





VISIONS



AMERICAN
VISIONARY
ART MUSEUM

UP, LIBERTY, PURSUIT OF HAPPINESS

15

MAIN BUILDING

Critically acclaimed as an “architectural jewel,” the 36,000-square-foot main building combines an elliptically shaped, three-story, historic industrial building with extensive new architecture to contain six galleries, filled with art that explores one central exhibition theme at a time. The central stair balustrade and garden gates were handcast by metal artist David Hess and have been described as “alone worth the price of admission.”

TALL SCULPTURE BARN

Formerly the Four Roses whiskey warehouse, the 45-foot ceilings can accommodate towering sculptural works. The Tall Sculpture Barn features a life-size, INTERACTIVE CHESS SET of sculpted metal angels and aliens made exclusively from found objects by North Carolina artist Lyle Estill and the 1300 square-feet of painted panels called THE SEVEN DAYS OF CREATION by visionary William Thomas Thompson. The Barn also functions as a host site for lectures, private receptions and celebrations. FREE during museum hours. Adjacent to WILDFLOWER SCULPTURE GARDEN.

JIM ROUSE VISIONARY CENTER

LEVEL 3 JRVC: The Center for Visionary Thought and Expression, a whitewashed, barn-styled hall with seating capacity for 500 and access to David Hess’ 38-foot wide Bird’s Nest observation balcony.

LEVEL 2 JRVC: The Hall of Social Visionaries, the place to link creative acts of social activism with the real art of living and home to an interactive exhibition on JIM ROUSE: REMEMBERING JIM INTO OUR FUTURE; The Thou Art Creative Classroom and The Creative Social Activism Classroom, two blue-glass-walled classrooms—one for hands-on art making inspired by visionary artists and the other hard-wired for exploring best global innovations to better community life.

LEVEL 1 JRVC: Visionary Village, a cavernous exhibition arena for large sculptures, art cars, and whole visionary environments; The current exhibits feature Baltimore’s famed Screen Painters and London’s Cabaret Mechanical Theatre automata, Emily Duffy’s 5-foot diameter Bra Ball and Andrew Logan’s 12-foot Divine.

OUTDOOR SCULPTURES AND AMENITIES: Dick Brown’s mosaic Bluebird of Happiness; Dr. Tom Evermor’s 40-foot Phoenix; Andrew Logan’s 8-foot Cosmic Galaxy Egg; Adam Kurtzman’s 11-foot golden Divine Hand; The Hughes Family Outdoor Movie Theater; Small Outdoor Amphitheater; Giant “spangled” and neon O Say Can You See sign, a tribute to both vision and the National Anthem’s birthplace; The LeRoy Hoffberger Speaker’s Corner, a platform for celebrating and exercising free speech.

GIANT WHIRLIGIG

Baltimore’s most beloved outdoor sculptural landmark. Fifty-five feet tall, this brilliant, multicolored wind-powered sculpture was created in salute to Federal Hill and Life, Liberty & The Pursuit of Happiness by 76 year-old mechanic/farmer and visionary artist Vollis Simpson. FREE to visit anytime. CENTRAL PLAZA.

WILDFLOWER GARDEN

Wildflowers provide the ideal visual metaphor for the Museum’s visionary artists. Wildflowers, aromatics, and climbing vines surround the museum’s wooden MEDITATION CHAPEL/WEDDING ALTAR built by visionary artist Ben Wilson, 2 GIRAFFES by Clyde Jones and the FIVE-HEAD RIVER ROCK FOUNTAIN by Ted Ludwiczak.

(front cover) ARTIST ADAM MORALES (back cover) ADAM MORALES, Statue of Liberty, 1999, driftwood, collection of the artist. Cover photographs by ROGER MANLEY

SCULPTURE PLAZA

Terraced and paved with granite and quartz stone, the outdoor plaza is where large groups gather; it is also the central circulation area between the main museum building, tall sculpture barn and garden. Plaza functions as the ground level connector to Federal Hill and Baltimore’s Inner Harbor. Site of the GIANT WHIRLIGIG.

SIDESHOW/MUSEUM SHOP

Surround yourself with original art, great books, jewelry, fun toys, novelties, vintage memories, and a great selection of cards and stationery. Come shopping, leave smiling. LEVEL 1 MAIN BUILDING.

MR. RAIN’S FUN HOUSE/CAFE

A unique cafe and dining experience complementing the American Visionary Art Museum, providing a sophisticated yet playful setting for both museum patrons and restaurant clientele. Nestled between the picturesque Baltimore Inner Harbor and Federal Hill, the Fun House sets the stage for Chef Bill Buszinski’s menu, comprised of focused renditions of “Americana” fare influenced by immigrating cultures and farm to table philosophies.

LEVEL 3 MAIN BUILDING.

CAFE HOURS

LUNCH: Tuesday thru Saturday 11:30 am to 3:30 pm

BRUNCH: Sunday 11 am to 3:00 pm

DINNER: Tuesday thru Thursday & Sunday 5:30 pm to 9 pm

DINNER: Friday & Saturday 5:30 pm to 10 pm

MUSEUM HOURS

Open 6 days per week; closed Mondays*

10am–6pm Tuesday–Sunday

Closed: Christmas and Thanksgiving

*Open Monday, January 18, Martin Luther King, Jr. Day. FREE.

ADMISSION

Adults \$14; Seniors \$12; Students \$8; Children 6 & under FREE
Groups of 10+ (K–12) \$5 per person | Groups of 10+ adults/seniors \$8 per person.

FAN CLUB

Become an official member and receive FREE ADMISSION FOR ONE YEAR to AVAM and all special exhibitions | 10% discount in Museum Shop | Two BIG FAN guest passes | VISIONS Magazine | FANS ONLY advance mailings for programs and special events | The Official Fan Club Declaration | A very Special Fan Club Card, and some Cool Stuff for fans only!

\$25 Student Fan | \$35 Senior Fan/Far-out Fan (fan outside MD)

\$50 Single Fan | \$75 Couple Fans | \$100 Family Fans

PARKING

Parking lot on Key Highway near Rusty Scupper Restaurant. \$ Abundant metered parking. Handicap accessible.

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INFORMATION

AMERICAN VISIONARY ART MUSEUM
800 Key Highway, Baltimore, MD 21230
410.244.1900 fax: 410.244.5858
Website: www.avam.org

MUSEUM RENTAL/SPECIAL FUNCTIONS
410.244.1900 x. 228 Alicia Karoll

GROUP SALES/GROUP+SCHOOL TOUR INFO
410.244.1900 x. 216 Jamie Gelo

JRVC CLASSROOM WORKSHOPS
410.244.1900 x. 232 Felice Cleveland

Museum Store, SIDESHOW
410.244.1900 x. 236 Ted Frankel

Cafe, MR. RAIN’S FUN HOUSE
443.524.7379 mrrainsfunhouse.com

PUBLIC RELATIONS/PRESS
410.244.1900 x. 241 Pete Hilsee

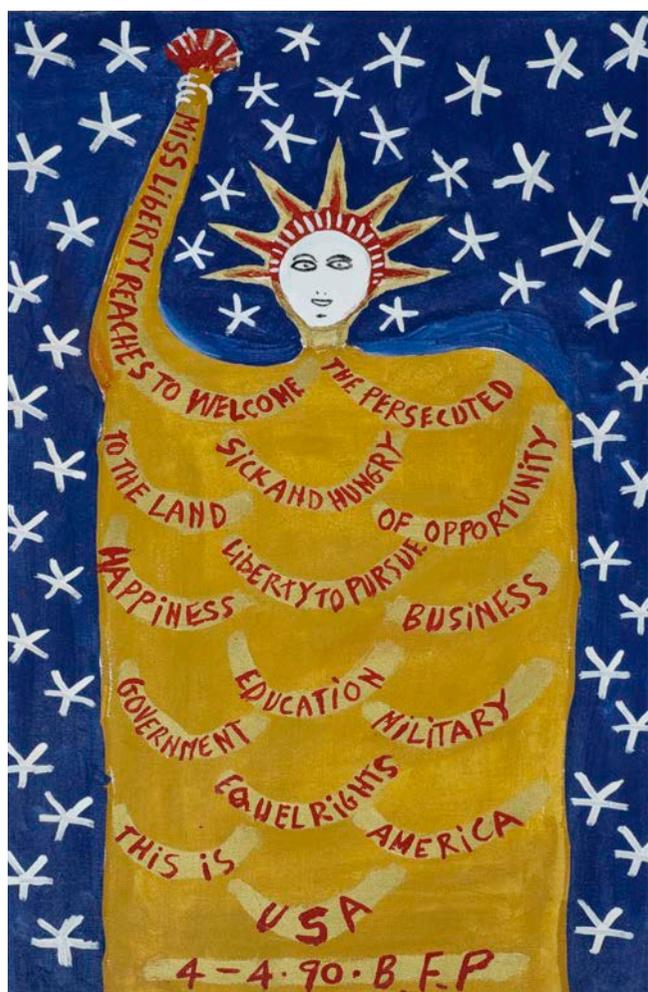
NESTLED AT THE BASE OF FEDERAL HILL,
American Visionary Art Museum is the
perfect spot for small or large events.
Weddings, corporate events, bar/bat
mitzvahs, holiday parties—you name it!



AVAM 800 KEY HIGHWAY, BALTIMORE, MD | 410.244.1900 X 228 | RENTALS@AVAM.ORG

WELCOME

WITH CERTAIN UNALIENABLE RIGHTS, THAT AMONG THESE ARE LIFE, LIBERTY, AND THE PURSUIT OF HAPPINESS. —DECLARATION OF INDEPENDENCE, 1776



BENJAMIN F. PERKINS, Statue of Liberty 4/4/90, 1990, enamel on plywood, courtesy of Ginger Young Gallery

to the American Visionary Art Museum’s fifteenth original mega-exhibition, celebrating the Americans’ “unalienable” rights to life, liberty, and the (individual and communal) pursuit of happiness. In the words of Ira Gershwin, “Oh no, they can’t take that away from me!”

But they can try. The “unalienable” rights to life, liberty, and the pursuit of happiness are ideals that have long been imperfectly practiced. “All men” did not originally include women, nor people of color. As the late political columnist Molly Ivins observed, “It is possible to read the history of this country as one long struggle to extend the liberties established in our Constitution to everyone in America.”

This struggle continues today. Evidence of our continued need for vigilance in cherishing and safeguarding the essential freedoms for all people abounds, especially as we communally examine how we fell so short of our own standards in the sanctioned abuse at Guantánamo, Abu Ghraib, and in the current unprecedented rate of imprisonment of our own citizens.

The good news is that we can use the lessons of truth and reconciliation to move forward, admit

mistakes, make needed change, and more fully realize the promise of the ancient, beautiful dream.

