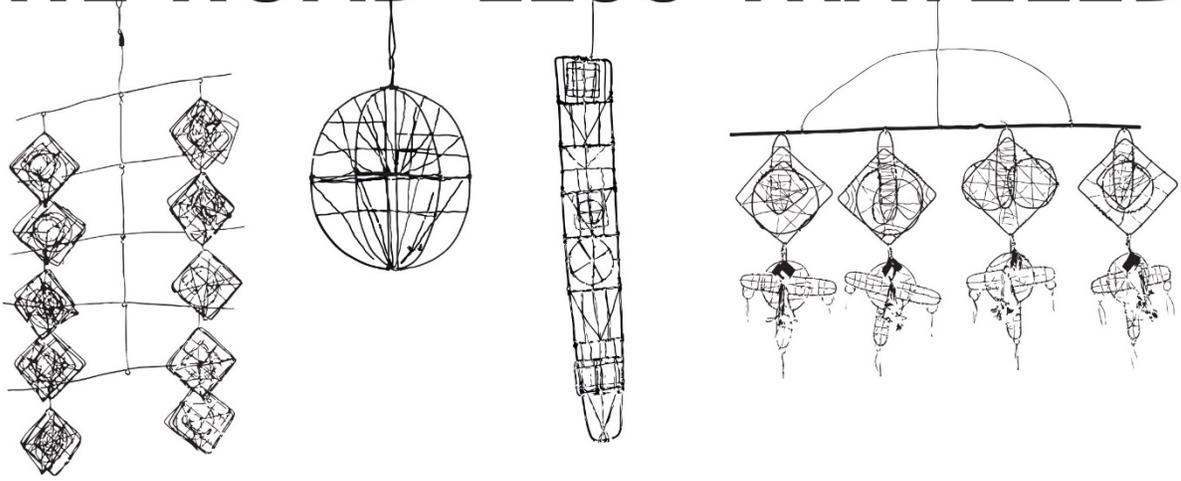


THE ROAD LESS TRAVELED



Sheboygan, WI September 27-29, 2017

Eddie Owens Martin Drive Session

Mike McFalls:

Thank you for being here. I'm Mike McFalls, the Director of Pasaquan and also a Professor of Art at Columbus State University. Today we're going to talk about Eddie Owens Martin and thinking of/through Pasaquan. I'm going to introduce the speakers, talk a little bit about the panel, and then give you a brief history of Pasaquan. It's going to be really brief, because we have all these panelists, and we really want them to talk. At the same time, we are kind of short on time. But first, I want to thank the Kohler Foundation and the John Michael Kohler Arts Center. Again, what a great conference. It's so well organized. This has been amazing.

The other thing I want to do is to kind of add on to what happened last night and thank Terri Yoho and Ruth Kohler for all they have done and what they did for Pasaquan. I think it's hard to imagine the restoration effort that took place over the last two years for Pasaquan. It would have never happened without their support. We're forever grateful. The Pasaquan Preservation Society, which I'm a member of, and also the Columbus State University, so thank you to them. I'm a practicing artist. I have no background in visionary art, especially visionary art sites or/and art environments. When I took on this job for director, I think there was a bit of fear that I was having. I kept asking people questions. I was asking people like Ann and Jonathan and Fred Fussell, and even Karen Patterson, you know, "What do you do at these sites? What do you do with them?"

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I was asking question like, "How do you curate a live space," and Ann always gave me an answer. I'd ask, "How do you make an immersive environment that is innovative, interactive, and continually kind of reinventing itself." Really, the question was, though, how do you keep a place like Pasaquan fresh? How do you keep visitors engaged? How do you keep people coming back? I think that's what led to this panel today. What we're going to do is explain a little bit of what we're trying to do at Pasaquan through the assistance of these panelists and the strategies that we have and what we're trying to attempt to do at the site. Let me introduce our panelists today, and then I'll get into a brief history of Pasaquan.

I want to tell you, we decided because of the time, I'm not going to go into great detail on the individual CVs. We just don't have it. All of these distinguished panelists have remarkable careers, and we are so honored that they've expressed interest in Pasaquan. To my left is now a dear friend of mine. I sometimes call him Mr. Pasaquan. He's a folklorist, or a first emeritus Pasaquan Preservation Society member. One thing I want to say is, without the efforts of Fred Fussell and the members of the PPS, Pasaquan would have been destroyed. It would have been gone. For the 30 years until the Kohler restoration, the only reason Pasaquan's still here is because of that group and Fred's efforts. Fred's going to discuss caring for the site prior to the restoration after Eddie's death.

