THE HISTORY, FANTASY
YUMMM!
and: FUTURE OF FOOD

October 8, 2016 — September 3, 2017

AMERICAN VISIONARY ART MUSEUM
The American Visionary Art Museum raises a toast for its 21st birthday with a new visual feast in the original art exhibition *Yummm! The History, Fantasy, and Future of Food.* Inside *Yummm!* 35 visionary artists join forces with food scientists, farmers, nutritionists, environmental activists, psychologists, poets and humorists to publicly explore humankind’s complex, multi-layered relationship with food. As George Bernard Shaw wryly observed, “There is no love more sincere than love of food.”

Conservative projections of earth’s population by 2050 now exceed 9.5 billion—that’s a whole lot of hungry mouths to feed! AVAM’s *Yummm!* exhibition aims to inspire a greater public awareness of the revolutionary creativity needed to envision how a future planet of 9.5 billion earthlings will safely eat, cultivate, distribute, share, and even package food in radically more healthful, less wasteful, and equitable ways. With *Yummm!* AVAM hopes to encourage greater delight and awareness in every bite.

The *Yummm!* exhibition features intuitively made, imagination-rich, food-centric paintings, sculptures, embroideries, installations, and films. Some artworks are even directly created from edibles. Take, for example, the life-like coconut carved heads of Paul Vilja, Gil Batle’s intricately carved and etched ostrich eggs depicting his experience of prison life, rocker/artist Wayne Coyne’s life-size Gummy Bear self-portrait, Christian Twamley’s award-winning 6-ft tall “Sweepish Chef” sculpture made out of candy Peeps, or a floor-to-ceiling wall mosaic of preserved breads and burned toast etched by a small army of kid artists overseen by Jerry Beck. Visitors will be welcomed by Wendy Brackman’s hypnotic, 10-ft motorized food mandala, complete with a tiny army of marching ants and winged bee pollinators among her full-sized veggies, realistically crafted from intricately cut paper plates. Masterful large-scale food paintings by Cuban artist Ramon Alejandro will also be featured in the main gallery, along with the visual true story of roadside fruit seller, farmer, and Florida folk artist, Ruby C. Williams. Additional highlights include Jim Buhler’s state fair ribbon-winning seed paintings of iconic American singers such as farmer/activist Willie Nelson, Johnny Cash and Ray Charles, and Joe Bello’s intricate food packaging cut-outs. AVAM is particularly proud to host the world premier of the animated sci-fi fantasy, “Food Pyramid” by talented self-taught visionary artist and part-time AVAM security guard, Bernard Stiegler.

*Yummm!* also includes work directly connected to social justice issues. The exhibition will feature a tabletop installation titled “Shared Dining,” which was created by female inmates (Women of York) at a high-security Connecticut prison, and loaned courtesy of the visionary Elizabeth A. Sackler Foundation. Inspired in part by Judy Chicago’s groundbreaking feminist installation, “The Dinner Party,” “Shared Dining” consists of customized place settings honoring personal heroes of the inmate artists. Amongst those honored are Pakistani activist Malala Yousafzai and Nascar driver Danica Patrick. The place settings are accompanied by poignant audio of the women talking about their choices of heroines they wish they could dine with, and those from their own lives, including a moving apology to a woman an inmate regretfully injured. A wall of graces
spoken over food from cultures and households from around the world – both reverent and funny – will set a communal tone. The complex power issues embedded in food, including its history as a tool in wartime, is acknowledged with brevity by part Native American artist Craig Norton with his large painted collage entitled, “We Gave You Corn, You Gave Us Smallpox.” Joaquín J. Pomés’ intricate drawings describe the great hunger caused by the Cuban embargo as well as the resourcefulness mothers use to feed their families.

How we feed all our people, better utilize Earth’s limited soil and water resources, and protect the environmental food chain during production, consumption, to its waste recycling must be radically reinvented. Author, farmer and activist, Wendell Berry concluded, “How we eat determines, to a considerable extent, how the world is used.”

Our visionary food heroes are those caring innovators acting to help meet and rethink this challenge. On Sunday, November 20, 2016, AVAM will present its Grand Visionary Award to supreme heirloom farmers and seed protectors, the dynamic husband and wife authors and activists, Amy P. Goldman and Cary Fowler, creator of the arctic Svalbard Global Seed Vault.

Yummm! is our American Visionary Art Museum’s 22nd original mega exhibition. Envisioned under the direction of Rebecca Alban Hoffberger, AVAM’s founder, director and principal curator, Yummm! marks the co-curatorial debut of John Lewis, AVAM’s interim Assistant Director.

“If more of us valued food and cheer and song above hoarded gold, it would be a merrier world.”
– J.R.R. Tolkien

**PREVIEW PARTY:** Friday, October 7, 2016 • 7-10 pm • $20 General, AVAM Members Free, Tickets on sale August 29 at MissionTix.com

---

**EXHIBITION ARTISTS**

<table>
<thead>
<tr>
<th>Bobby Adams</th>
<th>Wayne Coyne</th>
<th>Pamela Smith</th>
</tr>
</thead>
<tbody>
<tr>
<td>Manuel Pinon Alamillo</td>
<td>John Root Hopkins</td>
<td>Tom Steck</td>
</tr>
<tr>
<td>Ramon Alejandro</td>
<td>John Krieder</td>
<td>Bernard Stiegler</td>
</tr>
<tr>
<td>Chris Roberts-Antieau</td>
<td>Patty Kuzbida</td>
<td>Judy Tallwing</td>
</tr>
<tr>
<td>Gil Batle</td>
<td>John Lurie</td>
<td>Christian Twamley</td>
</tr>
<tr>
<td>Joe Bello</td>
<td>Margaret Munz-Losch</td>
<td>Paul Vilja</td>
</tr>
<tr>
<td>Wendy Brackman</td>
<td>Craig Norton</td>
<td>Frank Warren</td>
</tr>
<tr>
<td>Jean-Marc Brugelies</td>
<td>Jill Orlov</td>
<td>Edward Woltemate</td>
</tr>
<tr>
<td>Jim Buhler</td>
<td>John Raymond Peper</td>
<td>Ruby C. Williams</td>
</tr>
<tr>
<td>Jenny Campbell</td>
<td>Joaquin J. Pomés</td>
<td>Women of York</td>
</tr>
<tr>
<td>Zane Campbell</td>
<td>Mary Proctor</td>
<td>Nanezbah “Nora” Yazzie</td>
</tr>
<tr>
<td>Loring Cornish</td>
<td>Will Shanklin</td>
<td></td>
</tr>
</tbody>
</table>
GALLERIES & KEY POINTS OF INTEREST

Main Gallery, 2nd floor
Paul Vilja Coconut Heads
Wendy Brackman Brackman’s Botanical Bonanza!
Gil Batle Segregated Housing Unit (SHU)
Gil Batle Jonathan’s
Gil Batle 50/51 Dreams
Ramon Alejandro La mécanisme de la multiplication des désirs
Ramon Alejandro La Terre Promise
Ramon Alejandro La Origine
Island Fruit Remedy by Rich Shapero
Manuel Pinon Alamillo Danza al Sol
Judy Tallwing Corn Maiden

Nanezbah (Nora) Yazzie Untitled (Corn Maiden)
Craig R. Norton We Gave You Corn, You Gave Us Smallpox
Jenny Campbell Edie the Egg Lady
Key Highway Hallway
Craig R. Norton Mad Cow/Mad Cowboy
Jim Buhler Bon Voyage
Jim Buhler Man in Black
Jim Buhler The King
Jim Buhler BioWillie
Zane Campbell Campbell’s Store
Zane Campbell Husband Adjustment Device

Zane Campbell Cheese Box, Maryland
Zane Campbell Juan Bad Apple
Small Gallery
Sam Droge Bee photographs.
Loring Cornish Grace
Women of York Shared Dining
Margaret Munz Losch Marie
Margaret Munz-Losch Violet Queen
Margaret Munz-Losch Early Bird
Margaret Munz-Losch Pink - Prêt a porter
Margaret Munz-Losch Princess Bride
Margaret Munz-Losch All the King’s Men

Margaret Munz-Losch Princess Bride. Courtesy of the artist.
Halfmoon Gallery
Christian Twamley Swpeepish Chef
Wayne Coyne and The Gummy Bear Guy Giant Gummy Wayne Coyne Candy!
Jean-Marc Brugeilles Noah’s Ark
Jean-Marc Brugeilles Memory of My Grandfather
Jean-Marc Brugeilles The Baker
Jean-Marc Brugeilles Going Around the Bucket
Jerry Beck & The Revolving Museum’s 2016 Community Bread Art Wall Project

3rd Floor Niche
John Raymond Peper Marie Antoinette’s Let Them Eat Cake

Elevator nook
Patty Kuzbida Hot Milk Cake

Curved Wall, Main Gallery, 2nd Floor
Ruby C. Williams Assorted paintings

Covington Hallway
Bob Adams and Steve Parker Sugarman
Joe Bello Pareidolic cut-out selections
John Lurie This man works with seeds. Seeds are good.
John Lurie Thanksgiving has been canceled. Best wishes, The Native Americans
Joaquin J. Pomés Domesticidad (Domesticity)

Joaquin J. Pomés Sacristies Leganès I (Faraway Dreams)

Bridge wall, 1st floor
John Root Hopkins Untitled (cat)
John Root Hopkins Untitled (fish skeleton)
John Krieder G&A Restaurant
John Krieder Coffman Snack Bar
John Krieder Sabatino’s
Jill Orlov Champagne Bubble Nesting Chair
Jill Orlov Kitchen in a Box
Jill Orlov Dining Room in a Box Vintage menus Courtesy of Dave Rogerson

