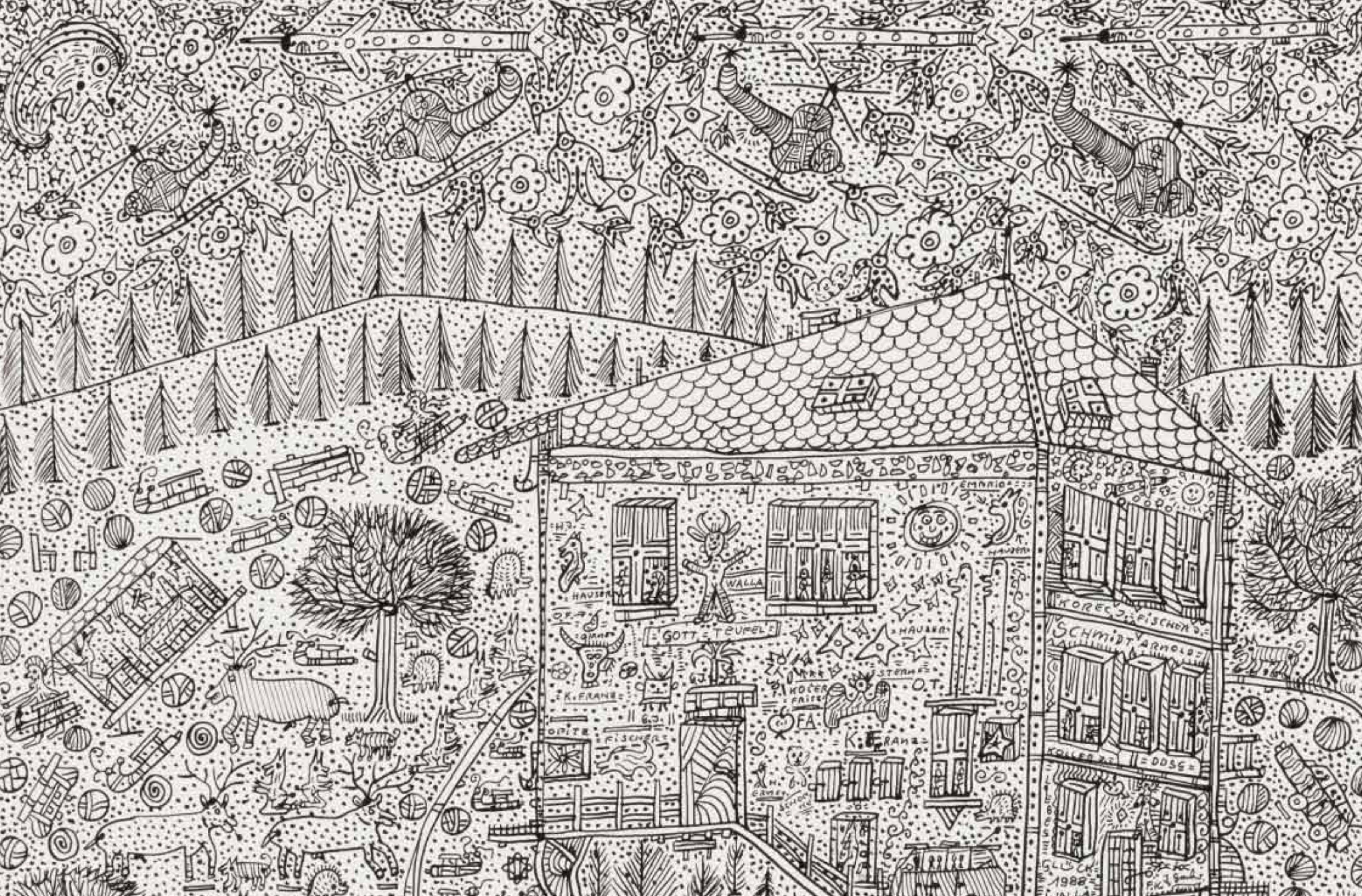


Accidental Genius















Accidental Genius

ART FROM THE ANTHONY PETULLO COLLECTION

Margaret Andera
Lisa Stone

with an introduction
by Jane Kallir

Milwaukee Art Museum

DelMonico Books • Prestel
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FOREWORD

Daniel T. Keegan • *Director, Milwaukee Art Museum*

The Milwaukee Art Museum is pleased to present *Accidental Genius: Art from the Anthony Petullo Collection*, an exhibition that celebrates the gift to the Museum of Anthony Petullo's collection of modern self-taught art. Comprising more than three hundred artworks, the collection is the most extensive grouping of its kind in any American museum or in private hands. Thanks to this gift, the Milwaukee Art Museum's holdings now encompass a broadly inclusive representation of self-taught art as an international phenomenon.

Tony Petullo, a retired Milwaukee businessman, built his collection over three decades, acquiring works by the most important European and American artists in the genre, including Henry Darger, Minnie Evans, Martín Ramírez, Friedrich Schröder-Sonnenstern, Bill Traylor, Alfred Wallis, Adolf Wölfli, and Anna Zemánková. The collection's strength is in the work of European self-taught artists, and several artists are represented in great depth. Petullo's intention from the outset was to build a personal collection that would complement the Museum's holdings, and his gift now firmly establishes the Milwaukee Art Museum as the leading American institution for self-taught material.

The Museum's commitment to the work of self-taught artists began as early as 1951 with the gift of two paintings by Wisconsin artist Anna Louisa Miller. Other important works later entered the collection, including the Michael and Julie Hall Collection of American Folk Art in 1989 and the Richard and Erna Flagg Collection of Haitian Art in 1991. Russell Bowman, the former director of the Museum (1985–2002), played an important role in expanding the Museum's holdings of self-taught art and in encouraging Tony Petullo to build his own collection.

The exhibition title, *Accidental Genius*, purposefully serves to initiate thoughtful consideration of these works, without misleading traditional characterizations such as "outsider art," "art brut," or "naïve art." Jane Kallir, codirector of Galerie St. Etienne in New York, perceptively explains the shortcomings of these terms in her introduction to the catalogue. Kallir argues that the so-called self-taught artists are actually best aligned with the traditional lineage of modern and contemporary art.

We owe special thanks to Margaret Andera, adjunct curator at the Museum, who has shaped an exhibition and a catalogue of the highest caliber. Her efforts have resulted in a remarkable tribute to the collector. We would also like to recognize Lisa Stone, curator of

the Roger Brown Study Collection at the School of the Art Institute of Chicago, for her insightful essay for this publication.

A project of this magnitude would not have been possible without generous financial support. The Milwaukee Art Museum wishes to thank the Anthony Petullo Foundation; Leslie Hindman, Inc.; the Einhorn Family Foundation; and Friends of Art, a support group of the Museum, for sponsoring the exhibition. Tony Petullo is a past president of Friends of Art, and he credits the group for introducing him to collecting.

We are also indebted to Museum trustee Dorothy Stadler for leading a fund-raising effort in honor of Tony Petullo on the occasion of his gift. For their generous support of this initiative, it is a pleasure to thank the following: Donald and Donna Baumgartner, Lori and Kurt Bechthold, Lisa Berman and Larry Dalton, Wendy and Warren Blumenthal, Russell and Barbara Bowman, Arlene Brachman, Orren and Marilyn Bradley, Anthony and Andrea Bryant, Valerie Clarke, James DeYoung and Leslie Davis, Jane and David Fee, Frederic and Elizabeth Friedman, H. Rick Fumo, Julie W. Gardner, Katie Gingrass, Ellen and Richard Glaisner, Mrs. Thomas W. Godfrey, Greater Milwaukee Foundation—Terry A. Hueneker Fund, Bill and Carmen Haberman, Claire and Glen Hackmann, Ed Hanrahan, George and Angela Jacobi, Judy and Gary Jorgensen, George and Jane Kaiser, Jonas Karvelis, Dan Keegan and Janné Abreo, Sue and Ray Kehm, Dedi and David Knox, Tony and Sue Krausen, Ken Krei and Melinda Scott Krei, Raymond and Barbara Krueger, Mary Ann and Charles P. LaBahn, Nancy and Arthur Laskin, Mary Jo and Don Layden Jr., Gail A. Lione and Barry L. Grossman, Joan Lubar Charitable Fund of the Lubar Family Foundation, Wayne and Kristine Lueders, Eileen and Barry Mandel, Antonette and Bruce McDonald, Dr. Tony and Donna Meyer, Irene D. Morgan, Frank Murn, Daniel and Michele Nelson, Andy Nunemaker Foundation, Larry Oliverson and Donna Guthrie, Jill G. Pelisek, Jan Petry, Katie and Jon Prown, Bill and Wendy Randall, Sande Robinson, Bob Roth, Rick and Nickie Schmidt, Sue and Bud Selig, Reva and Philip Shovers, Dr. James and Dorothy Stadler, Dr. James A. Stadler III, Lysbeth M. Stadler, Carl and Mary Strohmaier, Christine Symchych, Laurie and Brian Winters, David and Stephanie Stadler Wonderlick, Jeff Yabuki and Cathie Madden, and Dr. and Mrs. David Yuille. With profound gratitude, the many friends of Tony Petullo would like to thank him for his transformative gift to the Milwaukee Art Museum.



