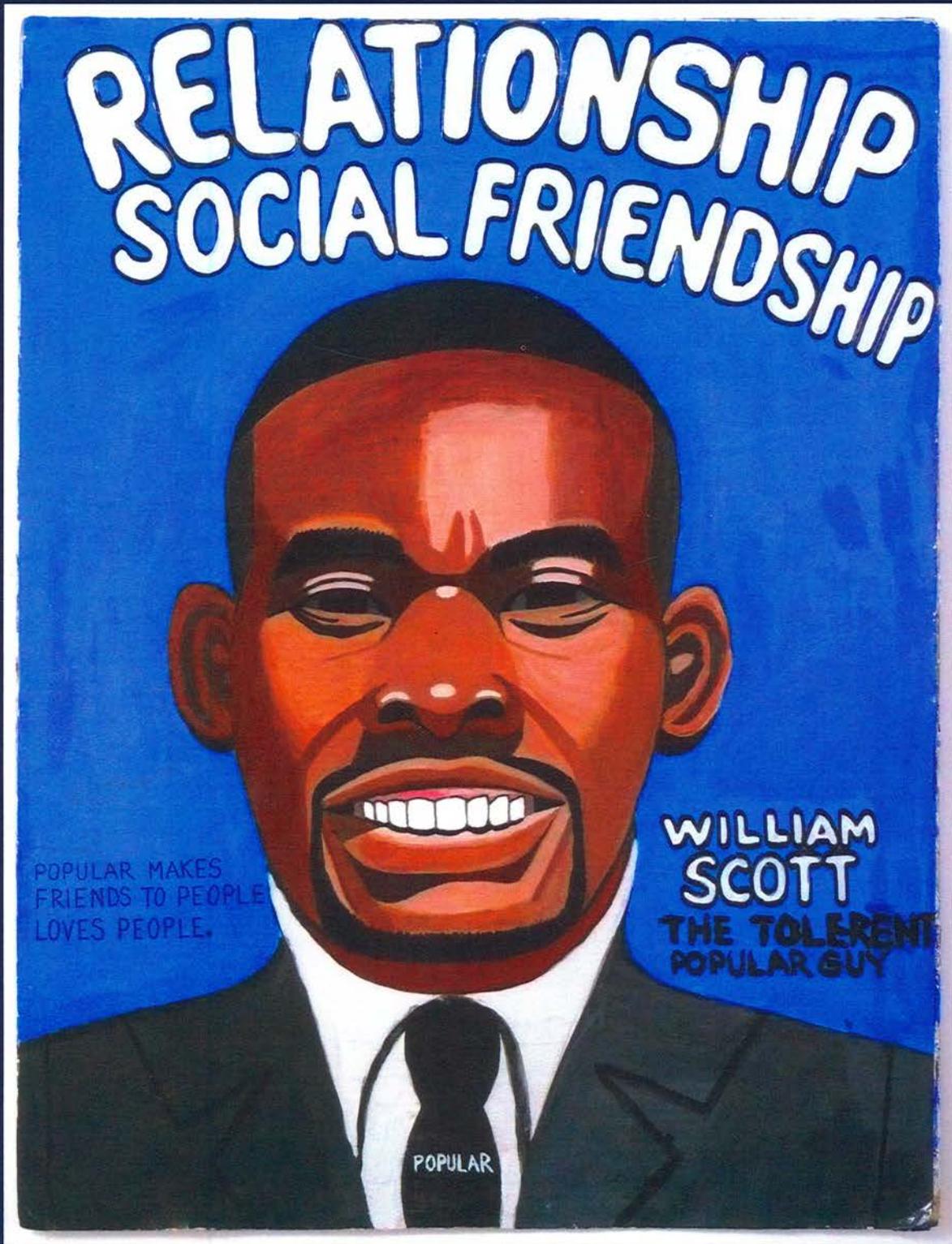


RAWVISION

OUTSIDER ART • ART BRUT • CONTEMPORARY FOLK ART



MUSEUM OF EVERYTHING • art & disability

DALTON GHETTI • miniature masterpieces

DANIELLE JACQUI • artist singulier

ANDREI PALMER • model automobiles

MARIA CASSARA • Italian visionary

RV 73

FALL/AUTUMN 2011

\$14.00 • £8.00 • €15.00

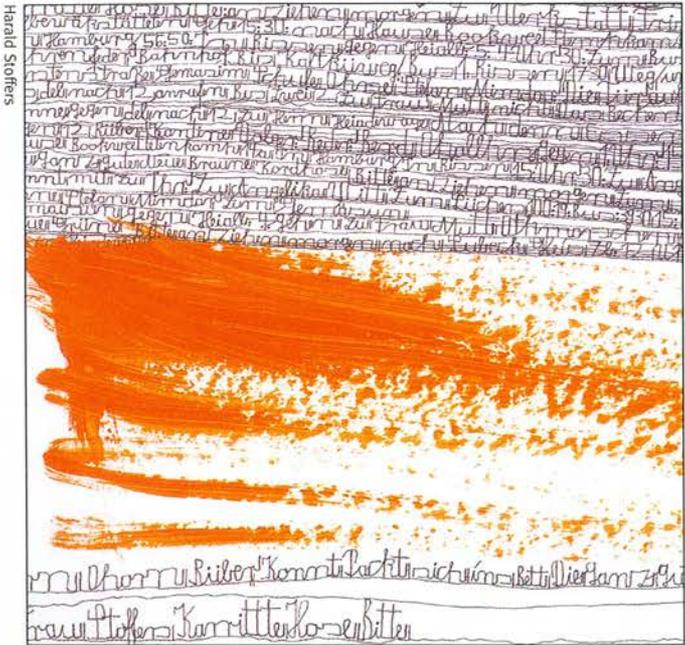


MUSEUM OF EVERYTHING

September 2 – October 25, 2011

Exhibition #4 will be Britain's first international showcase of artists with developmental disabilities. The creative work of 50 artists will be on display, with art ranging from intimate works on paper to giant three-dimensional creations. The museum will curate all of the Selfridges' store-front windows along Oxford Street and Orchard Street, as well as their entire exhibition hall space. At the same time, an initiative will be launched called *The Workshops of Everything*. Its aim is to create studio space for artists with disabilities across the whole of Britain. Other events include talks, screenings and debates.

Museum of Everything, Selfridges & Co., 400 Oxford Street, London W1A 1AB, UK. t: +44 (0)20 7957 5325 www.musevery.com



Harald Stafers

BETHLEM GALLERY

September 1–3, 2011

Eternal Maternal marks the 30th anniversary of Bethlem Royal Hospital's Perinatal Unit with artwork by Bethlem artists and patients.

