

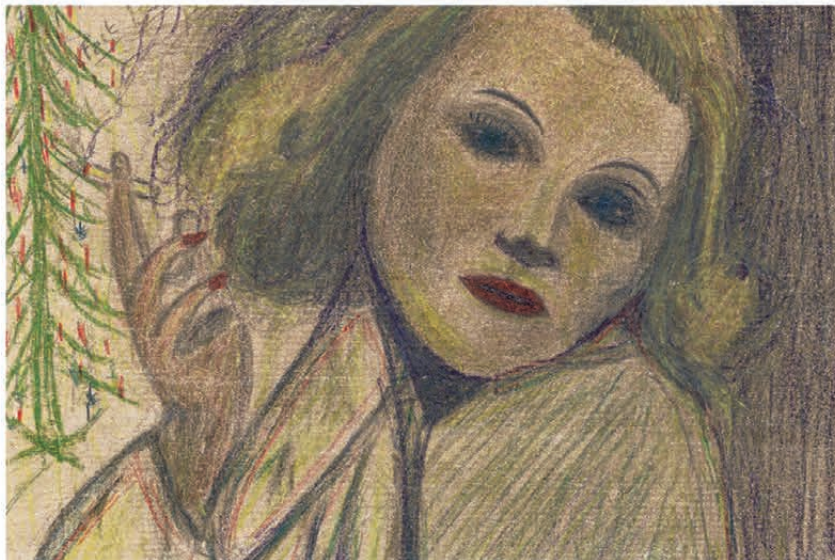
**ART BRUT
EN SUISSE**

**DES ORIGINES
DE LA COLLECTION
À AUJOURD'HUI**



**50 ANS
1976-2026**

50



**28.02.-
27.09.2026**

**COLLECTION
DE L'ART BRUT
LAUSANNE**



RAWVISION126

SPRING 2026

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Karine Labrie, *Marie-Antoinette
et sa Petite Chienne*, 2010

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MEDAILLE DE LA
VILLE DE PARIS



BEST DESIGN
MEDIA AWARD



AMERICAN FOLK ART
MUSEUM VISIONARY AWARD



WORLD'S BEST
ART MAGAZINE



UTNE INDEPENDENT
PRESS AWARD



새로운 감각의 언어를 열다

예술은 감각과 감성을 자극해 우리의 인식을 흔들고, 나아가 세상을 바꾸는 은밀하면서도 강력한 다양성의 흐름이다. 하지만 그것은 단순히 눈앞의 아름다움을 즐기는 차원을 넘어서다. 서로 다른 목소리와 경험이 만나는 지점에서, 예술은 새로운 대화창을 열어주고, 개인의 상상력을 공동체의 상상력으로 확장한다.

MUSEUM VERSI LAUNCHES KOREAN RAW VISION

The Korean-language edition of *Raw Vision* is now available, published in collaboration with art museum Versi – in South Korea's Gyeonggi Province – and its CEO, Park Chan Ho. More than a translation, the new publication opens a wider dialogue around outsider and self-taught art, connecting Korean, wider Asian, and international perspectives. Rooted in the museum's long-term commitment to art beyond conventional boundaries, it also marks an important extension of *Raw Vision's* global readership.

For ordering information or further details, please contact: rawvisionkorea@versi.co.kr or visit: www.yes24.com/product/goods/171567575



Park Chan Ho, CEO of art museum Versi

RAW NEWS

The latest in the world of outsider art

HOWARD FINSTER'S WORLD'S FOLK ART CHURCH 재개관
올해 Finster Fest는 25년간 만에 있었던 Howard Finster's World's Folk Art Church가 복원 작업을 마치고 마중내 재개관한 순간을 기념한다. 5층 규모의 이 상징적 건축물은 애델미어 비전적 조각 작품이기도 하며, 조지아주 Summerville의 Paradise Garden 중 상에서 다시 빛을 발하고 있다. 건물은 1980년대 후반 시골 예배당에 세워졌으며, Finster가 표명한 "지상 위의 천상의 주택(heavenly mansion)"이라는 비전을 가장 잘 구현한 작품 가운데 하나이다.
이번 복원은 Paradise Garden Foundation과 보존 건축 회사 Lord Aesth Sargens의 주도로 진행되었다. 이틀간 열린 축제 기간 동안 방문객들은 새롭게 단장된 공간을 둘러보고, 70명 이상의 예술가가 참여한 프로그램, 라이브 음악, 강연 등이 어찌든 Finster가 남긴 신앙 상상해 장의의 지속적인 유산을 기념했다.
PARADISE GARDEN
200 North Lewis Street, Summerville, GA 30747, USA
paradisegardenfoundation.org



TERRA DEL SOL GALLERY
2025년 1월 30일까지
'Model World'는 Elliott Hundley가 초빙 글러 이후로 참여한 그림이다. Tierra del Sol 스튜디오 소속 작가들과 외부 작가들이 함께 참여해, 각 장 장자가 주변 세계를 어떻게 해석하고 탐색하는지를 탐구한다. 참여 작가로는 Claire Chambliss, Carissa Haackman, Chiffon Thomas, Christopher Suarez, David Romero, Joe Zardiv, Karl Haenkel 등이 있다.
TERRA DEL SOL GALLERY
7414 Santa Monica Blvd., West Hollywood, CA 90046, USA
terradelsolgallery.org



Charlie Dinger at Folk Fest; photo: Ted Degener
Christian Hamrick at Folk Fest; photo: Ted Degener



위협적이면서도 숭고한 차원으로

예술가 가문 출신 Gertrude Honzatzko-Mediz
— 아버지와, 그리고 사후의 어머니와 함께한 협업적 창작
엘머 R. 그루버(Elmer R. Gruber)

1893년, Gertrude Honzatzko-Mediz가 태어난 지 몇 달 뒤, 그녀의 부모는 오스트리아의 작은 도시 Krems를 떠나 Dresden에 정착하기로 결정했다. 그들은 둘 다 예술가였으며, 활기찬 미술 환경이 있는 이 독일 대도시에서 성공하기를 바랐다. 그녀의 어머니 Emilie Mediz-Pelikan은 오로지 예술만을 위해 살고 싶다는 욕망을 숨기지 않았고, 그녀를 열렬히 사랑한 남편 Karl Mediz 역시 그 길을 따랐다. 그들이 고향을 떠나 먼 곳에서 예술적 소명을 추

구하는 동안, 딸은 Krems에 있는 할머니의 부실함 아래 남겨 있었다. 할머니는 자신의 딸에게 했던 것처럼, 손녀의 창의적 재능을 북돋아 주며 사랑과 지지를 아끼지 않았지만, 거의 끊임없는 부모의 부재는 어린 Honzatzko-Mediz에게 상처를 남기지 않을 수 없었다.
어머니는 1908년 46세의 나이로 뜻밖에 세상을 떠났고, Karl Mediz는 길을 잃고 삶의 의미와 목적을 상실하게 되었다. Karl

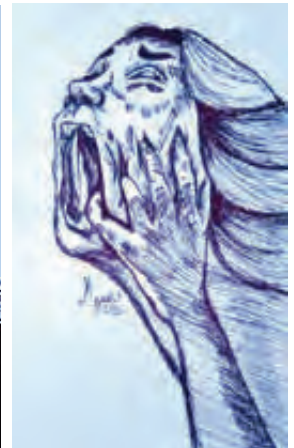
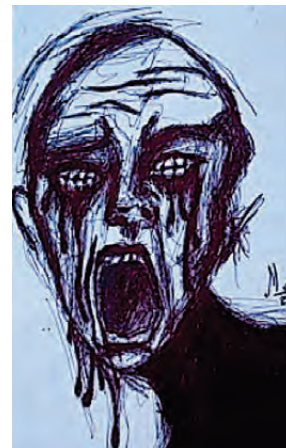
all artwork shown: Collection of Mediumistic Art, unless otherwise stated
above: Untitled "Commissioned" by Honzatzko-Mediz's mother from beyond the grave, 1910, ink and pencil on paper, 12 x 8.5 in. / 31 x 22 cm



GAZA ARTIST RECORDS HORROR OF WAR AND DEATH

Marah Kalad, a young artist living in Gaza, is self-taught to date and has worked throughout the violence and bombing, to powerfully depict the horror and suffering that she has witnessed all around her for over two years. Having lost their home several times, she and her family have been tent dwellers through the cold winter. Kalad showed her work in a tent gallery that she made but it was destroyed by storms and her work lost. Kalad dreams of going to art college and becoming a professional artist.

A digital and printed book on her work is available. Contact: hello@ko-fi.com; visit: <https://ko-fi.com/s/f829616cd0?ref=shopemail>; or search for the artist on Instagram and X.



