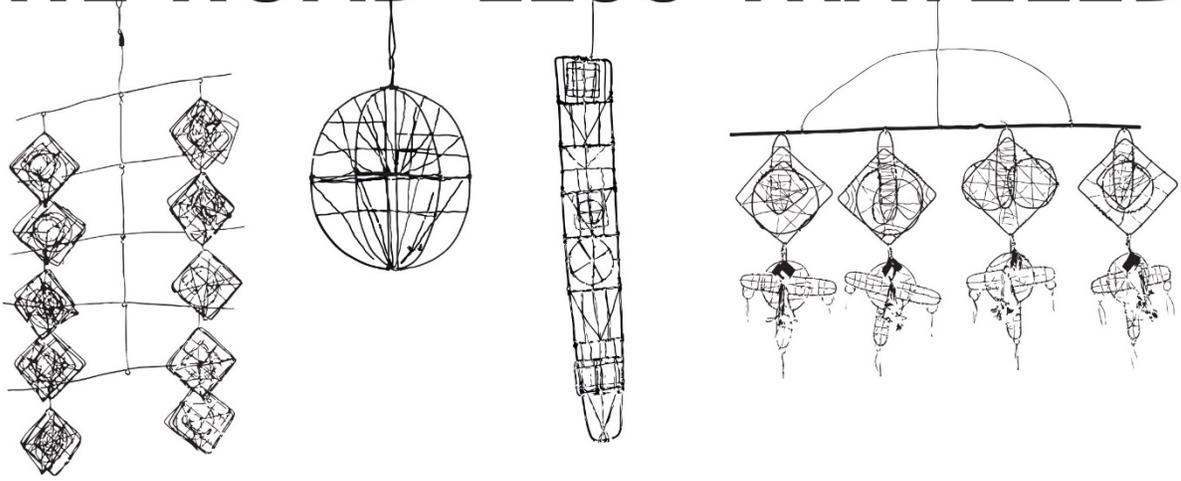


THE ROAD LESS TRAVELED



Sheboygan, WI September 27–29, 2017

Three Point Turn Session

Karen Patterson:

My name is Karen Patterson and I'm a curator here at the John Michael Kohler Art Center and the curator of the Road Less Traveled exhibition series. I've been working on this series for quite a few years, but I wanted to host this panel to talk about some of the considerations that curators go through when moving both literally and figuratively art environments into the museum setting.

Every curator comes to an exhibition with a set of concerns. Over the past six years, my primary concern and motivation has been the interpretation and presentation of the artist built environment. The first exhibition that I worked on was in 2012 with Dr. Charles Smith. That was my first opportunity to work with an artist who is working on an art environment in real-time. I wanted to make sure that I understood and the audience understood how to connect with the artist, in this case, it was the teachings of Dr. Smith.

This exhibition was presented in a series of exhibitions about the idea of family and Dr. Smith reminded me that for many African-Americans they can't simply investigate their genealogy. It was one of the heirlooms that was stolen from them in the Middle Passage in the slave trade, and he believes that his sculptures encapsulate ethnic identity and a shared history and they stand in for those lost documents.

In 2014, my set of concerns was, what is an artist built environment? We launched an exhibition series focusing on Ray Yoshida's home collection and instead of building an art environment this environment was put together through collecting and arranging. The next year I thought carefully about the

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interpretation of artists built environments in group shows. In the corner, you'll see sampling of [Sanford Darling 00:02:03]'s paintings.

What I was concerned about with art environments in the museum setting is that idea of place. That I can't take you to that site, but that place is more than a coordinate on a map that it is a series of memories, of experiences and that artist can tell you and take you to that place through their process. In this exhibition was our collection of Sanford Darling, Frank Jones, Beverly Buchanan, Alex Garland, Jonas Sebura, Heather Benning, Kim Morgan, Kevin Sampson, and Martin Prekop.

Then, I wanted to think about in 2015 process. How do I let you into understanding what it takes to put an art environment together in an exhibition? For the year of 2015, we put together the Rhinestone Cowboy House in real time in front of our public and our conservator Cricket Harbeck, answered questions from the public that you can see, answering their questions from anywhere from why glitter to what's a conservator, and anything in between. Before we actually started putting the house together, we had a performance to activate that space.

In 2015, we did an exhibition series focus on Wisconsin artists. I thought very carefully about access that at the time although we are working very carefully on the restoration and preservation of Maryknoll's home. You couldn't actually go visit the site and get inside, so working closely with the conservators we had to replace an entire wall of her home and that became one of our largest artifacts in our museum. I recreated her studio wall in the exhibition space.

Now, in 2017, I didn't want to question the subject matter, but I did want to question methodology. My question was very simple actually. How can new inclusions make it into a collection? How can an institution take risks? How can an institution remain nimble? The response model that I developed with 15 collaborators through the last year was meant to be collaborative, to be open, and to be vulnerable to new ideas, to share ideas, to introduce new concepts, and to have scholarship in real time, to encourage of a spirit of openness and of collective practice when we talk about our environments.

With that spirit of openness and learning this session investigates the unprecedented, untraditional curatorial directions and display methods that are often required with the artist built environment. Our first panelist today is Valerie Rousseau the curator of Self-Taught Art and Art Brut at the American Folk Art Museum in New York since 2013. She has curated the AMC Award, award-winning when the curtain never comes down on performance art in 2015 and other critically acclaimed exhibitions notably; Art Brut in America; the Incursion of Jean Dubuffet in 2015; William [Bengen 00:05:09] in 2014; and Bill Traylor in 2013.

Recent exhibitions include the work of Eugene [inaudible 00:05:16]? Thank you. [Ronald Lockett 00:05:19], [Melvin Way 00:05:20], [Carlos Enellie 00:05:21],

Native American effigies, and Brazilian X photos. The founder and director of the [inaudible 00:05:27] in Montreal from 2001 to 2007. Rousseau built an archive of art practices emerging outside of the art mainstream in Canada. I'm pleased to introduce her here today.

Valerie Rousseau: Thank you very much, Karen. Thank you also to Sam Gappmayer, the Director and for your invitation. I'm very pleased to be part of this conference. I would like also to reiterate my profound admiration to Ruth Kohler and underline our major legacy in our field of expertise. Thank you for the invitation. It's a pleasure to be here today in the company of Lisa, Karen, and Katie.

In 2015 ... Here. Next page. In 2015, I curated an exhibition at the American Folk Art Museum titled *When The Curtain Never Comes Down*. The first museum exhibition to serve a self-taught art through the perspective of performance art. This exhibition explored the daily rituals and public actions of 27 creators committed over lifelong artistic practices.

The works included dated from the 19th Century until the present worldwide by artists very much aligned to the Art Brut concept defined by Jean Dubuffet in 1945. Makers were differentiated by their pronounced refusal to adopt things imposed by the norm and whose works become parallel universes, liberated from conformity to accepted standards.