October 6 – November 4, 2011: *Unescorted #3* presents artwork and music by current patients from River House, Bridge House and Bethlem's Forensic Adolescent Unit.

November 10 – December 2, 2011: *One of Many* will show work by Kim Noble, an artist who lives with Dissociative Identity Disorder. Artwork featured has been produced by several of her different personalities.

The Bethlem Gallery, Bethlem Royal Hospital, Monks Orchard Road, Beckenham, Kent BR3 3BX, UK. t: +44 (0)203 228 4101 www.bethlemgallery.com



Maureen Scott

STAFFS GALLERY

November 5–26, 2011

In *Painted Tales*, self-taught artist Sue Prince makes connections between people and environment through pictures and storytelling.

Gallery at 12, No. 12 High Street, Eccleshall, Staffordshire ST21 6BZ, UK. t: +44 (0)1785 850 757 www.galleryat12.co.uk www.beechenhill.co.uk



Sue Prince

ALBERT LOUDEN

October 6–10, 2011

Art London includes works by celebrated British outsider artist Albert Loudon whose exhibition follows at Whitford Fine Art (Oct 11–21). Art London, London Gate, Royal Hospital Road, Chelsea, London SW3, UK. Whitford Fine Art, 6 Duke Street, St. James's, London SW1Y 6BN.

artlondon.net whitfordfineart.com



Albert Loudon

OPEN GALLERY

November 5–19, 2011

In *AJ Tracy's Sugar Sachets*, Alex Tracy produces miniatures in acrylic on discarded wrappers and cartons, coupling the intricacy of his image with the technical merits of industrial packaging.

