Hessel is a London-based art historian, curator and speaker, and founder of Instagram@thegreatwomenartists.

Rebecca Gremmo is a London-based writer and producer, who focuses on alternative and non-traditional contemporary makers.



Joe Massey



SHUT UP: JOE MASSEY'S MESSAGES FROM PRISON

Ricco/Maresca Gallery, New York
September 12 – October 19, 2019

Joseph Cyrus Massey was a black American who was born in Texas in 1895. Details of his biography remain sketchy, but it is known that he killed a woman in 1918 and another (his second wife) 20 years later, in Ohio. In the first instance, he escaped from prison, but his second crime led to a long incarceration in an Ohio state penitentiary. Although he was released in 1965, nothing is known about when or where he died.

Remarkably, in the 1940s, Massey began communicating by post from prison with Charles Henri Ford (1908-2002), the editor of *View*, a New York-based, urbane arts-and-culture magazine influenced by Surrealism and modernist trends. Massey sent Ford drawings and poems, which he reproduced in his magazine. Not long ago, a group of 40 of Massey's ink-on-paper drawings were discovered by a New York-based photography dealer and acquired from their owner, an heir of Lincoln Kirstein (1907-1996), the influential American philanthropist and cultural figure and close friend of Ford. These are the drawings on view at Ricco/Maresca.

Massey drew simple, boldly outlined figures, usually in scenes he described with brief, misspelled captions. He signed his pictures with his initials and prisoner number (75209), and the penitentiary's mailing address. In one image, a standing man tells a long-haired woman who is bracing for a fall, "Sit down and dont get hurt." Below the two figures, Massey adds, "told you not to flurt." Another drawing shows a woman and a man's dancing bodies conjoined into one boldly outlined figure ("Put me down after I turn you arond," one partner tells the other), while others depict women astride a barnyard animal ("Two on one mule arent no fool"), a big sea creature snapping at the head of a cow ("I eat you up"), and two naked women, their arms and legs outstretched, performing a synchronised exercise ("Tell me I cant do the split. I see the way you lit.").

Considering Massey's spare line and simple, flat shapes, some may see similarities between his images and those of the African-American self-taught draughtsman Bill Traylor. Massey's fluid, economical line also finds echoes in the drawings of certain European *art brut* creators. However incomplete its backstory, his distinctive oeuvre constitutes one of the most exciting discoveries in recent years in the outsider art field.

Edward M. Gómez

TO YOU THROUGH ME: THE BEGINNING OF A LINK OF A JOURNEY OF 400 YEARS

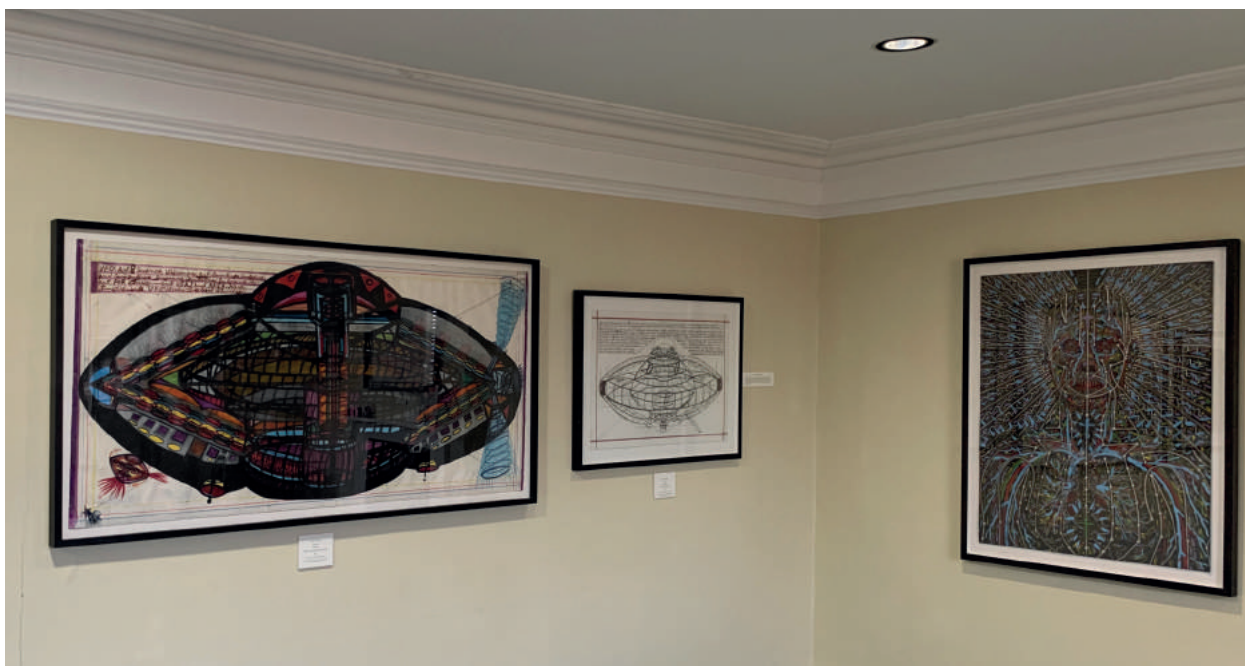
by Joe Minter
Institute 193, Lexington, Kentucky, 2019
ISBN: 978-1-7328482-2-1