My selection was composed of ceremonial clothes, kinetic sculptures, ephemeral installations, writings, musical compositions, and fragments of ever-changing constructions. A total of 300 artifacts enabling to highlight repetitions and similarities associated to this practice. My premise was to draw a direct relationship between conservation and recognition. Starting from the works of Marie Lieb. Visible right away in the introduction space of the exhibition to set the tone of the exhibition.

These two photographs are from the historical [inaudible 00:07:52] Prinzhorn Collection in Heidelberg in Germany, are all that remain of the floral in star pattern clothes that Marie Lieb spread across the floor of a public space at a psychiatric hospital in Germany where she lived in 1894. On these two images, we see strips of torn fabric, loose, and carefully arranged on the floor. Any other written documents about her are missing.

Because the Prinzhorn Collection do not land these photographs, I decided to produce to real size enlargements of the photos, printed on fabric, placed on light boxes, and then, installed on the wall and on the floor with a slight angle. Thomas Roske the Director, the actual Director of the Prinzhorn collection suggested and I quote him, he said, "We can assume that Marie Lieb wanted to make a statement not only for herself but also for others and that this statement was not only about claiming space about, but about, but also about sending a message even though this message was unreadable to others."

Obviously, the ephemeral nature of her work reflects a sense of uprootedness caused by her internment and also by the disposition of a private space of her own at the hospital. Our installations and other similar actions are usually not preserved and almost systematically destroyed, undocumented, without omitting that Marie Lieb status as a patient nullified the possibility that her creations at the time could be seen as an artwork, which brings us back to my exhibition [inaudible 00:09:35] wishes to elucidate the direct relationship between conservation and recognition, delving us into this underside of self-taught art through the study of this fields neglected, overlooked facets.

Similar to artworks associated with conceptual art these self-taught art performers demonstrated that the primacy of the idea prevails over the act of creation and that sketches and other archives and may only be casually retained. The title of the exhibition When The Curtain Never Comes Down eludes it well to the idea of their lifelong performances related to the nonstop engagement of the artists. A posture they do not quit but rather in a bit permanently and which poses by their nature countless problems to capture.

Historically, collectors and museums have prioritized artworks that are more directly collectible. The recordings of EVB that were included in the show in which we hear a sharp voice reading poetry is comments on current events and his selection of favorite music from the radio I have not been a primary interest to many collectors even though truly insightful.

Consequently, my exhibition premise aimed to bring awareness and celebrate also the protagonists behind preservation incentives. Various strategies were explored in this exhibition to actively engage visitors on a variety of levels. From the style of label text very much the storytelling style, to the use of supportive elements like archival documents, interviews, soundtracks, films, videos, life-size photographs et cetera.

A recurring strategy was the staging of a witness first-hand experience for most of the artists, but also specific to each artist. Let's take for instance the word of [Fernando Oreste Nannetti 00:11:37]. Here are the photograph of the installation where the elements were included. Nanetti was a patient of a psychiatric hospital in Volterra in Italy. There every day for nine years between 1959 and 1973, he engraved text and pictograms with the buckle of his uniform for over 200 feet on the walls of the inner courtyard of the establishment while performing laboriously in broad daylight in this communal space his texts were indecipherable.

I included a magnificent photograph by Mario del Curto of this portion, of a portion of this wall. You might know Mario del Curto, he has been like in the field for over 30 years. He has photographed art environments worldwide and I always thought that his photographs were delivering very like profound complicity with his subjects, and because also, I want just to point out on this photograph that on the top of the bench, you see like areas where you do not

have inscriptions it's because the patients were sitting on that bench, and Nannetti was basically like engraving on top of these individuals.

It's very interesting and this photograph, again, Mario del Curto is really capturing often these very important moments. Also, because of the tactile nature of Nannetti's creation, I also included a large touchscreen in the exhibition where people could scroll through and enlarge details of dozens of photographs of the 200 feet wall. I didn't pick any kind of photographs. I picked images that were captured in 1979 by a well-known photographer Pier Nello Manoni, also a resident of Volterra.

He was familiar to the site and went there a lot and later, which is very interesting, participated in the decryption of this monumental book of stone. We now know that Nannetti's creation recounts the story of his private Odyssey, a world inspired by the memory of Genesis, a world with its own cosmography, and a fantastical description of the sky, stars, and planets.

I also featured a film by Manoni's daughter, Erica, in which there's an amazing interview of a nurse [Aldo Trafeli 00:14:13], who knew Nannetti and guides us through his recollection of Nannetti's daily rituals. Another example that I included in this show is the Swiss artist, Hans Krusi. He was born in 1920 and died in 1994. The wall text written, was written by curator [inaudible 00:14:36] and he recalled in this text, in the wall text his visit to the artist studio when he was a teenager, and I thought it was very interesting as a formative view for a future, well-known curator. How this moment has been transformative in his own curatorial practice.

Also, I include ... Here, the two photographs of Eveline Meeuwse from the 1979s. We know that Krusi was selling flowers in Zurich's, and she captured that moment. The one on the right is Krusi with flowers in his hands and with a cow machine on his lap and on the left you have Krusi again with flowers, holding flowers, and you have on the back is paintings, one of his paintings.

I also include something very interesting is a soundtrack that I found online at first of, on which we can listen to music mixed by the artist, by Krusi from sounds of insects, bells, and other noises that he originally captured on cassettes. That was very immersive and it was interesting to look through the other elements from Krusi's works in the exhibition with the soundtrack on our ears.

This approach that I chose that is centered on the witness stimulated I think an effective reenactment of the performance. Inviting the viewer to enter into the space of the object and the ghost of the artist, which reminds me of performative ethnology where an active observation is engaged by the ethnologist from the investigation to the subject of his study. If I didn't include witnesses, I include also people who made like recent discovery on some of these artists.

In 2008 and 2010, for instance, I visited the Cesare Lombroso Museum of Criminal Anthropology in Turin in Italy, where is conserved the fascinating clothing [inaudible 00:16:48], pair of pants, scarf, pair of boots, and bags by a certain Versino. Not much at the time in 2010 was known about these elements and their creator, and when I approached them for the exhibition, the 2015 exhibition, [inaudible 00:17:05] a scholar affiliated to the Lombroso Museum had recently found the medical file of the artist and his full name Giuseppe Versino, in which was a note by a doctor and two photographs.

Two photographs of Versino, we see him on the right wearing his costumes. We learn in this file, from this file that he was a patient at the psychiatric hospital in [Colliano 00:17:32] in the early 20th Century. The note says the patient is in charge of everyday cleaning. He, after using rags washes them then finally shapes drawstrings in order to weave his clothes together. The weight of this dress, which he always wears both in summer and winter time is 95 pounds. It will take him about one month to make it.