OPEN Ealing, 113 Uxbridge Road, Ealing, London W5 5TL, UK. t: +44 (0)208 579 5558 www.openealing.com



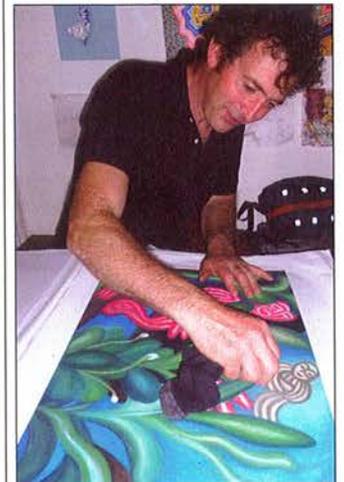
Alex Tracy

BEN WILSON

September 27 – November 20, 2011

The Pastel drawings of Ben Wilson will be on display Upstairs at The Nellie Dean of Soho, expect a riot of colour and an exploration of the glories of nature.

Upstairs at The Nellie Dean of Soho, 89 Dean Street, London, W1D 3SU, UK. t: +44 (0)7761 733683 www.DiscoverOutsiderArt.com



Ben Wilson



ART & DISABILITY

With the opening of the Museum of Everything's London exhibition, featuring the work of artists with disabilities, **Sue Steward** traces the development and impact of special workshops and studios.





The Museum of Everything is launching Britain's first major survey of art from progressive studios and workshops for self-taught artists with developmental and other disabilities. The exhibition will feature over 200 works from these organisations in one of the most visible locations in London: the department store, Selfridges, where the work will occupy 15,000 square feet and form the largest art collaboration in the history of the store.

Museum of Everything founder, James Brett, suggests that art from progressive studios has been underappreciated, not only by the art world, but by those

within the field of self-taught art. The reason, he suggests, is a simple misunderstanding of their collaborative nature. Progressive studios, he says, do not teach. They simply enable. It is this process – where a creative environment provides support, time, space and materials – which allows participant artists to discover their own styles, techniques and voices. They are left to be artists in the truest sense of the word, they have simply been given the tools to do so.

