

RAWVISION

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

WOMEN IN OUTSIDER ART



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



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



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



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

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



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



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



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



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



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



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



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



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



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



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



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