To the left of him is Jonathan Walz. I met Jonathan Walz about a year ago, maybe a little over a year ago. He had just started his job, and Karen Patterson was down in Columbus, Georgia. Karen, I believe, approached him around that time to do a project in response to Pasaquan with a Brazilian artist named Gê Orthof. We brought Gê out to Pasaquan together, then we brought Gê to the archives at Columbus State University, and then we actually drove up to Atlanta to the High Museum. I realized that Jonathan was an incredible advocate for Pasaquan and has been ever since. Jonathan is the Curator of American Art at the Columbus Museum. I think I forgot to mention that. He wears a lot of hats at the museum, but he has been a great supporter and has always given me ideas for Pasaquan.

To the left of him is Saya Woolfalk and James Ogburn. I'm going to admit right now, I stole Karen's idea. Right? Karen said she was going to have artists respond to visionary art sites or art sites, and Pasaquan being one of them. I went back to PPS. I said, "What do you all think of this?" Of course, PPS was so supportive. Now we've had five artists at Pasaquan responding to the site in different ways. To the left of Jonathan there, we have James Ogburn. He's an internationally-recognized composer who has received fellowships all across the world: US, Germany, Thailand. He's an assistant professor in the Schwob School of Music at Columbus State University, and he is going to briefly discuss his opera, which was a response to Pasaquan.

To the left of him, you will see Saya Woolfalk. Saya is a New York based artist who uses science fiction and fantasy to reimagine the world in multiple

dimensions. The one thing I'll note is Jonathan introduced me to Saya. When Jonathan showed me the work ... I think it was an email. He sent it to me ... it was immediate that I understood that Saya and St. EOM had a relationship in their world building and myth making. It seemed very clear. Saya has visited the site and has yet to respond. I think she's going to talk briefly about that. Am I correct?

To the left of Saya, we have Ann Smart Martin. Ann has been really gracious with me, and really taught me a lot as an artist and now as a site director. I met Ann a little over a year ago as well. She's been generous with her ideas and thoughts on how to kind of curate Pasaquan as a live space. Ann is the Stanley Polly Chipstone Professor of Art History at the University of Wisconsin-Madison. She teaches material culture, decorative art, vernacular art and museum practices, and many more things. She runs her own program over there. She's just been a delight to work with. Like I said, I'm going to start off and give you a little, because I've realized ... We actually talked about this just a second ago, Fred and myself ... some people don't know about Eddie Martin and Pasaquan. I'm going to back, and I want you to understand, one of the best parts of Eddie Martin is his life story. It's a journey. I think that perhaps James might discuss that just briefly when he's talking about the opera.

Eddie was born on July 4, 1908. He used to tell people it was at the stroke of midnight in a small town called Marion County, Georgia. He always said he felt estranged, different from all the other god-fearing citizens. In 1922, at the age of 14, Eddie hitchhiked to New York City. He spent the first dozen years in New York as a midnight cowboy street hustler, running an illicit gambling parlor, dealing marijuana, working as a waiter in a gay nightclub, and finally, establishing himself as a fortune teller on 42nd Street. In these pictures, you'll see Eddie in 1928 on the left. That's Eddie dressed in drag. He had another persona called the Tattoo Contessa. That's his drag name. In 1926, there's Eddie. That's actually in Pontiac, Michigan right there.

On the top there, in 1945, this is when he becomes St. EOM. He's doing a Pasaquoyan dance on the top of a building in New York City. And then there, in 1975, is St. EOM at Pasaquan. In 1935, Eddie's life changed dramatically, according to Eddie. Eddie grew ill. He was ill with fever. This is when he had his first vision. During the worst night of the illness, he thought he was going to die. He said his spirit left his body, and he encountered a vision of, "A great man sitting," he said, "with his arms ..." He said, "This man was about eight feet tall and had arms about the size of watermelon." The being said, "You need to follow my spirit, then you can go. If you can't follow my spirit, this is the end of the road for you." From that day forward, he continued to have visions, and St. EOM was born.

In 1957, Eddie returned to Georgia and moved into his recently deceased mother's house. This is a picture, and this is an early drawing from the archives at Columbus State University. I imagine that that one on the left there is probably the vision of the Pasaquoyan that maybe came to him. In 1957, like I

said, he returns to Georgia and he moved to his recently deceased mother's small farm house. In this picture, if you look ... I guess I don't have a pointer here ... it's the little yellow house in the front there of the large structure on your right. He worked on the site for roughly 30 years. For time reasons, I'm not going to go into great detail about Pasaquoyanism or Pasaquan, but there's a quote by the author Tom Patterson, and he said ... I think this is the best description to describe Pasaquan for people.