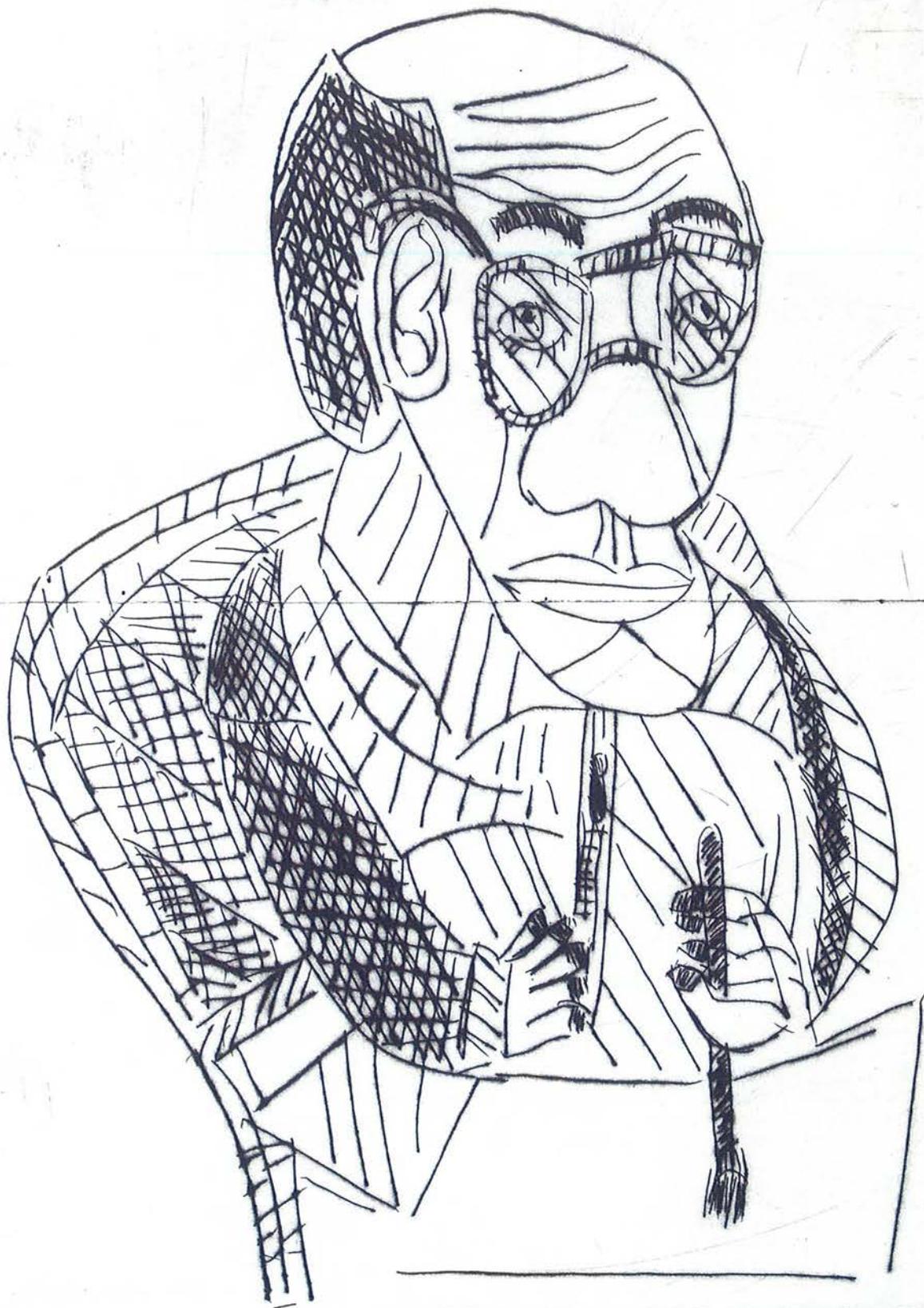
This is not always the case: the majority of international art workshops are still organised on a

above
Thomas Schlimm, *Untitled*, 2005, oil pastel on paper, 35 x 50 cm, 13.8 x 19.7 ins, Atelier HPCA, Germany.

below
Thomas Schlimm, *Der Mann mit dem Messer*, oil pastel on paper, 2005, 70 x 200 cm, 27.5 x 78.7 ins, Atelier HPCA, Germany.



left
Franziskus von Branca,
Untitled, pen on paper,
35 x 50 cm,
13.8 x 19.7 ins,
Atelier HPCA, Germany.



therapy basis or as amateur art schools. As a collector Brett is convinced that these rarely yield the strongest work, even from great artists, because only a progressive studio – of which there are less than 100 in the world – can create the necessary environments for independent creative work to flourish.

It is interesting to look back at the origins of this collaborative process to see how these modern workshops have evolved. Perhaps the best starting point is the Prinzhorn Collection in Heidelberg, Germany, where in the early 20th Century, the psychiatrist, Dr Hans

Prinzhorn pulled together an astonishing collection of paintings, drawings and art work made by patients in asylums and mental hospitals across Europe with whatever materials came to hand. One of the most unforgettably moving pieces is by Agnes Richter, a jacket covered in undulating rows of embroidered words stitched with silk. It is interpreted today as an art piece and an attempt to preserve some sense of her self and her life story when she had no physical references to her past.

The question whether a work is an intentional creative gesture or the result of a therapeutic goal, lies at

opposite
Harald Stoffers, *Letter 17*,
2001, ink and marker on
paper, 40 x 50.8 cm,
15.7 x 20 ins, Galerie Der
Villa, Germany.



above
Jean Jacques-Oost, *Untitled*,
2007, monotype on glass
(rodoid), 42 x 40 cm,
16.5 x 15.7 ins, CEC La
Hesse, Belgium.

the heart of this genre's resonance and complexity. Yet Prinzhorn's acknowledgement of it as art was a pioneering move and became the first step for future clinics, workshops, ateliers and studios where 'adults with mental and physical disabilities' could express themselves through art.