L.V.Hull; photo: Bruce West



L.V. HULL

Mar 20 – Jun 14, 2026

The Mississippi Museum of Art presents “**L.V. Hull: Love Is a Sensation**”, the first major museum exhibition devoted to self-taught artist L.V. Hull (1942–2008). Coinciding with the opening of the **L.V. Hull Legacy Center** in Mississippi, the show brings together 300 works alongside documentation of Hull’s home-based art environment, which transformed her modest house into an immersive space of assemblage, colour and pattern. Hull’s home, now listed on the National Register of Historic Places, stands as a landmark of self-taught creativity and community-rooted artmaking in the American South.

MISSISSIPPI MUSEUM OF ART
380 South Lamar Street,
Jackson, MS 39201, USA
msmuseumart.org

Outsider Art Fair 2023; photo: Olya Vysotskaya



OUTSIDER ART FAIR, NEW YORK

Mar 19–22, 2026

The Outsider Art Fair returns to New York's Metropolitan Pavilion. Now in its 34th year, the fair continues to be a key international showcase for self-taught, *art brut*, Indigenous and disabled artists, bringing together more than 65 exhibitors. The 2026 edition will include a special curated focus on Inuit art from Canada.
METROPOLITAN PAVILION
 125 W 18th St, New York
 NY 10011, USA
outsiderartfair.com

RICCO/MARESCA GALLERY

From March 19 to 22, at the **Outsider Art Fair** in New York, Ricco/Maresca Gallery presents works by self-taught masters, including William Hawkins, Bill Traylor, James Castle, Hiroyuki Doi and Purvis Young.

In conjunction with the Outsider Art Fair, Ricco/Maresca Gallery hosts its annual **Winter Party** on March 20 from 6 to 9 pm. The party includes the opening reception for two solo exhibitions presenting the work of Martín Ramírez and Domingo Guccione.

RICCO/MARESCA GALLERY
 529 W 20th St, 3rd Fl, New York, NY 10011, USA
riccomaresca.com

Katharina Detzel



PRINZHORN COLLECTION

Jun 28, 2026 – Jan 31, 2027

The anniversary show "**All Art? 25 Years of the Prinzhorn Collection Museum**" marks 25 years of the museum's exhibition practice and reflects on how works by artists with experience of psychiatry are presented. Featuring key works from the collection, including work by Katharina Detzel, handmade banknotes by Else Blankenhorn, a reconstructed textile floor work by Marie Lieb and the first public display of an embroidered carpet by Emma Mohr.

SAMMLUNG PRINZHORN
 Voßstraße 2, 69115 Heidelberg, GERMANY
sammlung-prinzhorn.de

Martín Ramírez

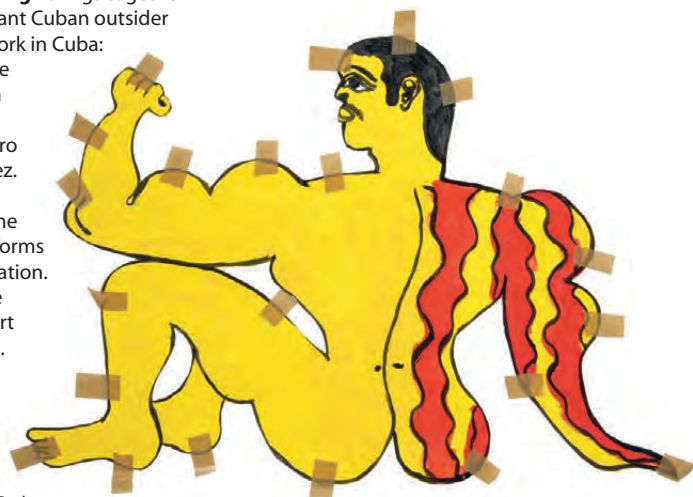


CUBAN OUTSIDER ART

until May 23, 2026

Group exhibition "**No Seasoning**" brings together works by seven Afro-descendant Cuban outsider artists, all of whom live and work in Cuba:

Pedro Pablo Bacallao, Gloria de la Caridad, Misleidys Francisca Castillo Pedroso, Isaac Crespo, Daldo Marte, Luis Manuel Otero Alcántara and Martha Iris Pérez. Featuring collage, drawing, sculpture and photography, the show addresses intersecting forms of racial and social marginalisation. The works are drawn from the **NAEMI** Collection (National Art Exhibitions of the Mentally Ill).
COPPERBRIDGE FOUNDATION
 373 NE 125 St. #1 North Miami, FL 33161, USA
copperbridge.org



right: Misleidys Francisca Castillo Pedroso

FOLK ART MESSENGER COMES TO A CLOSE

After nearly four decades, *Folk Art Messenger* – the advertising-free, triannual journal of the **Folk Art Society of America** – published its final issue in 2025. Issue 116 marked the end of an award-winning publication devoted to self-taught and folk artists, featuring articles, reviews, news and an international events calendar.

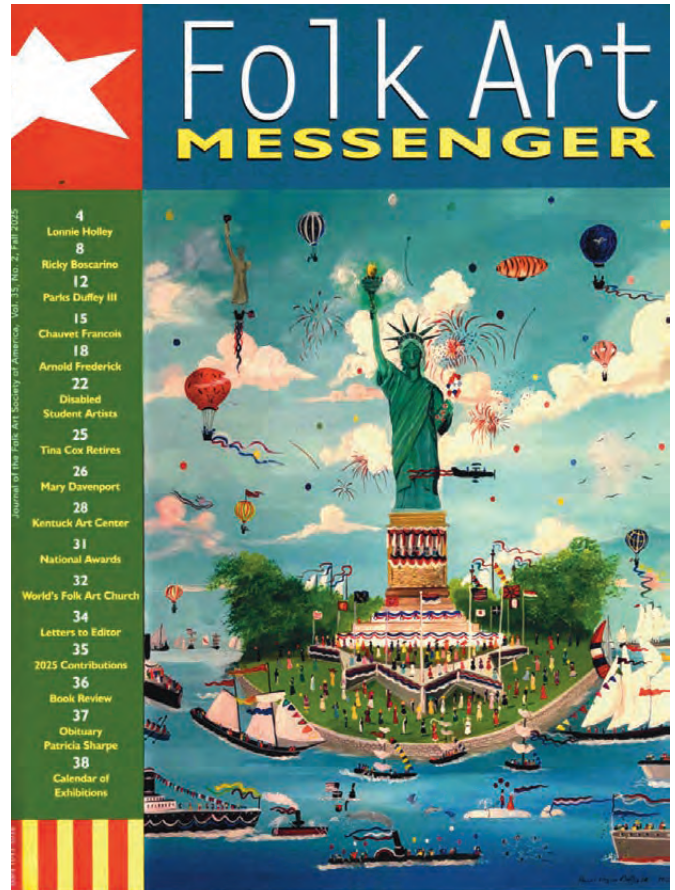
Founded in 1987, the Folk Art Society of America has played a vital role in documenting, preserving and advocating for contemporary folk art. Memberships are no longer being renewed but the website will continue to host news, provide an online calendar of art exhibitions, and sell back issues of *Folk Art Messenger*.

In a closing message, Executive Director **Ann Oppenheimer** pays tribute to the many contributors who shaped the publication over the years and helped make it a lasting record of the field, including editor and longtime collaborator William Oppenheimer, designer John Hoar, and the wide network of writers, photographers and supporters.

Ann Oppenheimer's forthcoming self-published book, *A Half-Century of Folk Art: My Recollections*, is due for release this spring and will be available to purchase at folkart.org.



Ann Oppenheimer in 2023; photo: Clair Hamner



Cover of the final issue of *Folk Art Messenger*



above: *Mythology* by Julon Pinkston and Waltrip High School students



above: *Milan* by David Best

right: *Madonna Iguana* by Kimi Bainter

HOUSTON ART CAR PARADE AND FESTIVAL

Apr 9–12, 2026

On April 11, 2026, Houston will once again host one of the world's most exuberant celebrations of mobile creativity when the 39th Annual Houston Art Car Parade rolls through downtown and along Allen Parkway. Part of the four-day Houston Art Car Parade and Festival, the free public event is organized by the **Orange Show Center for Visionary Art** and is expected to feature more than 250 wildly transformed vehicles from across the US and beyond.

