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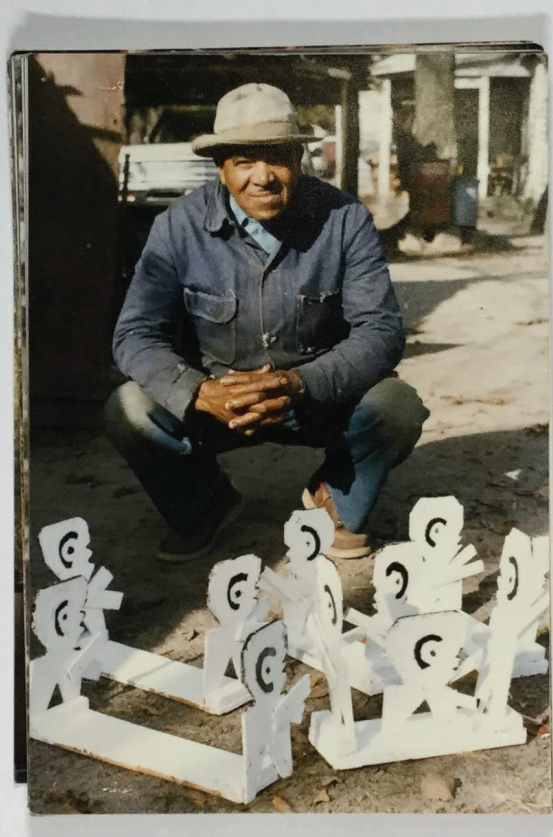
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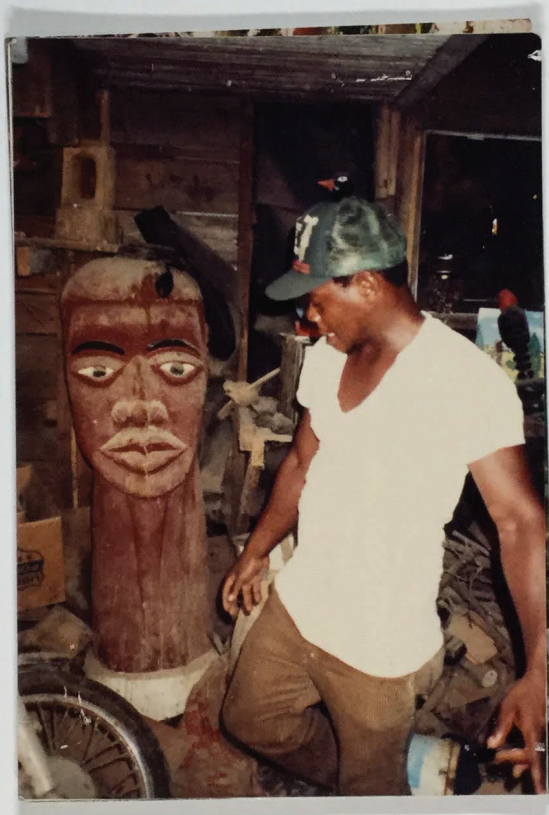
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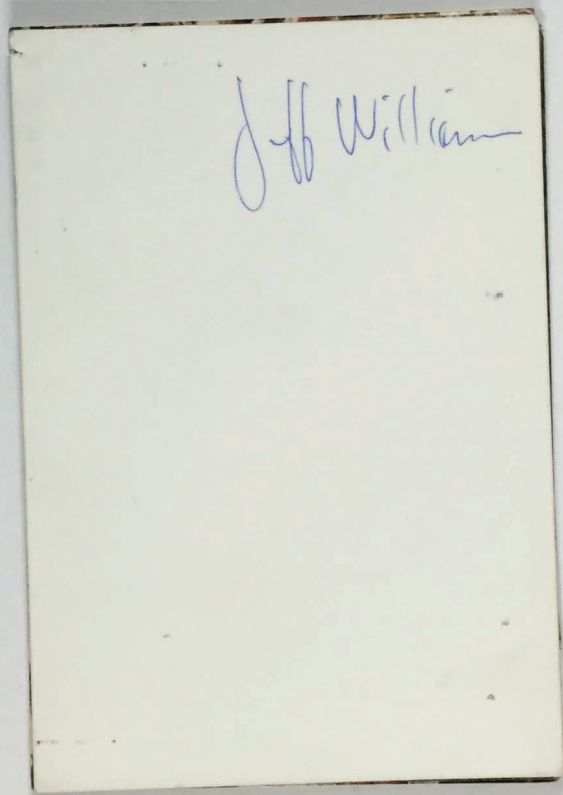
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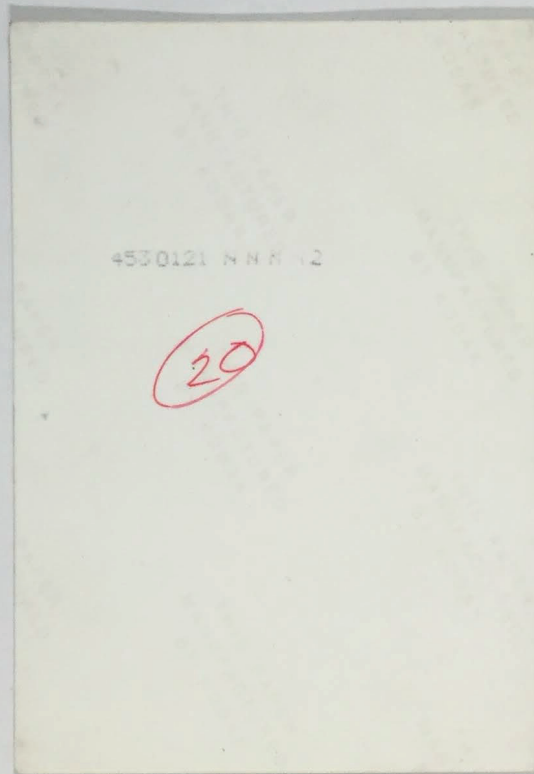
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SELECTED BIOGRAPHY

ALEX LOCADIA

1958, Brooklyn, NY

To artist **Alex Locadia**, the urban jungle was never a paradox. His works, from concrete watches & TV's to fur radios and horse hair lamps, capture evolution in one pass. He compresses history into single works of art evoking man's intervention with nature and modern technology. The roots of his work are firmly planted in his upbringing. Born to a Haitian sample maker and a Venezuelan electrician, **Locadia's** work clearly combines these skills.

After high school, "I got involved with cars. I had \$500 and my father pitched in so I could buy a '47 Dodge Coupe..... this real big crazy looking thing." He proceeded to totally customize the interior. "It was the time of Shaft, and in those days I wanted something really hot," he said with self-mockery. The owner of a custom car shop was so impressed he offered him a job. After a year **Locadia** was ready for a shop of his own and opened Custom Rods, creating extravagant futuristic mobile interiors.

Locadia's change from environmental design studies at Parsons to fashion illustration brought about his first juxtaposition of elements. Why not design a chair with a back and base shaped like the graceful folds of the skirts and dresses he was drawing? So he baked Plexiglas in his oven and shaped the molds for his first piece, a cobalt blue metal wing-tipped chair with white cushions. The chair was recruited for "Our Haus" the famous show of radical objects.

Living sculpture intrigued him. And there was a magnetic force pulling him to re-design the mundane world around him. In 1982, **Alex** enrolled in "Furniture Design for the '80's" taught by James Hong who recognized his talent. Hong recruited him to work in his shop, where **Locadia** trained and developed his own work while meeting and working with many from the **Art et Industrie** group.

His 1985 prototype for a curious watch, a digital timepiece encased in concrete, was just the ticket for Clodagh, Ross & Williams, a design gallery that had recently opened in the East Village. Beginning 1986 **Art et Industrie** invited him to participate in a group exhibition showcasing his larger works.

His work had found a home and he began to foster a following. His premise was to make sculpture a part of everyday living. "Why," he asked himself, "should technology dictate the mundane design of appliances like the telephone, stove, and toaster?" Why not humanize it, give it character, a sense of humor, an element of surprise.

An unmistakable **Locadia** trademark had emerged and compelled a wide audience. He has been recognized by the fashion press from Vogue to Bazaar and the urban press of New York Magazine, the New York Times and Elle, and design press, Decoration International and Industrial Design.