In the post-war years, Dr Leo Navratil at the psychiatric hospital of Gugging, outside Vienna, was one of the first to use visual techniques with his patients and to encourage them to create on a daily basis. His aim was an attempt to discover the relationship between their mental health and the mechanisms that generated their art. On his retirement in 1986, his successor Dr Johann Feilacher went further: he renamed the patient/residents as 'artists' and the Zentrum für Kunst-Psychtherapie (Centre for Art Psychotherapy) as Haus der Künstler (House of Artists).

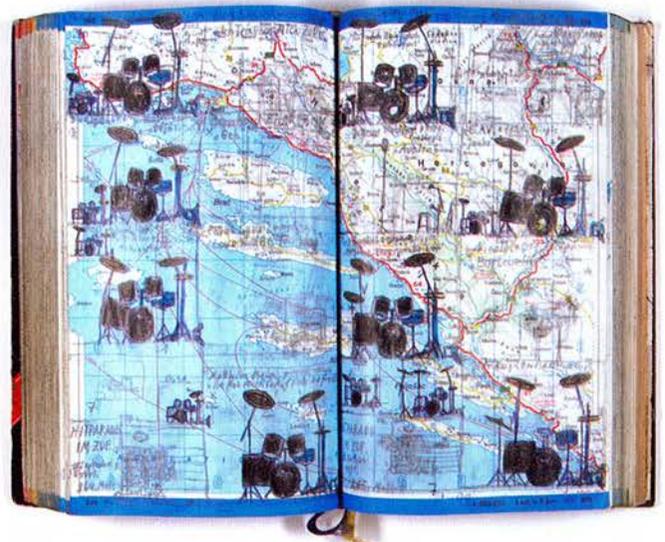
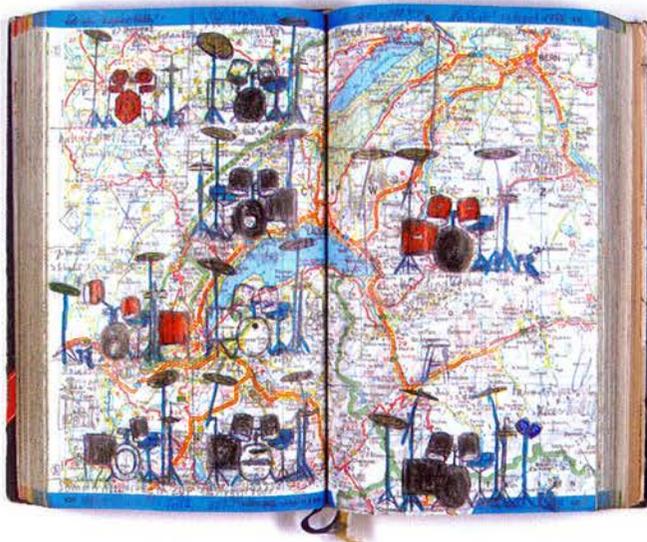
Professional artists, teachers, curators and gallerists have established informal, un-clinical places for residents and daytime attendees. Diverse spaces now exist from Brooklyn to San Francisco, Florence to Tokyo. They represent a new approach to art production in an age of visual saturation; old outsider art definitions around art innocence no longer hold.

Japan entered the story in 1946 in the wake of the atomic trauma, when the government's perceptive mental health service introduced artistic workshops to heal

psychiatric patients and mentally challenged children. In 1964 the Minuzoki residential care-home for mentally 'retarded' and 'handicapped' people hired the painter Chiuchi Nishigaki to train them to paint and draw. Nishigaki insisted that he would 'never step into their mentality' and his legacy is there today, in the many progressive ateliers across Japan, from elective models such as Incurve, open workshops like Yamanami and small personal spaces like Hiko

In California, the artists Florence Ludins-Katz and Elias Katz founded the Creative Growth Art Center in 1972 and over the next decade launched the NIAD Art Centre (National Institute of Art and Disabilities) in nearby Richmond, San Francisco's Creativity Explored and Creativity Unlimited in San José. These new landmarks announced their policy as 'Art created for adults with physical and intellectual disorders'. Participants could choose to make art or not, materials were freely available and work displayed for the public within the sight of the artists. Many artists became internationally successful and raised high figures in the sale rooms. African-American artist William Scott paints portraits of himself, his family and black music icons as part of a re-fictionalised childhood saga, which includes a re-development of the San Francisco projects called Praise Frisco.

