

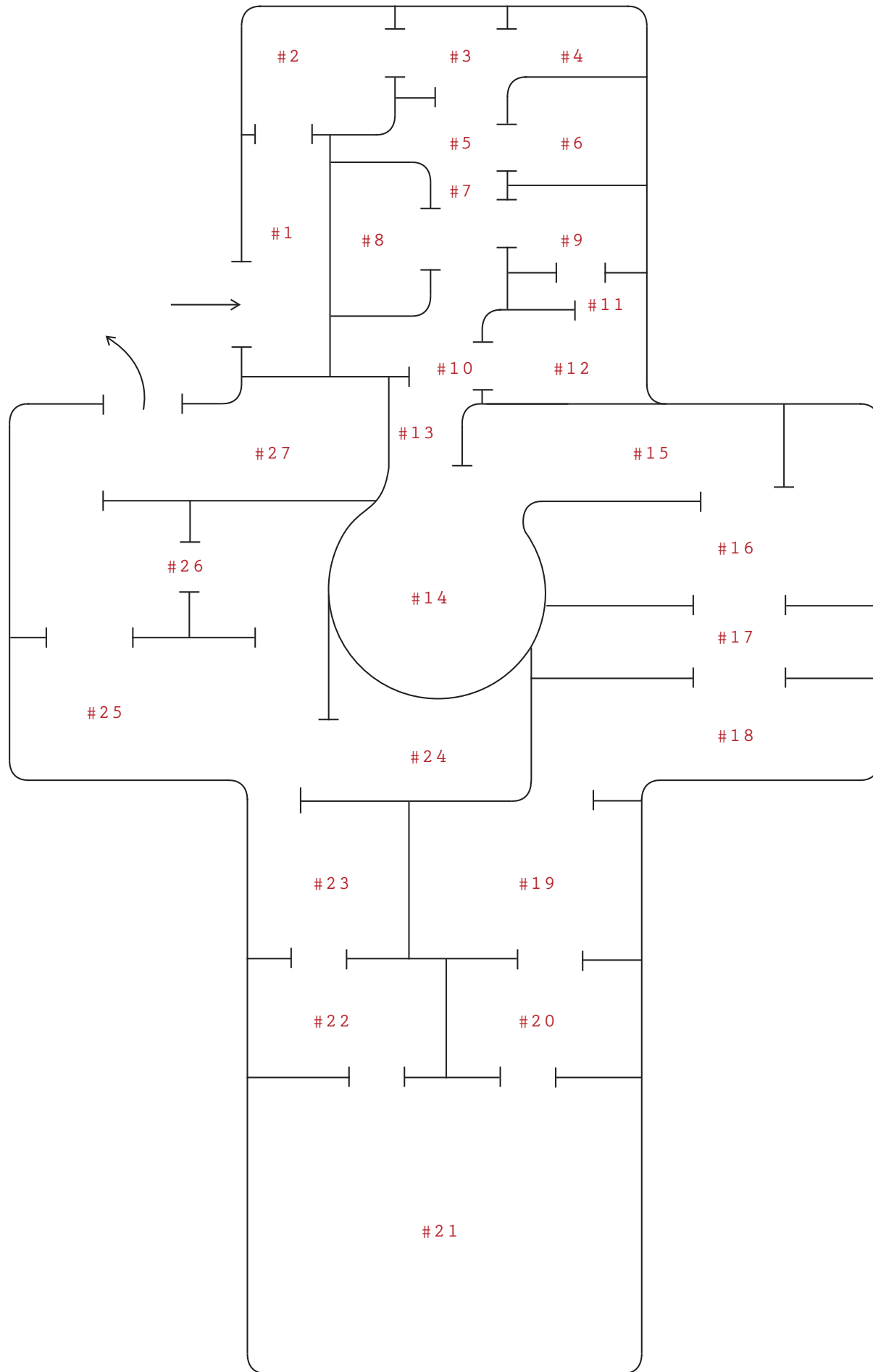


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T H E O L D A R T A N D T H I N G
H I N G E V E R Y O L D O F N E W
T A N D E V E R Y T H I N G O L D

welcome to

The Museum of Everything #7



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Introduction

by James Brett

A Few Words

Never miss an opportunity to say something meaningful.

James Brett
writer, filmmaker, artistic director,
founder The Museum of **Everything**

Foreword

by Jennifer Higgin

A Few Words On Why This Matters

The story told by the traditional Western history of art - the one most of us are taught at school - is that, despite the occasional complication, creativity is a relatively straightforward and progressive affair. According to this history, since the first cave paintings, one artistic movement has segued neatly into the next and each new artist has in some ways improved upon the one who came before him. Yes, *him*. Traditional art history was, in the main, written by white, Western men in the 19th and 20th centuries - men who, despite their often brilliant insights, tended to write about other white, Western men. It rarely seemed to occur to these writers that their view of history might reflect the conventions of their gender, race, class, country and sexuality or that there might be ways of creatively responding to the world that didn't fit into their narrow remit - by women and men who, say, lived outside the supposedly main art centres of Paris, London and New York, or who hadn't been taught at an academy or who made their work in a hospital or an asylum or who had worked in isolation or for their own pleasure, or who were mothers who made art while their children were sleeping or who were uninterested in modernity or the conventions of ambition.

In the 1940s, the French artist **Jean Dubuffet** created the term *art brut* or *raw art* to describe, in his words, *works created from solitude and from pure and authentic creative impulses, where the worries of competition, acclaim and social promotion do not interfere, and which are, because of these very facts, more precious than the productions of professionals*. It's a problematic definition, though, in that it could describe the many artists, past and present, who still created and continue to create art from *pure and authentic creative impulses* even as their work sells. What constitutes a so-called professional artist isn't straightforward: no two make work that is alike, many are forced to live frugally and many more are ostracised or unsupported in their careers: nonetheless, they would all describe themselves as professionals. In 1972, the British art historian **Roger Cardinal** coined the term *outsider art* to describe artworks created outside the so-called boundaries of official culture. While his intentions were in no way cynical, as a term, though, *outsider art* is as thorny as the word *professional*; it's also patronising to a host of artists whose work displays enormous skill, imagination and originality. If an artist is defined as *outside*, I'm curious to know what constitutes *inside*. Who has the authority to define this boundary? In the current era, when technical skills are rarely now taught in art schools, even definitions that have come to replace *outsider art*, such as *self-taught*, are flimsy. After all, every artist is, to a great degree, *self-taught*. No teacher can teach an artist how to think originally.

The way art is made is not neat because the human mind is limitless in its variations.

Ideas develop, mutate and regroup and can result in an art that is individualistic or international, idiosyncratic or more generally about the human condition; it can reflect religious or spiritual beliefs or personal mythologies, secret obsessions or political crises, obsessions with a body or bodies, sexuality or gender, the past or the future: no one formula fits the vagaries of creativity. In other words, art can literally be a response to anything and it can be made anywhere: it can give a voice to the silent or create an alphabet for the illiterate; it can supply forms to those who feel that the world is formless or make the world graspable to those who feel the world is out of reach. The surrealists understood this when they created their *Map of the World* in 1929. In it, the United States has disappeared, the Pacific Ocean dominates, New Guinea is bigger than Australia and Mexico, Russia more prominent than Europe and the equator, like one of **Paul Klee's** lines, wanders eccentrically across the globe. Wielding absurdity like a paintbrush, the surrealists made a strong point: that our initial response to art is often a result, simply, of what we have been taught or exposed to. They believed that there is always an alternative way of thinking - a flip side, if you will - to every certainty society holds dear. There are rich worlds still unknown to us that without a doubt contain multitudes. Because they have not been included in canonical art histories does not mean that they might not exist - or that they might not be important. From museum exhibitions to contemporary art history, traditional hierarchies of cultural value are gradually in the process of being upended in order to create a newer, fairer, more representative idea of art: one in which creativity is valued, wherever it springs from.

All of this matters because for the first time in Western history, artists who previously might have been either ignored or treated as interesting subjects for anthropologists or psychiatrists, are being recognised on their own terms for their brilliance and originality. It matters because the work of these artists enriches the world. It matters because these artists embody the fact that there is more than one way to understand our planet, more than one way to live in it, more than one way to make art about it, and more than one to respond to it. It matters because this new art history celebrates and champions difference, as well as celebrating skill and originality. It matters because a segregation of creativity no longer makes any sense. It matters because if there is one thing that we know about each other it's that no two of us are the same. It's time that art history reflected - and took joy - in this.

Jennifer Higgle
writer, curator, art critic,
editor Frieze Magazine

Time



ANONYMOUS
(United States of America)

(attrib DELLAR PEDYFOOT)
(1913-1983)

untitled [all]
(New Moon 1949)
c 1949
dyed fabric on calico
56 x 43cm / 22 x 16 7/8"

JULY
1949
NEW MOON
ON THE 25

AUG
1949
NEW MOON
ON THE 23

SEPT
1949
NEW MOON
ON THE 22

OCT
1949
NEW MOON
ON THE 21

NOV
1949
NEW MOON
ON THE 20

DEC
1949
NEW MOON
ON THE 19



VIKTOR KULIKOV
b 1937 (Union of Soviet
Socialist Republics)

untitled [all]
(March 13, May 31, April 20)
2010
colour pencil on paper
30.3 x 21.6cm / 11 $\frac{7}{8}$ x 8 $\frac{1}{2}$ "

Dimension



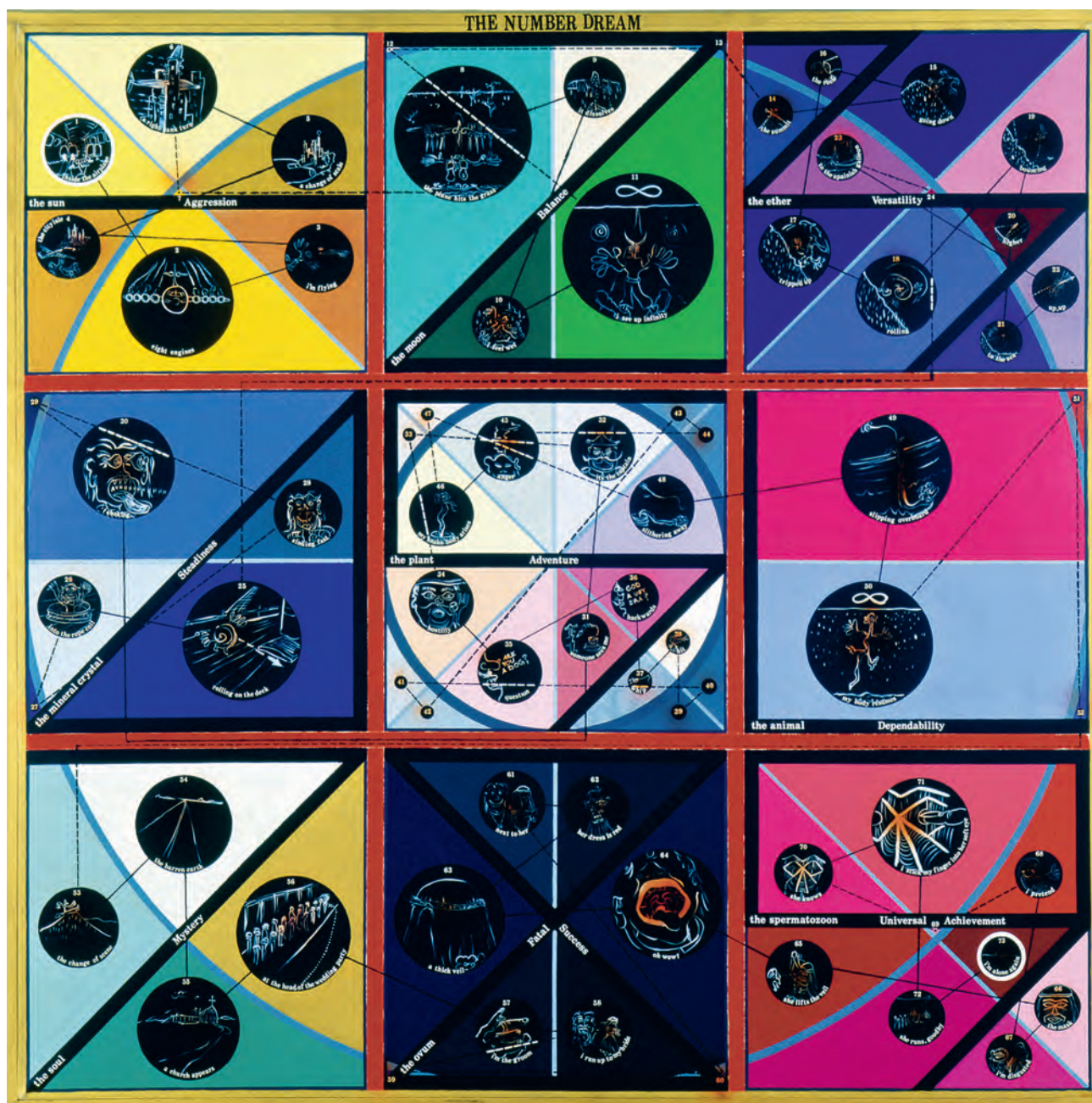
GEORGE WIDENER
b 1962 (United States of America)

Friday Disasters
2007
paint, ink on paper napkin
72 x 124.5cm / 28 1/4 x 49"



PAUL LAFFOLEY
1935-2015 (United States
of America)

I, Robur Master of the World
1968
vinyl lettering, acrylic, oil on canvas
186.6 x 186.6cm / 73½ x 73½"



The Number Dream

1968

vinyl lettering, acrylic, oil on canvas

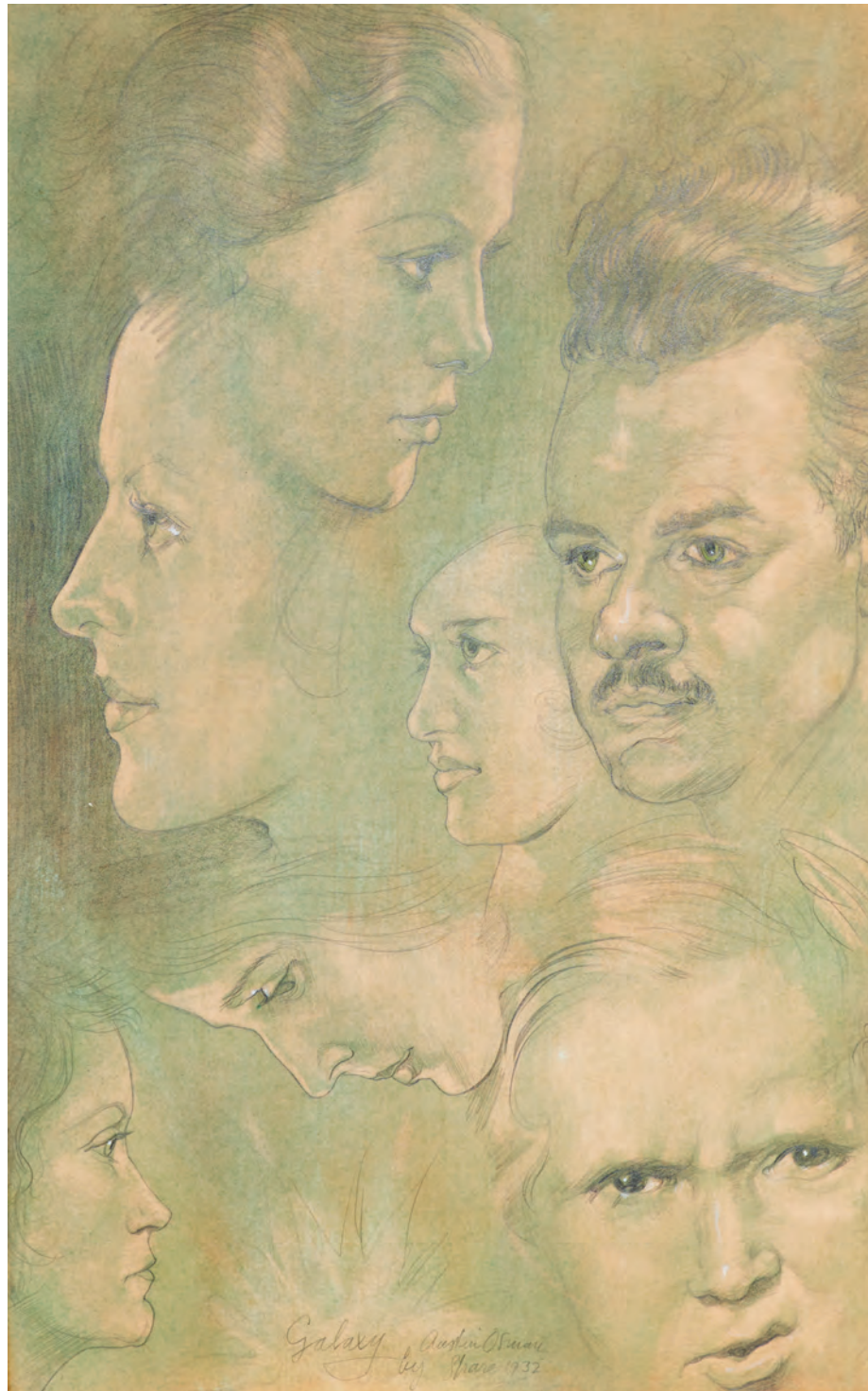
186.6 x 186.6cm / 73½ x 73½"



JULIA KRAUSE-HARDER
b 1973 (Federal Republic
of Germany)

Protoceratops
2015
metal, plastic toys, plastic
105 x 50 x 210cm / 41¼ x 19¾ x 82½"

Spirit



AUSTIN OSMAN SPARE
1886-1956 (England)

Galaxy
1932
pastel, pencil on paper
38.5 x 24cm / 15½ x 9½"



GEORGINA HOUGHTON
1814-1884 (Canary Islands)

The Portrait of the Lord Jesus Christ
1862
watercolour on paper
32 x 23cm / 12½ x 9"

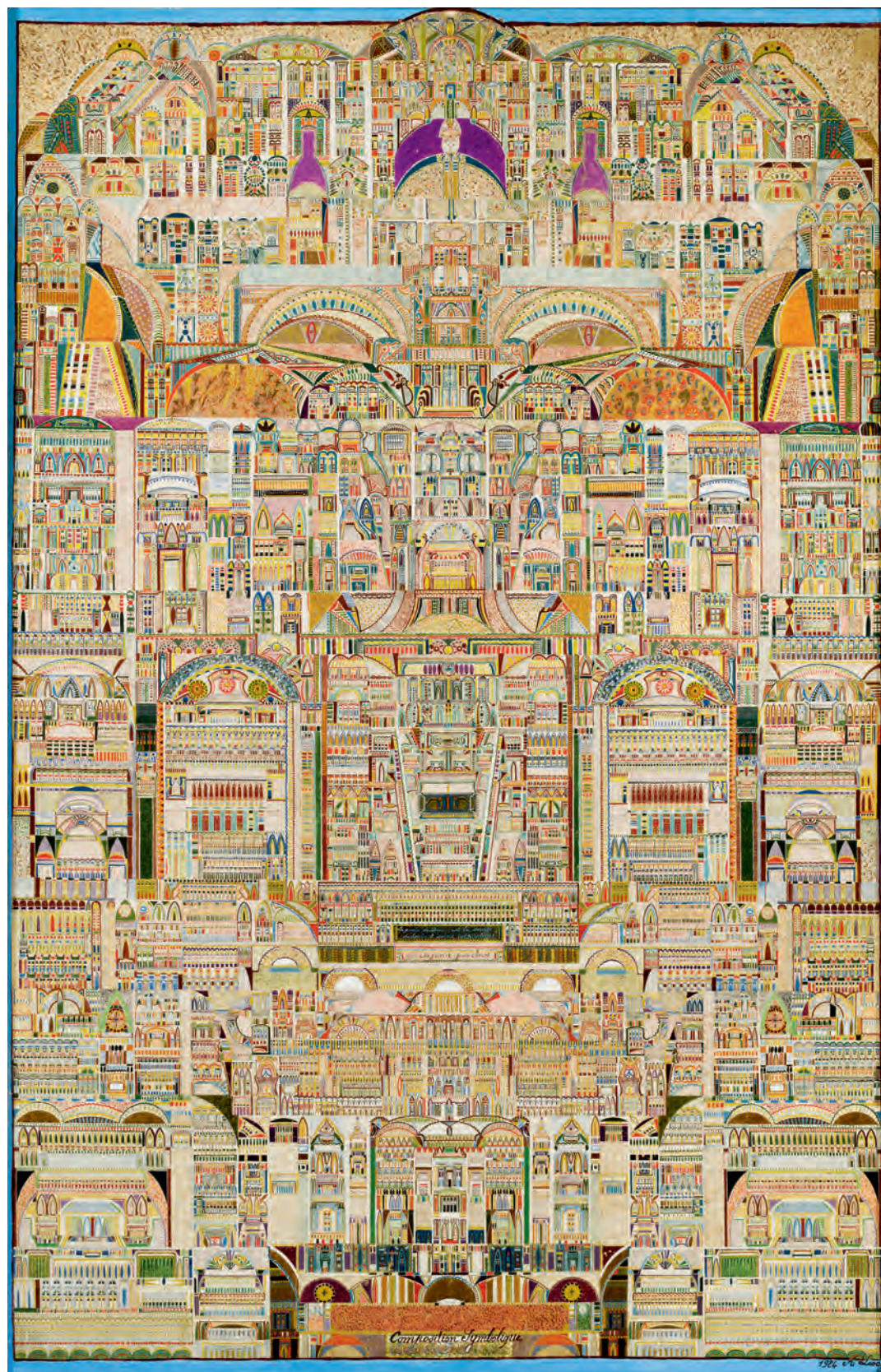


FRANCESCO PONTE
c 1890-1960 (Puerto Rico)

untitled (*Cimera plantilla de parafina obtenida de la materialización de una mano espiritual / Paraffin wax imprint of an apparition obtained during the materialisation of a spiritual hand*)

1923/49
silver gelatin print,
ink on card
25.5 x 33cm / 10 $\frac{1}{8}$ x 12 $\frac{1}{8}$ "

Agency



AUGUSTIN LESAGE
1876-1954 (France)

Composition Symbolique (Symbolic Composition)
1924
oil on paper
186 x 121cm / 72 $\frac{1}{8}$ x 47 $\frac{7}{8}$ "



Symboles des Pyramides (Symbols of the Pyramids)
 c 1927
 oil on canvas
 199 x 149cm / 78¾ x 58¾"



FLEURY-JOSEPH CRÉPIN
1875-1948 (France)

untitled [self-portrait]
1947
silver gelatin print, oil on glass, wood
38 x 48cm / 14 $\frac{7}{8}$ x 18 $\frac{7}{8}$ "

Belief



STAN HOPEWELL
1922-2014 (Australia)

The Last Supper
2004/06
electrical components, found objects,
plastic, stone, paper, oil, glue
170 x 181 x 15cm / 66 $\frac{3}{8}$ x 71 $\frac{1}{4}$ x 5 $\frac{7}{8}$ "



MARCEL STORR
1911-1976 (France)

untitled [both]
1968, 1965
varnish, ink, pencil on paper
50 x 61cm / 19 7/8 x 24"





HILMA AF KLINT
1862-1944 (Sweden)

untitled
1931
watercolour on paper
33 x 25cm / 12 x 9¾"

Satire



HOSEA HAYDEN
1820-1897 (United States
of America)

*untitled (Soloman is Uligised,
Brigham is Vilified)*
1888
metal, wood, varnish, ink
73 x 40.6 x 39cm / 28 $\frac{3}{8}$ x 16 x 15 $\frac{1}{4}$ "



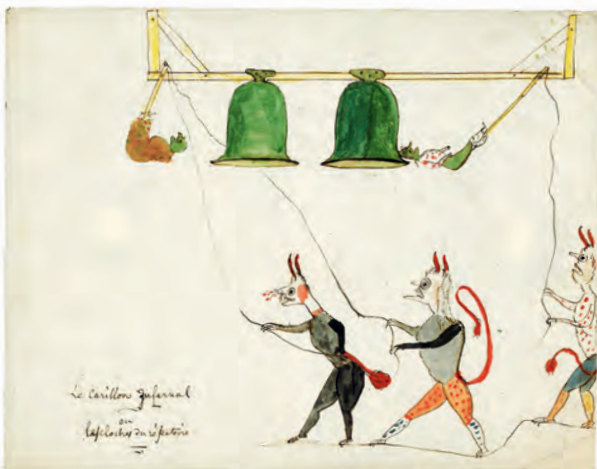
untitled (As a Rule the american people
are Bucking nature at many points)
1894
metal, wood, varnish, ink
70 x 45 x 38cm / 27½ x 17¾ x 14¾"



Voilà le plaisir! Ou La femme = flèche /
What Joy! Or Woman Arrow



L'habile archer / The Clever Archer



Le carillon infernal ou les clochers
du réfectoire / The Death Knell or
the Refectory Bell-Tower



Lucifer rentrant de société ou Le Briquet
phosphorique / Lucifer Coming Back Home
from the Club or The Phosphoric Torch



Les artifices de Satan no. 4 = La Bombe /
Satan's Fireworks no. 4 The Banger



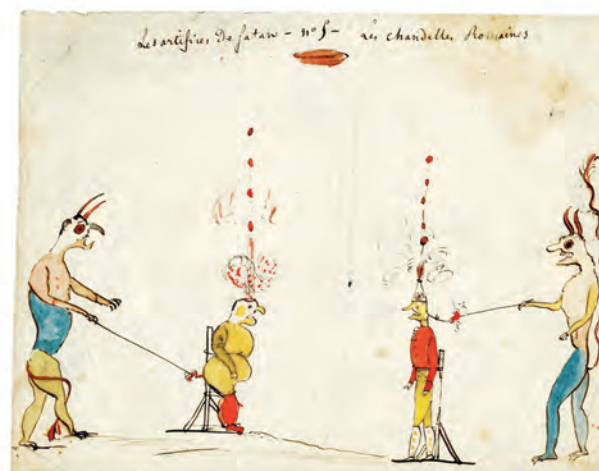
Le Diable jardinier et La femme-arrosoir /
The Gardening Devil and the Woman
Watering Can

ANONYMOUS
(France)

untitled (Les Passe-Temps
de L'Enfer / Pastimes in Hell)
c 1810/20
ink on paper
14 x 21cm / 5½ x 8¼"



Les Démon géomètres; ou calcul de la surface d'un Solide / The Demonic Surveyors or Calculating the Surface Area of a Solid



Les artifices de Satan - no. 5 - les chandelles romaines / Satan's Fireworks - no. 5 - Roman Candles



Le Perroquet du Diable / The Devil's Parakeet



Le pont-Gasbunier Par où on va au Diable / Gasbunier, the Devil's Bridge



La Palipade ou Le Maillet sans-pareil / The Palisade or the Incomparable Mallet

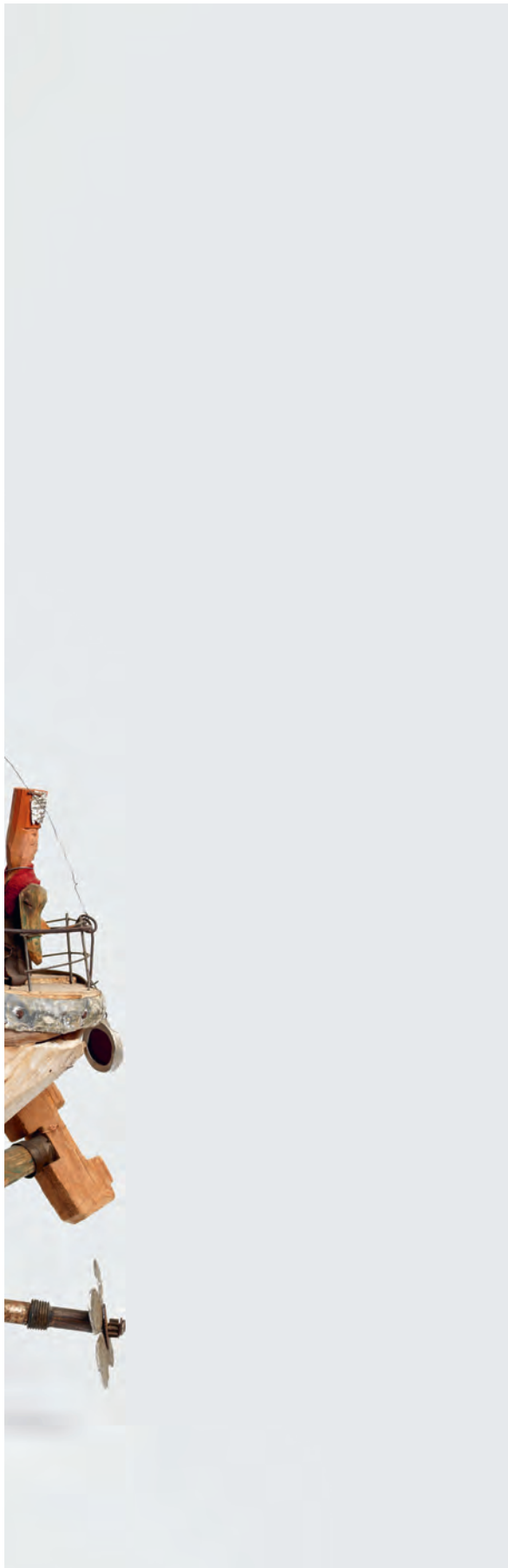


Le Cachet du Diable ou La Lettre: monstre / The Devil's Seal or The Letter Monster



AUGUSTE FORESTIER
1887-1958 (France)

untitled
c 1935/49
metal, wood, leather, fabric, paint
94 x 90 x 22cm / 37 x 35½ x 8¾"



JUVA
1887-1961 (Austro-Hungarian
Empire)



untitled
c 1948
flint stone on base
19 x 15 x 8cm / 7½ x 5½ x 3½"



ION BÎRLĂDEANU
b 1946 (Romania)

untitled [both]
1986, 1984
printed paper, ink, glue on card
21.5 x 37cm / 8 $\frac{3}{8}$ x 14 $\frac{1}{2}$ "



untitled [both]
 1988, 1987
 printed paper, ink, glue on card
 21.5 x 37cm / 8 $\frac{3}{8}$ x 14 $\frac{1}{2}$ "



ANONYMOUS
(France)

untitled (Les Barbus Müller) [recto/verso]
c 1900
stone
42 x 42 x 10cm / 16½ x 16½ x 3⅞"



PASCAL-DÉSIR MAISONNEUVE
1863-1934 (France)

untitled (Père Ubu, formerly Apollinaire)
1925
sea shells, glue
14 x 10 x 11cm / 5½ x 3¾ x 4¼"



ANONYMOUS
(United States of America)

untitled (Woodbridge Figures)

c 1920

paint, metal, wood

5.2 x 1.8 x 0.9cm / 2 x $\frac{3}{4}$ x 2 $\frac{1}{4}$ " [smallest]

22 x 4.2 x 5.7cm / 8 $\frac{5}{8}$ x 1 $\frac{1}{2}$ x 2 $\frac{1}{4}$ " [largest]





FELIPE JESUS CONSALVOS
c 1891-1960 (Cuba)

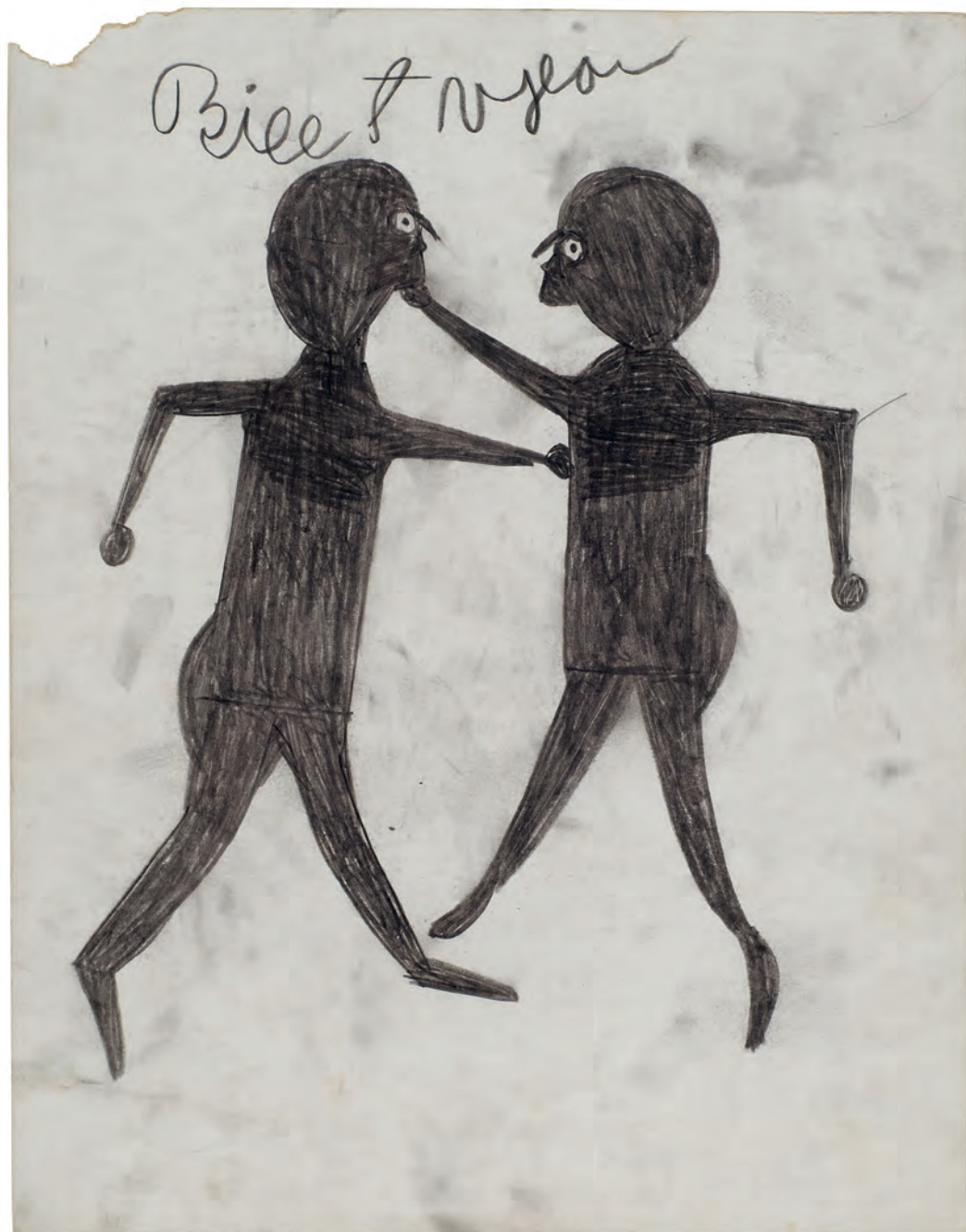
untitled
c 1920/50
printed paper, glue on wood
102.2 x 39.3 x 10.1cm / 40¼ x 15½ x 4"