ACKNOWLEDGMENTS

Margaret Andera • *Adjunct Curator, Milwaukee Art Museum*

The acquisition of the Anthony Petullo Collection by the Milwaukee Art Museum and the production of the attendant exhibition and catalogue have been tremendous undertakings, which would have been impossible without the efforts of a great many people. First and foremost, I wish to thank Tony Petullo for his extraordinary vision in building a world-class art collection, for his incredible generosity in giving it to the Milwaukee Art Museum, for his enthusiastic support and assistance throughout this entire project, and for his friendship and unwavering support since we first worked together in 1993. I would also like to thank Tony's wife, Beverly, who not only graciously hosted the Museum staff on several occasions but also helped to organize the collection records and artist files.

Colleagues at the Milwaukee Art Museum have provided essential support and expertise during every phase of this project. Director Dan Keegan was a crucial proponent of the project and worked with Chief Curator Brady Roberts to negotiate the gift agreement. A special thanks to Registrar Dawn Gorman-Frank, who adeptly facilitated the gift acquisition process, and to her staff. Assistant Registrar Melissa Hartley Omholt expertly and patiently oversaw the transfer of the collection to the Museum, in addition to coordinating the photography for the catalogue. Stephanie Hansen, database administrator, was vital to the cataloguing of the collection and the incorporation of images into the database. Catherine Sawinski, assistant curator, helped with many of the details associated with the Petullo project and was always ready to lend support when it was needed. Senior Conservator Jim de Young and his staff oversaw the framing and conditioning of the collection. Lead Preparator Joe Kavanaugh and his staff, especially Kelli Busch, ensured the safe transport of the collection to its new home at the Museum and constructed the exhibition gallery with their usual skill and proficiency. John Irion, exhibition designer, has once again created a stunning exhibition installation. Brigid Globensky, senior director of education and programs, and her staff, particularly Fran Serlin, developed the excellent programs and interpretive materials for the exhibition. The marketing department, led by Senior Director of Marketing and Communications Vicki Scharfberg, thoughtfully produced creative marketing materials to promote the exhibition. Lastly, my utmost gratitude goes to Laurie Winters, director of exhibitions and publications, who has been a guiding presence and valuable collaborator in the realization of the exhibition and this

publication. I have been fortunate to benefit from her significant experience in producing first-rate museum exhibitions and catalogues, and her enthusiasm for this project from the start was an inspiration.

Several individuals outside the Museum have also contributed to this project in important ways. I am grateful to Lisa Stone for her insightful and thought-provoking essay for this catalogue and for her encouragement and suggestions as the project progressed. Thanks also go to Jane Kallir for her introduction to this volume, which, in tandem with Lisa's essay, astutely argues for a new approach to this material by the art world in general, one consistent with the approach taken to art by "trained" artists. Additionally, I would like to acknowledge Dana Boutin for carefully researching and writing the artists' biographies, Karen Jacobson for her rigorous editing of the catalogue text, and Steve Biel for his inspired design of this publication. Finally, I thank Mary DelMonico and Karen Farquhar of DelMonico Books · Prestel for their expert guidance and counsel in the production of the book.



Art Brut and “Outsider” Art

A Changing Landscape

JANE KALLIR

THE RECOGNITION OF ART BRUT AND “OUTSIDER” ART as distinct genres of expression grew out of an obsession with “otherness” that first came into focus around the turn of the last century. Although a broad array of nonacademic art—folk craft, amateur painting, and art by the mentally ill—existed in earlier eras, the arbiters of high culture paid such lowly creations no mind. The “noble savage” existed as a concept in philosophy but not in art, which was the unchallenged purview of the hereditary aristocracy and, in democratic America, of the educated moneyed classes. During the nineteenth century, however, the readjustment of class boundaries occasioned by industrialization and the mingling of disparate populations through migration and imperialism sparked heretofore unknown confrontations between dominant and subservient peoples. The simultaneous need and inability to deal with the “other” became a leitmotif of twentieth-century history, contributing to its many genocides. The crumbling of once stable aristocratic empires touched off World War I, which in turn triggered Hitler’s retaliatory quest for European domination and World War II. And for each world war, there was a concomitant surge of interest in self-taught art, the art of the “other,” on the part of the cultural elite.

The waves of interest in self-taught art that recurred throughout the twentieth century tended to emphasize differing aspects of the “other.” The first “outsider” to be brought “inside” was the famous painting toll collector Henri Rousseau. Embraced by Pablo Picasso in France and Vassily Kandinsky in Germany, Rousseau was the original “naïf,” a paragon of childlike innocence. It was Kandinsky, a prolific theorist, who promulgated the notion that artists without formal training are better able to capture the “inner resonance” of their subjects than those whose spontaneity has been dulled by rote schooling. After World War I this ideal of artistic purity would find broader commercial acceptance through the intervention of the art historian and dealer Wilhelm Uhde, who cobbled together a group of untrained “Painters of the Sacred Heart.” In the 1920s, however, another, darker view of the “outsider” emerged, courtesy of the psychiatrists Hans Prinzhorn and Walter Morgenthaler. Working, respectively, at the Heidelberg Psychiatric Clinic in Germany and at the Waldau Clinic in Bern, Switzerland, these two doctors sought access to the creative depths by studying the art of mental patients. The harnessing of unconscious impulses became a primary goal of the Surrealists, many of whom were familiar with Prinzhorn’s and Morgenthaler’s research.

Surrealism spawned the preeminent post–World War II champion of “outsiders,” the artist Jean Dubuffet. Art Brut (raw art), the term he coined to describe art untainted by received culture, was a direct response to the insanity of global war. Despairing of civilization, Dubuffet looked to its margins



Henri Rousseau (French, 1844–1910)
The Dream, 1910
 Oil on canvas
 80½ x 117½ in. (204.5 x 298.5 cm)
 The Museum of Modern Art, New York
 Gift of Nelson A. Rockefeller
 252.1954

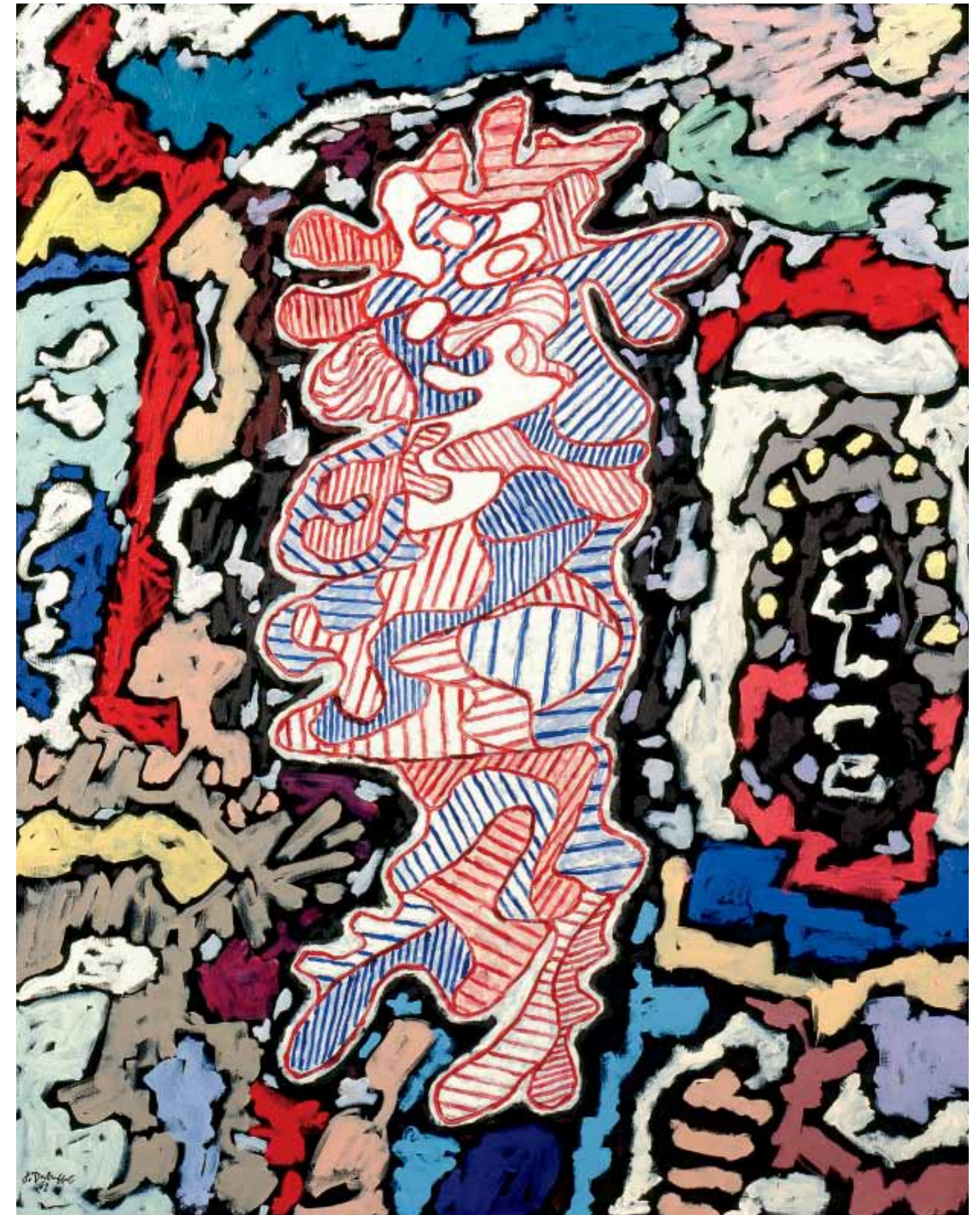
opposite:

Jean Dubuffet (French, 1901–1985)
Court les rues, 1962
 Oil on canvas
 57½ x 45 in. (146.37 x 114.3 cm)
 Milwaukee Art Museum
 Gift of Mrs. Harry Lynde Bradley
 M1973.603

for hope and inspiration, which he found in the work of mental patients, spiritual mediums, and extreme outcasts. In effect, he melded the two prewar conceptions of self-taught art, ascribing primordial innocence and purity to the work of social deviants. Art Brut in turn spawned “outsider” art, the title chosen by the British art historian Roger Cardinal for the first English-language book on Art Brut, published in 1972. However, something was literally lost in translation and in the transplantation of the genre from Europe to the United States.

Mainstream recognition of nonacademic art was a European import that was welcomed to the United States rather belatedly and, in the process, given a uniquely American interpretation. Like their European counterparts, America’s early modernists used “naïve” art to ratify their own unorthodox formal experiments. But in the depths of the Depression, when America’s first home-grown self-taught painters were “discovered,” the genre quickly became a repository for all sorts of notions about national identity. Self-taught artists of the 1930s, like the contemporaneous Regionalists, represented the strength of the heartland as against the corrupt big city. They represented native ingenuity, freedom, and individualism. In the United States, where class divisions are more commonly denied than is the case in Europe, self-taught artists bolstered the myth of egalitarianism.

Just as the art-world elite lauded working-class artists during the Depression, the same elite promoted African American creators in the late 1980s and 1990s, as minority artists began to be incorporated into the art historical canon. Whereas in Europe a sharp rift developed between proponents of “naïve” art and avatars of Art Brut, Americans were far less inclined to engage in such theoretical hairsplitting. To them, folk art, “naïve” art, and “outsider” art were all different expressions of pretty much the same thing. The term Art Brut is used rarely in the United States, and then chiefly to denote foreign phenomena. Those who have a serious professional commitment to what is amorphously referred to as “the field” also attempt to distance themselves from the term *outsider*, preferring the more neutral, if also problematic, adjective *self-taught*.



Art Brut and all the other approaches to self-taught art that emerged during the twentieth century suffered from similar inherent contradictions. For one thing, the ascription of intrinsic purity to self-taught artists was neither objectively verifiable nor true. It is, after all, no more possible to determine whether an artist has a “sacred heart” than it is to x-ray his or her soul. And the paradigm of purity clashed head-on with the fact of external influence. As it turns out, many self-taught artists teach themselves in exactly the same way that trained artists do: they look at things and then poach from an array of preexisting sources. Only for self-taught artists, those sources are ad hoc rather than selected by the art world’s educational superstructure. There was also something insidious about the mainstream’s idealization of the self-taught artist’s ostensible purity. A self-taught artist could be disqualified, driven from the temple of Art Brut and back into the no-man’s-land of inept anonymity for being too knowing or too ambitious. The whole point was that self-taught artists were *accidental* modernists, creating works that looked like sophisticated art without deliberately intending to.

By denying the self-taught artist’s intentionality, the art-world mainstream denied these artists the right to be taken seriously. Insofar as the discipline of art history has traditionally treated artworks as texts, the purpose of which is to communicate an artist’s conscious or unconscious intent, the doctrine of “purity” made it impossible to properly study self-taught artists and therefore impossible to admit them to the canon. The “other” was acknowledged, even petted and pampered, but at the same time safely ensconced in a position subordinate to that of the mainstream elite.

Most of the attributes—purity, innocence, iconoclasm, individualism—ascribed to “outsiders” had less to do with them than with the projected needs of the mainstream. In practice, the mainstream’s relationship to self-taught artists was largely formal, as though by claiming a similar pictorial language trained artists could appropriate those self-same projected values. This formal relationship was double-edged: the mainstream singled out self-taught artists who unwittingly confirmed its own preexisting aesthetic proclivities, and trained artists also borrowed specific stylistic tropes from their uneducated colleagues.

Formalism became the primary way in which modernism was explained and sold to the broader public, especially in the United States. In the years immediately after World War II, the histories of diverse modernist movements in places like Russia, Italy, Germany, and Austria were pruned in order to present a clean, linear developmental trajectory from prewar Paris to postwar New York. The whole idea of a single international art “center” presupposed a high degree of coordination and unity of intent. Modernism’s subsidiary isms were seen to comprise cohesive teams of artists engaged in a joint mission to advance the singular cause of art. Tastemakers such as the Museum of Modern Art’s founding director, Alfred Barr, wielded immense influence through their ability to channel the messy products of artistic enterprise into neat formalist schemes.

Today the formalist linearity once ascribed to modernist development has been generally discredited, both as art history and as a prescriptive mandate for aspiring artists. Artists are encouraged to take their inspiration from anything and everything that moves them, reaching back in time through all of art history and absorbing more recent visual phenomena like cartoons, comics, and films as well. Contemporary artists give all cultural sources equal weight, drawing no distinction between “high” and “low” art. “New media” such as video and computers are welcomed into an arena once dominated by painting and sculpture, as are formerly “inferior” modes of expression like photography. Debased, non-art materials—pipe cleaners, feathers, beads, mailing tubes, and the like—proliferate in the work of both amateur and professional artists. This diversity has created a confusing welter of objects and styles. There are no longer any gatekeepers comparable to Barr controlling access to the citadel of high art. For the most part, curators and critics now follow paths blazed in an increasingly decentralized multinational arena. Globalization has for the first time created a true “art world,” forcing a new confrontation with the “other,” in terms of both individual players and diverse traditions.

The current approach to self-taught art is in many respects an extension of the heterogeneity born of globalization and as such differs decisively from earlier, modernist attitudes to the genre.



Mainstream contemporary art and self-taught art are joined not merely by formal similarities but by a kinship of content and materials. Today the most substantive difference between “insiders” and “outsiders” may be the way that their work is labeled and marketed. The act of segregating “outsiders” according to their biographies has become increasingly shallow and pointless. The minor detail of having gone to art school—or not—seems similarly irrelevant when all the world’s a school.

The donation of the Anthony Petullo Collection to the Milwaukee Art Museum comes at a crucial turning point in the history of self-taught art. Joining the Richard and Erna Flagg Collection of Haitian Art and the Michael and Julie Hall Collection of American Folk Art, the Petullo Collection makes Milwaukee one of America’s preeminent centers for the study of work by untrained creators. At the same time, the presence of these three stellar collections in an encyclopedic institution implicitly links them to the broader international sweep of art history. In the end, the Flagg, Hall, and Petullo collections may be important more for what they do not have in common than for the attributes that they share. Jumbling this material into a catchall category—by whatever name—does nothing to help us understand the work and is in fact inherently disrespectful of the artists’ individual identities. To truly absorb the “other” into the mainstream, we must first study self-taught artists, just as we do their trained colleagues, in terms of their original contexts and influences. Then we must honor the artists’ intentions and judge the art by its success in fulfilling those intentions—just as we have always judged mainstream art. The Milwaukee Art Museum now faces the exciting challenge of bringing our understanding of this important work to the next level.