Judith Scott was raised in an institution for most of her life, rescued by her twin at the age of 34, and



introduced to Creative Growth workshops where she developed an intriguingly original sculptural technique. Wrapping secretly stolen objects in rough bindings of cotton, wool and rope, she developed delicately sculpted, over-sized bundles. The artworks were her route into communicating, her way into a world view which previously remained hidden.

In 1972, the Gateway in Boston opened a year after the US government's de-institutionalisation programme in State schools for adults with developmental disabilities and mental illnesses. The East Coast equivalent to Creative Growth, it has become a model arts centre.

In contrast to the American versions, La Tinaia (the Wine Vault) was established in 1975 in San Salvi Psychiatric Hospital, Florence, by two nurses who were also artists, Massimo Mensi and Giuliano Buccioni. From the outset, La Tinaia is an open space, casual, noisy and warm as an Italian family home. Formal teaching and art instruction are not on the agenda. One of its most successful artists, Giovanni Galli entered aged 39, having previously used pastels and marker pens simply to copy cartoons and comic-book drawings. At La Tinaia, tanks, planes, ships, rockets were introduced into his work, together with voluptuous women in underwear and stilettos, surrounded by military and political slogans.

The back-stories to all of these projects are widely

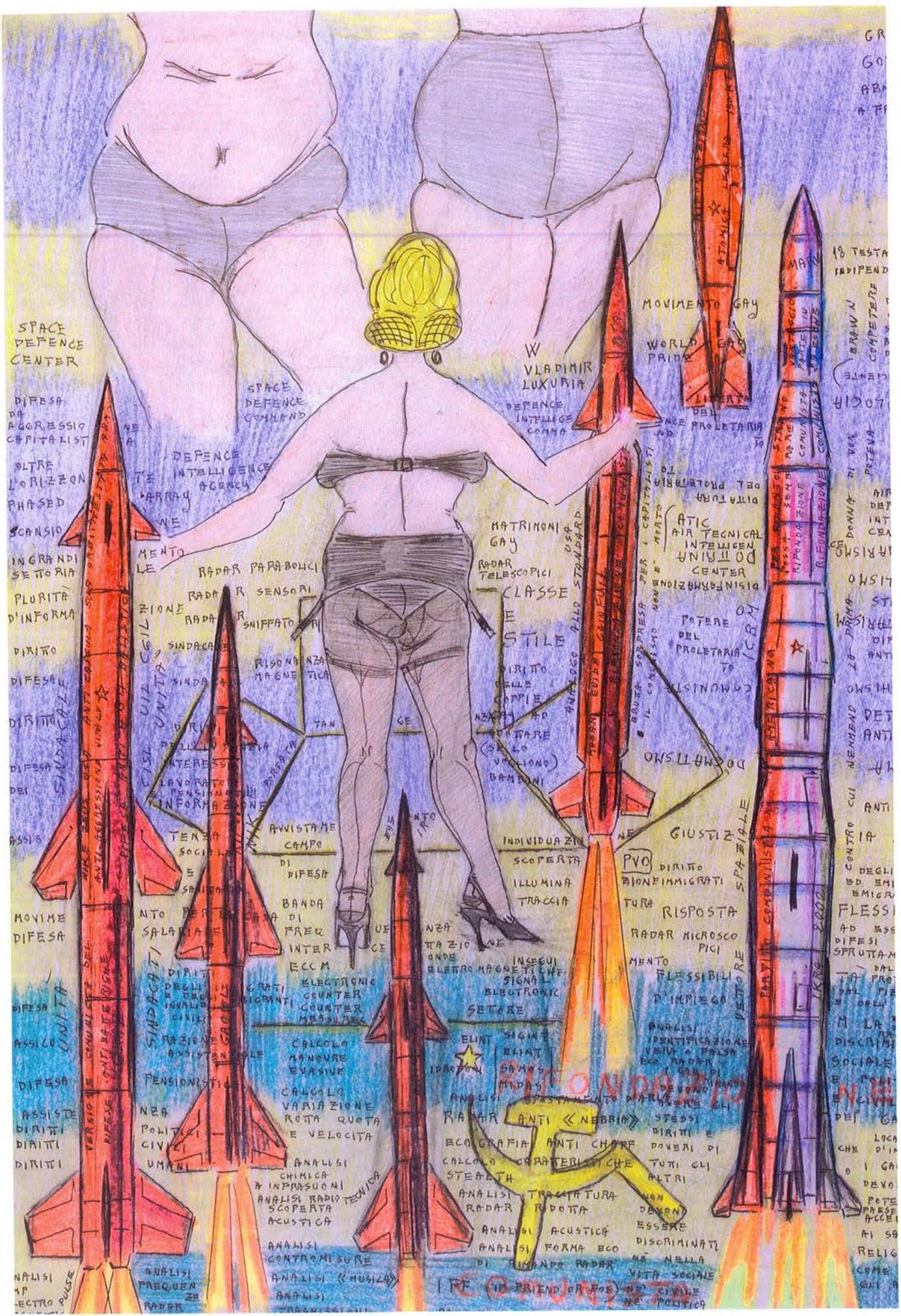
diverse but that of the Melbourne-based Arts Project Australia is also moving and inspiring. Frustrated by the lack of art-making facilities for her disabled daughter, Johanna, the artist Myra Hilgendorf challenged the creative treatment of mentally disabled children and adults and set up with friends, what was to become the Project. An open platform, it includes artists such as Alan Constable whose ceramic cameras are currently gaining international acclaim.