Story + Myth



ALBERT LUBAKI
c 1895-1960 (Congo)

untitled
c 1929
gouache, ink, pencil on paper
52.2 x 66.2cm / 20½ x 26"



BILL TRAYLOR
1853-1949 (United States
of America)

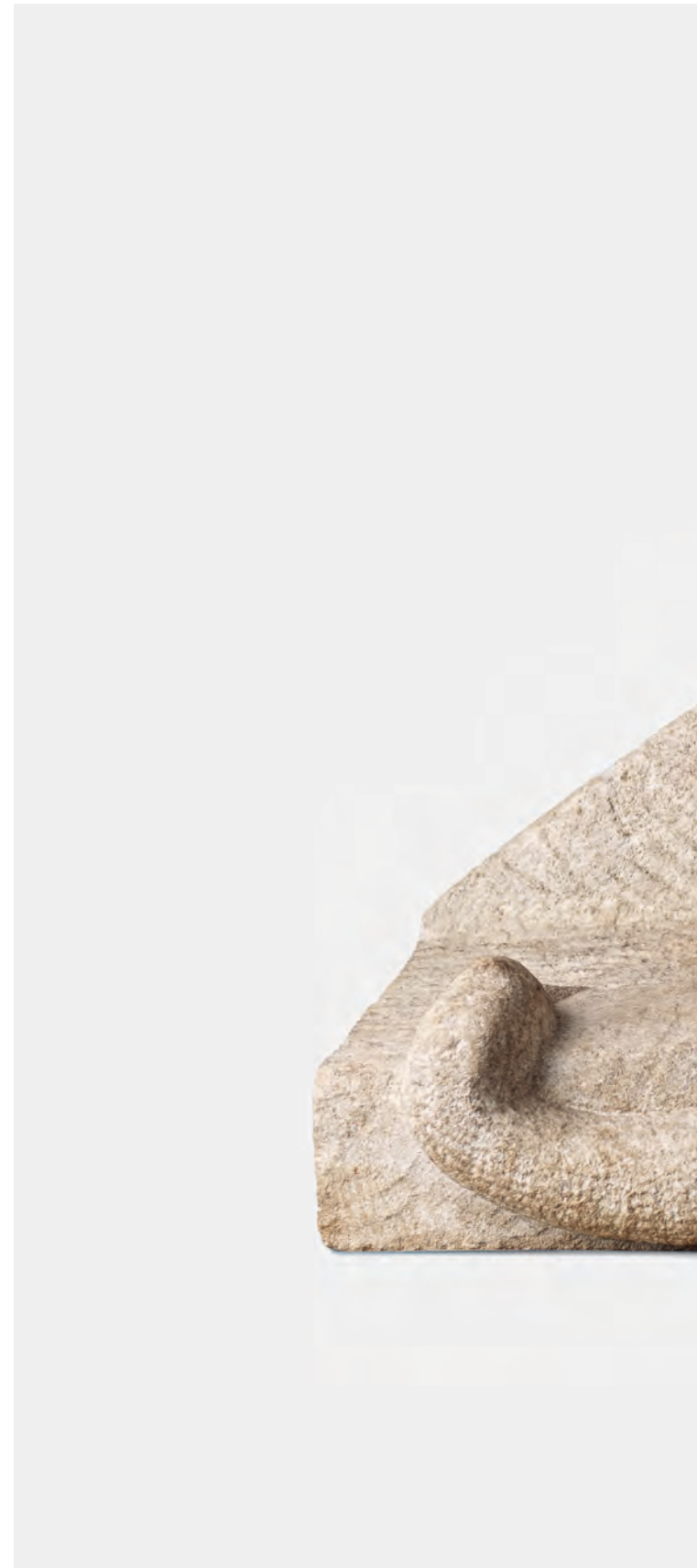
untitled (Men Boxing)
c 1940
charcoal on cardboard
36.2 x 27.9cm / 14¼ x 11"



HECTOR HYPOLITE
1894-1948 (Haiti)

Papa Augoum Papa Zaca
c 1947
oil on board
89.5 x 66.2cm / 35½ x 26"

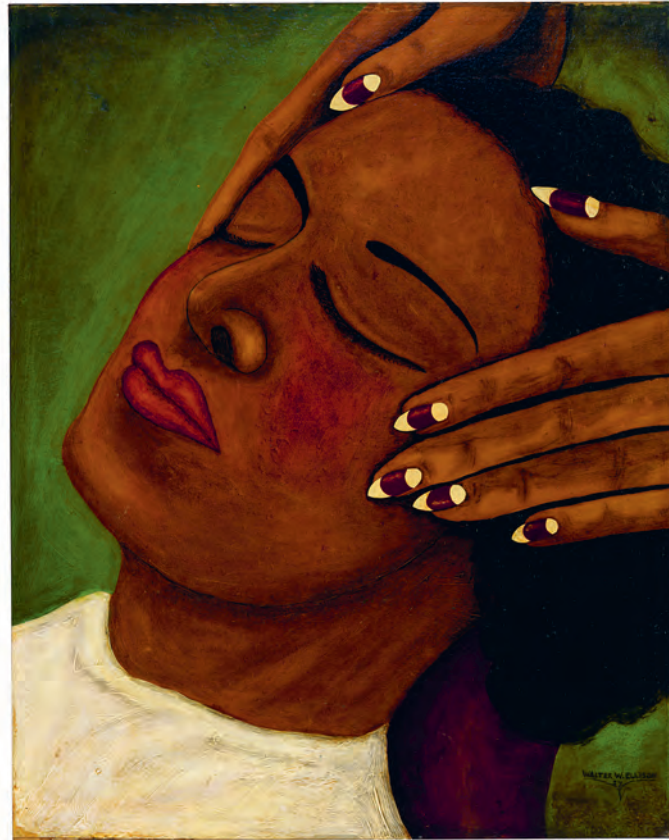
Identity



WILLIAM EDMONDSON
1874-1951 (United States
of America)

*untitled (Adam and Eve
or Ancient Egyptian Couple)*
c 1940
limestone
35 x 72 x 29cm / 13 $\frac{3}{4}$ x 28 $\frac{1}{2}$ x 11 $\frac{3}{8}$ "





WALTER ELLISON
1899-1977 (United States
of America)

untitled
1937
oil on board
51 x 40cm / 20 x 15 $\frac{7}{8}$ "



SAM DOYLE
1906-1985 (United States
of America)

untitled (ONK SAM)
c 1978/81
enamel on board
80 x 53.3cm / 31½ x 21"



WILLIAM HAWKINS
1895-1990 (United States
of America)

Trailriders
1982
enamel on board
121.7 x 152.3cm / 47 $\frac{7}{8}$ x 59 $\frac{7}{8}$ "



Trailriders
 1987
 enamel, printed paper, glue on board
 133 x 176.6cm / 52¼ x 69½"



WILLIAM HOWARD
c 1805-1900 (Nigeria)

untitled
c 1870
metal, wood, paint, varnish
139.7 x 74.9 x 48.2cm / 55 x 29½ x 19"

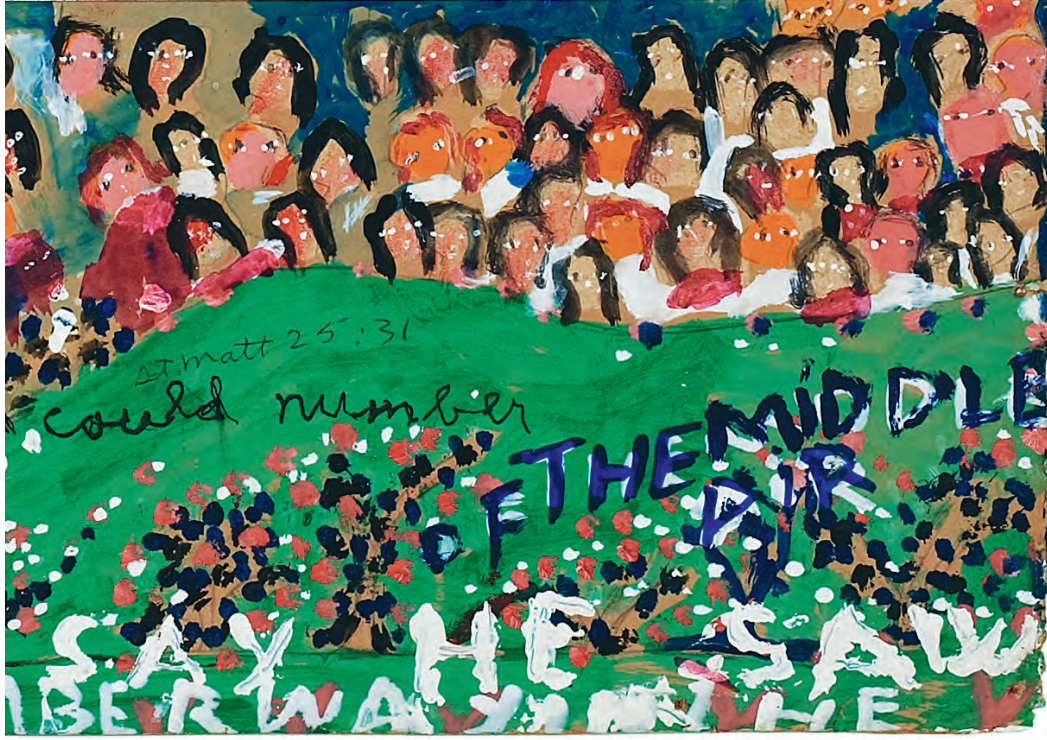
Faith



SISTER GERTRUDE MORGAN
1900-1980 (United States
of America)

untitled (I JOHN SAY HE SAW A
NUMBER WAY IN THE MIDDLE OF THE AIR)
c 1970

acrylic, pen, pencil, string on cardboard
54 x 76cm / 21¼ x 29¾"





MINNIE EVANS
1892-1987 (United States
of America)

untitled
c 1960/65
oil, colour pencil, pencil on paper
48.5 x 59cm / 19 x 23½"



ELIJAH PIERCE
1892-1984 (United States
of America)

Crucifixion
1970/71
wood, plastic, enamel, varnish,
glitter, glue
44 x 44.8 x 36cm / 17 $\frac{3}{8}$ x 14 $\frac{7}{8}$ x 14 $\frac{1}{4}$ "



ANONYMOUS
(United States of America)

untitled (GLORY TO GOD IN THE HIGHEST)
c 1900
metal, enamel on wood
172.5 x 91.5 x 56.5cm / 67½ x 36 x 22¼"

Voice



MICHAEL PATTERSON-CARVER
b 1958 (United States of
America)

Flint
2009
ink, pencil on paper
38 x 51cm / 14 $\frac{7}{8}$ x 20"



St Louis
2009
ink, pencil on paper
38 x 51cm / 14 $\frac{7}{8}$ x 20"



KWAME AKOTO
b 1950 (Ghana)

untitled (The Miracle of Human Vision)
2016
oil on canvas
120 x 120cm / 47½ x 47½"

Damnation



MARIAN SPORE BUSH
1878-1946 (United States
of America)

Tornado
1938
oil on canvas
106.6 x 152.4cm / 42 x 60"



Hitler Meets God
1943
oil on canvas
116.8 x 162.5cm / 46 x 64"



GIOVANNI FICHERA
b 1925 (Italy)

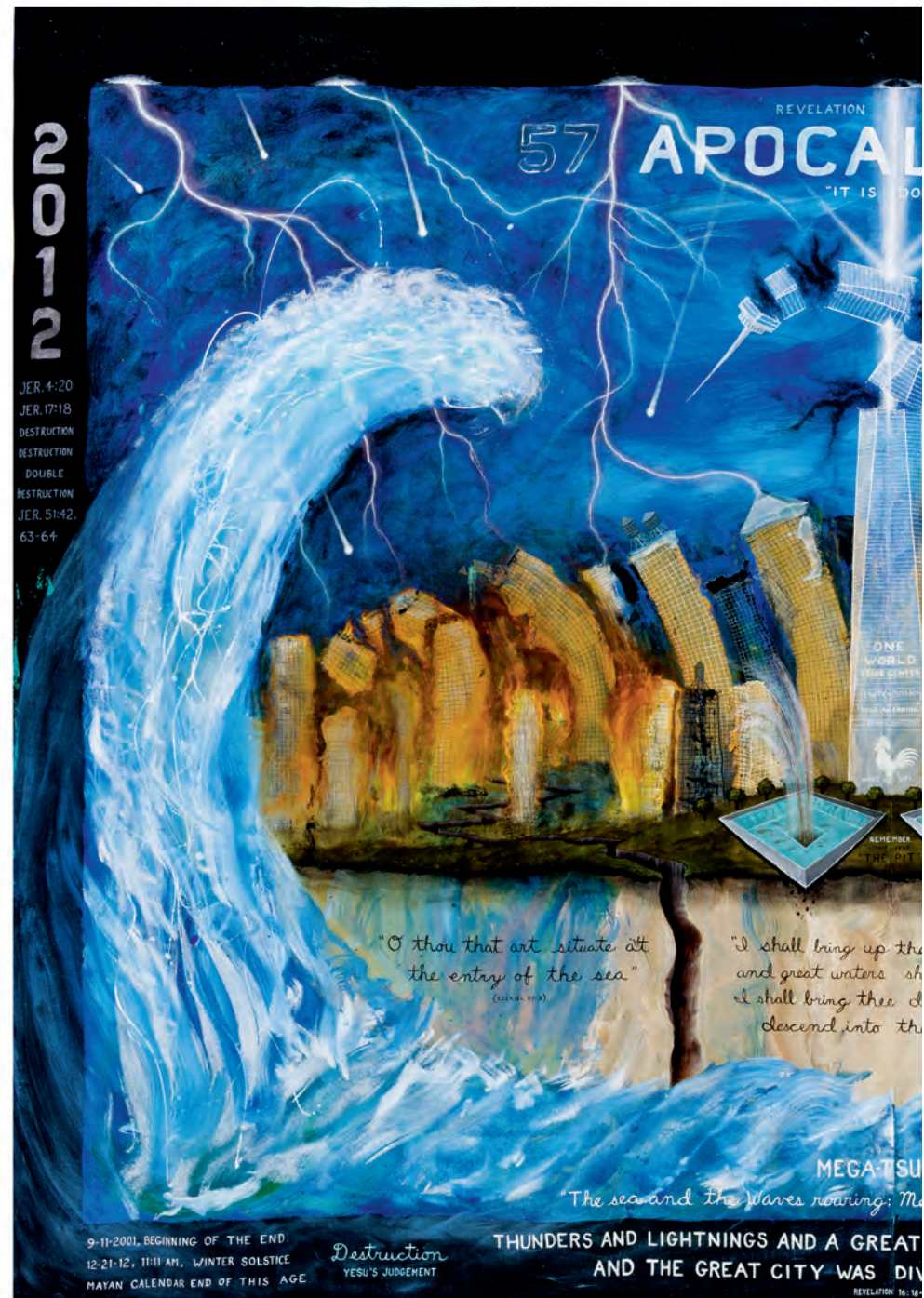
untitled
c 2000
emulsion, acrylic on cloth
250 x 650cm / 98% x 255%"



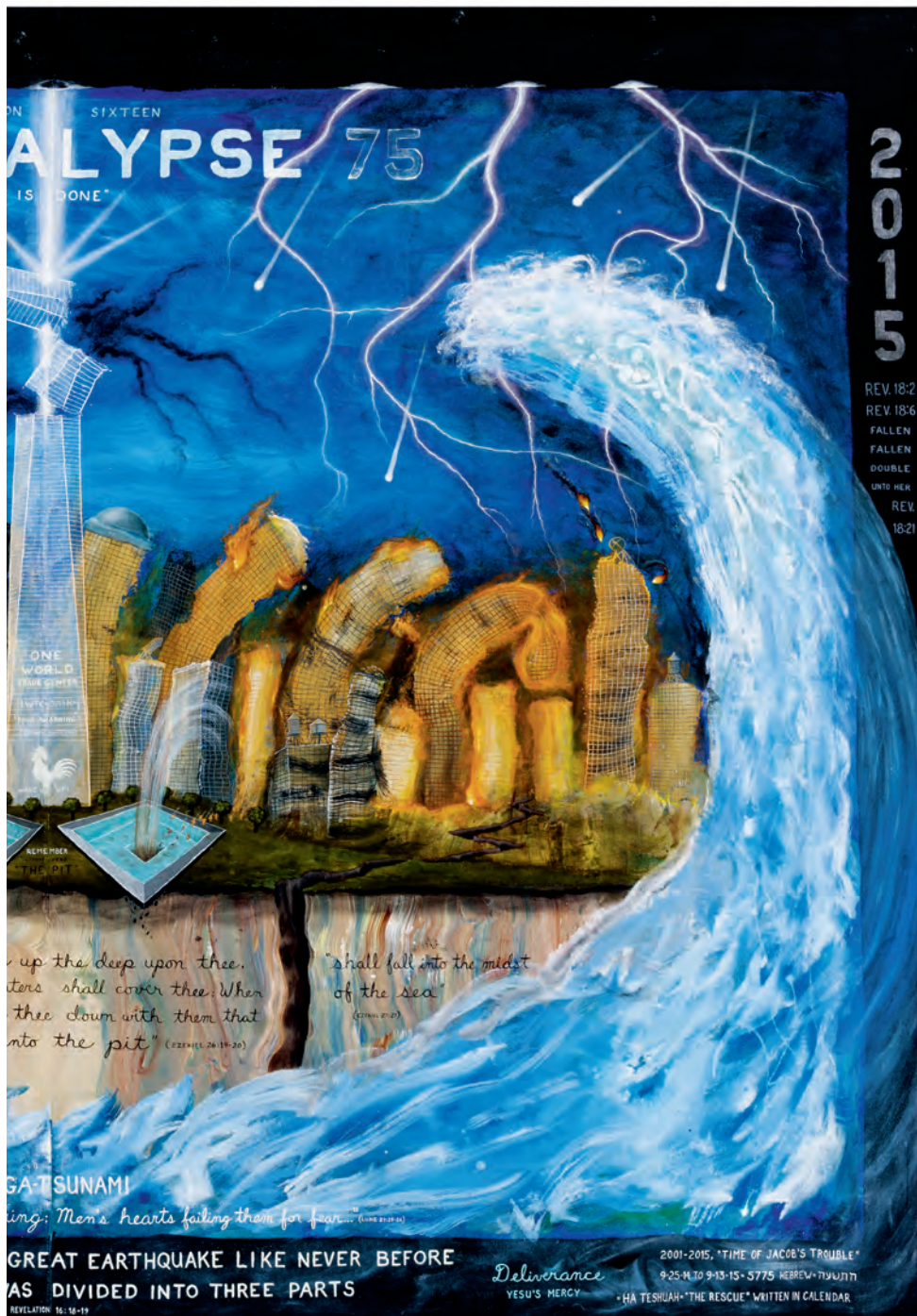


JAMES SON FORD THOMAS
1926-1993 (United States
of America)

untitled
c 1985
clay, aluminium foil, acrylic
17.7 x 13.3cm x 17.2cm / 7 x 5¼ x 6¾"



NORBERT H KOX / WILLIAM THOMAS THOMPSON
b 1945 / b 1935 (United
States of America)



Apocalypse
 2012
 acrylic on canvas
 274 x 366cm / 107% x 144"

WC RICE
 1930-2004 (United States
 of America)

untitled (SIN IN HELL SEX)
 c 1980
 enamel on metal
 45.7 x 45.7cm / 18 x 18"



REVEREND WILLIAM BLAYNEY
1917-1986 (United States
of America)

untitled (BIBLICAL, Symbolic, PROPHEtic,
HISTORICAL DISPENSATIONS OF JUDAHISM ~ ~ GENTILISM)
1969/81
enamel on board
92 x 60cm / 36¼ x 23¾"

Desire



HANS SCHÄRER
1927-1997 (Switzerland)

Madonna
1980
stone, wood, plaster, oil on board
90 x 80cm / 35 $\frac{3}{8}$ x 31 $\frac{1}{2}$ "



Madonna mit Spiralen (Madonna with Spirals)
1975
stone, wood, plaster, oil on board
96.5 x 86.3cm / 38 x 34"



FRIEDRICH SCHRÖDER SONNENSTERN
1892-1982 (East Prussia)

Rempelpilzche (Rumpelstiltskin)
1951/52
colour pencil, pencil on paper
28 x 20cm / 11 x 7⁷/₈"



PETER HAND
b 1928 (England)

Hermaphrodite Transforming
2001/04
wood, plaster, glass, leather,
card, paper, acrylic, resin, oil, ink
77 x 61 x 66cm / 30 $\frac{1}{4}$ x 24 x 25 $\frac{7}{8}$ "



PIETRO GHIZZARDI
1906-1986 (Italy)

untitled
c 1957
printed paper, pigment, soot on cardboard
79 x 50cm / 31 x 19 1/2"



WILLIAM MORTENSEN
1897-1965 (United States
of America)

untitled [all]
(Tribunal, Nude with Voodoo Doll,
Nude with Incubus, Tribunal)
1925/27

silver gelatin print
23 x 18cm / 9½ x 7½"
21.2 x 18.9cm / 8¼ x 7½"



LARRY LEWIS
1916-2004 (United States
of America)

untitled [book]
c 1960/80
printed paper, photocopied paper, ink on paper
53.5 x 47cm / 21 x 18½"



BOGDAN ZIĘTEK
b 1932 (Poland)

W cyrku (In the Circus)
1997
acrylic on board
154 x 88cm / 60% x 34%"



MIROSLAV TICHÝ
1926-2011 (Czechoslovakia)

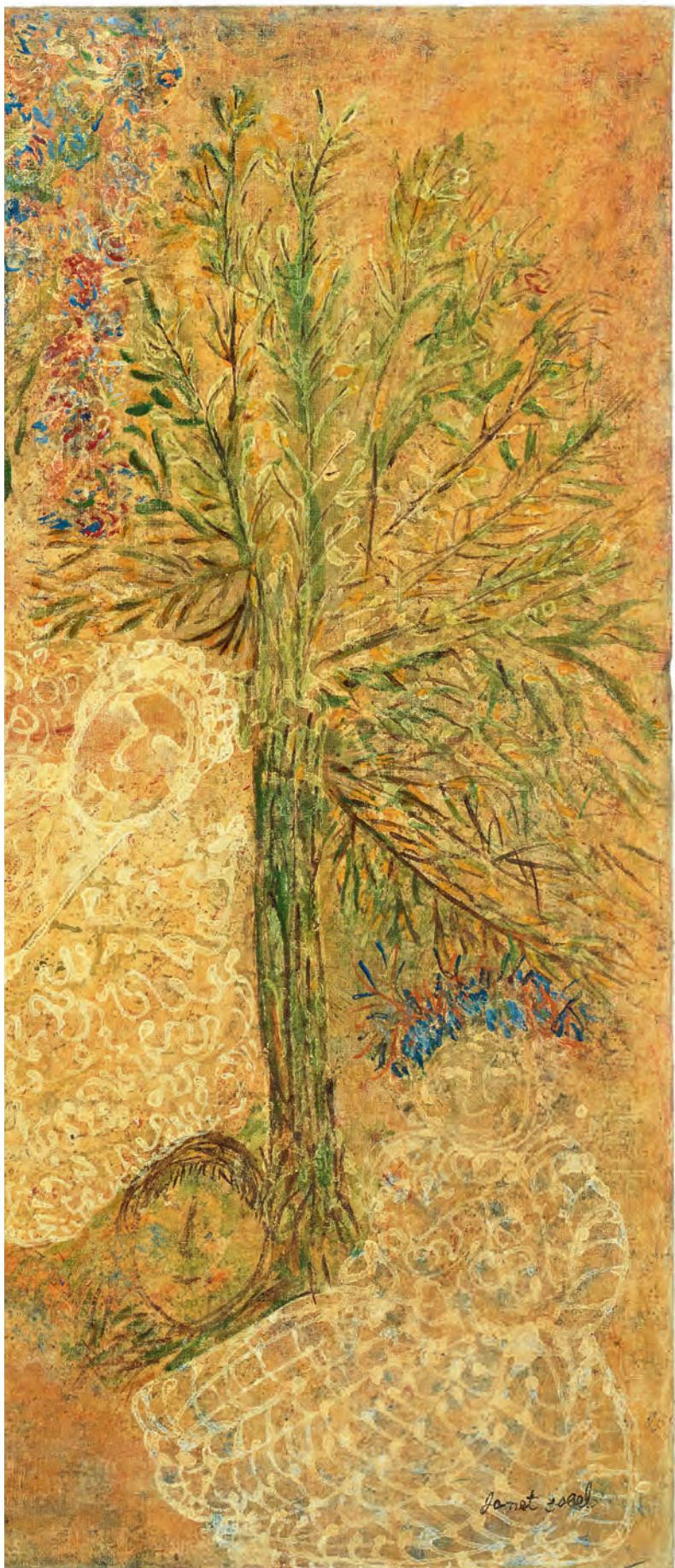
untitled
c 1960/80
photograph, colour pencil on paper
35.5 x 24cm / 13 $\frac{7}{8}$ x 9 $\frac{3}{8}$ "

Love



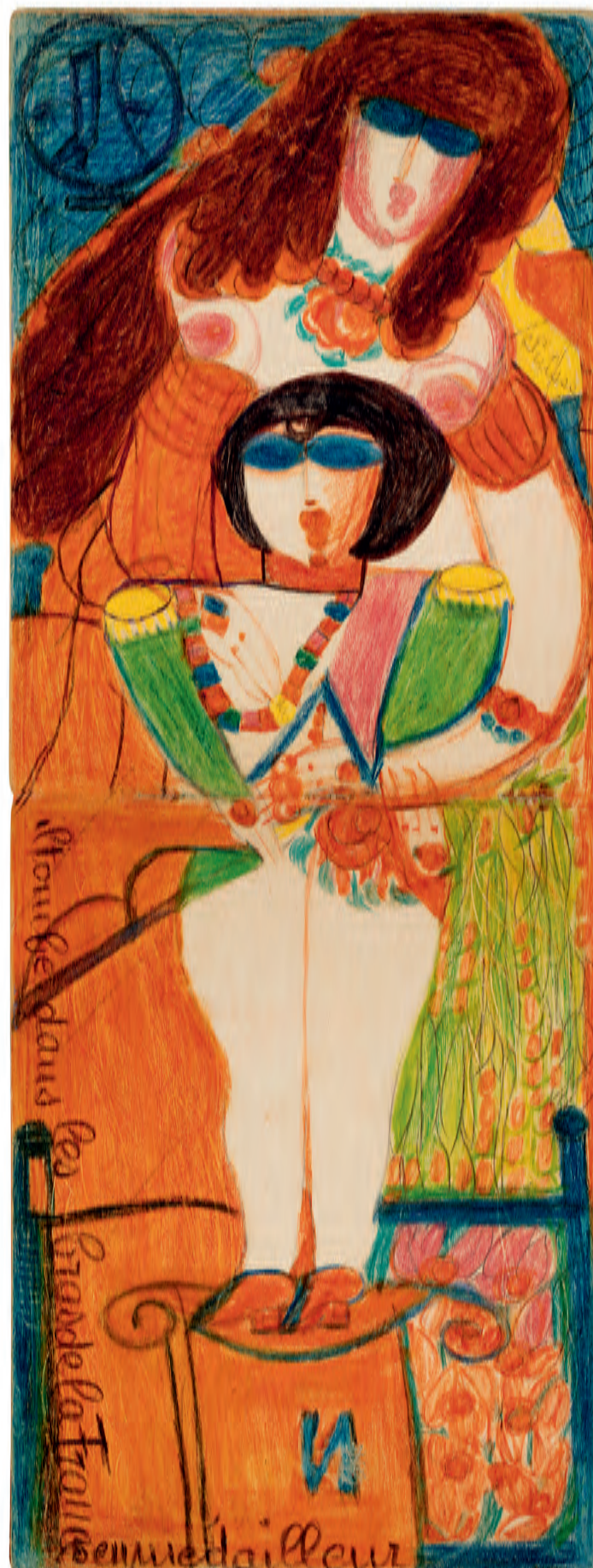
JANET SOBEL
1893-1968 (Russian Empire)

The Frightened Bride
1943
oil on canvas
101.6 x 129.54cm / 40 x 51"



ALOÏSE CORBAZ
1886-1964 (Switzerland)

untitled (*Il tombe dans les bras de la France en médailleur / He Falls with Honours into the Arms of France*)
c 1941/51



colour pencil, pastel,
graphite on paper
61 x 23cm / 24 x 9"



JUDITH SCOTT
1943-2005 (United States
of America)

untitled
1991
wool, cotton, wood, rubber
209 x 40 x 24cm / 82¼ x 15¾ x 9½"





VERBA FRAZIER
1900-1951 (United States
of America)

untitled [both]
(GoD BleSS SON comE HOME MOTHEr, SON-KISS MOTHER'S-DAY.
OUR-SAVIOR-BLESS-MY-BOY I-LOVE-HUDSON Albert-MAMA)
c 1945
thread on fabric
13.5 x 12cm / 5¼ x 4¾"

Youth



MORTON BARTLETT
1909-1992 (United States
of America)

*untitled (Reading, 1 Mary
Skelding absorbs GRIMM'S)*
c 1934
silver gelatin print
12 x 10cm / 4 $\frac{5}{8}$ x 3 $\frac{3}{8}$ "



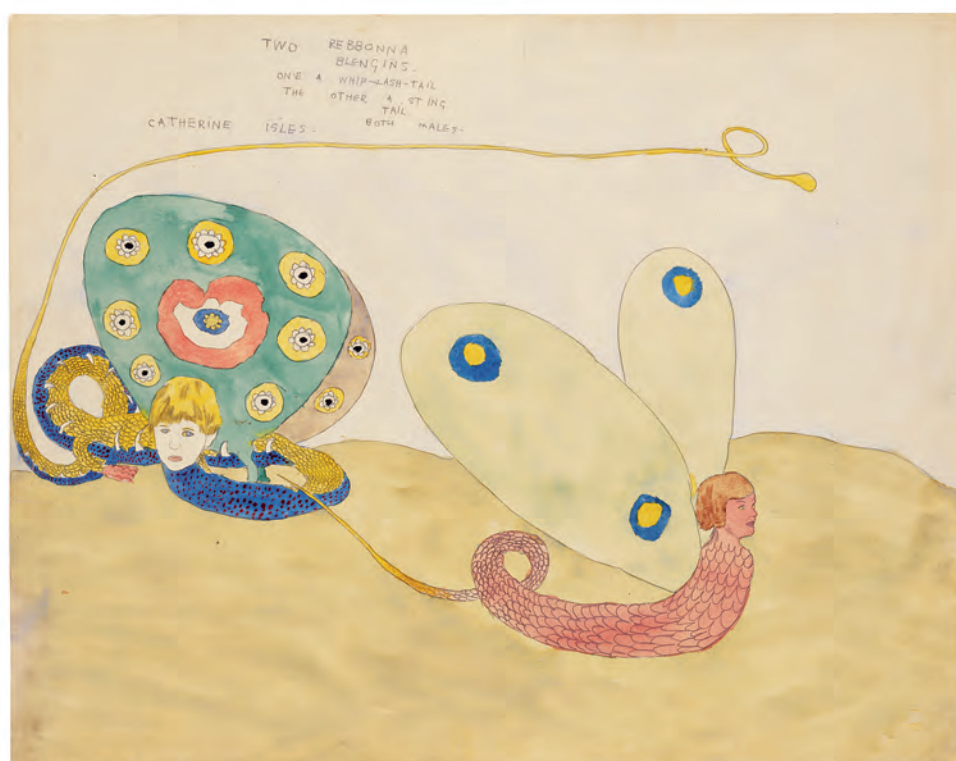
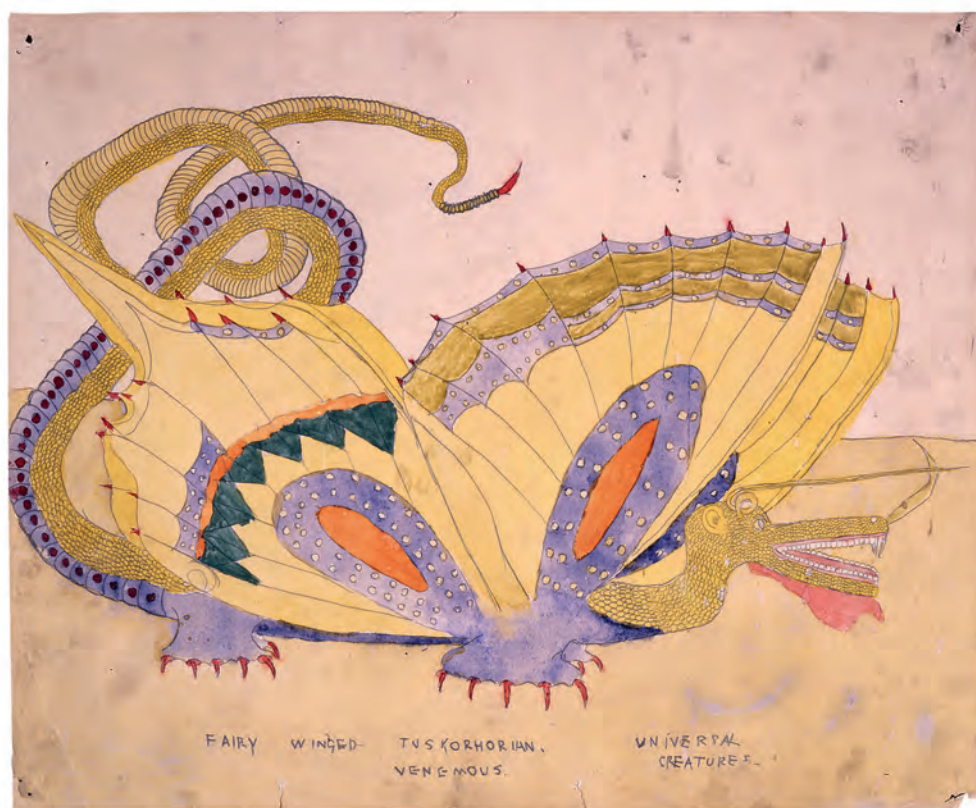
untitled
c 1950
silver gelatin print
10 x 12cm / 3 $\frac{7}{8}$ x 4 $\frac{5}{8}$ "



ANONYMOUS
(German Empire)

untitled (UMA JUM LEIM)
c 1900
oil, varnish on wood
34 x 24.5cm / 13 $\frac{3}{8}$ x 9 $\frac{5}{8}$ "

Childhood



HENRY DARGER
1892-1973 (United States
of America)

untitled [both]
(FAIRY WINGED TUSKORHORIAN UNIVERSAL CREATURE VENOMOUS,
TWO REBONNA BLEGINS ONE A WHIP-LASH-TAIL THE OTHER A STING
TAIL BOTH MALES CATHERINE ISLES)
c 1940/60
watercolour, carbon tracing, pencil on paper
35.5 x 43.2cm / 14 x 17"
48.2 x 60.8cm / 18 7/8 x 23 7/8"



untitled [both]
 (CHILD-HEADED WHIP-LASH-TAIL BLENQINS, BLENGIGLOM-ENEAN ISLAND,
 SPOTTED, HORNED BLENQIN. POISONOUS CATHERINE ISLES)
 c 1940/60
 watercolour, carbon tracing, pencil on paper
 48.3 x 61cm / 19 x 24"
 35.2 x 42.8cm / 13¾ x 16¾"



HENRY DARGER
1892-1973 (United States
of America)

untitled [recto]
(122 At Jennie Richee After being shown how to escape
from cavern by their help they ask creatures to display
their wings which they do.)



untitled [verso]
 (123 At Jennie Richee Narrowly escape capture when attacked
 by glandelinians, but the creatures "gracefully" also show
 the glandelinians the way out.)

