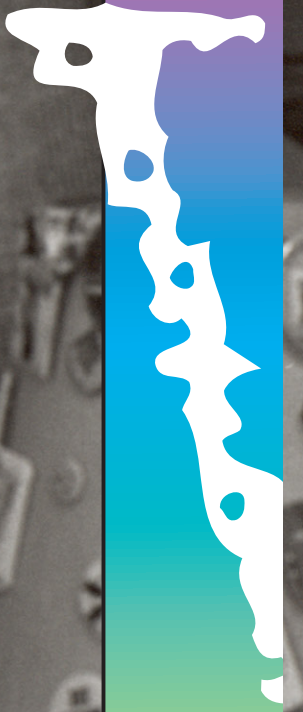




VIS



10TH ANNIVERSARY EDITION

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 hand cast 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. 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 white-washed, 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 new exhibition arena for large sculptures, art cars, and whole visionary environments; The Inaugural Exhibition features Baltimore’s famed Screen Painters and London’s Cabaret Mechanical Theater automata

OUTDOOR SCULPTURES AND AMENITIES: Dick Brown’s mosaic Bluebird of Happiness; 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 themselves. Wildflowers, aromatics, and climbing vines surround the museum’s wooden meditation chapel/wedding altar built by visionary artist Ben Wilson.

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.

JOY AMERICA CAFE

New World cuisine, prepared with the freshest ingredients and a unique twist of culinary art. Seats 80. Outdoor balcony seats 55. Extraordinary views. Open Tuesday–Saturday 11:30 am–10 pm; Sunday 11 am–4 pm. Closed Mondays. LEVEL 3 MAIN BUILDING

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

MUSEUM HOURS

Open 6 days; closed Mondays*; 10am–6pm Tuesday–Sunday

Closed: Christmas and Thanksgiving

*Open Monday, January 16, Martin Luther King, Jr. Day

ADMISSION

Adults \$11; students & seniors \$7;
Groups of 10+ (K–12) \$4 per person
Groups of 10+ adults \$6 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 • 2 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. Handicapped Accessible.

INFORMATION

American Visionary Art Museum

800 Key Highway, Baltimore, MD 21230-3940

410.244.1900 fax: 410.244.5858

Website: www.avam.org

Museum Rental/Special Functions: 410.244.1900 x. 228 Alicia Karoll

School Tour/Workshop Info: 410.244.1900 x. 232 Maggie Muth

Group Sales/Group Tour Info: 410.244.1900 x. 227 Rick Gerhardt

Museum Store, SIDESHOW: 410.244.1900 x. 236 Ted Frankel

Public Relations/Press: 410.244.1900 x. 241 Pete Hilsee

Joy America Cafe: 410.244.6500 /Joy America Cafe Catering: 410.323.6745

(front & back covers) MR. IMAGINATION ON HIS THRONE. Photos by Ron Gordon, Chicago

Primary support for RACE, CLASS, GENDER ≠ CHARACTER was provided by The Nathan Cummings Foundation, and The Maryland State Arts Council, The Baltimore County Commission on Arts and Sciences, Mayor Martin O’Malley, the Baltimore City Council and the People of Baltimore, The St. Paul Travelers Foundation, The Peck Family Fund and The Ramsay-Merriam Fund. Additional generous supporters include: The Amber Unger Foundation, Anonymous, The Bunting Family Foundation, Baltimore Office of Promotion and the Arts, Bank of America, The Batza Family Foundation, Jacob & Hilda Blaustein Foundation, Annie E. Casey Foundation, The Charlesmead Foundation, Deepak and Gita Chowdhury, Coleman Foundation, Constellation Energy, Jane B. and Worth Daniels Foundation, Richard and Rosalee C. Davison Foundation, Barbara Dopkin Family Foundation, Fund for Change, II, John Glover, Ronald & Susan Grudziecki, Willard Hackerman, Pat and Peter Handal, LeRoy Hoffberger, Hoffberger Family Fund, The Hoffberger Foundation, Inc, Patrick and Chaddie Hughes, Kahn Family Foundation, Philip Klein, The Zanvyl & Isabelle Krieger Fund, Legg Mason, Paige Littleton, Maryland Mediation and Conflict Resolution Office, Maryland State Department of Education, Sandra Magsamen, Susan Magsamen, MCJ Foundation, Open Society Institute, Daniel Reck, Lisa Revson, Henry & Ruth Blaustein Rosenberg Foundation, Ben & Esther Rosenbloom Foundation, J. Vinton Schaefer & Sons, Jacob S. Shapiro Foundation, Aaron & Lillie Straus Foundation, Whiting-Turner Contracting and AVAM Fan Club Membership.

10 Years

Thanksgiving, 1995–Thanksgiving 2005

Welcome to our American Visionary Art Museum's tenth year birthday celebration! I clearly remember the day I turned ten. A brand new turquoise blue, girl's English-racing bicycle appeared, complete with

an odometer, that testified I rode 48.2 miles from morning until dark, singing all the way, "I'm a decade old." What better way for our national museum to commemorate its first ten years, than to sing praises and thanks to the qualities of vision and character evidenced by all the many artists who have bravely shared their visual dreams, and to the philosophers, scientists, and comedians whose wise words have danced so well within our thematic exhibitions, and to all our precious Fan Club members and supporters (modest and gargantuan alike) and to, of course, our visitors, teachers, families, host city, state, and country, the many kindred lenders, our extraordinary Museum co-founder LeRoy E. Hoffberger, who selflessly sold his personal collection of art to establish our new museum and most especially, to our totally amazing and dedicated AVAM staff, Board Directors, and to you, the very person reading this now. To each of you, we acknowledge the role you have played in making our first ten years both possible and wondrous.

Our eleventh and newest mega-exhibition is truly emblematic of our first ten years in that it explores the highest attributes we value most in ourselves and in others—those qualities that together constitute the real deal known as *Character*. This exhibition, *Race, Class, Gender ≠ (does not equal) Character* takes dead-aim at all the prejudices and stereotypes that continually get in the way of achieving a vibrant and fully functional democracy—one that cherishes, protects, respects, and nurtures each and every person—without exception. This is the ancient dream of justice and true equality dreamt anew by visionaries the world over. It is the life's work of those, like artist Lily Yeh and Dr. Martin Luther King, Jr., who have creatively and bravely fought to establish love in the face of hatred, condemnation, and exclusion.

Here's to our Museum's next ninety-years of making beautiful and glittering dreams come true. Happy Birthday to courageous visionaries everywhere. May we all shine ever more brightly and bravely.

Rebecca Alban Hoffberger, Director and Founder
American Visionary Art Museum

Race, Class, Gender ≠ Character, our American Visionary Art Museum's eleventh original mega-exhibition, is lovingly dedicated to the artist and visionary, Lily Yeh. Yeh's work has tenderly transcended political, economic and cultural boundaries to inspire pockets of earth's poorest people on three continents to establish Eden-like, transfigured communities in North Philadelphia, Nairobi, Kenya, and rural China. Yeh explains, "I work and live alongside of discarded people, on discarded land, using discarded objects to create places of dignity, wonder, and radiant faces. It is through working with these forgotten people that I have found and remembered my own path."

A meditation master who used painting as a means to perceive "the dustless world," trained young Lily Yeh as a landscape painter. From this place of luminous stillness Yeh first learned to hear her inner voice—"a voice too often drowned out by fear of what the world says." That voice, combined with her respect for her parents' hard-won achievements, would later inspire Yeh to give up a tenured university professorship for a lifetime of quiet pioneering in community transformation. "I begin my work by placing a stake in the communal ground to define the center. Then, I outline the future park's outer boundaries—not to keep people out, but to welcome them in."

Because Lily Yeh's work so artfully and lovingly transcends race, class, nationality and gender—hers or anyone else's—we dedicate to her this year's Character exhibition. Lily Yeh also serves as our guest curator for the gallery filled with Ku Shu-Lan's remarkable paper artistry—an expansive and colorful production that once covered the towering mud walls of Shu Lan's cave home in Western China.



Lily Yeh describes her work in Africa, beginning with her front line of vacant land transformation—the children:

Why do I work in places that are broken?

"Some of the children in my workshops came from the Mukuru community. Mukuru means garbage in Swahili. These families visit the dumpsite every day to scratch out a living. In 1995, I descended with them into the eerie land of smoke, fire, grime and stench. After passing through mounds of bones and debris with swarming flies buzzing about, we stumbled upon an area filled with plastics—plastic ground, plastic mounds and pathways made of plastics. As we were walking on the springing plastic surface, we heard giggling laughs coming from some distance. So pure of joy were these laughs, it felt like they came from heaven.

How was it possible to hear such angelic sounds in this place of

horror and distress? Following the lovely voices, we came upon a group of children practicing somersaults on the slope. One child was able to turn six times before hitting the ground. They were delighted by the exercise and their own accomplishments. The purity in the joy of their laughter at that moment transcended hell into wonderment. I realized that angels do exist in hell. They are where people are, especially where people are suffering. I felt that I was looking straight into the molten reality of life, stripped of materialism, rationalism and illusion. Here I experienced violence and love side by side, heaven and hell in a paradoxical coexistence. Here, in the nakedness of life, I felt the presence of God in his fury, compassion and love."