Of this selected collection of art workshops, Belgium's CEC (Centre of Expression and Creativity) La Hesse is another inspiring model. What began as a painters' workshop for adults expanded into a multi-media Art Lab. Jean-Jacques Oost was an original resident. An unusually private artist, his heavily inked drawings of female nudes bristle with an existential anguish expressed in knotted limbs and gaunt faces.

The Atelier HPCA (Heilpädagogisches Centrum Augustinum) in Munich, Germany, was devised as a collection of units holding a gallery, studio and art collection in a supervised community. Mario Jambresic joined aged 15 and today works as a semi-skilled mechanic by day and devotes his spare time to art. His almost life-sized figures or 'guards,' based on people he observes in cafés and streets, are emotionally complex and involve cutting, collaging and gluing sections of paper together, folding them to tiny sizes, then carrying

above, from left
Mario Jambresic, no date, crayon on collage, Atelier HPCA, Germany.
Franzose, 57 x 19.5 cm, 22.4 x 7.7 ins.
Beamer, 63 x 19.5 cm, 24.8 x 7.7 ins.
Beamer, 62 x 21 cm, 24.4 x 8.3 ins.

below, from left
Manfed Henke, *Maps 2* and *Untitled*, no date, both coloured pencil on paper, 26 x 31 cm, 10.2 x 12.2 ins, Atelier HPCA, Germany.