Bridge Wall, 2nd floor
Craig R. Norton Spending Time with Grandma: Celebrating Life
Craig R. Norton Spending Time with Grandma: Picnic
Craig R. Norton Spending Time with Grandma: Garden
Chris Roberts-Antieau Hooray for Cupcakes
Chris Roberts-Antieau Memorial Day Weekend
Chris Roberts-Antieau Cheese
Chris Roberts-Antieau 8 Table Manners

Main Gallery, short cement column
Edward Woltemate, Jr. Normarsarmosy
Will Shanklin The Zen Sneeeze
Will Shanklin South Halbrook

Main Gallery, Long Column
Bob Adams Goddess of Love, Goddess of Belly Love Oh Sweet Aphrodite
Bob Adams Spare Tires – SALE
Bob Adams Washboard Abs
Bob Adams Eye Candy
Bob Adams “The Southern Belly Baptist Church”
Tom Steck Body Image

Decorations
Vintage lunchboxes courtesy of Steve Parker

2nd Floor Niche
Bernard Stiegler Food Pyramid

Main Theater, 2nd floor
Food, Inc. Directed by Robert Kenner
Judith Selby Lang and Richard Lang One Plastic Beach

1st Floor Ramp
Frank Warren PostSecrets

1st Floor Niche
Cafeteria Man
A film by Richard Chisolm, Sheila Kinkade and David Grossbach

EXHIBITION AMBASSADORS:
Diane Hatz, Founder & Executive Director of Change Food
Dr. Leana Wen, Baltimore City Health Commissioner
THE AMERICAN VISIONARY ART MUSEUM is America’s official national museum and education center for self-taught, intuitive artistry (deemed so by a unanimous vote of the U.S. Congress). **Since its opening in 1995,** the museum has sought to promote the recognition of intuitive, self-reliant, creative contribution as both an important historic and essential living piece of treasured human legacy. The **One-of-a-Kind** American Visionary Art Museum is located on a **1.1 Acre Wonderland Campus** at 800 Key Highway, Baltimore Inner Harbor. Three renovated historic industrial buildings house wonders created by farmers, housewives, mechanics, retired folk, the disabled, the homeless, as well as the occasional neurosurgeon – all **inspired by the fire within.** From carved roots to embroidered rags, tattoos to toothpicks, ‘the visionary’ transforms dreams, loss, hopes, and ideals into **powerful works of art.**

**What is a visionary?**

Visionaries perceive potential and creative relationships where most of us don’t. English writer Jonathan Swift put it simply, “Vision is the art of seeing things invisible.” Such vision lies at the heart of all true invention, whether that special vision manifests as an astonishing work of art like those created by the intuitive artists featured at the American Visionary Art Museum or as a medical breakthrough, a melody never before sung, some deeper understanding of the cosmos, or as a way in which life could be better, more justly lived. Visionaries have always constituted human-kind’s greatest “evolutionaries.”

Without visionaries’ willingness to be called fools, to make mistakes, to be wrong, few new “right” things would ever be birthed. Visionaries are brave scouts at the frontier of the unknown. They explore their visions with a passionate single-mindedness. Albert Einstein rightly observed, “Imagination is more important than knowledge.”

Creative acts intended to uplift, defend, and enlighten fulfill every function that can be asked of a work of art. They inspire us, make us think in new ways, and birth new beauty and dignity into our world.

**What is art?**

The ancients—the Greeks, Egyptians, Hopis, and New Guinea tribemen—were among earth’s most prolific art-making peoples. Yet, none had any word for “art” in their respective languages. Rather, they each had a word that meant “well-made” or “beautifully performed.”

Our American Visionary Art Museum believes that this view of what art really means is as perfect an understanding of art as ever was. It speaks to an art incumbent upon all its citizens, pervasive throughout all the acts of our daily life. Its emphasis is on process and consciousness, not mere artifact.

Martin Luther King, Jr. expressed his profound respect for the true artistry each member of a society can uniquely evidence to bless our communities, “If a man is called to be a street sweeper, he should sweep streets even as Michelangelo painted, or Beethoven composed music, or Shakespeare wrote poetry. He should sweep streets so well that all the Hosts of Heaven and earth would pause to say, Here lived a great streetsweeper who did his job well.”
Welcome Devotees of Deliciousness!

You are now our guests at a visual feast featuring the works of 33 visionary artists in a combo platter with insights from farmers, scientists, environmental activists, moms, poets, and humorists to publicly explore humankind’s complex, multi-layered relationship with food.

Betty Fussell, in her book, *My Kitchen Wars*, put it plainly, “Food, far more than sex, is the great leveler. Just as every king, prophet, warrior, and saint has a mother, so every Napoleon, every Einstein, every Jesus has to eat.”

Every year, our American Visionary Art Museum playfully explores one very serious and timely subject worthy of your focused attention. Most of us have pretty complicated relationships with food, its impact on our health, our memories, and even our budget. Conversely, each of us impacts food, too. Author/farmer activist, Wendell Berry reminds us, “How we eat determines, to a considerable extent, how the world is used.”

Be it sculptures entirely made from marshmallow Peeps, carved burnt toast, or a life-sized Gummy Bear self-portrait, our wide selection of art, film, and food research has been lovingly served up to enlighten, spice and fortify your own personal relationship to food.

*The biggest food story of all is well evidenced in this Earth population chart:*

<table>
<thead>
<tr>
<th>YEAR</th>
<th>TOTAL POP.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1800</td>
<td>1.0 billion</td>
</tr>
<tr>
<td>1900</td>
<td>1.6 billion</td>
</tr>
<tr>
<td>2000</td>
<td>6.1 billion</td>
</tr>
<tr>
<td>NOW</td>
<td>7.4 billion</td>
</tr>
<tr>
<td>2050</td>
<td>9.5 billion</td>
</tr>
</tbody>
</table>

Best projections indicate in three short decades we will attain a record population of around 9.5 billion—that’s a whole lot of hungry mouths to feed! The visionary and compassionate thinking required to meet this challenge has no precedent. Therefore, we look to the food wisdom of our past and the flights of new possibility that food fantasy permits, to arrive at a happier, healthier, and kinder food future here on earth.

With hearty delight, *Yummm*! introduces my mentored, first-time guest co-curator, John Lewis. Together, with all our Museum’s Board, staff, and volunteers, we invite you to help toast our American Visionary Art Museum’s 21st Anniversary as a national museum unlike any other. With the wit of famed imbibier, W.C.Fields, let us now ask, “Why limit happy to an hour?”

*Nunc est Bibendum!*

Rebecca Alban Hoffberger, AVAM Founder/Director
So much of what we eat today was wholly unknown to Europeans until after their arrival in North and South America. These New World edible treasures have since revolutionized world cuisine. They include: corn, potato, tomato, bell pepper, chili pepper, vanilla, tobacco, beans, pumpkin, cassava root, avocado, peanut, cashew, pineapple, blueberry, sunflower, wild rice, cacao (chocolate), and squash.
**FOOD & CLIMATE**

Food production is greatly influenced by the dance of weather, soil quality, seed stock integrity, and the devotion and knowhow of the cultivator. Rapid snow cap melt will likely alter the Gulf Stream’s ability to effectively heat northern Europe, reducing crop yield and resulting in places like the United Kingdom and Norway losing the window of their viable growing season. Changes in seawater salinity will also threaten ocean fish populations. Within this century, areas of the Middle East are projected to be uninhabitable after recording the hottest temperatures on earth the last three years in a row.

Global warming causes wild temperature swings, producing both record heat and record cold. The last 13 years have seen the hottest overall mean earth temperatures since modern records have been kept (1880). Each successive year has broken the heat record set by the previous year. The current rate of desertification reduces 25,000+ square acres of farmland to un-plantable dust each year. Climate change, poor land and water management, and continued bee colony collapse are forces of nature that together will greatly impact our ability to feed the planet’s population, just at the time when our numbers will be greater than ever before. This challenge to meet our future food needs equitably and healthfully, while avoiding food and water wars, will require our best visionary minds and the triumph of our most noble, non-exploitative natures.
FOOD AS WEAPON OF WAR

“They tried to bury us. They didn’t know we were seeds.” – Mexican Proverb

Today, much as in Biblical times, starvation and enforced embargo of food, medicine, and other basic goods essential to life continue to be wielded as a strategy of war. These cruel tactics target civilian families, as well as soldiers.

In 2016, Syrian President Bashar al-Assad intensified his program, “starve or kneel,” to force towns that had dared oppose his regime into total submission. Any attempt to flee made by desperately hungry citizens was met with arrest or immediate execution. Despite widely accepted international accord that specifically condemns the use of forced starvation in any conflict, this extreme form of hardship continues, mirroring infamous past tragedies in Biafra, Leningrad, and during our own U.S. Civil War.

PATTY’S NEW DINING RULES

1. Don’t save your “good” china for when the Queen visits—she ain’t coming!
2. Don’t serve up your best food dishes only when company comes—show the people you love that they are worth your best, too.
3. Ban electronics from the dinner table.
4. Keep conversation happy and pleasant as you eat. Anger is a bitter brew.
5. Ask friends, family, and even restaurants for recipes of the meals you sincerely enjoy most.
6. Learn to make one special dish yourself, something so delicious you are proud to share it.
7. Give thanks to the cook and for all who helped grow and provide the meal, as well as the Inventor of edibles and the Giver of tastebuds for all your savoring senses.