The current, unabashedly white-supremacist government of the United States of America and its supporters cannot stand the fact that 2019 marks the 400th anniversary of the arrival to the land that would become the U.S.A. of the first ship from Africa carrying enslaved people who would go on to play a vital role in building a still-emerging nation's economy. Now, more than ever, race and the evils of racism are hot topics across the country.

In 1989, in Birmingham, Alabama, a place that had enthusiastically embraced slavery and, in the 20th century, had become a flashpoint in the civil-rights movement, Joe Minter, an African-American who had served in the U.S. Army and worked in factories, had a vision. A Christian, he claimed to have received a message from his god instructing him to create art to honour the contributions of people of African ancestry to American and world history. He used cast-off materials to make hand-lettered signs and outdoor sculptures that became his "African Village in America," a large art environment built on land next to his home and a historically African-American cemetery.

This publication is a facsimile of a book Minter self-published in 2005, originally producing it at a photocopying shop. A compendium of assertions of racial pride that constitutes a kind of personal manifesto, it contains prayers, passages from the Bible, newspaper clippings, and the artist's commentaries about the dignity of people of African descent. It serves as a guide to understanding Minter's political and philosophical motivations for creating his artworks and, as such, is a rare kind of document in the world of outsider art, where such self-explanatory texts are seldom found. Given the intensity of discussions of race among Americans today, Minter's book is unexpectedly timely. In it, he writes, "My ancestors helped build America on the sweat of their backs, in their own blood... [...] I asked God to help me bring people together as one, for a better understanding even for the smallest child. [...] My idea was to make the art and put a message with it so that it could heal wounds everywhere."

Edward M. Gómez



lonel Talpazan and Alex Grey

ART AND SPIRIT: VISIONS OF WONDER

The College of Psychic Studies, London
August 11 - 20, 2019

Art and Spirit was a rare opportunity to see a rich selection of mediumistic and visionary art by more than a hundred artists, in surroundings devoted to esoteric pursuits. Curated by Vivienne Roberts and Gill Matini, it presented a rich visual offering of art, documentation and artefacts related to the College's history and mission. Located at the heart of the museum district in London's South Kensington, it describes itself as 'a focus for personal enquiry and training for mediumship, healing and a myriad of other esoteric subjects,' and boasts Sir Arthur Conan Doyle as a past president.

Spiritualists and mediums produced some of the first abstract art in the last half of the nineteenth century. The College owns some fine examples, perhaps most notably work by British artist and spiritualist, Georgina Houghton, which prefigured modernist abstraction by three decades. Works from the College's collection formed the core of the exhibition, including other early mediumistic images by the likes of Victorien Sardou and Alice Essington. These were further enriched by loans from institutional and private collections, such as a hauntingly mysterious drawing by Madame Favre.

Flowing, serpentine line and an often densely packed

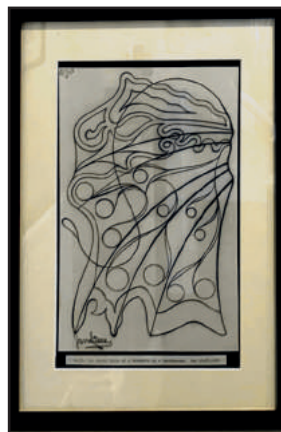
and shallow picture space are common features of much of the work, including a fine selection of work by a number of anonymous twentieth-century artists and fine pieces by Zinnia Nishikawa and Jan Steene. Another common thread in spirit inspired art is a tendency for human faces and sometimes figures to emerge from a mass of abstract or vegetal form. This was particularly effective in automatic drawings by Madge Gill, Cecilie Marková and Ethel Annie Weir, all of whom believed their images to be channelled through spirit guides.