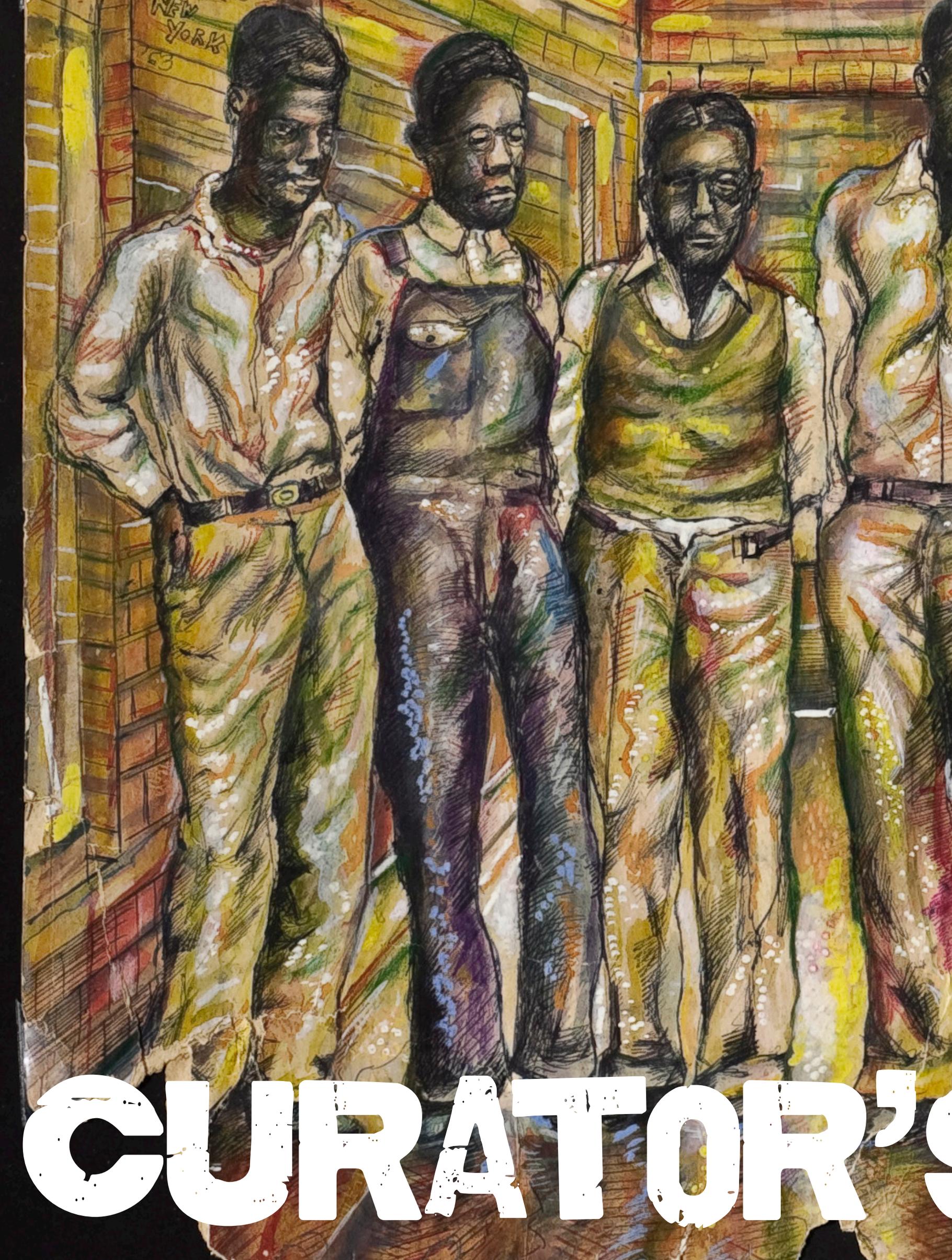
This exhibition marks the return of guest curator Roger Manley and *PostSecret*’s Frank Warren, and is dedicated to two social visionaries—both ardent Visionary Museum fans—the civil rights lawyer Pam Horowitz, and her husband, Julian Bond. When Julian recently retired as chairman of the NAACP, he and Pam committed themselves to the fulfillment of another American civil liberty—full gender equity: “The lessons of the civil rights movement of yesterday . . . is that sometimes the simplest of ordinary everyday acts—of taking a seat on a bus, of sitting down at a lunch counter, of applying for a marriage license—sometimes these can have extraordinary consequences that can change our world.”

In Harrod Blank’s film *Automorphosis*, art car artist Jeff Lockheed put it simply, “To me, the greatest patriots are the ones that use their freedoms the most.” To you, our visitors of all ages and from many different parts of this world, we wish a full-throttle enjoyment and determination in your precious lives.

Creative acts of social justice are life’s best performance art.

Rebecca Alban Hoffberger
 Founder/Director, American Visionary Art Museum

NEW YORK
1963



CURATOR'S



DICK LUBINSKY, *Scottsboro Boys*, 1963, mixed media on paper, courtesy of Fountain Gallery and the Estate of Richard Lubinsky. Photo by Dan Meyers

S NOTEBOOK

ROGER MANLEY, CURATOR

GERMAIN TESSIER, Le bagnard et la Statue de la liberté (The convict and the Statue of Freedom), 1960, enamel on masonite, collection of Laurent Dancin. Photo by Dan Meyers



17-2-1968 - G. Tessier

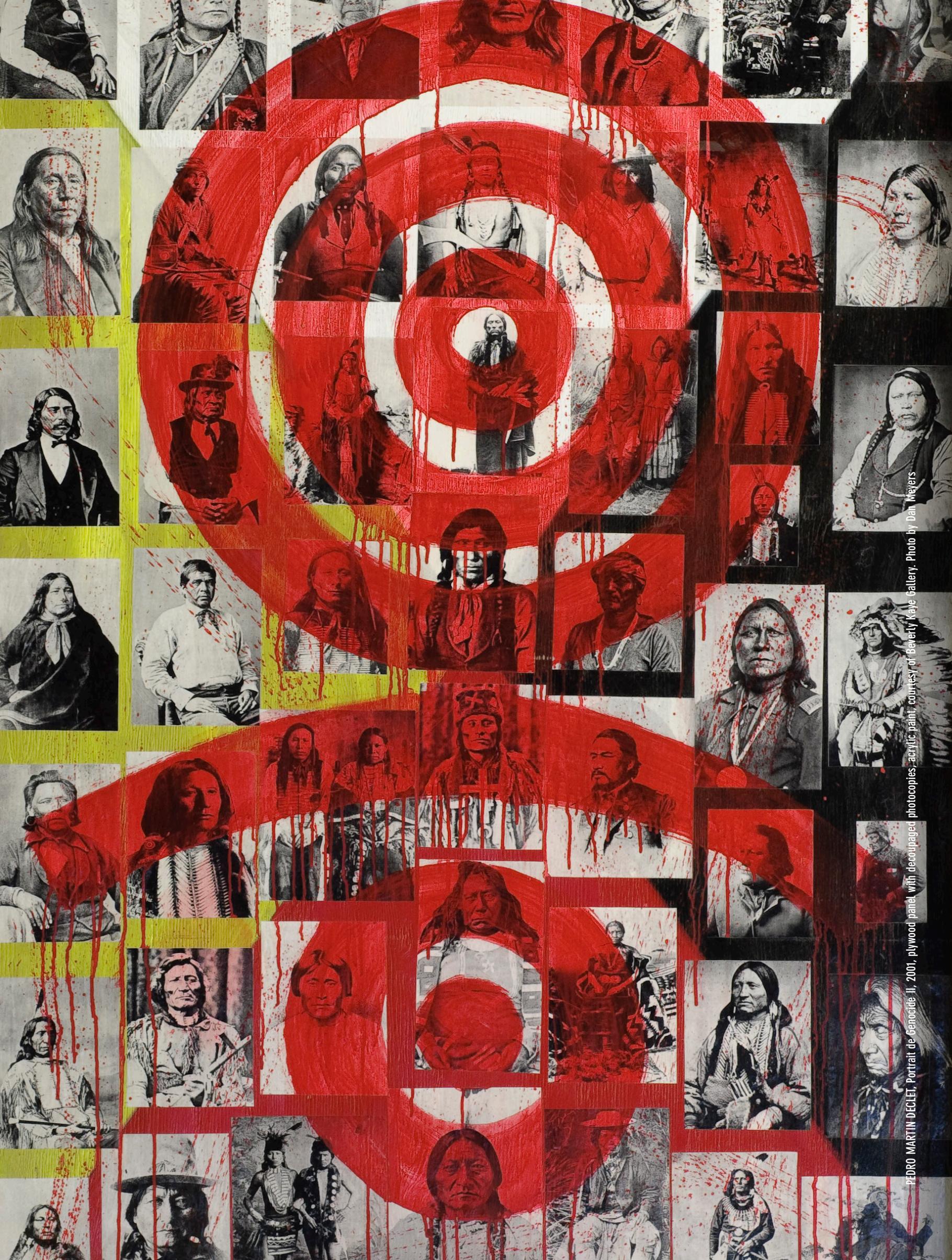
O SAY CAN YOU SEE? WE FIND OURSELVES AT A MOMENT IN OUR NATION'S HISTORY WHEN MORE AND MORE AMERICAN CITIZENS SEEM TO BELIEVE THAT SECURITY IS MORE IMPORTANT THAN FREEDOM,

that maintaining ever-tighter borders is more vital than developing real bonds between peoples, and that hanging on to the toeholds on property and wealth we have accumulated is more crucial than extending equality to the have-nots surrounding us, both at home and abroad.

In the midst of such trends, it's appropriate to revisit the goals outlined in the great documents that our founders created as they set out to fashion a new country from a loose cluster of angry colonies. *Life, Liberty, and the Pursuit of Happiness* offers a bracing look at some of the many ways that the revolutionary spirit of the Declaration of Independence and the Constitution of the United States of America lives on, both in individual artistic creations and in a myriad of creative, grassroots acts of social justice. The works in this exhibition remind us of the value of taking risks, and suggest that the things we most desire—happiness, freedom, and peace of mind—can never be held onto for long, unless and until we are willing to extend them to others.

Honoring the reasons this country was established doesn't mean wearing blinders to the detours and missteps that have occurred along the way, nor does it mean ignoring the dangers and pitfalls that will always surround us. But as the works in *Life, Liberty, and the Pursuit of Happiness* demonstrate, when we lose our way, the remarkable achievements of spirited individualists—like the artists and thinkers whose works and ideas fill this museum—can serve as signs pointing back to the original path.

What better place to undertake a re-examination of our national values than here at the base of Federal Hill, where American patriots saw their flag still flying on a September morning in 1814 after a night's heavy bombardment of Fort McHenry? This stirring sight inspired Francis Scott Key to write our national anthem, whose opening line—"O say, can you see?"—poses perfectly the question of individual inspirations and perceptions that lies at the heart of all the works in this exhibition.



PEDRO MARTIN DECLÉT, Portrait de Génocide II, 2001, plywood panel with decoupaged photocopies, acrylic paint, courtesy of Beverly Kaye gallery. Photo by Dan Meyers

ROOTS OF RIGHTS

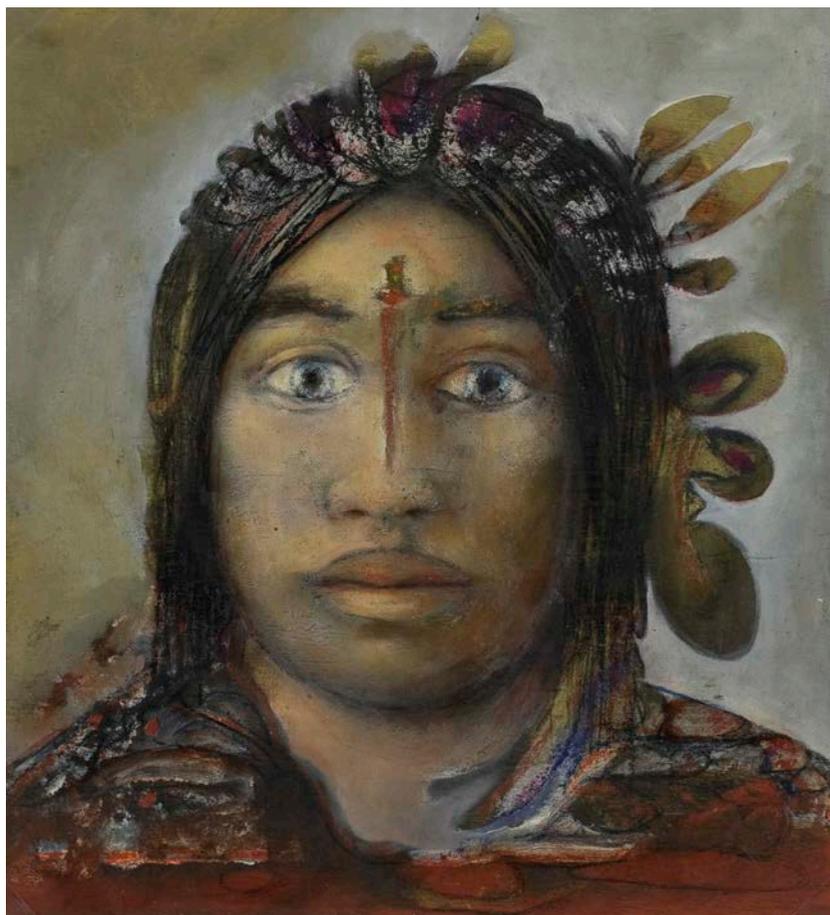
In May and June 1776 a contingent of Iroquois diplomats attended the Continental Congress at Independence Hall in Philadelphia, where the delegates were struggling to find a way to unite the American colonies in a mutually supporting union. Dating back to 1142, the Iroquois Confederacy, or Haudenosaunee, was perhaps the oldest surviving participatory democracy on earth. In recognition of the Iroquois' wisdom in the art of union, John Hancock welcomed these Native American diplomats as "brothers."

Over a decade later, James Madison, Thomas Jefferson, John Adams, and others struggled to frame a constitution for the new democracy. Among the influences on the Constitution of the United States of America were the ancient Greeks, New England settlers, and the doctrines and ideals of the Iroquois Charter (Ne Gayanashagowa). Ne Gayanashagowa incorporated cherished principles like freedom of religion, freedom of speech, representative government, rules of order in meetings, the idea that elected leaders are servants of the people, and a commitment to peace and mutual

respect among all individuals. The charter also included the concepts of checks and balances, impeachment as a way to remove bad leaders, and a federal government run by all members of the Six Nations.

Unfortunately, the Framers did not adopt the

portions of the Iroquois Charter that outlawed slavery and spelled out the intrinsic equality of men and women. As a result, slavery lasted legally in the United States until the Civil War (and in practice well into the twentieth century) while equal gender rights remains an ongoing struggle today. It took over 130 years for the Nineteenth Amendment to give women the right to vote, and equal pay took still longer. The Lilly Ledbetter Fair Pay Act—the first bill signed into law by President Barack



Obama—was not enacted until 2009.