Patty’s New Dining Rules

Craig R. Norton We Gave You Corn, You Gave Us Smallpox 2015 Spray paint, acrylic and paper collage on wood. Courtesy of the artist.
PostSecret Food Secrets—Now Exposed

PostSecret is an ongoing mail art project started by Frank Warren in Germantown, Maryland that has received personal and true secrets from individuals all over the world. Anonymously submitted and covering every subject imaginable, Frank has personally selected these food-related PostSecrets for our American Visionary Art Museum’s Yummm! exhibition.

Collective Statement from Incarcerated Artists, Women of York

The trays in the chow hall pass through thousands of hands, hands that belong to mothers, daughters, aunts, grandmothers, nieces, sisters, and wives; women from all different walks of life. Every single one has a story of her own. But in this hostile, hectic atmosphere that marks prison, few people think of the women who eat off these trays. We are all too often viewed as mere numbers or nuisances. That is because prison reduces complex individuals into two-dimensional caricatures that are simply “bad’, incorrigible, and especially interchangeable.

We survive as a community constructing meals by joining forces against hunger, a hunger for life, for loved ones we have left behind, and most of all for the freedom that is never in our reach. We long for what we cannot have at this moment; so instead, we prepare buffets that we, as a community build together in order to feed the emptiness that will never be filled in this prison atmosphere. — WOMEN OF YORK, 2016

*CSince 1980, the number of women serving time in our U.S. prisons has increased nearly eightfold. More than 60% of them are mothers of children under the age of 18.

Cafeteria Man

Cafeteria Man, a feature documentary film, chronicles the work of former Baltimore City Public Schools nutrition director, Tony Geraci, a dynamic chef activist, who led school food reform efforts over two years (2009–2011), alongside committed students, parents, and community leaders. Broadcast on PBS in 2014, the locally-produced film was screened at festivals and events across the U.S. and in Europe, and includes an epilogue highlighting Geraci’s subsequent work in the Memphis school system.
The Story of Fat

There are two kinds of bodily fat. One, the subcutaneous, is the schmaltz just under our skin. The other, deeper and more dangerous, is the visceral fat that can surround vital organs—the classic stuff of beer bellies.

Visceral fat exudes hormones, holds and releases toxins, raises core temperature causing heavier than normal sweating, and can contribute significantly to the cause of certain types of cancer, heart disease, stroke, organ failure and diabetes type 2. The story of fat is not about our looks, but our health.

In fact, there are countries where fat women are much preferred over thin, and male obesity is a sign of wealth. Regardless of any cultural or personal aesthetic, gross obesity is a serious illness that should never be ridiculed. Obesity vastly increases overall medical costs, negatively impacts job performance, and diminishes full participation in life.

If you are both fat and American, you are in good company—more than one out of every three adult Americans is obese. The incidence of childhood obesity has more than doubled over the last thirty years, and quadrupled among American teens.

John Kenneth Galbraith put it, “More die in the United States of too much food than of too little.” Excessive fat is an escalating epidemic in America. Surprisingly, fat people are often actually very poorly nourished people.

Obesity occurs by reason of heredity, certain metabolic illnesses, poor eating choices, lack of access to healthful foods, lack of reasonable exercise, or an addiction to over-eating triggered by emotional trauma.

The good news is gross obesity is treatable and the medical research is getting better all the time. Seek help. Learn from those who have successfully maintained weight loss. Take personal responsibility and do yourself a favor and maintain your body weight within a healthy norm, so that both your body and spirit can serve you well for years to come.

Taste Buds

Rabbits have 17,000. Cows have 25,000 (All that wild grass they eat must simply explode with nuanced flavor). We adult humans have only about 10,000 taste buds, organized by specific areas of expertise. The tip of our tongue’s taste buds perceive sweetness, the back senses what is bitter, sour things register at the sides, and salty things kind of get picked up all over, but especially towards the front. Next time you eat and are inspired to say, “Yummy!,” please thank those marvelous bumps on your tongue!
JERRY BECK & THE REVOLVING MUSEUM’S 2016 COMMUNITY BREAD ART WALL PROJECT

This Bread Art Wall installation was inspired by artist Jerry Beck’s original “Yeast of Eden” project (2000), which involved the participation of over 500 youth from the City of Miami Public Schools. The project resulted in a communally built, all-bread house, measuring 16’ high, 12’ wide, by 16’ long and that featured over 25 different ethnic breads, the creation of a kid-illustrated intergenerational global bread cookbook, edible bread art, and other family hands on festivities. The project’s inherent message was beautiful, “We all take flour and water and make bread, each in our own special loving way.”

Challenged to create this bread mosaic wall as bread’s answer to Russia’s famed Amber Room, Jerry Beck, artist and Founder/Artistic Director of The Revolving Museum located in Fitchburg, Massachusetts, reached out to involve over 200 youth participants from the Fitchburg/Leominster’s Boy and Girls Club and Mount Wachusett Community College. Additionally, dozens of AVAM volunteers and Museum visitors assisted in the final stages of this bread art mural.

Utilizing generously donated stale and expired breads as core art materials, the Community Bread Art Wall Project symbolically explores a wide range of issues such as hunger, homelessness, personal identity, ethnicity, ecological sustainability, social and economic issues. This bespoke mural includes toasted bread and crumb art created within gold-sprayed baking pans as well as key silhouette shapes that tell the story of bread from its farming, processing and production, spicing, savoring, to its ultimate importance in the home environment where the breaking of bread inspires many happy, taste and scent, intergenerational memories and much thankful delight.

The Revolving Museum Lead Artists And Educators: Jerry Beck, Georgie Beck, Coraly Rivera, Camilo Neves

AVAM Volunteers: Barbara Svoboda, Cindy Castronovo, Fay Ashby, Beth Latture, Nancy Nuttle, Karry Gallagher, Linnea Anderson, Judy Alexander, Clare Cochran, Margie Spirer, Chris Williams, Anne Colgan, Anita Klein, Alvin Schenk, Jan Ferguson

AVAM Staff: Rebecca Alban Hoffberger, Eric Gerber, Sara Pike, Kristen Faber, Beka Plum, Melissa Mauro

Organizational Participants: Fitchburg and Leominster Boys and Girls Club, Mount Wachusett Community College, The Revolving Museum

Our Generous Sponsors: H&S Bakery and The Paterakis Family, Two Boots Pizza, Wonder Bakery Outlet in Fitchburg, MA, Country Pizza in Fitchburg, MA, and Hannaford’s Supermarkets

The Revolving Museum “Making Space for Art and Community” furthers its mission in the following ways: Revitalizes abandoned and or underutilized public spaces; creates innovative educational programs and projects for youth; promotes cultural diversity, collaboration and social change; encourages arts advocacy and activism; integrates ecological and green practices; inspires community engagement and economic development.
**EDUCATOR OPEN HOUSE**

**Thursday, October 20 • 4-7 pm • FREE to Teachers, RSVP requested**

Educators of all kinds are invited to this inclusive event where you can collect visionary resources for the classroom and learn about the educational programming available here at AVAM. Stop by to pick up our classroom-ready, interdisciplinary education packet, try your hand at a visionary activity, and receive a special guided tour through our new exhibition.

**AVAM'S FREE FALL HALLOWEEN CELEBRATION**

**Thursday, October 27 • 5-7 pm**

FREE admission & FREE “Lumin-Eeries” Workshop
FREE Flick: Young Frankenstein on Federal Hill 7 pm

Join AVAM for our annual freaky Free Fall Halloween Celebration! BYO glass jar (clean w/ label removed) for a free “Lumin-Eeries” lantern-making workshop in The Barn, & enjoy free museum admission from 5-7pm. Then at 7pm, bring a blanket and get cozy on Federal Hill, as AVAM’s Flicks From The Hill makes a special, one-night-only October appearance with a screening of Young Frankenstein.

**BHANGRA VISIONARY FEST**

**Sunday, November 6 • 1-9 pm • AVAM Members-only event, Free to Members**

Join us on Sunday, November 6 for AVAM's first-ever Bhangra Festival in celebration of Punjabi culture and featuring Earth's happiest dance - Bhangra of Bollywood movie fame and mercifully easy and fun to learn! Come to this members-only event for dancing, music, movies, delicious food, Henna demonstrations, and a mini Nek Chand Sculpture exhibition—all FREE to AVAM Members!

**BACK TO THE GARDEN GALA**

**Sunday, November 20 • 5-10 pm • Tickets: $300, $250 AVAM Members**

AVAM will celebrate its 21st anniversary on Sunday, November 20 and honor two extraordinary global food heroes, husband and wife farming activists Amy Goldman Fowler, famed heirloom gardener, and Cary Fowler, creator of the Arctic Svalbard Global Seed Vault.

**BAZAAR HOLIDAY ART MARKET**

**Saturday, November 26 • 10 am-5 pm • FREE entry!**

AVAM’s annual holiday art market returns! Hundreds of original creations by over 40 regional artists and craftpeople, including paintings, sculpture, paper crafts, metalwork, jewelry, textiles, mixed media, apparel, and other work that simply defies categorization! Shop local on #SmallBusinessSaturday and support these original makers!