The exhibition proper was spread over five of the six floors of a neat, Victorian townhouse, divided into thirteen loosely themed sections that corresponded to discreet rooms in the building. However, art of one type or other filled almost every available space, in corridors and stairwells. Other work included a stunning Anna Zemankova, stunning contemporary drawings by French artist, Margot, five standout, signature UFO pictures by lonel Talpazan, and sublime visions by Donald Pass. The spiritualist interest in manifesting images of the departed was explored in two sections, devoted to hand-drawn spirit portraits and spirit photography, of which the College has large and impressive holdings. There was also much contextual material, which set the scene for visitors, pointing to both the history and continued vitality of the College, as well as serving as a reminder of the psychological alibi that underpins all of the other art on show.

Colin Rhodes



Zinnia Nishikawa



Jan Steene



Green Monkeys - Mandrill (detail) by Johanna Burke. Fiberglass figure adorned with dried natural plants, glass beads, wooden beads. 2016. Courtesy of Bergdorf Goodman. Photo: Dan MacMahon. .

THE SECRET LIFE OF EARTH

OCTOBER 5, 2019 - SEPTEMBER 6, 2020



AMERICAN VISIONARY ART MUSEUM



Madge Gill, Crucifixion of the Soul (detail)

MADGE GILL: MYRNINEREST

William Morris Gallery, London
June 22 - September 22, 2019

Madge Gill's range of imagery is mesmerising and the scale of her visual art pieces moves from the near-miniature, on countless postcards, to large – and sometimes enormous – drawings on calico, five of which, including the breathtaking *Crucifixion of the Soul* (1934), could be seen in "Madge Gill: Myrnerest", at the William Morris Gallery, in the artist's home suburb of Walthamstow in East London. Besides drawings, Gill also produced textiles and automatic writing, and examples of both were also included in the exhibition.

Curator, Sophie Dutton amassed a substantial selection of important work, including Gill's earliest known drawings and twelve colour embroideries, ten of which, owned by Patricia Beger, have only recently come to light, and were shown here for the first time. All of this was shoehorned into a single space, utilising almost every inch of wall space and including large vitrines. However, although given the option one might have curated the show over several rooms or in a much larger space, since Gill's work itself is characterised by dense, shallow pictorial space and a horror vacui, there is something somehow fitting about this hang.

The accompanying book, edited by Dutton, *Madge Gill by Myrnerest* (Rough Trade Books, 2019) is really a compendium

of images and text related to the artist, including contributions by Vivienne Roberts on Spiritualism, and Sara Ayad on the importance of Gill's doctor, Helen Boyle as supporter and, in some ways, protector. It includes reproductions of the work included in the William Morris Gallery exhibition, together with documentary photographs and reproductions of letters and historical texts, including the broadsheet, "Myrnerest. The Spheres," published in 1926 by Gill's eldest son, Laurie. As such, the book is a rich resource that serves as both Wunderkammer and, hopefully, stepping off point for further study and exploration.

It has been something of a summer of Madge Gill in London, with her work also included in *Art and Spirit* at the College of Psychic Studies and the publication of a special issue of *Light* (Vol.140, June 2019), by Vivienne Roberts, devoted to her. In this useful companion text, Roberts deals intelligently with Gill's identification as canonical outsider art figure and her relationship with the artworld, both during her lifetime and after her death. Crucially, she also considers Gill's relationship to Spiritualism and esoteric subjects. In the past this interest has tended to be seen as passing or as a creative alibi, but Roberts demonstrates not only that Gill and members of her family were deeply involved in psychic studies over a number of decades and that she exhibited her work publicly as an artist and psychic.