To learn more about Lily Yeh and her extraordinary work, visit www.villagearts.org.



Ku Shu-Lan lived in a village on the Loess Plateau in Shaanxi Province, China, with her family. Like many peasant women from her area, Shu Lan practiced the Chinese art of paper cutting, which has been part of traditional rural crafts for over a thousand years. As she said, "I've been paper cutting all my life. I often see a female celestial being decorated all over with flowers coming up to me in a garden. It is I, the paper cutting goddess." Living in a cave with her husband, she decorated their room with her art, which she creates using large scissors. A friendly and funny woman, she was often called by her childhood nickname Tiao'er, or "Monkey." Shu-Lan suffered a fall in 1996, and her family began to prepare for the unconscious woman's burial. She awoke, and immediately asked for a pair of scissors. Ku Shu-Lan died in 2003.

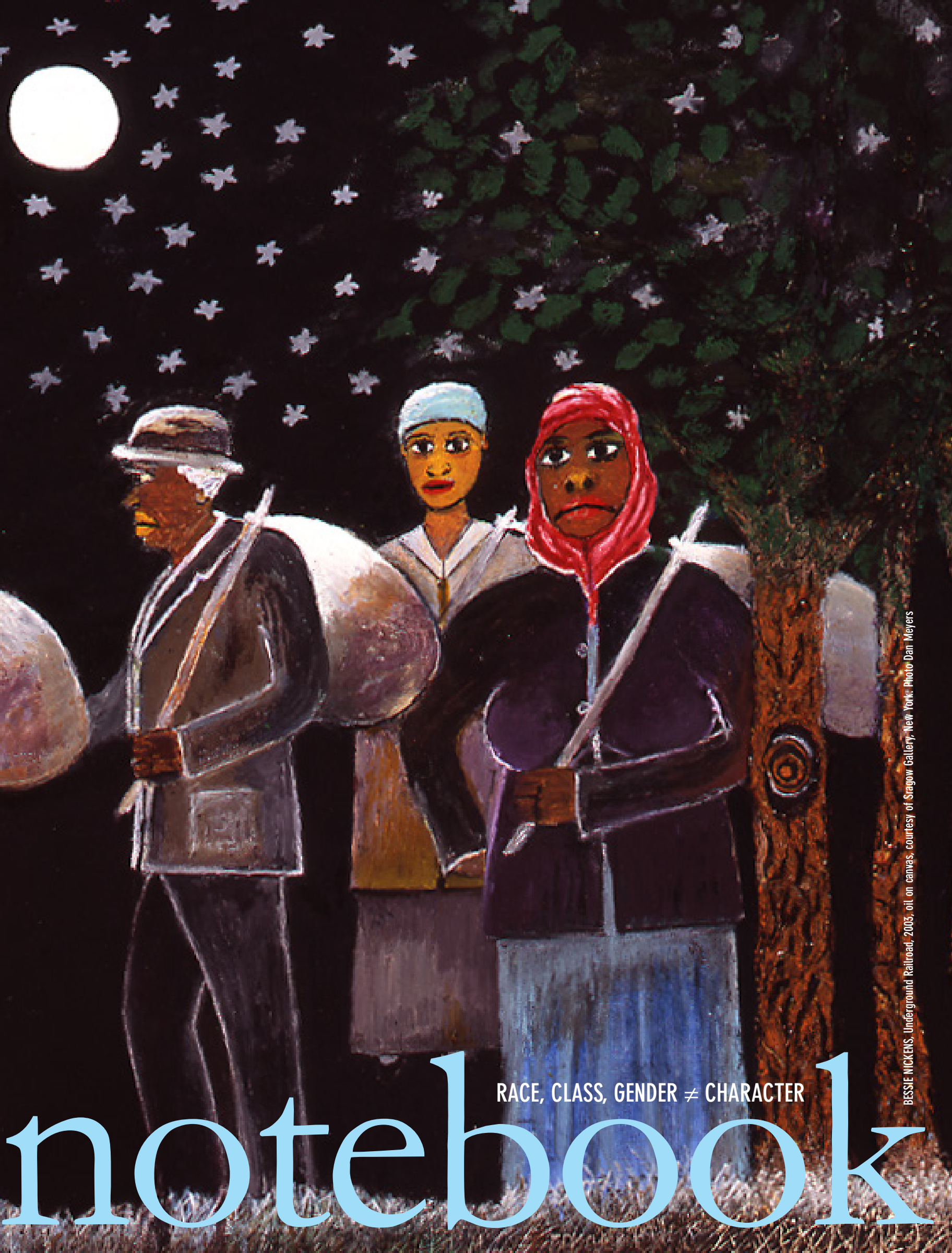




KU SHU-LAN, The Lady of Paper Cutting, 1986-1995, cut paper, courtesy of Echo Publishing, Photo: Dan Meyers



Curator's



BESSIE NICKENS, Underground Railroad, 2003, oil on canvas, courtesy of Sagaw Gallery, New York, Photo Dan Meyers

RACE, CLASS, GENDER ≠ CHARACTER

notebook



P. Graubard



Visionaries have dreamed of a world where their characters are not judged, their creative potential is not limited, or their livelihoods are not proscribed by factors of race, gender, or economic circumstance.

They have struggled to be valued on the basis of their individual character and talents. Their battles have sought to establish dignity and equal opportunity for themselves and for others.

In the arena of creative social justice the lines between art and activism are often admirably blurred. Harriet Beecher Stowe's novel, *Uncle Tom's Cabin*, expressed the anti-slavery abolitionist stance in a way that profoundly touched the hearts and minds of millions of Americans. By their very nature, creative visionaries have helped birth tremendous acts of social reform, as well as compelling and downright revolutionary works of literature and art.

Among humans, much is made of our many apparent differences—masculine and feminine, rich and poor, light and dark skin tone. Yet there is one profound and global constant that should shape our values: those

attributes that we value most in ourselves and in others, and that transcend the strictures of religion, parentage, place, and time. In English, we call these desirables “character,” but in every language and culture there is wisdom aimed at defining and championing attainment of these kindred and universal beneficent ideals.

Columnist Abigail (“Dear Abby”) van Buren concluded, “The best index to a person's character is (a) how he treats people who can't do him any good, and (b) how he treats people who can't fight back.” Applying the same standards at a national level, the late Hubert Humphrey, former Vice-President of the United States, said, “The moral test of a society is how that society treats those who are in the dawn of life—the children; those who are in the twilight of life—the elderly; and those who are in the shadow of life—the sick, the needy, and the handicapped.



**NO JAPS
ALLOWED!**



EDDIE KURUSHIMA, They Were Not Served/Lunch Counter, 1984, watercolor on paper, collection of Eddie Kurushima. Photo Dan Meyers

10 things

EVERYONE SHOULD KNOW

1. RACE IS A MODERN IDEA

Ancient societies, like the Greeks, did not divide people according to physical distinctions, but according to religion, status, class, even language. The English language didn't even have the word "race" until it turns up in a 1508 poem by William Dunbar referring to a line of kings.

2. RACE HAS NO GENETIC BASIS

Not one characteristic, trait, or even gene distinguishes all the members of one so-called race from all the members of another so-called race.

3. HUMAN SUBSPECIES DON'T EXIST

Unlike many animals, modern humans simply haven't been around long enough or isolated enough to evolve into separate subspecies or races. Despite surface appearances, we are one of the most genetically similar of all species.

4. SKIN COLOR REALLY IS ONLY SKIN DEEP

Most traits are inherited independently from one another. The genes influencing skin color have nothing to do with the genes influencing hair form, eye shape, blood type, musical talent, athletic ability or forms of intelligence. Knowing someone's skin color doesn't necessarily tell you anything else about him or her.

5. MOST VARIATION IS WITHIN, NOT BETWEEN, "RACES"

Of the small amount of total human variation, 85% exists within any local population, be they Italians, Kurds, Koreans or Cherokees. About 94% can be found within any continent. That means two random Koreans may be as genetically different as a Korean and an Italian.

6. SLAVERY PREDATES RACE

Throughout much of human history, societies have enslaved others, often as a result of conquest or war, even debt, but not because of physical characteristics or a belief in natural inferiority. Due to a unique set of historical circumstances, ours was the first slave system where all the slaves shared similar physical characteristics.

7. RACE AND FREEDOM EVOLVED TOGETHER

The U.S. was founded on the radical new principle that "All men are created equal." But our early economy was based largely on slavery. How could this anomaly be rationalized? The new idea of race helped explain why some people could be denied the rights and freedoms that others took for granted.

8. RACE JUSTIFIED SOCIAL INEQUALITIES AS NATURAL

As the race idea evolved, white superiority became "common sense" in America. It justified not only slavery but also the extermination of Indians, exclusion of Asian immigrants, and the taking of Mexican lands by a nation that professed a belief in democracy. Racial practices were institutionalized within American government, laws, and society.

9. RACE ISN'T BIOLOGICAL, BUT RACISM IS STILL REAL

Race is a powerful social idea that gives people different access to opportunities and resources. Our government and social institutions have created advantages that disproportionately channel wealth, power, and resources to white people. This affects everyone, whether we are aware of it or not.