Anthony Petullo in the Quadracci Pavilion of the Milwaukee Art Museum



“It’s a picture already”

The Anthony Petullo Collection

LISA STONE

ANTHONY PETULLO ASSEMBLED HIS EXCEPTIONAL ART COLLECTION always with the intention that a museum—undoubtedly the Milwaukee Art Museum—would be its final home. Petullo has been deeply involved with the Museum for many years as a trustee and major supporter, but governance and finance have always been secondary to his keen interest in the heart and soul of the enterprise, the Museum’s exhibitions and especially its collection. As a collector Petullo has been remarkably independent, always following his instincts for outstanding works of art, and along the way he learned the ropes, so to speak, of connoisseurship: concern for excellence, diversity, and education as the basis for a museum-quality collection. He has always been concerned with sharing the collection widely, educating the public, and reinforcing the historically strong engagement with folk, self-taught, and outsider art in the Midwest, with Milwaukee as the central node. He developed a penchant in his collecting, and in the core philosophy of his collection, for stretching and challenging boundaries, assembling a collection of art from beyond the mainstream.

The Anthony Petullo Collection vastly expands the Museum’s extraordinary collection of folk and self-taught art, strengthening it with an outstanding array of work by European outsiders. The gift will surely challenge boundaries, internally and externally, and the process of the collection “coming home” to the Museum will not be as straightforward as it would be with a collection of German Expressionist prints or works from some other neatly defined genre that would be easily absorbed into curatorial departments. In exploring the Petullo Collection’s limitless formal and conceptual possibilities—the visual relationships between and among objects and the myriad ideas that they express—the Museum will have the opportunity to develop new ways to describe and define works from beyond the academic mainstream. Viewers will encounter a broad selection of works by geographically diverse artists who have little in the way of shared experiences or artistic styles. They will confront provocative issues of how to consider works that are widely accepted as beautiful and meaningful, for which there are a number of conflicting definitions. The Petullo Collection is a momentous gift to the Museum, its community, and its ever-expanding audiences, as a treasure trove of art and a catalyst for reevaluating definitions. Given the depth of its history with folk and nonmainstream art, the Milwaukee Art Museum is preeminently positioned to navigate the conundrums and the potential that come with this remarkable collection, and to be a leader in the presentation and interpretation of these works.

The Midwest or, more specifically, an axis along Lake Michigan’s western shoreline, is internationally known as the center for the recognition and acceptance of self-taught art, and also as a region where an extraordinary number of outstanding self-taught artists have lived and worked.

With the Milwaukee Art Museum in the center, the John Michael Kohler Arts Center in Sheboygan, Wisconsin, to the north, and Intuit: The Center for Intuitive and Outsider Art in Chicago to the south,¹ the region has a rich history of museum engagement with art that falls outside the academic mainstream. The Milwaukee Art Museum not only is geographically central but also has been a leader in collecting and exhibiting works by folk and self-taught artists for more than half a century.

The Museum’s involvement with folk and self-taught art is explored in depth in Russell Bowman’s preface and essay for the catalogue *Common Ground / Uncommon Vision: The Michael and Julie Hall Collection of American Folk Art*,² but an overview will be helpful here. Beginning in 1951 with the acquisition of a few works of folk art, a number of significant gifts and acquisitions followed in the 1960s and 1970s. The 1981 exhibition of the Herbert Waide Hemphill Jr. collection was a defining moment and connecting thread in the presentation and acquisition of folk and self-taught art at the Museum. Bert Hemphill (1929–1998) was a founder of and the first curator at the Museum of Early American Folk Arts in New York City (now the American Folk Art Museum). Hemphill was a consummate collector who turned his attention to American folk art in the early 1950s and amassed a vast and incomparable collection, replete with objects of astonishing originality. Gallerist Phyllis Kind commented, “Warhol had nothing on him.”³ Hemphill broke from the ranks of most folk art collectors at the time, particularly the trend of focusing tightly on specific functional objects from the past, such as waterfowl decoys or cigar store Indian figures. He scoured flea markets for eccentric and compelling objects, and was an early proponent of works by twentieth-century artists who technically were not folk artists, since their work was not informed by, nor did it perpetuate, family, ethnic, or community traditions. Hemphill included work by these artists in his collection alongside nineteenth-century folk art, declaring that a continuum existed in the historical path of nonacademic art, between the past and the present and, ostensibly, the future.

Hemphill coauthored *Twentieth-Century Folk Art and Artists*, which was published in 1974.⁴ The authors admitted that identifying artists as “folk” in the twentieth century was problematic, as were most of the alternative descriptors: primitive, popular, naïve, Sunday, amateur, and grassroots artists. The book explored a diverse group of artists through an expanded lens, viewing traditional folk expressions—including weathervanes, whirligigs, and advertising figures—alongside an equally varied array of artworks made by later generations of artists, which reflected the context of their century. Redefining the boundaries of traditional folk art to include such work was heretical to orthodox folk art scholars and collectors, but Hemphill was a brilliant iconoclast whose work challenged the premise that folk art production ended with the industrial revolution, and the book had a profound impact on the burgeoning field of nonacademic art that fell outside the folk corral. It examined works by, among other artists, Eddie Arning, Minnie Evans, Justin McCarthy, Martín Ramírez, Jon Serl, and Joseph E. Yoakum, all of whom are represented in the Petullo collection.

In 1974, as a graduate student in art history, Russell Bowman organized an exhibition from the Hemphill collection for the Renaissance Society at the University of Chicago. By 1981 he was a curator at the Milwaukee Art Museum, where he organized the expanded exhibition *American Folk Art: The Herbert Waide Hemphill Jr. Collection*. The show was a striking brew of traditional folk and twentieth-century art, reflecting Hemphill’s maverick instinct for an object’s overriding aesthetic, regardless of its intended function or place in the academic schema.

Hemphill mentored and was a major influence on the collectors Michael and Julie Hall. The couple fortuitously met Hemphill at the Museum of American Folk Art in the mid-1960s. Michael was an artist, and Julie’s expertise was in art history and craft. Hemphill’s connoisseurship and mode of collecting informed the Halls as they evolved into consummate collectors. Like Hemphill, they scoured the country for examples of folk and popular art. Learning from Hemphill, they followed their instincts, responding to objects that combined strong formal qualities with a sense of originality that often bordered on the enigmatic, as in the iconic *Pair of Black Figures* (in the Museum’s collection). Many of these works raise compelling but as yet unanswered questions about their cultural and art historical origins and their purpose, about why they were made and by whom.



Common Ground / Uncommon Vision: The Michael and Julie Hall Collection of American Folk Art, installation view, Milwaukee Art Museum, 1993

In 1989, building on its growing collection of works by folk and self-taught artists, the Museum acquired the Michael and Julie Hall Collection of American Folk Art, enriching its holdings with more than two hundred works. With a preponderance of sculpture, the collection included examples of traditional and nontraditional folk art, and an impressive variety of works by twentieth-century self-taught artists. (Four artists represented in the Hall Collection—Shields Landon Jones, Martín Ramírez, Bill Traylor, and Joseph E. Yoakum—are also represented in the Petullo Collection.) In 1993 the Museum organized the exhibition *Common Ground / Uncommon Vision: The Michael and Julie Hall Collection of American Folk Art*, which traveled to five additional venues. The Hall Collection became an anchor and a fulcrum for growing the holdings of folk and self-taught art, and many additional objects were acquired in the 1990s, including gems by significant self-taught artists from the region such as Prophet William J. Blackmon, Henry Darger, William Dawson, Josephus Farmer, Lee Godie, Mr. Imagination, Albert “Kid” Mertz, Simon Sparrow, Carter Todd, Eugene Von Bruenchenhein, Derek Webster, and Albert Zahn.

The 1981 Hemphill exhibition set the stage for a succession of landmark folk/self-taught exhibitions at the Museum, beginning with an early show of beguiling works by Martín Ramírez in 1985. After the discovery of Milwaukee’s self-made Renaissance man, Eugene Von Bruenchenhein, in 1983, the first comprehensive exhibition of his work was shown at the Museum in 1988. The 1993 Hall Collection exhibition was followed by a major exhibition drawn from the Petullo Collection in 1994 (more on this shortly); an exhibition of quilts from Gee’s Bend, Alabama, in 2003–4; and a major retrospective of Ramírez’s work in 2007–8.⁵ The Petullo Collection grew out of and augments the Museum’s ongoing commitment to folk, self-taught, and outsider art.