Finally, by focusing on performance art my exhibition wanted to make the point that most of these creations are interdisciplinary and within a continuous body of work rather than one-dimensional or strictly object-oriented, which is something I realized early on in my career, notably in 1997 when I had the privilege to meet and spend time with [inaudible 00:18:28], founder of spaces that we are honoring during this conference. Essential book in celebration of ourselves connected already the dot in that matter.

Most artists in this exhibition would be irreversibly perceived like multidisciplinary creators and their presentation, their display exploded this facet. Heinrich Anton Muller is a good example here. In 1903, Muller invented a prototype of an instrument to cut vines but his mental health decline after he learned that his patent has been stolen and commercially exploded. A situation where Jean Dubuffet that plunge him into a state of alienation.

At the psychiatric hospital where he was confined until his death, Muller engaged according to his medical files in creative activity and spent a long time working on perpetual movement. Instead of exhibiting his famous paintings that most of us know very well, the exhibition that I made focused on his writing practice and more performative, in his more performative practice. His construction of [inaudible 00:19:39] for instance in the courtyard of the hospital made of branches.

He made also large telescopes in which he would look through for hours, and on his four machines made of rags, wire, gear wheels that were activated with a handle. Since he later destroyed these machines only archival photograph of his four machines were displayed in the exhibition. To conclude and open up the discussion, I will just let you with more images of artists that were included in this show and we can discuss their representation later. Here Palmerino Sorgente, the Pope of Montreal.

Here the work of, photographs of performances by Martial Richoiz from Switzerland. Here you have Vahan Paladian an Armenian immigrant who lived in France. He was like performing in the streets of, with hats and costumes that he made in his bedroom. Here, you have the works of Joe Coleman, who is a great performer and I, on purpose like install them for people to see their back because on their back of many of his works is including like elements used in his real performances. You have also like amulets and other like fragments on the corner of the first beast on the left.

I wanted to at least give this information that are often hidden to, accessible to the viewer. Here, you have performances by Bill Anhang and most of his works are made out of LEDs. Here you have a beautiful photograph by Ken Anderson of Charlie Logan. Here, you have a performance by Miyama also taken, captured by Mario del Curto. Finally, a photograph of Gustav Mesmer on his, on one of his flying machines. Thank you very much for your attention.

Karen Patterson: Thank you, Valerie. Up next is Katie Jentleson. Would you want that?

Katie Jentleson: Yeah.

Karen Patterson: You want the clicker?

Katie Jentleson: Yeah. [crosstalk 00:22:06]

Karen Patterson: Katie Jentleson is the Merrie and Dan Boone Curator of Folk and Self-Taught Art at the High Museum in Atlanta. Jentleson is the recipient of awards and fellowships from the Smithsonian American Art Museum, the Archives of American Art, the Dedalus Foundation, and Duke University where she earned her PhD and wrote her dissertation on the rise of self-taught artists in the 20th Century.

Her exhibitions at the High Museum include Green Pastures in memory of Thornton Dial, A Cut Above wood sculpture from the Gordon W. Bailey collection, and a Fever Within: The Art of Ronald Lockett. Katie Jentleson.

Katie Jentleson: Great. I just want to reiterate Valerie's enthusiasm and thanks for all the incredible people who have made this day possible. It's really wonderful to be here at the Kohler. It's an incredible institution as we're all experiencing and I'm just so thrilled for the next few days to unfold.

The title of my talk is Tending the Garden Howard Finster at the High Museum. I think many of you are quite familiar with Howard Finster, so I won't dwell too much on the details of his life, but I wanted to give those who may not be a few important data points about who he was and what his just intense artistic legacy really consists of. Finster is a creator of Paradise Garden, which is an incredible art environment that still exists and is open to the public up in North Georgia. Straddles Pennville and Somerville.

It's a couple of acres that are filled, teeming with vernacular architecture, wonderful botanical life, cement mosaics, still some signs and other kinds of painted objects, although, many of those things are now in private collections and the High Museum and other public institutions. Finster started creating Paradise Garden in 1961 when his family relocated to that part of North Georgia and 15 years later, in 1976, he had this very famous experience.

He was a preacher. He was also the neighborhood fix-it man. He lived in this very depressed Appalachian community and really believed that every child should have a bicycle. He was constantly toiling away in his bicycle repair shop, reviving and resurrecting bicycles for all the children in the area. He was doing that one day and he got a little spot of paint on his finger, which took the form of a human face and commanded him to create 5000 works of sacred art.

He did that handily. He'd completed that threshold that number 5000 by 1989, and before his death in 2001, he went on to create many more works of art, he numbered them, and so, we know that he created at least 46,991 works but that does not include the many works of art he created before he started numbering his works or much of the work that he did in the garden. He was, prolific is an understatement.

Finster was, of course, a counterculture celebrity. We all know how he became a spirit animal or amused for these great alternative rock bands of the 80s and 90s like the Talking Heads and R.E.M. I also included a picture here of him with Keith Haring or Chief Haring as he called him. Keith came to visit him in the 90s. Helped him assembled that gorgeous Coke bottle, painted Coke bottle, monumental Coke bottle that you see behind them and that you'll see in another picture in a minute.

He had this appeal that really transcended all different kinds of social classes, backgrounds, age groups. He was a universally appealing person. At the end of the day, fundamental to his practice and who he was, was that he was a man of God. He was a preacher and his art practice was very, very much about disseminating the Word of God and saving souls, and so, that's a really fundamental thing to keep in mind as we consider his whole artistic project.

The High has, I think I already said, the largest public collection of Finster's work outside of the Garden. We started collecting his work in the 1980s but we, in 1994, delved into this major project, which is really something we've never done before. We didn't even have a Department of Folk and Self-Taught Art yet. That happened shortly after this but we engaged on the Paradise Project, which was this massive acquisition where we were working with Howard and with his family to acquire more than 50 works from the Garden. Including some of the really seminal cement sculptures.

The Garden, Howard built this place on top of very unstable land. It was actually like a dump when he first acquired the property and a lot of the material that he used for his cement sculpture were things that he pulled out of the swamp. He

created a really credible drainage system and he was a great engineer without any training in that field, but the site itself is in constant jeopardy because of the nature of the unstable land that it's built on.

Also, at that time, this was the 90s. Howard was incredibly popular and for him, it was essential that the people who came to his garden took something away, so the Garden had been very much picked over. It was not, it did not look like it did in the 70s and 80s, and so, just the whole question of whether this place would exist today was unknown and I think that, at that time, Finster and his family felt that it was the best idea was to make sure that key works were preserved in an institutional setting and what better institution to do it, than the High, which was in Atlanta and Howard had touched so many lives in Atlanta. It just seemed like the best possible place.