10. COLORBLINDNESS WILL NOT END RACISM

Pretending race doesn't exist is not the same as creating equality. Race is more than stereotypes and individual prejudice. To combat racism, we need to identify and remedy social policies and institutional practices that advantage some groups at the expense of others.

© 2005 California Newsreel.
Courtesy California Newsreel Executive Producer, Larry Adelman

about race



BENNY CARTER, When Justice Begins: February 1, 1960, mixed media, Private Collection. Photo Dan Meyers

Marian Wright Edelman admonished, “Remember and help America remember that the fellowship of human beings is more important than the fellowship of race and class and gender in a democratic society,” Attention racists: The genetic research is in and it’s clear, we all go back to a single mother—“Mitochondrial Eve”—and that great ancestral mother to us all was an African!

It was the Colony of Maryland that in 1661 became the first to pass anti-miscegenation law, prohibiting marriages between blacks and whites. The law was written as a way of controlling property rights and social privileges. Other states later passed similar laws, and all acted to diminish the spirit and ideals of equality and opportunity outlined in the Constitution of the United States. In 1909 California passed a law specifically adding the Japanese to the list of those prohibited from marrying whites. Whites who did marry non-whites were punished with loss of their U. S. citizenship. Persons, “Negroes, mulattos, Mongolians,

and Malays,” with as little as only 1/16 minority ancestry (the so-called “one-drop” law defining race) also fell victim to these race-biased laws. Shamefully, these terrible anti-equality laws were not entirely erased from the books for nearly 300 years.

For most of human history, race was not a key factor in delineating the bounds of human interaction, privilege, and alliance. King Solomon made his marital alliance with the beautiful black Queen of Sheba because she was an important and strategic power lateral. Even in Maryland, love won out above the law: black scientist and astronomer Benjamin Banneker’s English white mother had fallen in love and married a black slave in Howard County and famous black orator Frederick Douglas’s last wife was white.

The first person to walk through the front doors of the American Visionary Art Museum on Opening Day 1995 was the black visionary matchstick artist, Gerald Hawkes. Hawkes once sadly observed that the letters in America could be re-arranged to spell, “I am race.” Gerald then concluded he much preferred, “U.S., ’cause it can mean us, all of us, in Unity and Strength.”

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 are a few of the year's highlights:

MONDAY, JANUARY 16, 2006

MARTIN LUTHER KING, JR. DAY

FREE FOR TEACHERS. We're open for an all-day birthday celebration to honor visionary Martin Luther King, Jr. • Tours of RACE, CLASS, GENDER ≠ CHARACTER • Hands-on workshops in the JRVC classrooms with artists Lin St. John, Barbara Pietila, and Sally Willowbee • Gospel performances by The Zionaires and The Statham Singers • Trash instrument performance and demonstration with Abu, the Flutemaker • African Storytelling and Drumming with Bunjo Butler • Screening of "I Have a Dream," a film of Dr. Martin Luther King, Jr.'s most famous speech, delivered on the steps of the Lincoln Memorial on August 28, 1963, presented in its entirety, along with scenes of the civil rights struggle throughout the 1960s

SATURDAY, JANUARY 21, 2006

EVERYTHING'S COMING UP ROSES

AVAM'S FIRST DECADE GRAND GALA

Behold and celebrate American Visionary Art Museum's 10 years of true vision with ROSIE O'DONNELL as GALA HOST and Visionary for Global Justice ARCHBISHOP DESMOND TUTU as AVAM's GRAND HONOREE. Plus whirling artist VOLLIS SIMPSON's 87th BIRTHDAY SALUTE • GOURMET FEAST by Glorious Kosher and DANCING to The Mustangs

FEBRUARY 18 AND 25; MARCH 18 AND 25, 2006

BOB BENSON'S SHINY, HAPPY THINGS

Beginners and continuing students welcome

Learn to make your own "mirrorages" or "flashes": dynamic, sparkling decorations made from mirrors and marbles and such. (As seen on the oak tree by the Museum entrance.) Each participant will receive instruction on cutting and assemblage and will leave the workshop with at least two finished decorations to keep.

SATURDAY, MAY 6, 2006

KINETIC SCULPTURE RACE 2006

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?

SATURDAY AND SUNDAY, JUNE 16-17, 2006

RUMI FESTIVAL

Poetry workshops, Sufi drumming, Whirling Dervishes and other creative forms of learning and expression in celebration of Jelaluddin Rumi, the thirteenth-century Sufi mystic. Rumi's humor, wisdom, and spiritual depth, and the apparently effortless qualities of a poet make him as famous in the Islamic world as Shakespeare is in the West. The festival will feature reading and other participation by renowned Rumi scholar, Coleman Barks, who is known as the primary conduit bringing Rumi's mystical consciousness into English, having translated and published fifteen collections of Rumi's poems.

TUESDAY, JULY 4, 2006

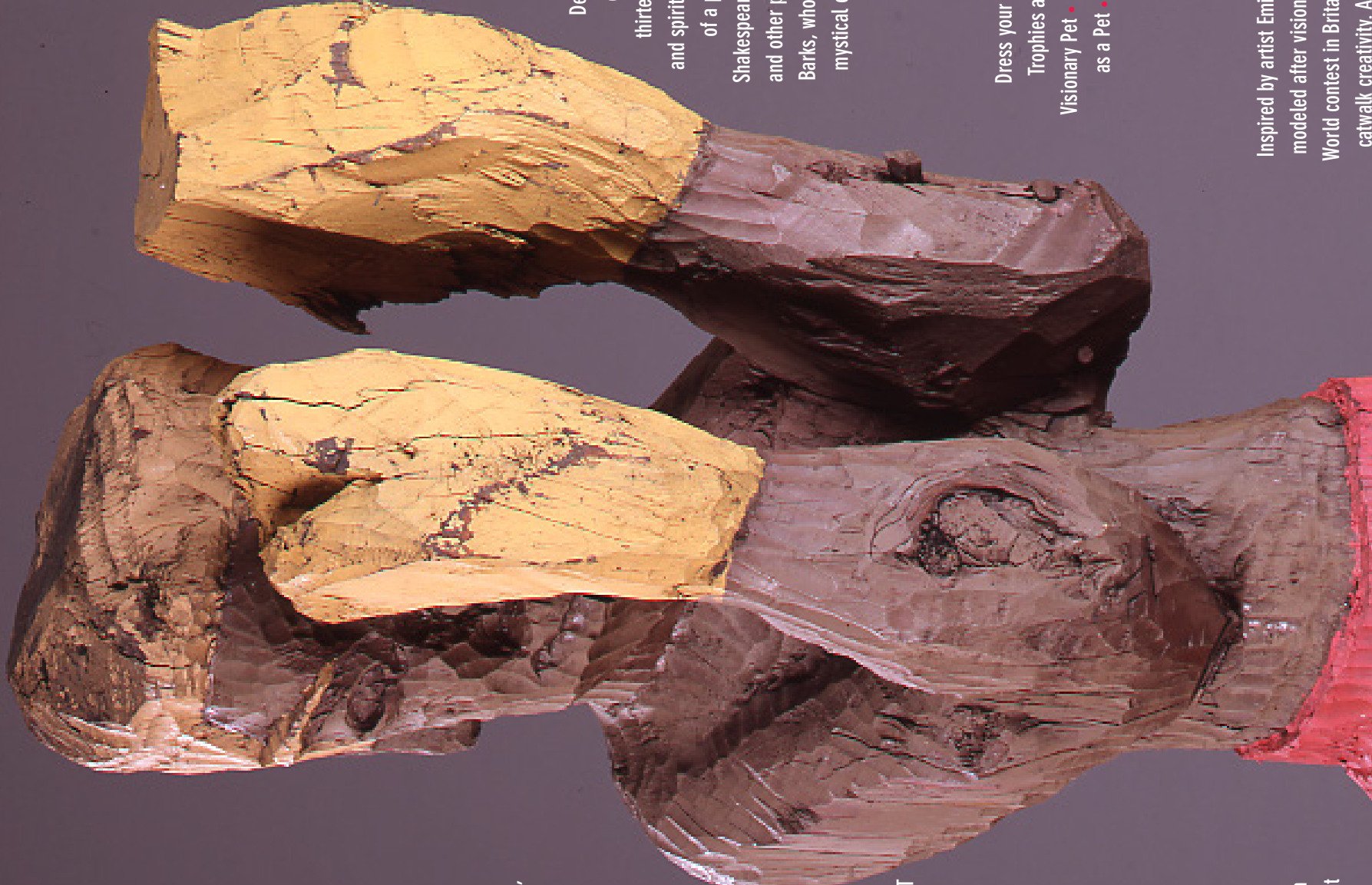
VISIONARY PET PARADE

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!

SATURDAY, JULY 22, 2006

THE BRA BALL

Inspired by artist Emily Duffy's Bra Ball on display at the museum and modeled after visionary artist Andrew Logan's famed Alternative Miss World contest in Britain, AVAM will host its own celebration of cunning catwalk creativity. A race-, class-, and gender-bending extravaganza!