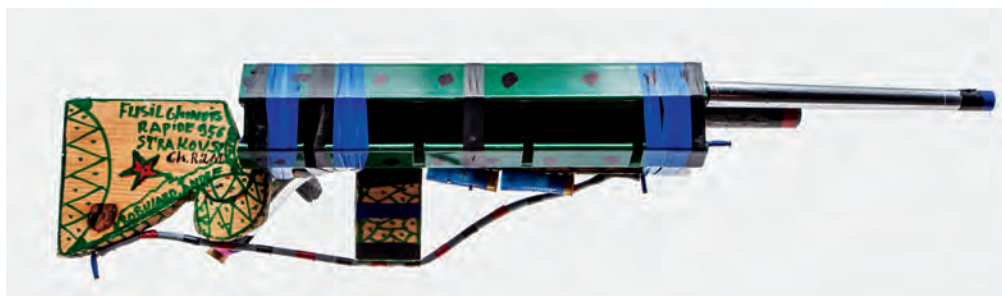
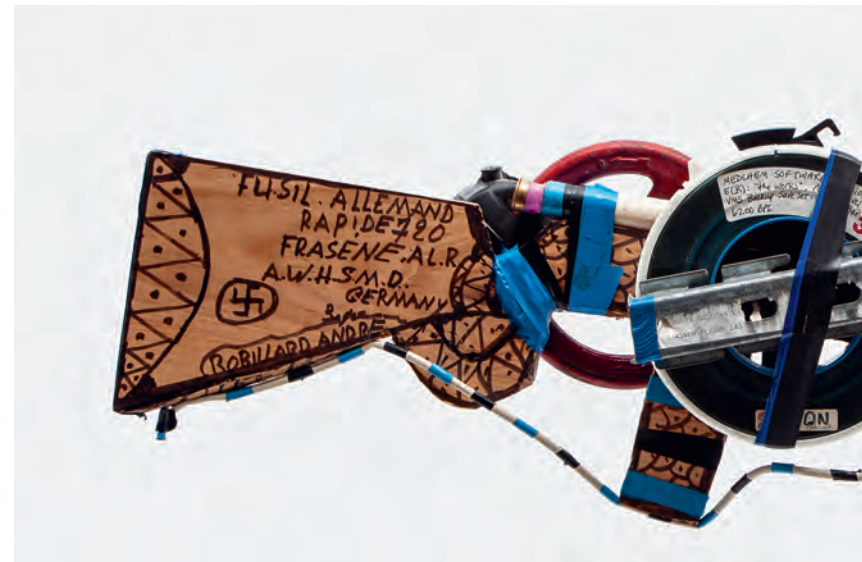
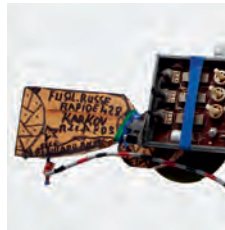
c 1940/60
 printed paper, carbon tracing,
 watercolour, pencil on paper
 60.5 x 270.8cm / 23¾ x 106½"



HENRY DARGER
1892-1973 (United States
of America)

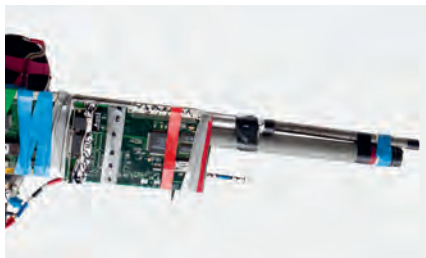
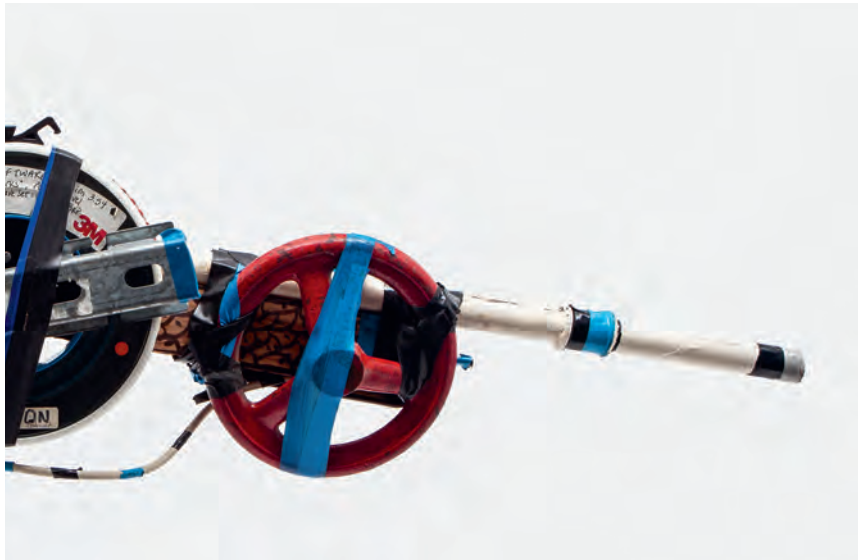
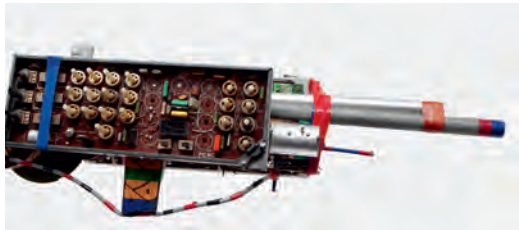
untitled
c 1940/60
watercolour, pencil on paper
34 x 27cm / 13 $\frac{3}{8}$ x 10 $\frac{5}{8}$ "

Power



ANDRÉ ROBILLARD
b 1931 (France)

untitled [all]
c 1980/2010



metal, wood, plastic, fabric, tape, ink
 20.2 x 25 x 8.2cm / 7⁷/₈ x 9⁷/₈ x 3¹/₄" [smallest]
 60 x 201.2 x 24.1cm / 23³/₈ x 78³/₈ x 9¹/₂" [largest]



ALEXANDER LOBANOV
1924-2003 (Union of Soviet
Socialist Republics)

untitled [all]
c 1985
silver gelatin print
17 x 11.5cm / 6 $\frac{7}{8}$ x 4 $\frac{1}{2}$ "



CARLO ZINELLI
1916-1974 (Italy)

untitled
1968
gouache, pencil, ink on paper
70 x 50cm / 27½ x 19½"



JOSEF WITTLICH
1903-1982 (German Empire)

untitled (*Kampfszene vor japanischer Flagge /
Battle Scene in front of Japanese Flag*)
c 1968
gouache on paper
103 x 108cm / 40½ x 42½"

Language

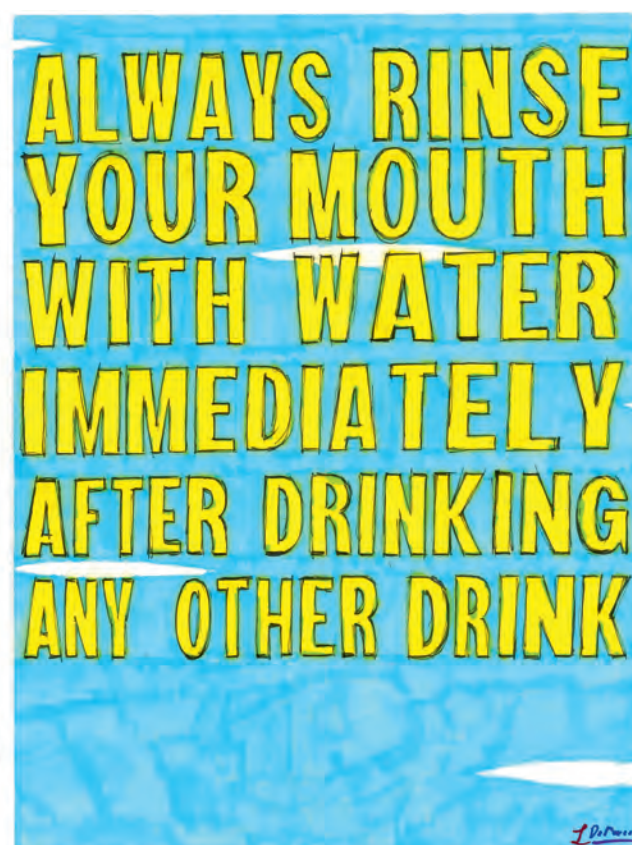
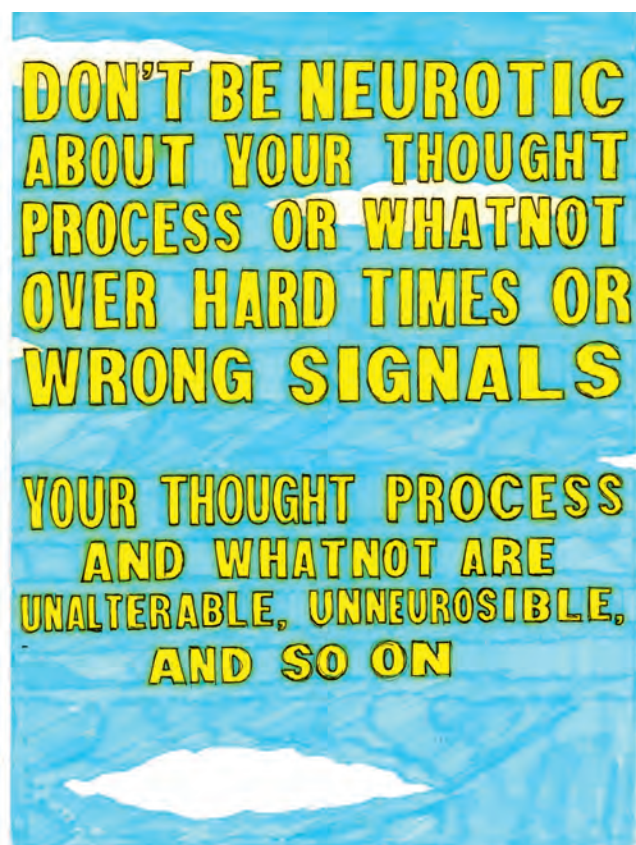


ANTHONY MANNIX
b 1953 (Australia)

untitled [all]
(*Journal of a Madman, Artery, Erotomania,*
The Moon Morning of the Sex Zoo, The Journal of a Madman)
c 1985/95



metal, wood, perspex, plastic,
 resin, acrylic, ink, paper
 23 x 15 x 3cm / 9 x 5 $\frac{7}{8}$ x 1 $\frac{1}{4}$ " [smallest]
 30.5 x 20.4 x 4cm / 12 x 8 x 1 $\frac{5}{8}$ " [largest]



LOUIS DEMARCO
 b 1985 (United States of
 America)

untitled [both]
 (DON'T BE NEUROTIC, ALWAYS RINSE YOUR MOUTH)
 2011
 ink on paper
 30.4 x 22.8cm / 12 x 9"

Systems



RAIMUNDO CAMILO
1935-2015 (Brazil)



JOHN URHO KEMP
1942-2010 (United States of America)



ADELHYD VAN BENDER
1950-2014 (Germany)



ALEXANDER MEDVEDEV-PETROV
b 1934 (Union of Soviet
Social Republics)



DENIS EZHIKOV
b 1980 (Union of Soviet
Social Republics)



UWE BRECKNER
b 1973 (Romania)



LYUDMILA ALEKSANDROVNA TRUNOVA
b 1947 (Union of Soviet Social
Republics)



ALAN CONSTABLE
b 1956 (Australia)



ZDENĚK KOŠEK
1949-2015 (Czechoslovakia)



MANFRED HENKE
b 1952 (West Germany)



BRIAN CHIN
b 1966 (England)



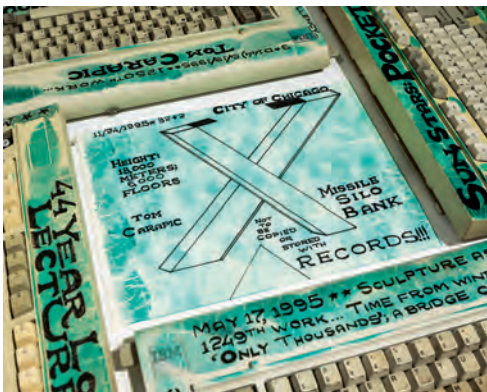
KATYUSHA
b 1948 (Union of Soviet Social Republics)



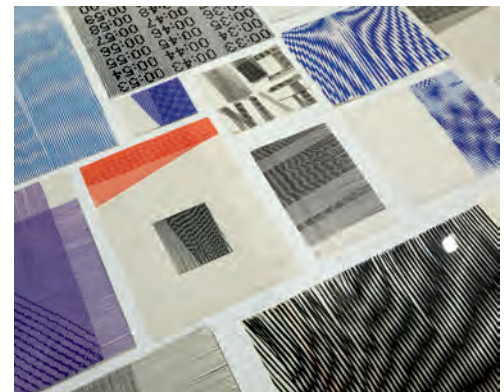
MELVIN WAY
b 1954 (United States of America)



JB MURRAY
1908-1988 (United States of America)



TOM ČARAPIĆ
b 1939 (Yugoslavia)

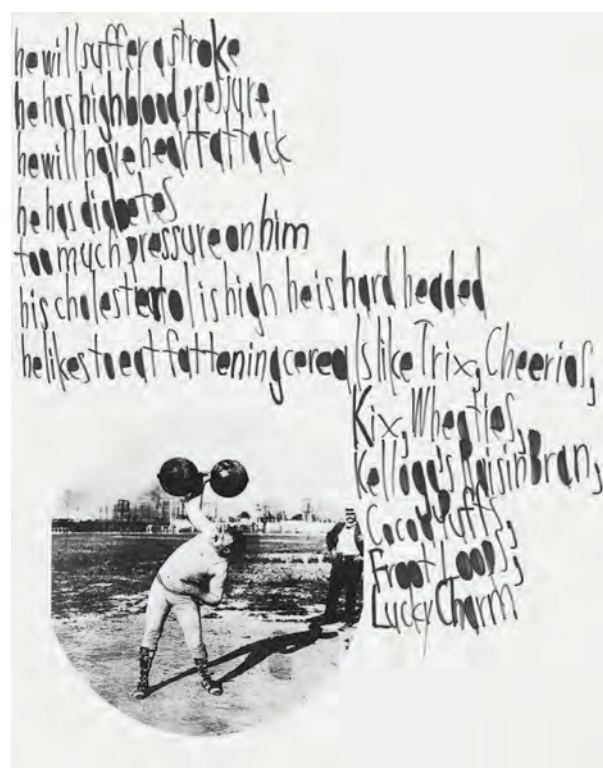
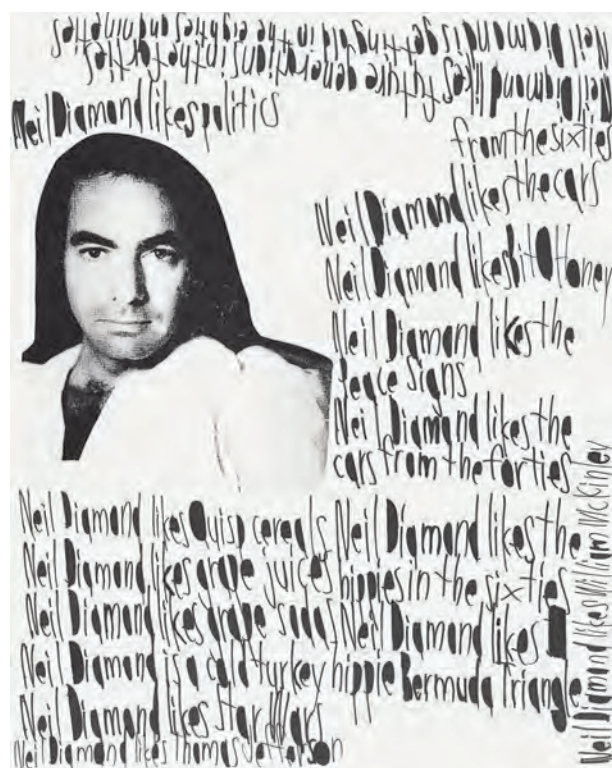


JULIUS BOCKELT
b 1986 (West Germany)



DIETRICH ORTH
 b 1956 (Federal Republic
 of Germany)

Der echte Feuerfrier-Effekt
 (The Real Fire-Freeze Effect)
 1989
 acrylic on canvas
 152 x 112cm / 59 3/4 x 44"



JOHN PATRICK MCKENZIE
b 1962 (Phillipines)

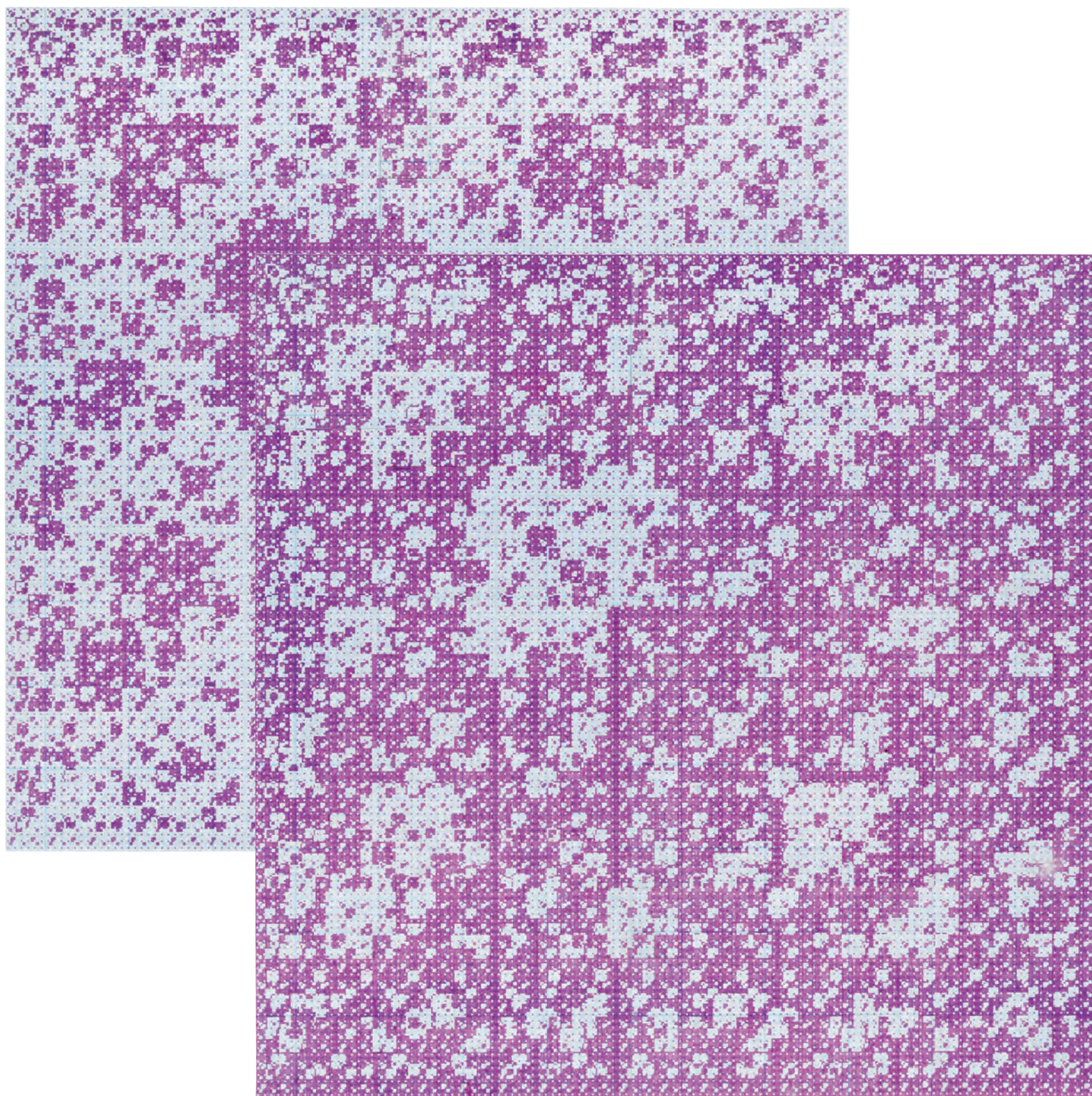
untitled [all]
(Bob Hope likes the Statue of Liberty, perspire they sweat a lot when they work, Neil Diamond likes politics, he will suffer a stroke)
2007
printed paper, ink on paper
50.8 x 40.6cm / 20 x 16"



HORST ADEMEIT
 1937-2010 (Federal Republic
 of Germany)

untitled [all]
 2002
 ink on polaroid photograph
 11 x 9cm / 4 1/4 x 3 1/2"





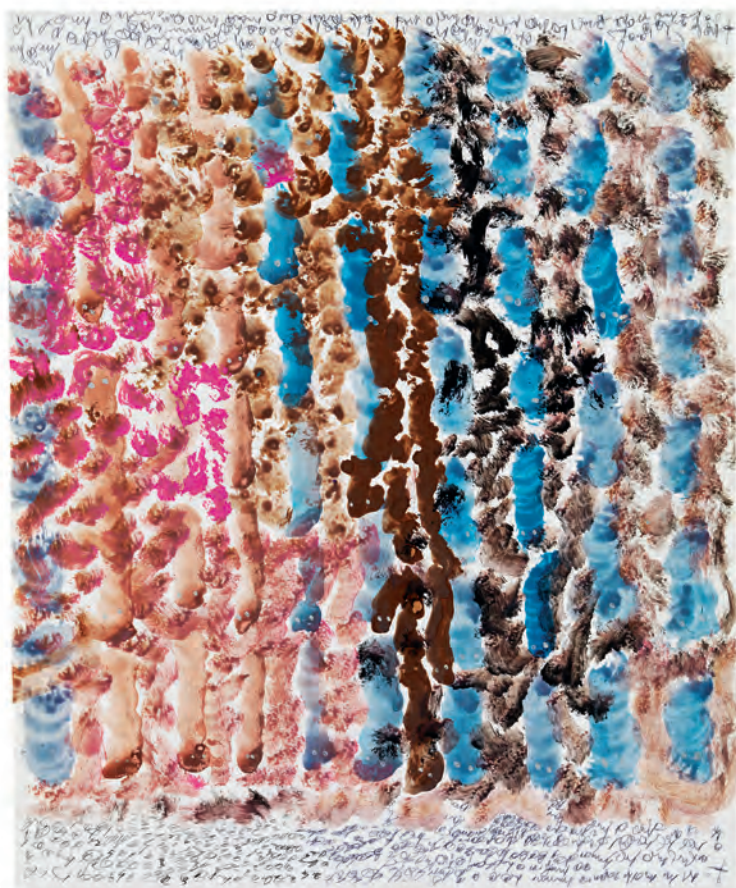
MARTIN THOMPSON
b 1956 (New Zealand)

untitled [diptych]
c 2000
tape, ink on paper
51 x 51cm / 20 x 20"



ALFRED JENSEN
1903-1981 (Guatemala)

Interlacing Colors II
1959
oil on canvas
115.5 x 101.6cm / 45½ x 40"



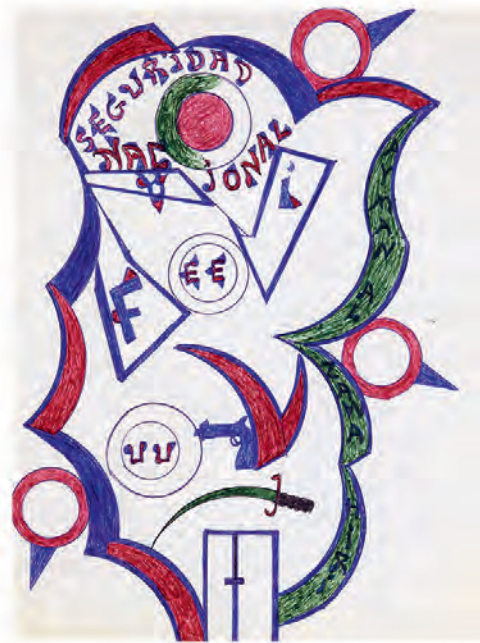
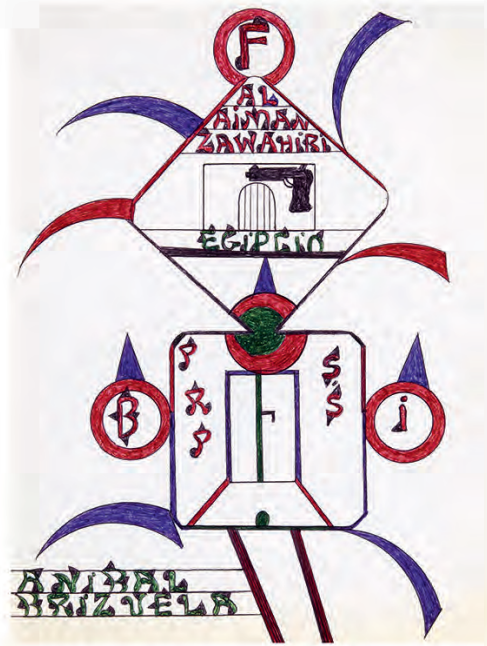
JB MURRAY
1908-1988 (United States
of America)

untitled [both]
c 1978/88
watercolour, ink on paper
43.1 x 35.5cm / 17 x 14"



ZDENĚK KOŠEK
1949-2015 (Czechoslovakia)

KRAJINA S MODRÝM MREKEM
(Landscape with Blue Cloud)
1995
wood, oil on masonite
29 x 47cm / 11½ x 18½"



ANIBAL BRIZUELA
b 1935 (Argentina)

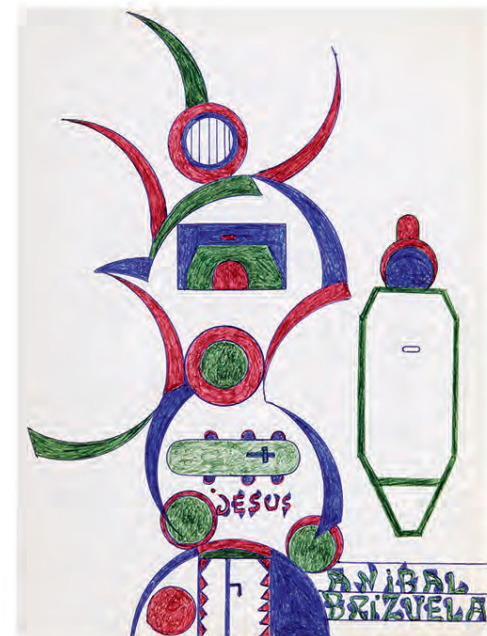
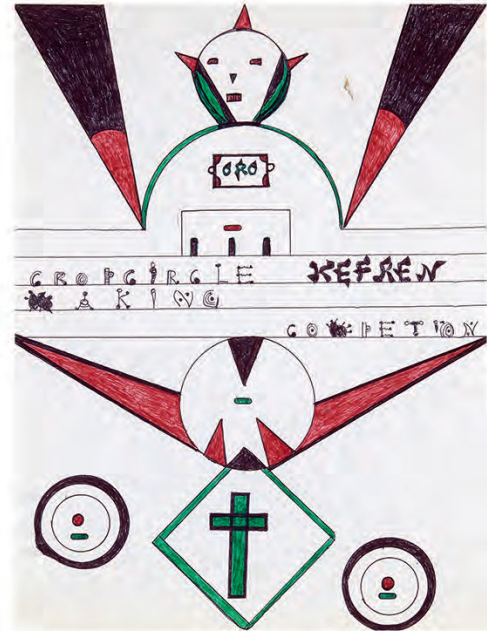


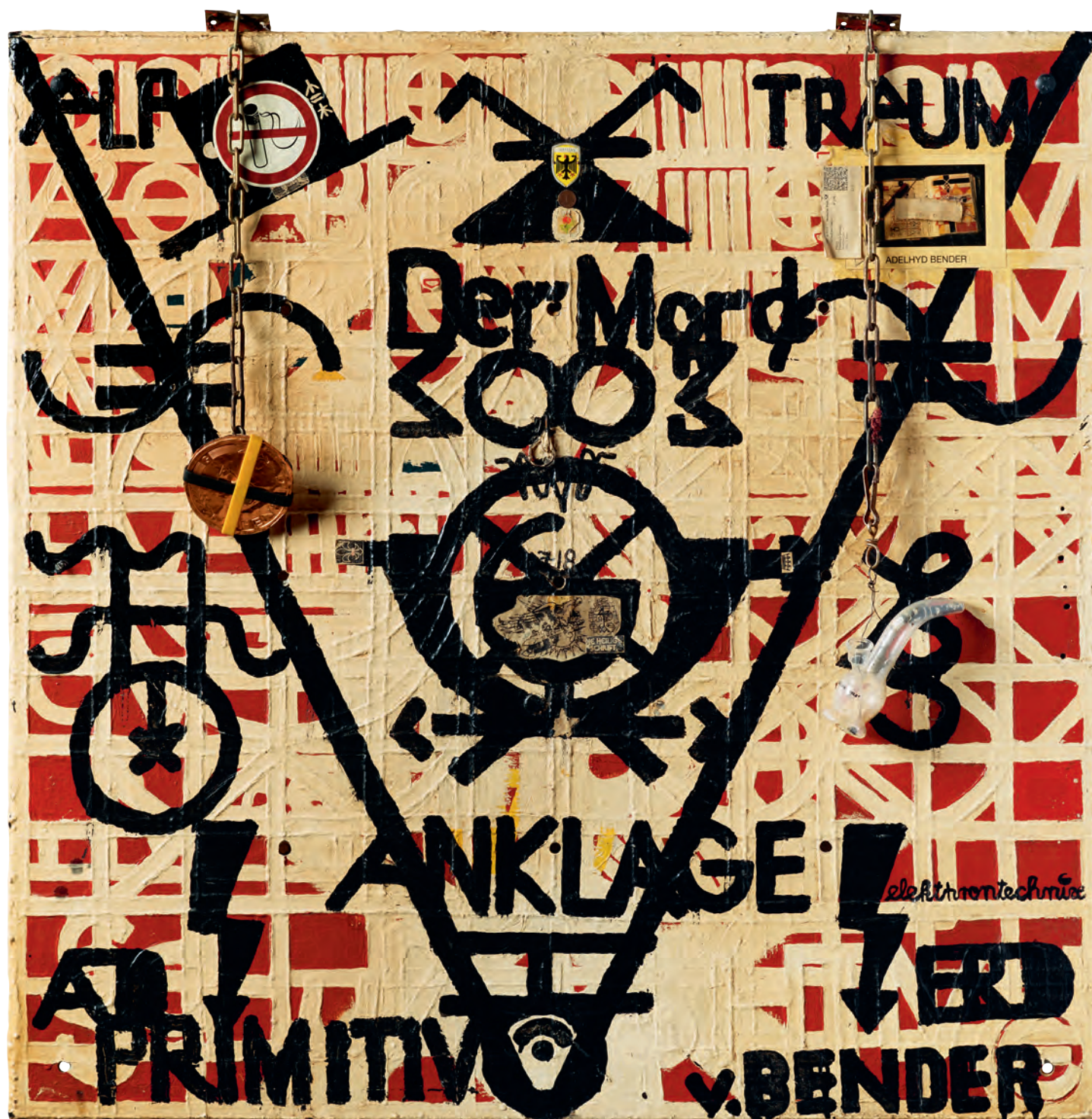
untitled [a11]
c 1965/70
ink on paper
31.08 x 24cm / 12½ x 9½"



