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OUTSIDER ART AT THE HAMPTONS

The 6th Annual Outsider Art in the Hamptons, Galerie BeAge, Westhampton Beach, New York, May 29 – September 6, 2011.

Curated by Candyce Brokaw, Director and Founder of Survivor's Art Foundation (SAF), was one of the three studios represented in this show. The other two organisations represented were Fountain Gallery and Pure Vision Arts (The Shield Foundation), both New York-based, non-profit art studios. SAF is a non-profit web-based gallery that serves artists who have 'survived' a traumatic experience. Fountain Gallery focuses on artists with some form of mental illness, while Pure Vision Arts works with artists with autism and other developmental challenges.

Along with these three studios there was a collaborative grouping of works of both European and American outsider/self-taught artists from A Gallery (New York) and Olof Gallery (The Netherlands). All in all, there were 72 artists in this show including Jessica Park, Leon McCutcheon, Stephen Mulhauser, Barry Kahn and Walter Mika from Pure Vision Arts, Glenn Moosnick, Keith Pavia, Osvaldo Cruz, Gail Shamchenko, Maria Bronkema and Lorrie Berman from Fountain Gallery, Angela Rogers, Danielle Jacqui, Rondi Casey, Matt Sesow, Candyce Brokaw and Donna Balma from Survivor's Art Foundation, Ross Brodar, Francois Burland, Marc DeBruijn, Gerard Sendrey, Jaco Kranendonk, Sophie Orlicki, Emilie Henry, Arthur Klein, Alison Silva and Kurt Haas from A Gallery/Olof Gallery, and Garance and John Van Orsouw from Galerie BeAge.

The show this year was chock full of impressive works ranging from Rondi Casey's pedestal pieces and marionettes to John Van Orsouw's expressionistic, CoBrAesque, playful homages to New Orleans, and to Francois Burland's surreal 'postcard' landscapes. Susan Brown's repeated images were laid out like a quilt and contrasted with Keith Pavia's fantasy illustrations. It was an exhibition that incorporated the works of three premier studios and the works of established American and European outsider artists, which clearly supports the view that the two parallel worlds of individual outsiders working on their own and those outsiders working within a studio context can be presented side by side and make an interesting, meaningful and high-quality exhibition.

Phil Demise Smith



Glenn Moosnick