APRIL, 2006

**ANDREA DEZSŐ'S PAPER CUTTING
3-DIMENSIONAL TUNNEL BOOK**

Festive in appearance yet quite easy to make, 3-Dimensional-tunnel books (a kind of pop-up) have fascinated people since Victorian times. Think of dioramas, paper theaters, shadow boxes. Learn how to make one using paper-cutting techniques. No prior bookmaking experience necessary. For more information about Andrea Dezső, or to see her one-of-a-kind books please visit <http://www.andreadezso.com>.

MAY AND JUNE, 2006

RICK SHELLEY'S BEGINNING MOSAIC AND MIXED MEDIA

A series of mosaic how-to's with Baltimore's own Rick Shelley (AVAM's "Man behind the curtain" of Theatre Serenissima fame), 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.

WARM WEATHER MONTHS

**OUTDOOR FILM SERIES: FLICKS FROM THE HILL
HUGHES FAMILY OUTDOOR MOVIE THEATER**

Outdoor family films on Federal Hill screened under AVAM's giant Golden Hand during warm weather months. 2006 Films TBA

Sew, weld, or chisel your own bra and be a part of this mid-summer night's undergarment dream. A party, a fashion show, music, food, beverages, and dancing. An after-hours party in celebration of Artscape's 25th birthday!

SATURDAY, NOVEMBER 25, 2006

BAZAART: ARTFUL SHOPPING EXTRAVAGANZA
Featuring a marketplace of original creations by 50 regional artists and craftspeople. Plus, artful demonstrations and hands-on Workshops in the JRVG second floor classrooms by some of your all-time favorite visionaries! For more information, call Maggie 410.244.1900, Z32

SATURDAY, DECEMBER 23, 2006

SOCK MONKEY SATURDAY!
That's right, Sock Monkey Saturday! - Bring your own Sock Monkey or make one here. Let your monkey chat while you drink tea and get away from things for a bit. Bring one pair of crazy socks!

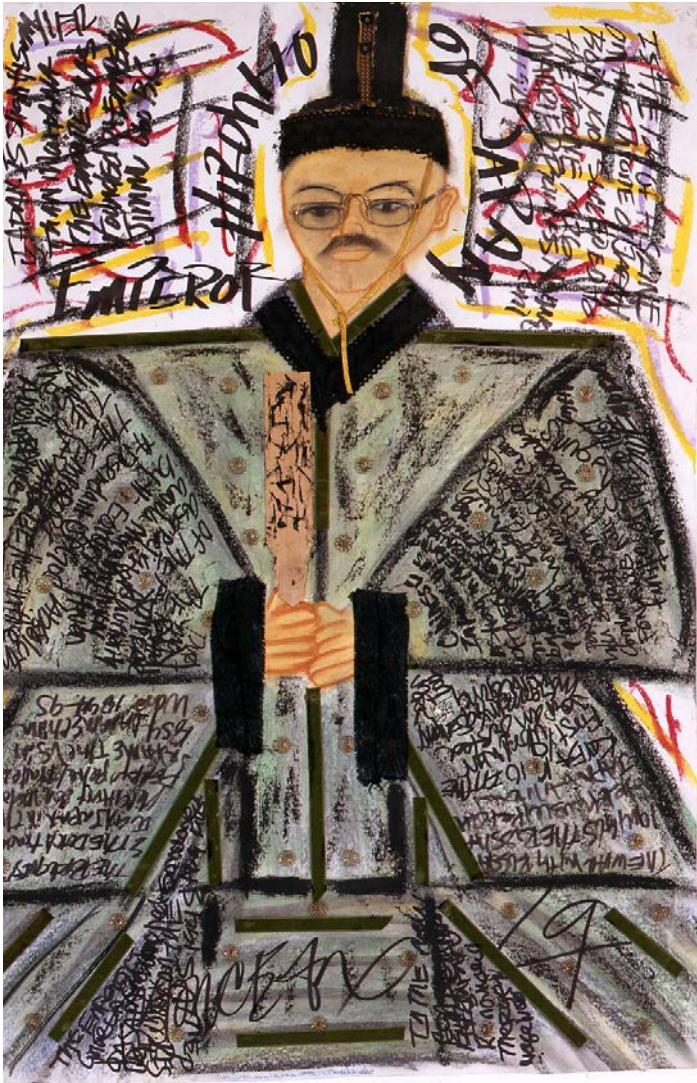
WEDNESDAY, DECEMBER 27, 2006

**VISIONS OF SUGAR PLUMS
OPEN WORKSHOP FUN FOR KIDS AND PARENTS**
Children 5 and up are welcome to come make visionary art in AVAM's classroom that's loaded with fun supplies.

JOHN ABDULJAAMI, Muhammad Ali, 1992, wood and enamel,
courtesy of The Sage and Steven Pattie Collection of American Art.

Photo Dan Meyers

Programs & Events



class&character

FAME IS A VAPOR, POPULARITY AN ACCIDENT,
RICHES TAKE WING, AND ONLY CHARACTER ENDURES.
—Horace Greeley

Who can deny that class remains an all too powerful arbitrator of life and death? Just as the limited access to lifeboats on the sinking Titanic was granted disproportionately to first class passengers, in 2005 the world bore tragic witness to the role class played in influencing who lived, and who died, in the class-biased evacuation of flood engulfed New Orleans.

In May 2005, The New York Times launched an in-depth series on class in America. Writer Janny Scott reported, “Class is a potent force

in health and longevity in the United States. The more education and income people have, the less likely they are to have and die of heart disease, strokes, diabetes and many types of cancer. Upper-middle-class Americans live longer and in better health than middle class Americans, who live longer and better than those at the bottom.”

More than the factors of race or religion, class has been a key force in determining overall well-being. It is notable that those cultures that can rightfully boast having ever had a “golden age,” were those few civilizations that succeeded in actualizing a vital commitment to opportunity for all its members.

In another, more popular, usage of the term “class,” there are surely individual poor persons whose dignity and character rank them high above their far materially wealthier counterparts.



Having class, or being “a class act,” has everything to do with the choices each of us make and the kind of person we can be counted on being, “especially when nobody’s looking.” Booker T. Washington put it simply: “Character, not circumstance, makes the person.”

civility

CIVILITY CALLS US TO LIVE ONE STEP BEYOND THE GOLDEN RULE, TO THINK OF OTHERS FIRST.—Dan Buccino, MSW, participant and lecturer, Johns Hopkins Civility Project

True civility is rooted in respect, acknowledgment, and appreciation of the other—not upon the mere notion of tolerance. The single Hebrew word *Hoda* encompasses a three-pronged meaning and process: recognition, praise, and thankfulness. Artist Mierle Laderman Ukeles acted to elevate the concept of saying “thank you” in our



society, to an art. She took more than two years to shake the hands of Manhattan’s more than 8,000 garbage collectors in sincere acknowledgement of their daily devotion that makes happy life possible in New York City. Mierle put it beautifully, “I have created work out of a yearning to expand the social contract until everyone, simply everyone, is in the picture. We are still in the beginning of this world revolution of learning to see everyone as *B’Tzelem Elohim*, an image of the Divine; which means, as well, to see the whole world as our holy home.”

Theologian Martin Buber is his book *I/Thou* presented his conviction that seeing oneself as divine, and observing the same spirited divinity alive in all others, was the best antidote to the malevolent *I/It* relationship—the one that views the other as an object unlike oneself. When we objectify other human beings, see them as an “it,” they become far easier to bomb, demonize, deceive, or otherwise injure or debase. We come to believe “They’re not like us.”



Our foremothers and forefathers knew just how important it was to pepper our everyday speech with words of greeting that would underscore mutual respect. In Arab lands the ancient greeting *Al salam alaykum*—meaning “May the peacefulness of God be upon you” was met with *Wa alaykum al-salam*—“May the peace of God be upon you also.” The popular eastern salutation *Namaste* (pronounced *Na Mas Tay*) means “The God in me greets the God in you; The Spirit in me meets the same Spirit in you.” As a greeting *namaste* is performed with the palms of both hands together, held upright against the heart, and accompanied by a slight bow of the head. This gesture is reciprocated, in mutual recognition and thankfulness.

The power of the heartfelt “Thank You” and the art of the sincere “I’m sorry” are the two key

elements of civility. Together they permit the healing and harmonious re-balancing of relationships between one individual and another, or even between one country and another. Perhaps the greatest global contribution to the long process of healing widespread injustice was made by Nelson Mandela’s Truth and Reconciliation process, where victim/family and perpetrator(s) engaged in sharing truth without the veil of punishment to obscure the confession of the full extent of the wrongdoing. Mohandas Gandhi wrote, “The weak can never forgive. Forgiveness is the attribute of the strong.”

WE ARE NOT BORN CIVIL. CIVILITY IS A CODE OF BEHAVIOR ACQUIRED BY LEARNING IT FROM OTHERS AND BY CONSTANT PRACTICING. FOR THE SAKE OF OUR COMMUNITIES AND OURSELVES, LET US TEACH, LET US LEARN, AND LET US PRACTICE.