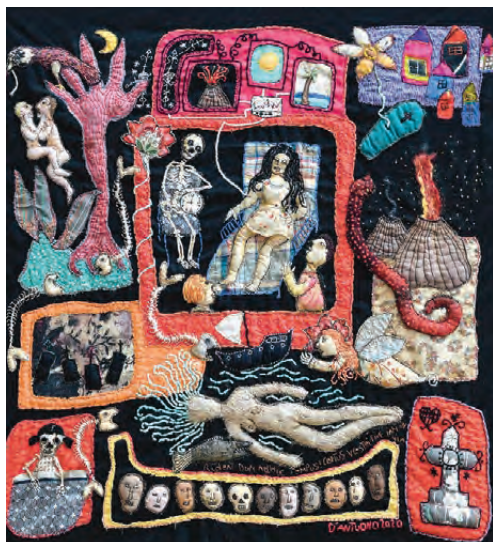
Since its beginnings in the late 1980s, the parade has grown into the largest art car event in the world, drawing hundreds of thousands of spectators each year. On parade day, the route opens in the late morning for close-up viewing, before the procession begins in the afternoon, turning the city into a moving exhibition of humour, invention, personal vision and unfiltered artistic freedom.

thehoustontartcarparade.com



photos: Larry Harris

Barbara d'Antuono II



HALLE SAINT PIERRE

until Jul 31, 2026

"L'Étoffe des Rêves" (*The Fabric of Dreams*) brings together works by 36 artists exploring the expressive and experimental possibilities of textiles. Drawing on techniques such as weaving, embroidery, tapestry and sewing, the show examines the capacity for textiles to carry personal and collective narratives.

HALLE SAINT PIERRE

2 Rue Ronsard, 75018 Paris, FRANCE
hallesaintpierre.org



Johann Hauser



Bill Traylor



Marko Djurdjevic

AMERICAN FOLK ART MUSEUM

Apr 10 – Sep 13, 2026

The American Folk Art Museum presents **"Self-Made: A Century of Inventing Artists"**, an exhibition examining how formally untrained artists in the United States have represented and defined themselves from the early twentieth century to the present. Bringing together 90 works, largely drawn from the museum's collection, the exhibition explores strategies of self-fashioning through self-portraiture, alter egos and signature forms, placing American figures such as Henry Darger, Martín Ramírez and Thornton Dial in dialogue with international artists including Aloïse Corbaz and Adolf Wölfli. Curated by Valérie Rousseau, the show offers a focused survey of artistic status, creative aspirations, intentions and agency from this field-defining period.

AMERICAN FOLK ART MUSEUM

2 Lincoln Square, New York
NY 10023, USA
folkartmuseum.org

GALERIE GUGGING

until May 22, 2026

In the show **"Marko Djurdjevic – On the Path"**, Galerie Gugging presents the work of emerging artist Marko Djurdjevic, whose oil paintings and wood prints unfold like an open diary, shaped by memories, experiences and places. A striking blue, central to his work since 2020, functions as an emotional and biographical filter. Born in Vienna in 2001 and now based in Klosterneuburg, Djurdjevic is a self-taught artist whose creative practice is deeply autobiographical, exploring themes of belonging, reflection and personal experience.

GALERIE GUGGING

Am Campus 2, 3400
Klosterneuburg, AUSTRIA
galeriegugging.com

20 YEARS OF MUSEUM GUGGING

Mar 16, 2026 – Jan 17, 2027

In 2026, Museum Gugging celebrates its 20th anniversary with a major exhibition across the entire museum, presenting works by 20 Gugging artists. Central to the show are **August Walla** and **Johann Hauser**, marking what would have been their 90th and 100th birthdays respectively. The anniversary year also acknowledges 40 years of the House of Artists and highlights the museum's ongoing commitment to inclusive practice.

MUSEUM GUGGING

Am Campus 2, 3400 Klosterneuburg, AUSTRIA
museumgugging.at



Carpet detail with motifs from works in the museum's collection

OPEN ART MUSEUM

Mar 15 – Jun 7, 2026

In **"Stranger Than Paradise"**, the Open Art Museum highlights the massive collage carpet that delighted visitors at the 2025 OLMA fair in St Gallen. Many of the pictures featured in the carpet are works from the museum's collection depicting paradisiacal scenes and romanticised idylls. However, closer inspection reveals that the interplay of these scenes is often disconcerting, and the apparent harmony fractured or exaggerated. Displaying original artworks used for the carpet and complementing them thematically with additional works, the show questions the notion of paradise as a harmonious natural idyll or heavenly place, and demonstrates that paradise is a fragile fiction.

OPEN ART MUSEUM

Davidstrasse 44, 9000 St Gallen, SWITZERLAND
openartmuseum.ch

PROJECT ONWARD

Apr 17 – Jun 13, 2026

“**Rust**” presents works by ten artists from Project Onward, examining deterioration as an end point and a site of transformation. It is on at the Whitney R. Oliver Gallery, Chicago, from April 17 to May 9.

From May 15 until June 13, “**Between Us**” is a collaborative exhibition by Project Onward and Japanese studio **Atelier Corners**, bringing together neurodiverse artists from Chicago and Osaka through a mail-based exchange. Works are jointly authored and shown concurrently at both galleries.

WHITNEY R. OLIVER GALLERY AT PROJECT ONWARD
1200 W 35th St, Chicago, IL 60609

CORNERS GALLERY

1-chōme-6-13 Kyōritsudōri, Osaka, JAPAN
projectonward.org

Andrew Hall



Stephanie Lucas

FOUNTAIN HOUSE GALLERY

Mar 21 – Jul 15, 2026

From March 21 until May 13, “**Encased: A Study of Skin and Wrapping**” highlights what is visible and what is shown, with the implication that what lies beneath could be altogether different. From May 28 until July 15, “**Compulsive Genius: New Work from Fountain House Studio Resident Artists**” celebrates a complexity of colours, textures, and patterns.

FOUNTAIN HOUSE GALLERY
702 Ninth Avenue, New York
NY 10019, USA

fountainhousegallery.org



Susan Spangenberg

AMERICAN VISIONARY ART MUSEUM

until Sep 6, 2026

“**Fantastic Realities: Truth Stranger than Fiction**” brings together artists, scientists and futurists to reveal richly constructed alternative realities across a wide range of media.

AMERICAN VISIONARY ART MUSEUM
800 Key Hwy, Baltimore, MD 21230, USA
avam.org

Frank Diaz Escalet



FRANK DIAZ ESCALET

Mar 5 – Apr 11, 2026

A solo exhibition of work by self-taught Puerto Rican artist Frank Diaz Escalet (1930–2012) is presented at **Hollis Taggart**. The show focuses primarily on leather works from the 1970s and 1980s, with selected paintings from the 1980s and early 1990s.

HOLLIS TAGGART
521 W 26th St, New York, NY 10001, USA
hollistaggart.com

MUSÉE D'ART BRUT

until Apr 26, 2026

The Musée d'Art Brut in Montpellier, southern France, presents a posthumous exhibition of works by self-taught sculptor **Edmond Barrial**, following the discovery of an extensive body of previously unseen sculptures in the attic of his home in a remote Cévennes village. Featuring around 40 unique wooden works drawn from a much larger hidden output, the exhibition brings to light a private practice developed in isolation and sustained over decades, largely outside of public view.

MUSÉE D'ART BRUT

Rue Beau Séjour, 34090 Montpellier, FRANCE
musee-artbrut-montpellier.com



Edmond Barrial

COLLECTION DE L'ART BRUT

until Sep 27, 2026

Marking its 50th anniversary, the Collection de l'Art Brut presents the exhibition **"Art Brut in Switzerland. From the Origins of the Collection to the Present"**, looking back to 1945 when Jean Dubuffet coined the term *art brut* during visits to Swiss institutions. Featuring over 300 works, the show spans the collection's development from its origins to today.

COLLECTION DE L'ART BRUT

Av Bergières 11, 1004 Lausanne, SWITZERLAND
artbrut.ch



Adolf Wölfli

TAPU SINGOLARE

Apr 4 – Jul 12, 2026

From April 4 to May 3, self-taught artist **Alessandro Il Canile Palese** presents new, unpublished works. This is followed by **Rosario Rizzo's** "Realtà Allucinazione Infinita" (May 9 – June 7), a series of large-scale works exploring altered states of consciousness, and "Teatro dell'Obliquo: Cyborg, Isolationists, and Plastic Men" by **Nicola Retino** (June 13 – July 12), examining themes of cyberpunk and post-humanism. Taking place in Venice, Italy, all the exhibitions can be visited by reservation only. Tel. +393534753398

Instagram @tapu.singularart



Nicola Retino

ART BRUT REBELS IN PŁOCK

until May 8, 2026

The exhibition **"13 Niepokornych / Rebelles / Rebels"** presents works drawn from the AK Art Brut Collection of Andrzej Kwasiborski and includes drawings, paintings, sculptures, objects and notebooks by figures known internationally – among them Henryk Żarski and Stanisław Zagajewski – alongside artists first recognised by Kwasiborski himself, such as Władysław Szymczyk. The show's closing will coincide with the opening of the second edition of the BRUdoc festival in Płock.