**SOCK MONKEY SATURDAY**

**Saturday, December 10 • 10 am-2 pm • “FREE, please bring socks & scissors**

Don’t let the holidays drive you BANANAS! Relax by making your own Sock Monkey—a great last-minute gift, and just something fun to do with the family. “FREE, but please bring 2 pair (clean & colorful) socks & your own scissors to get in!**

**2017**

**MARTIN LUTHER KING, JR. DAY CELEBRATION**

**Monday, January 16 • 10 am-6 pm • FREE admission**

A celebration in honor of the life & dreams of one of history’s greatest visionaries. AVAM opens its doors for FREE all day! Join us for guided tours, workshops, birthday cake, special performances & more—all celebrating Dr. Martin Luther King’s vision & legacy.

**THE LOGAN VISIONARY CONFERENCE: EXPLORING THE ETHICS AND FUTURE OF ALL THINGS FOOD**

**Sunday, April 2 • Times TBA • FREE**

A free public conference exploring the future of food and global best practices, both grassroots and scholarly. Speakers include Diane Hatz, Founder & Executive Director of Change Food; Judy Wick, Founder of White Dog Café and leader of Sustainable Philadelphia; and many others TBA. *Details TBA via avam.org.

**KINETIC VOLUNTEER ROUND-UP**

**April 2016: *Volunteer Meeting dates TBA**

WANTED: The Brave, The Talented, The Mediocre, The Unsuspecting Few... KINETIC VOLUNTEERS to help in the grueling, all-day, general insanity of our 18th annual Kinetic Sculpture Race! *Meetings dates TBA via avam.org

**19TH ANNUAL KINETIC SCULPTURE RACE**

**Saturday, May 6 • All Day Race (Starts @ 10 am) • FREE**

A race of wacky, imaginative, totally human powered works of ART designed to travel on LAND, through the MUD, and over deep harbor WATERS, constructed out of used bicycles, gears, and parts, created by a lunatic genius who tinkers around in the garage or backyard (Do you know this person?). The machines can be simple, small crafts, piloted by only one brave soul, or they can be over 50 feet long, extremely well-engineered, sophisticated vehicles powered by a team of pilots. *Race details & Spectator’s Guide via KineticBaltimore.com!

**VISIONARY PETS ON PARADE**

**Tuesday, July 4 • 10 am (9:30 am pet registration) • FREE**

The best dog-gone parade in town! Dress your pet & strut your stuff. Animal fun! Animal prizes! Trophies awarded for Best Costume, Most Patriotic, Most Visionary Pet, Owner & Pet look-a-likes, Least likely to succeed as a Pet, & more! Friendly pets of ALL kinds are welcome.

**FLICKS FROM THE HILL**

**Thursdays in July & August • FREE screenings @ 9 pm on Federal Hill • AVAM open and free 5-9 pm on Flicks nights**

Grab a blanket, picnic under the stars, and watch a great film selection inspired by AVAM’s current exhibition, plus the museum is open & free from 5–9pm on Flicks nights! *Flicks was featured on Travel+Leisure’s list of “The World’s Best Free Stuff?” Check AVAM.org for 2016 Flicks line-up (T.B.A.)

**YUMMM! THE HISTORY, FANTASY, AND FUTURE OF FOOD FINAL WEEKEND**

**September 1-3 • Regular admission applies**

Last chance to see AVAM’s 22nd original exhibition. Stay tuned to AVAM.org for all the details on our next mega-exhibition!
THE ARTISTS

Photo by Stan Narten Photography.
For years, Bobby Adams says he’s been on a seafood diet—“I see food and I eat it.” An active member of Overeaters Anonymous since 2009, Adams was born in Dallas, Texas and raised in Baltimore. His father, a former boxer and strict—at times, brutal—disciplinarian, operated a floor sanding business in Dundalk; his beloved and gentle mother taught school and eventually committed suicide in 1976.

Adams became a self-made, pirate radio DJ in the late-1960s, playing functions around Baltimore as The Psychedelic Pig and spinning records for a station he dubbed W.E.E.D. Around that time, he befriended John Waters and became the filmmaker’s unofficial documentarian, taking photographs on film sets and chronicling the exploits of Waters’ band of inclusive renegades, known as the Dreamlanders.

Adams, a self-proclaimed “body freak,” has observed many men grappling with body image issues and has always considered himself overweight, “even when I really wasn’t,” he notes. His weight did approach 400 pounds when he mourned the passing of his much-adored poodle, Odie, but he found solace in creating a series of 50 artworks that paid tribute to his four-legged friend. Adams’s “Sugar Man” video speaks to the intensity of his addiction, and he has written two books (One Less Bite at a Time: Stories of a Compulsive Overeater and Two Less Bites at a Time…) relating his philosophical—at times, humorous—reflections on his continuing struggle with food, weight, and body image. The books also underscore Adams’s belief that everyone can benefit from the spiritual aspects of programs such as OA. “It can take you to hopeful places you never dreamed imaginable,” he says.

Adams was featured in AVAM’s Big Hope Show, where his photographs and other artwork were exhibited for the first time anywhere. Adams would often spend Saturdays meeting and greeting museum visitors and making new friends and fans in the upstairs gallery where his work was shown. “It was like a dream,” he says, “a dream come true.”
Manuel Piñón Alamillo was born in the Mexican State of Durango. He is a beloved and respected artist best known for his paintings, as well as works in charcoal, pastels, and graphite, and often addresses themes relating to the human body. His painting echoes the devotional tradition of the Sun Dance, a sacred Native American ceremony. The Sun Dance, which can last for days, involves prayer, traditional singing, drumming, dancing, fasting, and, sometimes, ritual piercing and other trials of bodily physical endurance. The individual sacrifices speak to purification and regeneration that benefit the entire community. The practice, banned by the U.S. government in 1904, is now protected under the American Indian Religious Freedom Act, which was signed into law by President Jimmy Carter in 1978.
Painter and poet Ramón Alejandro was born in Havana, Cuba, where his grandfather, great-grandfather, and an uncle were painters. He went into exile in 1960, he says, when “things were looking black in Cuba” and made his way to Argentina, where he attended the School of Fine Arts in Buenos Aires and Uruguay, where he studied printmaking in Montevideo. By the mid-1960s, he had journeyed through South America and Europe, before eventually settling in Paris, where he lived for 30 years, worked as a designer and book illustrator, and developed as a painter. He exhibited work in dozens of European cities, including Belgium, Italy, and Yugoslavia.

In 1995, Alejandro relocated to Miami, and his once geometric paintings grew increasingly lush and came to mirror the tropical landscape. The verdant vegetation in Alejandro’s paintings often includes vibrant depictions of oversized fruit and vegetables practically bursting with seeds and pulp.
The same artistic skills that put Gil Batle in prison may have saved his life behind bars. Batle’s intricate forgeries landed him more than two decades in California prisons, including San Quentin, after substance abuse caused him to lose his job, family, and control of his life. “I had to create a way of making money, literally,” he has said of that period. “I was making my own traveler’s checks, money orders, fake IDs and even credit cards. In a twisted way, I saw it as art.”

In jail, Batle translated his drafting abilities into tattoos, portraits, and greeting cards for fellow prisoners, who, in return, protected him. “The prison artist was a commodity,” notes Batle. “He was like a magician. Even the toughest convicts were in awe at the artist’s skills. I was that commodity.” Still, that didn’t shield him from witnessing numerous beatings, stabbings, and riots and experiencing, firsthand, the pain and suffering of prison life.

After serving his time, Batle moved to the Philippines three years ago. There, a friend gifted him a hollowed-out ostrich egg, on which he felt compelled to depict what he’d seen in prison. The shell proved surprisingly sturdy. Batle, using a dental drill, carved meticulous scenes and intricate designs into its surface and went on to create nearly two dozen in all. Each piece takes him about a month to create. “I actually have to go back mentally to prison to capture that feel of being inside that place,” he says. “It’s a relief of gratitude when I look up from the egg, and I’m reminded that I’m not in there anymore.”
Joe Bello explains that his art is “like when you see a face or some shape in the clouds.” Bello, in 1983, spotted his first pareidolic image in a black-and-white photograph he took during a family trip, perceiving the numeral 7 embedded amongst the photo’s tangle of branches and leaves. The experience triggered in him both a great delight and a heightened ability to pick out figures, faces, and forms hidden within random, everyday objects. Nowhere is Bello’s gift for pattern recognition more focused than in his exploration of colorful food packaging from household groceries—especially cereal boxes, orange juice cartons, and frozen pizza containers.

Born in Puerto Rico, Bello grew up in New York City. His father, Frank, cut hair at a Brooklyn barbershop and enjoyed playing guitar, and his mother, Gertrude, was a housewife and former silent movie pianist. His parents’ musical abilities were passed on to Joe, who co-founded The Enchantones, a popular doo-wop group in the early-1960s. Today, Bello and his wife, Patty, have three children with whom they likewise share a familial love of creativity. Their son, David, fronts the indie rock band, The World Is a Beautiful Place & I Am No Longer Afraid to Die. To help support his family, Bello drove a taxi, cleaned offices, delivered diapers, and worked a seemingly endless series of odd jobs. Patty worked as a secretary, receptionist, and cashier.

A restlessly creative spirit, Bello long dreamed of writing, playing music, and making art full-time. Now retired and living with Patty in West Virginia, Bello spends his days doing exactly that.
WENDY BRACKMAN

Mid-1950s –

Wendy Brackman was born in Brooklyn, New York to musician parents and began studying music at age 9. She sang jingles, did voice-over work, and, as her voice matured, trained in opera. Increasingly fascinated by visual art, Brackman eventually established a small art studio, where she set up a barber’s chair in the corner, gave haircuts to earn a living, and honed her skills with scissors. In 1982, a stack of paper plates glimpsed at a backyard barbeque changed her life. “I was suddenly inspired to cut those paper plates to assemble fanciful artworks to amuse and delight my friends,” she says. “Ever since then, the possibilities have seemed infinite.”