Although it took almost two centuries, when Congress passed Concurrent Resolution 331 in 1988, the United States finally recognized the influence of the Iroquois Confederacy on America's most sacred founding documents.

RIGHT TO LIFE?

The rights to “life, liberty, and the pursuit of happiness” asserted by the Declaration of Independence are natural rights that all human beings receive from their Creator.

A natural right is what an individual has by the very fact of being a human being. Such rights are “unalienable” because they cannot be given away, and should not be taken away by someone else.

But in asserting the unalienable right to “life,” the Founders were not addressing (or answering) the question about when life begins. Their focus was on what people do, how they act, and how they should treat one another once they get here. They were envisioning a new kind of country in which inhabitants would be both permitted and challenged to spend their lives bettering themselves.

The Founders’ vision wasn’t perfect; they were products of their own times and experiences. Achieving equality and realizing America’s full potential remains a work in progress.

CIVIL RIGHTS, HUMAN RIGHTS

For millennia, there was virtually no concept of political art separate from religious art. Monarchs were believed to be enacting the will of God, or were even regarded as gods themselves. But in the late eighteenth century, about the same time that the First Amendment to the U.S. Constitution declared the separation of church and state (along with freedom of speech, freedom of the press, the right to assemble, and the right to petition), artists began to make objects focused on political topics. Expressing the artists’ hope for greater fairness and equality from the state, this art became a form of free speech, or a part of the struggle to achieve it. Since the mid-twentieth century, a major catalyst for art in the United States has been the civil rights movement, which has inspired hundreds of artists to express their deepest concerns about discrimination regarding race, gender, religion, or sexual orientation.

The quest for human and civil rights is a struggle that continues throughout the world. The United Nations Universal Declaration of Human Rights (1948) begins with the assertion that “All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act toward one another in a spirit of



brotherhood.” Like the Declaration of Independence, the Constitution, and much earlier sources like England’s Magna Carta (1215) or the Charter of Medina (drafted by Muhammad in 622), the Universal Declaration is an attempt to formulate some of our most basic notions about what makes us human and what every person deserves to expect of life and one another.

HOW THE OTHER HALF LIVES

When 21-year-old Dane Jacob Riis arrived in New York City in 1870, he was appalled by what he saw in the slums and tenement houses of what he had thought would be the bright new streets of the Land of Liberty. In Manhattan’s Lower East Side, more than 330,000 people were crammed into a single square mile, making it the most densely inhabited



place on earth. People slept ten to fifteen per room in filthy squalor. Disease and crime were rampant, and corrupt officials looked the other way.

Riis decided to dedicate his career to doing what he could to correct these conditions. After landing a job as a reporter and learning photography, in 1890 Riis published *How the Other Half Lives*, a pioneering work of photojournalism that revealed not only the crowded apartments and grimy alleyways of the poorest parts of New York, but also scenes of child labor, sweatshops, and criminal gangs. The book quickly became a landmark in social reform and resulted in laws requiring better ventilation, sanitation, indoor toilets, and fire safeguards. President Theodore Roosevelt later called Riis “the best American I ever knew.”

Like Jacob Riis, visionary and self-taught artists respond in their own ways to the conditions surrounding and affecting their lives. Some concerned artists, like Dick Lubinsky, Lily Yeh, and Purvis Young, have cast a clear eye on the conditions they found in their own neighborhoods. Others, like Leroy Almon and Ned Cartledge, have used their art to examine root causes like racism and income inequality. Still

others, like Bessie Harvey and Kevin Sampson, have made objects that embody their deepest fears and feelings. Whatever strategies they employ, all the visionaries in this exhibition have had a single goal: To make art that isn't merely decorative, but that somehow matters.

THE IDEA OF THE OTHER

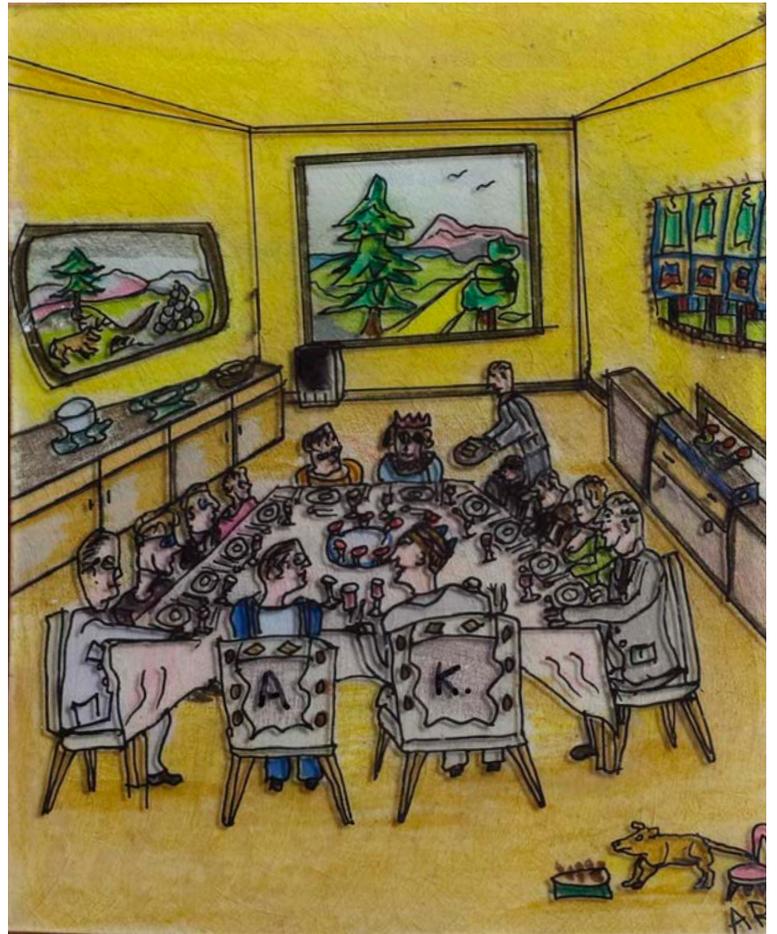
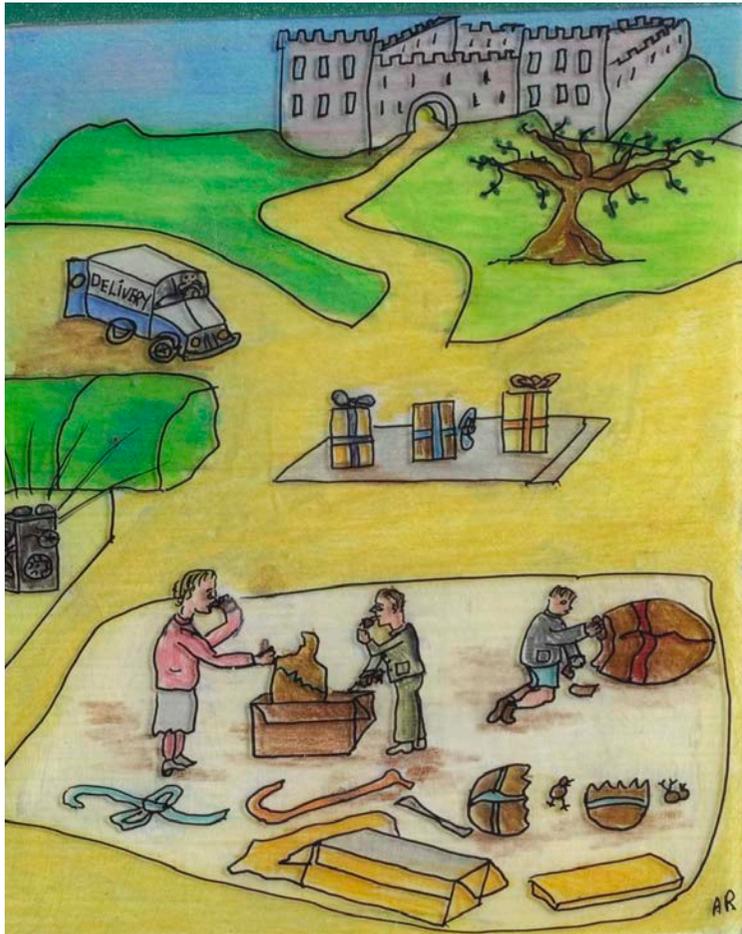
The habit of dividing things into two opposing categories is as old as thought itself. While still hunkering in their caves, the earliest hominids had already begun dividing things into opposing sets: harmless versus dangerous, poisonous versus edible, useful versus useless, and so on.

At some point, the tendency to establish opposing categories led to the concept of Us versus Them: “The sounds those folks make and the way they eat make them different from Us. They must be some Other.” Later on, encounters with groups from farther afield drew attention to differences that could be spotted at long range—physical traits like hair, skin, and ornamentation.

But binary categorizing is self-fulfilling: The more we categorize people as Others, the more we look for differences instead of similarities—and the more mutually hostile our relationships become. Although the idea of Otherness may have been useful way back when the biggest Other we all contended with was Nature, it long ago ceased being very useful regarding our fellow beings. Black vs. White, Protestant vs. Catholic, Hutu vs. Tutsi, Aryan vs. Semite, and now Islam vs. the West—the list of artificial binary oppositions is synonymous with the record of human suffering.

With its patchwork population and its history of striving (if sometimes faltering and stumbling) in the general direction of equality and liberty for all, the United States may still offer the best example in human history of how a gathering of Others can somehow come together and become an Us. The hard part is doing that without insisting that there must also be a Them.

WE ARE A NATION OF DIFFERENCES. THOSE DIFFERENCES DON'T MAKE US WEAK. THEY'RE THE SOURCE OF OUR STRENGTH. —JIMMY CARTER



WE ATE EASTER EGGS MEANT FOR
PRINCESS ELIZABETH AND MARGARET

BALMORAL CASTLE
DINNER WITH THE KING AND QUEEN 1942

WORLDS OF THEIR OWN MAKING

The Declaration of Independence is at the same time one of the most universal and most personal documents ever written. Embedded in its underlying structure is the belief that what is ultimately most important to “a people” are the acts and efforts of each individual.

The document begins with grandly sweeping generalities like “in the course of human events,” “the powers of Earth,” “the Laws of Nature,” “Nature’s God,” and “the opinions of mankind.” Then it lays out the “unalienable” rights of “all men.” But as it continues, it becomes more focused, more specific, and more individualized.

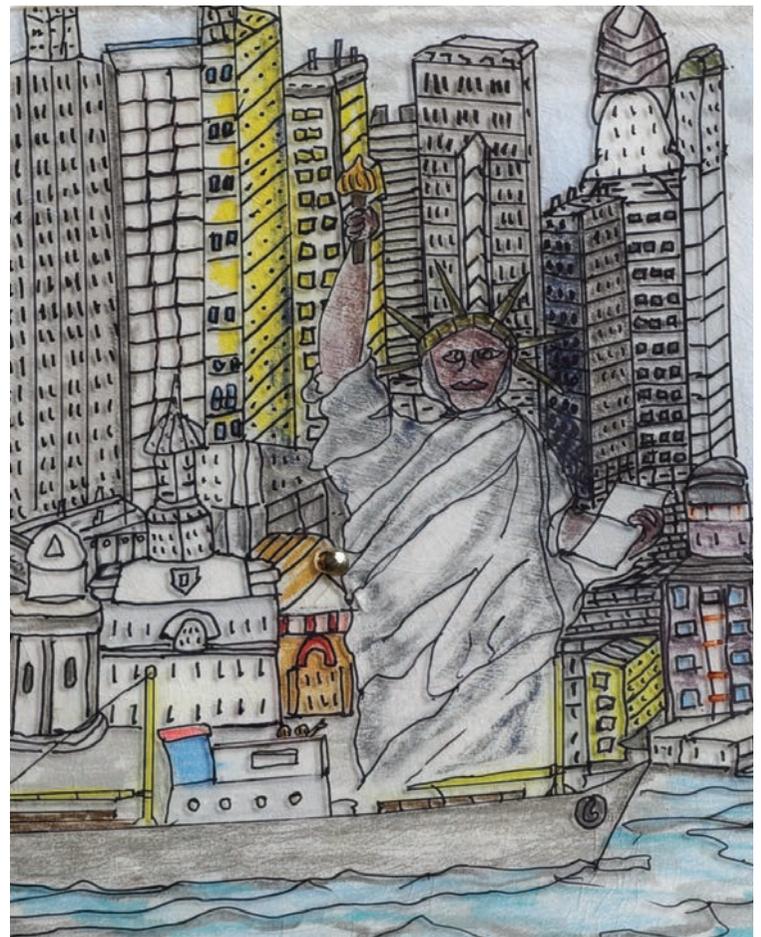
“Governments”—first brought up as a general concept—quickly becomes “Governments long established,” and then becomes a particular government (England’s) with a “train of abuses” leading to despotism. Ultimately the document cites



Shrinky Dink artist Andrew Romanoff, grandnephew of Tsar Nicholas II. Andrew as a child with his mother, Elisabeta (left) and grandmother, the Grand Duchess Xenia (right) at Windsor Castle in 1928. His father (shadow, taking the picture) was Prince Andrei.