PETER KAPPELLER
b 1969 (Austria)

Der Sprung ins kalte Wasser (Jumping into Cold Water)
2012
acrylic, varnish, tempera, ink on paper
64.4 x 89.7cm / 25¼ x 35¼"





ADELHYD VAN BENDER
 1950-2014 (Federal Republic
 of Germany)

untitled (*Der Mord / The Murder*)
 c 1980
 metal, glass, plastic, paper, emulsion on wood
 101 x 101 x 1cm / 39% x 39% x 3/8"

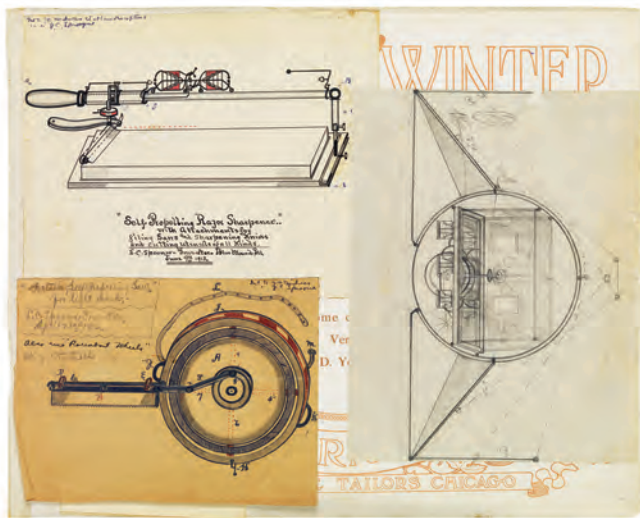


JIM DORNAN
1913-1981 (New Zealand)

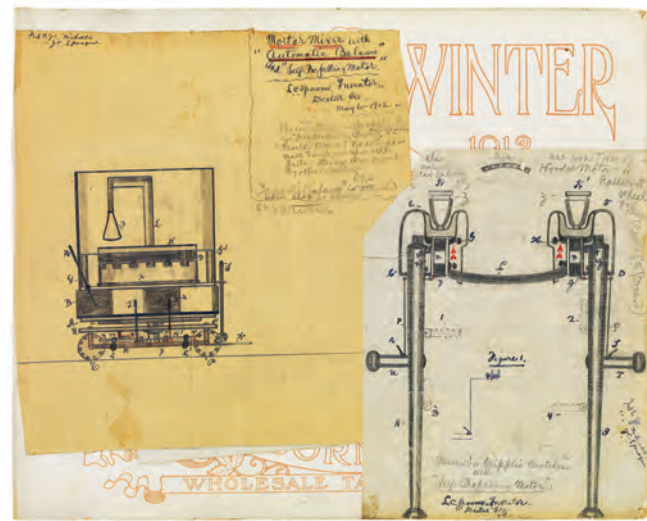
untitled (Today's education is of a high standard; nobody should be shut away in a mental hospital)
1967/81

acrylic on canvas
110 x 90cm / 43% x 35½"

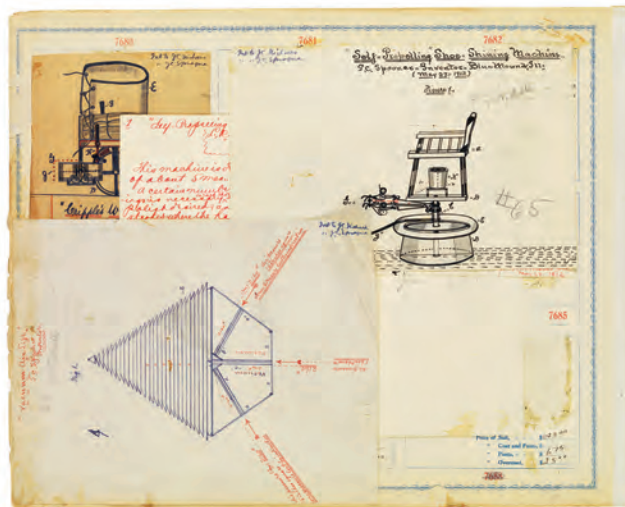
Inventions



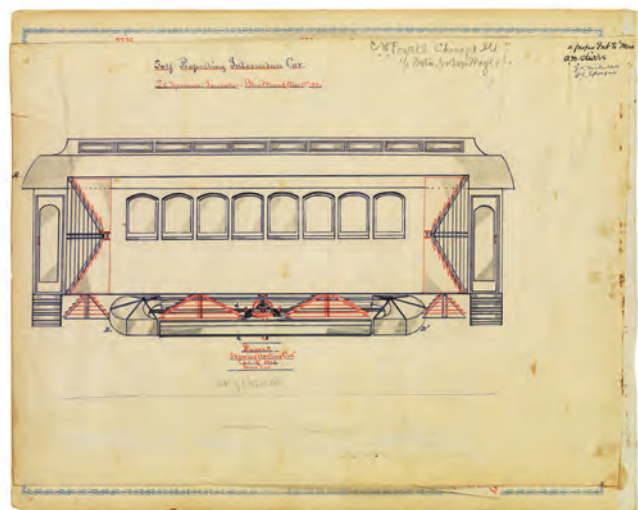
Self Propelling Razor Sharpener



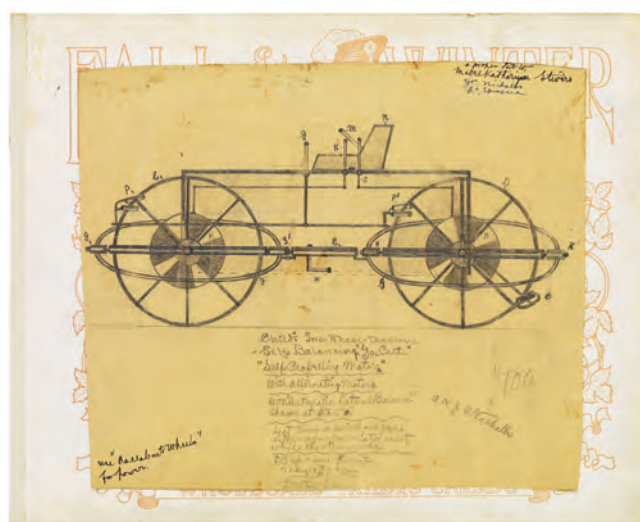
Mortar Mixer with Automatic Balance



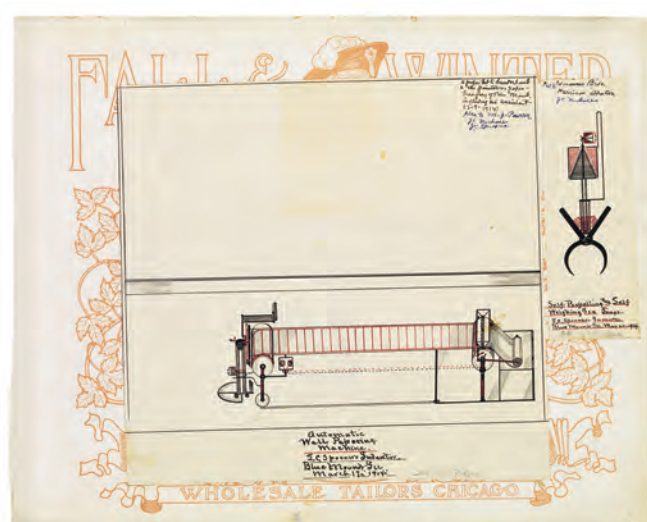
Self Propelling Shoe Shine Machine



Self Propelling Interurban Car



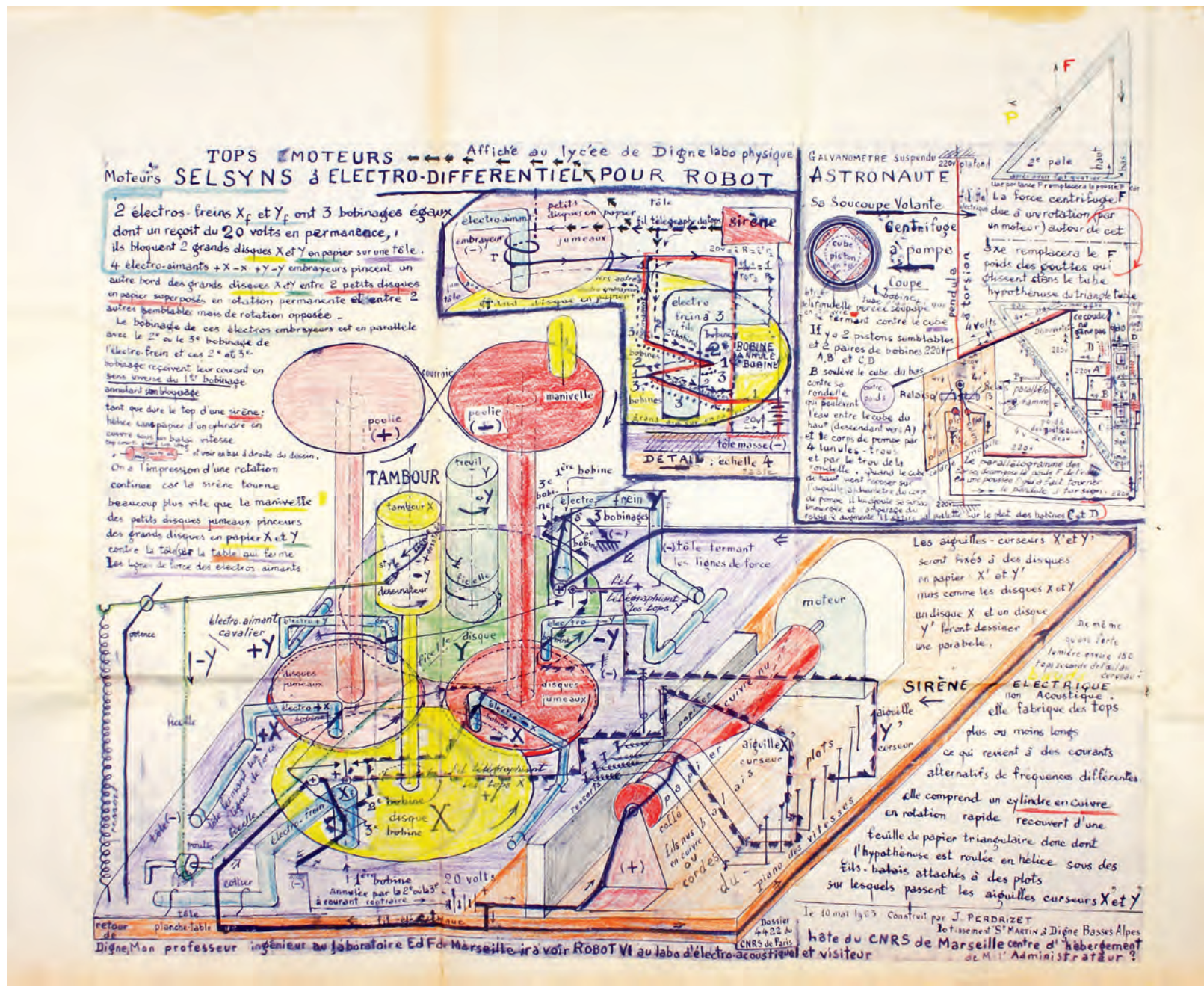
Child's Two Wheel Tandem Self Balancing Go Cart



Automatic Wallpapering Machine

LC SPOONER
1863-1955 (United States
of America)

untitled [all]
1912/14
pencil, ink, card on paper
38.1 x 46.9cm / 15 x 18½"

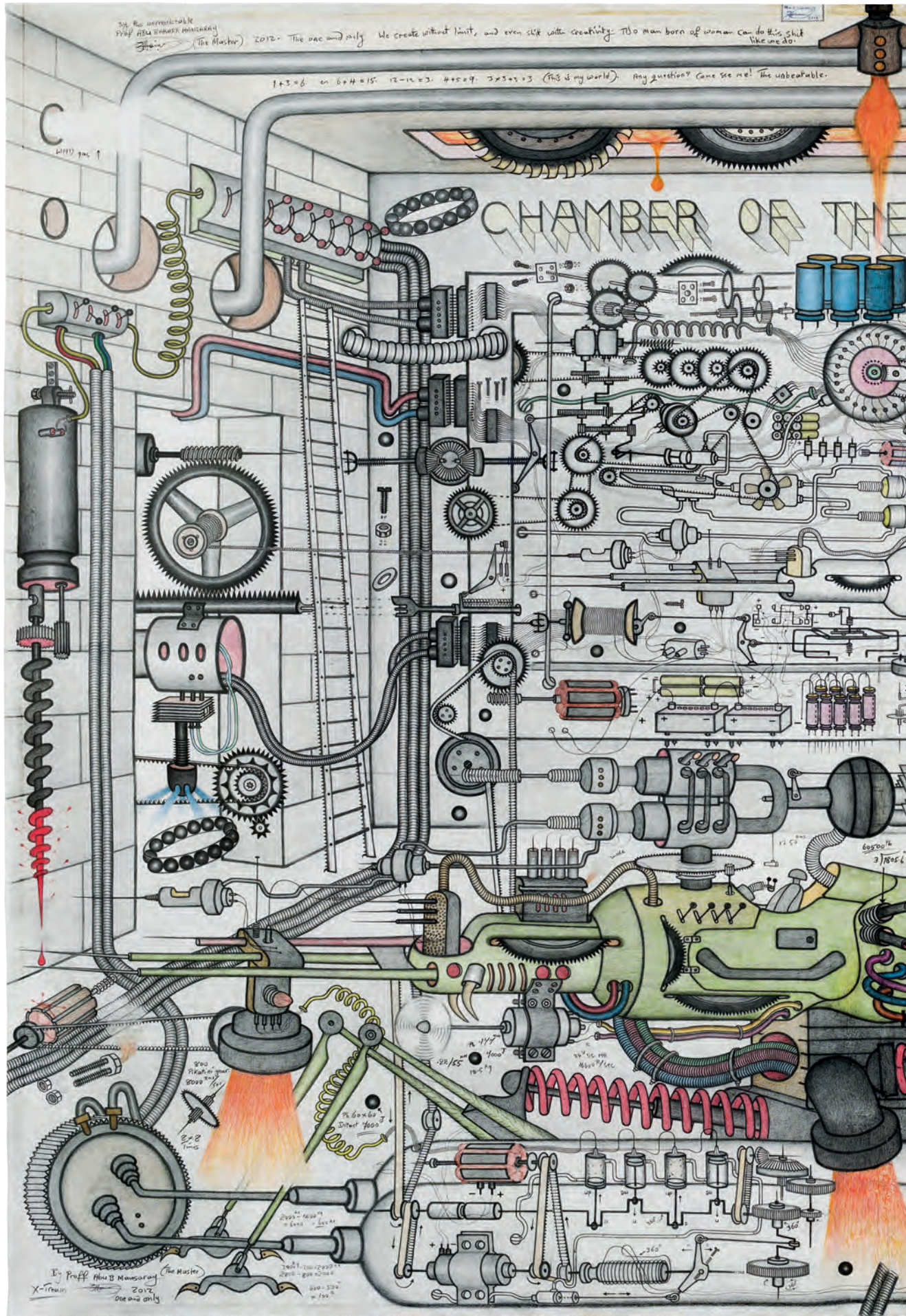


JEAN PERDRIZET
1907-1975 (France)

untitled (Moteurs SELSYNS & ELECTRO-DIFFERENTIEL POUR ROBOT /
Motors Selsyns & Electro-Differential for Robot)

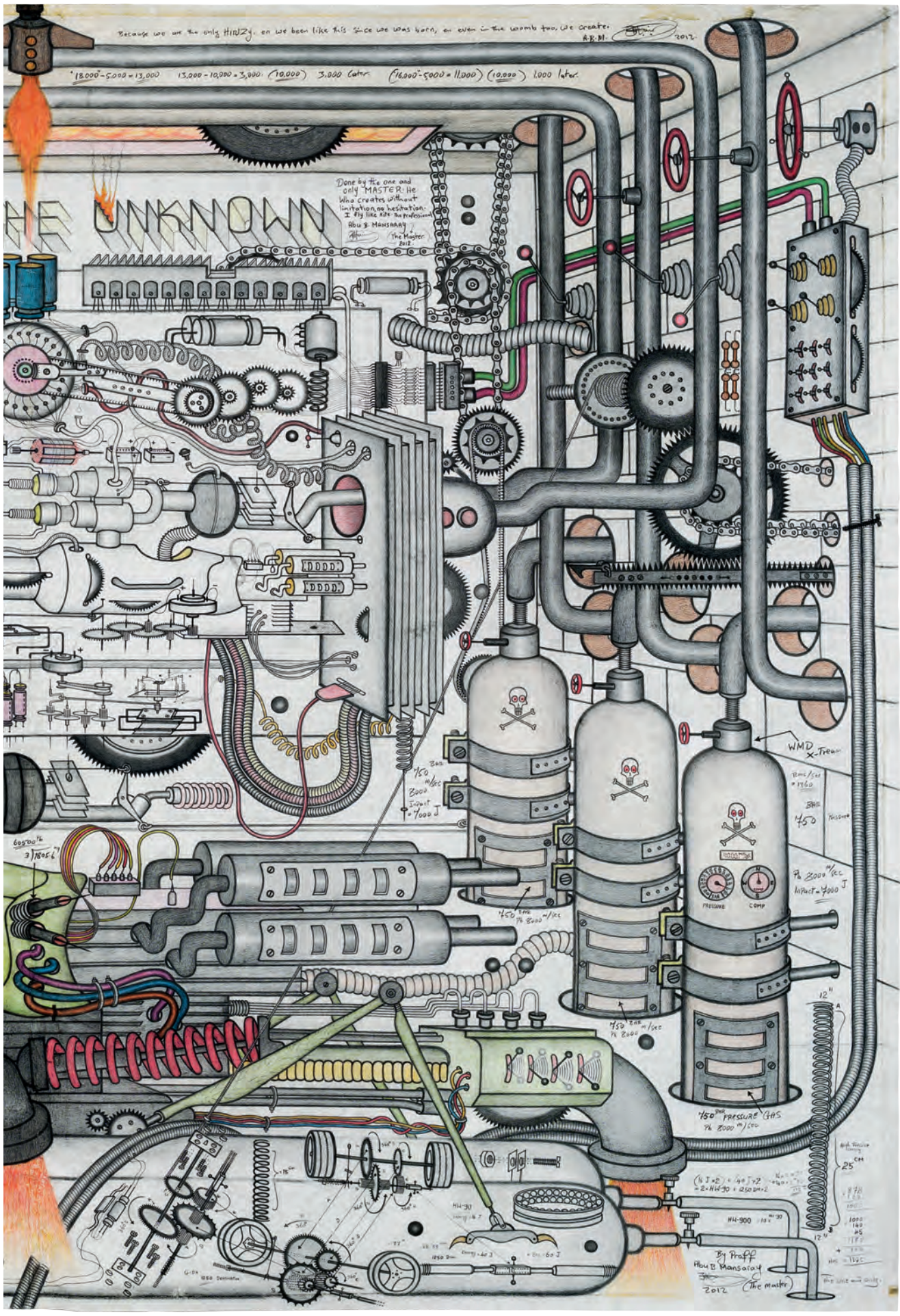
1963

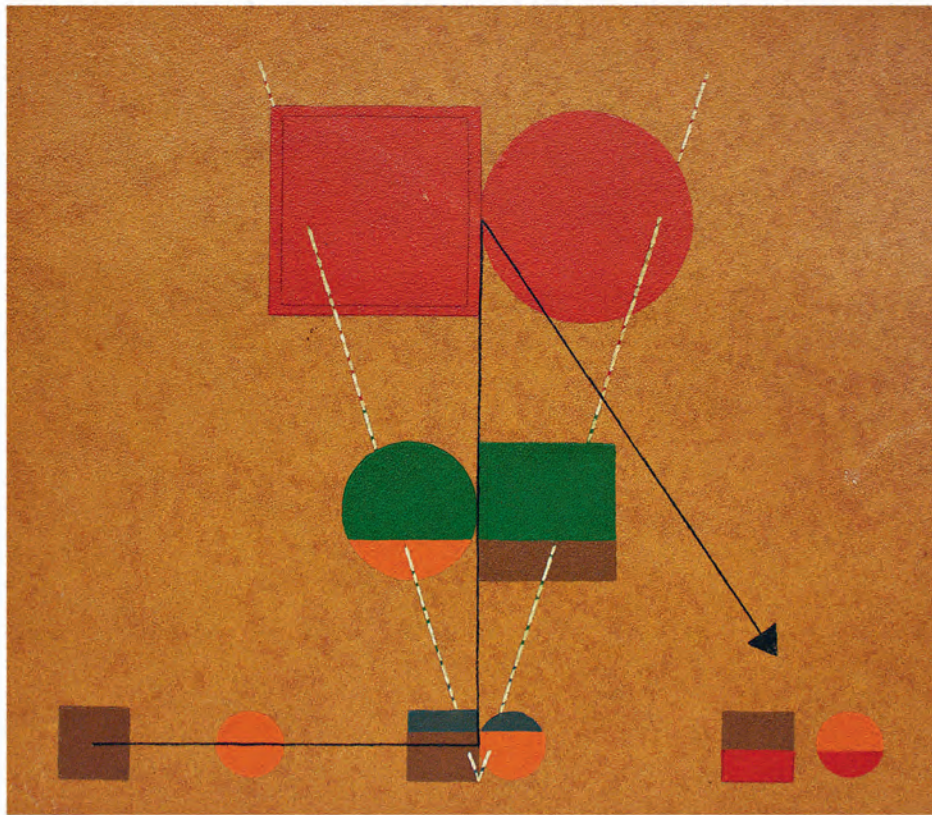
ink, crayon on paper
60 x 75cm / 23 3/8 x 29 1/2"



ABU BAKARR MANSARAY
 b 1970 (Sierra Leone)

Chamber of the Unknown
 2012
 ink, colour pencil, pencil on paper
 150 x 200cm / 59½ x 78¾"



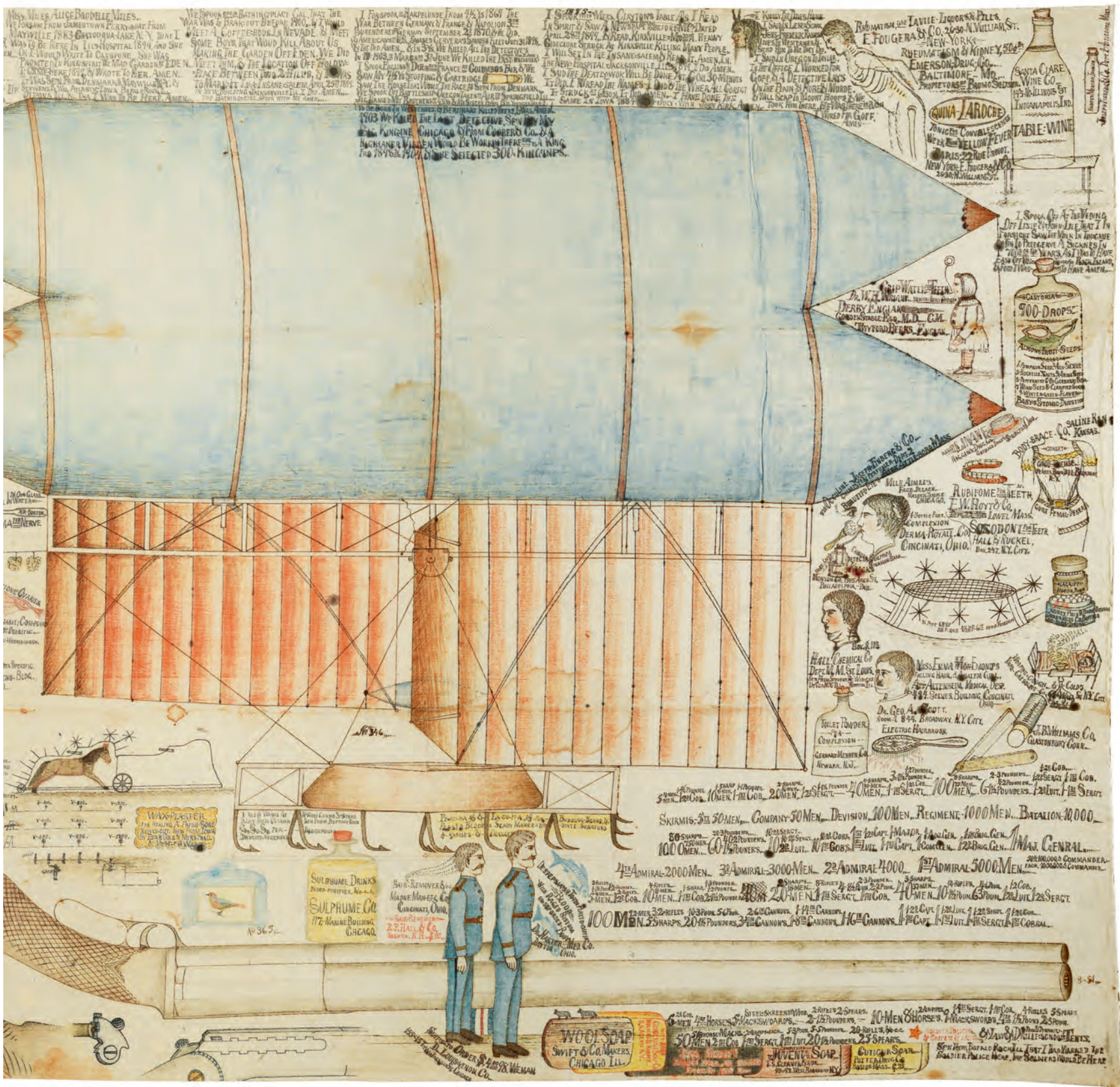


FRANCIS PALANC
1928-2015 (France)

Essai pour une geometrie motivée
(Test for a Motivated Geometry)
1955

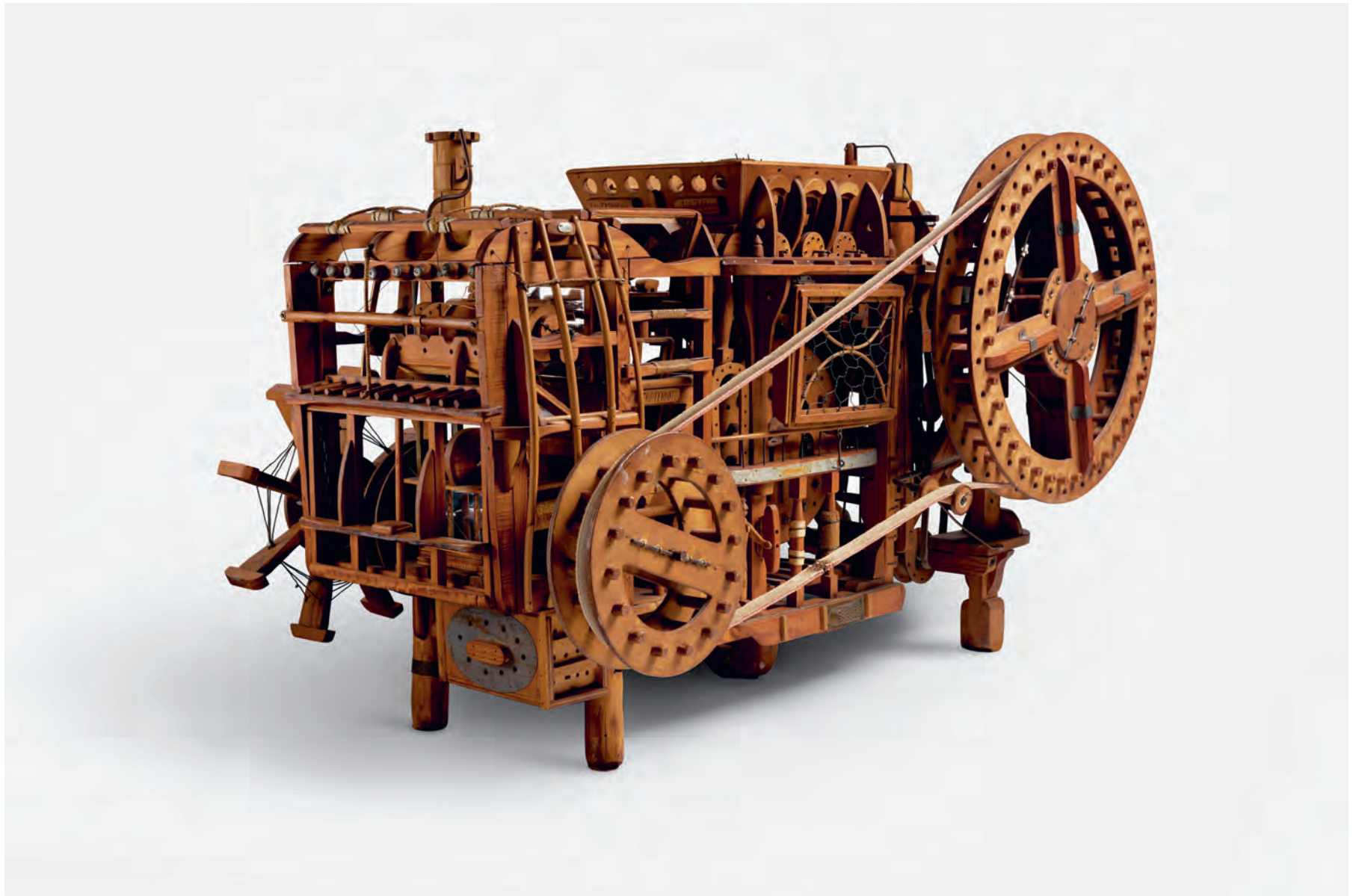
eggshell, sawdust, shellac, paint on board
46 x 55cm / 18 x 21½"





WILLIAM RICE RODE
c 1850-1920 (Denmark)

untitled (CLOCK WORK PROPHECIES)
c 1900/10
ink, colour pencil, watercolour on cloth
91.4 x 116.8cm / 35% x 45%"



FRANÇOIS MONCHÂTRE
b 1928 (France)

La Fabrique (The Construction)
1978
metal, wood, mirror, canvas, string, leather,
metal wire, ink
79 x 153 x 70cm / 31½ x 60½ x 27½"

Cosmos

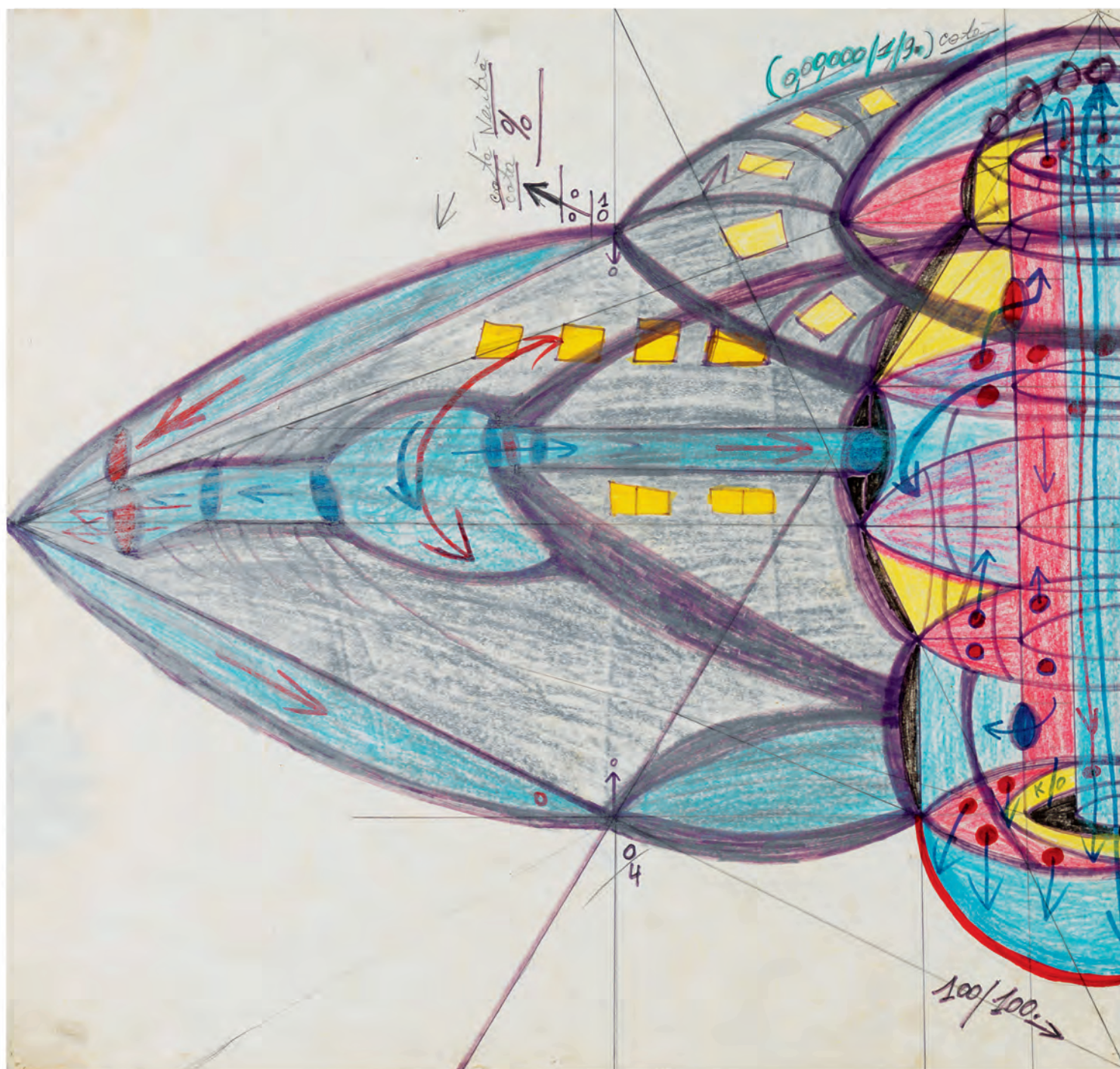


CHARLIE BESHARO
1899-1960 (Syria)

untitled [both]
(AMEN MEMORY, MARS FALOSTTO HOUSE)
c 1950
acrylic, paint pen, colour pencil on
paper
57.4 x 73.1cm / 22½ x 28¾"