MASOVIAN MUSEUM

Tumska 8, 09-402 Płock, POLAND
znalezienie.pl



Władysław Szymczyk



Solange Knopf

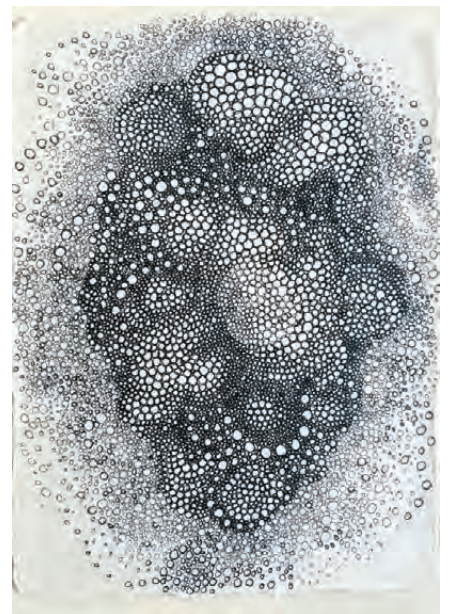
HIROYUKI DOI

Mar 30 – Apr 11, 2026

Hiroyuki Doi marks the 25th anniversary of his New York debut with an exhibition at the paper store **Ozu Washi**. First shown internationally in 2001 at Phyllis Kind Gallery and the Outsider Art Fair, Doi is known for his intricate circle drawings in black ink on handmade *washi* paper.

OZU WASHI

3-6-2 Nihonbashihoncho, Chuo-ku
Tokyo 103-0023, JAPAN ozuwashi.net/en



Hiroyuki Doi

CAVIN-MORRIS GALLERY

May 21 – Jul 3, 2026

"Solange Knopf: The Inner Darkness"

presents a new series of drawings by the self-taught artist (b. 1957, Brussels). Created through an intuitive, unplanned process, Knopf's densely worked drawings explore personal experience and inner states, reflecting an approach to art-making rooted in discovery rather than predetermined outcomes.

CAVIN-MORRIS GALLERY

529 West 20th Street, 3W, New York, NY 10011, USA
cavinmorris.com

INTUIT ART MUSEUM

Apr 9, 2026 – Mar 21, 2027
 From April 9 until October 4, 2026, Intuit Art Museum is showing **“Drawing with Metal: Sculpture by Bill Brady”**, presenting more than 40 tin-plated metal works, as featured in *Raw Vision 112*.
“Impressions of a City: Drawings by Marvin Young” – inspired by everyday life and Chicago’s architecture – runs from April 9 to August 23, 2026. From April 9, 2026 to March 21, 2027, **“Life is an Art: The Collection of Jan Petry”** features works from a recent gift to the museum by the much-missed, long-time board member of the Intuit Art Museum.
INTUIT ART MUSEUM
 756 North Milwaukee Avenue
 Chicago, Illinois 60642, USA
www.art.org



Bill Brady



Mary Whitfield

PHYLLIS STIGLIANO ART PROJECTS

until Jun 28, 2026
“My Ancestors: Mary F. Whitfield (1947–2023)”, on show concurrently with an online viewing room, features the artist’s emotional watercolours inspired by her personal visions of the tragic legacy of slavery in the American South, shaped by her upbringing in Birmingham, Alabama. The exhibition also includes recently found photographs of Whitfield painting. Visits available by appointment.
PHYLLIS STIGLIANO ART PROJECTS
 62 Eighth Ave, Brooklyn, NY 11217, USA
[@phyllisstiglianoartprojects](mailto:phyllisstiglianoartprojects), artjump2@gmail.com, artnet.com

LA FERME DES TILLEULS

until Jun 21, 2026
“Maisons-mères” explores alternative architectures imagined, built and inhabited by individuals driven by utopian ideals. Curated by film director Philippe Lespinasse, the exhibition brings together preserved sites and lesser-known or since-vanished environments encountered through global journeys of discovery. A special focus is given to Swiss photographer Mario Del Curto, who has documented these singular constructions for over 40 years.
LA FERME DES TILLEULS
 Rue de Lausanne 52, 1020 Renens, SWITZERLAND
fermedestilleuls.ch

Catherine Legrand

Erwin Schatzmann, Winterthur, Switzerland; photo: Mario Del Curto



HORS CADRE 3

Mar 7 – May 10, 2026
“Hors Cadre 3: l’Art Singulier y Met les Formes” brings together 16 outsider artists at the Collegiate Church of Sainte-Croix in Loudun. The exhibition presents radically personal works by artists from across France and Belgium, united by an urgent, unconstrained need for expression.
COLLÉGIALE SAINTE-CROIX
 Place Sainte-Croix 86200, Loudun, FRANCE
ville-loudun.fr

EMERGING FROM THE PRAIRIES

With its unique roots and context, outsider art in Canada was undefined and overlooked for years – but now it is coming out of the shadows

LINDA RAINALDI





Canada is new to the conversation about outsider art. The terms “primitive,” “folk,” “naïve” and “provincial” were once used to describe idiosyncratic creators like Quebec artist Arthur Villeneuve and Toronto-based Scottie Wilson, with the term “outsider” only introduced comparatively recently. Not surprisingly, appreciation and interpretation of the genre varies across the vast country, reflecting both its European roots and its proximity to the USA.

Today, outsider art in Canada is not seen as a branch of folk art, but regard for that genre surely paved the way for its acceptance, and discussions about outsider art often start there. The creations of self-taught immigrant pioneers – with themes of seafaring life in the Atlantic provinces, Quebec’s claim to generations of *les patenteux* (inventive tinkerers), and veneration for the art of settlers in farming communities – are also key to the subject. As Jean Dubuffet was proposing his anti-cultural manifesto with his collection of *art brut*, Canada was experiencing post-war immigration and growing ethnic diversity which – alongside changing social values, the threat of American cultural imperialism, Quebec sovereignty debates, and Indigenous land claims – led to the government proclaiming legislation of

multiculturalism. During this time, the work of self-taught artists contributed to a uniquely Canadian identity, particularly folk artists like Maud Lewis. It is important to note that the art of Canada’s Indigenous population (First Nations, Inuit, Métis), does not sit in the outsider world; it inhabits an art world of its own.

Most European *art brut* collections include a body of work by artists with disabilities and mental health issues – but this is not so in Canada where psychiatric institutions were closed decades ago during the global deinstitutionalisation movement. While there are, of course, prolific Canadian artists who live with both mental and physical disabilities and illness, there are no publicly accessible collections of art by these artists and so their work is not as visible as it is overseas.

Canadian outsider art may only be in a nascent stage and have differences in its makeup compared to that in other parts of the world, but it is a genre of growing significance. Dubuffet did not have an opportunity to consider the concept of *art brut* in a country so unlike his own, but he would certainly recognise the work of Canada’s outsider artists, their compulsion to create, and that magnetic pull one feels when viewing their art, as seen in the work of those featured here.

opposite: William Kurelek, *Where Am I?*, 1953–1954, watercolour on paper 23 x 29 in. / 58.5 x 73.5 cm

above: Menno Krant, *Untitled*, 2000, acrylic and oil on canvas, 36 x 36 in. / 91.5 cm x 91.5 cm



above: *The Maze*, 1953, gouache on board, 47.5 x 36 in. / 121 x 91 cm
 below: *I Spit on Life*, 1953–1954, watercolour on board, 37 x 25 in. / 94 x 63.5 cm

William Kurelek (1927–1977)

A prolific painter, William Kurelek created thousands of works in less than 30 years – images of an idyllic prairie childhood as well as tormented scenes of his struggles with mental illness. The son of Ukrainian immigrants, he grew up in farming communities in Manitoba and Alberta, an anxious, withdrawn child with a gift for art. He went on to study art in Canada and Mexico but was then overcome by what he described as depersonalisation and depression (later diagnosed as schizophrenia). Seeking treatment in England, Kurelek was admitted to Maudsley Hospital in 1952 where he thrived in the art therapy programme. He was released a few months later, but relapsed and was readmitted the following year. It was at this time that he painted *The Maze*, which he described as the inside of his skull. The multiple compartments contain scenes of his difficult childhood and allegorical images of his troubled state of mind. He depicted his mental state again in *I Spit on Life* (1953–1954), the title deriving from an image within of a hanged body with a sign bearing those words. Other hellish scenes in the piece include a child being bullied, a horse beaten, a caged woman cutting herself, parents vomiting on a tied-up child, a faceless figure handing out leaflets for a poignantly titled play, *My Lost Youth*. In a self-



portrait of this same period, *Where Am I?* (1953–1954), we see the artist stumbling, blind, over barren terrain.