The High made this major acquisition, engaged in this huge conservation effort, and then, put a lot of the works on display in 1996, which we'll see in a second, but since 2005, we've had some of the works from that acquisition installed in our permanent collection galleries. That's what you see on the screen now. I'm just going to walk you through a little bit of what you experience in those galleries currently.

Outside this dedicated Finster Gallery, you have a nice display of some of his beautiful paintings and angel sign, a painting of George Washington and two of Elvis, one Elvis at three years old with angel's wings, and then, Elvis in uniform. Then, a beautiful bike sculpture that he made, the gospel bike hovering over two really important sidewalk slabs. Then, around the column, you'll see these dangling objects. Those are his Sun catchers that he created and strung throughout the garden to catch and reflect light, and if you move beyond that column, you enter into this small space, a small gallery that's tucked away and you have this experience of the place that's delivered in large part through two major photo murals.

That's one of them, and then, opposite that wall is the next photo mural. In front of that, that mural is of the early part of the garden, and in front of it on the platform are some of the major cement sculptures that were part of the Paradise project. Then, flanking that platform are a group of paintings and other objects that are hung somewhat densely, not as densely as Howard would have liked it, but that gives you a sense of the array of his sign painting and his easel painting.

These galleries have looked this way for about 12 years. Basically, since we reopened the [Highest 00:30:09] campus in 2005. They haven't been changed. I started at the High about two years ago and since I've been there the whole curatorial team has been working on plans for a massive reinstallation of our permanent collection. This will be not just the Folk and Self-Taught collection but everything at the High. We have seven curatorial departments, more than 15,000 works of art. It's a big project and something that we haven't done in almost 15 years.

I was really excited to get a chance to really rethink the Finster collection and how we're presenting it and what it may look like in the future. We're scheduled right now to open that reinstallation next fall. About this time next year, so I hope that we'll be inviting many of you down to Atlanta to come see it then, and for the rest of this presentation I just wanted to give you a sense of what I'm, where my ideas are going at this moment, and what I think we're going to do.

One thing is that I think we're going to move away from our reliance on these photo murals. They do good work. They do interesting work. You see here this is a photograph by Robert Peacock of how the trying to get people back to God sign was once installed in the Garden, and then, our photo mural tries to replicate that placement, at least, gestures towards the fact that it was aloft, held off the ground above your head over these mosaic sidewalks.

But I think that what we really need to do moving forward is concentrate on a more object-centric approach to creating place and that's something that one of my predecessors, Joanne Cubbs did beautifully in her 1996 show. This was Howard Finster visions of Paradise Garden back, and it was on the occasion of Howard's 80th birthday. There was a big birthday party for him at the High. That's the Coke bottle that that Chief Haring helped him assemble and Joanne just did a beautiful job of really translating the way that many objects were placed in the garden into the unique challenge of an institutional white cube setting.

I really admired the way that she displayed the cement sculpture for instance. She put it out on the floor, not all backed up against the wall so you could really walk around it and chart your own course through this slice of the Garden because that's really part of the experience of the Garden is wandering and not walking in a straight line, but walking around and around and seeing, constantly discovering new things.

I also liked the way that she interpreted density, which was much more in line with what, the way that Howard displayed his work on the walls of his buildings, and in his ruling chair ramp gallery. He was all about eclecticism. He hung everything together and more was more to him. I think we lose sight of that sometimes in our desire to make everything this uniform spaced-out eye level art viewing experience that's more typical of Art Museums.

I don't think that we're not going to have photographs but I love seeing some of, we're seeing some of Valerie's work that she did in her exhibition because now that we have technology in the galleries there are so many new possibilities for how visitors can experience imagery. We don't just have to have a static photo mural they can scroll through images of how objects were once placed in the site. I also think that including multiple images gives one a sense that this was a place that evolved.

I was constantly changing Howard was never finished with it. There was no singular place that any object necessarily was, so this is an example for instance

of one sign that's in our collection, I took the pieces you threw away and where it was installed, at one point, in the very early part of the Garden, and then, it move places and move to the back of the Garden when the entrance to the Garden changed. The site was always undergoing evolution and Howard was always tinkering with things and moving things around.

Again, back to this notion of the object centered approach. A big thing that I've been working on since I've been at the High is just getting to know our collection and what we really have because currently our Finster galleries only show about a third of the entire Finster holdings that we have, and much of what's not on view is from the Paradise Project and are these incredible objects that aren't necessarily fine art objects they're environmental ephemera, so we have more sidewalk slabs, we have his studio door, which he kept this running ledger of what artwork he was on. He did that all over everything. He did it in books. He did it in filing cabinets, did it on all kinds of furniture.

We have wonderful decorated lumber posts. We have many, many more signs and Suncatchers than we currently have on view. It's really, we have this opportunity to use all of these objects to really bring them together and create a sense of place through their display together. Going to the performativity of Finster, he very much is like the artist that Valerie was describing. He lived his art. He performed his art, whether we're talking about his sermonizing or his banjo playing, and we don't currently invoke any of that in our display but I'd love to moving forward through audio recordings of him, through video recordings of him. Luckily, there's so much great material that people recorded over the years that can convey the spirit of Howard and who he was.

My fantasy is that someday we'll do like a hologram of him because I feel like that is really, he would love that. He was the stranger from another planet so to kind of beam down into the galleries through this really trippy technology would be the way that he would have chosen to be present, but that's not for 2018, maybe for the next project.

The other thing is that I'm really interested in his prevision work. He, again, this great story of what happened with this 1976 vision can often dominate what we know about Finster. He was an avid creator long before that. We have great works in the collection some of which came in during the Paradise Project and some have went, which I've been recently acquiring, which show his incredible woodcraft. He sold that that photograph at the top of the screen is the outside of his studio, how he would display all of the woodcraft that he had for sale.

He made case clocks. He made decorative objects. He made children's toys. He was really fine-tuning a lot of the processes. This process we know is his artificial inlay process where he would burn the wood and paint it to create the illusion of inlay. He was starting those long before he had his vision. Another prevision project that I'm super interested in and that we have great works to use as a touchstone for talking about is that before Paradise Garden was Paradise

Garden, it was the Plant Farm Museum and even before that he was really interested in building this exhibit house that continued on in the Garden.

The exhibit house was a place where Howard was going to display every invention that mankind ever made. These were things that, and including some of his own. Like the little dog that you see there. That's a pencil holder that he carved. There were things that he collected, things that were given to him, and he would build beautiful, so like those tools you see, those were Civil War doctor's tools that somebody gave him because they just knew that he liked things, and he created a beautiful vitrine for them.