In fact, I use this a lot when people say to me, "Well, you got one sentence. Tell me, what is Pasaquan?" He said, "It's kind of a mock pre-Columbian, psychedelic wonderland."

Mike McFalls:

It's a seven-acre art environment that consists of six major structures, more than 900 feet of painted masonry fences, walls, painted totems, decorative walkways, sculptures, hammered-steel forms, with ornamental temples and pagodas. He built his own world with his own gods, all influenced by many ancient cultures and religions from all around the world. It's kind of a pastiche of sorts. For St. EOM, Pasaquan is a world where all religions, all races, all sexes live in harmony. It's his own utopia, and it's ironic that it ended up in the Deep South in Georgia in 1957. What I'm going to do is take you through some images of Pasaquan real quickly to give you a sense, but yesterday, it's become really clear that you really can't understand these sites unless you ever visit them.

When you pull up to Pasaquan, this is what you see. There was somebody from Intuit that came for a tour that pointed out to me that's Eddie. I never knew it. And then I looked at it. They're right. That's Eddie. That's Eddie with one of his hats on, watching over Pasaquan. This is one of the last structures he built out there. Right here is the gate and entrance to Pasaquan with these totem forms. Pasaquoyans on the left and right flanking it. Right here is the ceremonial sand pit. So many important things happened at the sand pit that we can't go into great detail yet, but I know that James might talk about it briefly, because we're going to hold the first opera, Pasaquan, in this sand pit and in the well house there. This is the inside of the pagoda well house that [wasn't 00:12:39] behind the sand pit here. That structure, it's on the second story of that structure.

This is the largest temple at Pasaquan. Inside of that is this vestibule. These are the walls of Pasaquan with the Pasaquoyans. Here's two ... I just picked two ... of the many, many totems out at Pasaquan ... I just picked two of my favorite ... to kind of give you a sense of the individual Pasaquoyans on the site. I also wanted to give credit to Parma Conservation and International Artifacts here. I mean, I cannot express how amazing this restoration process was. This is a before and after of my favorite part of Pasaquan. The most beautiful propane shed of all of Georgia, maybe all of the Southeast. When you look at this, you'll notice how well the restoration process was. It's amazing. Here are some of our student and student interns that worked with that group.

I'm not going to get into detail, but one thing I will say with Columbus State University is our president said to me, when he came in, he said, "You have to

make Pasaquan connect to the curriculum, connect to the educational mission of the university." That's been my challenge from the start. At this point, we have universities from all over the region coming and studying there. We have research and scholarship happening at Pasaquan. We've had over 200 students from Columbus State alone, not including the other universities in the region, that have worked at that site in some capacity.

This is an example of student work at the site. All I wanted to show you is this is our caretaker, because I promised him I'd put him on there. You've seen him around. This Charles Fowler, our caretaker at one of our events, playing in the sand pit. I can't do it without Charles. It's your turn Fred

Fred Fussell:

As Mike said, Eddie left New York City when he was ... In the mid 1950's. He had been there since he was in his teens really, and came home and began to work pretty diligently on building Pasaquan. He did a lot work himself, although he did hire local people who had skills to assist him with the work. Actually, as I understand it, he paid better than most of the other local people who employed folks to do work. So, he was able to get the very best people in the community to do work with him. In 1975, there was an exhibit at the Columbus Museum. Actually, it was about 1977 to 78, at the Columbus Museum of Eddie's work. Probably six to seven paintings and as far as I know that's the only one person exhibition that he ever had in a museum during his lifetime.

The museum was very young at the time. It was in a house, it was a house museum basically. We have a photograph that is possibly from that exhibit. The painting are hung on peg board, which sounds right to me for the early days of the museum.

In 1975, there was an exhibition put together by the Georgia state council, in the arts and humanities, it was a bi-centennial project, American bi-centennial, called missing pieces Georgia Folk Art. Eddie was represented in that exhibit, which was kind of the first major exhibition in which he was featured. That exhibit opened at the Atlanta History Center, went to the Telfair Academy in Savannah, to the Columbus Museum. It's final venue was at the Library of Congress in Washington, D.C. For that occasion, featured other artists like Howard Finster, Laura Pope, Eulises Davis; were flown up to Washington to be a part of the opening. There are good stories about that trip, believe me as our President would say.

In 75, one of the things that happened that was really important later on, was the Bueno Vista Garden Club. The Beautiful View Garden Club, was in collaboration with the Marian County Historical Society; sponsored a tour of homes. Among the homes featured, maybe a half dozen or so, Antebellum and Victorian, big house in Bueno Vista; they included Pasaquan. Eddie was just so thrilled about that. He had always been a great member of the community, always was, but he was really pleased to have been included in that tour of homes.