— P.M. Forni, co-founder of the Johns Hopkins Civility Project



gender

I HAVE FOUND A BALANCE, A SENSE OF PEACE. I AM MORE THAN MALE AND MORE THAN FEMALE. I AM NEITHER MAN NOR WOMAN, BUT A CIRCLE ENCOMPASSING BOTH. . . I JUST AM.

—Gender Rights Activist Michael Hernandez

A baby is born. The first question most often asked: “Is it a boy, or is it a girl?” The answer is not always so simple.

An average of one in every 2,000 people is born with both male and female reproductive organs. These intersex children are not rejected or surgically ‘corrected’ everywhere in the world.

Over the centuries a wide variety of laws, as well as social and religious customs surrounding persons of mixed gender, evolved. These various cultural responses range from infanticide and superstitious ostracism; to welcomed, full inclusion; and even exaltation. Within many Native American tribes their transgender, “Two-Spirit,” tribal members were elevated to the role of priest-healer-shaman and were renowned for their wisdom and lack of bias in the settling of disputes on behalf of the entire tribe. Hermaphrodites (people having the internal and external reproductive organs of both sexes) were considered semidivine in the ancient Greek world.

In India, the hijras constitute a ‘third-gender’ caste that has organized to espouse a more compassionate political agenda for all. The hijras recently succeeded in electing two of their own to high political office: Shabnam Mausi to the Indian Parliament and Shabna Nehru, as a municipal representative. Nehru stated, “You need brains for politics. Not genitals.”

In 1968 the International Olympic Committee began requiring all women athletes to prove an “XX” sex chromosome configuration as part of their “gender verification” testing. A landmark appeal case was filed when Spain’s Maria Martinez Patino was disqualified because she tested XY, despite having never exhibited any external physical signs of masculinization. Maria won reinstatement on the basis that scientists now know that it is possible to be phenotypically female but still have XY coding, just as it is possible for a traditionally XX (genetically female) fetus to react to androgens while in utero that can cause a baby to appear to be fully male.

Many other genetic syndromes that are related to ambiguous gender characteristics have been classified, among them Klinefelter’s (“XXY”) and Turner’s syndromes, which can produce unusual physical and reproductive traits. And yet, even “normal” or typical female or male birth status has failed to provide any absolute guarantee of equal protection from gender-based bias or violence. This irrational hostility is tragically evidenced by the killing of newborn girls in cultures that more highly value male children and by biblical reports of the power tactic that sought annihilation.

lation of potentially competitive baby boys.

The broad biological spectrum of gender variation and behavior underscores a far more important question: “What kind of a human being—in terms of character, treatment of others, and capacity for good—will each of us elect to become?”

tutu & human rights

BY ARCHBISHOP DESMOND TUTU, COURTESY OF AMNESTY AND EXCERPTED FROM HIS FOREWORD TO THE HUMAN RIGHTS BOOK *Sex, Love, & Homophobia*, by Vanessa Baird

“A student once asked me if I could have one wish to reverse an injustice, what would it be? I had to ask for two. One is for world leaders to forgive the debts of developing nations which hold them in such thrall. The other is for the world to end the persecution of people because of their sexual orientation, which is every bit as unjust as that crime against humanity, apartheid.”

This is a matter of ordinary justice. We struggled against apartheid in South Africa, supported by people the world over, because black people were being blamed and made to suffer for something we could do nothing about—our very skins. It is the same with sexual orientation. It is a given. I could not have fought against the discrimination of apartheid and not also fight against the discrimination which homosexuals endure, even in our churches and faith groups. And I am proud that in South Africa, when we won the chance to build our own new constitution, the human rights of all have been explicitly enshrined in our laws. My hope is that one day this will be the case all over the world, and that all will have equal rights.

For me this struggle is a seamless rope. Opposing apartheid was a matter of justice. Opposing discrimination against women is a matter of justice. Opposing discrimination on the basis of sexual orientation is a matter of justice.

It is also a matter of love. Every human being is precious. We are all, all of us, part of God’s family. We all must be allowed to love each other with honor.”

THE MANIFESTO OF THE PERSON . . . MARKS ONE OF THE GREAT TURNING POINTS IN THE HUMAN STORY . . . WE MAY COME TO SEE THAT TRIBE, NATION, CLASS, SOCIAL MOVEMENT, REVOLUTIONARY MASSES . . . THAT ALL THESE HAVE, LIKE SHADOWS THAT ECLIPSE THE SUN, GAINED THEIR EXISTENCE AT THE EXPENSE OF SOMETHING FAR BRIGHTER AND MORE BEAUTIFUL: OUR ESSENTIAL AND STILL UNEXPLORED SELF. AND, RECOGNIZING THAT TRUTH, WE MAY SEEK TO REPLACE THESE “HIGHER” SOCIAL ALLEGIANCES WITH AN ASTONISHING ETHICAL PROPOSITION—THAT ALL PEOPLE ARE CREATED TO BE PERSONS, AND THAT PERSONS COME FIRST, BEFORE ALL COLLECTIVE FICTIONS. —THEODORE ROSZAK, AUTHOR OF PERSON/PLANET



(this page) DAVID SAMUEL, Police Line, 2005, carved and painted wood, Collection of David Samuel. Photo Dan Meyers (opposite) TED GORDON, Faces (detail), ink on paper, collection of American Visionary Art Museum. Photo Norman Watkins

OBSESSIVE COMPULSIVE DELIGHTS: TED GORDON • ZONA GORDON • GRACE BASHARA GREENE • OBSES



OBSESSIVE COMPULSIVE DELIGHTS: TED GORDON • ZONA GORDON • GRACE BASHARA GREENE • OBSES

HENRY SUGIMOTO. My Papa, c. 1945, oil on canvas, gift of Madeleine Sugimoto and Naomi Tagawa, Japanese American National Museum (92.97.159). Photo Dan Meyers



A painting depicting a rural scene. In the center, a white horse is harnessed to a wooden plow. The ground is brown and uneven. In the foreground, several people are visible, including a woman in a green conical hat on the left and a man in a white hat in the lower center. The background shows a simple wooden structure and some sparse vegetation.

RACE CLASS GENDER

≠ CHARACTER

EXHIBITION LIST OF ARTISTS, WORKS, AND LENDERS · SEPT 30, 2005–SEPT 3, 2006



NANCY BURSON AND DAVID KRAMLICH
2 Human Race Machines
nd
interactive media
Collection of Nancy Burson and David Kramlich

ANDI OLSEN
Where the Smiling Ends
2004
video
Collection of Andi Olsen

ANDREW LOGAN
Black Icarus
1999
mixed media mosaic
Collection of American Visionary Art Museum

ANDREW LOGAN
Rainbow of Smiles
1998
aluminum, mirror, glass, rhinestones, metal pins
Collection of Andrew Logan

ANDREW LOGAN
Universe of Smiles
1998
wood, polystyrene board, mirror, glass, rhinestones
Collection of Andrew Logan

ANDREW LOGAN
Smiling Moon
2000
wood, mirror, glass, resin and rhinestones
Collection of Andrew Logan

ANDREW LOGAN
Smiling Sun
2000
wood, mirror, glass, resin and rhinestones
Collection of Andrew Logan

ANDREW LOGAN
World of Smiles
2000
wood, mirror, glass, resin and rhinestones
Collection of Andrew Logan

ANDREW LOGAN
Dalai Lama
1999
wood, mirror, glass, resin and rhinestones
Collection of Andrew Logan

ANDREW LOGAN
Nelson Mandela
2005
mirror, glass, resin, rhinestones, wood
Collection of Andrew Logan

LEON KENNEDY
Harriet Tubman
1991
paint on bedsheet
Courtesy of the Tryworks Collection

LEON KENNEDY
I Have A Dream
1989
paint on bedsheet
Courtesy of the Tryworks Collection

INTERMENT CAMP NOTICE
Courtesy of Japanese American National Museum

EDDIE KURUSHIMA
Jap-Amer Soldiers Liberators to Daccau
1984
watercolor on paper
Collection of Eddie Kurushima

EDDIE KURUSHIMA
They Were Not Served/Lunch Counter
1984
watercolor on paper
Collection of Eddie Kurushima

EDDIE KURUSHIMA
"Why Do You Have A Gun?"
1984
oil on canvas
Collection of Eddie Kurushima

EDDIE KURUSHIMA
Herded Like Cattle
1984
watercolor on paper
Collection of Eddie Kurushima

EDDIE KURUSHIMA
Black GI in Back of Bus
1986
paint on matboard
Collection of Eddie Kurushima

HENRY SUGIMOTO
My Papa
c. 1945
oil on canvas
Gift of Madeleine Sugimoto and Naomi Tagawa, Japanese American National Museum (92.97.139)



HENRY SUGIMOTO
Documentary, Junk Shop Man Took Away Our Icebox
c. 1942
oil on canvas
Gift of Madeleine Sugimoto and Naomi Tagawa, Japanese American National Museum (92.97.89)

HENRY SUGIMOTO
Bombing of Relatives' Homeland, 1945
c. 1965
oil on canvas
Gift of Madeleine Sugimoto and Naomi Tagawa, Japanese American National Museum (92.97.8)

KU SHU-LAN
The Lady of Paper Cutting
1986-1995
cut paper
Courtesy of Echo Publishing