Petullo began collecting art without a business plan, as it were, when he discovered an artist whose works he admired at the Lakefront Festival of the Arts in Milwaukee in 1974. Through the 1970s he collected works by various artists whom he now refers to as naïve or faux naïve.⁶ In 1990 his interest in such decorative works gave way to a passionate engagement with self-taught and outsider art. Definitions for the two terms vary widely, and both come under heavy critique. While it would simplify matters to sidestep the issue of designation and dive directly into an examination of the Petullo Collection, a discussion of the terms is necessary.

The term *self-taught*, introduced by the New York art dealer Sidney Janis in his book *They Taught Themselves* (1942),⁷ is the most benign of the many terms in use. It is arguable that all artists

are to a certain extent self-taught, and those with academic training are not fully formed and determined by their studies or their exposure to the history of art and contemporary practices. Indeed, the artistic process itself is not inherently formulaic, and all good artists rely on internal wellsprings of individuality and intuition. The term *outsider*, introduced unwittingly by the British art historian Roger Cardinal in 1972,⁸ was intended as an English equivalent for Jean Dubuffet's term *art brut*, referring to artists who are uninformed by mainstream culture due to a variety of circumstances, in many cases confinement because of psychiatric illness or developmental disability. The term has been used indiscriminately and comes under particular fire as an exclusionary term, implying a false dichotomy devised by self-identified insiders who control the terms of engagement, distinguishing themselves from the so-called outsiders, who in most cases did not choose to engage. Despite the flawed language, the terms are firmly rooted in the art world lingua franca, and they serve to identify artists, works of art, galleries, museum exhibitions, art fairs, books and other publications, websites, and blogs for those who are genuinely interested in the subject. They have worked for Petullo, who organizes his collection around the concepts, which he has defined accordingly: "Self-taught artists, though often isolated, are involved with the world and its influences. They have no professional artistic training and are virtually unaware of the academic traditions of art. Unlike outsiders, however, they are grounded in reality and interactions with others. The term 'outsider' is intended to suggest both artists who are institutionalized and those who live outside of mainstream society. Their creations are spontaneous and unstudied."⁹

Petullo is not bogged down by the terms, and in his most recent book, *Art without Category: British and Irish Art from the Anthony Petullo Collection*, he articulates his ideas about terms with fresh candor, admitting, "Although I have used the terms *self-taught* and *outsider* in describing my art collection, I readily admit that I have never done so with a great deal of confidence."¹⁰ More to the point, Petullo found and collected art with a great deal of confidence, and using terms that were firmly in circulation helped to identify the nature of the collection to the audience he shared it with. The artists who interest him are not part of any formal group or genre, and a trait Petullo specifically admires is the development of a highly original style that remains consistent through an artist's career. He wrote: "They share an independent spirit, unrestrained by the rules of art training. Also they are inventive, having a free flow of creativity. Essentially they create for their own enjoyment and fulfillment, with little or no regard for the rest of the art world."¹¹ Here Petullo identifies the crux of so much of the confusion surrounding definitions of nonmainstream artists. The question is not whether they are influenced by the history of art, or to what degree they are aware of "the rest of the art world," but the question lies, rather, in their terms of engagement: they're simply not *directing* their work to the art world. However, this art world (by which I mean those at the center of the artistic discourse) responds more sympathetically to artists who have its concerns and mechanisms—its trends, scholars, critics, and exhibition venues, as well as the art market—firmly in their field of vision. Thus, the artists who do not land in a separate but not quite equal realm.

As a collector Petullo was a quick study, and finding and acquiring exceptional works of art by artists working independently became a consuming interest. The collection developed rapidly, soon filling his home and most surfaces of his workplace, where his coworkers and employees inadvertently became his first educational forum. In a scant three years of inspired collecting (1990 to 1993), Petullo's holdings grew into an impressive body of works—primarily drawings and paintings—many by artists who are considered twentieth-century luminaries. He was drawn by the ingenious graphic inventions of Eddie Arning, who spent much of his life in a psychiatric hospital and later a nursing home in Austin, Texas. Arning developed a signature working method, creating strikingly original oil pastel drawings using magazine advertisements and other images from popular print media as his springboard. This way of working planted him squarely in the twentieth-century mode of image appropriation, but rather than isolating original sources to highlight their irony—as the Pop artists did so ingeniously—Arning knew that he was elevating commercial images into the realm of art, something that the Pop artists also accomplished. He had an intuitive awareness of formal aesthetics, and he transformed his graphic sources into dynamic compositions that often flattened his subjects into profile or plan



Eddie Arning
Newport and Man on Beach, 1972
M2012.12

view, a strategy of abstraction used through history, from ancient art to Cubism. He poignantly articulated his sophisticated awareness of his project: when given a reproduction of a painting by Fernand Léger to work with, Arning did not use it, explaining, "it's a picture already."¹²

Where Arning's drawings found their origin in the realm of commercial art, Petullo was also drawn to and collected works by Bill Traylor, Martín Ramírez, and Adolf Wölfli, who were robbed of their autonomous voices, variously, by experiences of blistering racism, cultural subordination, separation from family, or psychiatric illness. They distilled these defining experiences with their singular impressions of late nineteenth- and early twentieth-century life to create outstandingly original drawings that miraculously were recognized and saved.

Petullo's strong interest in European self-taught and outsider art resulted in his acquisition of many works by European (and a few Canadian) artists, comprising about two thirds of the collection. In addition to acquiring masterworks by Wölfli, Petullo collected other European works in depth, including the subtly abstract maritime and landscape scenes of the British artists Alfred Wallis and Sylvia Levine and the Irish artist James Dixon, as well as the intuitive line works of the Austrian artists



Scottie Wilson, *Peddler Turned Painter*, published by Anthony Petullo in 2004

opposite:

Consuelo Amézcu
Legend of the Seed, n.d.
M2012.1

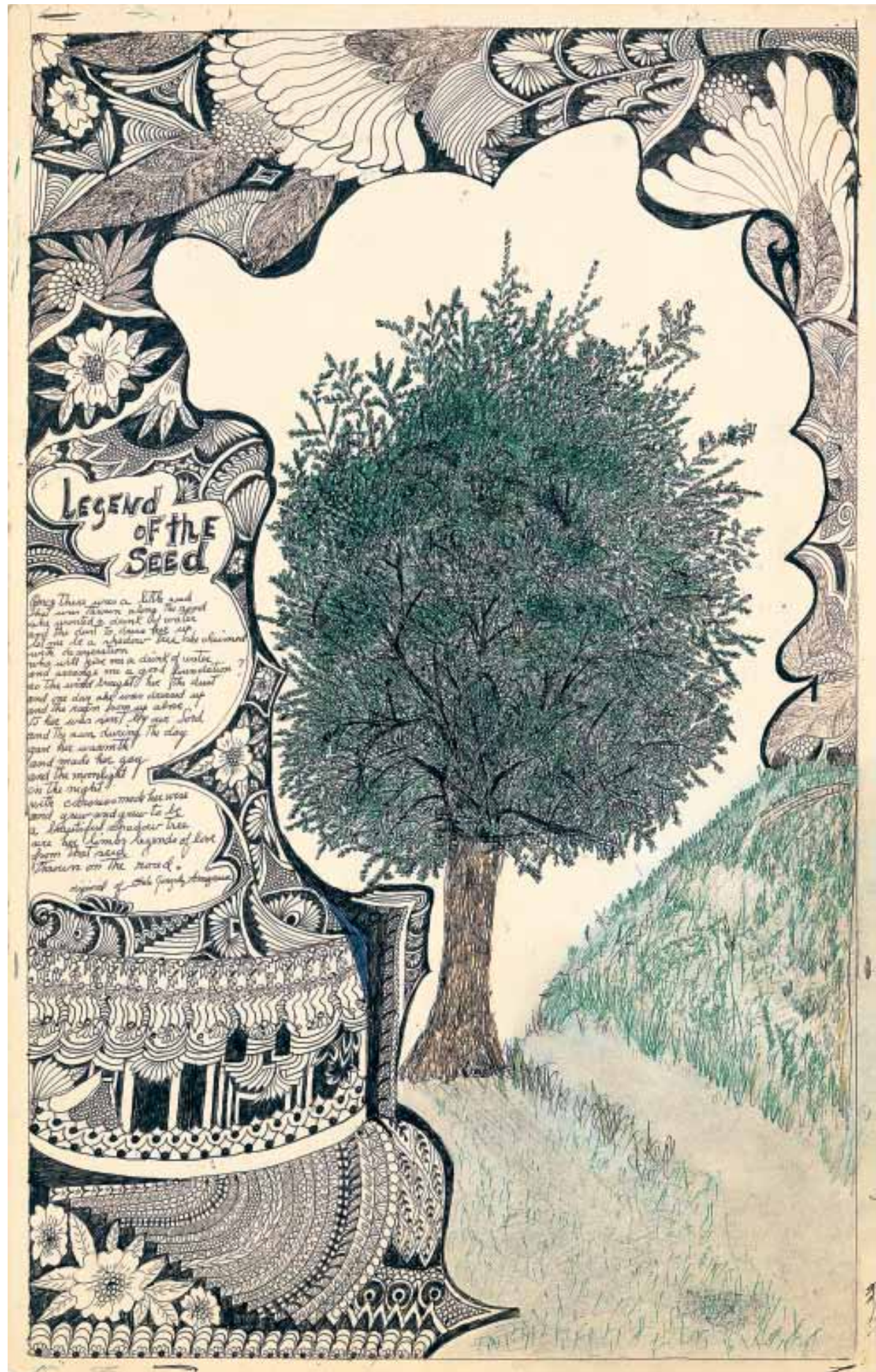
Oswald Tschirtner, Johann Garber, and Johann Fischer, and the robustly textual compositions of August Walla, all of whom made their work in the remarkable House of Artists (Haus der Künstler) at Maria Gugging, outside Vienna. In 1993 Petullo’s collection, by then international in its scope, was the subject of an exhibition organized by the Milwaukee Art Museum, *Driven to Create: The Anthony Petullo Collection of Self-Taught and Outsider Art*. The show traveled to four additional venues and marked the beginning of a stream of gifts from Petullo to the Museum.