STORMY VOYAGE TO N.Y. ON THE "AMERICAN MERCHANT"



ARRIVAL IN N.Y. STATUE OF LIBERTY - WELCOMING

THE SUREST DEFENSE AGAINST EVIL IS EXTREME INDIVIDUALISM, ORIGINALITY OF THINKING, WHIMSICALITY, EVEN—IF YOU WILL—ECCENTRICITY. THAT IS, SOMETHING THAT CAN'T BE FEIGNED, FAKED, IMITATED; SOMETHING EVEN A SEASONED IMPOSTER COULDN'T BE HAPPY WITH.
—JOSEPH BRODSKY

a list of particular acts perpetrated by one man, "the present King of Great Britain," George III.

In the same way, the "one people" mentioned in the first paragraph transmutes into "these Colonies," and then "we," before it ultimately comes down to the gathering of individuals who helped write the document and signed their individual names to "mutually pledge to each other our Lives, our Fortunes, and our sacred Honor."

The concept of the importance of the individual and his or her rights, freedoms, acts, and responsibilities is the crucial distinction between the United States and every other country that preceded it. Even now, the core American value of individual freedom offers the possibility of distinguishing the United States from nearly every other nation—if only we strive to follow the Declaration's original precepts.

Seen in this light, the artists in this exhibition, who are often characterized (rightly or not) as loners, outsiders, cranks, or visionaries, illustrate exactly what the Declaration proposed. Each of them, in his or her distinctive way, has declared independence on the path to seeking happiness, self-determination, and expression.



ALA BASHIR, *Suppression-Predicament of Man*, 1980, painting on canvas, courtesy of Corvus Art Center. Photo by Dan Meyers

BEYOND THESE WALLS

Some sobering statistics: The Land of the Free has both the highest number of people in prison and the highest rate

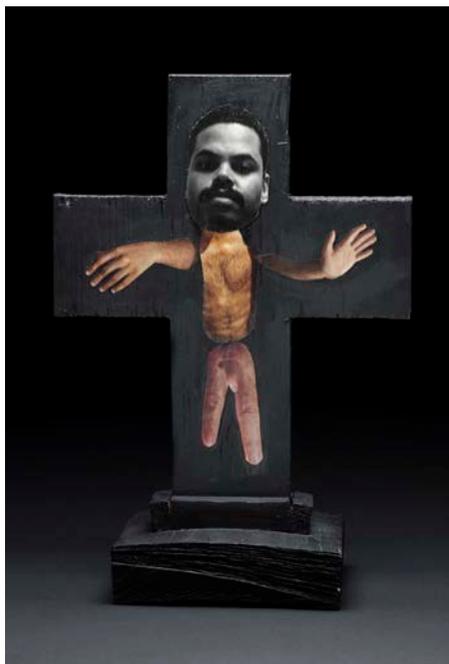
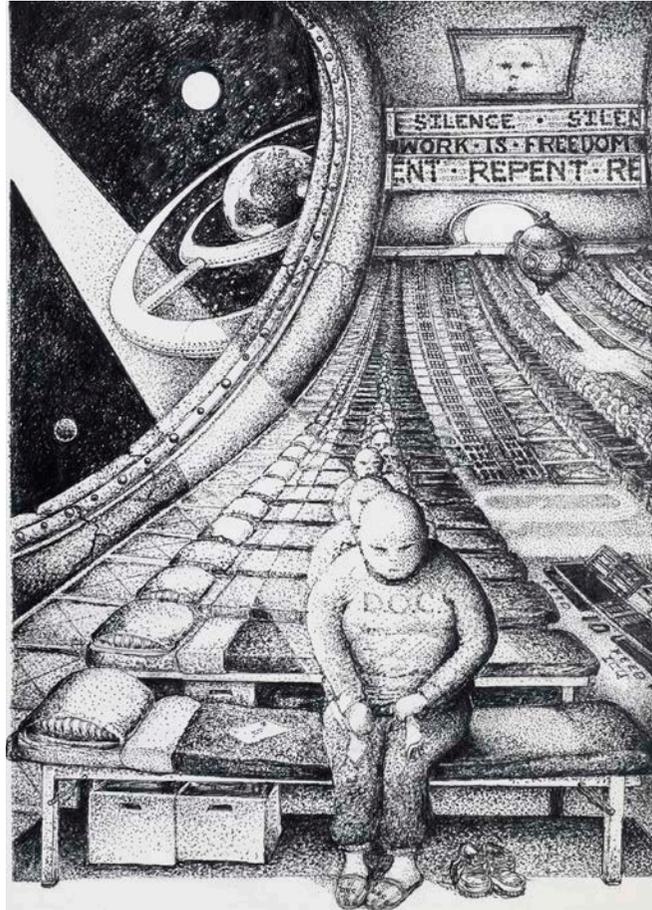
of incarceration of any nation on earth. More than 7 million Americans are currently enrolled in the U.S. penal system, and a third of them are behind bars. According to the federal government, the average American male has a one in eleven chance of ending up incarcerated at some point during his life, and the odds are one in four if he is black. Although only one out of every twenty-one human beings on earth is an American, roughly one out of every four prisoners on earth is doing time in an American prison.

By comparison, the next biggest prison population is that of the People's Republic of China. China keeps 1.5 million convicted prisoners in lockup—but since its population is four times larger than ours, in effect our legal system convicts and imprisons our fellow Americans at a rate six times greater than China's. The only country that even begins to approach our rate

of incarceration is Russia, which has a population almost three times larger than ours—but still keeps fewer people in prison.

Putting so many people in prison hasn't made America safer than other places. The U.S. murder rate is twice as high as Europe's, four times as high as England's, and eight times as high as Japan's. The rate of other violent crimes is higher here too. The reasons for our high crime rate are complex, but the lower crime rates of many other countries can in part be attributed to their social safety nets, national health care, and better public education systems—as well as their tougher restrictions on handguns.

The costs of incarceration are high, both in human and monetary terms. Two-thirds of the inmates in state prisons and 97 per cent of the inmates in federal prisons were convicted for nonviolent crimes, and we currently spend some \$60 billion a year to keep them there. Could this money be better spent to solve this problem some other way?



Check the AVAM website at www.avam.org or become an AVAM Fan Club MEMBER to receive first notice on all our unique programs and events.

Here is a sampling of the highlights for **2009/2010 LIFE, LIBERTY & THE PURSUIT OF HAPPINESS**

BAZAART

FRIDAY, NOVEMBER 27, 2009 (First Dibs Preview)

SATURDAY, NOVEMBER 28, 2009

Just in time for the holiday!

The best holiday shopping ever, showcasing over 50 regional artists.

SOCK MONKEY SATURDAY

SATURDAY, DECEMBER 12, 2009

11am–3pm FREE

Don't let the holidays drive you BANANAS! Relax by making your own sock monkey. A great last minute gift and more importantly just something fun to do! FREE, but you must bring 2 pairs of (clean) socks to get in! Instructions, stuffing, needles, thread, visionary baubles and camaraderie provided.

2010 VISIONARY FILM SERIES

THURSDAY EVENINGS IN JANUARY

JANUARY 7, 14, 21, 28 at 7 pm FREE!

PERMANENT COLLECTION GALLERY

Come see some of AVAM's favorite award-winning films about Visionary artists and their extraordinary lives.

MARTIN LUTHER KING JR. DAY CELEBRATION and FREE DAY!

MONDAY, JANUARY 18, 2010

We invite you to celebrate the life and dreams of one of America's great visionaries Martin Luther King, Jr. In his honor, museum admission is FREE to all--so bring your friends and family and see our current exhibition: Life, Liberty

THE KINETIC SCULPTURE RACE

SATURDAY, MAY 1, 2010

This is the almost-famous race of wacky, imaginative, and sometimes even serious problem-solving homemade vehicles. These totally HUMAN-POWERED WORKS OF ART designed by ordinary folks must travel on land, through mud, sand, and over deep harbor waters. The most coveted prize? The Mediocre Award (finishes right in the middle.) Do you have THE RIGHT STUFF? www.kineticbaltimore.com.

FLICKS FROM THE HILL

THURSDAYS IN JULY /AUGUST 2010

JULY 1, 8, 15, 22, and 29, AUGUST 5, 12, 19

Outdoor family films on Federal Hill screened under AVAM's Golden Hand! It's free and the flicks are related to the theme of the exhibition—Life, Liberty, & the Pursuit of Happiness. Museum is open and free from 6–9 pm before the flick.

VISIONARY PET PARADE

SUNDAY, JULY 4, 2010

Dress your pet & strut your stuff. Animal fun! Animal prizes! Trophies awarded for Best Costume • Most Patriotic • Most Visionary Pet • Owner & Pet look-alikes • Least likely to succeed as a Pet • Visionary Pet Tricks • and more! Pets of all kinds are welcome. The best dog-gone parade in town! Pets must be leashed or carried.

VISIONARY SUMMER CAMP

A WORLD OF YOUR OWN MAKING:

VISIONARY EXPERIENCE SUMMER CAMP

FOR MIDDLE SCHOOL STUDENTS

WEEK I: JULY 6–9, 2010

WEEK II: JULY 13–16, 2010

WEEK III: JULY 20–23, 2010

FINAL RECEPTION: SATURDAY JULY 25

This summer at the American Visionary Art Museum, we will be hosting our third annual Visionary Experience. For the month of July our doors will be open to students who want to spend some quality time at AVAM. There will be encounters



& the Pursuit of Happiness, eat some birthday cake and join the celebration!

**LIFE & LIBERTY BALL
PURSUIT OF HAPPINESS AFTER PARTY**

SATURDAY, FEBRUARY 13, 2010
7 PM–12 MIDNIGHT

AVAM'S JIM ROUSE VISIONARY CENTER

A seated feast followed by dancing to the Amish Outlaws, parade, and costumes. Think Broad stripes and bright stars!

**AVAM BRIDAL HAPPY HOUR
THURSDAY, APRIL 8, 2010**

JRVC 3rd floor banquet room. Free for brides and their guests. Baltimore's best wedding vendors in this intimate bridal show. To pre-register, please contact rentals@avam.org.

**KINETIC WORKSHOPS
ENGINEERING & BEAUTIFYING**

SATURDAY, APRIL 10, 2010
10 AM AT BALTIMORE MUSEUM OF INDUSTRY
2 PM AT AMERICAN VISIONARY ART MUSEUM

Engineering Workshops will be hosted at the Baltimore Museum of Industry to help make sure that your vehicle stays afloat and together! After you have mastered those basics, come over to AVAM and technical beautifying skills like pom-pom puffing and bicycle wrapping. Make your vehicles beautiful!

GEORGE WILLIAMS

Statue of Liberty
Date Unknown
carved and painted wood
Permanent Collection
American Visionary Art Museum
Photo by Dan Meyers

with Visionary Artists, fascinating artwork, tons of hands-on creating and collaborating. We will be creating visionary environments, pursuing our own happiness and pushing boundaries with new projects, events and ideas! Contact Felice at felice@avam.org for more information.

WHAT MAKES US SMILE

SATURDAY, OCTOBER 9, 2010

Curated by The Simpsons' creator, Matt Groening along with artist Gary Panter and AVAM Founder Rebecca Hoffberger. An original exploration into all that delights, enlightens, and speaks truth to power.

AND COMING

MOSAICS WITH RICK SHELLEY

Rick Shelley (recently seen at AVAM as "the Man Behind the Curtain" during Theatre Serenissima) is also the co-founder of Baltimore Clayworks and a commissioned artist extraordinaire for mosaic projects all over the region—from the mosaic map of the ancient and medieval world at the Walters Museum to Stations of the Cross in St. Francis Xavier's in Hunt Valley.

SHINY HAPPY THINGS WITH BOB BENSON

As seen on the Universal Tree Of Life on Key Highway in front of the museum entrance. Learn to make your own "FLASHIES": dynamic, sparkling decorations made from mirrors and marbles. Each participant will receive instructions for cutting and assembling and will leave this workshop with at least two finished decorations to keep and dangle. Check out www.shinyhappythings.com to see more of Bob's work.



programs & events



WELCOME TO ROCATERRANIA

BY BRETT INGRAM
AND ROGER MANLEY

RENALDO KUHLER, National Museum of Rocaterrania, c. 1950, graphite and colored pencil, collection of the artist. Photo by Dan Meyers

ON THE BORDER BETWEEN CANADA AND UPSTATE NEW YORK, just south of the St. Lawrence River, lies a tiny nation of eastern European immigrants who share a rich culture and a tumultuous history. Fraught with political turmoil since its inception in the early 1930s, Rocaterrania has seen the rise and fall of empresses, czars, presidents, dictators, and premieres, slowly developing from a monarchy into a democratic society. It's also a nation that is paradoxically fascist about individualism.