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In 1987 the Louvre's modern collection, which acquires four contemporary works each year, selected **Locadia's** "Toaster" a sculpture with a functioning appliance surrounded by etched glass and supported by thin twisted legs. It was the year he gained international recognition with shows in New York, Brussels and Paris.

As an artist, **Alex Locadia** has made technology more accessible. Whether necessity or luxury, his living sculptures function as furnishings of everyday life. They become ritual by the very nature of their design.

Locadia's work integrates into virtually any environment and commands attention. That attention is reciprocated, each time differently. These works of art stimulate curiosity and make us think. **Alex Locadia** has become a distinct force in the new art world.

Locadia's new work, slated for '88 shows in the U.S., France, Italy and Germany will reveal a refined departure, that extends his overall concept. These sculptural tributes to tribal art in a contemporary context are as exciting conceptually as they are visually and texturally. "I'm always searching for the beautiful, the sensitive, the shocking, to experience life more deeply. I want to be the James Brown of design...to touch emotions and do something really significant."

EXHIBITIONS

- 1988 Art et Industrie, Solo exhibition, NYC
 1987 Art et Industrie, "10th Anniversary Exhibition", NYC
 Clodagh, Ross & Williams, Expansion Opening, NYC
 Galerie Martine Bouchez, "Theoremes", Brussels
 Galerie Van Melle, "Mobilier D'Artiste Functionnel", Paris
 1986 Art et Industrie, "Everyday Objects", NYC
 Clodagh, Ross & Williams, Opening, NYC
 1985 Fashion Institute of Technology, Group show, NYC
 1984 Danceteria, "Our Haus", NYC

PUBLICATIONS

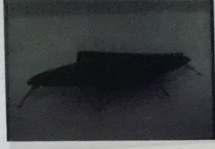
- Books New Used & Improved: Art for the Eighties, Abbeville/NY
1987 International Design Yearbook, Abbeville/NY
High Touch, Janjigian, Dutton/NY
 Press 1988-City Magazine (Feb); I-D Magazine (Jan); New Yorker (Winter);
 1987-Village Voice (Nov); Vogue (May); Black New York Magazine;
 Metropolis (Apr); Donna (Oct); New York Magazine (Oct); L'Atelier
 (Mar) (Nov) (Sept); Paris Match (Dec); Decoration Internationale
 (Dec); Intramuros (Nov) (Dec); V.S.D. (Dec); New York Magazine
 (Dec); New York Times (July); New York Times (Sept); IN Fashion
 (Sept/Oct); Axis (Autumn); Paper (May); Details (Oct).

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ALEX LOCADIA
"SLICE"
70H x 23D x 96"L
Sofa of carved wood, steel, glass and leather.



ALEX LOCADIA
"SLICE"
25H x 23D x 96"L
Carved wood, steel, glass & leather



ALEX LOCADIA
"TRUCK"
14H x 47L x 18W
Differ table of steel & wood

ART & Industrie



ALEX LOCADIA
"ALADDIN"
30H x 30D x 17"W
Chair of polished steel & burned wood



ALEX LOCADIA
"ALADDIN"
30H x 30D x 17"W
Chair of polished steel & burned wood, steel, glass, aluminum, lacquer, horsehair and halogen.



ALEX LOCADIA
"TOWER OF POWER"
90H x 9D x 20"W
Towers of concrete, wood, steel, and electronics



ALEX LOCADIA
"TOWER OF POWER"
90H x 9D x 20"W
Towers of concrete, wood, steel, and electronics



ALEX LOCADIA
"TOWER OF POWER"
90H x 9D x 20"W
Towers of concrete, wood, steel, and electronics

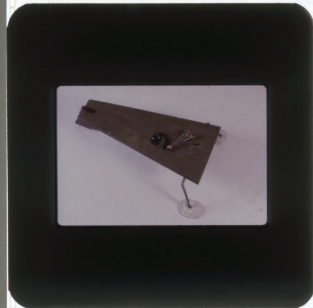
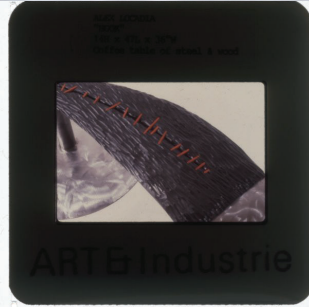
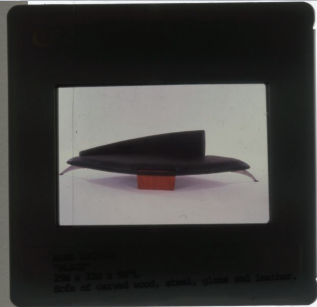


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Folk Art Messenger

Volume 1, Number 3

A Publication of the Folk Art Society of America

Spring 1988

"Art from the people, by the people, for the people":

The Herbert Waide Hemphill, Jr.

Collection of American Folk Art by Patricia Brincefield Lorenz

At the top of a spiral staircase leading to an office in the National Museum of American Art in Washington hangs a large portrait. It's an oil painting of a male figure standing confidently with one hip cocked. A large hand punctuates the pose. Its fingers are pressed against a wide belt which wraps around the solid figure. A casual shirt sports an inscription where a pocket should be sewn. It's a deep personal message from the artist to the subject whose ear seems tuned to the Holy Bible just over his shoulder.

A tiny dinosaur stands at the man's feet, itself bearing part of the timeless message woven throughout the background of the picture. It's an elaborate story, laid out over 75 books and tablets, all carrying the sacred writings of the Reverend Howard Finster. Finster is known for the many detailed portraits he has created of famous people. Yet this painting has unusual significance since it features one of the most enthusiastic supporters of the renowned "Folk Art Minister," the person who is primarily responsible for finding a home for some of Finster's work at the Smithsonian Institution where the portrait now resides. One of its illustrated messages serves as a telling caption for the piece "The man who preserves the lone and forgotten."

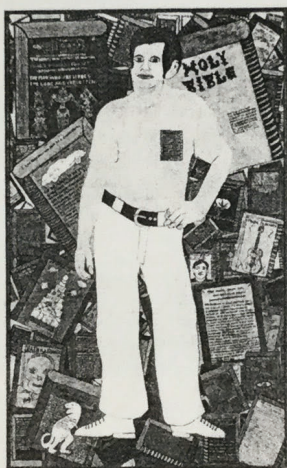
Indeed, many folk treasures may have been lost or forgotten were it not for the man in the portrait. For it is the strong, steady gaze of Herbert Waide Hemphill, Jr., that is captured in this folk art vision.

"That's one of my favorite sayings," commented Hemphill in a recent phone conversation. "It's what I would like my biography to be called."

It is in large part through Hemphill's passionate and admittedly compulsive collecting of works by artists like Finster that contemporary folk art is now recognized for its contribution to

American forms of creative expression.

Hemphill will share his experiences, drawn from over thirty years of dedication to self-taught artists and



Portrait of Herbert W. Hemphill, Jr. by Rev. Howard Finster, 1979.

National Museum of American Art, Smithsonian Institution. Gift of Herbert Waide Hemphill, Jr. and Museum Purchase made possible by Ralph Cross Johnson.

their work, in a presentation to the Second Annual Meeting of the Folk Art Society of America on June 6, which will serve as the kick-off for Richmond's June Jubilee 1988, a city-wide arts festival.

Stories from Hemphill's years of collecting over 2,500 folk art objects from the 19th and 20th centuries will highlight the evening.

Hemphill's reputation as one of the country's most prominent folk art collectors was reinforced by the recent announcement of a major acquisition by the National Museum of American Art of 378 objects generally considered to be the crown jewels of his collection. The portrait by Finster was part of this accession along with a mixture

of pieces from the orthodox to the unconventional. Lynda Hartigan, one of the museum's curators who was instrumental in working with Hemphill concerning the combined gift and sale, commented during a recent trip to Richmond, Virginia, that Hemphill's eclectic tastes and his commitment to purchasing what he personally likes rather than the popular are two factors that make his collection particularly rich and representative.

A small treasury of objects is now on view in the first floor lobby of the National Museum. A major exhibition is planned for 1990. Hemphill is credited with having dramatically widened the definitions of folk art to include work of twentieth century artists. However, his activities have not been confined to his personal collecting.

