

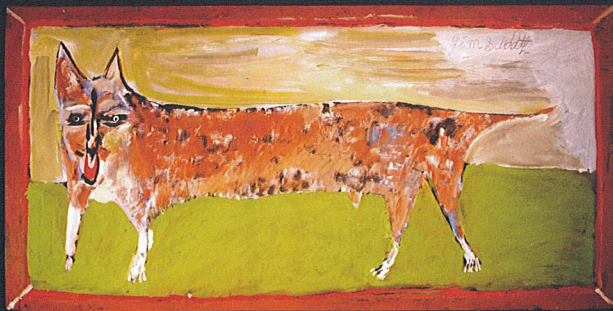
of heart than commerce, often a
d on scholars' accolades. Without
ow and trends to address, each
l their own. The only "rule" that
that the artist be self-taught and

don't exist in a vacuum devoid of
nds and contemporary culture. Many
participate in the sale of their work.
d by artistic culture. At the same
derstanding of artistic culture to be
ern or contemporary art. To fully
h as one block of painted color on a
prefer to know why the painting is
the case of much Minimal art, its
derstood as a reaction against the
generation's Abstract Expressionism.
historical development of art does
Outsider art.

o appeal to a broad spectrum of
ions and museum exhibitions of
ver recent years. We are proud to
outsider artists who have attracted
critics, and museums. Today, many
written in books and museum wall
ng, one can understand and
tions.



born in Alabama 1910- 2007), *Sawmill in Red*,
plywood, 24 x 48 inches. Courtesy of Ann



Jimmy Lee Sudduth (American, born in Alabama 1910 - 2007), *Red the Weenie Dog*, 2000, acrylic and sweet mud on plywood, 24 x 48 inches. Courtesy of Ann and Ted Oliver

Cover: Mose Tolliver (American, born in Alabama 1920-2006), *Mose and His Wife*, circa 1995, house paint on plywood, 24 x 24 inches. Courtesy of Ann and Ted Oliver

EDUCATION PROGRAMS

TUESDAY, OCTOBER 11 AT 2:30PM

Curator's Highlight Tour: Looking at Outsider Art

Free with Museum admission

Join Museum Senior Curator Wendy Blazier for a talk in the gallery about the work of Outsider masters Howard Finster, Sybil Gibson, Jimmy Lee Sudduth and Mose Tolliver.

WEDNESDAY, NOVEMBER 9 AT 6:30 PM

Auditorium Lecture: Southern Folk Art Traditions

\$6 members, \$12 all others (does not include Museum admission).

Tickets may be purchased in advance at the lobby Front Desk.

Collector Ted Oliver presents an illustrated lecture on emerging and established folk artists, their Southern traditions, values, memories, and belief systems.

THURSDAY, NOVEMBER 10 AT 11:00 AM

Gallery Talk: Outsider Visions

\$5 members, \$10 all others (includes Museum admission).

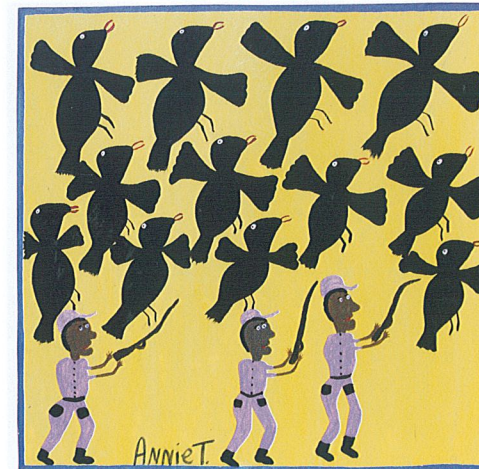
Tickets may be purchased in advance at the lobby Front Desk.

What makes folk art special? Join collectors Ann and Ted Oliver for an intimate look at works in the exhibition.



BOCA RATON MUSEUM OF ART

501 Plaza Real, Boca Raton FL 33432
561.392-2500 | www.bocamuseum.org



Annie Tolliver (American, born in Montgomery, AL 1950 -),
My Children's Hunting Black Birds, 2002, house paint on
plywood, 24 x 24 inches. Courtesy of Ann and Ted Oliver

Outsider Visions

Enjoying **Outsider art** can be a simple and gratifying activity. It takes only an interest in seeing it and a location to display it. Unlike modern art, which may engender remorse for sleeping through your 8 a.m. *Introduction to Art History* class and thus forgetting all the different movements you "should" know when you reach the museum; or contemporary art, which so often can feel like it is laughing at you rather than *with you*, Outsider art is a welcome reprieve full of earnest creation free from pretension.

So you visit a museum and see a painting by an Outsider artist. If you had studied art history, you may be familiar with the technique the artist used to paint their piece, the content, and probably the artist's life story, as that is always part-and-parcel of an Outsider artist's appeal. If you are a more casual student of the arts you could probably pinpoint the materials used and the fact that you are looking at a painting of a dog. You could read the accompanying wall label, understand and enjoy the work, and then move on.