1981, St. EOM was featured in a book and an exhibition, which I curated, at the Columbus Museum called In Celebration of a Legacy: Traditional Arts of the Chattahoochee Valley of Alabama and Georgia. That was a pretty major exhibition. It went to a couple of other venues in the region. There was a lot of associated programming in which St. Ohm was able to participate and show his regalia; as Charles does now.

He died in 1986, in April, by his own hand. A local attorney, Wayne Jernigan, was appointed executive of the estate and to our surprise, to a lot of surprises, he had written a will. A very detailed will. In it, Pasaquan was bequeathed to the Marian County Historical Society, as a result of the tour of homes that had happened. The people in the Marian County Historical Society were surprised to say the least. The Marion County Historical Society had never been formalized as an organization. It didn't have any kind of legal status, it was just a loose knit group of mostly women in the community. Including my mother-in-law. So they said, "No, we can't deal with this."

The executive then offered the site and the collection of art to the Columbus Museum. The Columbus Museum was just then beginning to instigate a major fund drive to build a new building for the whole facility. So they declined to the offer. It fell back to the Marion County Historical Society. They, as quickly as they possibly could, got themselves organized, gained a 501C3 status, and prepared to accept the responsibility for the maintenance and preservation of Pasaquan.

There's St. EOM. This is a photograph of possibly his only exhibition, one person exhibition. This is pretty early I can tell he's a fairly young guy. His regalia there isn't quite as elaborate as it became later on. Well, another surprise, Eddie left money behind. He had bank account, a non-interest drawing checking account, with a little over 40,000 dollars in it. His assistants got his steward who had worked with Eddie as kind of a nurse maid for number of years before his death; dug up a map canister, a military map canister, somewhere on the grounds that had another 40,000 dollars in cash. Then in going through all the materials that were left after his death ... I was going through a stack of fabric and clothing and I found another 3,500 dollars in a paper sack. There was all this cash and money around that nobody had really realized that he had accrued over the years. In addition to paying for all the materials that it took to build Pasaquan. Where'd all this money come from? That's still a good question.

Mike McFalls: We talk about that a lot.

Fred Fussell: We do.

There's the cover for the Celebration of a Legacy book and at the time the museum as knows as the Columbus Museum of Arts and Sciences. It narrowed its focus a little bit since then. After Eddie's death, Tom Patterson who wrote Eddie's biography and Roger Manly, who's at Duke University and I spend a better part of a week making sort of a preliminary catalog of the unattached

artwork that was left behind following Eddie's death. At the time, we list something over 350 individual works, which were later removed to a storage area in Columbus for safe keeping.

This is the cover of Tom Patterson's book, which was published in 1987. A biography of Eddie based on interviews, extended interviews, that Tom had with Eddie. The book is written in Eddie's words. Tom recently gave me the tapes, which will later go to Columbus State University archives. But, before that happens I want to listen to some of those tapes and see if Tom was really sticking to them.

1988, North Carolina Conservatory, Mark Kingsley did kind of a preliminary condition report on the buildings and other structures at Pasaquan. It took until 1990 for the estate to be settled and the ownership of the property to be transferred legally to the Marion County Historical Society. By then the executor and other things had caused most of the cash to disappear. There wasn't very much left of that cash that Eddie had left behind.

In the 1990's, the Marion County Historical Society, at my suggestion offered works to museums around the country. So works by St. Ohm were placed in a number of American museums. Some museums accepted our offer and some didn't. Among the museums that did were the National Museum of American Art, the LA County Museum, the New Orleans Museum of Art, The Albany Georgia Museum of Art, the Hunter Museum of Art in Chattanooga, and there were a couple of others in the region that took the work.

Then we had to worry about maintenance and keeping the place going and keep it from falling apart. I wrote a series of proposals, grant proposals, for really very specific purposes. Ordinarily to keep things from falling apart. So we were able to get funding from the National Endowment for the Arts at \$35,000 from the Knight Foundation for \$30,000, from the Mildred Miller Ford Foundation, which is a Columbus foundation for \$7,500, and then Flint Electric Cooperative, which is the local power company, began then and has almost annually given money to the preservation of the place. From that time until Cola Foundation took over.

With that money we were able to put a primitive fence around the place, to put in climate control in the building for the first time, and to install a security system. We had some problems with vandalism and theft but interestingly enough the thieves who broke in or came onto the property; took things that could easily be sold on the street or pawned and they never really stole any artwork, which, is kind of interesting to me.