Hemphill is a co-founder of the Museum of American Folk Art in New York where he served as curator through its first decade, organizing ground-breaking exhibitions which greatly increased museum attendance. In addition, he is co-author of several books including the widely-acclaimed "Twentieth-Century American Folk Arts and Artists." He commented about collecting, "For years I was cliff hanging...on a small income. But I was always investing. Every time I sold something, I put a fourth[of the sale price] back into art."

Hemphill continues to acquire folk art by going to sales and keeping in contact with a network of collectors. Of his recent purchases he explained, "I'm mainly collecting contemporary pieces now. I collect work by artists I like. But I may buy four or five pieces of an artist's work from different periods. I bought some African art recently. It's ritualistic folk art. I like to compare it to American folk art. It's cross cultural and I find that fascinating. So I'm still buying like crazy." □

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Message From The President

The Folk Art Society has been maintaining a high profile recently, and we hope to keep it that way. Dean King, New York free-lance writer, wrote a short article on the Society in the March *Art & Auction* magazine which resulted in inquiries and memberships from all over. Thanks, Dean, for the fine publicity.

This issue of *Folk Art Messenger* has been funded, in part, by the Arts Council of Richmond, Inc. to serve as the catalogue for our exhibition *Folk Art Jubilation*, June 6-24, in Richmond's 6th Street Marketplace. Thanks to Adrienne Hines, executive director of the Arts Council, and to Sally Lamb-Bowring, visual arts coordinator, for their help, advice and hard work on June Jubilee 1988.

John Morgan, curator of the exhibition, with his committee, Catherine Roseberry, Rob Womack, Tom Brumfield, Donna Sledd and William Oppenheimer, have planned, selected and mounted an exceptional show of contemporary folk art "with an edge." Lissy Campbell's committee provided hosts during the exhibition. Baron and Ellin Gordon, the speaker's committee, have provided hospitality for Bert Hemphill, our opening lecturer. Thanks to Anne Kern and Peggy

Harrelson and their committees for the opening reception and flowers for *Folk Art Jubilation*. Harold Hausenfluck will entertain with old-time banjo and fiddle playing, and it will, indeed, be a joyous celebration!

Folk art films will be shown all day during the Festival, June 11-12, and craftsmen will demonstrate their skills (thanks to Chris Gregson, chairman) during the same two days. The Richmond group has been working hard to pull this event together and to justify the Arts Council's vote of confidence.

Chris Gregson and I traveled to Greensboro on March 1, to meet with a dozen North Carolinians about the formation of a North Carolina affiliate. During the Annie Hooper Symposium in Raleigh, members of the FASA Board met with an enthusiastic group to discuss our accomplishments, future projects, and options for

expansion. There is still plenty of study to be done to insure that the proper legal procedures are followed for the incorporation of regional chapters into our Society, and we will keep the membership informed.

Membership is climbing steadily, with over 290 members in 29 states, but we need to expand our mailing list. You can help by sending names and addresses of prospective members, and we'll send a sample newsletter and membership form to each.

We need advance notice (deadlines: January 10, April 10, July 10, and October 10) in order to include exhibition data in the newsletter. We'd like names of the curator and the artists, as well as any special events and catalogue information. News from around the U.S. is welcomed and encouraged as we continue our mission: to be the Folk Art Society of America.

Ann F. Oppenheimer



Mark King, True Kelly, Allan and Barry Huffman, Ellin and Baron Gordon (l-r) at North Carolina Meeting. Photo by Ann Oppenheimer.

Folk Art Messenger is a publication of the Folk Art Society of America, P.O. Box 8245, Richmond, Virginia 23226. Letters, inquiries and subscriptions should be directed to the above address. Memberships: Patron membership (\$50), General membership (\$20), and Student (\$10).

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Folk Art Jubilation Schedule: Richmond, VA, 1988

- June 6
Mon., 6:00pm— Lecture: Herbert W. Hemphill, Jr.
Richmond Centre, 5th & Marshall
7:00-9:00pm— Folk Art Jubilation Opening Reception
Harold Hausenfluck and Guy Ward, Fiddle & Banjo Music
Sixth Street Marketplace, 6th and Marshall, Renaissance Court
- June 11-12
12:00-6:00pm— Folk Art Film Festival
Sixth Street Marketplace, 6th & Marshall
— Craft Demonstrations, 6th & Marshall
- June 7-24
12:00-4:00pm— Folk Art Jubilation exhibition open
Funded and sponsored by the Arts Council of Richmond, Inc.

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FOLK ART JUBILATION

An Exhibition of Eleven Regional Folk Artists and Crazy Quilts, Sixth Street Marketplace, Richmond, VA., June 6-24, 1988

Edward Ambrose St. Stephen's, VA

"Mr. Ed" remembers carrying spring water to help make lemonade for the Reb Reunion when he was a boy in Charlesburg, Virginia. He also recalls carving wooden cigar boxes to make his own toy airplanes when he was around eight.

While Ambrose at 75, no longer makes airplanes, he uses his recollections of Confederate soldiers to sculpt Reb as well as Union soldiers.

A carpenter by trade he carves full figures—some religious, like a shepherd for a nativity; political, such as Nixon hitchhiking with a gasoline can during the gas shortage; humorous, like Tip O'Neill wearing a cowboy hat,



Edward Ambrose
photo courtesy of the artist

tipping a mug of brew; and personal, like a neighbor or acquaintance he's met at the local truck stop.

Ambrose works from newspaper pictures, sketches he makes from life, or from his playful imagination. He's made a number of John Waynes, trying to get him "just right" in Western garb. His son gave him a bottle of whiskey in an elaborate bottle shaped as an Indian; that inspired him to carve a figure. He says, "I drank the whiskey and carved the bottle."

Ambrose often takes his finished pieces to the local truck stop in the afternoon, sets them up on the counter, and waits to see if anyone is interested. Mostly he works "out of his head." He explains: "I can walk along and see a chuck there...I've already figured out what I'm gonna' make out of it."

CGM



John B. Anderson
photo by Thomas Daniel

John B. Anderson Trevilians, VA

A welder by trade and a chain saw artist by avocation, John Anderson is not the usual folk artist retired from a lifetime of another occupation. Anderson, 34, dropped out of school in the ninth grade, and learned to cut trees with a chain saw from his father, a master woodsman.

"I went out in the woods," Anderson relates. "Times were hard. I prayed to God to let me do something with what I had - trees and saws and axes. I started visualizing all these faces and sculptures. I escaped to my wood sculptures; that was a blessing and a gift, too. I just did it because it was something different, but I got a lot of encouragement. People liked it."

Anderson's dream is to have a covered sculpture garden, with one tall figure to hold up the roof and smaller figures at the corners.

He feels that his work is African-influenced. "When I see African art, I can see some of my heritage," he says.

"I've always been a dreamer and want things different in my life, but now it's a challenge to be creative and I enjoy that. I look at life like this - everyone was put on earth to do something in God's sight. Me, my job is to weld and my hobby is to design. I've never been to art school, and I don't draw that well. But I do my drawing with a saw and the tree is my paper. There is so much to be done with a tree. I guess that is all the reason for me to live."

AFO

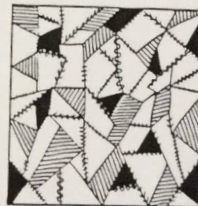
Crazy Quilts On Exhibit

Quilts satisfied the thrifty 18th and 19th century American homemaker by keeping the family warm and by utilizing scraps of cast-off fabrics. Today Americans still admire, collect, design, sew and sleep under these decorative bedcovers.

The Crazy Quilt, often made from such disparate materials as silk, cotton, wool, brocade and satin, differs from other quilt styles because it has no standard pattern. No two Crazy Quilts would ever be alike because the seamstress placed the pieces at random, shaped probably as the pieces originally came to her as remnants from another project. Another difference is that the Crazy Quilt is not quilted, that is, sewn through and through to hold the batting to the top side of the quilt. Often there is no batting because these quilts, usually made of more delicate and expensive fabrics, were intended for show, as throws on the parlor couch or at the foot of the bed.