Kurelek converted to Roman Catholicism while in hospital and, on returning to Canada in 1959, he painted images of an apocalyptic, post-nuclear world, likely reflecting his views on the amorality of secularism and his worries about the Cold War. But he also made happy, nostalgic scenes from his youth on the prairies, thought to express his new faith and spiritual joy at being home.

He sometimes works in the dark, explaining that red is still red even if he can't see its true colour.



Menno Krant (b. 1950)

There was a specific point in time when painting took over Menno Krant's life. He made a decision in the 1990s to move out of his Toronto apartment to live in his car. He wasn't homeless; rather, he made a conscious choice to trade a life of accumulating "stuff" for a simpler, more meaningful existence. He took up drawing to fill the long evenings spent in his old vehicle when his day of freelance work ended. On weekends, he drove to a nearby lake and began to experiment with art supplies, learning as he went, scratching images through canvases thick with paint and testing the effect of water on his finished work. Art became an all-consuming project.

Today, Krant lives in a house in rural Ontario that overflows with hundreds of Basquiat-like portraits. If one is removed, another is immediately created to take its place. He understands the world, he says, only through images. He is a keen observer of others and records the feelings he observes in strangers he encounters on the street. His works are not portraits of individuals but of the emotions that emanate from them. He perceives them as limp with exhaustion, lost in their own thoughts, and trapped in the lives they unwittingly fell into.

It has taken years for Krant to feel confident about his art. He progressed from what he describes as primitive "blockhead" figures, to fluid drawings on paper, to huge six by nine foot canvases thick with paint. The canvases begin with an abstract painting, with layer upon layer of acrylic and oil paint gradually added, one spontaneous stroke suggesting the next, and so on, until a portrait forms. Krant prefers an aerial view of a work in progress and lays his canvas on the ground to paint. He sometimes works in the dark, explaining that red is still red even if he can't see its true colour. He shines a light through the back of a near-finished piece to study it from a different perspective. He paints every day, even if it is a small work on a cigarette pack or cereal box.

Krant gives none of his pieces titles, leaving the viewer to take from them what they will. While his dark colour palette and his disconcerting take on the human condition are unsettling to some, it is not work that can be forgotten or ignored.



above: Untitled, 2005, acrylic and oil on canvas, 12 x 12 in. / 30.5 x 30.5 cm
top: Untitled, 2000, acrylic and oil on canvas, 36 x 36 in. / 91.5 x 91.5 cm



above and below: Greaves made *The Cathedral* in 2001



Richard Greaves (b.1952)

The vast Canadian landscape is home to numerous outsider environments, most famously that of Richard Greaves. In the mid-1980s, Greaves left Montreal for a remote rural area of Beauce County, several hundred kilometers away. With no training in architecture and no building plans, he embarked on a project that would eventually cover a huge area the equivalent of four city blocks. With a haphazard collection of materials taken from abandoned barns and houses, along with other discarded items, including household appliances, sports equipment, typewriters, toys and umbrellas, Greaves assembled 20 fantastical structures – all without the

use of nails. Nails, he reasoned, would not easily allow the asymmetrical shapes he desired and would inhibit the site's evolution. Ropes, on the other hand, were pliable and more suited for the irregular designs he envisioned.

The interiors were crammed with mirrors, book pages, cuddly toys and anything else at hand. Each building was fitted with a wood stove and a toilet, and most had beds, sofas and chairs. The project was a work-in-progress until about 2009 when others joined Greaves on the land and, unable to adjust, he abandoned the site. The structures have since been dismantled, likely by locals who did not want visitors crossing their land to see Greaves's creation.

Greaves assembled 20 fantastical structures – all without the use of nails.



above: one of the larger buildings, made of old materials, all bound together with rope

below: inside, the structures were filled with an assortment of discarded items
all photos: Ted Degener, 2006





above: *Guardian of the East*, c. 1965, pen and coloured ink on paper, 31 x 24.5 in. / 78.5 x 62.5 cm



Joan of Arc, 1960s, pencil, crayon and coloured ink on paper, 24.5 x 31 in. / 62.5 x 78.5 cm

Alma Rumball (1902–1980)

While European *art brut* and Canadian outsider art have different roots, there are often parallels between the images and the method of creation. Ontario artist Alma Rumball comes to mind for her similarity to legendary English outsider artist Madge Gill (1882–1961). While Gill created automatic drawings under the direction of her spirit guide “Myrminerest”, Rumball communicated with turbaned entity “Aba Pasha” who came to her when she was in her fifties and whom she believed was the spirit of God. She maintained that this “Hand” chose her materials and created her intricate, layered pen and coloured pencil drawings on its own. Apparently, Rumball was conscious and aware as the Hand drew, but claimed she was merely a spectator – as excited as anyone else to see the art that appeared before her. Considered a key figure in Canadian outsider art, Rumball created close to 5,000 drawings, with subject matter including Joan of Arc, numerous Tibetan deities and Atlantis.

Her collection is held at the Art Gallery of York University, Toronto; and the life and works of the reclusive artist and medium feature in Jeremy Munce’s award-winning 2005 documentary, *The Alma Drawings*.



left: *Aristocratic Ladies*, 2010, ink on paper, 7.5 x 9.5 in. / 19 x 24 cm

below: *Marie-Antoinette et sa Petite Chiienne*, 2010, ink on paper, 14 x 17 in. / 36 x 43 cm



Karine Labrie (b. 1976)

Quebec artist, Karine Labrie, is consumed by drawing, by historical fashion and by the monarchy. Her fantasies of life in the Royal courts of eighteenth-century France are a rich source of images, with an opulently attired and bejewelled Marie Antoinette and her entourage appearing in hundreds of her ink drawings. The paper is so entirely covered in design that the queen is virtually indistinguishable from a background crowded with textured wallpapers, patterned tapestries, decorative items, and other richly dressed fashionistas. It is a world of exquisite detail – and of subtly nuanced interaction – that demands close examination.

Congenitally deaf, Labrie took to drawing intensively as a young child as a way of escaping the rejection and bullying of other children. Her parents grew concerned about the heavily marked sheets accumulating in her

room, which were so deeply scored that the pen lines threatened to tear through the paper. But drawing was Labrie's way to connect with a world from which she felt excluded, and she continues to draw every day, even while engaged in other activities.

Like Rumball's creations, Labrie's artworks – with their intricate ornamentation – have some similarity to those of Madge Gill, but while Gill and Rumball were inspired by the spirit world, Labrie's ideas spring from her own imagination and her very real love of the fashion of previous periods in history as worn by the demoiselles and other members of high society. She also creates assemblages and masks from items she finds in thrift stores, but it is ink and felt pen on paper that are her main media and she admits to having "far too many" piles of drawings in her home.

An opulently attired Marie Antoinette and her entourage appear in hundreds of ink drawings.



Martel calls each drawing *un cadaver exquis* (an exquisite cadaver)...



opposite: *Tabula Rasa*, 2015, ink and acrylic on paper, 22 x 30 in. / 56 x 76 cm

above: *Terrain Miné (Minefield)*, 2010, watercolour, acrylic and ink on paper, 16 x 12 in. / 40.5 x 30.5 cm

Sylvain Martel (b. 1967)

Also from Quebec, Sylvain Martel does not call himself an artist; he is just a man who likes to draw. Drawing has been a constant in his life, starting in early childhood and still occupying most of his free time today; his way of bringing his world into focus.