From the inception of his collection Petullo positioned it in the public eye through exhibitions, loans, and publications. By 2000 the collection had grown considerably, and he established the Anthony Petullo Collection of Self-Taught and Outsider Art, a nonprofit gallery and study center in Milwaukee’s Third Ward. With the establishment of the center he gradually shifted his focus from the acquisition of new works to promoting the collection and deepening public awareness of outsider art, fulfilling his public-minded purpose for it.

Petullo has been an active contributor to the scholarship in the field, which is unusual among collectors, and he expressed his ideas about artists and collecting, as well as the critical position of the collector in the art market equation, in three books, two of which he self-published. The first, *Self-Taught and Outsider Art: The Anthony Petullo Collection* (2001), provides an overview of the collection, with a cogent essay by renowned gallerist Jane Kallir. As has been the case with a number of self-taught artists, shreds of insufficiently researched biographical information are packaged into a “story,” satisfying the desire for a biographical backdrop to bolster the mystique of an “outsider.” Apocryphal stories gradually become accepted as history. Granted, many artists’ lives are not open books and require extensive research, which falls outside the means but not the responsibility of dealers and critics, for whom “the story” is often more useful.

Petullo had acquired many works by Scottie Wilson, for whom scant biographical information was available. He wanted to set the record straight, so he and curator Katherine M. Murrell conducted exhaustive research into this elusive, peripatetic, name-changing artist, resulting in the fascinating monograph *Scottie Wilson, Peddler Turned Painter* (2004), which provides essential context for understanding the enormous oeuvre of Louis Freeman (aka Scottie Wilson). Wilson was a master of the hatch line whose drawings are largely filled with decorative motifs—birds, fish, and floral designs—many of them rendered in bright colors on black backgrounds, somewhat reminiscent of works by Paul Klee. Wilson managed his career in a canny but eccentric fashion, preferring to retain his enormous output while allowing people to make donations to see it. When in financial straits, he sold his works with the shrewd savvy of a peddler, which was his first vocation. Wilson’s designs were used to adorn editions of Royal Worcester china, and Petullo’s gift of a set to the Museum creates an interesting crossover into the area of decorative arts. The collector’s most recent book, *Art without Category: British and Irish Art from the Anthony Petullo Collection*, a focused study of self-taught artists from the British Isles, includes a section on Wilson.

Petullo has not attempted to complete a “life list” of who’s who in the self-taught and outsider realm but rather has been open to works that speak to him directly. He has a refreshing capacity for “surprisability,” and his collection reflects a range of expressions: figurative, narrative, abstract, expressionist, appropriative, mediumistic, and beguiling hybrids. Works by twenty-four artists in the Petullo Collection join works by the same artists in the museum’s collection, and thus they amplify the collection and can be comfortably absorbed into it without challenging its logic or demanding an identity overhaul. The Petullo Collection does not reflect a particular visual aesthetic or unifying principle, although it is made up primarily of two-dimensional works. As a whole, it expresses the collector’s attraction to a broad range of formal inventions by artists from diverse cultural and socioeconomic backgrounds (discussed in greater depth in the artists’ biographies in this volume). It offers an abundance of aesthetic connections between and among works of art, and exploring the collection through visual affinities opens into deeper considerations of the works and the artists’ experiences. While it is not possible to examine all the artists in this essay, following are thoughts on several that Petullo found compelling and some of the connecting threads among works.



The collection contains works by a number of artists who developed an expressive language of intricate, repetitive line drawing, a type of approach that is often described as obsessive. It should be noted that outsider artists have often been described, as if by default, as obsessive, a generalization implying a feverish or even fanatical concentration on their work, ostensibly at the expense of their awareness of the world around them, underscoring their “outsiderness.” Used to describe a trait specific to outsider artists, the term disregards the fact that most artists, by nature, are intensely focused on their work and could also be termed obsessive. “Obsessive” is also used to describe busy or nervous line drawings, which accurately describes the mode of many artists in this collection. Lest the term become uniquely linked with outsider art, however, it is important to note that many mainstream artistic genres—for example, abstract and minimalist art—can be the result of equally intensive expressive approaches.

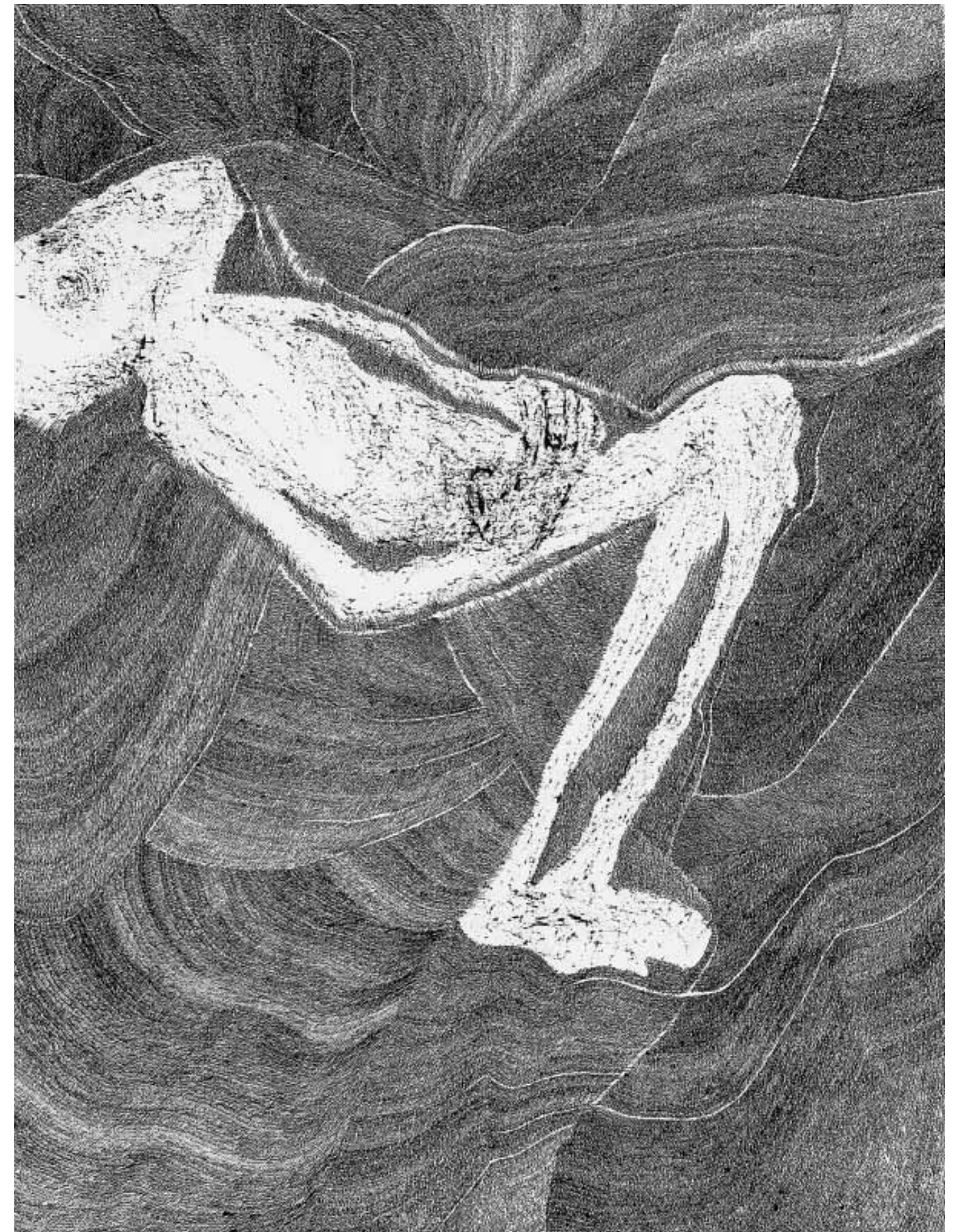
That said, the collection includes a range of densely rendered line drawings, all of which can be described as the result of obsessive focus and work. Madge Gill’s hand was controlled by a spirit that she called Myrminerest, who guided her richly detailed tapestry-like drawings, within which elegant women in voluminous gowns emerge from dizzying patterned backgrounds with multiple vanishing points—portals perhaps, into the spirit world. In an untitled work from 1930, some twenty pensive female faces are interwoven into a cascading background of steps and landings. Knowing that her works are mediumistic lends the odd sense that her women are drawn together from other places and times to an ether plane.