KU SHU-LAN
The Lady of Paper Cutting
1986-1995
cut paper
Courtesy of Echo Publishing

KU SHU-LAN
The Lady of Paper Cutting
1986-1995
cut paper
Courtesy of Echo Publishing

KU SHU-LAN
(upper) There Goes My Beloved Husband
(lower) Flowers of the Twelve Months
1986-1995
cut paper
Courtesy of Echo Publishing

KU SHU-LAN
Peony
1986-1995
cut paper
Courtesy of Echo Publishing

KU SHU-LAN
The Couple of Stove Deity in Indigo Garments
1986-1995
cut paper
Courtesy of Echo Publishing

KU SHU-LAN
The Lady of Paper Cutting
1986-1995
cut paper
Courtesy of Echo Publishing

KU SHU-LAN
White Peony with Green Stems and leaves
1986-1995
cut paper
Courtesy of Echo Publishing

KU SHU-LAN
The Boy, Jiang Wa, Leading A Horse with The Girl, Mei Xiang, Atop
1986-1995
cut paper
Courtesy of Echo Publishing

KU SHU-LAN
The Boy, Jiang Wa, Leading A Horse with the Girl, Mei Xiang, Atop
1986-1995
cut paper
Courtesy of Echo Publishing

KU SHU-LAN
Here Comes the Matchmaker
1986-1995
cut paper
Courtesy of Echo Publishing

KU SHU-LAN
White Peony with Green Stems and Leaves
1986-1995
cut paper
Courtesy of Echo Publishing

KU SHU-LAN
I Am All Grown Up Now, And Mom Is Planning On Forcing A Marriage On Me
1986-1995
cut paper
Courtesy of Echo Publishing

KU SHU-LAN
A Pear Tree Leaning Against A Whitewashed Wall
1986-1995
cut paper
Courtesy of Echo Publishing

KU SHU-LAN
An Empty (Kung Kung) Tree
1968-1995
cut paper
Courtesy of Echo Publishing

KU SHU-LAN
Three Flowers: Chrysanthemum, Plum Blossom and Pear Blossom
1986-1995
cut paper
Courtesy of Echo Publishing



KU SHU-LAN
The Five Venoms: Snake, Spider, Scorpion, Gecko and Toad
1986-1995
cut paper
Courtesy of Echo Publishing

KU SHU-LAN
Feeding the Dog
1986-1995
cut paper
Courtesy of Echo Publishing

KU SHU-LAN
Nobody Respects Me, The Solar Deity
1968-1995
cut paper
Courtesy of Echo Publishing

KU SHU-LAN
The Light Inside Illuminating Outside
1968-1995
cut paper
Courtesy of Echo Publishing

KU SHU-LAN
A Woman's Prayer For Bearing A Boy
1968-1995
cut paper
Courtesy of Echo Publishing

KU SHU-LAN
An Official Relies On His Seal, A Tiger On The Mountain
1968-1995
cut paper
Courtesy of Echo Publishing

KU SHU-LAN
Rounded Floral Paper-cuts
1968-1995
cut paper
Courtesy of Echo Publishing

KU SHU-LAN
At The End, Our Spirits Will Ascend And Return To The Mountains
1968-1995
cut paper
Courtesy of Echo Publishing

KU SHU-LAN
Reproduction of The Lady of Paper Cutting
1986-1995
cut paper
Courtesy of Echo Publishing

KU SHU-LAN
Reproduction of The Lady of Paper Cutting
1986-1995
cut paper
Courtesy of Echo Publishing

KU SHU-LAN
Reproduction of The Lady of Paper Cutting
1986-1995
cut paper
Courtesy of Echo Publishing

NEK CHAND
18 Sculptures
1965-1985
mixed media
All of the Nek Chand sculptures are on loan courtesy of the National Children's Museum and were part of the Nek Chand Fantasy Sculpture Garden at the Capital Children's Museum.

DAVID SAMUEL
Brown Skin Girl
2003
carved and painted wood
Collection of Myriam Miedzian and Gary Ferdman

DAVID SAMUEL
Labor Strike
1997
carved and painted wood
Collection of Myriam Miedzian and Gary Ferdman

DAVID SAMUEL
Manhattan Subway
1993
carved and painted wood
Collection of Alisa Matinovich

DAVID SAMUEL
Shabbos Goy
2002
carved and painted wood
Private Collection

DAVID SAMUEL
It Takes A Village
2003
carved and painted wood
Collection of David Samuel

DAVID SAMUEL
Kindergarten
2003
carved and painted wood
Private Collection

DAVID SAMUEL
Police Line
2005
carved and painted wood
Collection of David Samuel

DAVID SAMUEL
Childhood Pastimes
2002
carved and painted wood
Private Collection



BESSIE NICKENS
Hot Comb
1992
oil on canvas
Courtesy of Sragow Gallery, New York

BESSIE NICKENS
School Games
1999
oil on canvas
Courtesy of Sragow Gallery, New York

BESSIE NICKENS
Girl with Broom
1993
oil on canvas
Courtesy of Sragow Gallery, New York

BESSIE NICKENS
Bee Sting
1996
oil on canvas
Courtesy of Sragow Gallery, New York

BESSIE NICKENS
Underground Railroad
2003
oil on canvas
Courtesy of Sragow Gallery, New York

CHER SHAFFER
Out of the Always and Never
2005
mixed media on paper
Collection of Cher Shaffer

CHER SHAFFER
Mother of Us All
2005
mixed media on paper
Collection of Cher Shaffer

CHER SHAFFER
Memories of the Cherokee
2005
mixed media on paper
Collection of Cher Shaffer

SAM McMILLAN
Darkness Cannot Drive Out Darkness
2004
oil on panel
Courtesy of the Sage and Steven
Pattie Collection of American Art

PARTICIPANTS OF AMAZWI
ABESIFAZANE:
VOICES OF WOMEN PROJECT
20 Apartheid Embroideries
2000–2004
embroidery and beading on cotton
Collection of American Visionary Art
Museum

MORGAN MONCEAUX
Marie Antoinette of France
1993–1995
mixed media on paper
Courtesy of Ramscale

MORGAN MONCEAUX
Pharaoh Hatsheput
1993–1995
mixed media on paper
Courtesy of Ramscale

MORGAN MONCEAUX
King of the Tutsi
1993–1995
mixed media on paper
Courtesy of Ramscale

MORGAN MONCEAUX
King Olaf and Queen Martha
of Norway
1993–1995
mixed media on paper
Courtesy of Ramscale

MORGAN MONCEAUX
Sheik Isa Bin Sulman Khalita Emir
of Bahrain
1993–1995
mixed media on paper
Courtesy of Ramscale

MORGAN MONCEAUX
Supreme Pontiff John Paul II
1993–1995
mixed media on paper
Courtesy of Ramscale

MORGAN MONCEAUX
Dalai Lama Ruler Of Tibet
1993–1995
mixed media on paper
Courtesy of Ramscale

MORGAN MONCEAUX
Czar Nicholas II of Russia
1993–1995
mixed media on paper
Courtesy of Ramscale

MORGAN MONCEAUX
Alexandra Tsaritsa of Russia
1993–1995
mixed media on paper
Courtesy of Ramscale

MORGAN MONCEAUX
Last Maya King Keeper of the Sun
1993–1995
mixed media on paper
Courtesy of Ramscale



MORGAN MONCEAUX
King Oba of Benin, Nok & Ife
(Nigeria) 6000 BC
1993–1995
mixed media on paper
Courtesy of Ramscale

MORGAN MONCEAUX
Queen Victoria of Great Britain
1993–1995
mixed media on paper
Courtesy of Ramscale

MORGAN MONCEAUX
Kharma King of Echuanland
1993–1995
mixed media on paper
Courtesy of Ramscale

MORGAN MONCEAUX
Empress Nagako Last Kingdom
of the Rising Sun
1993–1995
mixed media on paper
Courtesy of Ramscale

MORGAN MONCEAUX
Emperor Hirohito Last Kingdom
of The Rising Sun
1993–1995
mixed media on paper
Courtesy of Ramscale

MORGAN MONCEAUX
Queen Nzingha, Last Queen of Angola
1993–1995
mixed media on paper
Courtesy of Ramscale

MORGAN MONCEAUX
King Solomon of Israel
1993–1995
mixed media on paper
Courtesy of Ramscale

MORGAN MONCEAUX
Kamahameha III King of Hawaii
1825–54
1993–1995
mixed media on paper
Courtesy of Ramscale

MORGAN MONCEAUX
King Premph and the Golden Stool
of the Ashanti
1993–1995
mixed media on paper
Courtesy of Ramscale

MORGAN MONCEAUX
Last Maya King Keeper of the Sun
1993–1995
mixed media on paper
Courtesy of Ramscale

MORGAN MONCEAUX
Queen Melka of Sheba 960 BC
1993–1995
mixed media on paper
Courtesy of Ramscale

MORGAN MONCEAUX
Queen of the Tonga
1993–1995
mixed media on paper
Courtesy of Ramscale

MORGAN MONCEAUX
Martha Dandridge Custis Washington
1731–1802
1993
mixed media on paper
Collection of Murray Bruce