Most surviving Crazy Quilts were made from 1850 through 1900, and many commemorate a special occasion such as a wedding or anniversary and are therefore dated. One quilt in the exhibit was made for a bridal couple of pieces cut from the bridesmaids' gowns and the groomsmen's ties, each square embroidered with the individual's initials. Another is made from scraps of Confederate uniforms. One of the distinctions of Crazy Quilts is the intricate and elaborate embroidery which outlines each quilt piece in a different color and stitch.

AFO



Crazy Quilt
drawing by Ann Oppenheimer

Curatorial Statement by John D. Morgan: *I have heard it called primitive, naive, folk, outsider, visionary, the intuitive eye, and unschooled. Whatever name it is given there is a common ground to the creations of these inspired artists and I believe that the shared trait is an edge: sometimes cutting, sometimes humorous, sometimes emotional, sometimes raw, but always an edge. For this reason their work is engaging, exciting, challenging, and full of energy. In putting together this show I was privileged to meet many of the artists and feel that intangible but definite edge that typifies their work.*

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FOLK ART JUBILATION



Vernon Burwell
photo by Ann Oppenheimer

Vernon Burwell Rocky Mount, NC

Since his retirement from the Seaboard Coastline Railroad in 1974, Vernon Burwell has been making sculptures of molded cement, auto paint, and metal pipes and rods. The resulting humans, animals, and angels have a surprising vibrancy and warmth. Even older pieces look as if his hands just finished molding them. Whether life-size or smaller, the sculptures have an exacting detail—a gold tooth in a baseball player, make-up on a lady of the evening, sharp teeth on a smiling cat—that is unexpected given the medium he's using.

Burwell, 72, began selling his pieces almost as soon as he made them. He recalls selling a preacher holding a Bible, and Jesus on the cross, in 1975. Now he has work all across the country. At the end of April North Carolina Wesleyan purchased all of his completed work to add to its recently acquired Lynch Folk Art Collection. Since that time, however, Burwell has finished two more sculptures and is working on a third, a full-sized "white lady" to complement the "black lady" seated on a stool he made this month.

While he's reluctant to say where his ideas for pieces come from, Burwell is quick to add that he doesn't get them from anybody else. That's apparent in his work. His seated nude Oriental lady, the smiling gorilla holding a banana, Martin Luther King, Jr., in revolutionary gear astride a rearing horse—each bears the mark of his unique vision.

CGM

Miles Carpenter Waverly, VA

"My wife looked at my carvings and she said, 'Those are good. Make some more.' So I made some more."

Miles Carpenter began to carve after he retired from a lifetime running a sawmill and kept on making art for thirty years. Burly bulldogs, twisted snakes, leaping frogs, one-legged boys, seven-foot Coke drinkers, under-dressed ladies, and stately greyhounds form a witty legacy of fantasy from the grand old man of folk art. Carpenter's work was shown from Brooklyn to Tokyo, from New York to Williamsburg. His last one-man show, *96 Miles*, at Virginia Commonwealth University, Richmond, was held in May 1985, a week after he died at age 96.



Miles Carpenter
Photo by Joshua Horwitz

Always full of fun and good humor, Miles laughed with his visitors while showing a new monster he had just finished, "It seems the uglier I make them, the more people like them." He found the animal shapes in rough stumps and logs, adding a leg or an arm or a tail, painting spots and stripes in oranges and greens. Many of his pieces had stories to go with them, such as "Marsey the Martian," "The Waverly Monster" or "Four and Twenty Blackbirds." Others celebrated heroes from pop culture, "Elvis" or "Bury My Heart At Wounded Knee." For years he rode around in an ancient Chevy with a wooden woman in the front seat, a moveable environmental piece that also provided his transportation.

His son has given the Carpenter homeplace to the Woman's Club of Waverly, along with a temporary loan of many of Miles' early works, and plans are underway there for the development of a museum.



Abraham L. Criss
photo by Starke Jett

Abraham Lincoln Criss Cumberland, VA

A collection of aluminum can-trees interspersed with frolicking, fanciful animals entices visitors to Abe Criss' roadside workshop. More people are coming to visit Criss these days now that he has been featured in exhibitions at Virginia Tech, Blacksburg, Va., *Intuitive Art: Three Folk Artists*, 1986, and *The Bench and the Benchmark*, 1987, University of Richmond.

A furniture maker and repairer by trade, Criss has worked with wood most of his life. "People told me I had golden hands," he says about his years in New Jersey. Now he fashions whimsical birds, cow-benches, deer with real deer legs, pigs transformed into lamps, elongated human figures and graphic "lovers." He has been spurred on to increased productivity with the increased interest in his work.

African influences appear in the angular, attenuated figures Criss makes and in his use of marble-jeweled decoration and colorful striping. Argument could be made for Criss' aluminum can assemblages as descendants of African bottle trees; however Criss has never seen these bottle trees or photographs of them. Criss' cans are the materials at hand, as he matter-of-factly states, "I'm making something people like to look at and cleaning up the highway at the same time."

In the past two years Abe Criss has become more and more inventive, utilizing a wider range of imaginative forms, greater use of color, rougher texture and finish, more exaggeration and distortion, more humor, and greater use of found material.

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FOLK ART JUBILATION



Uncle Jack Dey
photo by Joshua Horwitz

"Uncle Jack" Dey Richmond, VA

Painting from his retirement from the police force in 1955 until his death at the age of 66 in 1978, John William Dey, or "Uncle Jack," as the neighborhood children nicknamed him, created an impressive body of work. Like so many unschooled artists, he gave away large numbers of his paintings, only receiving wide critical attention in the last four years of his life.

Working predominantly with Testor's airplane paint on wood, Dey painted in a layered fashion incorporating the known and the imaginative, juxtaposing the realistic, the symbolic, and the humorous. Dey did not shy away from the grim, as evidenced in his rendering of "Hiroshima, Atom Bomb." Chris Gregson, curator of Meadow Farm Museum, put it this way: "Uncle Jack's world is a vision of impending danger, often illustrated by the black crows hovering in the sky like vultures or the other woodland animals running in all directions from some unknown invisible force."

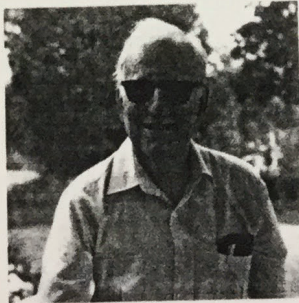
Like so many artists, Dey developed images that were almost like his artistic vocabulary—the black crows, the rural snow scenes, the antique frames that were so important to him as an element of his finished product. Also linking him with the universal kinship of folk and fine artists was his untiring creative imagination; he always had more plans and ideas than he had time. Elinor Horwitz quotes Uncle Jack as saying, "You know, if you're painting and it's quiet, you finish one thing and the other idea is right there waiting."

Tom Gordon Richmond, VA

During the coldest snap in January Tom Gordon went to Washington, D.C. to visit the zoo. For three days he drew—giraffes, zebras, rhinos, elephants, antelope, parrots, and hippos. He loved the baby rhinos—they stayed still for him. The resulting large oil pastel drawings are spectacular. The colors—in no way a mimicry of reality—are so vibrant that he could as easily have been in Africa in the hottest part of summer.

In characteristic whimsical fashion Gordon places objects in a manner that pleases him with sometimes only a nod to proportion. Certainly Lady Godiva wasn't riding any elephants he saw at the zoo. And she looks undeniably like one of the larger nudes he drew a couple of years ago. His bold use of color, animal subject matter, unexpected placement of figures, and obvious delight in the sensual are in many ways childlike. Gordon's completed drawings have that power, immediacy, and energy that draw the viewer, making him wish the real world were closer to the one Gordon captures on paper.

Former Virginia Supreme Court Justice Gordon has exhibited recently at Randolph Macon College, Ashland, Virginia, and the University of Virginia School of Law, as well as the Folk Art Society's The Bench and the Benchmaker, at the University of Richmond.



Tom Gordon
photo by Ann Oppenheimer



James Harold Jennings
photo by Ann Oppenheimer

James Harold Jennings Pinnacle, NC

Many of the six-foot tall Ferris wheels, whirligigs, airplanes, Indians and Africans that once graced James Harold Jennings' roadside environment have disappeared, and Jennings has moved his living quarters to the decommissioned bus that formerly served as a workshop.