He had created hundreds of these object displays. We have some of them, the Garden has many more. I just think it's so interesting in relationship to other artists that we know and love like Marino Auriti in his Encyclopedic Palace, which he intended to house all the inventions of mankind. Howard was collecting all the inventions of mankind. What if they had met? It could have been amazing.

Finster's process is super interesting. Again, he was a great inventor, which is probably why he was so interested in inventors and you can trace all of the kinds of workarounds and efficiencies that he created in order to be able to make this massive amount of artwork so his creation of stencils or dimensions as he called them started with him cutting out photographs from magazines and family albums, and then, creating a way to use them as stencils and even as molds for his artworks.

Then, the way he worked in cement was incredible. He used bubble wrap to create these honeycomb textures. He uses anything and everything as an actual cement mold, old irons, religious figurines, yard ornaments. He was just could make anything useful. I think a way that we could bring more conversation about the Garden into our galleries is making a connection between his architecture and his paintings and sculpture. You see they're the World's Folk Art Church, which was an incredible, is an incredible structure that Howard built using no rulers, but one length of wood that was his metric like his unit of measurement for everything that he cut to build that incredible place.

That's the next big conservation project that the Paradise Garden Foundation is currently working on, but anyway there's a distinct relationship between the World's Folk Art Church and the towers that appear in so many of his paintings, his father's mansions. Then, as well a conservation project that the foundation has completed recently it was the Mirror House, which is this amazing structure that's like a fun house, mirror house where you walk in and you see a reflection refracted a thousand times by all these broken mirrors and layers of mirrors, and Howard, again, is engaging with this interests in reflectivity and transparency through other objects that he created like his incredible Plexiglas houses.

Then, something that I'm really getting into right now are the regional influences on Howard. He was influenced by so many things. We know he was deeply influenced by the Bible and popular culture. Then, other scholars have pointed out especially John Turner, the relationship between places like the Ave Maria Grotto that's in Cullman, Alabama, about two hours away from where Finster lived. It's just this other incredible art environment and when you look at the Ave Maria Grotto and you look at the early part of Finster's Paradise Garden, you can see that there was clearly a relationship between those two places.

That's something that I'm actively working on. I have lots of other ideas but I'm going to cut myself off because I know I'm over time. We'll return to them maybe during the questions. Thank you.

Karen Patterson: Thank you, Katie.

Katie Jentleson: Oh, yeah. I'm just going to scroll through the other ideas [crosstalk 00:41:17]

Karen Patterson: Next up is Lisa Stone who's the curator of the Roger Brown Study Collection and adjunct associate professor in the Department of Art History, Theory and Criticism at the School of the Arts Institute of Chicago. Her research teaching, writing, and curating concern artists who work independently from the academic mainstream, particularly, environment builders whose work is often home, garden-based ignoring or dissolving boundaries between home and studio life and art.

A subtext of her research concerns as a relationship of objects to creative practice, and she also works on her own garden [inaudible 00:41:51] in Spring Lake, Wisconsin.

Lisa Stone: Thank you. I'd also like to add my blanket thanks to Kohler Foundation, to the Art Center, to the NCPTT. Did I get that right? For bringing us all together, which it's feeling a little bit more like a rave or a festival than a conference, so I'm not actually curating exhibitions ... Oh, yeah. How about some pictures here, about or with art environments, and I'm honored to be with three incredibly inspired curators who do that work.

I thought it would be interesting and may be helpful to examine some of the early exhibitions about art environments from the 70s and 80s and one from 2015 to consider the navigability of this genre into the museum. I appreciate Jean Dubuffet's poetic description of the fundamental aspect of place to works of art that are inherently part of the place they occupy. When I see a tree in the country, I don't transport it back to my laboratory to look at it through a microscope because I feel the wind blowing on the leaves is crucial to any knowledge of the tree and cannot be subtracted.

The same holds for the birds in the branches for the singing of these birds. My cast of mind is such that I always add more of what surrounds the tree and what surrounds the things that surround the tree. I also want to pose questions about issues and ethics of museum engagement in the presentation and interpretation of artworks that were created as museums with fundamental sight and life specificity. In his somewhat cranky statement, you don't want your work to spring from art, you want it to commence from life and that's in the street now.

I'm no longer comfortable in a museum. I don't want to go to them. I don't want to be taught anything. I don't want to see what, see accomplished art. I'm interested in what's called the vernacular. Walker Evans identifies his personal tension between work that occurs in the vernacular realm and work that occurs in a museum.

I'll start with an early exhibition of works by Aldo Piacenza curated by Roger Brown for the Hyde Park Art Center in Chicago in 1971. Piacenza emigrated from Modena, Italy to Highwood on the North Shore of Chicago. There he is in his garden. In 1949, Aldo and his wife, Rosina, took an extended vacation to Italy and went on a pilgrimage, seeing churches [inaudible 00:44:25] and cathedrals all over the country.

Back at home, Piacenza began to fill the outdoor spaces with birdhouse cathedrals and cutout constructions. He painted the scenery to give them background in context. Piacenza painted many of the walls inside the house surrounding he and Rosina with fond memories of their trips through Italy. I especially love this photograph by Wayne Source because it looks like it's a Joseph [Keela 00:44:58]'s painting.

Roger Brown was one year out of graduate school in 1971 and he had traveled around the country that year visiting a number of the art environments that [Greg Blaisdell 00:45:13] wrote about in his 1968 Art in America article on grassroots art environments. The genre of the home environment as a single work of art was very much in his consciousness. This is Roger Brown in his home collection, which is now the Roger Brown Study Collection with some of the 13 works he had acquired by Piacenza.

On the right are wonderful sketches, so we can see that he intentionally designed the installation at the Hyde Park Art Center to reflect its origins in the garden or the works from the garden. He had two of these [Carbonieri 00:45:50] cutouts guarding the entry to the gallery. Here we can see that Brown most definitely didn't stick with the white cube approach, bringing in picket fencing, plastic foliage, and a painted cloudscape.

On the right, you can see his installation of birdhouses in the gallery are installed on posts to reflect how some of them were installed in the garden. This is Piacenza at the opening where you can see Brown's installation also included faux brick siding to further evoke an architectural context. I've heard that no

matter when art students would visit Piacenza, whether it was morning, afternoon, or evening, he'd always pull out a jug of red wine.

A good time was [inaudible 00:46:38]. It's interesting to me to see that Brown approached an exhibition not so much as a curator but as an artist. He did his best to respect the context of Piacenza's work as critical to the presentation of it. It's been such a thrill to see the series of exhibitions that had unfolded out through this whole year at the Art Center, in which Karen and her stellar team have put artists most robustly in the driver's seat resulting in highly original presentations that pose as many questions as they ask or that ask as many questions as they pose.