Brackman’s vibrant paper plate mandala was a highlight of AVAM’s All Things Round exhibition, and Botanical Bonanza, which took more than a year to create, is her fifth, most complex mandala. “After I ‘planted’ the first central flower,” she says, “the bees started to hover, as more and more lush elements conspired to arrive. A giddy garden full of radiant flowers, fantastic food, and whimsical insects spread out to serve as a tantalizing feast for the eyes. Abundance can be gorgeously seductive.”

Brackman notes that her transformed paper plates have acted to transform her. They helped launch her career as Wacky Wendy, a professional party-entertainer known for making elaborate paper plate hats and masks at a wide array of venues, including The White House. As a result, says Brackman, “I feel like I’ve had the world gloriously handed to me on a paper plate!”

After years in Brooklyn, Brackman moved with her husband, Lou, to the rural Catskills, where they garden, pick berries, and make jams.
Jean-Marc Brugèilles grew up in Bourges, France, he says, “surrounded by people who had been hurt physically and psychologically by World War II and who spoke about it a lot.” His childhood was eclipsed by trauma and suffering, and Brugèilles, early on, turned to painting as “the bandage for a hurt soul.” At 17, Brugèilles won a top national art prize and set his sights on becoming an artist. His parents had other ideas. Enrolled in an electricians’ apprenticeship program, Brugèilles never worked as an electrician. Teaching himself to make his own paints and pigments using recipes from the Middle Ages that he discovered in old books, Brugèilles made his own canvases, visited museums whenever he could, and pursued his art.

As a young adult with two children, Brugèilles worked various temporary jobs—cleaning hospitals, rehabbing apartments, coupling trains, and baking bread—while living in Lyon, Marseilles, and Paris. A 1989 trip to India proved transformational and imbued both his paintings and his life with brighter color and greater optimism. “I am influenced mostly by what I see and experience in daily life,” Brugèilles says of his art. “Food, and people sharing it together, is an important part of this, and it is very important in my culture.”

Brugèilles’s bakery painting was inspired by two boulangeries he particularly loved. One was located in his grandparents’ village, St. Robert, and utilized a traditional wood oven visible to customers. “As a child, I loved to watch the bread being made,” says Brugèilles, “The smell was wonderful.” The other bakery, in Lyon, was owned by friends, and Brugèilles was a frequent early morning visitor both to help out and to eat fresh hot croissants with the family.

In 2010, Brugèilles relocated to the San Francisco Bay area, where he currently lives happily with his American second wife, Marilyn O’Rourke.
Jim Buhler taught himself to make crop/seed art after seeing it exhibited at the Minnesota State Fair 12 years ago. Seeing the artfully arranged seeds, oats, wheat, grasses, and grits tapped a deep vein running through Buhler’s family life, a core belief that we should all be stewards of the earth and appreciate its natural abundance. “Seed art was in harmony with those ideas,” says Buhler who was born in Wichita, Kansas and raised in Sioux City, Iowa.

Buhler’s parents, Elmer and Hazel, were educators and raised Jim and his three siblings in the Mennonite tradition. They lived simply and grew and canned their own vegetables; Jim recalls, as a youngster, sitting in the garden and eating peas right off the vine. He often visited his grandparents’ farm in South Dakota and fondly remembers the rich smell of his grandmother’s cooking—“the cinnamon and cookies smelled like a German bakery”—and the earthy aroma of the root cellar. He embraced environmental consciousness at a young age and wrote his eleventh grade research paper on organic gardening and farming, long before such practices were popular or mainstream.

Buhler lives in Minneapolis, where he works finishing cabinets and furniture. These days, he often depicts iconic cultural figures in his seed art. “Musicians like Ray Charles and Johnny Cash are such an important part of American history that I feel moved to memorialize them,” says Buhler. It just seems like the right thing to do.” Buhler’s portraits are annually exhibited at the state fair.
JENNY CAMPBELL
1965 –

Jenny Campbell was born and raised in Baltimore and says, “I never doubted I would be an artist or work in the arts.” Her father was an auto mechanic and her mother worked at home; both parents and a pair of high school art teachers gave Campbell the guidance and gumption to pursue her creative visions. She worked in photography for 20 years, before eventually taking up costuming and creating gravity-defying outfits that turned heads at local parades and parties, including events at AVAM.

Campbell moved to New Orleans in 2012 and has become most passionate about creating wearable art out of repurposed materials. Living outside Baltimore, Campbell pined for the city’s painted screens, taught herself the art form, and created a line of wearable screens featuring local landmarks and icons such as Edith Massey, “the egg lady” in John Waters’s Pink Flamingos.

A strict vegetarian, Campbell recalls the exact moment when she decided to give up eating animals. She was eating Scrapple with her father, asked him what was in it, and he told her, including what animal parts were used. Campbell also says eating Maryland steamed crabs with her family is her fondest food memory. “If I ever give up vegetarianism,” she says, “steamed crabs would, without a doubt, be my first meal.”
ZANE CAMPBELL
1958 –

Zane Campbell grew up working in his parents’ grocery store in Northeast, Maryland, alongside his two brothers and three sisters. There, Campbell recalls being “bombarded by people” and developing an affinity for his hometown’s eccentric characters, like the alcoholic inventor who took refuge behind the store and claimed to have invented key parts for the Model T. “Those sort of people were my early heroes,” says Cambpell, who also greatly admired his aunt and uncle, Alex Campbell and Ola Belle Reed, a pair of regionally famous bluegrass musicians.

A songwriter himself, Campbell has written thousands of songs populated by the sort of eccentrics, cranks, and storytellers who frequented the grocery. In the late-1970s, he moved to New York City to pursue a music career, recorded a punk rock album produced by Tommy Ramone, and opened for the likes of Meat Loaf and Joan Jett. He worked as a janitor in a Catholic boarding house, a file clerk for Krazy Glue, and for a business form company headquartered in the World Trade Center. He returned to Cecil County in 1998, struggling with substance abuse issues and mental illness.

Campbell has also been making art for as long as he can remember. “I could draw better than the art teacher when I was in elementary school,” he says. “It’s just something I grew up doing naturally, something that isn’t commercial and comes out of what’s going on in my mind.” These days, he’s fond of painting on fruit and vegetable crates because they remind him of the old grocery store, but Campbell “pretty much paints on anything I can get my hands on,” he says, including roofing tiles and rocks. A self-described glutton when it comes to food—he was called “tapeworm” as a youngster—Campbell has a particularly fond taste for Maryland crabs and oysters.
“For me, the word ‘grace’ relates to the forgiveness I’ve experienced throughout my life,” says Loring Cornish. “I’ve messed up some things throughout the years, but God has always provided a Plan B, or Plan C. Becoming an artist was not part of my life’s plan. I became an artist after everything else was washed away, and this incredible artistic journey began.”

A Baltimore native, Cornish worked as a DJ for a gospel radio station and pursued an acting career in Los Angeles, where he once appeared as a contestant on The Price Is Right. After a profound religious awakening, Cornish quit his jobs and devoted himself to obsessively making art. He crammed his rented home full of faith-inspired mosaics, embedded walls with thousands of copper pennies and discarded materials such as mirrors, broken tiles, metals, and glass shards. After being evicted, Cornish returned to Baltimore and similarly transformed two family rowhomes near Druid Hill Park into shimmering works of colorful art—inside and out—that reflect his passionate devotion to God. Cornish created an entire room of furniture and walls that was featured prominently in AVAM’s 2006 Home & Beast exhibition. These days, Cornish can often be found at his gallery/studio, How Great Thou Art, in Baltimore’s Fells Point neighborhood.

When it comes to grace, Cornish always gives thanks before eating but notes that “thankfulness for my present meal is secondary to thankfulness for my second life as an artist.”
Wayne Coyne was born in Pittsburgh, Pennsylvania and raised in Oklahoma City. The second youngest of six children, he began making art and music as a youngster, dropped out of high school, worked for 15 years as a fry cook at Long John Silver’s, and formed the psychedelic rock band The Flaming Lips in 1983. Coyne says that, growing up, he and his siblings considered candy to be “the food of the gods. I remember us thinking and talking about what kind of candy bar we would make when we got older and could do whatever we wanted—as if everybody, when they got older, would of course make their own candy bar.”

When Coyne got older, he did, in fact, make his own candy. In 2010, he hit on the idea of releasing new Flaming Lips music on flash drives embedded in skulls made of bubble gum. “We liked the bubble gum smell and thought the color and texture were cool,” he recalls. After trying unsuccessfully to enlist the services of a bubble gum manufacturer, Coyne stumbled across visionary candy maker Derek Lawson, proprietor of the Giant Gummy Bears! company in North Carolina. Coyne ordered a batch of Lawson’s giant gummys, melted them down, poured the liquid gummy into a skull mold, and waited for it to congeal. “It turned out pretty good,” says Coyne. “In fact, I still have the first one in my fridge.” From then on, he says, “I started thinking ‘gummy’ instead of gum.” Lawson assisted Coyne in manufacturing the gummy skulls and leapt at the chance to help bring the artist’s vision of a life-size gummy sculpture to reality.
JOHN ROOT HOPKINS
1930 –

John Root Hopkins was born in Columbia, South Carolina, and raised in Atlanta, Georgia. He graduated from Virginia Military Institute in 1952, then saw combat in the Korean War from 1953 to 1954. After graduating from George Washington University Law School in 1958, he practiced patent law in Washington, D.C. and Pennsylvania until he retired to Maryland’s Eastern Shore in 1986.