His work has been seen at the Sawtooth Center, SECCA, and the Jargon Society in Winston-Salem, N.C., at Virginia Tech, Blacksburg, Va., at Primitivo Gallery in San Francisco, in Baking in the Sun from University of Southwestern Louisiana, and will be featured in the High Museum's Outside the Mainstream during the summer. Success in the folk art world has come to this eccentric mystic who enjoys his collection of word definitions from ancient dictionaries on the subjects of astrology, the supernatural, ancient religions and reincarnation.

Jennings' colorful wood assemblages have become more complex as he adds carefully cutout lettering, bold designs in brighter colors, and textured polka dots in obsessive patterns. He makes his new pieces large in scale and more complicated in structure. His earlier work was much more delicate, even wistful. Now his work shouts and yells. Before, it shyly whispered, as Jennings himself still does.

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FOLK ART JUBILATION

Clyde Jones Bynum, NC

"That's the whole game, making people laugh." With typical good humor and modesty Jones recently described his pleasure when one of his creatures get a laugh from visitors, especially the children. He loves children to climb on and crawl around and interact with his wooden animals.

He says only about a third of his animals and very few of his paintings are still there, though to the visitor's eye the Haw River Animal Crossing (or Jungle Boy Zoo) is still wonderfully crowded. He has work in the High Museum's Outside the Mainstream: Folk Art In Our Time. He's loaned a number of his unpainted figures to "some folks in Raleigh" so that children can have a good time painting them. Roger Manley is planning a show of Jones' paintings this summer, and has borrowed the majority of his early pieces.

While Jones does not use his work as a means to spread any religious message, he is quick to acknowledge that his energy comes from "the man upstairs," and to disclaim any credit as an artist. He loves to work, and was delighted with his freshly completed Carolina Blue Ram and Space Bird. "You'll have to tell me what that is," he laughed when asked where he got the inspiration for the giant-ant-like-winged blue alien. "It just comes out of my head. I've got a crazy head." Unaffected by all the publicity and attention, Jones continues to make creatures from his "crazy head", and to pursue his own creative vision. "I'm not where I want to be yet."

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Clyde Jones
photo by Roger Manley



S.L. Jones
photo by William Oppenheimer

S.L. Jones Hinton, WVA

Deep in the West Virginia mountains beside a coal-blackened stream, Shields Landon Jones, at 87, can be found on a spring morning planting his garden and putting off carving until he gets that more essential chore done. Jones, still tall and erect, is a man of few words and a slow welcome.

He once told Chuck Rosenak, "I guess I'm famous. I get calls from people we never heard of and they tell me they have seen my work here or there, but I would have done the carving whether or not I got famous. A person has to have some work to do..." (*Goldenseal*, Spring 1982, pp. 47-52.)

The son of a sharecropper in Franklin County, Virginia, Jones began whittling to pass the time while he was hunting as a boy. When Jones retired from the C&O Railroad after 49 years, he began to carve seriously, making the poplar and maple heads and figures for which he has become well-known. His work is in the Hemphill Collection at the National Museum of American Art and in the Museum of American Folk Art, and has been exhibited in Europe, Japan and throughout the United States, including Retrieval-Art in the South, 1708 East Main, Richmond, 1983.

Jones works in a one-room workshop behind his house. One wall is painted with a large landscape of Jones' valley. He occasionally enjoys drawing faces with ball point pens and markers, but made few works in any medium during the winter due to poor health. Jones likes to line his newest busts in a row on the dinette table. "You could have worse things to look at while you eat", he says.

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W.C. Owens Currituck County, NC

Since his birth there in 1908, William Collis Owens has lived most of his life in the rural coastland of North Carolina. He exudes the friendliness for which native Carolinians are famous, yet has developed wisdom and knowledge of human nature by keeping his eyes open to the world around him.

He began to make his carved and painted wood sculptures in his mid-30s, encouraged by his wife, Ikey. In time he found patrons, vacationers headed towards the Outer Banks. "It used to be just in the summer," he muses, "now it's year round."

The Uncle Sam mailbox, the front yard's little lighthouse, whirligigs and other eye-catchers signaled travelers to stop and look. Eventually it wasn't just vacationers stopping, but also collectors. Mr. Owens is surprised that the outside world would deliberately seek him out. He likes to tell of the woman from Paris, France. She had seen his work in New York and came to see him personally. He couldn't understand her; she couldn't understand him. They had to motion and mime to conduct their business.

Owens' subject matter ranges from biblical and religious themes to pop culture iconography.

Scrap lumber and other materials may be incorporated into a work, for example, a carefully shaped piece of metal for a car roof, heavy wire for Mickey Mouse's tail, or a bit of oval plastic for a girl's watch.

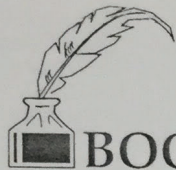
Although retired from carving due to his ill health, Mr. Owens still observes the world and its people.

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W.C. Owens
photo by Catherine Roseberry

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BOOK CORNER

The Fish Decoy

Reviewed by Chuck Rosenak,
Tesuque, NM

Second of two volumes by Art, Brad and Scott Kimball; 1987; published and distributed by Aardvark Publications, P.O. Box 252, Boulder Junction, Wisconsin 54512; 187 pages, 169 with full color illustrations and text; \$60.00 plus \$1.00 shipping. (Volume 1, \$50.00 plus \$1.00 shipping.)

This is the second volume in what promises to be a continuing study of the American folk tradition of ice fishing with spear and decoy, a tradition perpetuated through successive generations of sport enthusiasts on small frozen lakes primarily located in Michigan, Minnesota and Wisconsin.

Almost every major collection of American folk art includes some fanciful "fish." These handmade decoys were lovingly created to hang just below the surface of the water in hand-hewn holes, on the end of a

juggling stick, intended to mimic the action of small bait fish. When the decoys worked, the large fish would attack and become victims of a lightning spear thrust.

Each fish decoy is unique, and while the work carries the creative signature and spirit of its maker, they were for the most part unsigned. By the time they reached museums and collectors, by way of pickers, flea markets or antique dealers, they were usually classified as anonymous. However, the Kimballs are long-time fishermen of the North Central lakes; they know the makers and the lore. They know the action of the decoys in the water and which decoy works best to attract the particular species they are looking for.

Now, for the first time, we who have collected these "fish" can strike the anonymous label off many of our decoys and identify the make and region from whence they come.

Volume Two is much improved over Volume One in that it uses color

plates almost exclusively. The authors have also become aware of the extensive mania of collecting fish decoys for their artistic merit and not just for fishing. Thus, they now write about the aesthetics of their subject in addition to the value of the decoy for sport.

The authors also write about the origins of this uniquely American way of fishing. We are made aware of the history of ice fishing which began with Native American tribes and is still carried on by the Ojibwa and other North Central Indians.

Volume Two contains an introductory chapter on collecting fish decoys, discussing the makers by states, particularly Michigan, Minnesota and Wisconsin. Carvers are listed by region, with color photographs of their work. If you collect "fish," as most of us do, you need this book to catalogue them. If you haven't started, you should buy the Kimballs' book and enjoy this area of folk art collecting.

New Finster Book Out:

The Scrap Book of All Times

"HOWARDS'S ROAD FROM 3 TO 71 YEARS (OPEN THIS BOOK AND SEE FOR YOURSELF.) HOWARD EXPLAINS HOW TO MAKE FOLK ART. LEARN", shouts the cover of Howard Finster's newest publication. Number 7238 in the roster of Finster art works, the book is truly a work of art, a mammoth collage overflowing with stories, poems, and tributes to his friends, relatives, dealers, old schoolmates, local Summervillans, even "Boby Lee Cook Our Family Lawyer." Finster fans will find this book a treasury of Finsterana and will pore for hours over every photograph for their own likenesses. Many of the photos are Finster's ubiquitous Polaroids; others are appropriated from books, exhibition catalogues, newspaper articles and the Finster family albums.