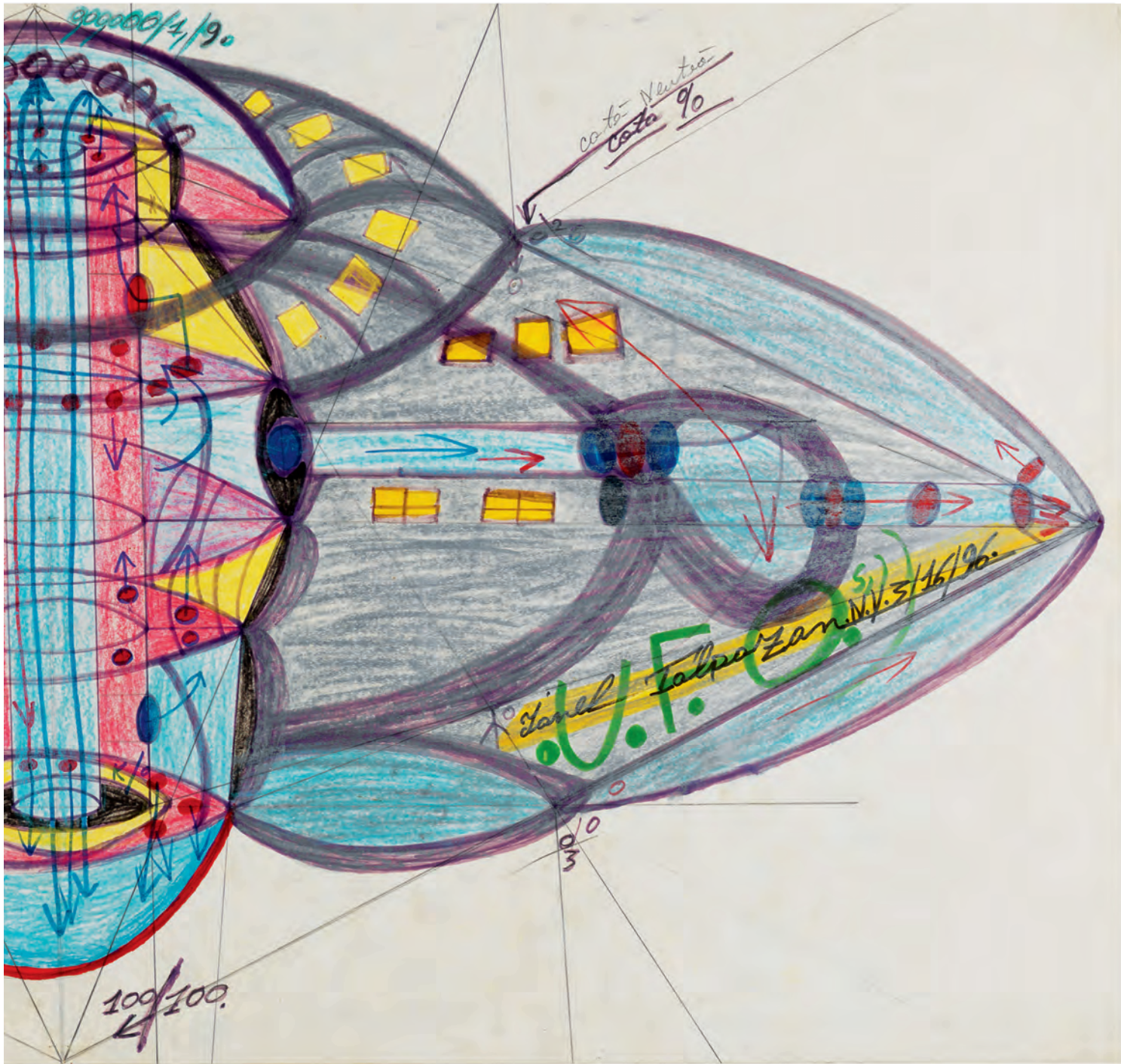


untitled [both]
 (ABOUT 3,000,000,000 BILLIONS YEAR OLD,
 SITEMARGE "DAYS")
 c 1950
 acrylic, paint pen, colour pencil on paper
 57.4 x 73.1cm / 22½ x 28¾"



IONEL TALPAZAN
1955-2015 (Romania)

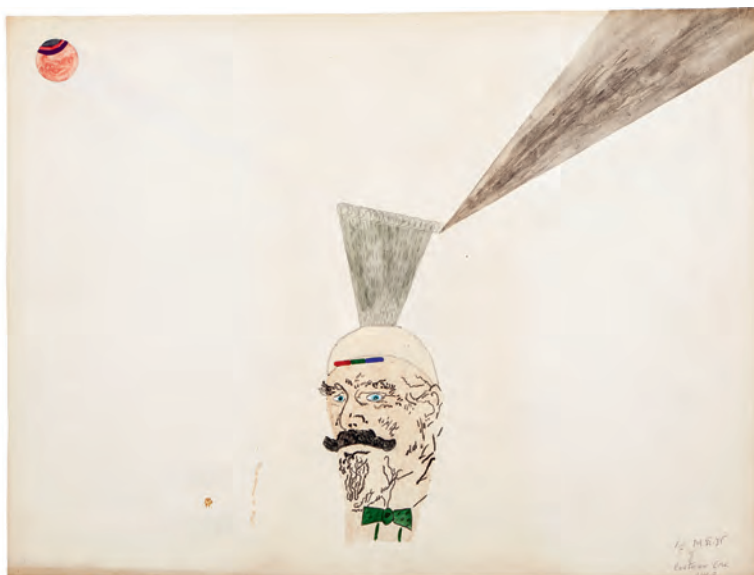
untitled (.U.F.O.)
1990
crayon, pencil, ink on paper
81 x 183cm / 31 $\frac{1}{8}$ x 72"





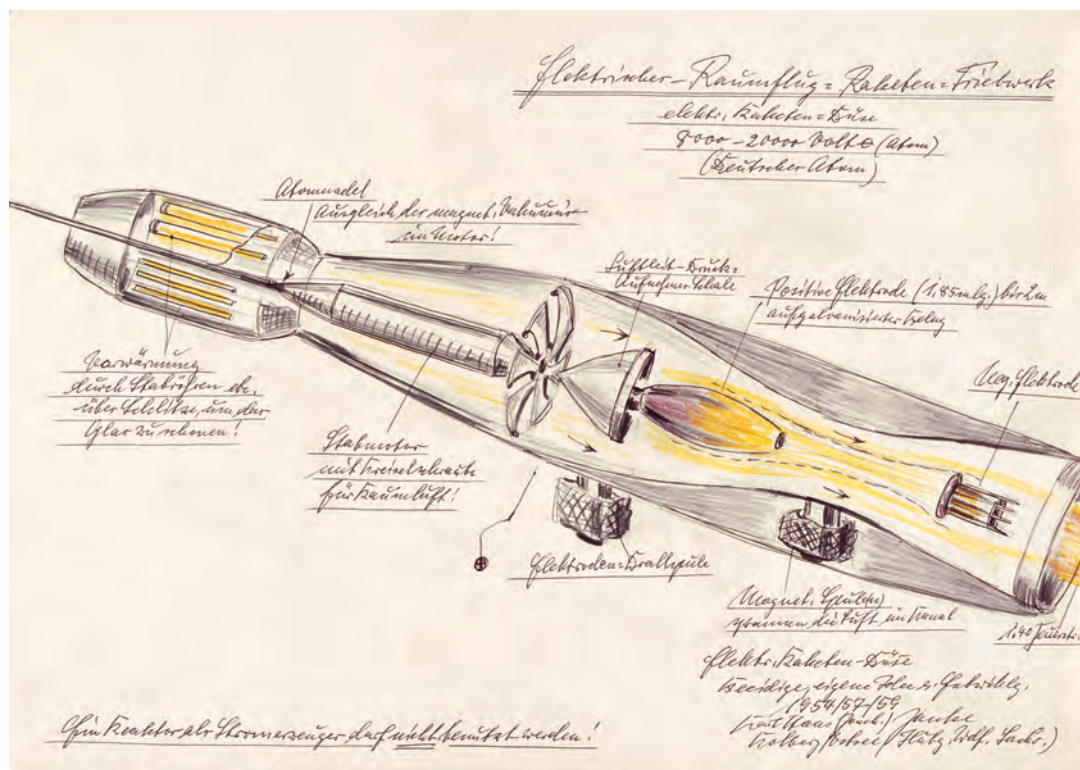
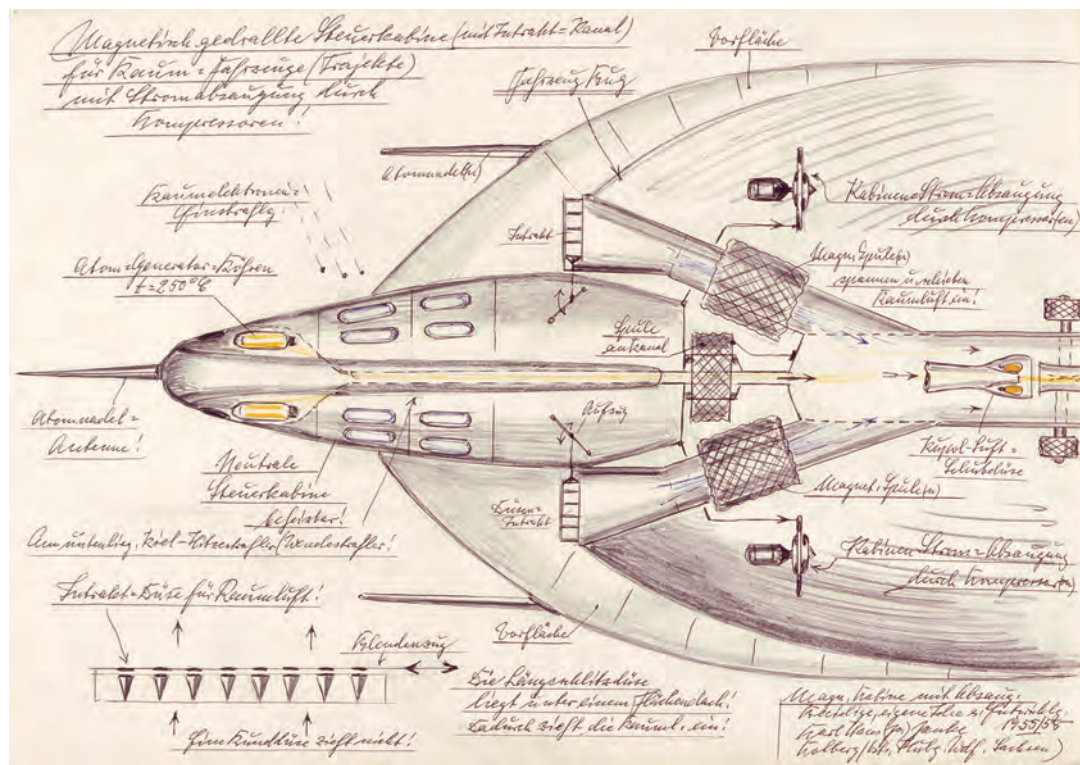
DOMINIQUE LAGRU
1873-1960 (France)

Voyage iNTERPLANAiTERE ANTiCiPATION
(Interplanetary Voyage of the Future)
1956
oil on wood
24 x 32cm / 9 $\frac{3}{8}$ x 12 $\frac{1}{2}$ "



MELVIN EDWARD NELSON
1908-1992 (United States
of America)

Cosmic #6, Invention #2, Atom Tail
1962/65 [all]
ink, pencil on paper
45.5 x 60.5cm / 17 $\frac{7}{8}$ x 23 $\frac{3}{4}$ "



KARL HANS JANKE
1909-1988 (Poland)

untitled [both]
(Magnetisch gedrehte Steuerkabine für Raum-Fahrzeuge /
Magnetic Coil Cockpit for Space Vehicle, Elektrisches Raumflug-
Raketen-Triebwerk / Electrical Spaceflight Rockets Engine)
c 1950/70
ink, pencil on paper
30 x 42cm / 11 3/4 x 16 1/2"



ALCIDES PEREIRA DOS SANTOS
1932-2007 (Brazil)

O grande objetivo da Rio Sul
(The Grand Design of Rio Sul)
1998
oil on canvas
87 x 153cm / 34¼ x 60½"



HANS-JÖRG GEORGI
b 1949 (Federal Republic
of Germany)

Der Große Sechsgeschosser (The Large Six Storey)
2010/16
acrylic, plastic, cardboard, glue
115 x 270 x 110cm / 45¼ x 106¼ x 43¼"





CHARLES AA DELLSCHAU
1830-1923 (Prussia)

untitled (BORDER DRUG SMUGGLERS USE PLANES)
1919
printed paper, watercolour, ink, pencil on paper
42.5 x 42.5cm / 16 7/8 x 16 7/8"

Rituals + Beings



GEORGES LIAUTAUD
1889-1992 (Haiti)

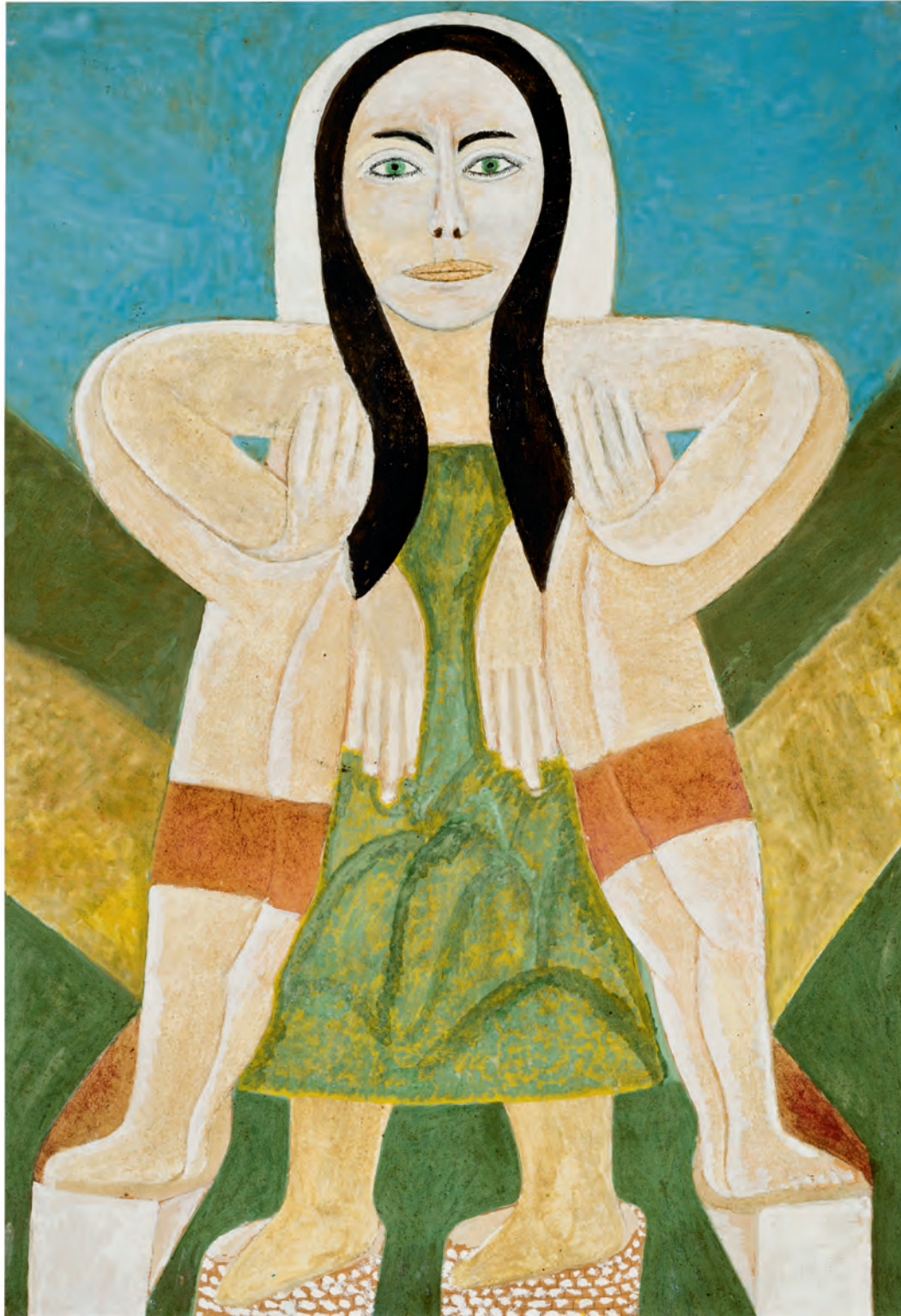
untitled (Ritual Ceremony)
1960
steel
81.2 x 86.3cm / 32 x 34"





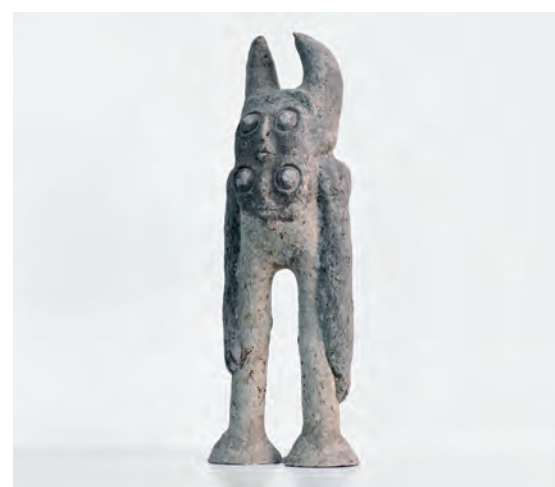
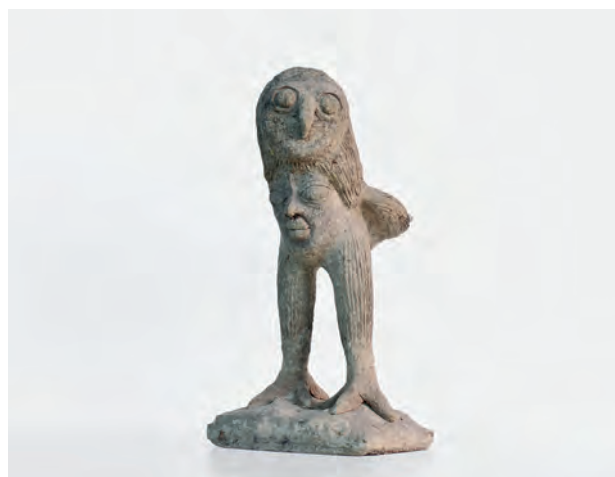
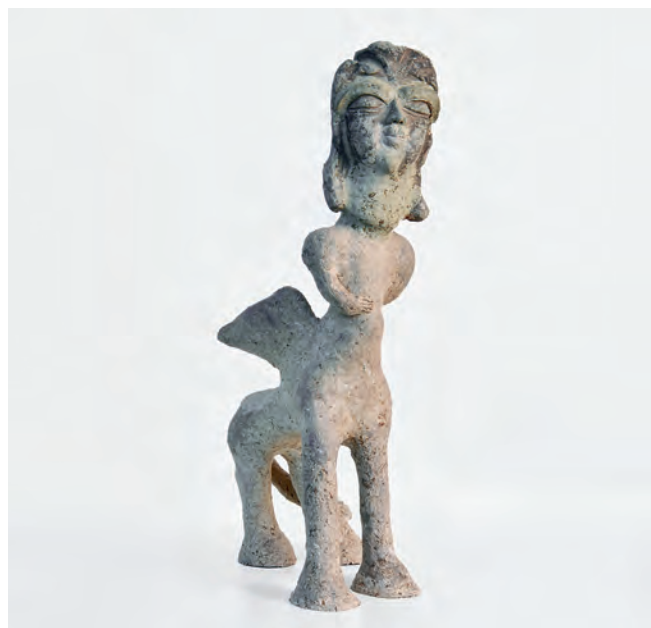
NOVIADI ANGKASAPURA
b 1979 (Indonesia)

untitled [both]
2013/15
ink on paper
30 x 40cm / 11¼ x 15¼"



SAVA SEKULIĆ
1902-1989 (Austro-Hungarian
Empire)

Mučenica Darinka sa Ćerkama
(*Martyr Darinka with her Daughters*)
1974
oil on board
102 x 72cm / 40 $\frac{1}{2}$ x 28 $\frac{1}{4}$ "



ALIKHAN ABDOLLAHI
b 1961 (Afghanistan)

untitled [all]
c 2010
cardboard, paper, paint, glue
31 x 15.9 x 34.5cm / 12¼ x 6¼ x 13½" [smallest]
101.6 x 33 x 41.7cm / 41 x 13 x 16½" [largest]





SCOTTIE WILSON
1888-1972 (England)

untitled
c 1948
ink, watercolour, crayon on paper
304.8 x 60.9cm / 120 x 24"



GUO FENGYI
1942-2010 (People's Republic
of China)

National Culture Goddess
2005
ink on paper
390 x 69.5cm / 153½ x 27¼"



VLADIMIR ISAEV
1939-2015 (Union of Soviet
Socialist Republics)

untitled [all]
1997/99
ink on paper
11 x 11cm / 4¼ x 4¼"

Utopias



MAMADOU CISSÉ
b 1960 (Senegal)

untitled
2015
pen, ink on paper
120 x 150cm / 47½ x 59"





BODYS ISEK KINGELEZ
1948-2015 (Congo)

Swissair
1993
plastic, wood, cardboard, glue,
acrylic, ink, colour pencil, pencil
72 x 63 x 50cm / 28 $\frac{1}{4}$ x 24 $\frac{3}{4}$ x 19 $\frac{5}{8}$ "



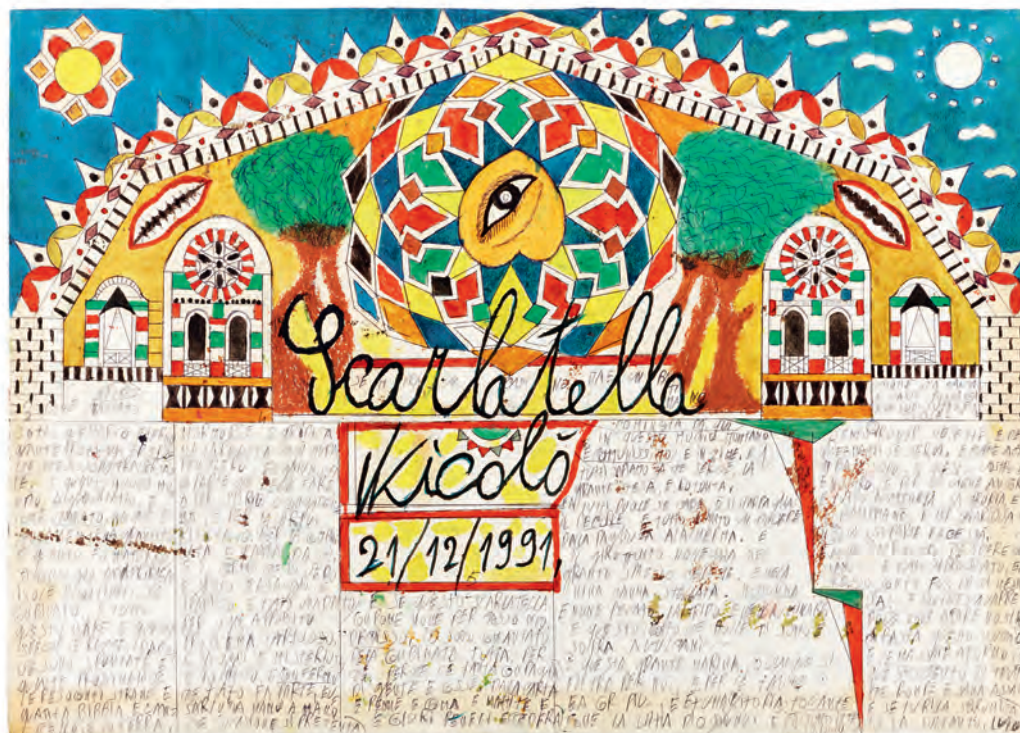
La Belgique / Liegeoise
1993
plastic, wood, cardboard, glue,
acrylic, ink, colour pencil, pencil
40 x 85 x 47cm / 15 $\frac{3}{4}$ x 33 $\frac{3}{8}$ x 29 $\frac{1}{2}$ "



KATSUHIRO TERAO
b 1960 (Japan)

untitled (Bridge)
2006
acrylic, pencil on board
86 x 178cm / 33 $\frac{3}{4}$ x 70"





NICOLÒ SCARLATELLA
1929-1996 (Italy)

untitled [both]
1993, 1992
varnish, watercolour, ink, pencil on paper
49.5 x 69.8cm / 19% x 27%"



untitled

1994

varnish, watercolour, ink, pencil on paper
69.8 x 49.5cm / 27 1/2 x 19 1/2"



RICHARD GREAVES
b 1952 (Canada)

untitled (Construction)
c 2005
metal, wood, plastic,
glass, rope, string
670 x 396 x 426cm / 264 x 156 x 168"

photo by **MARIO DEL CURTO**
2008 (printed 2017)
silver gelatin print
60 x 40cm / 23¼ x 15¾"



ÉMILE RATIER
1894-1984 (France)

untitled (*la tour Eiffel / Eiffel Tower*)
c 1960/70
metal, wood, string, glue
133 x 45 x 45cm / 52¼ x 17½ x 17½"



WILLEM VAN GENK
1927-2005 (Netherlands)

untitled (Kaleti Station)
1980/90
oil, ink, glue on wood
119 x 117cm / 46¾ x 46"

Landscape



JOSEPH YOAKUM
1889-1972 (United States
of America)

untitled [both]
(Mt C.S. Valentin in CentRal So Chile, Mt Demavend
of Elburz Range near by Tehran Iran Euro Asia)
1963, 1965
ink, colour pencil on paper
30.4 x 48.2cm / 12 x 19"



*untitled (Mt Jobal Ren Near Town of
Aden in Aden Continent between Arabia
and Gulf of Aden East Asia)
1968
ink, colour pencil on paper
48.4 x 30.4cm / 19 x 12"*



MARTÍN RAMÍREZ
1895-1963 (Mexico)

untitled (Breck Girl)
c 1953
crayon, pencil on paper
117.3 x 77.8cm / 46½ x 30½"



ALFRED WALLIS
1855-1942 (England)

untitled
c 1930
printed paper, oil, colour pencil,
pencil on card
38.2 x 25cm / 15 x 9¾"



RICHARD DADD
1817-1886 (England)

The Packet Delayed
1854
oil, watercolour, pencil on paper
35.1 x 24.7cm / 13 $\frac{3}{4}$ x 9 $\frac{7}{8}$ "



MARY BARNES
1923-2001 (England)

Time of the Tomb
1968
oil on canvas
200 x 152cm / 78¾ x 59¾"



JAMES DIXON
1887-1970 (Ireland)

*S.S. Queen Mary Passing Tory Island during the
First World War & a Fishing Boat ringing fish
in a Gully back of the West End Village, 28 May 1965
1965*

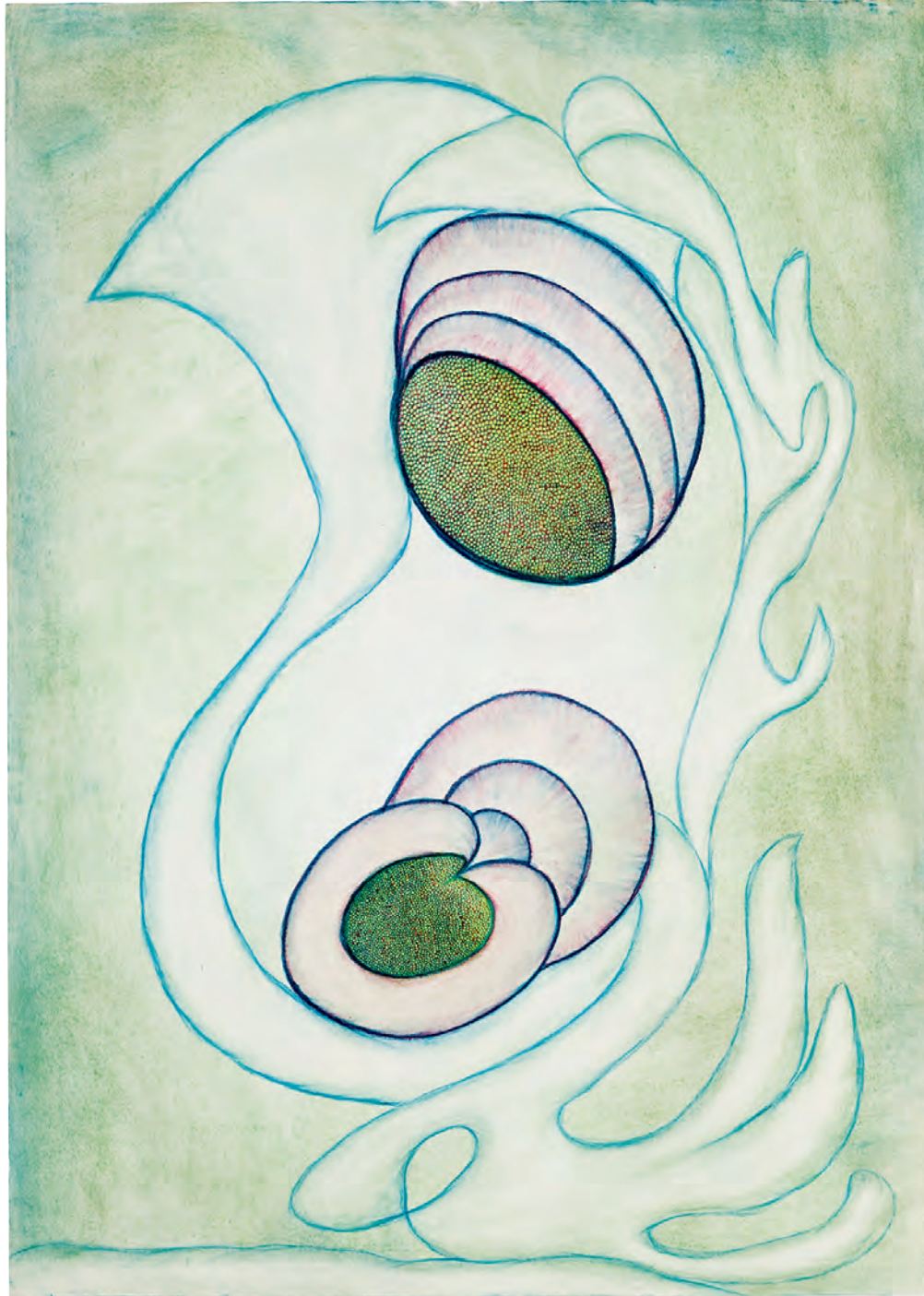


oil on paper
56 x 72cm / 22 x 29 1/8"



ANNA ZEMÁNKOVÁ
1908-1986 (Austro-Hungarian
Empire)

untitled
c 1960
pastel on paper
84 x 60cm / 33 x 23½"



untitled
c 1965
pastel on paper
80 x 60cm / 31½ x 23½"



ROBERT RAPSON
b 1951 (New Zealand)

untitled [all]
(*Empress of Scotland, Peter Deilman Line, Rebuilt
Cruise Ship, Rhodesian Castle, Santa Rosa Grace Lines*)
2005/08
glazed ceramic
5.2 x 6.4 x 3cm / 2 x 2½ x 1½" [smallest]
13.2 x 43.5 x 12.4cm / 5¼ x 17½ x 4⅞" [largest]