1992, the Marion County Historical Society decided they really weren't set up to do Pasaquan. They were interested in Victorian houses and in preserving landmarks in the county that more of a historical nature from their point of view. So, in 1992 a group of us sort of broke off from that or actually, it was a lot

of the same people, formed the Pasaquan Preservation Society. It received its 501C3 status as a nonprofit organization.

1993, the Pasaquan was documented as part of the Smithsonian's inventory of American Painting and Sculpture project.

1998, conservator Tony Raiser, conducted a conservation survey of Pasaquan's buildings and a limited survey of the associated loose works of art. 1998 topographical survey of the property was conducted pro bono by Southerner Research, which is a regional archeological contractor. That was the first time we ever had a really good map or measured drawings of the buildings and of the other structures on the property.

In 2000, a preliminary and pretty detailed site conservation plan was developed by David Cavender and Associates, which is an engineering and architectural firm from Atlanta. They came with a budget, with step by step process, which they estimated would cost about 1.5 million dollars, which we obviously didn't have.

It was not until 2003, seven years after St Ohm's death, that the ownership of the property was legally passed from Marion County Historical Society to the Pasaquan Preservation Society. Interestingly enough, it was in 2003 that I first wrote a letter to Terry Yoho. I had heard from a number of sources that might be our salvation, so I wrote that letter. Terry quickly responded explaining that Kohler's plate was full and they couldn't give us any assistance.

In 2006, Pasaquan was named to a list called, Georgia's Ten Top Places in Peril, and that gave us a lot of statewide publicity that we hadn't had before.

2007, under the leadership of Dr. John Loophaul, who is a professor of history at Columbia State University, we were able to fill out the documentation and get Pasaquan listed on the National Register of Historic Places. That was a great PR move, it sort of legitimized the place in the minds of people who didn't have understanding otherwise of the significance of an eccentric art site.

I'm going to give you a second to kind of look at some of this text. This was an early effort to kind of organize things by Jonathan Williams, the publisher of the St. Ohm book, through the Jargon Press. Jonathan was the guy who was really supportive of Pasaquan from the earliest time, knew Eddie well. He came up with a statement that has been my answer to many people's questions, "Was he religious?" Jonathan Williams says, "When Eddie got religion, he got them all." As the purpose of the Pasaquan Preservation Society, which lasted ... Served us well until we were in a position to pass it along in my initial letter to Terry Yoho.

In the meantime we did public programming. We had an annual event called Artist for Pasaquan, in which we'd invite artists to come there, exhibit their work, just as a gesture of support by other artists for the preservation of the

place. That worked well for years. We did rack cards, these were put in all the state welcome centers. We were open on one weekend a month I think, for public tours.

Finally, in 2013 I wrote another letter to Terri Yoho. This time she said she was ready to talk about it. Slayhome and I celebrated when that happened. That's where we met Kohler. Thank you.

Jonathan Walz:

I just want to give a shout out to all the unsung heroes, the custodians, the caterers, and all the admin folks running interference; I know how much work it is.

I can't say enough good things about Karen Patterson and her vision. One that I wanted to focus on is that turquoise plus symbol that you see everywhere throughout the year in terms of the larger project. To me that's not just a plus symbol but also sort of this intersection of the upward realm and the horizontal realm. Also, we saw it yesterday in the African Cosmography. I just think the further I get in my career, I'm realizing that knowledge is really something that's produced collaboratively. I'm really grateful Karen invited me to part of this amazing project.

Very briefly, I sort of tentatively asked Karen if I could invite yet another correspondent to work with me and she, like St. Ohm, flung her arms open and said, "Let's do it." An artist I have really been wanting to work with for a long time came to visit the site as Micheal indicated. He went back to the studio in Brazil, worked feverishly for about two months, came back for a week in January and we put up this project in literally five days I guess. Very intense. I think it really speaks very highly of Jay Ordhoff, not just his amazing sort of creative vision, but also how passionate and determined and how much hard work he put into this. He literally showed up at the airport with work already made so that when we started the installation we could keep moving forward.

We quickly realized, Jay and I, that recreating Pasaquan at Kohler was going to be impossible for so many reasons. We decided that creating some kind of correspondence or some kind of presentation that would evoke the spirit of Pasaquan was what we wanted to do. Karen was very eager for us to use the recently acquired Pasaquan objects like this sculpture and masala in the background and we happily agreed. My pameltapent comment will be that when these kind of projects happen and working with folks like James and Saya, there's always the unexpected, the unknown, the kind of space or synchronicity to happen.