Another exhibition that interests me a lot is, and I'm going backwards, you can see here, is knives and visionaries organized by the Walker Art Center in 1974 that traveled to six venues. This is the first group exhibition that I know of that addressed works by environment builders. The curators visited and photographed at all of the sites and the exhibition was primarily composed of black and white photographs and rear lit color transparencies. They did bring in a few works by Fred Smith, Clarence Schmidt, a grand installation by James Hampton and a number of works by Jesse Howard. Most of these were only at the Walker venue.

These are installation views still at the Walker where they also attempted to subdue the neutral museum environment with vernacular context using barn siding. It's really great to see the works by Jesse Howard installed in 1974, as many of the great, the same works are on view in the Sorehead Hill Exhibition here at the Arts Center. It's also completely astonishing that I forgot to include exhibition. Our images of the exhibition, Jesse Howard, and Roger Brown, now read on that I co-curated with Rachel Smith, which brought together works by Howard and Brown in [inaudible 00:48:40] that for the first time for grounded the ideas in Howard signs and objects.

It was a collaboration with the Kansas City Art Institute's Art Space, which raises shell directs and the Roger brown study collection of the school of the Art Institute of Chicago and was shown at both art schools in 2005. Here we see that [inaudible 00:49:01] and visionaries was primarily a walkthrough of photographs of outdoor spaces with text panels. The sculptures by Clarence Schmidt separated from their overpoweringly dense setting back in Woodstock became intriguing discrete objects.

Sculptures were borrowed from Fred Smith's Wisconsin Concrete Park against the artist's wishes and without his knowledge. Smith was adamant that nothing ever be moved, doing so would ruin it for everyone and that people had to see his work where it was built. Convinced that the exhibition would be important if not critical for the future of the site and Smith's reputation, Jim [inaudible 00:49:43] persuaded the Smith family to loan works to the Walker venue only. In this mysterious darkened area.

James Hampton's throne was shown almost in its entirety. Lynda Roscoe Hartigan, who cut her curatorial teeth on this incredible assemblage. Talked about the mind-boggling preparation of objects for travel and the curatorial decisions saying, "Dealing with the director was an interesting project process not only because I had never done anything like this before, so I was definitely the young upstart to the famous art museum director in what he wanted in terms of a modern impression for the throne and something neutral to ground it for the audience."

We finally came up with the sort of mousey gray color in which many, which in many respects just happened to flatten out the silver materials and made it very difficult to light. These are some views of the show when it traveled next to the Amon Carter Museum the second venue, which also showed works by Jesse Howard. From this point forward it traveled just as photo documentation only. The project was very well-intentioned. An early attempt to showcase work by environment builders at a time when the genre was largely ignored by the mainframe art world when inventing ways to present and interpret environmental works was embryonic.

It's amazing to me that James Hampton's throne, which was created as a deeply personal spiritual space had quite the active social life after its trip to Minneapolis in 1974. It was the first thing viewers encountered in the bicentennial exhibition 200 years of American sculpture in that room on the first floor of the former Whitney Museum where I first saw it in 1976. It then traveled to eight museums and was in the Black Folk Art in America Show from 1982 to 1984.

The only place it had ever been shown in its entirety was the Birmingham Museum and a much smaller selection of objects were shown here in Chicago, and you can see in this view a few from the Walker installation, and a few from the Walker installation views how curators favored the dark mysterious space in the 1970s and 80s. This is a view of the most recent installation at the Smithsonian American Art Museum where curator Leslie Umberger gave it a fresh regal setting on the first floor in the museum. Lynda Roscoe Hartigan noted that in an early installation at the National Museum it was installed on the third floor in a very secluded space and visitors would go there regularly on Sundays to have private prayer moments. Identifying one of the major issues of how and where work is shown to effectively respect the artist's intent and show fundamental aspects of the work.

The last show I want to discuss is the Los Angeles County Museum of Arts 2015 show, Noah Purifoy: Junk Dada. For anyone that's not familiar with Purifoy, he was first a designer, an artist in Los Angeles, and was the founder and the first director of the Watts Towers Art Center. He lives through the Watts Rebellion in 1965, which completely changed his consciousness. He and several fellow artists realized they had to deal with the devastation of Watts and they created sculptures and assemblages out of the remnants of the wreckage into the show 66 Signs of Neon, which traveled widely.

Purifoy committed to environmental work and he created a haunting installation at the Brockman Gallery in 1971. The same year Roger Brown mounted the Piacenza show, which seems tame by comparison. Called An Environmental Experience, his exhibition premise began, niggers ain't going to never be nothing, all they want to do is drink and fuck, in which Purefoy articulated a powerful incisive manifesto about being poor and black in America.

He filled the gallery completely ... This isn't transferring very well, with very used home objects transforming the space into a "fetid roach-infested apartment occupied by a family of 10." For ten people to live in one room similar to his own experience growing up in Alabama. After this show, he dropped out of the art world and worked for years in social work and arts administration. In 1989, when he was 72, he relocated to Joshua Tree, California where he created an extraordinary environment over 10 acres, which is almost pointless to try to describe or convey in photos partly because of the profound psychic dimension that the life-size, life lived and life specific assemblages possess.

The fact that the relentless high wind and blazing Sun of the Mojave Desert are ever-present animating elements like Dubuffet referred to. Meaning, that the artwork doesn't stop with the artwork. It's part of the world it was created to inhabit. To state the obvious this site must be experienced in person.

The 2015 show at LACMA relocated a number of assemblages from the Joshua Tree site where they were brought into the clean space of the museum and the museum's sculpture garden. I have to admit that I was really excited to go see the show, but after I saw images of works from the site in the museum online I kind of lost interest in going there, and this is not an all-out indictment of the show and it included many discrete works of art that he had made over the years and I highly recommend the exhibition catalog, but my point is that the site is still alive and well in Joshua Tree, which is about a two-hour drive from Los Angeles without traffic if that's even possible.

I think it would have been far more responsive to the artist's intentions and the work to encourage people to visit the site and to have that message be the museum's stance. I direct many students to visit the site and several who visit in 2015 were deeply disappointed that major works were absent, but bringing the works to Los Angeles allowed many people to experience them and also in a way presumed that people wouldn't or maybe didn't need to make the effort to see them in situ and also it implies that the work is anointed or elevated by its presence in the museum.

These are some of the many issues curators face physically and conceptually in curating works for museums that are already museums in their own right. Thank you. [crosstalk 00:56:51]

Karen Patterson: We have about 20 minutes left for this first panel and I think one of the things that I just wanted to open with in terms of a conversation is the idea of the artist's intent and how to respect and recognize the artist's intent when you

transfer from an art environment to the museum. I think it's something that as a curator I wrestle with all the time and don't, and feel very self-conscious about that especially in the case of many artists in our collection weren't recognized as artists in their lifetime.