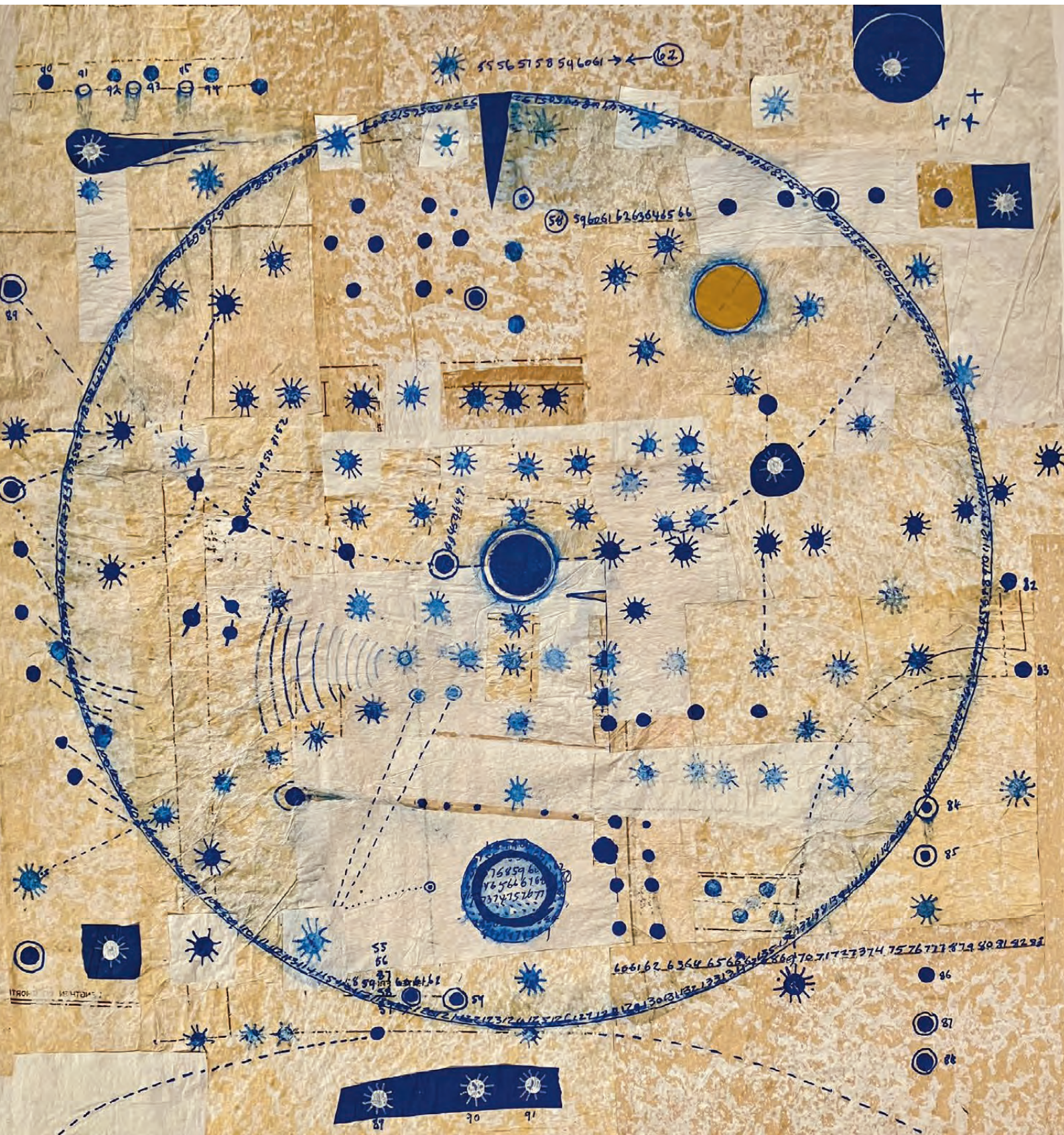
One thing that has influenced his work, he says, are the paintings of Spaniard Antonio Saura (1930–1998), with their spontaneous tumble of lines and shapes covering the canvas – “like savage drawings made by a crazy child”, Martel says with admiration. Another is music. He wears headphones as he draws, with avant-garde chords of free jazz producing chaotic, frenzied images, while classical compositions lead to more contemplative work.

Martel’s creations are also inspired by people he sees on the bus, by the news on TV, by the book he is reading. He describes an endless flow of ideas and images, and the joyful freedom of combining watercolours, inks and acrylics. A large artwork can take him between four and eight weeks and, while he works, new images appear in

his head – the final fragments of the painting, which he describes as “the sediment of his brain” – and he must also get these down on the paper before they evaporate into thin air. For Martel, creating art is an exorcism of sorts with him expelling images from his head onto paper.

Stacks of books fill his room, some lying open on his work table: illustrated volumes on human anatomy and zoology, poetry collections, the Bible, and a variety of reference manuals. Taking a deconstructivist approach, he opens a book at random, chooses a phrase or sentence, then opens another book until he assembles a kind of statement to accompany a drawing. The intricate images that morph from these statements are mesmerising; it is hard to look away from the anthropomorphic shapes and swirls of ink and colour, except to read the cryptic text and search for the elusive meaning. Martel calls each drawing *un cadaver exquis* (an exquisite cadaver) but says they are about life: “While you can change many things about yourself, you cannot change your interior. It is, perhaps, the one constant in life.”

Linda Rainaldi is the author of *Outsider Art of Canada: What Else Can Art Be Like?* (5 Continents Editions, 2024). She lives in Vancouver, Canada.



all artwork shown: Untitled, acrylic, ink and collage on vintage paper, 21.5 x 21.5 in. / 54 x 54 cm, unless otherwise stated

above: Untitled, 2024

opposite: the artist in his studio, 2025; photo: Fabienne Drinkwater



above: *An Offering to the Spirit / Delighted by Truth / A Task / Create*, 2024

right: *Untitled*, 2016

right, top: *...Each One Its Special Radiance...*, 2025

DOMENICO ZINDATO: ON THE DOTTED LINE

Andrew Edlin Gallery, New York
November 7 – December 20, 2025

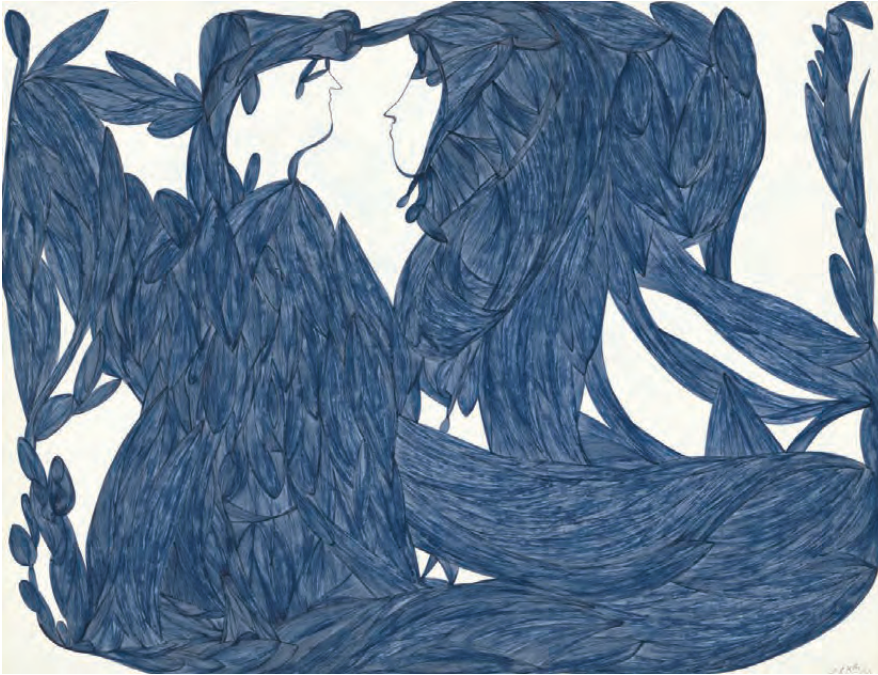
Since the early 1990s, Domenico Zindato has worked at an intricate scale that over the three decades of his career has become more elaborate in detail and colour. This latest exhibition – the Italian-born, self-taught artist's fifth with Andrew Edlin Gallery – presents some of his newest kaleidoscopic works. Zindato's art is best appreciated up close, where the level of discipline and creative expression is revealed in its vibrant vortexes. In these topographies of trance-like, abstract patterns, figurative birds, eyes and people can be found, embedded in the overall cacophony.

"On the Dotted Line" is the first solo exhibition at the gallery's new, second-floor Tribeca space. Lined up in a rhythm of differing sizes and shapes around the ample walls, each of Zindato's pieces is given its own meditative moment. This fits the artist's ritualistic, mark-making process, where he allows the work to unfold and expand as he intuitively adds geometric forms or bestial and humanistic figures. Having lived in Mexico for almost 30 years, Zindato has been influenced by the nature and architecture of the country, as well as the art of its Indigenous people, for example the bright beadwork and yarn paintings made by the Huichol or Wixárika. It is delightful to make discoveries

in the dense layers of Zindato's works, such as the array of bird heads gazing upwards at the two central avian figures in *At Exercises' End / An Indistinct Nothing / A Luminous Elation / A Soul And A Soul / Through* (2024), or the pattern of what looks like raised hands at the top of *An Offering to the Spirit / Delighted by Truth / A Task / Create* (2024), while a procession of floral-clad legs marches below. One of Zindato's most recent creations, the Proust-inspired *...Each One Its Special Radiance...* (2025), has figures emerging from the primordial flow, with heads that burst out as flowers and lines of colour arching through their hands.