MORGAN MONCEAUX
Abigail Smith Adams 1744–1818
1993
mixed media on paper
Collection of Murray Bruce

MORGAN MONCEAUX
Dolley Payne Todd Madison
1768–1849
1993
mixed media on paper
Collection of Murray Bruce

MORGAN MONCEAUX
Elizabeth Kortright Monroe
1768–1830
1993
mixed media on paper
Collection of Murray Bruce

MORGAN MONCEAUX
Louisa Catherine Johnson Adams
1775–1852
1993
mixed media on paper
Collection of Murray Bruce

MORGAN MONCEAUX
Rachel Donelson Jackson 1767–1828
1993
mixed media on paper
Collection of Murray Bruce

MORGAN MONCEAUX
Emily Donelson Jackson (hostess)
1807–1836
1993
mixed media on paper
Collection of Murray Bruce

MORGAN MONCEAUX
Hannah Hoes Van Buren 1783–1819
1993
mixed media on paper
Collection of Murray Bruce



MORGAN MONCEAUX
Anna Tuthill Symmes Harrison
1775–1864
1993
mixed media on paper
Collection of Murray Bruce

MORGAN MONCEAUX
Letitia Christian Tyler 1790–1842
1993
mixed media on paper
Collection of Murray Bruce

MORGAN MONCEAUX
Julia Gardiner Tyler 1820–1889
1993
mixed media on paper
Collection of Murray Bruce

MORGAN MONCEAUX
Sarah Childress Polk 1803–1891
1993
mixed media on paper
Collection of Murray Bruce

MORGAN MONCEAUX
Margaret Mackall Smith Taylor
1788–1852
1993
mixed media on paper
Collection of Murray Bruce

MORGAN MONCEAUX
Abigail Powers Fillmore 1798–1853
1993
mixed media on paper
Collection of Murray Bruce

MORGAN MONCEAUX
Jane Means Appleton Pierce
1806–1863
1993
mixed media on paper
Collection of Murray Bruce

MORGAN MONCEAUX
Harriet Lane (Hostess) 1830–1903
1993
mixed media on paper
Collection of Murray Bruce

MORGAN MONCEAUX
Mary Todd Lincoln 1818–1882
1993
mixed media on paper
Collection of Murray Bruce

MORGAN MONCEAUX
Eliza McCardle Johnson 1810–1876
1993
mixed media on paper
Collection of Murray Bruce

MORGAN MONCEAUX
Julia Dent Grant 1826–1902
1993
mixed media on paper
Collection of Murray Bruce

MORGAN MONCEAUX
Lucy Ware Webb Hayes 1831–1889
1993
mixed media on paper
Collection of Murray Bruce

MORGAN MONCEAUX
Lucretia Rudolph Garfield 1832–1918
1993
mixed media on paper
Collection of Murray Bruce

MORGAN MONCEAUX
Ellen Lewis Herndon Arthur
1837–1880
1993
mixed media on paper
Collection of Murray Bruce

MORGAN MONCEAUX
Mary Arthur McElroy (Hostess)
1993
mixed media on paper
Collection of Murray Bruce

MORGAN MONCEAUX
Francis Folsom Cleveland 1864–1947
1993
mixed media on paper
Collection of Murray Bruce

MORGAN MONCEAUX
Caroline Lavina Scott Harrison
1832–1892
1993
mixed media on paper
Collection of Murray Bruce

MORGAN MONCEAUX
Ida Saxton McKinley 1847–1907
1993
mixed media on paper
Collection of Murray Bruce

MORGAN MONCEAUX
Edith Kermit Carow Roosevelt
1861–1948
1993
mixed media on paper
Collection of Murray Bruce

MORGAN MONCEAUX
Helen Herron Taft 1861–1943
1993
mixed media on paper
Collection of Murray Bruce

MORGAN MONCEAUX
Ellen Louise Axson Wilson 1860–1914
1993
mixed media on paper
Collection of Murray Bruce