When Karen and I went to pick up Jay at the hotel on Friday of the installation, it was the last day and we had so much work to get done and we were freaking out that we weren't going to be able to do. Jay got into the car and immediately just burst into tears. Karen and I were so concerned and we asked him, "What's happening? What's wrong?" He said that his best friend had died the night before and he had just found out. It was really this amazing experience where

Jay was able the entire installation to sort of grieve and work through that process. I just can't explain how mysterious and sort of spiritual that was to have those events happen and be a part it.

I will stop and pass the baton to James.

James Ogburn:

Hello, so I'm just going to say a few things and then I'm going to let music speak for me. Although, I apologize in advance because it is not real instruments. It will be midi, if you don't know what that means, you'll get a sense of things.

So basically, when tasked with the project when Mike and I first talked about this, one of the first decisions was what kind of story to tell, because Opera is a narrative flow. Obviously we can't pack an entire lifetime into the run of the opera. So, which parts of the story do we tell? What do I focus on? What do I work with the loretest on from the outset?

Essentially, what we decided was that we were going to tell the story ... Everything that we could up to the point that he returns to Georgia, because that seemed the interesting narrative for an opera. I don't think watching an opera of two hours or whatever it would be of someone chipping at rocks and painting rocks, would be all that interesting. But the parts of New York where he's in drag and hustling and stuff seemed a lot more intriguing to me. That was sort of the first decision.

Then I started to think carefully about what his life would be in some of this came into loreto but some of it was musical decisions that I made. We talked a little bit about this journey as an Odyssey, like an Odysseus style Odyssey where you go out and come back. That story of a hero goes on a quest, but usually they come back and that is the story of Eddie. I built into the musical narrative a lot things ... With things coming back and certain way and tried to carefully sort of place things as memories and also things as actual acts within the narrative.

Then finally, the other part of the story that was very interesting to me, that I was having trouble dealing with, was this idea of the cultural pastiche, because that can be a really uncomfortable place to go to as an artist. I think probably many of you would agree with me. I had to find a way to incorporate some of the eclecticism into ... By the way that's who I am, into the story. Eventually, what I decided was that it wouldn't be cultural in my own approach. It would be more trying to find as many different parts of my voice, distinct parts of my voice, and bring them together into one work.

This is the scene, most of the entire opera will basically take place on the sand pit, which is going to be a really interesting place. The orchestra will be behind the sand pit up against the wall where you can see there. If you can come down October 13 and 14, please do. I'd love to see anybody and everybody there.

Also, I just want to say it's been really great to be here for this conference, because usually I'm surrounded ... Basically, 100% of my life, because I'm also married to an oboist, I spend surrounded by musicians and it's nice to talk about something else.

I think I'm just going to leave you with a little taste of what the music sounds like. This is ensemble meeting and I have little midi files so bear with me for the quality.

That was just a ... Thank you. That was just a little taste of Cyclic part one of Cyclic part of the work, which is the overture and you're going to hear that many times in the course of the piece. Or remnants of it, which really is associated most strongly with the visions; which, are kind of the end point, the end goal of the narrative.

As I said, please come join me. Come join us out at Pasaquan. Charles will be there. I think that will help. Thank you.

Saya Woolfalk:

Hi, I'm Saya Woolfalk, I am a visual artist. I'm basically just going to talk a little bit about my work. I think it will be pretty appear ant why it makes a lot sense for me to work in the legacy of Eddie Martin.

I graduated from the school, The Art Institute of Chicago, in 2002. I actually studied with Jim Zanze while I was there, so the kind of Lisa Stone, Jim Zanze connection that's here is kind of ... When I saw Jim here, I was like, "Wow, you're here. This makes so much sense. I'm back. Hi." So basically when I graduated, I lived in northeaster Brazil for two years, I had a full brite to study folklore performance traditions in northeaster Brazil. From that emerged a really epic, multi part narrative project that I've been working on since 2006.

The people that I've been kind of constructing in this fiction are called the No Placeons. The No Placeons are part plant and part human and change gender and color and turn back into the landscape when they die. I invited people into my studio to tell me their ideas of utopia. From their ideas of utopia came a narrative script and an ethnography of this fictional world. I worked with an anthropologist for about two years, from 2006 to 2008, to document this fictional future world of plant humans.

These are the ancestors of the No Placeons exchanging symbolic language with the No Placeons. The installation has traveled to many museums throughout the United States, Canada, and many parts of Asia in this form. From that project, which was a fictional future world, emerged a desire to think about how people in the present could actually become the plant humans of this future. I collaborated with biologists at Tuft University to think through what kinds of mutations could happen for us to become the plant human of noplace.

The Empathics, this is a culture that emerges out of this investigation, lend an exhibition of their material culture to the Montclair Art Museum. As you go to this exhibition there are didactics that tell the story of the Empathics from the perspective of the Empathics.