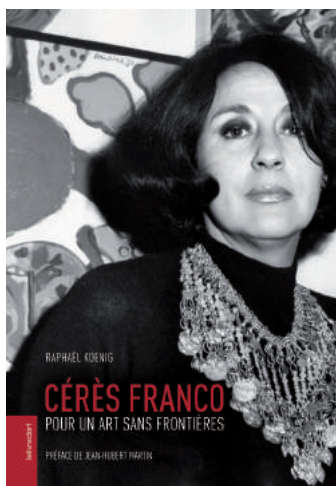
Colin Rhodes



Madge Gill postcards at the William Morris Gallery



Madge Gill texts by Vivienne Roberts and Sophie Dutton



CÉRÈS FRANCO: FOR AN ART WITHOUT BORDERS

[Cérés Franco: Pour un art sans frontières]. by Raphael Koenig, Paris, Lelivredart, 2019. 128 p. ISBN: 978-2-35532-324-9

This book offers the first monographic study of the intellectual and aesthetic trajectory of the Paris-based Brazilian art critic, curator and gallerist Cérés Franco (b. 1926). It first delineates the three main sources of Franco's aesthetics: her early years were marked by the debates that surrounded

Brazilian modernism, aiming both at emulating the latest developments in the international art world while also rooting Brazilian modernity in a form of localism. A student of Meyer Schapiro at Columbia, she retained from his teachings a deep attachment to expressive visual styles, beyond established aesthetic hierarchies. Living in Paris from 1952 onwards, she was also influenced by the radical upheavals of the French art world in the immediate aftermath of the Second World War.

Koenig's study focuses on the decade 1962-1972, corresponding to some of Cérés Franco's most singular accomplishments. The first two exhibitions she curated, "Forms and Magic" (1962) and "The Ox's Eye" (1963) continued the Surrealist legacy, especially in regard to the movement's penchant

for esotericism and fantasy. Her career, which started in Paris, quickly expanded internationally, especially in her native Brazil, where she was actively involved in denouncing the 1964 military coup: her exhibition "Opinião 65" largely contributed to rehabilitating the notion of politically committed art among the Brazilian avant-gardes.

In the second half of the 1960s, she focused more specifically on Brazilian folk and self-taught art, organizing major exhibitions in France and in Eastern Europe, most notably by participating to the 1972 Bratislava Triennial of Naïve Art.

For Franco, combining "naïve" and avant-garde works was meant to bring about an aesthetic and social desegregation of visual production. It also constituted an attempt at championing forms of folk art perceived as free from European or North American influences, whose figurative strength would reflect the irreducible singularity of its producers. Franco remained true to her ideals throughout her career, as evidenced by the activities of the art gallery she opened in Paris in 1972, and by her eclectic collection, now housed in a dedicated public museum in the South of France.

As this book convincingly argues, Cérés Franco's eclecticism and her attempt at challenging established political and social boundaries foreshadow a number of recent developments of contemporary art, from the 1989 exhibition "Magiciens de la Terre" at the Centre Pompidou curated by Jean-Hubert Martin (who also wrote the foreword to this volume) to Massimiliano Gioni's 2013 Venice Biennale.