Consuelo “Chelo” González Amézcuca also addressed the spiritual realm with an eye to the cosmic. *God Created the Heavens and the Earth* (1968) is a swirling composition of planetary orbs emerging from primordial matter, with God personified as the creator. In *Legend of the Seed* (n.d.), a tree is ensconced within an elaborate filigreed border containing the poetic legend of the story of a seed that grew into “a beautiful shadow tree . . . her limbs legends of love from that seed thrown on the road.” She signed both works “original of Chelo Gonzalez Amezcua,” leaving no doubt about her awareness of her artistic identity and the fact that the works are original.

The use of densely woven lines, the proliferation of figures emerging from fields of pen strokes, and the endurance work—to use a contemporary performance art term—characteristic of Gill’s and Amézcuca’s art invite visual comparisons with Rosemarie Koczy’s drawings. The nature of Koczy’s project differs profoundly, however, and to consider her drawings merely aesthetically is a superficial reading. Her wrenching images of tormented figures reflect the unimaginable horror that she experienced as a young child in two German death camps and the great privation and suffering of the ensuing years. Her sequence of drawings, which are collectively titled *I weave you a shroud*, constitute a single memorial gesture to the individuals who suffered and were slaughtered by the millions. Koczy wrote: “The drawings I make every day are titled ‘I weave you a shroud.’ They are burials I offer to those I saw die in the Camps where I was deported in 1942, ’43, ’44, and ’45. And in the displacement camp until around 1949–51.”¹³ She describes the Jewish burial rituals and the significance of the shroud, and continues: “Perhaps now you will understand why I make these drawings, paintings, and sculptures, . . . to give a dignified, respectful burial to the dead. . . . The shroud is the thread of strokes which surrounds each of my figures in order to bury them with dignity.”¹⁴

Out of gratitude for having her work included in the exhibition *Driven to Create*, Koczy gave the Museum eighty drawings, and Petullo’s gifts enhance this core collection. Koczy’s project of weaving a drawing shroud for every death camp victim brings to mind Vanda Viera-Schmidt’s *Weltrettungsprojekt* (World-Rescue-Project). Viera-Schmidt made more than five hundred thousand drawings on writing paper between 1995 and 2005, adding drawings daily to the stacks stored in the basement of her Berlin apartment. Each individual drawing, and the monumental collection as a whole, was intended to function as a kind of intermediary with the forces of evil, and she believed that they had special value to intervene in military conflict.¹⁵ For these artists, drawing is a humanitarian act, and the artists are agents of peace.

Works by Anna Zemánková, Joseph E. Yoakum, and Minnie Evans express their profound sensibilities for the super/natural dimensions of the natural world, the earth as garden, and for the



Rosemarie Koczy, *Untitled*, 1989, M2012.84



mysteries of life inherent in growing things. Zemánková’s lyrical drawings focus on the seed as progenitor of plant life and on plants, whose forms in turn carry seeds. Yoakum and Evans both received the impetus to draw through visionary channels. Yoakum’s initiation came to him “under the force of a dream” in 1962, and he adopted a focused studio life until his death in 1972, describing his process as “a spiritual unfoldment.”¹⁶ His willowy line drawings perceive the earth and its features—land formations, water, trees and shrubs, the sky, clouds, and sun—as a single biotic tapestry of living/ breathing shapes and patterns. Minnie Evans was also divinely inspired within an earthly garden, the Airlie Gardens in Wilmington, North Carolina, where she worked as gatekeeper from 1949 to 1974. Many of her drawings radiate symmetrically around a central visage (very similar to the concrete mask sculptures of Von Bruenchenhein), bursting into compositions that reference episodes from the book of Revelation and other images of fecundity that are purely her own. Evans’s drawings can be considered alongside other garden-themed works in the collection, particularly Max Raffler’s *Paradise* (1975), a garden of Eden scene showing the fateful moment before the Fall. The tree is the central character, with the serpent uncharacteristically nestled in the treetop canopy. Adam and Eve (modestly clothed around the midsection) stand below, surrounded by animals of the earth and birds of the air—all appearing peaceably domesticated—as Eve reaches for the apple.

The drawing *Courtyard* (1954) by Martín Ramírez is a tour de force of the drawn line, and one of the most compelling and enigmatic works in the collection. A pseudo-architectural perimeter contains the composition, which in turn folds into layers of architectural space. A train enters stage left, introducing motion and the sense of time while appearing to nose-dive off the track, so perhaps time stands still for the moment in this drawing. Four animals provide symmetry and suspended action outside a horseshoe-shaped, arch-filled coliseum space that contains a recessed oval, from which a self-satisfied figure peers—perhaps a self-portrait, as if from the depths of the artist’s sub-rosa reality. The Museum has hosted two major Ramírez exhibitions, and this drawing increases its holdings to three works by this acclaimed master.

Although they are stylistically very different, it is interesting to consider works by European artists Friedrich Schröder-Sonnenstern (Lithuania), Albert Loudon (England), and Perifimou (Cyprus) through the lens of the contemporary concerns with cartoons as a visual language, sequential media, the graphic novel, and film animation. While none of these artists were rooted in these modes, their works engage crisply rendered, fantastic narrative imagery that speaks to these very contemporary graphic sensibilities.

Petullo’s book *Art without Category: British and Irish Art from the Anthony Petullo Collection* is his only publication in which he grouped artists from a specific geographical region. Many of the artists featured are less well known in self-taught circles, adding a unique dimension to the collection. The landscapes and maritime paintings by Alfred Wallis and James Dixon, and a few by Sylvia Levine, reflect the nature of living by the sea and, in some cases, on the sea—and always surrounded by the sea—a fact of life in the coastal British Isles. Dixon’s rich, homegrown impressionistic seaside landscapes appear a bit off kilter, as if the land itself has been struck off course by torrents of wind and ocean spray. His works are charged with the forces of nature—the ocean, sky, and atmosphere—which dwarf the human endeavor and humble the viewer.