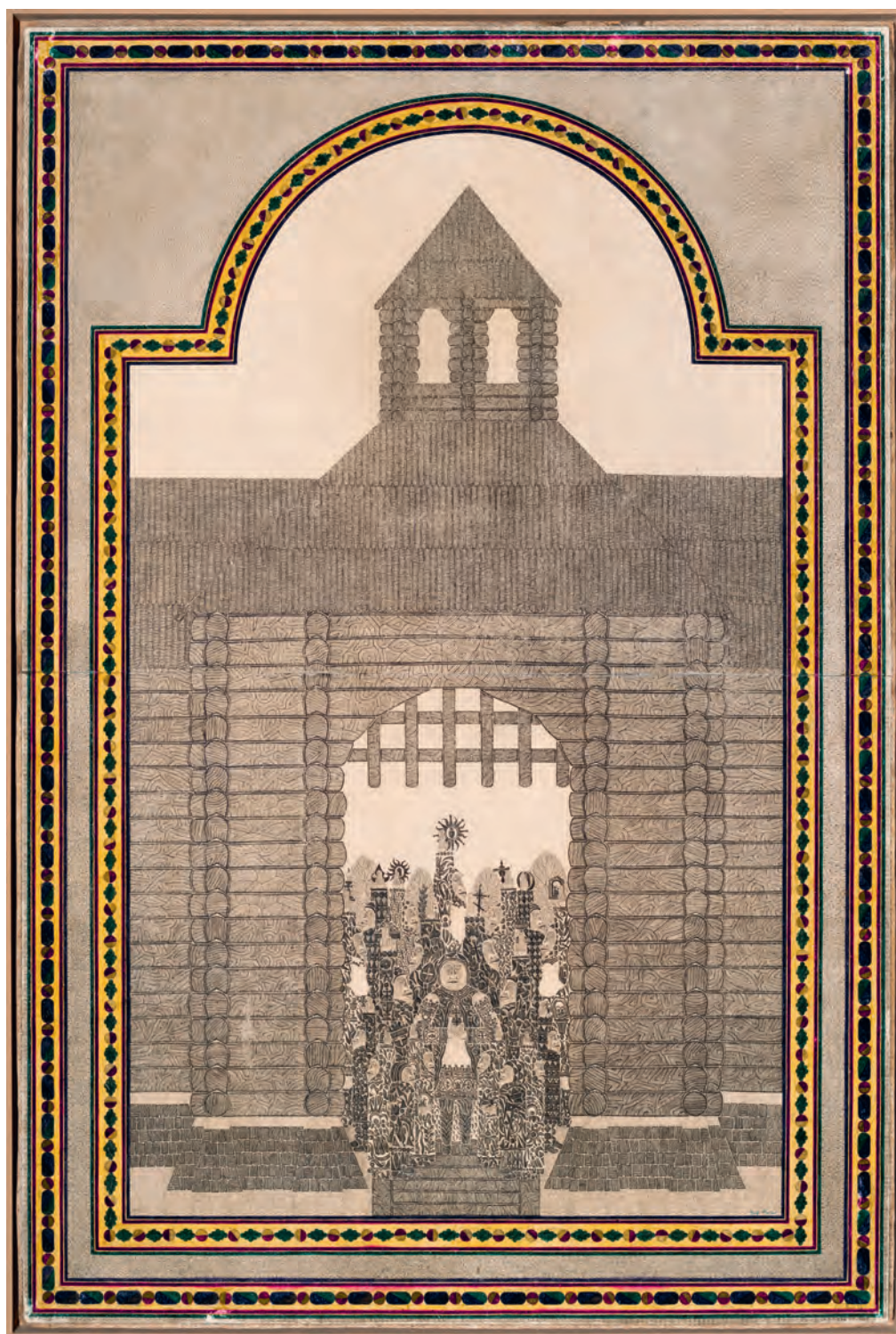
Home



JAMES CASTLE
1899-1977 (United States
of America)

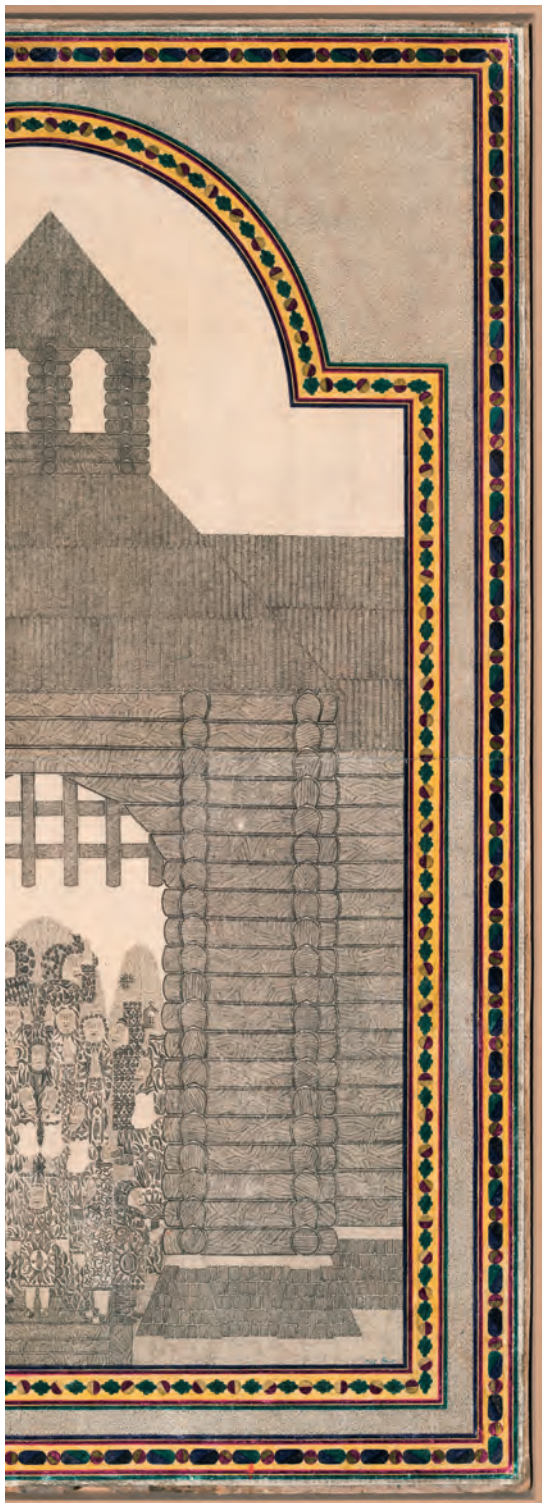
untitled
c 1940/70
soot on paper
32.5 x 51.5cm / 12 $\frac{3}{4}$ x 20 $\frac{1}{4}$ "





VASILII ROMANENKOV
1953-2013 (Union of Soviet
Socialist Republics)

untitled [triptych]
c 2000
ink, pencil on paper
106 x 70cm / 41½ x 27½"





UNCLE PETE DRGAC
1883-1976 (United States
of America)

untitled (F.B. DUŠEK ROOM)
1975
enamel on paper
55.8 x 35.5cm / 22 x 14"



KARL JUNKER
1850-1912 (German Empire)

untitled
c 1890
oil on wood
134 x 55 x 55cm / 52 $\frac{3}{4}$ x 21 $\frac{1}{2}$ x 21 $\frac{1}{2}$ "

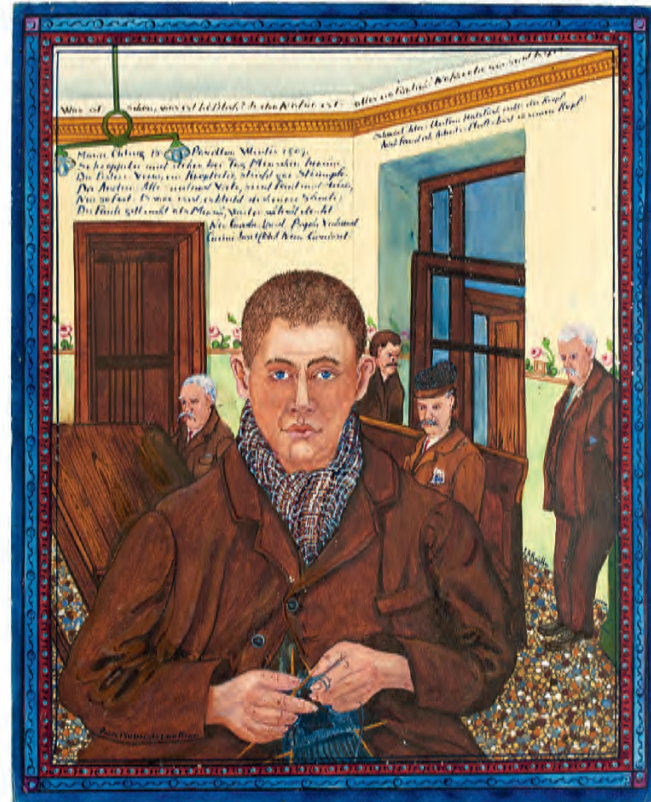


JOSEF KARL RÄDLER
 1844-1917 (Bohemia)

untitled (Im Ganzen genommen Gibt's nur
 gute Menschen hier / Overall there are
 only good people here)

1907

watercolour, gouache, ink on paper
 29.8 x 21.3cm / 11½ x 8½"



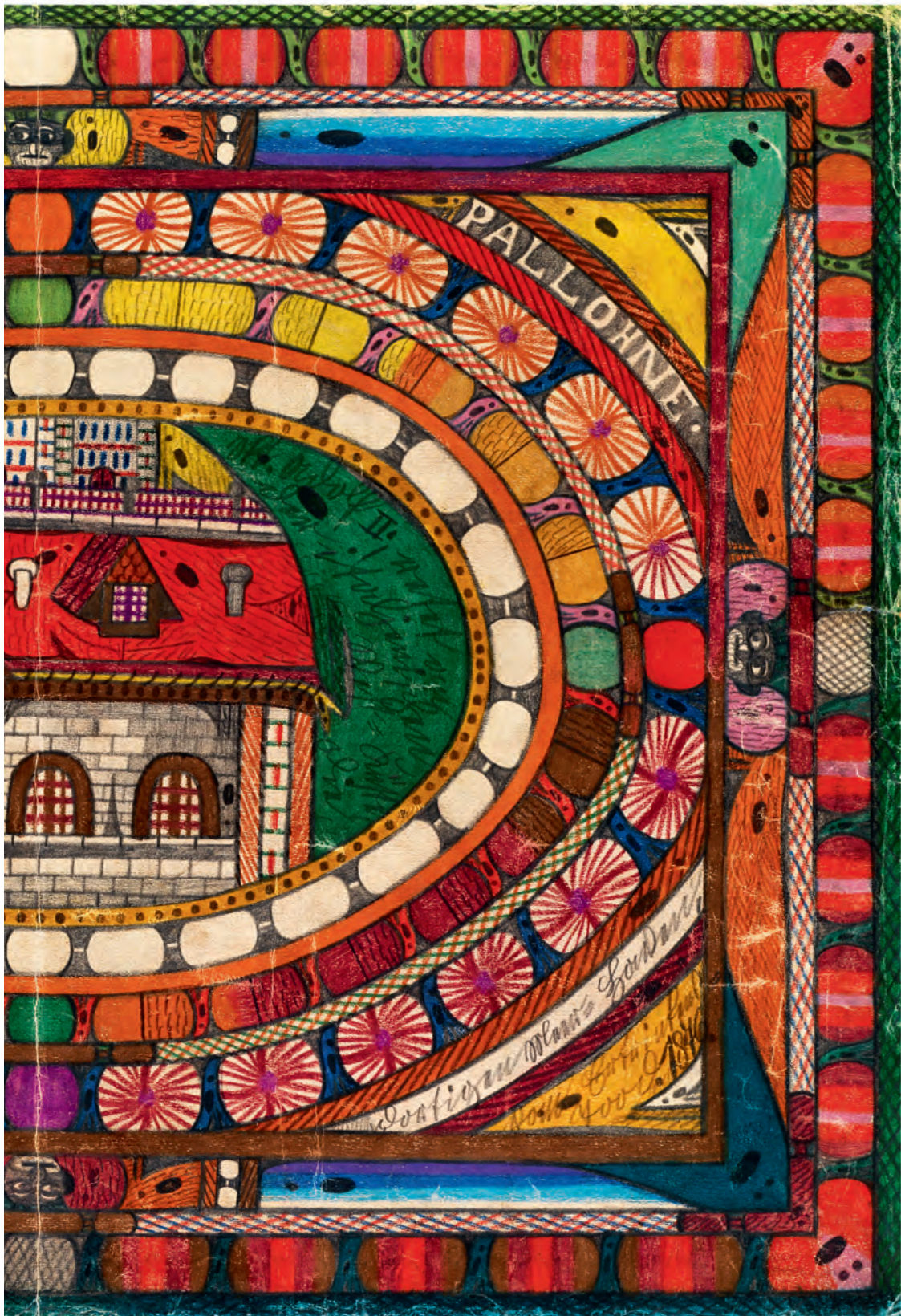
untitled [all]
 (Wir müssen so leben, wirken und vereben! / We must live, work, bequeath!, In der Natur ist alles natürlich / In Nature Everything is Natural!, Zwei Wiener, Und ein Bauer vom Land / Two Viennese Fellows, and a Country Farmer, Pracht, Reichthum, Eitelkeit! / Luxury, Wealth, Vanity!)

1905/15
 watercolour, gouache, ink on paper
 31 x 23cm / 12¼ x 9¾"



ADOLF WÖFLI
1864-1930 (Switzerland)

untitled (REPALLO, di PALLOHNE / From Repallo,
the Game of Pallone or Gift of Pallone)
1926
colour pencil, pencil on paper
51 x 68cm / 20 x 26¾"





TERRY WILLIAMS
b 1952 (Australia)

untitled (Fridge)
2012
leather, plastic, vinyl, cardboard,
wool, cotton, nylon, string, thread
115 x 54 x 71cm / 45 $\frac{1}{4}$ x 21 $\frac{1}{4}$ x 27 $\frac{7}{8}$ "

Creatures



HANS KRÜSI
1920-1995 (Switzerland)

untitled (Verzauberung / Enchantment)
1988
oil, acrylic on panel
222 x 230cm / 87½ x 90½"



FRANCESCO CUSUMANO
1914-1992 (Italy)

untitled (Il Gigante Golia / Goliath the Giant)
c 1980
wood
83 x 19 x 20cm / 32 $\frac{3}{8}$ x 7 $\frac{3}{8}$ x 7 $\frac{7}{8}$ "



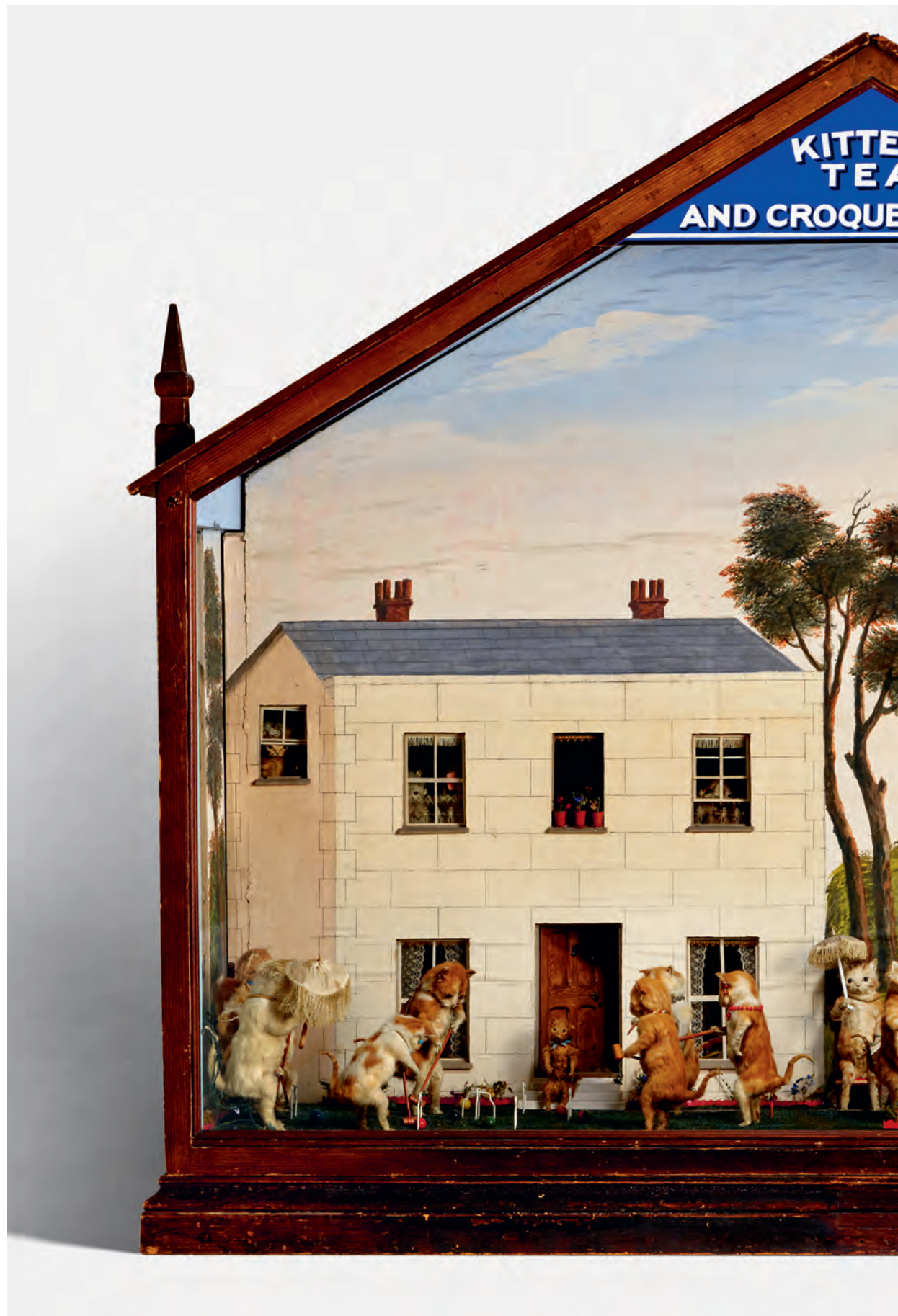
GEORGE BECKSTEAD
1915-1980 (Canada)

untitled (JUMBO, Dixey, BETTIE MAY,
King William, LUCKY, WINNIE)
c 1940
enamel, paper on wood
29 x 20 x 3cm / 11½ x 7¾ x 1¼" [smallest]
43.5 x 23 x 3cm / 17¼ x 10¾ x 1¼" [largest]



RA MILLER
1912-2006 (United States
of America)

untitled (LORD LOVE you DEVL HAT
you HE giT you if CAN)
c 1980
oil on board
182 x 66cm / 71 $\frac{1}{2}$ x 25 $\frac{3}{8}$ "



WALTER POTTER
1835-1918 (England)

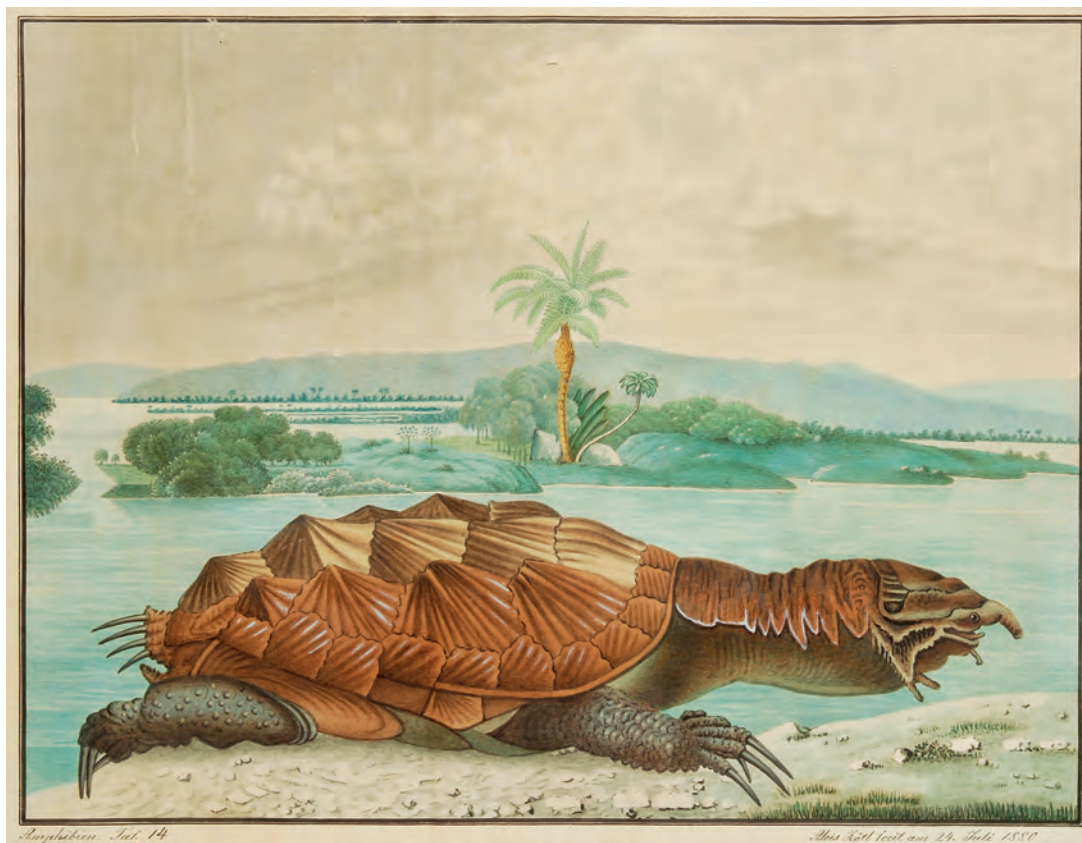
Kittens' Tea and Croquet Party
c 1890
taxidermied animals, metal, wood, glass, glue,
ceramic, wire, cloth, with oil on paper
158.7 x 191.7 x 64.7cm / 62½ x 75½ x 25½"





HOWARD FINSTER
1916-2001 (United States
of America)

untitled (SIN.WORLDS LARGEST TERMITE)
c 1980
acrylic on burlap
125 x 121cm / 49% x 47%"



ALOYS ZÖTL
1803-1887 (Austrian Empire)

Die Matamata, Testudo matamata
(The Mata mata Turtle)
1880
watercolour on paper
32 x 42cm / 12½ x 16½"



ERICH BÖDEKER
1904-1971 (Federal Republic
of Germany)

Nashorn (Rhino)
1968
concrete, metal, wood, enamel
47 x 19 x 65cm / 18½ x 7½ x 25½"



Polizist (Policeman)
c 1964
metal, wood, enamel
101 x 36 x 25cm / 39 $\frac{3}{4}$ x 14 $\frac{1}{8}$ x 9 $\frac{3}{4}$ "



DAVID BURTON
1883-1945 (England)

untitled (RAWALPINDI BENGALI)
c 1940
watercolour on paper
50.8 x 76cm / 20 x 30"



AARON BIRNBAUM
1895-1998 (Ukraine)

untitled [both]
c 1990
oil on wood
76.2 x 91.4cm / 30 x 36"



JULIAN MARTIN
b 1969 (Australia)

untitled [self-portrait, both]
2001, 1997
pastel on paper
66 x 50cm / 25 $\frac{1}{2}$ x 19 $\frac{1}{2}$ "





JOHN MILES
1781-1849 (England)

Naming of the Animals
c 1820/40
oil on canvas
88.2 x 121.7cm / 34 $\frac{5}{8}$ x 47 $\frac{7}{8}$ "





FREDDIE BRICE
1920-1998 (United States
of America)

untitled (BRICE BeAR)
1990
acrylic on board
122 x 102cm / 48 x 40½"

Words

Conversation

James Brett + Massimiliano Gioni

Beyond the Elevators

JB Bearing in mind our obsessions in common, I thought it would be good for us to chat. So let's start with how you first got interested in non-academic material, that is to say, in weird artists making weird things.

MG A couple of factors led me to it. Like many teenagers, I had an interest in Surrealism. The surrealists were perhaps the first artists in the 20th century to open the doors to a broader understanding of art and creativity. They also engaged, at times in rather problematic ways, with non-canonical figures and what later came to be known as *outsider art*.

The surrealists led me to **Jean Dubuffet**. At university, one of my art professors had been the Italian translator of **Dubuffet's** writings in the 1950s, thus many of **Dubuffet's** ideas about *art brut* were familiar to me. But the process through which I came to understand I could include less canonical works in my shows was more tortuous and had to do with artist-curated shows. I'm thinking primarily of **Mike Kelley**, **Robert Gober**, **Jeremy Deller** and figures like **Richard Hamilton**.

JB When I started my project, I realised that my allies were more likely to be artists than curators, that they were open because they saw no hierarchy.

MG There is a tradition going back to Surrealism in which artist-curated shows are more receptive and permeable to non-art objects and artefacts of different provenances. But it was a difficult and slow process for me. I admired the freedoms and associations that artists played with in their shows. But I was mindful that my role as a curator was not to be artistic, that the relationship between the object and the show had to be different in my own work.

It took me a while to understand how I could open the doors to these more unusual materials. That happened by looking at curators from the past who had fought for the inclusion of so-called *outsider artists*, non-artistic objects and various examples of material culture. I slowly realised that in my projects I was less interested in showing art, than in creating temporary museums of visual culture. When I understood that, I realised (and this may sound offensive or in a sense counter-productive) that my job was neither to define good or bad art, nor to show only good art. It was more complicated than that.

This realisation corresponded with a sort of liberation. When I understood that my exhibitions did not need to be preoccupied with quality, but rather, with *intensity* (and I

use this word with great care, even uneasiness), more interesting objects were finally allowed into my shows. Sorry, **James**, it's a very tortuous answer!

JB Did you say a tortured answer (*laughs*)? No, no, no, it's interesting and questions lead naturally out of it. Primarily I take from this response that in his nature and as a person, **Massimiliano Gioni** is someone who is both counter-cultural and conservative within his professional framework. So perhaps he is balancing two instincts.

I'm interested in this, not so much from a psychological perspective, but so that I can understand the practical difficulties. Could you identify what it is in the non-professional maker that interests you?

MG I have never been fully convinced that autobiographical details have anything to do with one's own perspective on art, so what I'm about to say may not be particularly relevant. In fact, it might not even be completely true, considering how one always likes to rewrite one's own history! But I may

have more sympathy with artists who have been or are excluded, artists in weaker positions so to speak, because at one point in my life I felt that I was in that same position.

Having grown up in a small town, certainly not a wealthy environment, having had the experience of exclusion, or having had a longing for inclusion, I instinctively sympathised with those who had been left out and forced to

the margins. Or maybe I'm just Italian and Catholic (*laughs*) and have learnt to love and care about the weak and outcast.

JB I'm interested in that truth. In my experience, only people who are personally engaged with this material are able to present it well. I think you present it well, increasingly well. It was the same for **Harald Szeemann**, he was personally so engaged with these artists and their practices. For him, of course, part of it was the *Swissness*.

I've seen the same sort of relationship between artist **Hans Krüsi** and curator **Hans-Ulrich Obrist**. **Krüsi** somehow represented a history of Swiss folk artists. Yet the humility of his making and the origination and originality of his works made a profound and personal impact on **Hans**.

Obviously the great difficulty for us is how to capture that in a curatorial space. How do we present the truth of that artist?



MG For me it's always been important to treat the canonical and non-canonical in similar ways. I often use a reference to what **Jean Deleuze** and **Félix Guattari** called *minor literature*. They chose **Franz Kafka** as the most exemplary practitioner: an author who seemed less interested in grandiose statements and vast narratives, and who concentrated instead on a type of modesty, best expressed in his short stories. The notion of *minor literature* was intimately connected with the experience of estrangement, with inhabiting one's own language as though it were a foreign idiom. Perhaps this is not dissimilar to the ways in which certain *outsider artists* are portrayed, as strangers in their own world.

In my exhibitions I try to treat all art, canonical and non-canonical, as *minor art*. I am less interested in masterpieces, or creating exhibitions where ideas of quality and grandeur are fetishised, or where viewers are forced into a state of bovine stupor in front of the greatest works of art. I am more interested in an idea of modesty or, more broadly, in looking at artworks as part of a visual experience, in dialogue with other documents and as relics of creativity and life.

In a sense, I try to knock artworks off their pedestal and look at them in closer proximity with other manifestations of visual culture. Ultimately everything in my shows (and I am speaking mainly about group shows) is the visual trace of an existential adventure. I am not even interested in knowing if a particular image is art or not.

JB This sounds familiar. We've never discussed it before, but the more shows I do, the more I am aware of what I am actually doing and why. The *art* question, or whether an object or practice does or doesn't fall within a definition, is in many ways low on my agenda.

It's interesting too that you mention **Kafka**. When I lay on my bed, aged 15, reading **Kafka**, my father would walk in, grab it out of my hand and tell me it would make me crazy. He didn't want me to identify with that kind of complex, marginal, introverted, existential thinking - which is exactly what I was interested in. That's what I continue to be interested in, and it informs my approach implicitly.

The fragmentary nature of **Kafka** is doubly relevant. Recently a book of his most minor essays was published. They're truly fragments, not even short stories. They remind me of material I have come across by some of the more eclectic artists in this field. Their output is often incredibly fragmentary and never fully resolved. With professional artists, there's usually some kind of arc or resolution. With these artists, the narrative or navigation may be in my hands.

How am I going to present that in such a way that there seems to be a considered and complete body of work?

MG When I work on group shows, I deal with fragments anyway, so I don't see a difference between the professional and the *self-taught*. I treat both on equal terms.

Of course, in some of the most popular examples of *outsider art* - think of **Henry Darger**, **Eugene von Breuchenheim** or **Martín Ramírez** - one can detect the sense of a rather grandiose and all-encompassing vision of their creative universe: the sense of a carefully conceived *magnum opus* that not many professional artists, so to speak, would be able to compete against. So I don't see much of a difference in that sense.

JB Yes, but you've chosen the most high-profile historic artists, so I'm tempted to suggest that these are the exception, not the rule; and the clarity of their post-humously-edited oeuvre may have contributed to why they have risen to the top. When we encounter new artists, their work usually demands detailed analysis and research before the fragments consolidate. You have to dig deep to find the nucleus.

I also want to pick up on this notion of equality. When I started to look at work by artists with communication difficulties, or what are commonly referred to as *learning disabilities*, I realised they were not being culturally represented in institutions in any significant way. This struck me as a kind of bias. It got me thinking more and more about equality, about characters like **Alfred Barr** and his *parallel histories* of art. I wondered how to interrupt the exclusion, how to present all making on a level playing field, how to shepherd highly-priced work into a non-financial context, and how to bring modest material into the spotlight.

MG I had an epiphany. I realised I could do away with any distinction between art and non-art; and even more importantly, between good and bad taste. It was liberating to know that my shows didn't have to establish hierarchies, but that they could disrupt them. Today my exhibitions are more concerned with variations of visual culture or, more broadly, with different ways of understanding the world and being, which then gives me the freedom to show all sorts of artists, individuals and materials.

When I did the Venice Biennale, the choice of opening the exhibition with **Carl Gustav Jung's Red Book** was deliberate. It immediately questioned traditional distinctions between *outsiders* and *insiders*. **Jung** is not typically recognised or described as an artist; nor is he typically defined as an *outsider* artist, in the sense of a pathological individual cast to the margins of



society. Jung is the doctor, not the patient. Then again one could argue that the *Red Book* is the place where Jung fights with his demons, with depression, with hallucinations, perhaps even with schizophrenia. So the *Red Book* is an object which puts into crisis many accepted definitions of art and, more broadly, suggests that definitions of sanity and pathology are more complex than we tend to think.

Part of my interest in less canonical works has to do with the anti-psychiatry movement and the revision of notions of sanity and insanity in the 60s and 70s. If one steers clear of the romantic and naïve overtones, there is a lot to learn about the ways in which categories and canons can be established and enforced.

All this might have something to do with what you were saying about artists with so-called learning disabilities, or the work you've done on workshops and assisted studios, where creativity and pathology and institutions are more closely attached to each other than typically happens elsewhere (and should perhaps be re-thought and re-invented).

JB I see these connections more and more. Then again, I've always been interested in the brain. One of the books that influenced me early on was *Oliver Sacks' The Man Who Mistook His Wife for a Hat*. He popularised how we think about mental health and how neurological functions work, not in a pathological way, but in a behavioural and creative way.

As regards the anti-psychiatry movement, I have been studying work by the artist *Mary Barnes*. She lived at Kingsley Hall, a community home in East London started by radical psychiatrist, *RD Laing*. One of *Laing's* ideas was that schizophrenia was a state of being, meaning that if you allowed it to be, then it might work itself out. *Barnes* began painting with her own excrement, then with paint, and it gradually evolved into a body of work. The making behaviour allowed her to express ideas which had been problematic for her; and the art-making (and maybe this is something for us to talk about) naturally came out of that need to express.

MG What is surprising is how many forms of expression reveal the interiorisation of cultural behaviour. In the work of many so-called *outsiders*, you can still read the strong presence of specific traditions and iconographies, with clear art historical references, even though the artists are not academically trained. I'm puzzled and excited by how, even in the most radically free and supposedly uncultured expressions (to use terminology *Dubuffet* might have liked), there is always plenty of culture and knowledge. That is more interesting than the presumption that *outsider art* is based on a deeper connection with the unconscious.

JB I agree. The frequency of creativity is no greater or lesser in this arena. It is the way in which the connection is manifested which is novel.

MG No matter how deep you sink into the unconscious, you always find culture. There is no regression to a natural state. I have come to believe that no one who engages in any kind of artistic activity is truly outside the tradition or history of art. Their history of art might not be mine, but they write their own history in their work.

Paradoxically, it is the professional artists who strive to free themselves from the baggage of culture. They reach for the mythical land of self-expression. For me, working with non-canonical artworks is exciting precisely because it shows us that culture is everywhere.

But I cannot deny that much of the fascination with so-called *outsider art* has to do with a mystique of authenticity and innocence. We need to be careful about this. I am very interested in using certain works and artists to regain a sense of enchantment in art. But I am dubious about conversations around *purity* with certain art and artists.

Perhaps the problem is best articulated in the question *Can I restore my innocence?* by *Peter Fischli* and *David Weiss*. Much of our attraction to *outsider art* has to do with the myth of innocence. But for me, the beauty and complexity lies precisely in its ability to show us that there is no innocence, that culture is everywhere.

JB I think you're right. These days, in the age of internet, it seems harder to make discoveries than in the last century. When we do find new artists, when we see what they do, more often than not they disprove *Dubuffet's* ideals of innocent or anti-cultural making.

Art brut is certainly evidence of *Dubuffet's* remarkable insights. He found inspiration for his own artistic style in the *self-taught* and private makers with whom the surrealists had long been enthralled. Yet what *Dubuffet* really did was bring philosophy and identity to the concept - and it was this *art brut* brand which he was able to popularise.

At the same time, he created a ghetto (and perhaps intentionally). He seemed not to want to taint his own work with that of his discoveries. It was a complex relationship: between his own creative production, the ideas which inspired him (being the artists he was looking at), the accompanying philosophies, alongside positions I dislike, such as those notions of purity and authenticity, which seem to me very right-wing.