The oral and illustrated history of Rocaterrania is the satirically encoded life story of its creator, Renaldo Gillette Kuhler, a 77-year-old retired scientific illustrator in Raleigh, North Carolina.

In his thirty-year career as a self-taught scientific illustrator, Kuhler made hundreds of precisely-rendered illustrations depicting the diverse flora and fauna of North Carolina for scientific journals and reference books. His meticulous style of drawing harks back to the nineteenth century, with finely hatched lines of black ink and careful stippling to capture essential details of natural forms, ranging from the patterning of scales on reptile skin to the minute dentition and bone sutures of vole skulls or the complex articulation of insect limb joints. Kuhler's professional work

was aesthetically pleasing as well as functional, but has been seen by few people beyond the small circle of professional biologists who have studied the journals and scientific papers he illustrated.

His truly artistic undertaking has long been an even deeper mystery. In addition to the staggering number of scientific illustrations he's made, Kuhler has worked in secret most of his adult life to create a substantial body of personal art that almost no one had ever seen until documentary filmmaker Brett Ingram learned about it while completing a video project at the North Carolina Museum of Natural Sciences (the largest natural history institution in the southeastern US). Sharing part of the museum basement lab where Kuhler worked, it was hard for Ingram to overlook the strangeness of a scene that the illustrator's regular colleagues had apparently become so familiar with that they no longer paid it any attention.

Resembling an oversized scribe from an Orthodox monastery in his long white beard and hair, the 6'4" Kuhler spent his days hunched over a stereo microscope gazing at rare specimens while painstakingly rendering them in three dimensions with his array of technical pens. But instead of a lab coat or clerical garb, he wore a peculiar, tight-fitting three-piece uniform that included shorts, tasseled knee-length white socks, and a neckerchief with an odd slide made of what Ingram later learned was laminated paper.



This daily outfit—equal parts Boy Scout, Civil War reenactor and Eastern European border guard—along with Kuhler’s habit of speaking loudly to himself in a booming, vaguely foreign-sounding brogue, had earned him the right to be left alone in an isolated workplace in the windowless bowels of the museum. Ingram, however, was intrigued by Kuhler’s peculiarities, and not only made friends with him but spent the next twelve years slowly gaining his trust and gradually unearthing and documenting the secret life of a major new find in the world of self-taught creation (Kuhler loathes being called an “artist,” insisting on being called an illustrator). The result is *Rocaterrania*, a feature-length documentary film currently making the rounds of the film festival circuit.

Born Ronald Otto Louis Kuhler (he legally changed his name in 1967) in Teaneck, New Jersey in 1931, Renaldo is the only son of Otto Kuhler, a German immigrant who served under Kaiser Wilhelm during World War I. Like many European readers of German novelist Karl May, the elder Kuhler had long romanticized the Wild West and the pursuit of the American dream of independence and success. Renaldo’s father was able to live out this dream when he quickly rose to fame as a major figure in the Streamlined era of 1930s and 40s industrial design after arriving at Ellis Island in 1921 with only seven dollars in his pocket. Powerful-looking steam locomotives like the *Hiawatha*, *Black Diamond*, *John Wilkes*, and *Royal Blue* owed their sleek, aerodynamic looks to Otto Kuhler’s late Art Deco design aesthetic.

In 1948, when Renaldo was seventeen, his father retired from the railroad business and moved his family from the suburbs of New York City to a remote valley in the Colorado Rockies to fulfill his other lifelong fantasy: living the independent life of a cowboy on his own cattle ranch. Young Renaldo, however, did not share this fantasy. Instead, he found the cultural isola-

tion, limited visual stimulation, and near-total lack of anyone else to talk to almost unbearable. In reaction he secretly retreated to a fantasy world of his own creation.

It began with two imaginary friends: Augustin Valtovin and Hallock Jenkins. Jenkins played the cello while Valtovin played first violin in the orchestra of what would become the Schwartz Opera House in *Cuidad Eldorado* (or “Golden City”—a name inspired by the shimmering yellow aspen leaves of autumn in the Rockies). *Cuidad Eldorado* soon emerged as the capital city of *Rocaterrania*, an imaginary country where Renaldo envisioned himself playing second violin alongside Valtovin in its major venue for classical

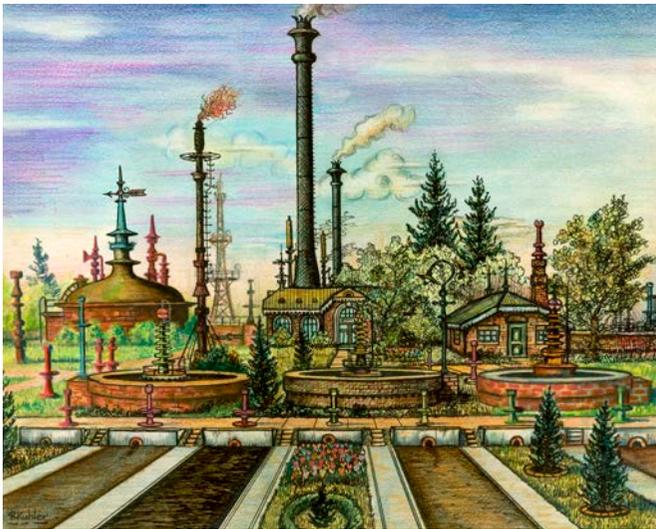
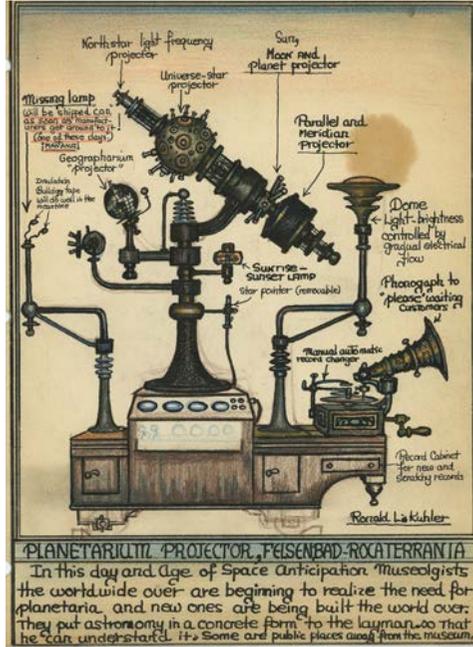
music. To help further transform the fantasy into reality, Renaldo created a violin with wood scraps and laminated paper, as well as drew illustrations of the opera house, his new-found friends, and the city where they lived. As the cast of characters grew, their intricate inter-relationships and individual life stories yielded political movements and created national crises that breathed life into the whole prolonged and ever-expanding vision. At the same time, Renaldo’s quest to make everything as real as possible encouraged him



to progress from his first crude sketches to near-photographic renderings of events he could see vividly in his mind’s eye.

Rocaterrania became a lifelong obsession, over time evolving from dystopia to utopia in a complex and secret history documented for the most part in plain, spiral bound notebooks that Renaldo hid from the stern and disapproving glares of his parents, and later, from his colleagues.

His extremely detailed illustrations of *Rocaterrania*’s daily life, famous personages and historical events are rendered in a wide assortment of media: graphite and colored pencil, pen and



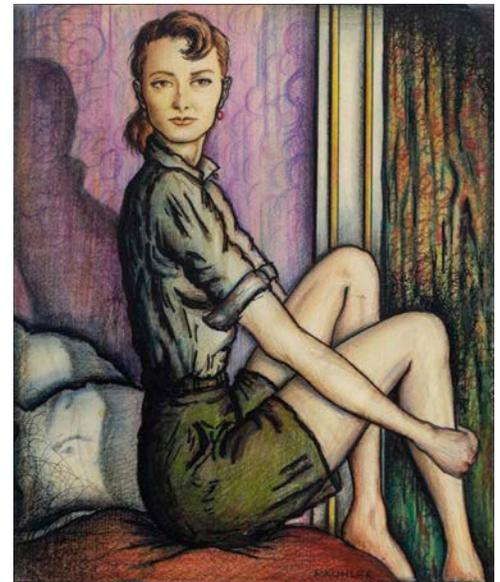
(clockwise from top left)
 Uncle Julius Hoffenstauffer, who figured prominently in the Provisional Government just after the First Revolution.

A Planetarium Projector.

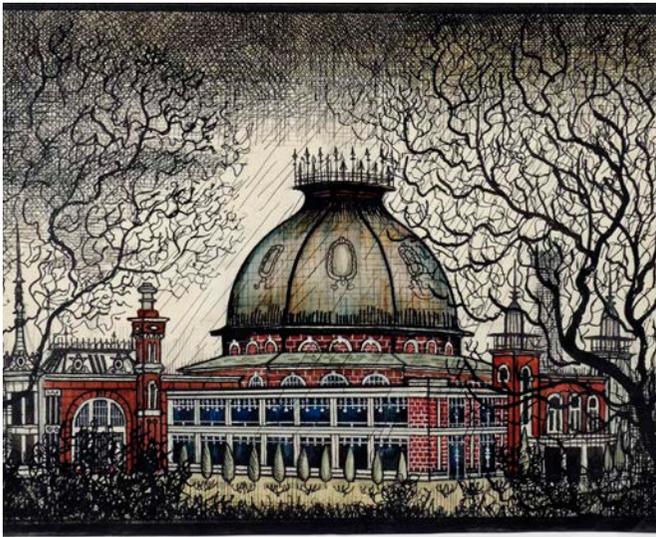
A scene depicting Ohallism, the primary religion of Rocaterrania.

Margot, age 23, daughter of Jacobi Hauffenstauffer.

The written language of Rocaterranski with English translations. Rocaterranski, the national language, is grammatically rooted in Yiddish, Spanish and Serbo-Croatian, written in an alphabet derived from some of those same sources



If there is any young woman who holds high hopes for the future it is Margot, the older daughter of Jacob Hauffenstauffer. And twenty three, she is a staunch supporter of the Communist Party and the Communist International. She attended summer camp during the summer of 1950 which proved to be a beautiful experience. Margot has tried to tell her younger sister Audrey, who abhors the idea, into going with her but failed. Audrey speaks of Margot as being "perfecting herself" in her diary but Margot is the more aggressive of the two girls though not as much as cousin Lisa. Margot's plans are directed at leading and working with the National Youth Government Administration (also the Rocaterranski Jugend Bund) like Juvenile Delinquency Arrests. Margot was the head of the administration, she already knows that her father for her talents were outstanding. In visiting the Hauffenstauffer home Lisa Delaney finds much satisfaction except for the fact that the whole family was happy that Margot found a career that brought her happiness and satisfaction. Let Audrey and Lisa like the father seemed to be the least satisfied about Margot's choice aside from the fact of her being happy. Her parents Lisa Delaney was welcomed and asked to stay for supper. Margot's parents discussed Margot's career with the youth head.



Fort Worlen, a federal prison named for Kuhler's grouchy dishwashing supervisor in the mid-1950s, and inspired by the Rahway State Prison in New Jersey.

Sewer Plant outside of Ciudad Eldorado

(opposite page)
 Scene from the Rocaterranian sci-fi movie "Rocketship MDX." Rocaterrania has its own film industry, capable of producing everything from 18th century maritime battles to space epics. Photos by Dan Meyers



ROCATERRANJA BECAME A LIFE FROM DYSTOPIA TO UTOPIA IN A

ink, pastels, oil paint, and acrylics (often common house paint)—generally using whatever was easily available at the time. Kuhler insists that his father—who was a skilled landscape painter as well as industrial designer—never gave him any lessons in art or illustration, and that Rocaterrania was his private (and entirely self-taught) art school. But while Otto Kuhler may not have actively schooled his son in art techniques, he most certainly passed on some extraordinary genes.

a reflection compounded from Renaldo's cultural and aesthetic tastes, Rocaterrania resembles a vaguely familiar, yet ultimately inscrutable nation of eastern European immigrants. Its name derives from Rockland County, NY, Renaldo's childhood home, but it lies just north of northern New York, where it straddles the border between the United States and Canada. Here its citizens speak Rocaterranski (written in an original alphabet largely derived from Cyrillic and Yiddish), inhabit a

unique form of architecture, and follow their own code of ethics. The national religion is Ohallaism, an odd amalgamation of beliefs borrowed from other religions like Buddhism, Judaism, and Christianity, but that seems to be folded in with the kind of worship of natural mysteries found in both German Romanticism and the völkisch movements of the 1920s and 30s. Ohallic shrines depicted deep in caves or on lonely hillsides easily call to mind some of Caspar David Friedrich's ruined chapels or isolated crucifixes.

