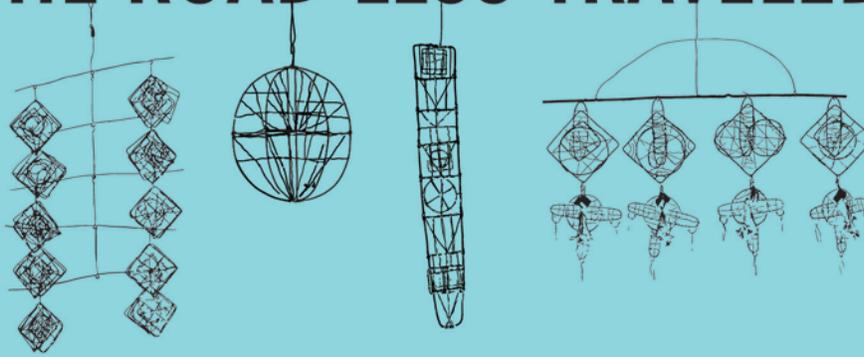


# THE ROAD LESS TRAVELED



Sheboygan, WI September 27-29, 2017

## THE THREE POINT TURN Pivoting & Finding New Directions

**Valerie Rousseau**

*Curating the Intangible and Ephemeral: A Look at When the Curtain Never Comes Down*

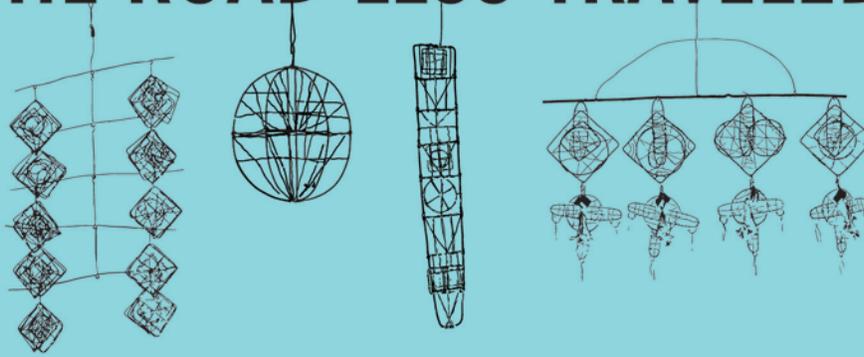
When the Curtain Never Comes Down, curated by Valérie Rousseau at the American Folk Art Museum in 2015, was the first museum exhibition to survey self-taught art through the perspective of performance art, exploring the lifelong practices of twenty-seven creators worldwide. A selection of 300 artworks, including ceremonial clothes, kinetic apparatuses, ephemeral installations, writings and musical compositions, and fragments of ever-changing constructions, were displayed alongside carefully selected archival documents accessible through touch screen monitors, videos, interviews, and life-size photographs. The show's premise was to elucidate a direct relationship between conservation and recognition: such artifacts are usually destroyed and undocumented because historically, collectors and museums have prioritized artworks readily collectible. Delving into this underside of self-taught art opened a door to the study of this field's neglected facets. In that regard, various strategies were designed to heighten awareness and actively engage visitors, from reporting witnesses' firsthand experiences on the label texts to stimulating the reenactment of performances. The exhibition fully invested the domain of the intangible, considering these creations as interdisciplinary and within a continuous body of work, rather than one-dimensional or strictly object-oriented.

**Katie Jentleson**

*Tending the Garden: Howard Finster at the High Museum in 2018*

In 1994, the High Museum launched the Paradise Project, an effort to acquire and preserve sixty objects from Howard Finster's Paradise Garden, a sensational art environment that is still open to the public in

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North Georgia. The Museum's Finster collection was first showcased in 1996 in a temporary exhibition on the occasion of Finster's eightieth birthday. Since 2005 about a third of the Museum's Finster holdings have been on view in a dedicated permanent collection gallery where they are contextualized through text panels and photo murals. The High is currently undertaking a large-scale reinstallation project that will include a radical transformation of the Finster gallery, which has remained relatively static over the past twelve years. Curator Katherine Jentleson will give insights into some of her goals for the upcoming reinstallation, which include an object-centered approach to creating a sense of place, a more multidimensional presentation of Finster's many artistic projects, and a more active connection to the extant site.

## Lisa Stone

Myriad circumstances cause objects or entire environments to be separated, temporarily or permanently, from the places they were created. Tangible and intangible elements of place, change, and, in many cases, the artist's performative presence, contribute large measures of context, meaning, and soul to vernacular art environments. Stone will examine early exhibitions about art environments from the 1970s and '80s, and one 2016 exhibition, to consider the navigability of this genre into the museum, and will explore issues and ethics of museum engagement, presentation, and interpretation of artworks that were created as museums, with fundamental site and life specificity.