Alfred Wallis came to his maritime paintings as a former mariner who later expressed his memories, through painting, back on land. His simple compositions of sailing ships on cardboard bring to mind the longings sung in plaintive sea shanties. The way some of his works are constructed, with found cardboard built up with lines and colors, brings to mind James Castle’s similarly direct way of transforming found materials from daily life into profound visual works. Wallis’s *Road with Houses*, rendered in plan view, visualizes his world from the sky, a graphic reminder of how artists presented this bird’s-eye view before Google Earth did it for us. Wallis’s life (1855–1942) spanned the nineteenth and twentieth centuries almost equally, giving him the perspective of tradition on the verge of great change. In 1935, in a letter to H. S. Ede, assistant curator at the Tate Gallery, he wrote: “What I do mosley is what use To Bee out of my own memery what we may never see again as Things are altered al To gether. There is nothing what Ever do not look like what it was sence I Can Rember.”¹⁷



Clockwise from top:

Max Raffler
Paradise, ca. 1975
M2012.193

Martín Ramírez
Courtyard, 1954
M2012.196

Alfred Wallis
Road with Houses, ca. 1942
M2012.234

I quote the writing of a partially literate artist and intuitive speller not to underscore his “outsiderness,” but rather to emphasize the artist’s poignant, Joycean intelligence in his description of the ephemerality of memory, the fervent desire to capture seen and remembered images in visual works, the intertwined relationship of memory and image making, and the near futility of adequately describing the artistic process. If this reading is correct, Wallis ends with a double negative worthy of Gertrude Stein, stating that (to paraphrase), “There is nothing whatever (that) does not look like what it was since I can remember,” which could mean that whatever marks he made on cardboard or canvas are exact representations of what he saw and remembered. One could search far and wide for an artist’s statement more confident and true.

Interest in and scholarship concerning art created independently from the academic mainstream continue to increase, while the spheres of art in question are not precisely defined, and terms in use remain inadequate. Most art from other genres isn’t hobbled by the question of what to call it, where to place it in the scheme of the larger art world(s), nor do definitions for other genres and categories cause more confusion than clarity. The firewall between self-taught and academic art, never completely effective, can no longer be maintained. Some artists in the Petullo Collection had shreds of academic training, some had none, and others were very involved with galleries and the market. Jean Dubuffet considered this interaction as a polluting agent, despoiling artists’ supposed place outside of culture. (Later Dubuffet devised the category of *neuve invention*, or new invention, to create a place for artists who had encountered the mainstream but who, he believed, deserved a place in the outsider realm.) Rather than struggle with firm categories in which to pigeonhole artists according to their relationship to the mainstream, academic art historical canon, the Petullo Collection places the Museum in a position to redefine the terms. It may be time to call the works in question “art,” unqualified, and then address the cogent issues of artists’ lives and experiences. On the occasion of the Museum’s acquisition of the Michael and Julie Hall Collection, Russell Bowman wrote, “The test of any collection, though, is the ability of the objects in it to expand our notions of both art and the culture that produced it.”¹⁸ He concluded, citing the Museum’s approach to that collection, “Based on the extraordinary breadth and quality of their collection, it is our hope that a synthetic approach to interpreting it—one combining context and aesthetics—will end some of the ‘term warfare’ surrounding folk art and provide a model for future study.”¹⁹

Bowman admits that the test is also to expand notions of how the culture—in this case the Museum—receives the collection, honoring the artwork for its formal qualities, and the artists’ relationships (or nonrelationships) to the mainstream artistic discourse, and other factors. Works from the Petullo Collection will surely continue to be shown in exhibitions exploring art from beyond the mainstream, and I hope the collection will also be allowed to perform across the Museum, as relevancies with other artworks are discovered. The Petullo Collection can spark and nurture an intellectual environment that frees curators to consider breaks in the fences that isolate objects in one genre from another, when curatorial premises are stronger than the fences.

I have been thinking about the metaphor of a semantic ecotone in relation to the insider/outsider polemic, as introduced by Robert Z. Melnick. In searching for a method for understanding vernacular landscapes, he wrote:

The concept of the semantic ecotone is purposefully borrowed from the ecological concept of ecotone, the transition zone between two different plant or ecological communities. . . . An ecotone is characterized by vague borders and boundaries and by the potential for both mutual dependence and competition. . . . A metaphor for examining these ideas might be taken from coastal waters—the oceanic tide pool. The tide pool contains organisms that not only thrive both in and out of water, but also rely upon the cyclical regularity of the varying tides for nourishment and sustenance. In language, as well as in thought, we may learn from this concept. Our understanding of nature and culture in the landscape might benefit from a set of variable conditions, rather than a fixed position. We could think

*metaphorically of a landscape as a tide pool of the mind, ecologically rich and biologically diverse in a variety of settings, rather than limited to solid ground or robust ocean but never the edge between them.*²⁰

Melnick’s idea of a semantic ecotone has relevance to the polarity and language that we struggle with to describe art: insider and outsider, academic and self-taught. We might consider a tide pool–like environment of art reception—a place that accommodates works from disparate places, where the designations of inside and outside are less important than the strength of original expressions that derive from diverse spheres—which could foster art criticism that is receptive to artistic phenomena that are not rigidly inside or out but somewhere in between. The Petullo Collection presents an excellent opportunity for the Museum to consider its wealth of folk, self-taught, and outsider art expansively—in terms of formal, conceptual, historical, cultural, and relational characteristics—and to envision how works from this and other areas can overlap and begin new conversations.

NOTES

1. The John Michael Kohler Arts Center (www.jmkac.org) has an uncommon and substantial commitment to the work of self-taught and vernacular artists, which is expressed through exhibitions, publications, symposia, and an extensive permanent collection. The mission of Intuit: The Center for Intuitive and Outsider Art, Chicago (www.art.org), is to promote public awareness, understanding, and appreciation of intuitive and outsider art through a program of education, exhibitions, collecting, and publishing.
2. Russell Bowman, preface and “Introduction: A Synthetic Approach to Folk Art,” in *Common Ground / Uncommon Vision: The Michael and Julie Hall Collection of American Folk Art in the Milwaukee Art Museum* (Milwaukee: Milwaukee Art Museum, 1993), 9–10.
3. Roberta Smith, “Herbert Waide Hemphill Jr., Folk Art Collector, Dies at 69,” *New York Times*, May 13, 1998.
4. Herbert W. Hemphill and Julia Weissman, *Twentieth-Century Folk Art and Artists* (New York: E. P. Dutton, 1974).
5. Exhibitions at the Milwaukee Art Museum: *The Heart of Creation: The Art of Martin Ramirez*, February 20–April 13, 1986; *Eugene Von Bruenchenhein: Obsessive Visionary*, June 3–September 4, 1988; *Common Ground / Uncommon Vision: The Michael and Julie Hall Collection of American Folk Art*, April 16–June 20, 1993; *Driven to Create: The Anthony Petullo Collection of Self-Taught and Outsider Art*, March 11–May 8, 1994; *The Quilts of Gee’s Bend*, September 27, 2003–January 4, 2004; *Martín Ramírez*, October 6, 2007–January 6, 2008.
6. For a description of the terms *naïve* and *faux naïve*, see Jane Kallir, “Introduction: The Collector in Context,” in *Self-Taught and Outsider Art: The Anthony Petullo Collection* (Urbana: University of Illinois Press, 2001), 5–9.
7. Sidney Janis, *They Taught Themselves: American Primitive Painters in the Twentieth Century* (New York: Dial, 1942).
8. Roger Cardinal, *Outsider Art* (New York: Praeger, 1972).
9. “Learn About the Collection,” The Anthony Petullo Collection of Self-Taught and Outsider Art, http://www.petulloartcollection.org/the_collection/about_the_collection.cfm.
10. Anthony Petullo, introduction to *Art without Category: British and Irish Art from the Anthony Petullo Collection* (Milwaukee: Petullo Publishing, 2009), 11.
11. Ibid., 9.
12. Alexander Sackton, *Eddie Arning: Selected Drawings, 1964–1973* (Williamsburg, VA: Abby Aldrich Rockefeller Folk Art Center, 1985), 11.
13. Rosemarie Koczy, letter dated November 23, 1999, reproduced in *Rosemarie Koczy: The Shroud Weaver*, ed. Yutaka Miyawaki (Kyoto, Japan: Galerie Miyawaki, 2009), 104.
14. Ibid., 105.
15. Thomas Röske and Bettina Brand-Claussen, “Illustrations of Madness: Delusions, Machines, and Art,” in *Air Loom: The Air Loom and Other Dangerous Influencing Machines*, ed. Röske and Brand-Claussen (Heidelberg, Germany: Sammlung Prinzhorn and Wunderhorn, 2006), 21–23.
16. Whitney Halstead, “Joseph Yoakum,” c. 1977, Whitney Halstead Papers, Archives, Art Institute of Chicago.
17. Petullo, “Alfred Wallis,” in *Art without Category*, 34.
18. Bowman, “Introduction: A Synthetic Approach to Folk Art,” 18.
19. Ibid., 20.
20. Robert Z. Melnick, “Considering Nature and Culture in Historic Landscape Preservation,” in *Preserving Cultural Landscapes in America*, ed. Arnold A. Alanen and Robert Z. Melnick (Baltimore: Johns Hopkins University Press, 2000), 24–25.