Rocaterrania's geographic location and cultural peculiarities may not be as farfetched as may at first sound. The St. Lawrence River region is already home to dozens of communities of Amish, Mennonites, Hutterites and other Anabaptist sects that also keep to themselves, speak their own languages, and follow lifeways that are largely disconnected from modern "progress," while the Mohawk community of Akwesasne spans the border between northern New York, Ontario and Quebec, where it, too, tries stubbornly to ignore laws and regulations handed down by either national government.

In addition to distinctions defined by language and

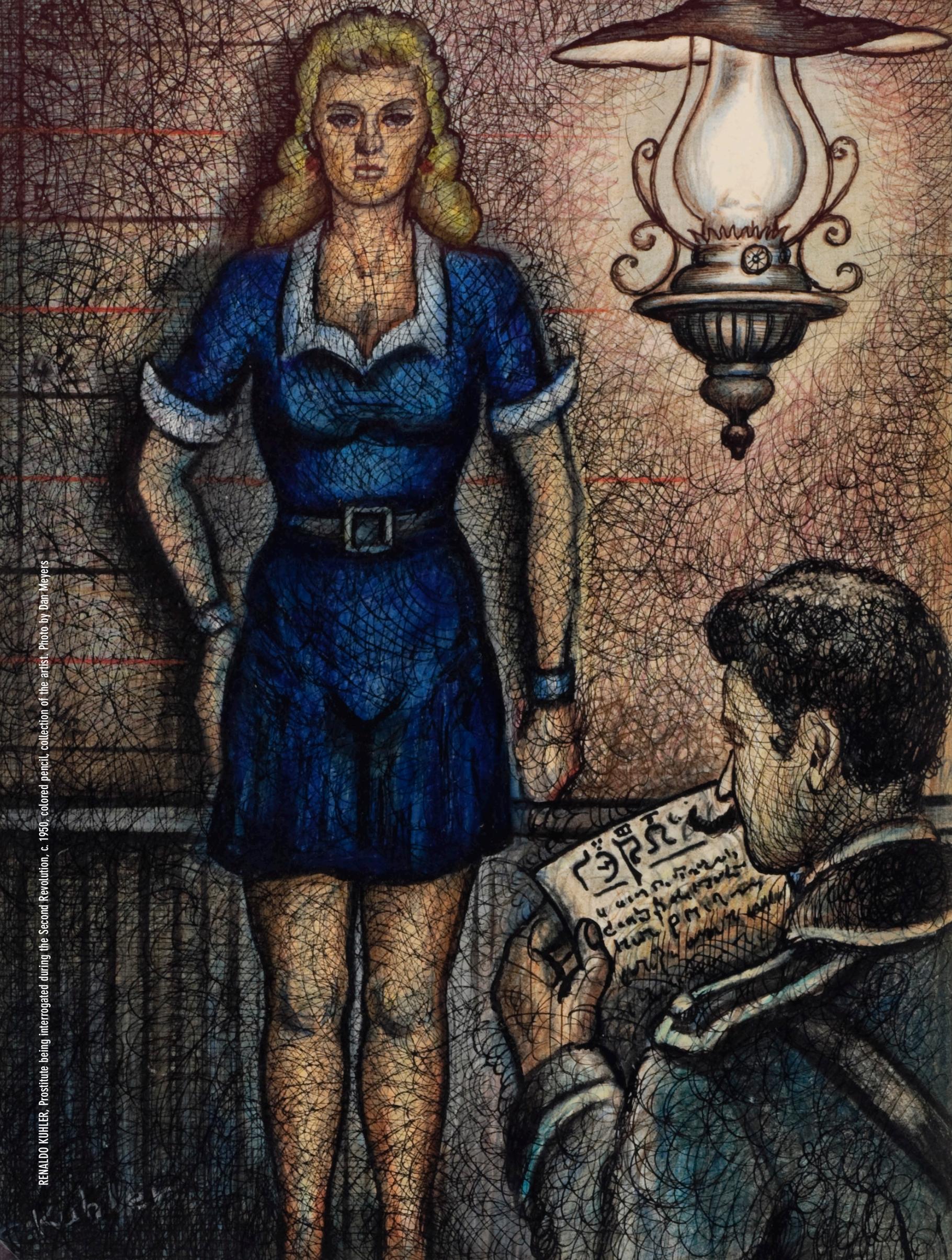
custom, Rocaterranians dress in their own national costumes, which range from military garb largely inspired by czarist Russia (with an overlay of National Socialist Germany) to the bowler hats and vests of Edwardian England. For his own daily attire, Renaldo wears the uniform of the Rocaterranian National Labor Service (the micronation's version of the old Civilian Conservation Corps), dozens of versions of which he has had made for him by his tailor in Raleigh, North Carolina, and that completely fill his closet.



Rocaterranian "style," with its gaslights, hand cranked phones, pennyfarthing bicycles, Victorian mass transportation, riveted cast iron boilers and Carpenter Gothic ornamentation not only prefigured today's steampunk fascination with the Jules Verne era by many decades, but derives from much the same rejection of how slick iPod Chic tends to obscure how things actually work. The gears and flywheels of Rocaterranian technology present a world that makes sense by making functional things obvious and comprehensible.

LONG OBSESSION, OVER TIME EVOLVING COMPLEX AND SECRET HISTORY

RENALDO KUHLER, Prostitute being interrogated during the Second Revolution, c. 1950, colored pencil, collection of the artist. Photo by Dan Meyers



For Renaldo it was a personal statement as well, in that Rocaterranian material culture represented a refutation of his father's Streamlined Moderne machine aesthetic. In place of Moderne's worship of industrial speed and efficiency, Rocaterrania's tumultuous political history emphasized the strong personalities and acts of thoroughly-envisioned individuals, at the same time that it reflected parallel developments between events in recent European history and incidents in Renaldo's "real" life. The country that began as a monarchy during the time that Renaldo felt trapped on the ranch under the rule of his authoritarian parents gradually saw its successive tyrannical regimes overturned and its governments moving towards socialism as he gained his own independence. Eventually Rocaterrania settled into a peculiar democracy after Renaldo achieved career stability as a scientific illustrator whose particular drafting skills were recognized as indispensable enough that his obvious eccentricities could be overlooked.

Renaldo escaped life on the ranch when he was accepted into college after several failed application attempts. While studying history at the University of Colorado at Boulder, he befriended filmmaker Stan Brakhage. With his innate talent for calligraphy, Renaldo created the elegant titles for Brakhage's early film *Dog Star Man*. After graduation, Kuhler spent six years as exhibits curator at the Eastern Washington State Historical Society Museum in Spokane, before finally landing a job at the North Carolina State Museum of Natural History (the museum's former name) where he further honed his self-taught skills in the exacting craft of scientific illustration.

In conservative Raleigh, NC, where Kuhler has resided for the last 40 years, his odd attire, his long beard, and the fact that he often talks to himself (while referring to people or historical events that only he is privy to) has mostly resulted in his dismissal by fellow citizens as only a (probably harmless) eccentric.

He lives alone in a tiny apartment in a Victorian-style house on a dead-end street, surrounded by his art, pin-ups of Gibson Girls, menorahs, and the smoking pipes and musical instruments he's created with his laminated paper technique. Here he continues to push back the borders of time and imagination to keep Rocaterrania viable as an independent nation. He remains a kind, intelligent man possessing a vast knowledge of languages and world history, a singular talent for illustration and calligraphy, and fierce convictions about individuality and egalitarianism. Few people have made the effort to get to know him, and fewer still have known his art.



Studies of imaginary worlds from Thomas More's Utopia

to Henry Darger's Glandelinia ultimately say as much about the thoughts and imaginations of their makers as they reveal about the times in which they lived. The big difference (but perhaps the only significant difference) between Rocaterrania and such other major creations is that it was unearthed while its visionary creator was

still alive and could be thoroughly documented. We feel certain, however, that art historical investigations into this new-found land discovered in our own midst are only just about to begin.

Kuhler's illustrations of Rocaterrania are on display to the public for the first time ever in *LIFE, LIBERTY, AND THE PURSUIT OF HAPPINESS*. It is possible to get a glimpse of Kuhler in a trailer for *ROCATERRANIA*, Brett Ingram's film about the illustrator and his art, at <http://www.brettingram.org/film/RocVids.php>. DVDs of the film can be ordered at this website as well. "Welcome to Rocaterrania" is reprinted with permission from RAW VISIONS.



La misère
n'a pas de
couleur
S. Vollinger
96 München



LIFE ★ LIBERTY & THE PURSUIT OF HAPPINESS

OUTSIDE

MYRON "M.T." LIGGETT
Six Totems
1985–2009
welded iron and enamel
Collection of the Artist

**SAY WHAT YOU WILL,
IT'S MY PIECE OF MIND**

JESSE HOWARD
51 Signs from Hell's Eight Acres
c. 1950–1970
paint and graphite on wood
Courtesy of the Kansas City
Art Institute

JESSE HOWARD
Plow/Seeder
c. 1950–1970
paint and graphite on metal
Courtesy of the Kansas City Art
Institute

JESSE HOWARD
Cart
c. 1950–1970
wood, metal, farm cart
Courtesy of the Kansas City
Art Institute

BENJAMIN F. PERKINS
Life, Liberty and the Pursuit
of Happiness
c. 1980's
painted gourd
Private Collection

BENJAMIN F. PERKINS
Untitled
(Patriotic Speaker's Soap Box)
1989
acrylic paint on wooden box
Permanent Collection
of the American Visionary
Art Museum

POSTSECRET
48 postcards
2004–present
Courtesy of PostSecret

NATIONAL MASCOTS NICHE

CYRIL BILLIOT
Statue of Liberty
c. late 20th century
polychromed wood
Collection of Wyatt and Becky Collins

IVY BILLIOT
Uncle Sam with Flag in Hand
c. 1990
polychromed wood
Collection of Wyatt and Becky Collins

IVY BILLIOT
Statue of Liberty
c. 1990
polychromed wood
Permanent Collection
American Visionary Art Museum

BERTHA HALOZAN
There are Still Some Good People
Living in New York
1988
paint on masonite
Collection of Bruce Young

BERTHA HALOZAN
We Love Statue of Liberty
1988
paint on board, framed
Collection of Wyatt and Becky Collins

REV. J.L. HUNTER
Statue of Liberty
c. 1985
Polychromed wood assemblage,
glitter
Permanent Collection
American Visionary Art Museum,
Gift of Dr. Warren and Mrs.
Sylvia Lowe

MERCEDES JAMISON
Liberty
1985–1986
marker on paper
Courtesy of The Gallery at HAI,
Hospital Audiences, Inc.

JAMES HAROLD JENNINGS
Statue of Liberty
1990
acrylic on wood assemblage
Permanent Collection
American Visionary Art Museum

HELEN KOSSOFF
Liberty
1985–1986
marker on paper
Courtesy of The Gallery at HAI,
Hospital Audiences, Inc.

GILDA LERNER
Liberty
1985–1986
watercolor, marker and crayon
on paper
Courtesy of The Gallery at HAI,
Hospital Audiences, Inc.

SAM MCMILLAN
Big Apple
Date unknown
paint on board with frame
Collection of Susanna Nemes, Ph.D.

WILLIAM OWENS
Left-Handed Liberty Plaque
1985
polychrome on wood assem-
blage
Courtesy of Four Sisters Gallery

WILLIAM OWENS
Separation of Church and
State
1985
enamel on wood assemblage
Private Collection

ERNEST PATTON
Uncle Sam as Yankee Sailor
Late 20th century
polychromed wood
Collection of Wyatt and Becky Collins

BENJAMIN F. PERKINS
Statue of Liberty 4/4/90
1990
enamel on plywood
Courtesy of Ginger Young Gallery

JAMES PRENDERGAST
Liberty 2
1985
watercolor and marker on paper
Courtesy of The Gallery at HAI,
Hospital Audiences, Inc.

LENA SCALISI
Liberty
1985–1986
watercolor, marker and crayon on
paper
Courtesy of The Gallery at HAI,
Hospital Audiences, Inc.

JIMMY LEE SUDDUTH
Statue of Liberty
c. 1985
Coca Cola, mud, berry juice, glitter,
and house paint on wood
Permanent Collection
American Visionary Art Museum,
Gift of Susan Yecies

ARLISS WATFORD
Statue of Liberty
1986–1987
cedar wood, ballpoint pen
Courtesy of Four Sisters Gallery

GENEVA WEBB
Statue of Liberty
Date Unknown
carved and painted wood
Permanent Collection
American Visionary Art Museum

GEORGE WILLIAMS
Statue of Liberty
Date Unknown
carved and painted wood, glue
and velveteen
Permanent Collection
American Visionary Art Museum

OVIS WOODARD [WOODWARD]
Statue of Liberty
Date unknown
Carved and painted wood
Permanent Collection
American Visionary Art Museum,
Gift of Susan Yecies

RIGHT TO LIFE?