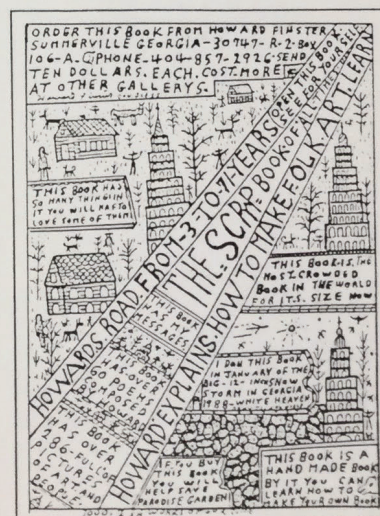
Although similar in format to

Finster's first hand-drawn, self-published book, HOWARD FINSTER'S VISION OF 1982. VISION OF 200 LIGHT YEARS AWAY SPACE BORN OF THREE GENERATIONS. FROM EARTH TO THE HEAVEN OF HEAVENS, The Scrap Book makes no attempt to tell a story, but with typical Finster excess includes "over 286" photographs in 88 pages, 8 in full color.

As Finster, always his own best press agent, writes, "THIS BOOK IS REALLY PACKED FOR ITS SIZE, PROBABLY IS THE ONLY BOOK OF ITS KIND."

The book may be ordered from Rev. Howard Finster at Rt. 2, Box 106A, Summerville, GA 30747, for \$10.00.

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Book Cover Design by Howard Finster

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"A Blessing From The Source: The Annie Hooper Bequest"

An Exhibition and Symposium sponsored by the Visual Arts Programs, North Carolina State University

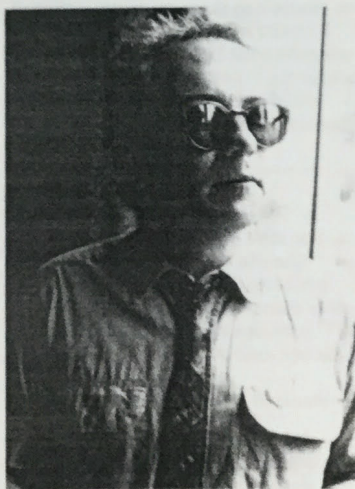
by Charlotte G. Morgan

Opening the day-long symposium, April 23, 1988, dedicated to visionary art and artists in general and Annie Hooper in particular, curator Roger Manley summarized the purpose of the gathering: "We are here to honor acts of the imagination." Continuing with the fact that visionary artists "need to have their inner needs take physical form," he introduced the varied and stimulating program which included the erudite, the controversial, the timely, and, not least of all, the spiritual in the form of an exhibition of approximately five percent of Annie Hooper's works depicting scenes from the Bible.

Leading off the program, Tom Patterson, author of *St. Eom in the Land of Pasaquan*, read selections from his recently completed work, *A Stranger from Another World: Howard Finster on Earth's Planet*. Hearing Patterson read from actual transcribed tapes was like taking a trip through time and space back to his cluttered workspace. Patterson describes his book as neither a scholarly nor an academic text; instead, it is a documentation of the actual words of the artist. It was obvious as Patterson read that the cadence of Finster's voice resounded in his head. He told of Finster's childhood, early visions, and call to be an artist; Finster said, "...every one of my paintings is a sermon...so people can't forget 'em like they forgot my sermons." Finster's definition of a vision ("a vision's somethin' that come to you that you never thought on before") was certainly an apt way to launch the symposium.

Following Patterson, Dr. John Dixon, Jr., Professor Emeritus of Religion and Art at UNC-Chapel Hill, changed the tone of the program considerably. His topic, "Icon and Idol: The Use of Images in Religion" reflects years of scholarship. He characterized outsider or visionary art as similar to fine art in three ways: "its availability to others; its artistic idea; and the fact

that it is original, fruitful, and publicly available." However, he deemed it unique in that it is "intensely personal, highly repetitive, and obsessively expressive." Defining form and image, he went on to discuss the evolution of the icon and idol throughout religious and art history. According to the program, "The idol and icon represent opposed understandings of the use of images in religion; their definition needs to be understood if there is any hope of understanding why so many people in many cultures have felt the



Tom Patterson
Photo by Ann Oppenheimer

need to put the forms of their imagination into the forms of physical material." Quite simply put, in the idol the God is present in the image; it is reality made present to the worshipper. The icon is a sacred figure whose purpose is to convey meaning; one prays through the icon, not to it. I'd have to speculate that in this context, then, Annie Hooper's images would be icons rather than idols.

Randall Morris's lecture on "Morality and Artistic Ecology" was perhaps the most provocative aspect of the day. While disclaiming that he was a jury, he challenged the audience to take care as they make moral decisions when

purchasing or selling folk art, or when visiting folk artists to view or document their work. He identified "three major evils: the crime of condescension; money and its manipulation of the field; and misrepresentation." Too often dealers and collectors are unable to resist the temptation to "corrupt, commodify, and condescend" where folk art and folk artists are concerned. This can be unintentional, with an ill-considered remark, or deliberate, with the attempt to "buy cheap, sell dear." Morris, co-owner of the Cavin-Morris Gallery in New York, spoke with passion and obvious concern.

Dr. John N. MacGregor's presentation of "The Magic World of Adolph Wolfli, Creator of the Old and New Universe" provided some of the most fascinating images and information of the day. His study of the psychotic Wolfli who lived in an asylum in Bern, Switzerland, for forty years (from 1895-1930) and drew and wrote exhaustively during the majority of that time is nothing short of astonishing, even in the field of visionary art. MacGregor asserted that the severely mentally ill often produce some of the best art characterized as outsider art, and that all visionary art is "motivated by spiritual states." I find haunting his observation that psychotics like Wolfli, often violent and withdrawn, would be heavily medicated today. The implication for their creative output is obvious. MacGregor was also perfectly clear on another point; in his view "Outsider art is never to be confused with folk art." Thus the terminology debate continues.

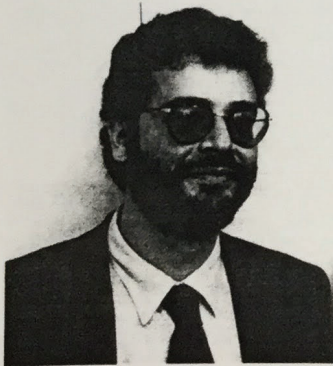
Filling in for Phyllis Kind, artist Gladys Nilsson of Chicago spoke briefly of "The Genius of Martin Ramirez." After telling a bit of Ramirez's early life, hospitalization, and work, she concluded in a touching fashion by describing that her admiration is not so much for him as a visionary, but as a fellow artist.

In perhaps the most dramatic moment of the day Genevieve Roulin, Curator of the Collection de l'Art Brut, Lausanne, told of "The Domaine of Armand Schultness: A Table of Contents for the Universe," and how the seventy volumes that he wrote and

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illustrated describing his universe were destroyed—literally burned as refuse—in a fire in 1972, after he was found dead of exposure at the age of 71. Striving to be self-sufficient, rejecting capitalism and bureaucracy, Schultness retired to a country home in late middle age. He wrote on tin cans and, later, paper, and hung his messages in an intricate pattern all about his property, seemingly in preparation for a wife. Noting that he wrote on every topic imaginable in five languages, Roulin poignantly added that Schultness “never spoke or wrote about himself... He almost never used the word ‘I.’”

Samuel Farber, Chairman of the Darger Foundation in Chicago and owner of the collection of the writings and drawings of Henry Darger, spoke on the topic “Realms of the Unreal: Henry Darger and His Dialogue with God.” Darger worked as a menial for forty years, until six months before his death in a Chicago nursing home. When he became ill his landlord entered his rooms and discovered his twelve-volume manuscript, his “cosmic, creative vision,” detailing the adventures of his imaginary Vivian Sisters, seven young girls representing the forces of good who were constantly in battle with the “evil adult forces of Glandinea.” Illustrated and bound in books ten feet long, his watercolors are



Randall Morris
Photo by Ann Oppenheimer

a combination of tracing, collage, and drawing. This monumental work, according to Farber, reflects “the two torments of Darger: the child versus the adult world; and his conflict with God.”

Monika Kinley, Curator of the Outsider Archive in London, spoke in the most global sense on the topic “International Visionary Art and the Archive.” As stated in the program,

“Visionary art occurs as a rare phenomenon in unique individuals throughout the world.” Kinley talked about many of the international visionary artists she has met in her position as curator.