SPACE DEFENCE CENTER

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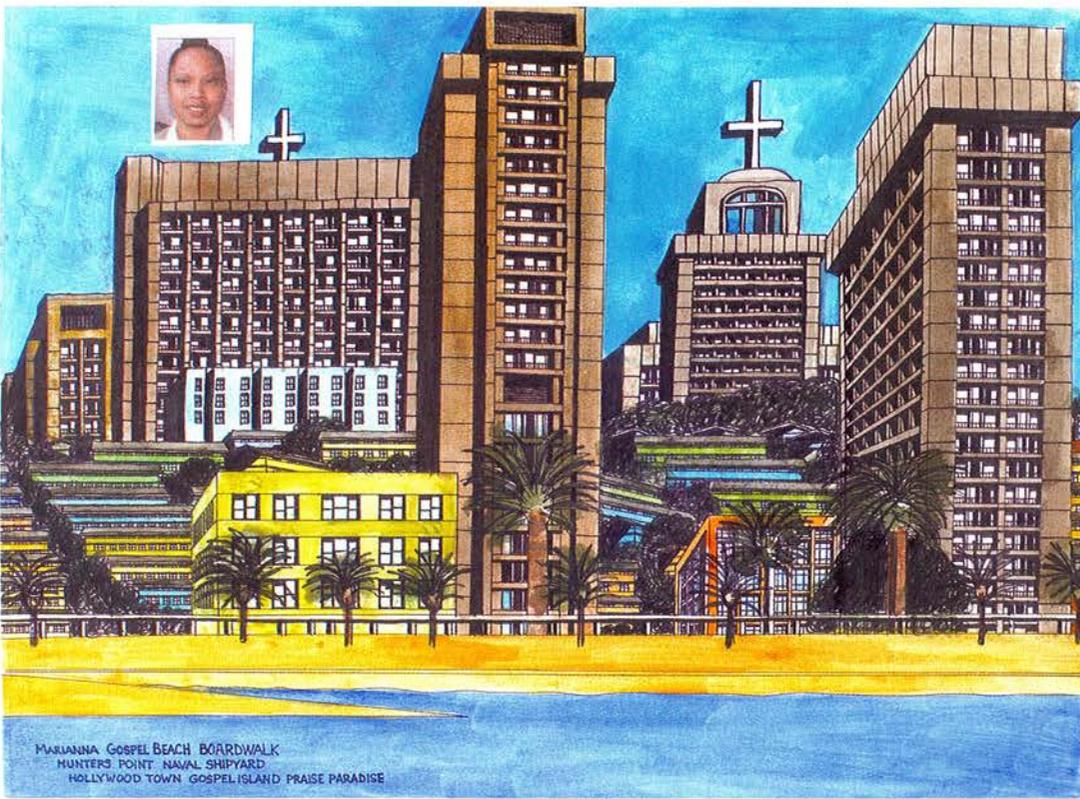
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opposite
Giovanni Galli, *Missili e donna (Rockets and woman)*, 2005, 70 x 50 cm, 27.5 x 19.7 ins, pen, coloured pencil and crayon on paper, La Tinaia, Italy.

left
William Scott, *Marianna Gospel Beach*, 2005, 72 x 87 cm, 38 x 91 ins, coloured pen, Creative Growth Art Center, USA.



above
Peter Cäsar, *Hubschrauber (Helicopter)*, no date, coloured drypoint, 39 x 80 cm, 15.3 x 31.5 ins, Atelier HPCA, Germany.

'The most extraordinary and frightening thing is that in every great city and town in the world, there are talented people with disabilities, but they don't have access to a program like Creative Growth which allows them to become visible. It can't be a coincidence that so many amazing artists live in the Bay Area. They're everywhere - we're just unaware of them.' Matthew Higgs, director of White Columns, New York.

them for months to touch and talk to until they are ready to exhibit. Peter Cäsar's focus is a familiar subject in this genre: buses, trains and boats, preserved in his memory after years of travelling to special schools with his mother.

Thomas Schlimm developed an obsession with animals and circuses. Using acrylics, oil pastels and tempera, he beautifully expresses the movements, energy and happiness of his subjects. Gloriously bright colours radiate joy, and his repertoire includes animated jugglers and somersaulting clowns, presented like Peter Cäsar's, as a frieze.

For Harald Stoffers, at Atelier der Villa in Hamburg, writing is a daily occupation. For 15 years, his practise has comprised of dense letters to his mother, always unsent. And unlike much writing by artists in the workshops, his is legible - ranging from very small to large and loopy. His technique involves laying out parallel lines in a

repetitive, undulating rhythm then entering the space in between to leave comments, memos and diary notes. The effect is hypnotic and thrilling, private but public.

Another element of today's expanding network is the realisation that art needs to enter the market place and that studios and artists can benefit from the income. The growth and diversity of workshops and studios continues. In 2005 saw LAND (League Artists Natural Design) open in Brooklyn, New York, an education and treatment centre. A well-developed commercial enterprise selling post cards and prints by adult artists, it epitomises the modern approach and highlights the distance from early links to medication and enforced psychiatric treatment. These workshops are unique places and the progressive models have shown, over the years, how they enable significant work to be made and great artists to come to light.

Sue Steward is a writer, broadcaster, photo-editor, curator. She specialises in photography, visual arts, and World Music.