Although Hopkins had made art since nursery school, he began painting in earnest after he retired. His work, including the portrait of Dr. Jack Kevorkian in AVAM’s permanent collection, often reflects a wicked sense of humor. Hopkins painted a series of small food tins, placed the miniatures in men’s room stalls of internationally renowned museums, and told admirers his artworks had hung in the National Gallery, the Tate, and the Louvre. His muskrat cookbook, first published in 1996, includes recipes for “Root’s Rat Pie” and “Rat Dumplings” and remains an Eastern Shore favorite.
A Baltimore native, John Krieder grew up in O’Donnell Heights, learned the bricklaying trade, and worked out of Local 1. Krieder’s father, a firefighter, created scale models of houses and shops for display in annual Christmas train gardens. Fascinated by architecture and the attention to small, handcrafted details in Baltimore’s older buildings, Krieder began making models of his favorites, starting with his father’s firehouse.

Krieder continues to scope out buildings with both historical and personal meaning, photographs each, and then makes detailed drawings from his pictures. Next, Krieder meticulously constructs a detailed replica of the façade, perfect for displaying on a wall. Non-franchise, independently-owned eating establishments and watering holes are a particular Krieder focus—part of a vanishing cityscape long dear to him and full of happy memories. When asked why he depicted Coffman’s Snack bar in Middle River, Krieder smiled and replied, “Because I’ve been eating there since I was a kid.”
PATTY KUZBIDA

Patty Kuzbida was born in 1948 in Frankfurt, Germany, where her father was stationed as a U.S. Army veterinarian. The middle of three “army brats,” she grappled with her dad’s alcoholism and rage. “My parents would fight and break stuff,” she recalls. “I guess mosaics are now my way of putting it all back together.” After her parents divorced, Kuzbida moved to her mother’s hometown of Baltimore. A free spirit, she attended the University of Maryland for two weeks before quitting to work as a waitress. She later went to community college, earned an associate degree, and worked as a lab technician most of her life.

After semi-retiring, she came to work at AVAM’s admissions desk and broke all records for Fan Club membership sales. Being surrounded by creative people and art at AVAM, Kuzbida says, inspired her to start making her own art from found materials. Her “Alfie Bed” was a crowd favorite in AVAM’s What Makes Us Smile? exhibition. Her current work is inspired by her mother, who expressed love through sharing food and recipes, and reflects Kuzbida’s belief that viewers should “enjoy all your best stuff now.”

“My mom loved her fancy dishes, but no one was ever important enough for her to use them,” she says. “She was a very good baker and happily shared that talent with anyone—on paper plates.”

Kuzbida now resides in a Florida retirement community with her husband, Greg, and enjoys eating dark chocolate and playing pickleball.
John Lurie was born in Minneapolis, Minnesota and raised in Worcester, Massachusetts. His mother, Theda, was a teacher and artist; his father, David, graduated from NYU—where, Lurie says, “he wrote the entire literary magazine under pseudonyms”—and later organized labor unions for farm workers in the South. They honored Lurie’s creative impulses from a very young age. “I started painting when I was two years old, like everyone else,” he says, “but I never stopped. Something my parents did, with both me and my brother and sister, allowed us to hold onto a certain naive thing without discarding it as unimportant or something bad.”

Lurie pursued the saxophone and eventually moved to New York City, where he founded the punk/jazz band The Lounge Lizards in 1978 with his brother, Evan. The Lounge Lizards released eight acclaimed records and toured the world throughout the 1980s and 1990s. Lurie wrote the Grammy-nominated soundtrack for the 1995 movie *Get Shorty* and also acted in various films, notably Jim Jarmusch’s *Stranger Than Paradise* and *Down By Law*.

Forced to give up music and acting after contracting chronic Lyme disease in the early-2000s, Lurie turned to painting full-time. He has noted that, within a few years, the paintings were pouring out of him, just like the music once did. Lurie says he has also noticed that when he paints, his Lyme-related symptoms subside.
Margaret Munz-Losch was born in Pomona, California. Her mother was a classical musician and her father taught school and designed jewelry. She grew up close to nature, raising tadpoles and making “frog hotels” from sticks and flowers, riding horses bareback, and camping in remote Alaska with her family. Dance was her earliest form of self-expression, and she recalls hearing music and “becoming one with the sound in complete perfection. No one had told me yet that this was not possible—becoming the music.” She also experienced out-of-body projections during childhood and considered it so normal that she never discussed it with anyone.

Munz-Losch taught herself to draw and, at 16, heard a voice in her head saying she could duplicate any old master or modern painting if she focused hard enough and looked through the layers. “It was true, and I will always remember it,” she says. She worked as a taxi dancer, studied acting at the Lee Strasberg Theatre Institute, and posed for Penthouse magazine, twice as a cover model and once as a centerfold.

Munz-Losch bore a son during her first marriage, divorced, and, at age 45, gave birth to a daughter after remarrying and being told by doctors she could not conceive. On the night of her daughter’s conception, Munz-Losch recalls being visited in a dream by God, who appeared as an old woman in a pink chenille robe and fuzzy slippers with grey hair in curlers and a cigarette dangling from her mouth. As God spoke, cigarette ashes spilled onto the clouds at her feet. “I don’t recall what She told me, only that it felt like cranky grousing,” says Munz-Losch. “I woke laughing so hard I cried.” Munz-Losch is a gourmet cook and animal lover and relishes preparing feasts for her pet raccoon and other critters.
Craig Norton was born and raised in St. Louis, Missouri. His father left the family when Norton was two, and his mother suffered a breakdown after his younger brother, Boyd, died of leukemia. Norton dropped out of high school just shy of graduation and worked as a grocery store clerk, bank teller, and bouncer. When not breaking up fights or checking I.D.’s at the bar, he made drawings and sold them to customers. The more Norton drew, the more he enjoyed it, and he eventually found himself “getting lost” in the artwork. So he quit the jobs he was working and devoted all his time to making art. “It was as if God just took me by my shirt and shook me and said, ‘Use your talents full time, I’ll take care of the rest,’” recalls Norton, who first exhibited his work in libraries, hair salons, and delis.

Norton, proudly part Native American, addresses broad social justice issues from racism to ageism, gun violence to compassion for immigrants in his art, which combines mixed-media elements with photorealist drawings he makes with a 29-cent Bic pen. A believer in the importance of family, Norton has six children with his wife, Amanda. “We pretty much always have a sit-down dinner each night,” he says. “This coming together and sharing a home cooked meal gives us time to gather in one place and discuss the day.”

Because three of the children are under the age of three, “the discussions are sometimes pretty short,” notes Norton. “The floor is often littered with a carpet of leftovers, and the family inhaling an entire plate of food in a matter of minutes is reminiscent of a Coney Island hot dog eating contest. Still, it’s a treasured experience.”
As a child, Jill Orlov crafted tiny food sculptures from clay and placed those bespoke miniatures inside her dollhouse—which never actually housed dolls, so wholly enchanted was Orlov by her meticulous assembly of tiny bricks, Popsicle stick flooring, and minutely patterned wallpaper.

Perhaps not surprisingly, the Silver Spring, MD native grew to pursue a career in architecture. Orlov won an American Institute of Architects award for her elegant design of a Delaware beach house, a project that required her to construct a scale model. Making scale models was always her favorite part of architecture school and client servicing. “I loved architecture when I was in school but never felt the passion for it once I started working in the field,” she says.

With her husband’s encouragement, Orlov changed careers in 2004 and “took the big leap to embrace what I love full-time,” designing and building furniture. Orlov learned to weld, got her own studio in Baltimore, and began fabricating tables, cabinets, and dressers. Still drawn by her love of the tiny, Orlov continues to create time-intensive miniature interiors, nestling them into small crates and cigar boxes, with a joy that hearkens back to her childhood dollhouse play.

In 2014, Orlov entered an international contest to imaginatively utilize the packaging and cork of the famed French Veuve Clicquot champagne bottle, winning second place with her tiny chair entry. Orlov’s finely honed spatial sense also translates into a special, quite practical skill—“perfectly fitting leftovers into the appropriately-sized Tupperware.”
JOHN RAYMOND PEPER
1935 –

Ray Peper lives in Sarasota, Florida, where he co-owns the John Carl Salon and Spa. He is also an active member of the Sarasota Arts Center, where he exhibits his work and teaches a class on creating art—such as license plate boxes, garbage bag clothing, and ornately decorated canes—from found objects and recycled materials. He is also known for making elaborate, prize-winning costumes for Key West's annual Fantasy Fest. Peper has said he would like to compete in Andrew Logan’s “Alternative Miss World Contest” in London, a competition co-founded by the late Baltimore actor, Divine.
Joaquín J. Pomés was born in the city of Sancti Spíritus (“holy spirit”) in central Cuba. His father worked as an office clerk, and his mother taught children with special needs. Pomés was 17 when he lost the mother he adored. He had always drawn, but now Pomés’s art became a source of comfort and great refuge. He earned a university degree in Industrial Economics and worked as a planning specialist in Cuban sugar mills. In 1989, he married Olga Santos Sosa, had a daughter, Elizabeth, and worked on art when he could.

The 1990s were particularly difficult as the collapse of the Soviet Union, coupled with the U.S. trade embargo, caused many average Cubans to face drastic food shortages and starvation. “We lacked so many things,” says Pomés, “but lack of food was one of the most basic problems we faced, and it started manifesting itself in my artwork through the female figure, because it is the female of the home that has to ‘invent’ how to put food on the table, playing with time and the lack of supplies.