This is the first diorama that you would have seen, it's called Herniated Consciousness. The first physical manifestation of becoming an empathic is to develop second head. They also create visionary paintings, though something called utopia conjuring therapy. This is one of their visionary paintings. They're collected in a book called Empathetic Plant Alchemy. Once they go through utopia conjuring therapy, they shed their second heads and develop pedal covered wings. They sell their sheds, their hides, and their skins to perpetuate the research of their institute. They have a nonprofit research institute called The Institute of Empathy.

We stage performances in the installation and this project has also traveled pretty extensively throughout the United States.

From the Institute of Empathy, I started thinking about what happens when utopian visions of collective imagining actually get incorporated into corporatized logic? The Empathics establish ChimaTEK, a corporation that allow for human beings to transcend their physical limits and erase their identities so they may download customized, virtual avatars.

This is a user using the avatar download station. There's a whole, kind of narrative video series so you're seeing kind of little tiny snippets. There's video. There's immersive installation. There's performance. All of the different elements of the story are distributed through a variety of different media.

This is an installation called Virtual Chimeric Space, which is now in the Premier Collection of the Seattle Art Museum, which is really exciting. Basically it is a cloud conjuring technology that the Empathics construct so that they can actually make contact with this virtual world called the Chimacloud Cloud. The Chimacloud Cloud was also presented in Times Square as a series of immersive videos. Not only are their dreams actually being made present within the context of museum environments, but they're also being presented in kind of these dream making spaces of New York City.

Simultaneously, I collaborated with a former dancer of the Alvin Ailey Dance Company. I had to choreograph a piece in Fulton Center, where dancers conjured elements of the cloud into Fulton Center in Manhattan. The dancers used iPads to show these virtual crystals that were downloaded from the Chimacloud Cloud. If you were actually present for the performance, you could download the application, it's called Refract, onto your smart phone and you could see the virtual crystal appear on your phone as the dancers performed.

My most recent installation is currently on view at Amherst College at the Mead Art Museum. I include images of this because this is kind of the starting point for me for thinking about my project with Pasaquan. The first thing that I generally do when I work site specifically with an organization or a place, is I imagine a character. That's basically what I plan on doing with Eddie and his story. I plan on constructing a visionary, a fictional visionary, who creates architecture that allows us access to a place called The Figment Constellation. The Figment Constellation will be fleshed out in a series of virtual reality experiences that I do as a collaboration with Google.

Thank you.

James Ogburn: I can't imagine you doing that.

Ann S. Martin: It's pretty hard to follow up on the kind of creativity and artistry.

First of all, I want to thank Karen Patterson for putting such a fabulous conference together. I've learned a lot and I've got some new ideas as well. Secondly, I want to thank Terri Yoho who has been marvelous to me. We've had a number of grand adventures where we go together to some important sites that Kohler's conserving. For that I'm deeply grateful. The third thing I wanted to say is, I wanted to thank all these people sitting here who gave me entry to Pasaquan while it was under conservation, me and my students. I have had a chance to walk around, enjoy, and think about these things a lot.

My story is that I teach Material Culture at University of Wisconsin Madison. One of the things I look at is the history of environments, history of houses, history of art. I teach vernacular art, I teach what I call arts of the edge; which is everything that has to be hyphenated before or qualified. In these ways I try to kind of blend these ideas of Material Culture, architectural history, spaces and places, and these ideas of vernacular art as well.

So, I love the fact that Fred told us something in talk I didn't really know, but that he was really pleased that, Eddie was really pleased to be added the Bueno Vista Garden Club. That he was thrilled. I'm kind of asking you to think about that. Throughout my work I've been trying to think of a way to position these art environments in a new way and to think about the way in which we've heard many people comment, "How can we think about these besides" ... These are creative people, passionate and how do we think about them differently. What if we thought about these extraordinary art environments as a domestic environment? A house, a home; surrounded by art.

My talk to today is meant to give us some different things to think about. Their artistic wizardry. Their passionate creativity. Their quest for spiritual places. But what about a home? So architectural historians and material cultural specialist all look at houses as places and spaces. They look at structures, materials, build practices, the physical environments, and they look see how they can create and

follow cultural paradigms. We can think about house or home as a place where ... Fits into an idea of cultural pride, what a house should be, but also an individuals who work within that idea.

Looking at some of the literature about home theory, what a house is supposed to be is something structured and bound but how does it an individual fit in or triangulate within that. Just some ideas, they talk about boundaries, walls, thresholds, and doors; both inside and outside, about spaces with entries and exits that parish the containment. We talked about, it could be a front stage and a back stage; like the living room you never sit verses the cozy den. The dining room verses the kitchen with smells and dirt. You can even see a greater attention to architectural detail.