Along with the canvas paintings saturated with recurring patterns and motifs in acrylic, ink and vinyl paint, there are artworks created on dried leaves, mostly from the *Bauhinia monandra* orchid tree. These Zindato collects from the lush natural environment around his home in Cuernavaca, Mexico. Their butterfly-wing shapes give a more symmetrical frame to his otherworldly imagery, while their fragile texture and smaller size (approximately six-inches squared) give them a more ephemeral quality. Zindato's art always captures the energy of its creation. While the larger-scale paintings are the most mesmerising and lead the viewer to getting lost in exploring their free-flowing, labyrinthine visions, these more compact, delicate works have the most immediacy to them, as their natural vegetal material and meticulous painted details capture a time and a place.

ALLISON C MEIER

above: *Untitled (Pierre)*, 1957left: *Untitled*, 1959

LAURE PIGEON: INFINIMENT BLEU

Collection de l'Art Brut, Lausanne, Switzerland
October 10, 2025 – February 1, 2026

The Collection de l'Art Brut in Lausanne opened its doors in 1976, the first museum in the world devoted to this marginal art form, thanks to a large donation from Jean Dubuffet. Now, the institution is celebrating its fiftieth anniversary with a major exhibition devoted to one of its historic collections: the Spiritualist work of Laure Pigeon (1882–1965).

Discovered shortly after the artist's death, the 450 drawings and mediumistic writings were acquired by Dubuffet. Fascinated by the visual and poetic power of the work, he regarded it as one of the outstanding examples of *art brut* and chose one of Pigeon's drawings for the poster of the 1967 group exhibition of *art brut* – the first of its kind – at Paris's Musée des Arts Décoratifs.

Little is known about Pigeon's life. Born in Paris, she lost her mother at an early age and went to live with her grandmother in Brittany. She married a dentist at 34 but, discovering his infidelity, left him and lived alone in the Paris region. She discovered Spiritualism in her fifties, and began writing and drawing in a trance, in blue ink, filling notebook after notebook. Words intertwined with delicate, free-flowing, continuous lines, knotted and unravelled in profusion. Believing that her pen summoned the departed, acting as a

messenger from the beyond, Pigeon said that her practice allowed her to "repair past lives".

The Collection de l'Art Brut opens the exhibition – curated by Anic Zanzi – with this first period, which spans from 1938 to 1951. In the centre of the room, a drawing from the late 1930s is projected onto a large screen, allowing the delicate lace of lines and words to be seen in detail. Visitors then enter a bright room, beneath the museum's old beams, where large drawings from Pigeon's second period (1953–1964) are displayed – dazzling in their mysterious dexterity. The sheets of watermarked paper are covered with dense, organic patterns and veiled female silhouettes, and sometimes bear the name "Pierre", like that of the apostle. Pigeon's blue ink grows more intense, the finely striated masses dancing across the paper with such energy that they seem to press against the very edges of the compositions. The eye is drawn, among the works, to a drawing dated 28 October 1959, in which – emerging from a tangle of tightly packed lines – two masked women stare at each other in silence.

For Dubuffet, Pigeon's drawings were "a long hymn to death". That is true. Yet we might be tempted to rephrase it – apologies to the father of *art brut* – as "a long hymn whose vital force is so strong that it awakens the dead."

An accompanying book *Laure Pigeon, Infiniment Bleu, Infinite Blue* (5 Continents Editions, 2025), includes essays in English and French.

LUC DEBRAINE

Installation, *Untitled*, 1938





above: *Jimi Hendrix*, 2025
left: *Street in Marino Italy*, 2025

above: *Arthur C Clarke and Pepsi*, 2025
top: *Figure on Wood*, 2025
top, left: *Keith Haring Visits Howard Finster*, 2025

RYAN POLLIE: HERO WORSHIP

LAX gallery, Los Angeles
December 3, 2025 – January 3, 2026

As an indie rock musician, Ryan Pollie was always drawn to American primitives: the Shags, Daniel Johnston, and other naïve outsiders who create sounds far beyond the norm. Pollie feels the same way about his painting, a passion which only began in the last year or so and allows him to embrace his whims and mistakes in new ways. At his debut exhibition, “Hero Worship,” at the LAX gallery – a new gallery and music space in Downtown Los Angeles – he is showing 13 portraits and other disarming works that are raw and playful.

For the prolific LA-based musician and record producer, painting began as a creative outlet to keep him sane when the music wasn’t flowing. He had never before given that form of artistic expression any thought but, in 2025, he started using paints his girlfriend had around the house, and bought whatever canvases were available at a low cost. He soon found what he describes as “an access point into that meditative flow-state/prayer headspace that you can get into with a lot of different art forms.” There are, of course, DIY connections to his music in his artworks, but while the songs tend to be focused inward, the paintings explore other obsessions.

In “Hero Worship,” Pollie’s smaller works (about 16 x 20 in. /

40.5 x 51 cm) are mostly images of famous and semi-famous faces, from *Jimi Hendrix* to *Keith Haring Visits Howard Finster*. His portrait of David Hockney, in a fedora and aqua t-shirt, is depicted in thick, unstudied brushstrokes of beige, pink and yellow, appearing like a warped Don Bachardy likeness. Another sci-fi icon Arthur C Clarke has the aging author cradling a one-eyed black chihuahua named Pepsi. Recently moving to larger canvases, after randomly finding some in a Craigslist ad, Pollie has been inspired to depict sports heroes from his childhood: from basketball star Michael Jordan to hockey great Wayne Gretzky. Anonymous subjects make an appearance too, such as: *Figure on Wood* and *Pondering Alien*.

In a corner of the gallery, a small, white television plays a VHS video recording of an abstract film, with spectral waves of ambient sounds, that Pollie made in 2023. And, on the opening night of the show, he had three indie bands playing (Short Frenzy, Deloyd Elze, and Bedbug), giving his introduction as a painter the energy of a live concert without him having to get onstage.

Two days after the opening, Pollie sits surrounded by his bright, winsome paintings, describing each canvas as though it were a song from an album. “I’m going to keep doing it and grow, but the idea of getting better, I’ve never been super interested in that,” he explains. “If I like it, then I’m growing.”

STEVE APPLEFORD

The Baptism of Mary, 2024



My Grandmas Old Blue Willow, 2004

Mend Us All, 2003



MARY PROCTOR: THE STRENGTH TO BE JOYFUL

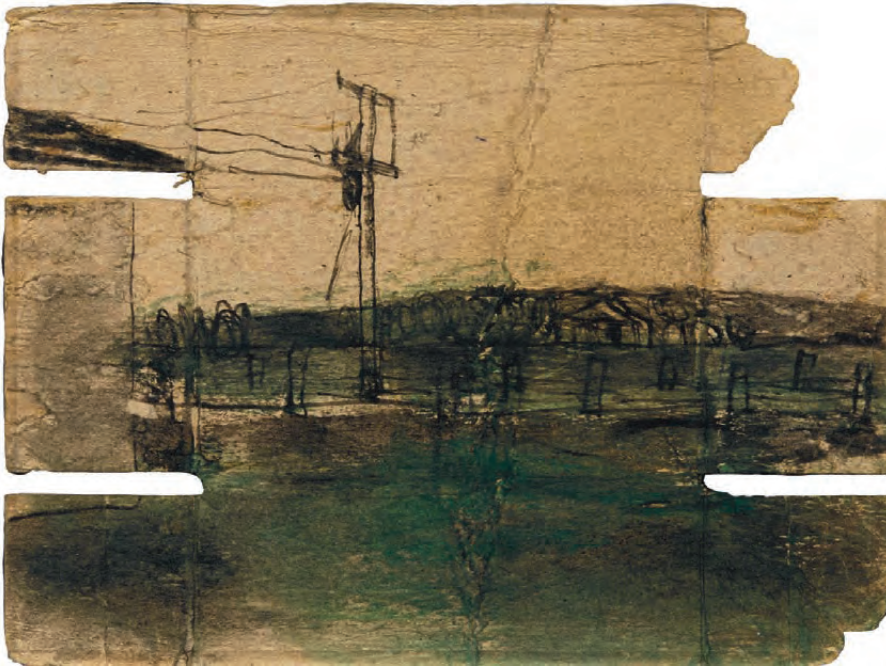
American Visionary Art Museum, Baltimore
August 2, 2025 – August, 2027

For the two-year display at the American Visionary Art Museum, curator Gage Branda installed roughly 40 pieces in a major exhibition to evoke a pilgrimage to “missionary” Mary Proctor’s house in Lloyd, Florida. “Mary Proctor: The Strength to Be Joyful” surrounds visitors with artworks displayed on brightly painted, curved walls and columns within the space; while an enlarged photograph of the artist’s house seems to blend in with the gallery walls.