“This is why in some of my drawings the head of the female figure shows up as a cup of boiling coffee and milk, or cafe con leche, boiling because of the stress in which she lived, and that perhaps some people still live, especially the elderly, in my country as well as other places around the world.”

In 2000, Pomés inherited a seaside home in Boca that he and Elizabeth converted into a family-run hostel. Despite his duties as chef, Pomés now feels he is “master of his own time” and is able to concentrate on his complex pen and ink drawings. He works intuitively and says his artwork reflects the myriad psychological and philosophical intricacies of life in Cuba.
Mary Proctor’s store—Noah’s Ark Antiques, in Tallahassee, Florida—is in a wood cottage where you can still buy used phonograph records and faded photos. Proctor lives with her husband and four children in a trailer behind the store, and her yard is a labyrinth of clutter surrounded by a chain-link fence. Proctor began painting on doors in 1995, after her aunt and two other family members were trapped and killed in a tragic fire that swept through their mobile home. Firefighters failed in all attempts to pry open the swelled metal doors. Proctor says that, afterwards, she heard the voice of God, directing her to “paint onto the doors.”

Renaming herself “Prophet Mary Proctor,” she began covering doors with spiritual messages, depictions of righteous behavior, and timeless wisdom from her beloved Grandma. Her doors range from cabinet size to large garage doors that she typically adorns with paint and a collage of buttons, cloth, and found objects. Proctor likes to think of herself as a missionary rather than an artist: “I’m just a messenger and they (the people who collect her work) are the deliverers.”

A choice selection of Proctor’s work from the American Visionary Art Museum’s permanent collection is prominently exhibited at Encantada, the restaurant on the museum’s top floor.
Chris Roberts-Antieau was born to a fashion model mother, Rosemary Lee, and Finch Lee Roberts, a homebuilder. She attended public schools in Brighton, Michigan and won 1st, 2nd, 3rd, and 4th place the first time she entered her high school’s art competition. The next year Chris was awarded only a 2nd place prize, because, as the teacher explained to her parents, “We just can’t continue giving all the prizes to Chris.” Her high school counselors did not recommend college, which, in hindsight, may have been a great blessing. “I like being self-taught because I don’t ever want to have ideas of what not to do,” she says. Chris later took an art class at a local college, where the teacher told her, “You’ll never be an artist.”

After seven years together with boyfriend Darrell, Chris became pregnant with her only child, Noah Antieau. “I just knew I had to prepare a path for my son and me,” she says. Chris’ first attempt to produce a work of art to sell was a 3-D soft-stuffed sculpture that took her 18 hours to complete. She was thrilled when it sold at a Michigan Fair for $20. Then, the reality of the hourly pay for her new enterprise set in.

By 1987, Chris had worked long hours to create a wearable art sample clothing line to pitch at craft fairs. The line consisted of just three vests and two jackets. Thankfully, the American Craft Council (ACC) juried her into their giant Baltimore ACC Fair. With only those five handmade samples, Chris had wholesale buyers lined up at her booth. A star was born. Chris continues to enchant audiences, and her one-woman gallery is today one of New Orleans’ most successful.
WILL SHANKLIN III
1981 –

Will Shanklin grew up in Baltimore. His mother ran a daycare out of the family home, and his father worked at a printing company. Shanklin spent much of his youth alone, happily exploring local creeks, tunnels, even sewers, developing a deep love of wandering and his own creative fantasies. “I always ventured off as a character and imagined intricate storylines along the way,” he recalls.

Shanklin always liked to draw but set it aside as an adult to work “a series of soul-draining day jobs,” mostly in construction and food service. While working as a cashier at Giant supermarket, Shanklin met a French woman, fell in love, and eventually moved to France, where he started drawing again and hasn’t stopped since.

While drawing, Shanklin is deeply attuned to vibration and subtle energies. “My hand vibrates around the page until natural and organic chaos patterns appear,” he explains. “Then, I trace these patterns and, through shading, turn them into familiar objects. The process is completely thoughtless. The patterns you see throughout my work are an outline of the underlying energy structure found in all matter. It is a fractal of the entire universe. You will see similar patterns in shorelines, cell distribution, plant growth, muscles, and organs. Anything that grows will grow in a similar fashion.”
PAMELA SMITH
1950 –

Pamela Smith was conceived in Hong Kong and born in Denver, Colorado. “Dad was a pilot so we moved around a lot,” she says. After high school, Smith thought she wanted to be a nurse until she actually worked in a nursing home. She then tried acting, waitressing, and eventually landed at Goddard College in Vermont, where she studied textile design and started making rag rugs to sell. With Slim Pickens, her beloved life and business partner, Smith opened a store, Folkheart, in Bristol, Vermont. In celebration of the Winter Solstice each year, Smith would fill the shop’s front window with a new, life-sized, handmade, papier-mâché Mother and Child, and its unveiling became an annual community event. Smith closed the store in 2006 to devote more time to making art.

Of her mother figures Smith says, “I think it is urgent and of great global importance to validate and to respect mothers. They are the foundation for all our lives and our culture, and the way we treat mothers forms the foundation for how we value all of life.” Smith nursed both of her children until well after they could walk and raised them on a vegetarian diet. She and Slim have always had a backyard garden, raising tomatoes, zucchini, carrots, beets, and various herbs.
Tom Steck was born in Harrisburg, Pennsylvania, where his father worked with the Harrisburg Builders Exchange and his mother worked with the American Red Cross. After high school, Steck enlisted in the Marines, was trained as a combat engineer, and sent to Vietnam. There, he says, food was always a hot topic of conversation amongst his fellow soldiers, and he developed cravings for McDonald’s hamburgers and his mother’s homemade spaghetti. At the height of the war in 1968, Steck experienced a profound spiritual awakening and became a devoted Christian.

He enrolled at Penn State University at the age of 32, earned a degree in business administration, and went to work for the school. He has been happily married for over 40 years and has three adored children.

Steck began making art in 2002, after spotting a tree branch on the ground and imagining it as a snake. He carved the branch and painted it to look like a “patriotic” snake. Since then, Steck’s carvings and sculptures have continued to reflect his patriotism, as well as a love for people and an abiding religious faith. Known as “Deacon Man,” Steck says his work is a divinely inspired gift from God.
BERNARD STIEGLER

1980 –

Bernard Stiegler was born in New Orleans and grew up playing in the Louisiana swampland, climbing live oaks, watching cartoons, going to Mardi Gras, and creating his own costumes. Such activities stoked his imagination and compelled Stiegler to make art, he says, “for as long as I can remember.” Stiegler studied theater and mime for two years in college before dropping out. He then worked in a group home for adults with developmental disabilities and began, in his free time, concentrating on his drawing, especially cartoons and comics. Stiegler’s 2012 comic, The Reptile Mind, was awarded a Xeric Foundation grant for self-published artists.

Stiegler, who moved to Baltimore for the city’s “funky art scene,” recently taught himself animation techniques to bring his drawings and stories to life. Inspired by food’s alchemical qualities and Hieronymus Bosch’s fantastical scenes of giant plants and people crawling out from eggs, Stiegler’s wildly imagined animation considers the very nature of nourishment and raises questions such as, “What is food like on other planets?”

If there’s something you’d like to know about the artist’s futuristic cartoon, you can probably ask him yourself—Stiegler works part-time as a very conscientious AVAM security guard, loves greeting and helping visitors, and can be seen making his rounds throughout the museum’s galleries.
Apache elder Judy Tallwing was born in Glendale, Arizona and holds vivid childhood memories of living in the desert with her family. She started making art as far back as she can remember. “We didn’t call it art,” she says. “We called it making things to sell along the road to help the family survive. I used to watch my grandmother, grandfather, and my mother all doing various forms of art to sell, and I wanted to help.” The first artwork Tallwing sold was a painting on a rock of a bee sitting on a flower. It sold for 25 cents.

Tallwing went on to start her own leather production company, run an animal rescue for 13 years, and direct a program for victims of domestic violence. She raised a family and continued making her art; she now travels to power spots on the earth searching for items like copper, silver, turquoise, garnet, prayer ashes, and crystal prayer beads to incorporate into her paintings and sculptures. “My grandmother told me to always make good medicine and put it out into the world,” says Tallwing. “For me, food is a very special way to share medicine, or universal energy, with others. I love cooking good food as much as I love creating other forms of art, because cooking is an art form and a way of giving to the people you love.”

Tallwing says her Corn Maiden painting is a representation of five different Pueblo Nations and their ceremony around the gift, planting and harvesting of Native corn. “This traditional ceremony has been done for hundreds of years,” she points out. “The Corn Maiden’s dress and tableta have both traditional and representational patterns, and the two side figures represent the spirits of Earth and Water.”
Christian Twamley was born in Dallas and raised by a single mom. His mother worked as a business systems analyst and moved to Maryland in the early-1970s to be closer to Twamley’s grandmother. As a teenager, Twamley landed summer jobs at The Enchanted Forest theme park in Ellicott City, where he drove the Magic Teacups, and at Ocean Gallery on the boardwalk in Ocean City. He also worked as a framer for 12 years and has, for the past 20 years, designed foodservice facilities—restaurants, kiosks, food courts, etc—for HMC in Columbia, MD.