That's why an Outsider artist doesn't generally gain or lose credibility as a consequence of art history or the art market

Outsider Visions

Self-taught Southern Artists
of the 20th Century

September 21, 2011 - January 8, 2012

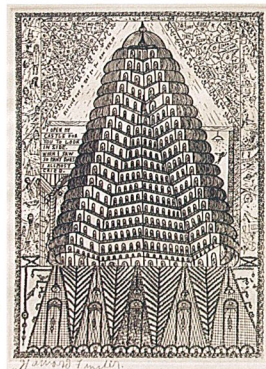


John "Cornbread" Anderson (American, born in Georgia 1966-), *Black Bear*, 2006, acrylic on plywood, 48 x 48 inches. Courtesy of Ann and Ted Oliver

Southern Folk Art

from the Collection of Ann and Ted Oliver

People, by nature, are acquirers of objects that they find interesting. Art collectors, on the other hand, are another breed all together! They gather objects with a singular vision, becoming very discriminating and specific



Howard Finster (American, born in Alabama 1916-2001), *Tower*, 1996, etching on rag paper, 13 1/2 x 10 1/2 inches. Courtesy of Ann and Ted Oliver

with each work added to their collection. Some collectors will pick a single artist, genre or style of art to collect and as their collection expands, these collectors slowly focus on what they think is important.

Our focus is to bring together a body of work that will provide an opportunity to see a unified view of southern culture. Through our collection we hope to reveal the values, memories,

visions and belief systems that typify the people and places of the southern United States.

Seeking out these artists requires devotion, determination and a persistent willingness to spend hours and days traveling forgotten highways. Not to mention a high tolerance for 'getting lost' on unmarked gravel roads and asking directions from any friendly stranger.

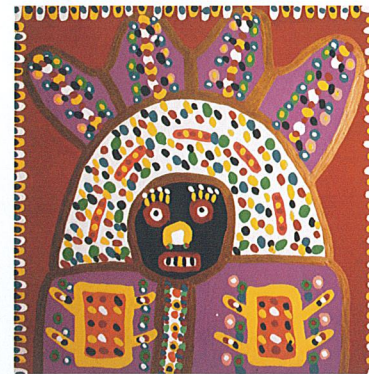
In our collection, all of the art is created by contemporary southern self-taught folk artists and in many cases we have purchased it from the artist. While there are common themes, it should be noted that each artist has a personal point of view.

This view is tempered by their particular history and environment, but in the end, these artists speak in one voice about a place called "The South."



Alyne Harris (American, born in Florida 1943-), *Tombstones and Devils*, 2001, acrylic on canvas and panel, 20 x 16 inches. Courtesy of Ann and Ted Oliver

Folk art is a term first used in Germany and Scandinavia to refer to art, furniture and textiles created by ordinary men and women or craftspeople who had passed on traditions of their craft in distinct regions of a country. As art historians moved into the 20th century, this field vastly expanded and other terms were used to describe these



Richard Burnside (American, born in Maryland 1944 -), *African King*, 1996, enamel on plywood, 24 x 24 inches. Courtesy of Ann and Ted Oliver

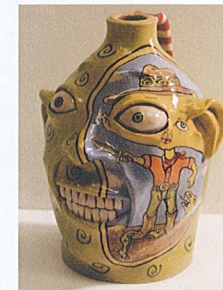


Mose Tolliver (American, born in Alabama 1920-2006), *Siamese Twins*, 1980s, house paint on plywood, 21 x 24 inches. Courtesy of Ann and Ted Oliver

varied artists such as Art Brut, Outsider, Visionary, Intuitive and Primitive. Three pivotal exhibitions in the 1980's firmly established the southern United States as a mecca for this genre. They were *Black Folk Art in America: 1930-1980*, *Baking In the Sun: Visionary Images From the South and O'Appalachia: Artists of the Southern Mountains*. It was after these exhibitions and publications of museum catalogues that countless articles, books, short films and research projects followed.

In all of these exhibitions and publications, it was noted that the influences for southern folk art came from three directions: European, African and Native-American cultures. In many cases it was the combination of these cultures that made the art so extraordinary and set it apart from the rest of the nation.

When you survey art from this region, you will see common themes such as images derived from evangelical Christian dogma, rural scenes from everyday life and detailed depictions of dreams and fantasies. Using mundane materials such as plywood, cardboard, tin, house paint and native clays the pure folk artist makes a statement about these topics with no preconceived standards or criteria. In many cases the artist feels they are on a divine mission from God, while other artists may obsessively create, as scores of ideas pass through their minds. In any case, the southern folk artists are driven by a desire to create and communicate their ideas to the



Stacy Bryan Lambert (American, born in North Carolina 1965-), *Bowie Knife Face Jug*, 2009, fired clay with underglazes, 7 x 6 x 6 inches. Courtesy of Ann and Ted Oliver

world. For some artists, art became the only way to record or present their ideas, as they were functionally illiterate.



John Henry Toney (American, born in Alabama 1928-), *That Man is in Love with That Cutting Up Hairdo*, 2000, marker and latex on plywood, 20 x 20 1/2 inches. Courtesy of Ann and Ted Oliver

Each artist has given us a profound insight into what makes the South such a wonderful place to live. While not all of the art gives a positive comment on life in the South, it does speak of a truth with which we can identify. This is a truth that speaks to

every viewer with a universal message of what makes us human and at the same time honors a specific culture.

Ann and Ted Oliver

Ann and Ted Oliver began seriously collecting southern folk art more than fifteen years ago. In 2005, after retiring from teaching in Georgia, the Olivers began traveling throughout the southern United States, meeting artists and purchasing what now numbers more than one thousand works by self-taught southern artists. The Olivers have taught art in museums, schools and universities in both Florida and Georgia, and have published widely. They regard their collection as a way to preserve the creative legacy and culture of their southern roots. They currently live in North Carolina.



Myrtice West (American, born in Alabama 1923 - 2010), *Anti-Christ*, 2004, acrylic on canvas, 18 x 24 inches. Courtesy of Ann and Ted Oliver