Proctor considers herself a preacher foremost, while her artworks support the message of faith and show the love embraced by her practice. The paintings are often populated by vivacious Black women, their arms lifted upward toward God, or curved downward to comfort a child. The artist frequently includes text in her works, and stories are retold about gardening, sewing, sharing with neighbours, and her childhood – like the time Proctor accidentally broke her grandmother’s favourite piece of Blue Willow-patterned china. Her grandmother’s forgiveness remains a profound memory and *My Grandma’s Old Blue Willow* (2004) is a standout in the show. Other particularly striking pieces are *The Baptism of Mary* (2024) in cut and painted wood, and *Mend Us All* (2003) which shows a maternal figure bending toward a child, both gloriously clothed in collaged buttons.

Born in 1960 to a mother who was still a child herself, Proctor was raised by her grandparents and then worked as a nurse’s aide. After an injury left her partly paralysed, Proctor opened a thrift shop. She first created art as a hobby – an early piece, *A Child is God* (sic) *Gift* (c. 1990), features many characteristics of her later work, all in one picture: drip painting, clusters of pottery fragments, buttons and beads – but she began making art as a vocation in 1995, when three family members, including her beloved grandmother, died in a fire because their door had expanded in the heat and couldn’t be pried open. God appeared to Proctor in her grief, telling her, “Paint the door.” Her first works after this vision, *The Things My Old Grandmama* (sic) and *My Grandpa* (sic) *Old Overalls* (both 1995) are important pieces in this exhibition. Since then, Proctor has painted on scores of doors, as well as aluminum siding, canvas and discarded metal or wood in all sizes, using house paint embellished with broken ceramics, buttons, cloth and any other materials she finds. “The Strength to Be Joyful” is an exuberant reminder that joy and kindness can be acts of courage.

EMILY B SCHILLING



Untitled, n.d.



Untitled (Red Jacket Construction), n.d.

Untitled, n.d.



Untitled (Farmscape with Freestanding Door...), n.d.

JAMES CASTLE: THE ARCHITECTURE OF SILENCE

Ricco/Maresca Gallery, New York
November 20, 2025 – January 10, 2026

Ricco/Maresca Gallery's unforgettable "The Architecture of Silence" comprises 21 drawings and collages – four of them double-sided – by Idaho artist James Castle (1899–1977). As he was deaf and never learned to speak, read or use sign language, Castle's prime means of communication was through his artworks. He created thousands of pieces, mostly from memory, not giving them a title or date, and was known for pushing saliva, soot and found pigments into the surface of his artworks.

Castle lived with his family and made art all his life, including drawings, constructions and books, using scavenged materials like product packaging, old calendars and string. An exceptional example in this show is *Untitled (Farmscape with Freestanding Door in Front of Shed)*, created on a flattened Amalgamated Sugar package. A farm building behind a sort of oversized doorway is the central subject of the drawing, and the dark foreground contains lines and patterns where the folded cardboard absorbed extra pigment. Above, faint patterns from the product label on the back of the packaging can be interpreted as clouds in the sky.

Castle appears to have allowed his support material to influence

the method and composition of each piece. The folds and crumples in discarded cardboard and paper add depth and texture to his works; some look like lithographs. An uncharacteristically abstract drawing – roughly half sky, half featureless land – sensitively celebrates its surface (possibly re-used baking parchment). In another work, Castle's sky incorporates wrinkles in the paper, as well as a couple of holes, to masterful effect. Textures are gorgeously indicated in his mark-making, as well, and patterns including tweed, herringbone and a plain cross-stitch are repeated. Among the mostly monochromatic drawings in the show there are a few that include some colour; a double-sided work on torn, die-cut packaging includes exquisite green smudging, while *Untitled (Red Jacket Construction)* recreates the top of a shirt or coat in folded and sewn maroon paper.

Throughout the exhibition, viewers are given a strong sense of Castle's interest in intersections between open and closed, horizontal and vertical, land and sky, indoors and out. Chairs, doorways and windows are neatly contained, their frames important. All the works are replete with stillness, and "The Architecture of Silence" is hung to echo this quality: the wall facing a salon grouping is left empty, lit as if to highlight an artwork although nothing is there.

EMILY B SCHILLING



above: *Apple #1, 2025*
left: *Horse #1, 2025*

SATOKO MORISHITA

Enorme, New York
October 11– November 8, 2025

For her first exhibition in the USA, self-taught Japanese artist Satoko Morishita presents two main bodies of work. One is her stitched fabric birds, the second is her acrylic on canvas and board paintings. Both are imbued with a sense of stillness and calm; the birds always have their wings closed, the paintings have solitary apples or horses in planes of mottled, uneven colour. Their shared muted palettes are dominated by beiges, whites and greys, giving them a delicate, almost fragile feel.

The solo show is at Enorme, a gallery and shop in a loft building off Manhattan's Union Square. Many of the artists it presents have a handmade yet elevated quality to their work. The intimate setting of the space gives a domestic scale to Morishita's pieces, such as one bird resting on a lace doily. Titled *Bird That Harbors Something* (the artist refers to all her bird sculptures as "Birds That Harbor Something" and says that what they harbour depends on the viewer), it is installed below the painting *Warmth* (2025) which – one of the more abstract compositions in the show – has just the murky outlines of shapes in its off-white paint. If the stitched bird wasn't positioned beneath it, the viewer may not connect that one of the painting's amorphous forms is also a bird; together, the two artworks both suggest a creature remembered as if from a dream.

Where the soft sculptures are smooth and simple, with drapes of fabric or rings of stitches suggesting wings, the paintings are rougher in texture. Some have backgrounds that appear marred or scratched away, akin to the sgraffito technique that reveals the surface underneath, or like a wall painted too many times and left to decay. The simple purity of the figurative subjects in them gives these paintings a tenderness that offsets the deterioration, whether a horse with friendly eyes or a perfectly shaped apple.

There is an invitation to pause with all of these artworks (something emphasised by Enorme positioning a teapot on a stool near an installation of a flock of bird paintings). And, while only minimal information is shared on Morishita's life in the exhibition text, you could imagine these works were created in an atmosphere just like this, where every stitch to shape a bird's tiny beak or stroke of paint to form a horse's wavering legs was done with care.

ALLISON C MEIER

right: *Bird That Harbors Something, 2025*
above, right: *Warmth, 2025*





The Children of Albion, 2025

BEN EDGE: CHILDREN OF THE ALBION

The Fitzrovia Chapel, London
November 6–26, 2025

In a Byzantine-style chapel on the site of the Middlesex Hospital, at the altar where King Charles III gave his Christmas 2024 address, hangs a large, Bosch-inspired, oil painting. Ben Edge's *The Children of Albion* (2025) is the centrepiece of this titular exhibition.

The painting is of a Peter Blake-type arrangement of figures and scenes from British folk traditions and history. The figures frolic under the Vitruvian arms of William Blake's Albion (from the etching with watercolour, c. 1794), rising like the sun over a priapic London Shard. Other monuments depicted in Edge's exhibition are more ancient and Pagan, such as the Rudston Monolith and Orkney standing stones, sheela-na-gig carvings and a dolmen (portal tomb).

London-based Edge is a key actor in Britain's folk and Pagan revival, which has grown significantly in the last few years. Featured in *Raw Vision* 110, he continues to explore "the connections between folklore, identity, nature, and oral storytelling traditions" in his paintings of folk rituals and customs across Europe. This interest was sparked when Edge came across a Druid ceremony while recovering

from depression – though Facteur Cheval's *Le Palais Idéal* was an earlier revelation, he says.

In his "Children of the Albion" exhibition, the artist reworks our broken bond with nature, connecting us with our folk origins via colonialism. He encourages us to reflect on "where we all come from and why we tell ourselves the stories we tell ourselves," as art critic Jerry Saltz says of the work. The wonder in Edge's paintings is the level of detail, and the terrific glow that seems to come from the skies and torch lights. They tell stories about the position of Pagan and folk rituals and traditions today.

Edge also makes documentaries and music, and has collaborated with a rock band, as well as a footwear company (to make folklore-inspired creepers). That collaborative spirit comes through in his paintings: "As contemporary Britons, I believe we're all part of this evolving story," he says. "It transcends time and heritage, forming a diverse, interconnected whole." This sense of unity is something we all need now.

The Pagan and folk revival links us to others and to practices that late-stage capitalism doesn't reach. This may be the greatest appeal of Edge's work. "You can see the creativity running through the blood of Britain," he says. You can certainly see it running through his.

NUALA ERNEST

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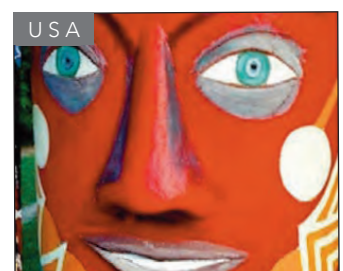
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