Twamley has been creating things for as long as he can remember, including dioramas, handmade Halloween costumes, and masks made of oatmeal. Eight years ago, he spotted a magazine article about PEEPshow, an annual Carroll County Arts Council fundraising event featuring marshmallow masterpieces, and thought, “I can do that.” Twamley really proved that point, winning the grand prize in 2014 (for a sculpture of Olaf the Snowman from the film *Frozen*) and again in 2016 for his six-foot-tall sculpture of The Muppets character Swedish Chef that he made out of 4,000 hand-cut PEEPS. Such pieces take upwards of 200 hours to create. Twamley considers his sugar art to be a “temporary art form, like snowmen or sand castles,” but applying Aqua Net hairspray helps extend *Sweepish Chef*’s performance life.

Twamley, whose nickname is “Sugar,” has a passion for baking desserts, but always leaves a bite uneaten as an exercise in self-control.
PAUL VILJA
1928 –

Paul Vilja was born in Finland and moved to the United States in 1959. He settled in Los Angeles and worked as a construction superintendent, specializing in building and remodeling hospitals for more than two decades. After retiring, Vilja moved to Kauai, Hawaii and took up woodcarving as a hobby. About 13 years ago, he began seeing faces of mystical characters hidden in coconut husks and started carving the husks to “release these spirits for all to enjoy.” He often carves a head in one day and adds details the next. Vilja’s artwork is a favorite at Kauai’s annual Coconut Festival.
In 2004, Frank Warren started the PostSecret project and invited people to share their secrets on a postcard, posted to him anonymously. He set just two criteria for these submissions: 1. The secret must be true, 2. It must also be something never revealed to anyone else before. Since then, Warren has received more than 700,000 postcards. The cards artistically express some personal desire, hope, fear, humor, humiliation, confession, and much more. Surprisingly, the single most common secret people send in is some variation on the personal revelation, “I pee in the shower.” The first four compilations of Warren’s chosen best secrets each made The New York Times Best Sellers list. His fifth book, PostSecrets: Confessions on Life, Death, and God, resulted from a collaboration with the American Visionary Art Museum on their exhibition, All Faiths Beautiful. PostSecret is an ongoing community art project with a huge web-based readership (over 600 million hits since it went live). Over the years, Frank Warren and the PostSecret community have raised more than $1,000,000 for suicide prevention and Frank has been awarded the Mental Health Advisory Lifetime Achievement Award.

Frank Warren, his wife Jan, and daughter Haley all share an excellent sense of humor—and with hundreds of secrets arriving at their door every week in Germantown, Maryland, that’s a very good thing!
Ruby C. Williams grew up in Bealsville, Florida, a town founded by freed slaves just after the 1865 Emancipation and located near Plant City, “The Winter Strawberry Capital of The World.” Williams, who recalls picking strawberries for three cents a quart as a youngster, always wanted to be an artist: “My family knew I had some talent about me, but we just didn’t have the money.” Williams became a minister and married one. Together, they preached, raised a family, and lived in New Jersey for 25 years. After a devastating betrayal by her husband and best friend, Williams returned to Florida and opened her own produce stand along State Road 60.

To catch the eyes of passing motorists, Williams hand painted bright signs trumpeting her fresh fruits and vegetables. Some of her signs began to morph into expressions of her personal hurt, with messages like, “What! You are in a hotel room with my best friend?” and, “How can you preach the word of God and live?” Soon her customers were asking to buy art even more than her produce. Williams, true to her farming roots, is fond of telling customers and admirers she set up the stand to help local farmers and to earn a living, not to launch a career in art, but that God works in miraculous ways.

Williams’s work has since been collected and exhibited in galleries and museums throughout the US. She collaborated on an acclaimed children’s book, I Am Ruby, illustrated with her story of growing up in a family of farmers and aimed at promoting healthy eating habits in kids. Despite the artistic notoriety, Williams keeps her priorities straight. “I love the farming more,” Williams told the Tampa Bay Times in 2012. “I get my hands in the dirt and get to grow my own food. What is better than having a good pot of black-eyed peas, greens and corn bread? The art might or might not sell, but I always have something to eat.

Ruby is also a respected healer. Her hands-on treatment of a once skeptical New York reporter “disappeared” his tumor.
Edward Woltemate, Jr. was born in Philadelphia and attended the Philadelphia School for the Deaf and the American School for the Deaf in Hartford, Connecticut. Growing up, Woltemate enjoyed spending summers with his grandparents at the Jersey shore. He worked in a car wash, as a janitor, and in an assembly plant for 27 years.

Woltemate developed a fondness for science fiction and fantasy and, in 1998, started drawing vivid extraterrestrial scenes of his own imagination. He devised a galaxy of nine planets, each with its own inhabitants, weather, topography, etc. and bespoke flag for each civilization.

Though he draws every day, Woltemate also finds time for gardening, visiting with his grandchildren, and traveling with his wife, Elaine. He likes to start the day cooking up a big breakfast—bacon, scrapple, eggs, and pancakes. Woltemate says the alien creatures on his imaginary Planet Normarsamosy are fond of eating “exotic fruits like big red strawberries, brick red oranges, dark grapes, tan bananas, and red apples.”
Nanezbah Yazzie is a full-blooded Native American Indian, born into the Navajo Nation. Yazzie grew up in Farmington, New Mexico and attended Navajo Methodist Mission High School, where she was introduced to the arts and won top prize for a clay piece in her first art show. Steeped in traditional arts, her work reflects the influence of her grandfather, who was a sand painter, and her grandmother, a renowned rug weaver and midwife. Due to their strong influence, and the fact that the Navajo language has no word for “art,” Yazzie says she never questioned the validity of what she creates. As a result, creating has become a way of life and often reflects the natural world around her.
SOME HANDY INFO

OUR HOURS
10:00am–6:00pm, Tuesday–Sunday
CLOSED: Mondays*, Thanksgiving & Christmas Days.
* Open Monday Martin Luther King, Jr. Day as AVAM’s tribute to teachers—FREE admission for all!

REGULAR ADMISSION
Adult $15.95
Senior (60 & up) $13.95
Student $9.95
Children 6 & under FREE!

GROUP RATES*
Group Rate (Adult) $10 ea.
Group Rate (College) $8 ea.
Group Rate (K-12) $6 ea.
* For Groups of 10 or more people only.

PARKING
Abundant metered parking on Covington Street & Key Highway. Handicapped accessible.

RESTROOMS
Main Building: Basement & 3rd floor
JRVC Building: All floors

AMERICAN VISIONARY ART MUSEUM is the official national museum for self-taught, intuitive artistry! Since our opening in 1995, the museum has sought to promote the recognition of intuitive, self-reliant, creative contribution as both an important historic and essential living piece of treasured human legacy. Don’t miss all three historic, renovated buildings that house wonders created by farmers, housewives, mechanics, retired folk, the disabled, the homeless, as well as the occasional neurosurgeon – all inspired by the fire within!

YUMMMM! The History, Fantasy, and Future of Food
October 8, 2016 – September 3, 2017
1st & 2nd flrs: Yummm! The History, Fantasy, and Future of Food, is our upcoming visual feast. An original art exhibition of 35 visionary artists join forces with food scientists, farmers, nutritionists, environmental activists, psychologists, poets and humorists to publicly explore humankind’s complex, multi-layered relationship with food. As George Bernard Shaw wryly observed, “There is no love more sincere than love of food.”

MATT SESOW: Shock and Awe Thru June 4, 2017
3rd Flr, Main Building: An all-new original art exhibition of Washington, D.C.-based self-taught artist Matt Sesow’s “raw, visceral, good to the bone” paintings. Among the original 150 plus works on display, visitors will witness Sesow’s salute to the first 100 American soldiers killed in the Iraq War, his fantastical depictions of animals and birds, personalized tributes to great humanitarians, his own autobiographical paintings, and an illustrated “Key” to the artist’s repeated personal language icons.

PERMANENT COLLECTION Ongoing
1st & 2nd flrs, Main Building: Experience the all new updated 1st floor gallery, featuring even more enchanting wonders from our expansive permanent collection & a major renovation. We hope you’ll discover new inspiration & fresh visionary favorites to cherish in this all new gallery experience!

JIM ROUSE VISIONARY CENTER Ongoing
1st Fl: The Cabaret Mechanical Theatre of London: a collection of whimsical, interactive automata; Screen Painters Of Baltimore exhibit: a celebration of the uniquely Baltimore art form with full-size replica rowhouses displaying screens painted by Baltimore’s finest & a documentary film that shines a light on the artists and their desire to paint; Kinetic Sculpture Race Vehicles (featured in our annual East Coast Championship Race); DeVon Smith’s Robot Family; Leonard Knight’s Love Balloon; Andrew Logan’s giant sculpture of Baltimore icon Divine; 2nd Fl: Remembering Jim Rouse Into Our Future exhibit; Thou Art Creative Classroom; 3rd Fl: Large banquet room for museum events & private rentals with access to the Bird’s Nest Balcony.

PUBLIC ART Ongoing
Throughout Museum Grounds: A three-ton, four-story Whirligig by Vollis Simpson; Nancy Josephson’s mirror-mosaic Gallery-A-Go-Go bus; Andrew Logan’s Cosmic Egg; Adam Kurtzman’s Giant Golden Hand; David Hess’s Bird’s Nest Balcony; the glittering Community Mosaic Wall—the work of a wonderful apprenticeship program for at-risk youth; Wildflower Sculpture Garden featuring Ben Wilson’s wooden Meditation Chapel; Critters by Clyde Jones, & more!

AMERICAN VISIONARY ART MUSEUM (AVAM)
800 Key Highway • Baltimore, MD 21230 • 410.244.1900 • avam.org