- MORGAN MONCEAUX**
Edith Bolling Galt Wilson 1872–1961
1993
mixed media on paper
Collection of Murray Bruce
- MORGAN MONCEAUX**
Florence King Harding 1860–1924
1993
mixed media on paper
Collection of Murray Bruce
- MORGAN MONCEAUX**
Grace Anna Goodhue Coolidge
1879–1957
1993
mixed media on paper
Collection of Murray Bruce
- MORGAN MONCEAUX**
Lou Henry Hoover 1874–1944
1993
mixed media on paper
Collection of Murray Bruce
- MORGAN MONCEAUX**
Anna Eleanor Roosevelt 1884–1962
1993
mixed media on paper
Collection of Murray Bruce
- MORGAN MONCEAUX**
Elizabeth Virginia Wallace Truman
1885–1982
1993
mixed media on paper
Collection of Murray Bruce
- MORGAN MONCEAUX**
Mamie Geneva Doud Eisenhower
1896–1979
1993
mixed media on paper
Collection of Murray Bruce
- MORGAN MONCEAUX**
Jacqueline Lee Bouvier Kennedy
1929–1994
1993
mixed media on paper
Collection of Murray Bruce
- MORGAN MONCEAUX**
Claudia Taylor (Lady Bird) Johnson
1912–
1993
mixed media on paper
Collection of Murray Bruce
- MORGAN MONCEAUX**
Elizabeth Bloomer Ford 1918–
1993
mixed media on paper
Collection of Murray Bruce
- MORGAN MONCEAUX**
Patricia Ryan Nixon 1912–1993
1993
mixed media on paper
Collection of Murray Bruce
- MORGAN MONCEAUX**
Rosalyn Smith Carter 1927–
1993
mixed media on paper
Collection of Murray Bruce
- MORGAN MONCEAUX**
Nancy Davis Reagan 1921–
1993
mixed media on paper
Collection of Murray Bruce
- MORGAN MONCEAUX**
Barbara Pierce Bush 1925–
1993
mixed media on paper
Collection of Murray Bruce
- MORGAN MONCEAUX**
Hillary Rodham Clinton 1947–
1993
mixed media on paper
Collection of Murray Bruce
- MORGAN MONCEAUX**
Laura Bush 1946–
1993
mixed media on paper
Collection of Murray Bruce
- MR. IMAGINATION**
Throne and Ottoman
2005
wood and bottle caps
Collection of American Visionary
Art Museum
- MR. IMAGINATION**
Staff
2005
wood and bottle caps
Collection of American Visionary
Art Museum
- LINDA ST. JOHN**
100 Dirt Yard Girls
1995–2005
pipe cleaners, cloth, plastic, lint,
sticks, burlap, string, paper
Collection of Linda St. John
- LINDA ST. JOHN**
The Skinny Girls
1995–2005
pipe cleaners, cloth, plastic, lint,
sticks, burlap, string, paper
Collection of Linda St. John
- LINDA ST. JOHN**
3 Magic Glitter Party Dresses
glitter, antique cotton voile fabric
1995
Collection of Linda St. John
- LINDA ST. JOHN**
5 Clear Plastic Party Girls
plastic bags
1998
Collection of Linda St. John
- LINDA ST. JOHN**
3 Clear Plastic Party Girls
plastic bags
1998
Collection of Linda St. John
- LINDA ST. JOHN**
Magic Party Dress
1998
glitter, antique cotton, polyurethane
Collection of Marisa Tomei
- LINDA ST. JOHN**
Why Wouldn't We Love Gardening?
2005
craypas on paper
Collection of Linda St. John
- LINDA ST. JOHN**
Could I Stay For Supper?
2002
craypas on paper
Collection of Linda St. John
- LINDA ST. JOHN**
A Stitch In Time
2005
craypas on paper
Collection of Linda St. John
- LINDA ST. JOHN**
Necessity is the Mother of Invention
2002
craypas on paper
Collection of Linda St. John
- LINDA ST. JOHN**
She Didn't Get Far
in the Decoratin' Business
2005
craypas on paper
Collection of Linda St. John
- LINDA ST. JOHN**
Sellin' Door To Door
2003
craypas on paper
Collection of Linda St. John
- LINDA ST. JOHN**
100 Authentic Fresh Air Angels
plastic bags, burlap string, cello-
phane, thread, wire
2003
Collection of Linda St. John
- DELAINÉ LE BAS**
Give Peace A Chance
1995
acrylic on paper
Collection of Delaine Le Bas
- DELAINÉ LE BAS**
My Husband and I
1995
acrylic on paper
Collection of Delaine Le Bas
- DELAINÉ LE BAS**
I Love You Darling, Delaine Loves
Damian
1997
acrylic on paper
Collection of Delaine Le Bas
- CORSO DE PALENZUELA**
El Sangre Azul (blue blood)
2004
oil on wood
Collection of Corso de Palenzuela
and Courtesy of Kiesendahl +
Calhoun Contemporary Art
- LAWRENCE AMOS**
Painted Walls
1999
pen
Collection of Lawrence Amos
- LAWRENCE AMOS**
The New Resident
1998
pen
Collection of Lawrence Amos
- LAWRENCE AMOS**
Hobo Hotel
2002
pen
Collection of Lawrence Amos
- LAWRENCE AMOS**
The Circle People
2001
pen
Collection of Lawrence Amos
- LAWRENCE AMOS**
The Visitor
1999
pen
Collection of Lawrence Amos
- LAWRENCE AMOS**
New Resident
1998
pen
Collection of Lawrence Amos
- NED CARTLEDGE**
Love Is More Than A Bunch
Of Screws
1991
mixed media
Collection of Dudley Clendinen
- ANONYMOUS**
Now Renting
August 2003
spray paint, enamel, tin, wire, wood,
cardboard, coat hangers, paint,
crayon, pencil
Collection of Patricia Buchanan Bay
- ANONYMOUS**
Rated R—Joe, Said!
August 2003
wooden door, plywood, wire,
masonite, enamel, marker, key
Collection of Patricia Buchanan Bay
- ANONYMOUS**
For Sale
August 2003
tin, wire, wood, cardboard, tree
branch, tape, clothes hangers, pencil,
paint, crayon
Collection of Patricia Buchanan Bay
- NED CARTLEDGE**
KKK David In His Elegant Night Shirt
1989
paint on wood
Collection of Dudley Clendinen
- BENNY CARTER**
When Justice Begins
February 1, 1960
1990
mixed media
Private Collection
- BENNY CARTER**
Klan Klock
nd
clock, jewels, plastic toy, paints,
markers
Collection of Richard Bay
- TOM STECK**
Red and Yellow, Black and White
2005
mixed media
Collection of Tom Steck
- TOM STECK**
The Hallelujah Choir
2005
mixed media
Collection of Ted Frankel
- LOWER EAST SIDE GIRLS CLUB**
Ana Rita
2005
collage on muslin dress
Collection of American Visionary
Art Museum
- LOWER EAST SIDE GIRLS CLUB**
Inez Sans Gonzales
and Grandma Perkins
2005
collage on muslin dress
Collection of American Visionary
Art Museum
- LOWER EAST SIDE GIRLS CLUB**
Josephine Baker
2005
collage on canvas
Collection of American Visionary
Art Museum
- MARY PROCTOR**
Grand Greenstamps
c. 1997
mixed media
Collection of Dudley Clendinen
- MARY PROCTOR**
Grandma's Old Quilt
1997
paint on wood
Collection of Nancy and Richard
Bloom
- MARY PROCTOR**
The Story of Grandma's
Old Blue Willow Plates
1997
mixed media: paint, ceramic,
wooden door
Collection of American Visionary
Art Museum
- ROSIE O'DONNELL**
Nana
2005
mixed media on canvas
Collection of Rosie O'Donnell
- ROSIE O'DONNELL**
Fast Dead
2005
paint and collage on canvas board
Collection of Rosie O'Donnell
- ROSIE O'DONNELL**
Swamp of Yesterday
2003
paint and collage on canvas
Collection of Rosie O'Donnell
- ROSIE O'DONNELL**
9/11
2002
collage on canvas
Collection of Rosie O'Donnell
- ROSIE O'DONNELL**
Nelson Mandela
2005
acrylic on canvas
Collection of Rosie O'Donnell
- ADRIAN KELLARD**
The Baptism of Christ
1982
carved and painted wood
Courtesy of the Estate of the Artist
- ADRIAN KELLARD**
O Holy Night
1984–1986
carved and painted wood
Courtesy of the Estate of the Artist
- BURNEL PENHAUL**
4 Miss Alternative World Costumes
c. 2002
mixed media
Collection of the Penhaul Family
- CHRIS ROBERTS-ANTIEAU**
Table Manners
2004
textile applique
Collection of Joann Escobosa
- CHRIS ROBERTS-ANTIEAU**
Bad Habits Die Hard
2004
textile applique
Collection of the American Visionary
Art Museum
- CHRIS ROBERTS-ANTIEAU**
Ladder to Heaven
2004
textile applique
Collection of Chris Roberts-Antieau
- CHRIS ROBERTS-ANTIEAU**
Recovery of Roy
2005
textile applique
Collection of Chris Roberts-Antieau
- HOWARD FINSTER**
Oh Say Can You See
(from the series American Flag
Paintings)
1991
enamel on wood
Courtesy of Govinda Gallery,
Washington, DC
- HOWARD FINSTER**
The Prophets of Revelations
(from the series American Flag
Paintings)
1990
enamel on wood
Courtesy of Govinda Gallery,
Washington, DC
- HOWARD FINSTER**
Don't Blame Our Flag
1990
enamel on wood
Collection of William Paley
- HOWARD FINSTER**
A Second Noah
1991
enamel on wood
Collection of William Paley
- HOWARD FINSTER**
Large Baby Doll with Kids
c. 1990
paint on wood
Collection of William Paley
- HOWARD FINSTER**
Baby Angel
1991
enamel on wood
Collection of William Paley
- HOWARD FINSTER**
More than a Piece of Cloth
1990
enamel on wood
Collection of William Paley
- HOWARD FINSTER**
Stay in What You Know
(from the series American Flag
Paintings)
1990
enamel on wood
Courtesy of Govinda Gallery,
Washington, DC
- HOWARD FINSTER**
The Beginning of the Mystriss
of a Great Work
paint on glass
c. 1990
Collection of Lawrence Benenson
- JOHN ABDULJAAMI**
President Clinton
1998
wood and enamel
Courtesy of the Sage and Steven
Pattie Collection of American Art
- JOHN ABDULJAAMI**
Muhammad Ali
1992
wood and enamel
Courtesy of the Sage and Steven
Pattie Collection of American Art
- PAUL GRAUBARD**
Portrait
2005
paint on board
Collection of Paul and
Karen Graubard
- PAUL GRAUBARD**
Portrait
2005
paint on board
Collection of Paul and
Karen Graubard
- PAUL GRAUBARD**
Portrait
2005
paint on board
Collection of Paul and
Karen Graubard
- PAUL GRAUBARD**
Portrait
2005
paint on board
Collection of Paul and
Karen Graubard
- RALPH FASANELLA**
Daily News Strike
1993
oil on canvas
Courtesy of Aca Galleries, New York
- RALPH FASANELLA**
Gas Station Play Ground
1983
oil on canvas
Courtesy of Aca Galleries, New York
- RALPH FASANELLA**
Other Side of the Tracks
1947
oil on canvas
Courtesy of Aca Galleries, New York
- RALPH FASANELLA**
White House Rocking Chair
1973
oil on canvas
Courtesy of Aca Galleries, New York
- RALPH FASANELLA**
South Bronx Rebirth
1995
oil on canvas
Courtesy of Aca Galleries, New York
- RALPH FASANELLA**
Dress Shop
1972
oil on canvas
Courtesy of the Fenimore Art
Museum, New York State Historical
Association
- ROBERT BENSON AND RICHARD AMES**
Oceanus
mirror and glass
2005
Collection of American Visionary
Art Museum

EL GUERRERO de CUBA YO SOY



EL SANGRE AZUL

10 years

AMERICAN VISIONARY ART MUSEUM CELEBRATES

OF ARTISTIC VISION • MAJOR EXHIBITIONS FROM 1995 TO 2005



TREE OF LIFE
November 1995–May 1996
 AVAM's inaugural exhibit, featuring 400 works celebrating the gifts of the earth.



WIND IN MY HAIR
May 1996–May 1997
 The human wish to fly—to be liberated from our earthly bounds; to have wings and soar skyward!



THE END IS NEAR! Visions of Apocalypse, Millenium, and Utopia
May 1997–May 1998
 The element of fire—one of the mightiest powers for transformation.



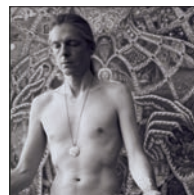
LOVE: Error and Eros
May 1998–May 1999
 From true love to lost love, from love that is divine to love that is profane—the most powerful of human emotions.



WE ARE NOT ALONE: Angels and Other Aliens
October 1999–September 2000
 Fantasies of alien abduction; religious beliefs; or just the hope that there are other worlds beyond their immediate understanding.



TREASURES OF THE SOUL: Who is Rich?
October 2000–September 2001
 A tribute to the inner strength and self-made visions of those who embrace the adversity of our human condition, transform it and whisper it back to us as their gift of poetic wisdom.



THE ART OF WAR AND PEACE
October 2001–September 2002
 In truth, there is only one war. It is the struggle between the power of good and evil in one's own heart and soul.



HIGH ON LIFE: Transcending Addiction
October 2002–September 2003
 Addiction as a spectrum in which we all participate, whether our drug of choice is caffeine, nicotine, morphine, sugar or shopping.



GOLDEN BLESSINGS OF OLD AGE & OUT OF THE MOUTHS OF BABES
October 2003–September 2004
 The many global manifestations of late-onset creativity generated by visionary artists aged 60, 70, 80, and far beyond contrasted by the more fragile artistic testimonies made by young children.



HOLY H2O: Fluid Universe
October 2004–September 2005
 The simple truth known to the broken-hearted, the mystic, and the physicist: what we think solid is not.

A RACE
OF TOTALLY
HUMAN-
POWERED
WORKS
OF ART

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DESIGNED
TO TRAVEL
OVER LAND,
SAND, MUD
& REALLY
DEEP WATER!

Kinetic Moments

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presented by THE AMERICAN VISIONARY ART MUSEUM