MG Yes, it's a myth. That's why I'm careful about it, because those myths can be used in problematic ways when it comes to *outsider art*.

JB Absolutely. I used to talk about authenticity as an informal criterion, but curator **Jean-Hubert Martin** picked me up on it. He suggested that even the most expensive piece of commercially-driven art is no more or less authentic (or inauthentic) than any other piece of art. It is authentic because it is true to itself. **Jeff Koons** is no more or less authentic than *art brut* ... I think this assertion is correct.

It may be more relevant to examine how our projects have encouraged mainstream artists to look for a greater sense of personal truth. Certainly, there did seem to be a change after our first show in London, a shift, if only a formalist shift, towards the style of the *outsider*. Something happened, there was a rupture. I never expected the project to affect the art world so significantly. Did you also perceive that?

MG Yes. On many levels the Venice Biennale was the climax, or the most visible manifestation, of a phenomenon that had been going on for quite a while, and of which your work with The Museum of **Everything** had been an important element, building awareness around *outsider art*.

This led to a more problematic issue, and one which I'm increasingly nervous of: the process of assimilation that people like you and I have in a sense initiated. For example, whenever Christie's holds an auction of *outsider art*, the catalogue begins by saying something about my Venice Biennale. It has become a tool to validate certain commercial behaviours and market-friendly operations. That's problematic, because my inclusion of less canonical artworks and objects in the Venice Biennale, and more broadly, in the history of 20th century art, was also a critique of the market and conformity.

JB I've experienced that same uneasy relationship. Whenever I am asked to contribute or comment, I try not to. That hasn't stopped some of the auction houses unhelpfully inserting The Museum of **Everything** into their catalogues, without asking for permission. It is that need for financial validation, to reduce everything in art to sales.

MG It's a conversation I have had many times in relation to American museums and their view of art history. A typical reaction to this type of work is to assimilate it into an existing canon, **Henry Darger** being the clearest example. But for me it's not important that a **Darger** can be sold at the same amount as a **Kurt Schwitters**, or that it can sit in

the same room as the surrealists at MoMA (Museum of Modern Art, New York). If assimilation is simply a way to integrate names within the existing canon, it's not very interesting.

To me, the force of these materials is that they can disrupt the canon and force us to reconfigure accepted narratives. That is why I'm nervous about certain types of acceptance and assimilation. What seems to be happening is that some of these works, the most recognised names, are given a licence to enter into a specific and already solidified discourse of art history, without rewriting or reconfiguring its foundations.

Just letting a few more people in is a missed opportunity. The non-canonical works of art cannot simply be assimilated in the canon: they need to disrupt the very notion of the canon and reveal the partiality of certain narratives - not confirm them by simply expanding them.

JB I gave a talk in Lausanne to some students at la Collection de l'Art Brut. I was introduced by a journalist who took this same market-orientated position. She wanted to talk about prices and acquisitions. Even for her and this well-informed audience, the thermometer of success was the emerging marketplace. To me it was extremely disheartening.



This is one of the few areas of art which can preserve its integrity without validation by a number; after all, for the majority of makers, money is either not a factor, or is a secondary or tertiary factor. One problem, perhaps, is that many of the enthusiasts in this field are collectors who became gallerists. Art is a major commodity today

and they need to be part of that same commodification. It all makes me wonder if some of **Dubuffet's** segregationist ideas weren't correct.

Yet in terms of integration, I only partially agree. I look at this process more as one might look at civil rights or disability rights. These people, whoever they happen to be - these *artists* - have an equal right to a cultural platform, and to the best cultural platform available to them. It should of course stand or fall on the material. **Henry Darger** is an easy example, because his work is so powerful, as is the work of **William Edmondson** or **Martín Ramírez**, among so many other artists.

But it is only their inclusion within an existing canon which can allow the disruption that you talk of to take place - because only then are the artists on the *inside*. **Dubuffet** kept them segregated and **Roger Cardinal's** re-calibration of *outsider art* kept them ideologically isolated.

It's much more difficult to change the way

people think if you're on the outside.

MG I'd be happy to see **Darger** in the same room as the surrealist and Dada collages at MoMA, but that would just be a form of assimilation, not of disruption. Or take another example: **Morris Hirshfield**, who is in the collection of MoMA and had a place in the history of its institution. When he is shown (which is rarely), he is relegated to the walls literally outside the collection, on the landing, near the elevators!

I go back to the *minor literature* comparison. Rather than seeing museums as we see them today, with the only difference being that some *outsiders* are recognised as major artists, I would like to see museums treating all the artworks and objects as a form of *minor art* or *literature*. We can learn more if we look at these objects less as masterpieces and more as documents of cultural life. This applies as much to **Mark Rothko** as to **Henry Darger**. I'm not suggesting you should see some artworks in certain ways and others in other ways. I'm suggesting we treat them all equally, as though they were all minor, as documents of lives lived and cultural expressions. In a sense it is simple: let's treat everybody as if they are *outsiders*, not as if they are *insiders*. That's the subtle difference.

JB I'm yet to meet an artist who doesn't think of himself or herself as an *outsider*. I've sometimes made the joke that even my accountant says: *actually, I'm a bit of an outsider accountant, I'm on the edge*. Again it's such a complex topic, because it's all about the notion of *the other* ... and I am not sure whether that notion is even relevant anymore.

MG I read a great text about the *la Collection de l'Art Brut* by **Thomas Hirschhorn**. It's ultimately a critical text, but it has great insights. He says that most people act towards *art brut* as if they were trying to adopt a stray dog. But you cannot really adopt a stray, because then it no longer is stray. And you cannot choose a stray, it has to come to you. It goes back to what we were saying about assimilation: how can you deal with this material, keep it stray, and not turn it into a pet?

JB It's a good quote because it describes an eternal problem which **Dubuffet** probably didn't think about. He just looked at the material and tried to co-opt it into *something*. It goes back to his ambition, and how that placed the material within a particular context. If **Hirschhorn** is being critical of the museum in Lausanne, then is he ultimately being critical of **Dubuffet** and the various ghettos he created?

MG He doesn't say it is a ghetto, but he does talk about how the approach keeps the material excluded, by assimilating it. He sounded

very upset about his whole visit. In a way, it's touching how upset he is!

JB My early experiences were not dissimilar. I was annoyed by the limited way in which material was presented in the known museums. They seemed to form a secret society, which mythologised the discoveries and did not take their artists on their own terms or with equality. It was my dissatisfaction which gave me the impetus to start my own project.

MG Which was your first show at The Museum of **Everything**?

JB The first was in London in an old recording studio, about a thousand square metres, with a hundred artists.

Doing that project was a real voyage of discovery for me. But it was in some ways the opposite of what you talked about, where you try not to make too many artistic decisions. We actively made as many subjective artistic decisions as we could. I decided that a strong point of view was relevant, and maybe that it would offer these artists a more appropriate platform. What was fascinating was how well this central idea worked.

MG Who was in that show? I know you said a hundred but I mean ... were there both living and dead artists?



JB Absolutely. I should explain that previously I'd only ever had the material exhibited in my home. In 2006 I lent some material to *Inner Worlds Outside* at the Whitechapel Gallery in London. It had been conceived around the Musgrave/Kinley Collection by artist **Jon Thompson** and curator **Anthony Spira**. It was a comparative exhibition: supposed *outsiders* with supposed *non-outsiders*. The organ-

isers had perhaps been aiming for something like *Parallel Visions* by **Maurice Tuchman** at the Los Angeles County Museum of Art, but it somehow lacked that same precision.

What it did do was get me thinking about how to present this material more effectively. Some years later I got to know **Hans-Ulrich Obrist**, who as I mentioned, had an affinity and history with this material. He and others encouraged me to formalise the project. This was the starting point; and in that first show, we simply organised different artists room by room. The context became associative and instinctive, arranged for visual and emotional impact, rather than for any intellectual criteria. For me, it was about whether one work felt right next to another ... an exploratory journey, through an alternative system of art-making.

MG When did you choose the name? Were you already calling it The Museum of **Everything**?

JB I'd heard about an old man who lived on the Isle of Wight. He had purchased his old

schoolhouse and filled it with the meaningful objects of his life. Everything that was relevant for him was curated inside this former school. It was an artwork, of course. This man's name was **Brett, William Brett**. I simply said: *I'm a **Brett** too, can I open a London branch?*

There was a notable similarity to the way in which your project, *The Encyclopaedic Palace*, worked some years later. Like you, I didn't want to talk about *outsider art*. So here was a containing idea in which I could put all kinds of material without over-defining it. I eventually hoped to do a show of **William Brett's The Museum of Everything** inside ours, but he became too old and his grandchildren sold off or gave away much of what was on display. Now the original doesn't exist anymore.

MG The idea that The Museum of **Everything** can exist in multiple places, how did that develop? That's such a distinctive quality of your project. When somebody thinks of a museum, they assume it is a physical place that you go to as a viewer. Yours is similar to a project of mine, the Trussardi Foundation in Milan, which is itself a nomadic museum. I was wondering how you developed that idea of a museum that could take on different incarnations and physical spaces.

JB I like creative flexibility. I also like difficulties and challenges. Most of all I came to like the organic nature of a wandering museum which did not adhere to one idea and changed its shape and form. But I must also be honest with you, it's a very complex and inefficient process, although I come from a film background, so I should be used to it!

Filmmaking is about communicating and telling stories. When I visited the museums which were dedicated to this field, I did not see much narrative engagement. The material itself was often astounding, but the curatorial styles varied widely, from the anthropological and the pathological, to the *happy-clappy* and the plain out-of-date.

My instinct was that there was a better way to exist, that we could work with large institutions and private spaces to try and communicate the essence of this material. I also realised, especially after the project with so-called learning disabled artists at Selfridges in London, that we could engage a general audience without any kind of arts background. The project was accessible and allowed many to consider themselves as art-makers, despite a lack of knowledge, experience, anything in fact.

MG The beauty of less canonical material is that many non-professionals identify with it. Everybody can make art, not just you, but your uncle or brother. Perhaps it's what you

were saying before about your accountant considering himself an *outsider*. That self-identification is quite common and has great potential in terms of its outreach. The problem is that it can project a naïve image of what art is all about. But I'm excited by the possibilities. Anyone can feel connected to and identify with this art. My show in Venice turned out to be successful in terms of public attendance, probably for this reason. People felt closer to the less canonical artists than to someone like **Jeff Koons**.

JB That is my experience too, but it is not limited to those outside the art world. When we presented our show in Paris in 2012, it was extremely immersive and well-attended. The art fair FIAC was going on when we opened and many of the dealers and collectors came straight from the art fair. They felt an immediate affinity. It was as if our ramshackle installation revived them.

However, I also have concerns about how much mediocre material there is out there. You have to be selective. Most art is not good and only a small percentage survives. If we want equality, then we have to enable the great material to surface, just like in the mainstream art world. And we have to hope that the people helping and curating, like yourself, do it in such a way as to offer maximum protection.

MG Who was the audience for that first show? Was it wider than you expected?

JB It started with artists and creatives. We made a point of connecting to the art world, but after that we broadened it out. It became popular with families, partly because creatively-led parents engaged and their children really engaged. We also contacted minority communities, like the Afro-Caribbean population, because we had so many black artists in the show. If I had a criticism of our approach, it's that we didn't reach out to more communities.

Another key group were the formal curators and art professionals. They really got switched on by the work, most of them hadn't seen much before. But at the same time, many of them also rejected it, and that was upsetting. This was back in 2009, and I had a hard time with that. Museum curators and directors I admired would come to see the show, love the material, but then deny its validity within the context of their own organisations.

That I found very difficult. I still find it difficult. For me, that was the biggest surprise of all.

MG Well, they do embrace a different kind of relativism. For them the conversation has always been more about geographies.



JB What do you think about that? I see that focus on expanding geography as being financially-driven, more than an aesthetic or modernist issue.

MG The dilemma of the contemporary museum - which in a sense Tate Modern expresses, and which MoMA certainly expresses - is that institutions were built on hierarchies and canons. Today it's obvious that the world is too large and complicated for those canons to account for all the different manifestations of art and culture. So museums are trying to come to terms with a healthier idea of relativism, one which can co-exist with the values on which the Eurocentric museum is founded.

The challenge for MoMA and Tate Modern is how to account for different ideas of modernity, and synchronic and diachronic developments across different geographies. But I don't think it's entirely cynical, I think it's based on genuine curiosity. How can we account for those differences and similarities, and at the same time, how can we build a narrative that allows us to give **Rothko** the largest room (*laughs*)?

In my opinion the role of *outsider art* - in a way like **Hirschhorn's** *stray dog* proposition - is to create more friction in the narrative. These days Tate Modern and MoMA are working really hard to demonstrate that there was an abstract expressionist sensibility everywhere in the world in the 1950s: in Europe, in America, in Japan, in Korea. The museum expresses a new faith in relativism, but also a shared history which confirms certain hierarchies and values. We are all different, but we are all the same.

Outsider art and non-canonical artworks allow us to show that these narratives are still quite strictly constructed. The point is to create even more dramatic contrasts, which can in turn stimulate new conversations about diversity and difference.

JB I would like to comment on this, because it touches on such an important point. When I first started looking at this material, I avoided one area because I didn't believe in it. That was *spiritualist art*. I felt that it was, to put it bluntly, *phony*; and what I liked in most of this non-professional material was very how *un-phony* it was.

My view on this changed completely when I saw the **Hilma af Klint** show at the Moderna Museet in Stockholm in 2013. I was converted not only by the work itself, but by the intensity, breadth and coherence of the artist's vision. It seemed to me that here was not simply art, but a theory of existence and personal enlightenment expressed in visual form.

I spoke at length to the curator, **Iris Müller-Westermann**. What was especially fascinating was her personal transition from a formal art historical perspective into one which valued the material, not only as a pre-cursor of Modernism, but as evidence of its core belief-system.

That belief system was called theosophy; and I became aware of its startling impact on modern art. Yet when the museum communicated the exhibition to the international press, it became all about how **Hilma af Klint** had preceded and predicted abstraction. It was clearly her theosophic beliefs which lay at the heart of this fact, as it had been for **Piet Mondrian** and **Wassily Kandinsky**. Perhaps the spiritual aspect was too tough a sell!

Some time later I discovered that theosophy was connected to a book of spiritual consciousness published by **Annie Besant** and **Charles Leadbeater** in 1905 and illustrated by **John Varley**. They were described as *Thought-Forms*, and have been exhibited by the curator **Carolyn Christov-Bakargiev**.

In 2016, The Museum of **Everything** held a symposium in conjunction with the **Hilma af Klint** show at the Serpentine Gallery in London. We brought together curators, artists and historians, but also spiritualists, mediums, psychologists and psychiatrists, to examine what goes on during the artistic denial of agency - in other words, the situation when someone claims that someone else is making the art through them.



At one point in the discussion, **William Blake** came up. Spiritualists of the late 19th century, and even today, point to **Blake** as their visionary figurehead. What was revealed by one of the participants was that **Blake** had an astrologer whose name was **Varley**, just like the illustrator of the *Thought-Forms*. He was,

it is said, his great grandfather - and that seems to me to exemplify the important and understated historic line, tracing the shift from religion to Spiritualism, which passed through two world wars and all their dead, and lead directly into Surrealism and modernity.

Today I see there being three core *outsiderist* influences: the spiritual, the folkloric and the (and I really want to find a better word for it, but it is escaping me so ...) neurological.

The spiritual aspect is the one which seems increasingly relevant, whether we believe in its principles or not. It even foreshadows *Photoshop*: early manipulations overlaid lost loved-ones and ancestors onto photographic portraits to show that they were still present.

You then have the vernacular world, as championed by Alfred Barr and Sidney Janis twenty or thirty years later. Hence William Edmondson and what the Americans called the primitives, particularly those with memories of the old country, from which they'd either immigrated or been transported.

The third aspect is of course the work coming out of hospitals in the early 20th century, starting with a few particularly enlightened doctors, notably Dr Hans Prinzhorn and Dr Walther Morgenthaler (but really Prinzhorn, because he is the one who defined it most clearly).

So the question for me is, if we look at these three polarities, could that be where Modernism begins to find its form?

MG That's what I mean in relation to the museum and the history of assimilation. Although I don't like to think in terms of function, outsider art can shake the canon up and, when it comes to Modernism, prove that things were more complicated and stratified than we think.

The presence of a Hilma af Klint - or a Rudolph Steiner - in a museum shouldn't be to confirm that besides Mondrian and Kandinsky, there were other artists and voices. Rather, they should disrupt a narrative which has led us to believe that Modernism was a pure, formalist, autonomous artform, when in fact we know that even for Kandinsky, even for Mondrian, things were a lot more complicated than that.

This understanding would reshape our understanding of art history and, our relationship to images in the broader sense. It's not that I want Hilma af Klint in the museum to keep the museum as it is. I want Hilma af Klint as a Trojan horse to change the story that the museum tells; and that's the same thing I was talking about in relation to Henry Darger. It's more about what we expect from his presence: is it to be assimilated within art history or to transform that same art history?

JB I recently saw an exhibition called *The Color Line* at la Musée du quai Branly in Paris. It was about African-American society, its voice, art and culture, from slavery to the present day. An artist I find hugely engaging, Kerry James Marshall, was included, and I got to reading an essay he had written about another of the artists in the show, Horace Pippin. In it, he seemed to be saying that the self-taught African-American aesthetic was sometimes too easy for curators to choose (and mythologise and favour) than its contemporary art-educated counterpart.

I was surprised to read that, because I think it's only one side of the coin. African-American artists are so under-represented in America's museums, and self-taught African-

American artists have almost no presence at all in mainstream institutions. Marshall clearly admires and identifies with Pippin's work; yet his resistance illustrates the complexities. It reminded me of curators who have said the same thing, primarily to justify a lack of self-taught artists in their collections. They do not want to be seen to endorse the cliché of the uneducated black male or female artist at the expense of their formally-schooled peers. I agree, of course, we mustn't patronise or over-mythologise what was once written off as folk art. But great work is great work; and access to an arts education was then (and still is) all about who and where you are. How can a binary either/or approach still be relevant?

Recently I had an epiphany about a piece by the African-American artist, William Edmondson. The work is supposedly titled *Adam and Eve* and it depicts a couple, sitting on a ledge, with two very modernist shapes behind them, Toblerone triangles, and a snake coming up along the front. Edmondson's practice apparently came out of a conversion to Christianity. He'd been making gravestone markers, when his work was spotted by fashion photographer Louise Dahl-Wolfe. She showed it to a curator who took it to Alfred Barr; so in 1937 Edmondson found himself with a solo show at MoMA.



I showed a photo of this sculpture to someone with no arts background, he pointed to the triangular shapes, and said instinctively ... pyramids! He was right of course. I studied these two rounded figures again (because Edmondson's figures are always full-bodied) and how the woman had her arm around the man. I once saw a Mesopotamian carving at the Metropolitan Museum of Art which had reminded me of this posture. This time I looked at Ancient Egyptian funeral statuary and found the exact same pose in one

particular example, which I now know to be an elderly dignitary and his young wife. Her arm is around his shoulders, just as in Edmondson's. They both have visibly outlined breasts, just as in Edmondson's. I then looked up depictions of snakes in Ancient Luxor and found exact replicas.

It was then that I remembered a magazine which had spoken for and defined African-American society in the early part of the 20th century. It was called *The Sphinx*. In a flash I was seeing Edmondson and this monumental work in a completely different light. Contained within his one limestone carving was a transplanted African lineage, a barely concealed reference to Nubian and Egyptian culture, and a visible pride in the history of the African-American people. Here was Edmondson, the son of imported slaves, working menial labour and making his modest carvings in the Tennessee backwaters. And yet maybe it is *Adam and Eve*, or maybe that was a title just to sell the work, because it most certainly is also a Pharaoh

and his bride, and perhaps even the maker and his wife at home on the couch!

It shook me, not simply that so much complexity co-existed in this work, but that until this moment it had gone unnoticed and undocumented. The disruption that you're talking about is so important, because if I'm having insight, imagine what someone with expertise can achieve, especially if they really have the opportunity to study this material.

MG What fascinates me from your story is how much the supposedly *self-taught* artist is not untrained or uneducated. Or rather, he or she is *self-taught*, but he or she is as much a part of the history or art as the professional artist, whether or not *consciously*.

On the one hand, even the most professional artist is *self-taught*, particularly at that moment when he or she learns to shape materials to his or her needs. On the other hand, even the most *self-taught* of artists acts within a knowledge of art history and influence. It may not be acknowledged by its viewers or by its community, but artists are always working with or against other artists. Part of what I love about this material is this constant revelation. Even the most (supposedly) uncultured artists work within a tradition and history they know. Nobody acts outside the traditions of history, because it is within a certain tradition that viewers see and interpret that work. In that sense, there is no innocence.

JB That's such a good point. How liberating for us to know that the work made by someone like **Judith Scott** is not innocent art-making.

MG It is certainly no less innocent than, let's say, **Bruce Nauman**. When they're deciding the way in which to handle materials, they're going through the same set of problems. Both may share a view on art history and art's purposes, whether or not it's verbalised as such.

JB So how would you summarise what you think you've achieved and what might you hope to achieve through your continued use of this material?

MG It's a tough question. On the one hand I don't think of what I do as having an overall strategy or goal. Half of it has to do with showing beautiful things (maybe *beautiful* is not exactly the right word) which wouldn't be shown by, or that I don't see in, other institutions, museums or exhibitions. I think of my role as an attempt at a preservation of diversity, almost in a biological sense. The environment is better if there are different species. My responsibility is to show that things are more complex, varied and richer than certain narratives imply.

On the other hand, by looking at these artworks and objects, we may understand some-

thing very fundamental about human beings. Why is there a need for images? What are the reasons why we make them? I don't want to sound cheesy, but this preoccupation runs through all my shows. It was apparent in Venice, in the Gwangju Biennale and, most recently, in *The Keeper* at the New Museum. In Western society, at this point in history, images are so commercial and seductive: they are mostly reduced to sell us something. So I think that looking at other images with other functions and powers help us understand there are different ways of building images and different things we can do with them.

What I don't see yet is a mainstream museum with a collection that tells these stories and addresses multiple histories in the way I would like them told. I don't want to sound delusional, but for me this would be a museum where some, if not all of the problems I have outlined, could help re-imagine the history of 20th century art: to think about some of these problems through a dialogue between mainstream historicised materials and other more unusual materials.

JB I'm hopeful this will happen, especially if mainstream museums begin to acquire this material in a coherent fashion, the same way they now look to other regions like Africa.

From my perspective that's something that I hope we are doing with our increasingly international shows: to foster the desire to collect, to look at and to consider alternative material ... and then, obviously, it mustn't be hidden away in the basement or the open storage, it needs to be curated and proudly on display. Like you say, we don't want **Morris Hirshfield** by the elevators any more, we need to go beyond the elevators!



James Brett

writer, filmmaker, artistic director, founder The Museum of **Everything**

Massimiliano Gioni

art critic, curator (8th Gwangju Biennale, 55th Venice Biennale), artistic director New Museum (New York)

Credits

Jean Dubuffet, photo JJ Laeser, 1976

Martín Ramírez, *untitled*, c 1950

Mary Barnes, *untitled*, 1968

Henry Darger, *untitled*, c1940/60

Morris Hirshfield, *Leopard Family*, 1943

William Brett, photo J Brett, 2009

Hilma af Klint, c 1900

William Edmondson, photo L Dahl-Wolfe, 1933

Judith Scott, photo L Borensztein, 1998

Biographies

A

Alikhan Abdollahi

b 1961 (Bamiyan, Afghanistan)
Afghan emigré and former caretaker, whose chance encounter with an Iranian self-taught master inspired a mythical menagerie of crushed egg-boxes and library glue.

ACM (Alfred Marie)

b 1951 (Hargicourt, France)
Intensely private and hermetic maker, who patiently revitalises forgotten machinery as miniature architecture, and always credits his wife as co-creator and guide.

Horst Ademeit

1937-2010 (Cologne, Federal Republic of Germany)
Art-trained machine-orientated labourer, whose multi-thousand Polaroid practice described the invisible cold rays emanating from every electrical outlet and object in view.

Albert

b 1962 (London, England)
The open-ended architectures of this pencil-sharpened imaginary planner suggest a homespun lifestyle which his incarcerated enclosure does not allow.

Almighty God (Kwame Akoto)

b 1950 (Kumasi, Ghana)
The pictorial communiqués of this career sign and truck painter empower his fervent mission to spread Christ's word and heal those around him, whether ready or not.

Noviadi Angkasapura

b 1979 (Irian Jaya, Indonesia)
Called upon by spirits and activated by mortals, this Javanese art brut aficionado led a local chapter of doodlers, until he alone rose to the foreground of the contemporary outsider gaze.

Anonymous (attrib Dellar Pedyfoot)

1913-1983 (Mississippi, United States of America)
Graphic fabric calendar attributed to an African-American quilter, which resonates with echoes of a complex personal history, although its purpose remains as unknown as its maker.

Anonymous (Church Organ)

c 1900 (United States of America)
The God-fearing text of this once melodic box speaks of a maker, a beloved congregation, yet evidences only its own silent faith.

Anonymous (Forest Tale)

c 1900 (German Empire)
Folkloric quintet of Mittel-European origin, whose softly-outlined characters hide a family tragedy, their author lies also in that dark and animated forest.

Anonymous (Les Barbus Müller)

c 1900 (Auvergne, France)
Eerie rubbery bearded faces, idolised by Jean Dubuffet and André Breton, whose anonymous origins recall forgotten pagan peasant gods, yet were titled in honour of their wealthy and bearded Swiss owner.

Anonymous (Les Passe-Temps de L'Enfer)

c 1820 (France)
Impish episodes of mischievous *diablerie* are contained in this anonymous assembly of delicate watercolours, allegedly penned by the talented inmate of an early 19th-century French hospital.

Anonymous (Pigeon Head)

c 1800-1850 (Pigeon Cove/Maine, United States of America)
This giant head, carved in triplicate, once graced the exterior of Maine's Pigeon Cove Inn, beckoning the New York set with its ornithological gaze.

Anonymous (Woodbridge Figures)

c 1920/30 (Woodbridge/New Jersey, United States of America)
Armless community whose clay-pit discovery spoke neither of a maker nor a purpose, be they fertility objects, voodoo dolls or members of a religious sect.

B

Mary Barnes

1923-2001 (Portsmouth, England)
Liberated from excremental repression by radical psychiatry, this un-prodigal daughter's illuminated picture-making and co-authored biography led to her eventual recovery and fame.

Morton Bartlett

1909-1992 (Boston/Massachusetts, United States of America)
Amateur sculptor and published photographer who illustrated, fashioned and immortalised his strange family of secret pre-teen mannequins.

George Beckstead

1915-1980 (Ontario, Canada)
Little-known Canadian train driver and wood carver, whose deft depictions of friends and neighbours delighted the world long after his own quiet departure.

Adelhyd van Bender (Harald Friedrich Bender)

1950-2014 (Baden-Württemberg, Federal Republic of Germany)
Driven by internal compulsion and a secret atomic uterus, this aristocratic electrician proved his existential theories with quasi-scientific algorithms and an infinity of photocopies.

Charlie Besharo (Peter Attie Besharo)

1899-1960 (Kafargzina, Syria)
Solitary Armenian handyman whose sincere fears for humanity birthed an aesthetic oeuvre of universal consciousness, interplanetary travel, post-Masonic symbolism and scientific faction.

Forrest Bess

1911-1977 (Bay City/Texas, United States of America)
Hermaphrodite, hermit, fisherman, this mythic mark-maker's paintings spoke a symbolist language which formed a blueprint for his ideal human state.

Ion Bîrlădeanu

b 1946 (Zăpodeni, Romania)
The satirical pictogram cut-outs of this street-bound collagist depict the horrors of **Ceaușescu** via 70's Hollywood A-listers, Milanese ingénues, bottles of booze and giant Romanian sausages.

Aaron Birnbaum

1895-1998 (Skole, Ukraine)
4'9" Brooklyn dress manufacturer whose artistic career began in his 70's and finally took off after his 100th birthday party.

Calvin and Ruby Black

1903-1972 + 1913-1980 (Tennessee + Georgia, United States of America)
Childless husband and wife creators whose makeshift Mojave Desert *Possum Trot* re-cyclo-rama was a roadside attraction and happy home to almost one thousand hand-carved wind-powered figurines.

Emery Blagdon

1907-1986 (Stapleton/Nebraska, United States of America)
Bearded son of Eastern European stock whose *Healing Machine* of hand-turned wirework channelled energy into a dilapidated farmhouse, but never transmitted the immortality he craved.

Pearl Blauvelt

1893-1987 (Pennsylvania, United States of America)
Posthumously discovered amateur storyteller and *Village Witch*, whose delicate pencilled outlines catalogue the suburban happenings and haberdashery of her family's East Coast past.

Reverend William Alvin Blayney

1917-1986 (Claysville/Pennsylvania, United States of America)
One-time auto-mechanic and born-again Pentecostal lay-preacher, whose garish fire and brimstone tablets brilliantly illustrated his paranoid prophesies and internal demons.

Julius Bockelt

b 1986 (Frankfurt am Main, Federal Republic of Germany)
Free-hand draughtsman and conceptual artist, whose structuralist geometric lines reflect his inner musicality and rhythm through their abstract and minimal patternisation.

Erich Bödeker

1904-1971 (Recklinghausen, Federal Republic of Germany)
The exotic, the everyday and the not-so-naïve, populated the townhouse garden of this modest ex-miner, until his low-brow legend was cemented in the highest-brow museums in the land.

Hawkins Bolden

1914-2005 (Memphis/Tennessee, United States of America)
Sightless Creole sculptor whose protective scarecrows of pots and pans frightened away the birds with their flapping leather tongues and metal-punctured eyes.

Uwe Breckner

b 1973 (Transylvania, Romania)
This romantic carney lives and breathes the fairground, labouring on intricate models of card, paper and glue to recall the memories of a bank-holiday youth.

Freddie Brice

1920-1998 (Charleston/South Carolina, United States of America)
Part-time blue-collar worker whose relocated Harlem lifestyle transformed into a late-blossoming studio practice of biographic observations and arresting monochromes.

Reverend Herman Bridgets

1912-1990 (Enfield/North Carolina, United States of America)
Janitor, handyman, gravedigger and lay-preacher, whose wide-eyed watchers and large-eared listeners formed a protective population for his handcrafted *House of Holiness*.

Aníbal Brizuela

b 1935 (Buenos Aires, Argentina)
The ballpoint hieroglyphs of this mystical maker were stashed in the corners of his former hospital home, until they and him found an audience of artists, ready to discover and decipher.

David Burton

1883-1945 (London, England)
York stone pavements proved a worthy battleground for this gifted wartime screever, whose chalky tales of derring-do earned him his stripes from the arty-farty Hampstead set.

Marian Spore Bush

1878-1946 (Bay City/Michigan, United States of America)
The apocalyptic monochromes of this notable socialite and dedicated painter suggested a direct channel into other worlds, yet belied their earthly origins in a successful dental practice.

C**Raimundo Camilo**

1935-2015 (Ceará, Brazil)
Polished ballpoint banknotes form a collectable creative currency, revealing that the smiling banker's face was perhaps the artist's own.

Tom Carapic (Tomislav Sava Čarapić)

b 1939 (Ljig, Yugoslavia)
Vivid paintings and annotated IBM keyboards in plastic bags reveal the hallucinations of this former soldier, beautician and elusive New York street artist.

James Castle

1899-1977 (Garden Valley/Idaho, United States of America)
Unable to read, write, hear or sign, this master draughtsman's silent mirror reflects an inner life of drawings and constructions of soot, spit and string.

Brian Chin

b 1966 (Brighton, England)
The muggy night-time hours spent chatting to customers in a call centre inspired this self-titled non-artist to develop an automatic output of cosmic doodles and numeric musing.

Mamadou Cissé

b 1960 (Baghagha, Senegal)
Utopian urban sprawls rise proudly from the tidy grids and benevolent architectures of this one-time baker, security guard and village-born humanitarian dreamer.

Clive Collender

b 1953 (Klerksdorp, South Africa)
Seemingly random dates document the 50-year practice of this freeform diarist, yet they belie the complexity of a pictorial life-catalogue, whose code is known only to its gentle silent maker.

Felipe Jesus Consalvos

c 1891-1960 (Havana, Cuba)
Former tobacco-roller whose satirical opus of collaged cigar-band surfaces, furniture and instruments was found by chance in a Philadelphia car-boot sale.

Alan Constable

b 1956 (Melbourne, Australia)
Visual impairment has barely dented the 20-year practice of this world-class artist, whose paintings and ceramic cameras reflect that distant world of sight.

Aloïse Corbaz

1886-1964 (Lausanne, Switzerland)
Swiss Governess whose imagined affair with **Kaiser Wilhelm II** sparked a sensual and allegedly schizophrenic oeuvre of poetic drawings, collages and murals.

Fleury-Joseph Crépin

1875-1948 (Hénin-Liétard/Nord-Pas-de-Calais, France)
Well-digger, plumber, miner and spiritualist, who received a calling to paint 300 temples and bring about the end of the Second World War.

Francesco Cusumano

1914-1992 (Sicily, Italy)
Ever-curious nomad whose incessant wanderlust and lucid dreams inspired a homeland return and an al fresco village opera of raw sculptural figuration in stone, wood and root.

D**Richard Dadd**

1817-1886 (Chatham, England)
Child prodigy, Victorian orientalist and paternal murderer, who mastered a detailed feathery brush technique to form wondrous dreamscapes from within his asylum home.

Henry Darger (Henry Joseph Darger Jr)

1892-1973 (Chicago/Illinois, United States of America)
Devout hermit and legendary illustrator whose secret sequential panoramas reveal how his self-penned lifetime fairy-tale fictionalised a tough and troubled childhood.