The opening of the Annie Hooper exhibition, “A Blessing from the Source,” was certainly a highlight of the symposium. For thirty-five years Hooper made crudely finished but extremely powerful sculptures from driftwood, cement, shells, and putty. These she crowded into her Outer Banks, North Carolina home. In his opening remarks Manley told of the indescribable impact of meeting her when he was just eighteen and happened to be picked up hitchhiking by one of her grandsons. Displayed in clusters, as they were in the artist’s home, surrounded by Bible verses and religious maxims and verses from hymns written on meat containers and paper, the figures have an ethereal quality and power that surpasses the effect of any single object. I particularly responded to her rendering of the Twenty-third Psalm, with driftwood

creatures crawling and climbing around a peacefully sleeping human figure.

Manley posed some compelling questions in the catalogue accompanying the show:

In all, the nearly five thousand figures illustrated some three hundred stories and lessons from the Bible....Why would anyone do this? Why did a bright and witty housewife like Annie Hooper begin to make sculpture relatively late in life and then continue to make it, without any thought of recognition or financial reward, despite the obvious and unusual inconvenience it caused?

While the answer to these and many other questions concerning visionary art and artists seem less elusive as we study their lives, works, and commonalities, as Manley and the art historians at NCSU made possible at this symposium, the essential mysteries remain beyond our mental grasp, part of that intuitive, ineffable wonder, the world and work of the visionary artist. □

Letters to the Editor

I share your need for the Folk Art Society. The potential is already obvious. I can foresee a need for a national membership directory with information about each member. The answers (in *The Folk Artists Speak*) are very insightful.

Claire Freeman, Bethesda, MD

I am glad that the folk art society keeps on growing and that there are a few of us Californians who have joined. The Learning Channel will show *Grandma’s Bottle Village* and *CEN of Chicago*, which is a public TV syndicator, has picked up the whole series and is trying to get it on as many public TV stations as they can....I hope your efforts bring you much pleasure and success and that you win many new adherents to the love of folk art.

Irving Saraf, San Francisco, CA

Your publication serves a real need... I’m always pleased to support worthwhile efforts that preserve and document folk art.

Margery Nathanson, New York City

The Society is an exciting project - I look forward to being a part of it.

Cam Alexander Chamberlin, Media, PA

The Folk Art Messenger looks great!
Norman Girardot, Bethlehem, PA

I enjoyed your first issue. It’s certainly exciting to see so many people interested in the topic. Let us know if we can help.

*Barbara Brackman
Kansas GrassRoots Art Association*

Any chapters up our way yet?
Judy Weissman, New York City

Thanks so much for the Folk Art Messenger and the photographs....I do appreciate your interest in writing the article (on Henry Warren). I shared a copy with relatives in Washington, DC. They were thrilled with the article....We are having a lot of visitors now that spring is on the way.

Satira Warren, Prospect Hill, NC

Thank you for putting me in your report agen. I know my spelling is bad & sometimes kind of selley but I rrelay am gratefull for you uneteded collem. My spelling has ben eteded befor and it almost allways add’s to are takes away from what I ment and alot of times sounds even seller but as for my spelling what can I say send me to school.

Allen Wilson, Summerville, GA

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The Folk Artists Speak:

Folk Art Messenger sent out questionnaires to folk artists around the country; the unedited replies follow.

QUESTION: What materials do you use, and why do you use them?

Itinerants from the 19th C. used whatever wood they could find. I use either bass or sugarpine. It is light and gives an old feel. It is soft and close grained for carving.

Dan Strawser, Mt. Pleasant, TN

In seven generations all of them have used aspen wood & cedar. We cut our green aspen and dry it for 6 months and after that it is ready to use. And we use pocket nife and a big nife & hammar to split our wood and also a saw.

Sabinita Lopez Cortiz, Cordova, NM

I use Lumber, Metal, Drift wood, Seawood, Stone, Gords, Baby powder & glue, Broken Glass, Bones, Blown glass. I use what ever is the cheapest material available if it desirable etc.

Robert Gilkerson, McKinleyville, CA

Juice from bark, walnut hulls, anything I can get.

Charlie Kinney, Vanceburg, KY

I choose material. I know when I see, what will do. When I study wood, I see the animal in my mind.

Noah Kinney, Vanceburg, KY

I do all my carvings with only a pocket knife and I use mostly poplar wood because it is a compact, fine grain wood with beautiful texture that oxidizes with age and doesn't season crack as much as most wood does. It is a wood that is easy to carve and it becomes more beautiful with age.

Donny Tolson, Campton, KY

The wood I like to use is poplar, my first choice. It is easy to use and make a nice piece of work. My next choice is maple or sugar tree which is about the

same as maple to work. Walnut is a good wood to work. Birch wood has a pretty grain and is a hard wood. Using sharp tools any kind of wood can be used. I have used all kind of wood.

S.L. Jones, Hinton, WVA

I happened to use old saws & sicles because they appealed to me for the rustic scenes I painted and things.

Jacob Kass, Largo, FL

When I started painting in '83, my work was on canvas board. I was told, by an artist, not to use it. So I made inquiries at local art departments in universities and was told that untempered masonite or luan plywood were superior to canvas. I am now using luan gessoed on both sides because it is light, doesn't warp and doesn't splinter.

Claire Freeman, Bethesda, MD

I use scraps of wood Noah has from his wood carvings. Sometimes I use poster board or drawing pad, meat platters from the store, etc. I hunt rocks and figures and pictures in them.

Hazel Kinney, Vanceburg, KY

Folk Film Festival at June Jubilee

Award-winning films on folk art, folk lore and folk life will be shown during Richmond's June Jubilee in connection with the Folk Art Society's exhibition, **Folk Art Jubilation**. Four of the series, "Visions of Paradise," by Irving Saraf and Allie Light will be shown, Saturday, June 11: Hundred and Two Mature: The Art of Harry Lieberman, Grandma's Bottle Village: The Art of Tressa Prisbrey, The Monument of Chief Rolling Mountain Thunder, and The Angel That Stands By Me: Minnie Evans' Paintings.

Irving Saraf, San Francisco, CA, describes Light/Saraf's years of work filming folk artists:

We looked in Julia Weissman's book and Seymour Rosen's book and made a preliminary selection of artists whose work engaged us. Then we started visiting the artists on our lists. On our visits we talked to them as visitors and only after deciding would propose a



*Grandma Tressa Prisbrey
photo courtesy Light-Saraf Films*

film. Invariably they were delighted. We then interviewed them at length on audiotape and took a large number of slides and paid them for their trouble. We always pay the artists for every day we work with them. We then wrote a script and a filming schedule based on our interview and slides. As much as possible, we used the same crew which developed an intimate rapport with the artists and a sense of enchantment. All the films were filmed in two 3-4-

day sessions with the exception of Bottle Village. Grandma Prisbrey had such a good act, and we were so lucky in filming that her film was completed on one 3 1/2-day session. We started with Harry Lieberman because he was old, 102. Little did we know that we did not have to rush and that he would live for another four years. We always wanted the artists to speak with their own voices and to capture their creative process. We also wanted to document as much of the artists' work as possible, at least the main stages of their development. And we worked and loved it.

Other films to be shown June 11-12, include Nellie's Playhouse (Georgia artist, Nellie Mae Rowe); Maria of the Pueblos (New Mexican potter famous for her black-on-black ware); Hansel and Gretel and It Ain't City Music by Tom Davenport; It's Grits by Stanley Woodward; The Meaders Family: North Georgia Potters; and the LA Craft and Folk Art Museum's film, Murals of Aztlan.

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CALENDAR OF EXHIBITIONS

The Figure Redefined, Primitivo Gallery, 2241 Fillmore St., San Francisco, CA, May 5-22, 1988. Curator: Kathy Naylons. Artists: Donald Fontowitz, Mary T. Smith, Bessie Harvey, Dub Brock, Archie Byron, Douglas Bourgeois, Melissa Stern, Allan Zimmerman and Lonnie Holley. Also: Carmen Lomas Garza, June 2-26, 1988; Tony Fitzpatrick: Drawings on Slate, July 7-31, 1988.