I wondered if I could start with that very complicated question, and who may want to start with answering what their strategies are, what the questions are that they've asked themselves? What they felt were successes? What were things that they might redo or seen examples of where that artist's intent was at least questioned or valued or respected in an exhibition space in the white cube?

Valerie Rousseau: I can just start by saying that when I start to be interested in the field of self-taught art instead of spending too much time reading and being isolated in the library, I decided to do field trips. I found that my encounters with self-taught artists was very revealing. See them in their environment and also a discussion of the intent. I found it very interest because they are, often I found that the discussions were evolving over the years and that the question of the intent is not so clear as well.

It depends on circumstances, it depends on to who they are talking to, and I found that there's no like one directional clear path, you should take about it. I think, what I found very interesting when I curated an exhibition on the works of [Bill Hannah 00:58:48], I remember I went to his house, which is a laboratory. It's very over packed and he's not able to answer one question, clearly, with the straightforward answers.

I found it that this is something you have to read through, through different, I would say like examples of how he displays his works in his home house, how he wants us to see them. It's not, these elements are very helpful for the curator to be able to shape this discourse in the exhibition space but I found that it was very formative for me to meet them in their working environment and how I can import that. I remember when he said, "Oh, I think that my works would be better to be seen in a tunnel of light."

I decided to create a passage, very narrow where the works would be very, very close to the viewers. That was [inaudible 00:59:48] at the tunnel that he was expecting. I'm sure he was disappointed also because there's no excellent way to transfer their visions in the exhibition space, but I thought that these moments were formative and helpful.

Karen Patterson: Thank you.

Katie Jentleson: Yeah. I think it's very artist specific. Obviously, with someone like Finster, he wanted his message to get out any in every way possible, and so, he was still alive when we did the Paradise Project and when we had the 1996 exhibition, and he was thrilled to have his work shown at the High Museum. It didn't mean

that he didn't want the Garden to continue to exist and I think there's often an assumption that if it goes into the white cube then that's a devaluing of the site and that it means that these things are necessarily in tension with each other.

They are because they're radically different modes of presentation, but they don't have to be mutually exclusive. I think that's what we're trying to find a healthy balance with the Garden. Currently, the High has always tried to do that, but now the Garden really has its own path forward and I think that we can embrace that and continue to navigate how we can be good partners so that we're sending people, where we're wetting their appetites at the high to make sure that they know that this place still exists.

It's not, what it looked like in the 70s, and a lot of the archival photographs that they might see of it at our museum, but it continues to be a very important place that maybe someday we'll also have new artists contributing new work because that was always a thing about the dynamic nature of the Garden was that people were bringing Howard works and creating works on-site with him or for him and that can certainly happen again.

I think that there's just, I think that you just have to really not see these things necessarily as being a kind of either/or scenario. It can, if you take it into the museum it can no longer have a life in its original site. It doesn't have to be that way.

Lisa Stone: Karen, I'm wondering about your process inviting all these artists to come and respond to environments and what kind of parameters if any you gave them and what you had to let go and if conveying some sense of the artist's intent, each artist's intent was part of your conversation?

Karen Patterson: Yeah.

Lisa Stone: It's a big question.

Karen Patterson: That's a good one. When I thought about this exhibition and we decided on which art environments to focus on, we talked about some of the qualities of the art environments beyond the actual art environment. We thought about terms, immersiveness, materiality, activism, identity, and place, and community, and we made a list, and then, I just started thinking about people who also think about those things in a very inventive way beyond their own confines, whatever field they're in whether it's architecture, curating, art history, folklore, whatever.

They have pushed against boundaries on their own fields, so I knew they might be open to going with me on this journey. It was very simple. I asked for a 200-word, I said, "Hey, you should know [Emery Blagdon 01:03:20] or you should know [Lloyd Boland 01:03:22] if you don't already these are the things that I think you have in common in this meddling mother matchmaker." Then, they

came back with a 200-word proposal, and then, from then on in, we just, that was the discussion and whether that response in many cases prompted another response and another response and evidenced in some of the exhibitions certainly on a view with Jesse Howard exhibition and the Emery Blagdon exhibition.

But in other cases, it was really just a conversation about new ways in, and I echo your sentiment, Valerie, about that there is many artists in tents and there are many ways that we can honor an artist, and it doesn't always have to be through one opaque way. I think that it allowed us to be, not only just collaborative but we all learned something this year. I think what we learned is that we were stronger together than we were separately.

We have about 15 minutes, so I wondered if there was any questions from the audience for our panelists today. Of course, we'll be here all week, so if you don't want to put yourself on the spot that's fine too.

Speaker 5: [inaudible 01:04:53] I know you got to go to the bathroom but I'll be quick.

Karen Patterson: Okay.

Speaker 5: Where did the art taught in universities find the art historians were taught to honor the art and cultures [inaudible 01:05:12] was it a collector that created an interest and the generation of art historians who had no interests in these people, you new breed of art historians are now focusing because the collectors said people are buying this, it has value? Where did it all come from and why was it neglected by, it's still is neglected by higher ed as a, in a lot of sense as a source of inspiration, when we all know that's not true, so is there a problem for teaching the public through these institutions like Kohler that this is valuable? Do you see that as still a fight that goes on or [inaudible 01:05:59] for granted that people love this stuff? Is that a good question?

Karen Patterson: I think maybe one way to address that is where we first became interested in self-taught art and what, why we are interested? For me, certainly, my undergrad was in folklore in Canada and I really, and I became deeply interested in house museums and how, and disappointed in history books, at the same time, that I found that personifying history and showing history in a physical space was much more compelling to me than reading any book.

Then, I also became very interested in public art at the same time. I think for many experiences it's merging of interest is where the focus on self-taught art comes from. I became very interested in how artists put themselves out there in real ways and public art, certainly, ephemeral public art, and then, I moved to Chicago to join those two interests together, but I didn't have a satisfying university experience in terms of self-taught art.

Speaker 5: How about the rest of you?

Valerie Rousseau: Just want to say a word about the discoveries that the idea that ... In our field when we look through the 20th Century until today. The works by self-taught artists have been mostly discovered or gained the interest of artists, professional artists. These are the first often collectors of the artworks. I think the real transformative experience was the one of Jean Dubuffet meaning that it didn't just like include these works in his own exhibitions, but it really built a collection, study the collection, and include a lot of people in his adventure as well and the collection keeps growing over the years, which also modified the concept of output that he defined.

But it's really a history of a discovery made by artists, by professional artists who were interested in the works and curious and they are looking out in the world and they are often like collecting these objects. This is the first channel and the first level of recognition in this field that happened and in the field right now, which is very unusual, it's a field that is defined a lot by collectors and many dealers are collectors, scholars. They have different hats. It's a very unusual setting in the art world compared to professional art for instance.