Charles AA Dellschau

(**Charles August Albert Dellschau**)
1830-1923 (Brandenburg, Prussia)
Émigré Texan butcher whose multi-volume opus of impossible flying machines protagonised the fictional *Sonora Aero Club*, of which he was the founding father and only apparent member.

Louis DeMarco

b 1985 (Chicago/Illinois, United States of America)
Bold affirmations and cloud spreadsheets flow freely from *Loudeemar*, the imaginary island home to this esoteric artist, musician, designer and writer.

James Dixon

1887-1970 (Tory Island/County Donegal, Ireland)
Donegal seadog and faithful maker, who biographed local aquatic history in tall tales told with a donkey-hair brush, and was promoted by his mentor, the painter **Derek Hill**.

Hiroyuki Doi

b 1946 (Nagoya/Chubu, Japan)
Chef-de-cuisine who took to art-making after the sudden death of his brother and expresses the unknowability of the cosmos through tiny circular constellations.

Jim Dornan

1913-1981 (Gisborne, New Zealand)
One-time theatre backdrop painter, whose graphic banners of human brains, kidney beans and internal organs communicated his own mental health revolutions and revelations.

Sam Doyle

1906-1985 (St Helena Island/South Carolina, United States of America)
Store clerk, laundry worker and Gullah visual folklorist, whose outdoor gallery of local notables and African-American heroes inspired the young **Jean-Michel Basquiat**.

Uncle Pete Drgac (Peter Paul Drgac)

1883-1976 (Caldwell/Texas, United States of America)
Carpenter, painter, grocer, baker, no single role defined this traditional child of Czech émigrés, more than the gentle hand-drawn silhouettes which begat his prolific geriatric practice.

E**William Edmondson**

1874-1951 (Davidson County/Tennessee, United States of America)
Acclaimed limestone carver, whose tombstone engravings and earthbound visions led him to become the first solo African-American to exhibit at the MoMA.

Walter Ellison

1899-1977 (Eatonton/Georgia, United States of America)
The finely-observed urban habits of country-born Southerners were depicted in detail by this elusive academically-trained figuratist, who travelled by train to Chicago during the *Great Migration*.

Minnie Evans

1892-1987 (Long Creek/North Carolina, United States of America)
Dreamscape architect of Trinidadian descent, whose draw-or-die practice tied mythic animals, religious symbology and botanical imaginations into a cosmic colourwash of all-seeing eyes and pathways to our maker.

Denis Ezhikov

b 1980 (Sverdlovsk, Union of Soviet Socialist Republics)
In childhood, a meagre number of toy soldiers inspired this TV investigator to create a 5,000-strong private army, whose warriors now wage the largest paper war in the history of Russian combat.

F

Guo Fengyi (*Madam Guo*)

1942-2010 (Xi'an/Shaanxi Province, Republic of China)

Retired factory worker whose daily practice of Qigong inspired visions of health and spirituality, ethereal energy drawings which anticipated her own demise.

Chase Ferguson

b 1988 (Brooklyn/New York, United States of America)

As the parking meters of New York are slowly phased out, so they become nostalgic 3D cardboard fodder for this youthful *Weegee* of lovingly remembered city transportation.

Giovanni Fichera

b 1925 (Catania/Sicily, Italy)

A relentless art, love and myth maker, whose broad brushstrokes narrow our gaze on the evils of corruption, the power of the divine, the abuses of poverty and the joy of female flesh.

Reverend Howard Finster

1916-2001 (United States of America)

Paradise Garden superstar and preacher whose finger called on him to paint the word of God and whose works numbered tens of thousands.

Auguste Forestier

1887-1958 (Langogne/Lozère, France)

Sectioned for de-railing a train, this inventive reclamer developed a playful practice of sloppy beasts with leather tongues and sailing ships of off-cut wood, hoarded by *Pablo Picasso* and the surrealists.

Verba Frazier

1900-1951 (Pliny/West Virginia, United States of America)

The embroidered pleas of this lonely mother speak of her loss and hospitalisation, although no words ever seemed to reach their intended recipient ... her beloved, absent, wayward son.

G

Giovanni Galli

b 1954 (Florence, Italy)

A comic book convert whose conspiracy universe of war weapons and space rockets liberate him to rescue ample starlets in tight-fitting lingerie.

Willem van Genk

1927-2005 (Voorburg, Netherlands)

Dutch artist obsessed by cities, urban panoramas, transport and travel, who collected raincoats and locked himself inside leather trenchcoats to protect himself from his own intimate urges.

Hans-Jörg Georgi

b 1949 (Frankfurt-am-Main, Federal Republic of Germany)

Gravity-defying aircraft of carefully adhered cardboard flee an uninhabitable planet in the visceral yet unknowable adventures of this pop-loving aerialist.

Pietro Ghizzardi

1906-1986 (Viadana/Lombardy, Italy)

The glamorous ladies and starey tigers of this lauded autodidact pose for their maker, unaware that their darkened outlines are made from coal, grass, wine, brick dust, blackberries and blood.

Madge Gill

1882-1961 (London, England)

Exhibited East End mediumistic artist whose many thousands of drawings, postcards and tapestries illustrated her powerful and ubiquitous spirit-guide, *Myrninerest*.

Richard Greaves

b 1952 (Montreal/Quebec, Canada)

Slumberless Québécois whose forest homes of silent rope-hinged doorways, windows and timbers, re-purpose forgotten cabins as a heaven-sent assembly of anti-gravitational architecture.

Daniel Green

b 1985 (San Francisco/California, United States of America)

Celebrity, politics, TV and team sport collide with idiosyncratic commentaries on the inked wooden panels of this prolific pop list-maker and chronicler.

H

Peter Hand

b 1928 (Cambridge, England)

Meticulous and multi-talented maker, whose film industry background inspires mythic movie miniatures, as complex private psychologies are played out for all who care to see.

William Hawkins

1895-1990 (Union City/Kentucky, United States of America)

Southern hunter, truck driver and scrap merchant, whose graphic boards of house paint and collage improved old masters, architectures and magazine ads, with the date and the place of his birth.

Hosea Hayden

1820-1897 (Union County/Indiana, USA)

Masterful woody craftsman, whose modest pre-modern folding chairs seated the hunting and fishing crowd with progressive texts and scrimshaw designs.

Manfred Henke

b 1952 (Warendorf, Federal Republic of Germany)

Designer, musician and one-man rhythm-section, who reproduces the tunes which capture his ear on the maps and atlases which capture his eye.

Morris Hirshfield

1872-1946 (Lubusz, Poland)

East Coast slipper manufacturer and childhood prodigy who returned to painting in his 70s and was honoured by *Alfred Barr* with a one-man show at MoMA in 1943.

Stan Hopewell

1922-2014 (Perth, Australia)

As his childhood sweetheart gradually lost her memory, so this devout local electrician was guided by angels to paint, and to decorate each canvas with mementoes from their life together.

Georgiana Houghton

1814-1884 (Las Palmas de Gran Canaria, Canary Islands)
Devoted spiritualist and exhibitor, whose revelatory body of Victorian abstraction was inspired by angels but unknown to mortals, until rediscovery and acclaim returned her legacy to the light.

Reverend Jesse Howard (Jesse Clyde Howard)

1885-1983 (Shamrock/Missouri, United States of America)
Retired farmer, lay preacher and loudmouth activist, whose painted biblical and political rants plastered the signs and banners strewn across his home, yard and *Sorehead Hill* compound.

William Howard

c 1805-1900 (c Nigeria, Africa)
African-born labourer, craftsman and freed slave, whose symbolic autobiography was immortalised on three Mississippi plantation desks, carved from yellow pine, cotton crates and tobacco boxes.

Hector Hyppolite

1894-1948 (Saint-Marc, Haiti)
Third-generation voodoo priest whose fast chicken-feather paintings of rituals and deities were fêted and promoted by noted French surrealist **André Breton**.

I**Enrico Imoda**

c 1871-1912 (Turin, Italy)
The psychic phenomena and ghostly happenings recorded with rigour by this well-connected member of the scientific elite, posthumously found refuge in the highest libraries and museums of mankind.

Vladimir Isaev

1939-2015 (Gorky, Union of Soviet Socialist Republics)
The faces of the divine peer out through verdant foliage in the private painting practice of this architectural professor and construction engineer.

J**Karl Hans Janke**

1909-1988 (Kołobrzeg, Poland)
Futurist inventor and citizen cosmonaut, whose imaginary locomotive forms bear witness to a total hospital studio practice and reveal a delightfully convincing ecological science.

Alfred Jensen

1903-1981 (Guatemala City, Guatemala)
Formally trained artist and contemporary of **Rothko**, whose personal belief system was evidenced in densely painted numerological canvases and drawings.

Willie Jinks

1921-2012 (Locust Grove/Georgia, United States of America)
Share-cropper's son whose lifetime at the Department of Sanitation helped him salvage materials for a dynamic and oversized oeuvre, telling the tale of the semi-autobiographical *Hopeman*.

Reverend Anderson Johnson

1915-1998 (Lunenburg County/Virginia, United States of America)
Street-preacher and blues singer who converted his home into his *Faith Mission* and fashioned his own congregation of presidents, painted faces and visionary images.

SL Jones (Shields Langdon Jones)

1901-1997 (Indian Mills/West Virginia, United States of America)
Appalachian carpenter, railway worker and phenomenal fiddle player, whose signature carved faces and figures seem like old friends and family come home.

Karl Junker

1850-1912 (Lemgo/Lippe, German Empire)
Painter, designer, craftsman and carpenter, whose lifetime legacy was the *Junkerhaus*: a multi-dimensional marvel of detail and craft, which never housed the family for which its singleton maker longed.

Juva (Prince Alfred Antonin Juritzky-Warberg)

1887-1961 (Weissenbach an der Triesting, Austro-Hungarian Empire)
Austrian-born nobleman, art historian and civil servant who fictionalised his collection of decorated and anthropomorphic flintstones as prima facie evidence of a pre-historic art.

K**Peter Kapeller**

b 1969 (Vienna, Austria)
The positive negativity of this devoted nighttime doodler forms a cut-up crossword of cross-hatched critiques and an Indian-ink protest of allegations, aberrations and observations.

Roland Kappel

b 1949 (Reutlingen, Federal Republic of Germany)
Construction-site obsessive whose crane, digger and traffic-sign opus recalls a childhood of urban renewal and his own miniature architectural practice.

Katyusha (Ekaterina Skvortsova)

b 1948 (Yaroslavl, Union of Soviet Socialist Republics)
Former railroad engineer and prolific autodidact whose swirling colour imprints belie her earthly mission to create a new world order and return to the cosmos and her real father, the *Supreme Universal Intelligence*.

John Urho Kemp (Crystal/Cosmic John)

1942-2010 (San Francisco/California, United States of America)
Eco-activist, biochemist and chemical engineer, whose quest for revelation was endlessly permutated through meditations, metaphysics, symbols, diagrams, and lots of lots of numbers.

Bodys Isek Kingelez

1948-2015 (Kimbembele-Ihunga, Congo)
Futurist utopian father of *Architectural Modelism*, whose found-materiality of shapely stadiums and primary monuments mirrored the political, sprawling aesthetic of his hometown Kinshasa.

Hilma af Klint

1862-1944 (Stockholm, Sweden)
Landscape painter and theosophic visionary, whose botanical proto-abstract Thought-Forms evidenced a northern-lit canon of Spiritism, clandestined at her own posthumous request.

Zdeněk Košek

1949-2015 (Duchcov, Czechoslovakia)
Typographer and political cartoonist, for whom psychic trauma led to a full-time meteorological practice, apparent control of the state, and a dialogue with the entire avian population.

Norbert H Kox

b 1945 (Green Bay/Wisconsin, United States of America)
Apocalyptic diagrams and illuminated parables are the stock-in-trade of this former motor-bike fiend and part-time hermit, whose rigorous practice serves to communicate a highly-stylised Christian brand.

Julia Krause-Harder

b 1973 (Kronberg im Taunus, Federal Republic of Germany)
The rigorous re-fossilisation process of this studio-assisted Mesozoic devotee unites organic plunder with everyday plastic, animating her very personal and persuasive dinosaur age.

Hans Krüsi

1920-1995 (Appenzell, Switzerland)
Orphaned farmhand, labourer and flower-seller whose prolific slapdash oeuvre of art, poetry, audio and song, always reflected the Appenzell region of his birth.

Viktor Kulikov

b 1937 (Gorky, Union of Soviet Socialist Republics)
Every day, 9am on the dot, the strict 15-year practice of this former historical educator forms an eternal encyclopedia, capturing not only nature's daily shifts, but the developing metaphorical landscape of Nizhny Novgorod and beyond.

L**Paul Laffoley**

1935-2015 (Cambridge/Massachusetts, United States of America)
Trans-disciplinarian Harvard dropout and founder of the *Boston Visionary Cell*, whose philosophical, architectural and scientific investigations absorbed complex theoretical constructs and time-travelled his cosmic theories into finely detailed earthworks.

Dominique Lagru

1873-1960 (Perrecy-les-Forges, France)
Who knew that this one-time miner and political firebrand harboured such visual vocabulary that he could depict the mythic, existential and cosmic with neither mentor nor museum.

Pavel Petrovich Leonov

1920-2011 (Volotovskoye/Oryol, Russian Empire)
Highly celebrated and genre-defying so-called naïve, whose monumental depictions of rural and city life found him fame and fortune in his own lifetime.

Augustin Lesage

1876-1954 (Saint-Pierre-les-Auchel, France)
Miner who was guided by voices to paint and whose pointillistic style was littered with mystical references and hidden sexual meaning.

Larry Lewis

1916-2004 (Norwalk/Connecticut, United States of America)
The fold-out lifeblood of book-bound ladies flows with nostalgic aphorisms and pop Victoriana, their flattened grins now assured of their non-stop collage author's triumphant and posthumous return.

Georges Liautaud

1889-1992 (Croix-des-Bouquets, Haiti)
Gifted blacksmith and self-taught sculptor, who repurposed discarded oil barrels and turned them into grave markers, revered deities and possessed spirits.

Alexander Pavlovich Lobanov

1924-2003 (Mologa/Yaroslav Oblast, Union of Soviet Socialist Republics)
Silent self-taught draughtsman, whose figurative self-absorption recast him as a heroic hunter, revolutionary fighter, conceptual photographer and artist.

Albert Lubaki

c 1895-1960 (Thysville, Congo)
Historic Congolese re-discovery whose water-colour depictions of village rituals caught the eyes of the Belgian colonial set and were exhibited across Europe.

Leonid Lugovykh

b 1964 (Sverdlovsk, Union of Soviet Socialist Republics)
Street artist and ancestral Kabbalist whose secret to eternal youth is shared with any sitter spending 22 roubles on his or her own chromosome portrait.

M**Pascal-Désir Maisonneuve**

1863-1934 (Bordeaux, France)
Bric-a-brac collector and reluctant *antiquaire*, whose satirical shells formed a caricature cast of the royal, political and literary elite and a cornerstone of *l'art brut*.

Anthony Mannix

b 1953 (Sydney, Australia)
Semaphored journals and interlocking shadow-folk flip-flop daily from this worldly art brutist, whose Blue Mountains sanctuary for the mystic within, keeps him in line with the absurdist without.

Abu Bakarr Mansaray

b 1970 (Tongo, Sierra Leone)
Rat-a-tat-tat go the spacecraft/witchcraft of this Euro-African inventor's private airborne army, a sci-fi fantasy from his teenage streets which now bodyguards its owner from the demons of today.

Julian Martin

b 1969 (Melbourne, Australia)
Self-portraits and still-lives, kitchen tools and text, the 30 year pastel practice of this refined studio artist reveal his rare ability to reduce his world to a balance of colour, shape and tone.

Kunizo Matsumoto

b 1962 (Osaka, Japan)
Text-based artist and entertainment obsessive, whose lists, letters, notebooks and diaries overlap with real and imagined calligraphy, reflecting his daily passions, from *kabuki* to *Chip n'Dale*.

Justin McCarthy

1892-1977 (Hazelton/Pennsylvania, United States of America)
Law school dropout from a once-monied family, this amateur painter's drawings and oils portrayed stars, skaters, plants and beasts, all in glorious *McCarthy-colour*.

John Patrick McKenzie

b 1962 (Quezon City, Philippines)
Pop's stars collide in the swirling picture-poems of this contemporary philosopher and contradictory image-maker, where collage springboards variations on the state of modern life.

Malcolm McKesson

1909-1999 (Monmouth Beach/New Jersey, United States of America)
Harvard graduate whose magnum opus was an auto-biographical erotic novella illustrated by dense transgender ballpoint sketches.

Alexander Medvedev-Petrov

b 1934 (Gorky, Union of Soviet Socialist Republics)
Photocopied pamphlets and collaged cosmic maps comprise the non-objects of this vocal non-artist, a former astrologer and alt physicist who comprehends the universe in a way we never can.

John Miles (*Miles of Northleach*)

1781-1849 (Gloucestershire, England)
Countryman portraitist whose uni-dimensional quadrupeds never foretold his mid-19th century creationist *tour de force* in which *Adam* names all the birds and beasts of God's earth.

Dan Miller

b 1961 (Castro Valley/California, United States of America)
This art speaks as this artist does, through the gradual repetition of letters and words, drawn, painted or typed, building to the point of abstraction.

GT Miller (*George Thaxton Miller*)

1899-1988 (Fullers Crossroads/Alabama, United States of America)
Burly Southern entrepreneur and eccentric who took on the Klu Klux Klan, local government and anyone who stood in the way of profit.

RA Miller (*Reuben Aaron Miller*)

1912-2006 (Rabbittown/Georgia, United States of America)
Beloved farmer, cotton-mill worker and minister who decorated the landscape of his Windy Hill home with his signature whirligigs and tin cut-outs.

François Monchâtre

b 1928 (Coulonges-sur-l'Autize, France)
They serve no need, they perform no function, yet the dream-machines of this mechanical carver fascinate audiences as they do their maker, an inveterate inventor since the age of six.

Sister Gertrude Morgan

1900-1980 (LaFayette/Alabama, United States of America)
Self-proclaimed *Bride of Christ*, whose art and music were simply a means for her to spread the word of Jesus at her world-famous New Orleans *Faith Mission*.

William Mortensen

1897-1965 (Park City/Utah, United States of America)
Expressionist, fetishist, Hollywood hack, starlet snapper and *Ansel Adams'* favourite *Antichrist*, whose evolving erotic devilish oeuvre provoked widespread West Coast condemnation, yet preceded *Photoshop*.

JB Murray (*John Bunion Murray*)

1908-1988 (Sandersville/Georgia, United States of America)
Southern sharecropper with little formal schooling, who nonetheless produced an astonishing body of glossolalic abstraction when he received religious visions while working the fields of his youth.

N**Melvin Edward Nelson (*Mighty Eternal Nation aka MEN*)**

1908-1992 (Traverse City/Michigan, United States of America)
From a hilltop farm in Oregon, this astral traveller and benevolent pacifist channelled the Thought-Forms and theosophy of his Swedish ancestry into an ethereal watercolour and pigment practice.

O**Masahiko Ooe**

b 1965 (Osaka, Japan)
Domesticated animals become abstracted three-dimensional sculptures in the built-up textured canvases of this boyish figurative painter, whose name proclaims the studio where he works most every day.

Dietrich Orth

b 1956 (Frankfurt am Main, Federal Republic of Germany)
Conceptual *wunderkind* whose visual philosophies and psychoanalyses question his own diagnosed duality and the universality in which it exists.

P**Francis Palanc**

1928-2015 (Vence, France)
Pastry-cook and private linguist, whose secret ingredients for angular paintings were never revealed and whose pictorial recipes were destroyed in a fit of pique worthy of a true master chef.

Michael Patterson-Carver

b 1958 (Chicago/Illinois, United States of America)
Childhood campaigner and lifetime activist whose commitment to the rights of others manifests itself in a parallel protest of cultural confrontation.

Jean Perdrizet

1907-1975 (Villers-la-Faye, France)
Civil engineer and civilian scientist whose private spiritual research led him to design a multiplicity of machines, languages, medimistic devices and robots.

Alcides Pereira dos Santos

1932-2007 (Ruy Barbosa/Bahia, Brazil)
This underknown visionary may have credited the divine for his flow, yet his iconic modernist motifs owe more to Brazilian industrialisation than to the flora and fauna of his rural past.

Reverend BF Perkins (Benjamin Franklin Perkins)

1904-1993 (Vernon/Alabama, United States of America)
Born-again ex-US Marine, known as *Brother Ben*, who received a calling to build his *Church of God* and adorned it in the patriotic colours of red, white and blue.

Reverend Samuel David Phillips

1890-1973 (Macon/Georgia, United States of America)
Breathing life into his weekly Chicago sermon, the oil-cloth banners of this impassioned minister communicated not only the word of God, but their author's vision of imminent apocalypse.

Elijah Pierce

1892-1984 (Baldwyn/Mississippi, United States of America)
Immeasurably modest barber, preacher and wood-carver, whose African-American heritage and Christian belief informed pictorial histories, bible-tales and acclamations, which hang in the Smithsonian Museum.

Mestre Pixilô (Manoel Francisco Dias)

1940-2014 (Paraíba, Brazil)
Artisan, exhibitor and educator, descended from the Tupinambá, whose exceptional output included thousands of clay vessels, alongside figurative sculpture with his own quirky traits.

Francesco Ponte (Francesco Ponte Jiménez)

1890-1960 (Caguas, Puerto Rico)
The ectoplasmic imprints of this Puerto Rican dentist's spiritual mission were intended as proofs of a luminous afterlife, but testified instead to his pre-digital prowess.

Walter Potter

1835-1918 (Bramber, England)
The acclaimed master of Victorian taxidermy whose lifetime's journey was a tiny West Sussex museum, filled with dioramas of deceased woodland creatures in his brilliantly imagined schools, gentleman's clubs, nursery rhymes and fantasies.

Alevtina Dmitriyevna Pyzhova

b 1936 (Moscow, Union of Soviet Socialist Republics)
Muscovite matriarch whose supposedly naïve skill set describes the visual fables of her family, the ins and outs of Russia's political elite, her own extravagant sex life, and most recently, an imagined myriad of exotic couplings in the farmyard, jungle and pre-history.

R**Josef Karl Rädler**

1844-1917 (Falkenau, Bohemia)
Entrepreneurial porcelain painter whose latterly life in a pioneering Viennese asylum was visualised in an observational diary, framed with text and signed *The Laughing Philosopher*.

Martín Ramírez

1895-1963 (Tepatitlán/Jalisco, Mexico)
Institutionalised émigré whose monumental line drawings of swirling landscapes and speeding trains recalled a long-forgotten homeland and a family left behind.

Robert Rapson

b 1951 (Wellington, New Zealand)
Every vessel, every funnel, each window, bow and each stern, a ceramic fleet so precise and historic, its facts are inscribed on the watery side for uninitiated passenger to cruise wise.

Émile Ratier

1894-1984 (Soturac, France)
Family farmer undeterred by blindness, who carved kinetic windmills, fairground rides, farmyard equipment and masterful replicas of the Eiffel Tower.

WC Rice (William Carlton Rice)

1930-2004 (Prattville/Alabama, United States of America)
Called upon to save the world from sinful living, this house-painter and self-ordained minister populated his *Miracle Garden* with a thousand signs and crosses.

Prophet Royal Robertson (Libra Patriarch Prophet Lord Archbishop Apostle Visionary Mystic Psychic Saint Royal Robertson)

1936-1997 (St Helena Parish/Louisiana, United States of America)
Luckless itinerant sign painter, who clad his home in warnings targeting the ex-wife he loved, and sat inside drawing evangelical visions as storms tore his homestead apart.

André Robillard

b 1931 (La Maltournée, France)
Aesthetic gun-runner and **Dubuffet** discovery whose daily astronomical and ammunition devices now encompass gigantic forms of his original modest dimensionality.

William Rice Rode

c 1850-1920 (Denmark)
Danish immigrant whose hospitalised monographs detail a private stream of consciousness of imagined machinery, historical fac-toids and elegant penmanship.

Vasili Tichonovich Romanenkov
1953-2013 (Bogdanovka, Union of Soviet Socialist Republics)
Immaculate draughtsman and gardener, whose transcendent studies convey the minutiae of long-forgotten rituals and which also seem to foretell his eventual untimely demise.

S

Nek Chand Saini
1924-2015 (Barian Kalan/Gurdaspur, India)
Post-Partition roads inspector for **Le Corbusier**, who recycled the remains of local villages into a vernacular kingdom to confront the modernism of Chandigarh.

Yuichi Saito
b 1983 (Saitama Prefecture, Japan)
The visual abstractions of this productive mind reflect daily televisual obsessions and the repetitive alphabetic gestures of the Japanese letter *mo*.

Nicolò Scarlatella
1929-1996 (Caltagirone/Sicily, Italy)
Multi-coloured memorialist whose fertile and increasingly immobile observations commemorated his Sicilian heritage and the hexagonal streets of his adopted hometown.

Hans Schärer
1927-1997 (Bern, Switzerland)
With a taste for the perverse, sacred, macabre and brut, this Swiss non-conformist composed his toothy madonnas and penile erotics from a chauffeur's lodge on the banks of Lake Lucerne.

Paul K Schimmack (Paul Karl Schimmack)
1862-1936 (German Empire)
Cake-baker, weatherman, astrologer, soothsayer, this patent-heavy pacifist was by some accounts an artist, by others a snake-oil salesman, who could churn out tasty buns at the rate of 40 a minute.

Friedrich Schröder Sonnenstern
1892-1982 (Tilsit, East Prussia)
A wayward childhood begat a wayward adulthood for this nefarious, notorious myth-maker, yet it also gave birth to an illustrated erotic-fantasy and earned him surrealist stripes.

Judith Scott
1943-2005 (Cincinnati/Ohio, United States of America)
Late-blooming non-verbal maker whose emotive assemblies of wool, yarn and thread came to be only when her twin sister rescued her from institutionalisation.

William Scott
b 1964 (San Francisco/California, United States of America)
A self-effacing self-taught artist whose brilliantly appealing sci-fi caricatures re-imagine his low-rent childhood past as a high-rise familial future.

Sava Sekulić
1902-1989 (Bilišane/Obrovca, Austro-Hungarian Empire)
Factory worker, labourer and bricklayer who signed his works with a special self-taught signature so no-one could steal what he had made with his own two hands.

Tomoyuki Shinki
b 1982 (Osaka, Japan)
Combat sports fanatic whose hysteric grapplers squash bodies in fondly remembered CG matches and across vast scrolls of densely inked paper.

Mary T Smith (Mary Tillman Smith)
1904-1995 (Brookhaven/Mississippi, United States of America)
Corrugated cut-outs peopled the yard of this atypical Southern Belle, giving outer form to her inner voice through thick paint-brush figures and sharp utterances of absolute faith.

Janet Sobel
1893-1968 (Ekaterinoslav, Russian Empire)
Eastern European émigré whose drip-painterly Brighton Beach practice inspired the abstract magpie eyes of **Jackson Pollock**, yet who returned to informal obscurity without true recognition for her aesthetic due.

Austin Osman Spare
1886-1956 (London, England)
Gothic prodigy whose juvenile eye evolved a pre-surreal darkness of erotic monochromes, and who chronicled his passage into the occult with spiral visions, beings and spirit-guides.

LC Spooner (Lee Cordova Spooner)
1863-1955 (Macon/Illinois, United States of America)
The utopian 20-year self-propelled practice of this fertile and machinistic inventor belied his modest background in ladies wear and general goods.

Harald Stoffers
b 1961 (Hamburg, Federal Republic of Germany)
A thought, a word, a sentence, the daily art practice of this non-verbal maker speaks on his behalf in letters written to a fictionalisation of his own dear mother.

Marcel Storr
1911-1976 (Alsace, France)
Retiring road sweeper whose soaring cathedrals and labyrinthine cities formed a private visionary blueprint for the reconstruction of the capital after the inevitable nuclear holocaust.

T

Ionel Talpazan
1955-2015 (Petrăchioaia, Romania)
A childhood brush with alternate life forms persuaded this meek mapper of outer limits to sell transparent UFOs on the streets of New York and outside art fairs from a rental truck.

Katsuhiko Terao
b 1960 (Osaka, Japan)
Family-trained metal welder whose deconstructed collage and scratch-board opus challenges impossible architectural feats of abstracted beams and girders.

James Son Ford Thomas
1926-1993 (Eden/Mississippi, United States of America)
The muddy Yazoo riverbanks gave their clay to this rowdy Delta Bluesman and one-time gravedigger, to mould it unfired into hoodoo skulls and furnish with wigs, shades and real teeth.

Martin Thompson

b 1956 (Wellington, New Zealand)
Itinerant observer whose graphic talismans of colour-precise grids hide a painstaking cut-up technique, as invisible to the eye as the complex mirroring of the art and its maker.

William Thomas Thompson

b 1935 (Greenville/South Carolina, United States of America)
Self-made man and genteel Southerner, for whom degenerative illness and a visionary mid-life calling, combined to demand of him a pre-ordained mission to paint.

Miroslav Tichý

1926-2011 (Kyjov, Czechoslovakia)
Self-exiled multi-format maker whose impressionistic portfolio included thousands of portraits of local women covertly captured on hand-made cameras and linocuts.

Bill Traylor

1853-1949 (Benton/Alabama, United States of America)
The original godfather of African-American art-making, whose sidewalk silhouettes of city folk and village animals were cast in his comic world of exciting events.

Lyudmila Aleksandrovna Trunova

b 1967 (Ural Mountains, Union of Soviet Socialist Republics)
Chemistry professor and stone forager, whose three-dimensional photographic landscapes serve to re-animate minerals in loving memory of her geologist father and Ural Mountain upbringing.

V**John VanZile**

1899-1986 (Union City/Michigan, United States of America)
The naked forms of **Jody**, **JoAnn** and **Judy** once graced the mobile home of this Union City contractor, replacing his departed spouse and turning his personal attraction into a local one.

W**Louis William Wain**

1860-1939 (London, England)
Wildly successful commercial artist whose ubiquitous drawings of mischievous cats may or may not have abstracted into virtual wallpaper with the onset of schizophrenia.

August Walla

1936-2001 (Klosterneuburg, Austria)
Prolific and monumental Gugging artist whose graphic vocabulary of symbols, texts and frontal figures were imprinted on canvases, objects, buildings and trees.

Alfred Wallis

1855-1942 (Devonport, England)
Cornish fisherman whose maritime imagery reflected a life spent on the open waves and inspired his youthful discoverers, **Ben Nicholson** and **Adrian Stokes**.

Melvin Way

b 1954 (Ruffin/South Carolina, United States of America)
Instinctive creator whose prior life on the street informs complex algorithmical formulae, both written and spoken, intended not as art, but perhaps as answers.

Myrtice West

1923-2010 (Cherokee County/Alabama, United States of America)
Southern visionary who received a divine calling to paint the *Books of Revelations* and *Ezekiel* after the sudden and tragic murder of her daughter.

George Widener

b 1962 (Cincinnati/Ohio, United States of America)
Contemporary Southern artist, whose photographic memory and numerical literacy are revealed on expansive disaster strewn paper-napkin tableaux.

Terry Williams

b 1952 (Melbourne, Australia)
Stitched, stuffed, crunched, collapsed, the soft sculptured song of this performative maker yields big beasts and insects, masks and machines, and awkward assemblies constructed to hug.

Scottie Wilson

1888-1972 (London, England)
Born **Louis Freeman**, this Scottish-dwelling doodler of birds, plants, *Greedies and Evils*, was so fêted by **Dubuffet** and the surrealists that line drawing became his life.

Josef Wittlich

1903-1982 (Gladbach, German Empire)
Modest rural hermit whose teenage rejection from military service led to a lifelong commitment to a global two-dimensional battle in the colours of pop.

Adolf Wölfli

1864-1930 (Bern, Switzerland)
The man, the myth, the maker, encouraged by **Dr Walter Morgenthaler**, whose impossibly hallucinogenic visions and texts exemplified not only his own creative essence, but that of the entire field.

Clarence and Grace Woolsey

1909-1987 + 1921-1992 (Hugoton/Kansas + Thompson/Iowa, United States of America)
Iowa rodeo farmhands who gave birth to the *World's Largest Bottle Cap Arena*, only to be survived and immortalised by their odd metallic progeny.

William Wurfflein

1848-1922 (Philadelphia/Pennsylvania, United States of America)
Precision weapon maker who shot the family gunsmithery back to fame with his indoor target practice gaze, and whose popular shapes and comedic forms proved a hit with the trigger-happy.

Y

Joseph Yoakum

1889-1972 (Ash Grove/Missouri or Window Rock/
Arizona, United States of America)
Action-adventurer and unreliable narrator, whose
time in the circus, the military and on the high
seas, begat an influential opus of outlines,
memory maps and a thousand far-flung mountain-
scapes.

Z

Giuseppe Zafarana

b 1948 (Val di Catania/Sicily, Italy)
Moustachioed craftsman and architectural vis-
ionary whose spare time recontextualises the
hilltop holiday home into a maze of neoclassical
figuration and Egyptomania.

Anna Zemánková

1908-1986 (Olomouc/Moravia, Austro-Hungarian
Empire)
Former dental assistant whose late-flowering
quasi-botanical illustrations and embroideries
formed an immersive practice which often seemed
beyond her control.

Bogdan Ziętek

b 1932 (Tlukienka, Poland)
Home-schooled and married, this painter, photo-
grapher, carver and musician channels creative
urges into life-size limewood lovelies, who make
his village bungalow a harem all his own.

Carlo Zinelli

1916-1974 (San Giovanni Lupatoto, Italy)
Italian serviceman whose profound battle scars
found relief in the thousands of text-framed
drawings which told a life-story from the farm
to the frontline.

Aloys Zötl

1803-1887 (Freistadt, Austrian Empire)
Inspired by the encyclopaedic disseminations
of the **Comte de Buffon**, this hermit-like illus-
trator fictionalised flora and fauna with such
theatrical flair that he effectively pre-dated
Surrealism.

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