Voices and Visions, Mia Gallery, 314 Occidental Ave., South, Seattle, WA., May 19-July 3, 1988. Artists: Bessie Harvey, Carl McKenzie, Lanie Meadors, R.A. Mille, Dilmus Hall, J.B. Murray, James Harold Jennings, Howard Finster, Leroy Almon, Simon Sparrow, David Rust, Bill Potts, Carl Brown, Henry Brown, Mose Tolliver, John Abduljami, Tim Fowler, Clyde Jones, R.H. Coins.

A Century Underfoot: American Hooked Rugs 1800-1900, Dallas Museum of Art, Dallas, TX, March 6-July 3, 1988.

An American Sampler: Folk Art From the Shelburne Museum, Amon Carter Museum, Ft. Worth TX, May 7-September 4, 1988.

Catch a Brass Ring: Carousel Art From the Charlotte Dinger Collection, Hershey Museum of American Life, Hershey, PA, May 23-July 18, 1988.

Baking in the Sun: Visionary Images from the South, Beaumont Art Museum, Beaumont, TX, May 7-July 10, 1988.

Artists Under the Influence, Grass Roots Gallery de Artes Populares, New York, NY, April 7-May 22, 1988. Mexico in a Nutshell, May 26-July 2, 1988.

Not So Naive: Bay Area Artists and Outsider Art, San Francisco Craft and Folk Art Museum, San Francisco, CA, July 2-August 28, 1988. Curators: John Turner and Meredith Tromble. Artists: Camille Bombois, David Butler, Howard Finster, Grandma Primbrey, Lanier Meade, Martin Ramirez, Nellie Mae Rowe, Luster Willis and others. Also: Paintings by Folk Artist Alex Maldonado, May 7-June 26, 1988.

Earl Cunningham Folk Paintings, Museum of Arts and Sciences, Daytona Beach, FL, April 9-June 30, 1988.

Hispanic Art in the United States: Thirty Contemporary Painters and Sculptors, Museum of International Folk Art and the Museum of Fine Arts, Santa Fe, NM, July 30-November 27, 1988.

Broad Brush, Fine Line, The Ames Gallery of American Folk Art, Berkeley, CA, April 6-May 7, 1988. Curator: Bonnie Grossman. Artists: Inez Nathaniel-Walker, Mary T. Smith, Henry Speller, Mose Tolliver.

Jon Serl Retrospective, Cavin-Morris Gallery, 100 Hudson St., New York, NY, April 21-May 14, 1988.

Folk Art Jubilation, Sixth Street Marketplace, Richmond, VA, June 6-24, 1988. Curator: John Morgan. Artists: Clyde Jones, James Harold Jennings, Miles Carpenter, S.L. Jones, John Anderson, Tom Gordon, Abe Criss, W.C. Owens, Uncle Jack Dey, Edward Ambrose and Vernon Burwell.

20th Century Folk Art, Abby Aldrich Rockefeller Folk Art Center, Williamsburg, VA, May 22-November 17, 1988. Curator: Richard Miller. Little Mamas: 19th Century Girls and Dolls, May 22-September 11, 1988.

Word and Image in American Folk Art, Pritchard Gallery, University of Idaho, Moscow, ID, May 22-November 27, 1988. Curator: Willem Volkersz.

Drunken Paths and Ladders to the Stars: Quilts 1700 to Now, Wadsworth Atheneum, Hartford, CT, March 26-June 12, 1988.

Santos, Statues and Sculpture: Contemporary Woodcarving from New Mexico and The Applique Tapestries of Arlette Gosieski, Craft and Folk Art Museum, Los Angeles, CA, June 7-July 31, 1988.

The Spirit Sings, (Canadian Indian and Inuit Art), Canadian Museum of Civilization, Ottawa, Canada, June 30-November 6, 1988.

New York Folk: Ethnic Traditions in the Metropolitan Area, Paine Webber Art Gallery, 1285 Ave. of the Americas, New York, NY, June 6-September 9, 1988. (A Museum of American Folk Art Exhibition).

Textiles and Sculptural Arts of the Cameroon, The May Weber Museum of Cultural Arts, Chicago, IL, April 19-July 23, 1988.

Eldridge Bagley: Recent Paintings, Cudahy's Gallery, 1314 E. Cary St. Richmond, VA, June 17-July 13, 1988.



Walter Linger (l) and James "Son" Thomas (r) in "Blues is the Song of the Soul" Concert, May 20, at Outside the Mainstream, High Museum of Art, Atlanta photo courtesy High Museum of Art

Behind the Mask in Mexico, Museum of International Folk Art, Santa Fe, NM, June 19, 1988 through 1990.

A Blessing from the Source: The Annie Hooper Bequest, University Student Center, North Carolina State University, Raleigh, NC, April 23-June 30, 1988. Curator: Roger Manley. Catalogue \$4.00.

Mountain Memories: Memory Paintings by James T. Rexrode, Meadow Farm Museum, Richmond, VA, June 5-August 28, 1988. (Courtesy of the Blue Ridge Institute).

The Folk Paintings of Marion Line, Eric Schindler Gallery, 2305 E. Broad St., Richmond, VA, April 24-May 22, 1988. Curator: Anne Gray.

Malcah Zeldis, 80 Washington Square Gallery, New York, NY, June 20-August 12, 1988.

Outside the Mainstream: Folk Art in Our Time, High Museum at Georgia-Pacific Center, 133 Peachtree St., Atlanta, GA, May 19-August 12, 1988. Curator: Barbara Archer. Artists: Howard Finster, Vollis Simpson, Raymond Coins, Clyde Jones, James Harold Jennings, Miles Carpenter, Nellie Mae Rowe, Bill Traylor, Mose Tolliver, Sister Gertrude Morgan, Carlton Garrett, Minnie Evans, Clementine Hunter, David Butler, Ulysses Davis, Reuben A. Miller and others.

Rambling on My Mind: Black Folk Art of the Southwest, George Washington Carver Museum, Austin, TX, May 1-June 15, 1988.

Anií Anáadaalyad'ígíí: Continuity And Innovation in Recent Navajo Art, Wheelwright Museum of the American Indian, Santa Fe, NM, July 10-October 10, 1988. Curators: Bruce Bernstein, Susan McGreevy, and Chuck Rosenak.

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Craftspersons Demonstrate Their Skills

By Chris Gregson

Basketry, woodworking, spinning, dulcimer making, chain saw carving and quilting are the old time country crafts that Virginia artisans will be demonstrating during Richmond's June Jubilee, June 11-12, in 6th Street Marketplace.

Don Blanchard, a chain saw carver from Millboro, Virginia, discovered his art in 1980 while cutting fire wood. He says he developed his self-taught style through experimenting, and uses as his subjects human figures and animals. Indians, eagles and bears, roughly cut from cedar and walnut wood, are the favorites of "Mountain Man Blanchard."

Eve Barenholtz, Collections Specialist at Meadow Farm Museum, Richmond, started the spinning program at the Museum after extensive research on nineteenth century textile production. She demonstrates wool spinning and natural dye processes because of their historical importance in Eastern Virginia.

Matthew Arnsberger and Janice Stegall, dulcimer musicians from Louisa, Virginia, prefer the sound of this instrument, because "the mellow, melodic qualities are soothing to the mind." Arnsberger, a resident of Twin Oaks Community, one of the few surviving communes in the United States, made his own instrument. He found historic references to dulcimers made from 2X4s and cigar boxes and felt he could build this simple stringed instrument without much trouble. It took him 200 hours. Both musicians prefer playing Celtic and American folk songs. They are interested in organizing a regional dulcimer society and in sharing their knowledge and music with others.

The James River Heritage Quilters, Midlothian, Virginia, organized in 1979 for education and for the preservation of quilting. Thirty members meet monthly to work together on quilts in both traditional and contemporary designs. Often their projects take years to complete because of the complicated handwork involved.

John G. Perkins, Crozier, Virginia,

began his craft of traditional woodworking after he retired from teaching music eight years ago. He makes utilitarian objects such as baskets, agricultural implements and furnishings. Perkins prefers oak for most of his construction, and learned his skills "by trial and error" and from Roy Underhill, Master Housewright for Colonial Williamsburg.



John Perkins, Woodworker
photo by Jay Paul