Laurent Perez

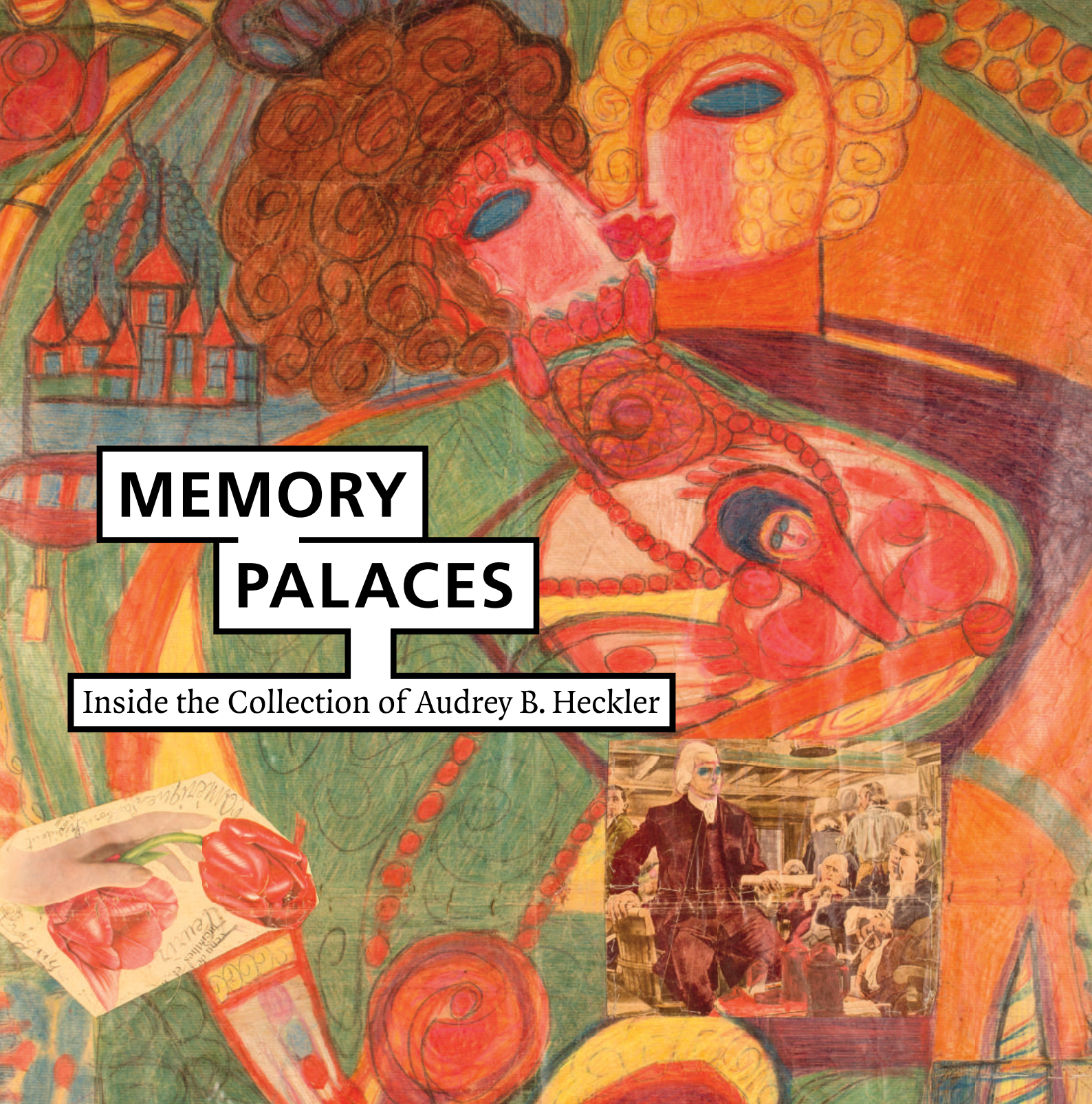


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Inside the Collection of Audrey B. Heckler



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An exhibition from a collection emblematic of the growth of the field of self-taught art in the United States, including African American artists, American classics, European art brut, and more recent international discoveries, among them Emery Blagdon, Aloïse Corbaz, William Edmondson, August Klett, Augustin Lesage, Martín Ramírez, Thornton Dial, and Anna Zemánková.



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The exhibition is supported in part by the David Davies and Jack Weeden Fund for Exhibitions, the Ford Foundation, the New York City Department of Cultural Affairs in partnership with the City Council, the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature, and the Council for Self-Taught Art and Art Brut.

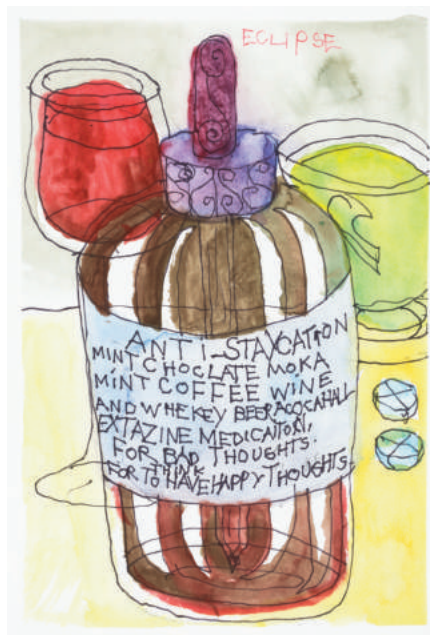
Above: **Aloïse Corbaz** (1886–1964); untitled ("l'Amérique Stubborn Président"); 1953; colored pencil and sewn paper cutouts on paper; 47 x 30 in.; collection of Audrey B. Heckler; © L'association Aloïse. Photography © Visko Hatfield, courtesy of the Foundation to Promote Self Taught Art and Rizzoli International Publications, Inc.

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Minnie Evans, Sans titre (Trois visages en design floral) (détail), 1967, © Domaine de Minnie Evans, Gracieuseté de Cameron Art Museum, N.C.

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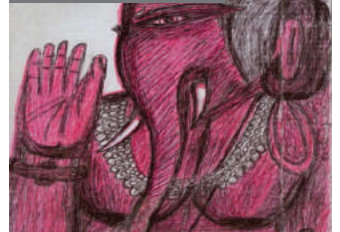
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