Katie Jentleson: I don't think that ... I think that these artists are getting much more traction in universities, while I was in graduate school going to conferences that were not these wonderful kinds of specialized conferences, but the big art history ones. Every time, every year there were more and more papers about self-taught artists. Yeah. There are many universities who now have seminars on self-taught art. That's certainly happening.

I don't think it's necessarily a response to the market, which I think was a part of your question. I think it's part of a much larger paradigm shifts that are happening in art history in the study of visual culture and the realization that our canons have been very biased for so long, not just against self-taught artists, but against women, people of color, people who live in certain regions like Louisiana or different social classes. It's really a part of a larger correction that's happening across the board throughout art history and museum collecting that we really want in the 21st Century, our institutions, whether they're institutions of higher ed or museums to be reflecting a much more diverse conception of human creation and human achievement.

I think that that's what's happening and the seeds for that have been planted by, we're standing on the shoulders of giants in terms of all the people who've been working for so many years to create a foundation for understanding this art and just keeping it visible, keeping it preserved, but that's what it's blossoming into now and that's really part, again, of this larger culture shift.

Lisa Stone: For me, it's very geographical. Here we are in the Midwest in Sheboygan, which is the northern node of an axis of incredible intelligence and responsiveness to work from outside of the academic mainframe. Moving further south, there's the Milwaukee Art Museum, which is committed to the field, to the collection, and exhibition. Then, the southern node is, of course, into it. The Center for Intuitive and Outsider Art and we're getting I think of a much bigger

understanding and sense of not just these separate people, the market, the collectors, and so forth, but the interaction between educators, curators, collectors, the artists themselves, the Midwest has been home to so many just outstandingly original artists from outside of the academic mainframe that maybe in other places would have been ignored.

Then, of course, the artists who respond, and then, the general appreciators. We have this really rich sensibility here, not that it doesn't exist elsewhere but I just see it more in a community way rather than separate people and often collectors get pushed into a different realm. The value of the work is recognized differently and in different ways and presented different ways by a lot of different constituents, but it's alive and well here.

Karen Patterson: I think there is one question. We have time for one more. Yeah.

Speaker 6: Okay. I'm kind of struck by the irony of what you all do as curators because you're bringing in something that's, and this has been talked about in terms of the white cube. You're bringing in something that is about place and about personality and memory and experience into a location that's been criticized as being decontextualizing and sterile, and so, you have to really fight against that in many ways.

That was really apparent in some of the things you talked about and what you showed, and so, I'm wondering if we were dealing in this genre in this field with a lot of artists that are using low technology, but could it possibly be that high technology or high tech ways and the museum gallery can help us get to that sense of ... Excuse me, I'm sorry. I have a cold. Of getting back into place, that immersive experience and letting storytelling happen and visitors create their own narrative. Could high tech responses be a way to get there possibly?

Valerie Rousseau: I don't think so. I think it's just a tool like many other tools. I don't think that it's a solution. I think that the field is maturing. When Katie was mentioning that this is included in curriculum at university much more and you see more papers and you see more research and I think that curators and scholars are narrowing their research on very unknown aspects of these artists. I think that technologies are not going to resolve or to save installation displays and make it more accessible.

I think it will multiply the experiences sometime and what I mentioned in my presentation is I feel like it's, you have to really select the channel you want to get that will serve at best the work that you are presenting. Meaning, that you have many choices of photographers who can have the [inaudible 01:14:21] in artwork or in environments, but if you pick the one that is transmitting or like the ones of Mario del Curto, the photographs for instance that I've shown for Nannetti, I think it really captured something that many other photographers have not captured that it's more about the selection of the channel that we have to be careful about and not just embrace technology as a savior for our field.

Karen Patterson: I will say one of the interesting things about curating art environments and components from art environments is that you straddle between presentation and preservation. I do think that a lot of the new technology that's available for us, 3D scanning, 3D printing, and for us, even though it is a tool social media has been so helpful for us to make sure that we can retain some of the original integrity of an art environment, to be able to have that record.

I'm sure we'll be talking more about preservation and conservation tomorrow, but I do think that certainly and when I think about access and I think about presenting the works of Maryknoll, one of the things that we were able to do was do a 3D scan of the site, and then, have that screen in the gallery so people could zoom in and try to get into the house and although it felt a little clunky, I have to admit it doesn't give you that feeling, and you can't have it and I also want to bring up the power of intuition and instinct that a lot of the curators have to have and rely on, and that doesn't really get discussed a lot.

You want to bring people to a feeling and a feeling of a place too. I think the 3D screen worked. Probably long term will work better for the preservation of the site than it will be for the presentation of the art environment though.

Katie Jentleson: Yeah. I think that technology can add so many great layers of contextual and archival material, but experiential that's still a big question mark. I recently had the pleasure of going to the Detroit Institute of Art [crosstalk 01:16:24] ... I don't know if any of you have been there since they started their augmented reality art program that they've been getting like Google glass to fund, but you can go through their ancient art collections, and for instance, hold up a little phone and see an x-ray of the mummied body that's before you and the vitrine.

I've thought about that in relationship to Paradise Garden because wouldn't it be cool if we could provide you with a screen that you hold up to one of the signs, and then, you see the image of it in the garden, but the technology doesn't work half the time. It's clunky. It's frustrating. I think that still, it still has to be worked out, what the role of technology in terms of mediating experiences and the galleries will be not just for self-taught artists but for art, in general, is something that museums ...

I mean there are countless panels about this like at every museum conference because it's clearly an opportunity but it's not one that I think any museum necessarily has had great success with yet just because it's still early prototyping stages for all these kinds of things but, yeah, I'm excited about the future and when I was in graduate school, I was really into the digital humanities kind of for similar reasons because now using technology as a tool, the way Valerie is saying, we can mine information, we can create new research questions, we have all of these new opportunities, and so, I think that that will be become more and more a part of my curatorial practice moving forward, but it's just, it's not the silver bullet that's going to help us solve this problem yet.

Lisa Stone: Randal?

Randal: This is not a question so this will be really quick but I think what you guys been on today has been opening up for something that's been a really bad word in the field of [inaudible 01:18:19] and that was when Karen used the word intentionality ...

Speaker 8: We're recording this session [crosstalk 01:18:24]

Randal: The word intentionality up till now has been like the worst word you could ever use in this field. No one in the art world really likes to use it though they use it, though they do it without using the word in a sense and I think that what each of you in your presentations today have basically brought out for one of the first times was a recognition of the intentionalities of the artists and I just want to say I'm really grateful for that.

Lisa Stone: I just want to say we didn't know we weren't supposed to.

Karen Patterson: Thank you, Randall. I just want to say thank you to the panelists. I always learn so much from the ladies on this panel and today is no exception. Thank you.