GAYLEEN AIKEN
Four Notebooks
1961–1971
Collage and mixed media on paper
Courtesy of GRACE

ERNEST PATTON
Hospital Birthing Scene
Late 20th century
carved and painted wood
Courtesy of Carl Hammer Gallery

GERMAIN TESSIER
Foetus à la Gaugin
c. 1960
enamel on masonite
Collection of Laurent Danchin

ROOTS OF RIGHTS

ANONYMOUS
Iroquois Corn Husk Mask
Mid 20th century
corn husks
Collection of Drs. Norman C. and
Gilda M. Greenberg

GEORGIA BLIZZARD
Abnormal Child Labor
1984
low-fired clay
Private Collection

GEORGIA BLIZZARD
Cave Man
c. 1985
low-fired clay
Private Collection

GEORGIA BLIZZARD
Food for the Day
1983
low-fired clay
Private Collection

GEORGIA BLIZZARD
Ode to Sheila
1984
low-fired clay
Private Collection

GEORGIA BLIZZARD
The Fugitives
c. 1985
low-fired clay
Private Collection

GEORGIA BLIZZARD
The Idle Gossipers
c. 1985
low-fired clay
Private Collection

PEDRO MARTIN DECLET
Portrait de Genocide II
2001
plywood panel with decouped
photocopies, acrylic paint
Courtesy of Beverly Kaye Gallery

THORNTON DIAL
Eve and Adam
Still Waiting for Christmas
2004
paint, metal, carpet and rope
on canvas and wood
Collection of Matt Arnett
Courtesy of the Arnett Collection

CHRISTOPHER HAILE
Arcadia
c. 1980's
oil on canvas
The Haile Art Foundation,
Duncan and Roger Haile

CHRISTOPHER HAILE
Culture Clash
c. 1980's
monoprint on paper
The Haile Art Foundation,
Duncan and Roger Haile

CHRISTOPHER HAILE
Untitled, Afro-Indian with Blue Eyes
c. 1980's
oil on wood
The Haile Art Foundation,
Duncan and Roger Haile

CHRISTOPHER HAILE
Untitled, Native American Woman
in Profile
c. 1980's
oil on canvas
The Haile Art Foundation,
Duncan and Roger Haile

REJOICES-OVER-HER-HORSES
Painted Elk Hide with Marauding
Cavalry Scene and
Cheyenne War Council
c. 1993
elk hide, acrylic paint, glass beads
Collection of Drs. Norman C. and
Gilda M. Greenberg

UNKNOWN IROQUOIS ARTIST
Iroquois Pipe with Hand Motif
c. 1850
wooden artifact
Courtesy of Tambaran Gallery,
New York

SERGE VOLLIN, *La Misere N'a pas de Couleur* (Misery has No Color), c. late 20th century, oil or acrylic on cardboard, collection of the artist. Photo by Dan Meyers

IF YOU MIND YOUR OWN BUSINESS,

UNKNOWN IROQUOIS ARTIST
Iroquois War Club with Hand Motif
c. 1820
wooden artifact
Courtesy of John Molloy Gallery,
New York

WE'RE ONLY HUMAN

ANONYMOUS CARTOONIST (J.H.C.)
Twelve Sketches
on Lined Notebook Paper
1895–1900
ink and pencil on paper
Collection of David Hughes

MONSIEUR GAULMIER
My Wife is a Demon—or
Pastimes in Hell
1799–1815
gall ink and watercolor on paper
Collection of Lidia Syroka

GENE MERRITT
Six Sketches
1998–2006
ballpoint ink and pencil on paper
Courtesy of Winthrop University
Galleries

GET UP, STAND UP, STAND UP FOR YOUR RIGHTS

LEROY ALMON
Slavery Time
1990
carved and painted wood bas-
relief
Courtesy of the High Museum,
T. Marshall Hahn Collection

DONALD BOONE
America: Land of Plenty for
Whom
1979
mixed media collage
Courtesy of Four Sisters Gallery

BEVERLY BUCHANAN
The Root Doctor's House
2008
foamcore and acrylic
Collection of the Artist

BEVERLY BUCHANAN
Soul Fighters for Jesus Inc.
2008
foamcore and acrylic
Collection of the Artist

BEVERLY BUCHANAN
Store Front Church
2008
foamcore and acrylic
Collection of the Artist

VERNON BURWELL
Coretta Scott King
1980
polychrome on cement
Courtesy of Four Sisters Gallery

VERNON BURWELL
Martin Luther King Jr.
1980
polychrome on cement
Courtesy of Four Sisters Gallery

VERNON BURWELL
Sojourner Truth
1983-1985
polychrome cement over wire
and metal armature
Courtesy of Four Sisters Gallery

ATHLONE CLARKE
Flight School
2008
paint and mixed media collage of
found objects
Collection of the Artist

ATHLONE CLARKE
Lost Diary
2008
paint and mixed media collage of
found objects
Collection of the Artist

THORNTON DIAL
Proud Cats Made to Climb
1992
paint, metal, carpet and rope on
canvas and wood
Courtesy of the High Museum, T.
Marshall Hahn Collection

SAM DOYLE
No More the Driver's Horn We Hear,
No More the Whip We Fear
1983
house paint on roofing tin
Courtesy of the High Museum,
T. Marshall Hahn Collection

BESSIE HARVEY
Zulu Woman
c. 1980's
tree roots, paint and assemblage
Collection of Elizabeth F. Dean

BESSIE HARVEY
Bizzy
c. 1980's
tree roots, paint and assemblage
Collection of Elizabeth F. Dean

BESSIE HARVEY
Peace
c. 1980's
tree roots, paint and assemblage
Collection of Elizabeth F. Dean

JOHN KING
Martin and Rosa
2005
mixed media collage with hand
painted frame
Collection of Little City Foundation
Center for the Arts

ARBON LANE
Chaines
2001
house paint on plywood
Collection of Bob and Nancy Hart

ARBON LANE
Chaines Poem
2001
typing paper
Collection of Bob and Nancy Hart

ARBON LANE
Slave Ships
2002
house paint on plywood
Courtesy of The Gallery

KEVIN SAMPSON
USS Palin
2008
mixed media and found
objects
Courtesy of Cavin-Morris Gallery
and the Artist

KEVIN SAMPSON
Gulliver
2008
mixed media and found
objects
Courtesy of Cavin-Morris Gallery
and the Artist

KEVIN SAMPSON
Welfare Basket
2005
mixed media and found
objects
Collection of Alison Weld and
Charles Russell

ALBERT WAGNER
American Justice Yesterday
and Today
2000
paint on panel
Collection of Gene and Linda
Kangas

PURVIS YOUNG
Untitled (Returning Soldier)
c. 1970's
enamel on metal
Courtesy of Outsider Folk Art Gallery

PURVIS YOUNG
Untitled (The Struggle)
c. 1970's
mixed media
Courtesy of Outsider Folk Art Gallery

PURVIS YOUNG
Carrying the Locks
1970
enamel, house paint on ply-
wood
Collection of Jack Joseph D'Elia,
Courtesy of Outsider Folk Art Gallery

PURVIS YOUNG
Untitled (Held Down By Locks)
1973
graphite and housepaint
on plywood
Collection of Jack Joseph D'Elia,
Courtesy of Outsider Folk Art Gallery

HOW THE OTHER HALF LIVES

LEROY ALMON
Southern History
1995
paint on bas-relief wood carving
Courtesy of Mason Murer Fine Art

NED CARTLEDGE
The Flag Waver
1970
carved wood and paint
Courtesy of the High Museum,
T. Marshall Hahn Collection

DICK LUBINSKY
Collage
c. 1960
mixed media
Courtesy of Fountain Gallery
and the Estate of Richard Lubinsky

DICK LUBINSKY
Evicted Sharecropper
c. 1960
water-based media on panel
Courtesy of Fountain Gallery
and the Estate of Richard Lubinsky

DICK LUBINSKY
Keep it Out
c. 1960
mixed media on paper
Courtesy of Fountain Gallery
and the Estate of Richard Lubinsky

DICK LUBINSKY
Men Having Beer
c. 1960
mixed media on paper
Courtesy of Fountain Gallery
and the Estate of Richard Lubinsky

DICK LUBINSKY
Mississippi Street Scene
1977-80
mixed media on board
Courtesy of Fountain Gallery
and the Estate of Richard Lubinsky

DICK LUBINSKY
Scottsboro Boys
1963
mixed media on paper
Courtesy of Fountain Gallery
and the Estate of Richard Lubinsky

DICK LUBINSKY
Three Men on Stoop
1966
mixed media on board
Courtesy of Fountain Gallery
and the Estate of Richard Lubinsky

**THIRTEEN LETTERS SENT TO
CHARLES MORGAN, JR. IN 1963**
1963
stationery and other papers
Collection of Mrs. Charles
Morgan Jr.

BRIDGE

ADAM MORALES
Statue of Liberty/
Star-Spangled Banner
1999
driftwood, paint
Collection of the Artist

JEAN-PIERRE NADAU
New York N'existe Pas
(New York Doesn't Exist)
2008
india ink on canvas
Jean-Pierre Nadau,
Courtesy of Andrew Edlin Gallery

DISTANT THUNDER

NED CARTLEDGE
My Memorial to the Holocaust
1990
paint and ink on wood
Courtesy of the High Museum,
T. Marshall Hahn Collection

DANNY HOSKINSON
Totem
2005
stacked and melted
PVC plastic buckets
Courtesy of Rising Fawn
Folk Art Gallery

ESTHER NISENTHAL KRINITZ
Coming to America
1996
embroidery and fabric collage
Courtesy of Art and Remembrance

ESTHER NISENTHAL KRINITZ
Run for Your Lives
1994
embroidery and fabric collage
Courtesy of Art and Remembrance

MICHELANGELO LOVELACE
My Home Town
1998
acrylic on canvas
Collection of the Artist

JABER AL MAHJOUR
France Pour Tous
(France for Everyone)
2000
acrylic on unstretched canvas
Courtesy of Martine Lusardy, Halle
Sainte Pierre

JABER AL MAHJOUR
Je Vous Compris (I Understood You)
2002
acrylic on unstretched canvas
Private Collection

JABER AL MAHJOUR
Social
2005
acrylic on unstretched canvas
Courtesy of Martine Lusardy,
Halle Sainte Pierre

GOLDEN VENTURE
Four "Vases"
1993–1997
folded paper
Courtesy of Katz Americana

GOLDEN VENTURE
Openwork Basket
1993–1997
folded paper
Courtesy of Katz Americana

GOLDEN VENTURE
Two Lidded Bowls
1993–1997
folded paper
Courtesy of Katz Americana

CLIFFORD ODETS
Butterflies (Life for a Day)
1949
watercolor, gouache and ink on
paper
Collection of Walt Odets

CLIFFORD ODETS
Democracy in Greece
1947
watercolor, gouache and ink on
paper
Collection of Walt Odets

CLIFFORD ODETS
House of Evil
1947
watercolor, gouache and ink on
paper
Collection of Walt Odets

CLIFFORD ODETS
Mysterioso
1948
watercolor, gouache and ink on
paper
Collection of Walt Odets

CLIFFORD ODETS
What the Moon Saw in Poland
1946
watercolor, gouache and ink on
paper
Collection of Walt Odets

BENJI OKUBO
Untitled
1942–1945
oil on canvas
Courtesy of Japanese American
National Museum, Gift of Chisato
Okubo

HENRY SUGIMOTO
Send Off Husband at Jerome camp
1945
oil on canvas, framed
Courtesy of Japanese American
National
Museum, Gift of Madeleine
Sugimoto
and Naomi Tagawa

HENRY SUGIMOTO
Senninbari/Thousand Stitches
c. 1942
oil on canvas
Courtesy of Japanese American
National
Museum, Gift of Madeleine
Sugimoto
and Naomi Tagawa

SERGE VOLLIN
Cellule 310 (Cell 310)
c. late 20th century
oil on cardboard
Collection of the Artist

SERGE VOLLIN
L'artiste est mort, son art vivra
encore
(The Artist is Dead, His Art Lives On)
c. late 20th century
oil on cardboard
Collection of Laurent Danchin

SERGE VOLLIN
La Misere N'a pas de Couleur
(Misery has No Color)
c. late 20th century
oil or acrylic on cardboard
Collection of the Artist

SERGE VOLLIN
Le Baiser (Carte de Séjour)
(The Kiss)
c. late 20th century
oil or acrylic on cardboard
Collection of the Artist

NOT SO DIVINE INTERVENTIONS

ANONYMOUS AFGHAN WEAVER
Map of Afghanistan
with anti- Al Qaeda Motto
c. 2005
chemical dyed wool
Courtesy of the Textile Museum
of Canada

ANONYMOUS AFGHAN WEAVER
Salt Bag with Poppy and US
Weapons
c. 2005
chemical dyed wool
Courtesy of the Textile Museum
of Canada

ANONYMOUS AFGHAN WEAVER
Twin Towers "Terrors Were"
c. 2005
vegetable-dyed wool
Courtesy of the Textile Museum
of Canada

ANONYMOUS AFGHAN WEAVER
Weapons and Big Kalashnikov
c. late 20th century
vegetable dyed wool
Courtesy of the Textile Museum
of Canada

ANONYMOUS NAVAJO WEAVER
God Bless Our Home
c. 2005
commercially dyed wool
Courtesy of the Textile Museum
of Canada

ALA BASHIR
Suppression-Predicament of
Man
1980
painting on canvas
Courtesy of Corvus Art Center

ALA BASHIR
Torment-Predicament of Man
1980
painting on canvas
Courtesy of Corvus Art Center

ALA BASHIR
Journey
1981
painting on canvas
Courtesy of Corvus Art Center

ALA BASHIR
The Cry
1991
terra cotta monument
maquette
Courtesy of Corvus Art Center

CAROLINE BITSUI
United We Stand 09-11-01
c. 2002
commercially dyed wool
Courtesy of the Textile Museum
of Canada

JIM BLOOM
Abu Ghraib Saturday Night
2008
acrylic, mixed media, collage on
canvas
Courtesy of Outsider Folk Art Gallery

YOU WON'T BE MINDING MINE. —HANK WILLIAMS

JIM BLOOM

This Land is Your Land
2008
acrylic, mixed media, collage on canvas
Courtesy of Just Folk

JIM BLOOM

Go Back to Gaytown
2009
acrylic, mixed media, collage on canvas
Courtesy of Outsider Folk Art Gallery

LUZ MARIA BUCIO

Death Lives in the Desert
2006
embroidered and quilted textile collage
Collection of Karen E. Conroe

ALMA CARRILLO

Journey Without Return
2005
embroidery and quilted textile collage
Courtesy of The Threads of Life

DETAINEE #511

(SULEIMAN AWADH BIN AQIL AL-NADHI)
Declassified documents relating to his military tribunal hearings
2004–05
Internet sources

ANGELES SEGURA

Prisoner in the Land of Liberty
2005
embroidered and quilted textile collage
Courtesy of The Threads of Life

SULEIMAN AWADH BIN AQIL

AL-NADHI
Four Illuminated Writings (Expressions of appreciation to members of his legal team)
2007
crayon and pen on paper
Private Collection

GERALD 'X' THORNTON

Flag Funeral
Date Unknown
acrylic on canvas
Courtesy of Beverly Kaye Gallery

CARMELA VALDIVIA

Mexican Dream/American Dream
2005
embroidered and quilted textile collage
Courtesy of The Threads of Life

INDIVIDUALITY IS FREEDOM LIVED

DONALD AUSTIN

Bow Tie Transmitter
2008
mixed media assemblage: bow-tie and handkerchief, steel and electronic found parts
Courtesy of Four Sisters Gallery

DONALD AUSTIN

Cogajaraption
2008
mixed media assemblage
Collection of Four Sisters Gallery

DONALD AUSTIN

Camper's Heater
1998
found electronic parts, plastic knobs, copper wire and paint
Courtesy of Four Sisters Gallery

DEBORAH BERGER

Crocheted Objects (7 works)
c. 1960–1970
crocheted yarn
Permanent Collection of American Visionary Art Museum

JIM DORNAN

A Feeling Fleeting, A Dwindling Feeling
1975–1981
acrylic on unstretched muslin
Courtesy of Stuart Shepherd Gallery and Chris Wilson

JIM DORNAN

The Health of the Fly, Internal and External Healing
1975–1981
acrylic on unstretched muslin
Courtesy of Stuart Shepherd Gallery and Chris Wilson

JIM DORNAN

Man Could, if had Milk in His Tea for a Million Years
1975–1981
acrylic on unstretched muslin
Courtesy of Stuart Shepherd Gallery and Chris Wilson

JIM DORNAN

Two Bum Two Dollars an' a Clean-bag at the Tip
1975–1981
acrylic on unstretched muslin
Courtesy of Stuart Shepherd Gallery and Chris Wilson

HAROLD GARRISON

Watergate Gun
1973
wood, metal springs and mechanisms
Private Collection

HAROLD GARRISON

Shame on Congress
1992
wood, metal springs and mechanisms
Private Collection

HAROLD GARRISON

Cut the Red Tape
1992–1993
wood, metal springs and mechanisms
Private Collection

HAROLD GARRISON

Government Machine
1973
wood, metal springs and mechanisms
Private Collection

DANNY HOSKINSON

Totem
2008
stacked and melted PVC plastic buckets
Collection of Barbara Neeley

BRETT INGRAM

Video
8-minute excerpt from feature documentary Rocaterrania about Renaldo Kuhler

RENALDO KUHLER

Jeanette Lingart
c. 1950
paint on wood with laminated paper frame
Collection of the Artist

RENALDO KUHLER

Pipes (with Stems of Paper)
c. 1960–70
laminated paper and glue
Collection of the Artist

RENALDO KUHLER

Rocaterranian Kiosks and Architectural Studies
c. 1950
laminated brown paper and glue
Collection of the Artist

RENALDO KUHLER

Jeanette Lingart (Kuhler's imaginary girlfriend)
c. 1950
paint on wood frame made of laminated brown paper and glue
Collection of the Artist

RENALDO KUHLER

Violin
c. 1950–55
laminated paper and scrap wood found on KZ Ranch near Bailey, Colorado
Collection of the Artist

RENALDO KUHLER

Candle Holder
c. 1950
made from horseshoe by Kuhler on the KZ Colorado ranch
Collection of the Artist

RENALDO KUHLER

Rocaterrania Drawings & Paintings
16 Portraits
7 Religion
3 Transportation
2 Cityscapes
2 Sewer System
2 Historic Buildings
2 Streetscapes
3 Historic Personages
2 The Second Revolution
6 Women in Rocaterrania
2 Character Backstories
4 Minor Events
3 Communications and Technology
2 Rocaterranian Film Industry
5 Inventions

RENALDO KUHLER

Diaries
c. 1950
ink and graphite on paper
Collection of the Artist

DUNCAN LAURIE

Mushroom-based Bio-Sensor Wall Piece no. 1
c. 2000
fungus, glass, wire, stone
Collection of the Artist

DUNCAN LAURIE

Mushroom-based Bio-Sensor Wall Piece no. 2
c. 2000
fungus, glass, wire, stone
Collection of the Artist

DUNCAN LAURIE

Purr Generator and Accessories
2009
mixed media and radionic devices
Collection of the Artist

RICHARD W. MCMAHAN

Selections from the Mini-Museum
c.1989–present
mixed media
Collection of the Artist

EDWARD NAGRODSKI

Serpent of Justice "Law of the Buck"
c. 1960's–1980's
hinged coconuts, metal, jeweled retractable tongue, sound button and motorized movement with travel case
Courtesy of Aarne Anton American Primitive Gallery

EDWARD NAGRODSKI

Tax Branding Iron
c. 1960's–1980's
iron and wood
Courtesy of Aarne Anton American Primitive Gallery

EDWARD NAGRODSKI

The United Tax Sucker dollar bills, (4-5 samples)
c. 1960's–1980's
printed paper
Courtesy of Aarne Anton American Primitive Gallery

EDWARD NAGRODSKI

Tissue Issue Scroll Voting machine
c. 1960's–1980's
mixed media
Courtesy of Aarne Anton American Primitive Gallery

EDWARD NAGRODSKI

Anti-tax Toilet Paper Roll
c. 1960's–1980's
paper, duct tape, found assemblage
Courtesy of Aarne Anton American Primitive Gallery

ANDREW ROMANOFF

The Story of My Childhood (15 Shrinky-Dinks)
2004–2005
watercolor pigments on Shrinky-Dink thermoplastic
Courtesy of Inez Storer and Andrew Romanoff, Beau Maldoror Wolfe Donnan, Heidi Gerpheide, Roy and Mary Cullenand, Lisa and Gray Sebastian, Virginia B. Brownback, and Alex Gansa

ISADORE SHORE

Cyrano (Nixon in Profile)
1970
painted bas-relief wood panel
Collection of Dr. Milton F. Shore

ISADORE SHORE

Richard M. Nixon (with Hawk's Heart)
1970
painted bas-relief wood panel
Collection of Dr. Milton F. Shore

TILDEN STONE

Majest Hutch Cabinet Shaped Like Wood Stove
c. 1950
carved wood and cabinetry
Private Collection

TILDEN STONE

Hunting Sideboard with Firearms Legs
c. 1950
carved wood and cabinetry
Private Collection

TILDEN STONE

Jake Fishing Chest with Creel and Frying Pan
c. 1950
carved wood and cabinetry
Private Collection

JASON WELLS

Dad
2007
graphite on canvasboard
Collection of the Artist

JASON WELLS

God
2004
graphite on canvasboard
Collection of the Artist

JASON WELLS

Mom
2007
graphite on canvasboard
Collection of the Artist

JASON WELLS

Self
2007
graphite on canvasboard
Collection of the Artist

JASON WELLS

Women
2005
graphite and colored pencil on canvasboard
Collection of the Artist

BEYOND THESE WALLS

JOSE 'NANDO' RIVERA

Black Desert Mountain
2000
ballpoint pen on paper
Collection of Jeffrey Greene

JOSE 'NANDO' RIVERA

Evolution
2009
craypas on paper
Courtesy of Community Partners in Action Prison Arts Program and the Artist

JOSE 'NANDO' RIVERA

Untitled
2000–2002
ballpoint pen on paper
Courtesy of Community Partners in Action Prison Arts Program

GERMAIN TESSIER

Le bagnard et la Statue de la Liberte (The convict and the Statue of Freedom)
c. 1960
enamel on masonite
Collection of Laurent Danchin

GERMAIN TESSIER

Le referendum du 8 Avril 1962 (The vote on Algerian Independence)
1962
enamel on masonite
Collection of Laurent Danchin

PEDRO MARTIN DECLLET

House of the Spirits
1997
hardbound book with charcoal, pastel, crayon drawings
Courtesy of Beverly Kaye Gallery

PEDRO MARTIN DECLLET

El Philosopher
1998
painted punch clock, wooden table, 50 time cards
Courtesy of Beverly Kaye Gallery

PEDRO MARTIN DECLLET

Diario de un Pintor
1999
paintings on paper, found paper, plywood panels, rope, assembled as handmade book, canvas carrying bag
Courtesy of Beverly Kaye Gallery

PEDRO MARTIN DECLLET

Self Portrait Crucifix: Vivo y Muerto (Alive and Dead)
1999
painted wood, decouped photos and magazine illustrations
Courtesy of Beverly Kaye Gallery

VINCENT NARDONE

50 to 7 1/2
2000-2001
ballpoint ink on illustration board
Courtesy of Community Partners in Action Prison Arts Program and the Artist

VINCENT NARDONE

Sweet Dreams of You
2006
ballpoint ink on illustration board
Courtesy of Community Partners in Action Prison Arts Program and the Artist

VINCENT NARDONE

A Blast From the Past in Black and White I
2002
ballpoint ink on illustration board
Courtesy of Community Partners in Action Prison Arts Program and the Artist

VINCENT NARDONE

A Blast From the Past in Black and White II
2008
ballpoint ink on illustration board
Courtesy of Community Partners in Action Prison Arts Program and the Artist

VINCENT NARDONE

Exile (of the Poor and Beguiled)
2005
ballpoint ink on paper
Courtesy of Community Partners in Action Prison Arts Program and the Artist

MICHAEL CARON

My Cell
2005
eight bars of "Lisa" commissary soap
Courtesy of Community Partners in Action Prison Arts Program

MICHAEL CARON

My Cell
2005
eight bars of "Lisa" commissary soap
Collection of Jeffrey Greene

MICHAEL CARON

Ice Cream Truck/Prison Transport Truck
2005
fourteen bars of "Lisa" commissary soap
Courtesy of Community Partners in Action Prison Arts Program

WEST VIRGINIA

DEPARTMENT OF CORRECTIONS (WALLENS RIDGE PRISON)
Prison-Issue Flexible Ballpoint Pen
Courtesy of Community Partners in Action Prison Arts Program

THIRD FLOOR BRIDGE

DR. CHARLES SMITH

Civil Rights Celebration and Memorial Figures
2007–2009
concrete
Collection of the African American Heritage Museum & Black Veterans Archive and Collection of the Artist

MAYDAY!!

MAYDAY



REMAIN CALM!!

IT'S AVAM'S

KINETIC

SCULPTURE RACE

SAT MAY 1

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