The third one they talk about, public and private. The home can be a sanctuary from work that was considered unclean. Dirty verses private and pure. A third way is homes in transition or homes in danger. The homes themselves can change and the people can change that environment as well. When we think about that in terms today we're thinking about development and problems with curation too. These are house and homes in danger.

Finally, we think about homes and changing perceptions. I love to think about the man cave now and where that came from as a way thinking about how different traditions evolve and go through. In the final point, the ideals and reality don't mesh of course. I've done some work on modern architecture, we know now that the 1950's homes that are so modern on the outside are not at all on the inside. People don't really want to sit on chrome furniture.

So the final point is to think about how there is a kind of divination from that idea an assembled environment. Some of these are quite spiritual places. These ideas that maybe they're religious but that could develop within that. In these we come to question any so called unorthodox ideas of art.

Enter Pasaquan and Eddie St. EOM Martin. We didn't hear about this today, but he had a horrific, horrific childhood of poverty, brutality; he left at a young age to travel the country. Spent a long period of time in New York City. It's interesting that even as he writes that, he talks about his homes. He stresses here was a place that had two bedrooms or here was place that he had no place to stay. He was very conscious in his remembering about those places and spaces. So we think ... He also say no place to sleep. Then he continues to come home, to bring in the crops to help his mom and she has an 1890's house.

So let me see if I can get going on this. Here we are. I just want to point out, these are some of the adventures I had with Terri Yoho and my students at a Pasaquan. I was able to be there during the conservation process so I must say I haven't seen it in its final glory. Oh my goodness! What a difference.

He continues to come home. He comes back and he goes to his mother's house, which is 1890's. We start thinking about ... He continued his wish to create a mystical environment. He explained quote, "I built this place as something to identify with because there's nothing I see in this society that I identify with or desire to emulate." Another time he wrote that he redid his environment so he could feel comfortable.

Let's go to the site plan for just a minute because I want you to think about what the house was and what it became. We see that we have kind of a traditional saddle back stricter here. An associated three smaller spaces behind. This was originally the front porch, which was filled in. You can see also added all these materials and other ways. Here's of course the art in the yard, so to say, and then the other structures around. You can see that the changes are being made. He doesn't change the walls, but he does add on and add to. He did also decorate. He also made these places as a way to connect from or connect to.

I started to think about the house and the most obvious I noticed was there was no spacial dimensions, because it's unmarked, we don't know anything about it. The outside, as we saw on these great slides, the house is decorated inside. He painted furniture and walls, he created a Pasaquoyan habitat. Was it a private space? Public space? Well, you can think about people traipsing in for readings. To the public this otherworldly environment, no doubt saw this house as an extension of his art. It's also place to put your wishes in glass bowls. To create this idea.

It was neither house nor art environment. He said as much when he reminisced at age 77 that he would like to retire, "Going back to and forth from work out there on my beautiful temples and to that front room with them people, that gets mighty old after a while." So is this house part of his grand vision, his grand artistic vision? Was it a way to attract more paying customers? Did he have a conceptional front space, back space? Was it private? Was it public? Was the front room the only place the public ventured?

I don't have answers to these. I wanted to shout out to Fred that we talked last night and turns out that he revived a lot of his visitors in the kitchen; so that you have this other sort of space that's a little bit of both.

So what is private/public? What is front stage/back stage? How did Eddie deviate from the social standards? His visitors had to cross thresholds that fairly standard and step into a room with fairly standard dimensions. I started thinking about another of these art environments I've been thinking about the art as well as the life lived.

One of the things I've done is sort of go through some of the places been to with Terri and worked at. On the Garden of Eden, which was a lived spot and we can think about that as public and private. It was an attraction. It was a way to get people to come to the place. There's Terri there on the bottom. But it was not ...

It was public and private on top. As you can see, he really saw that an attraction, as a way to get people to notice this place. This place was glowing with electricity and light for people to notice with this new excitement of that.

We can also think about Mary Knoll and Mary Knoll's property. And again, this was for the final, fantastic restoration that's going on. She also was one ... But we need to think about her as somebody different when we think about her art environment and her home. She was trained at the Art Institute, she inherited this house from her parents, and she tried to start a business in a semi-commercial place. She inherited her parents beach house and she began a total transformation. She's very organized, very methodical, lists of projects; writing, "Relax, I'll enjoy more putting all in order." So she reconfigured and ornamented every surface. Here's the outside, which we say earlier. Here's some interior shots as well. So all these transformations were occurring, but she's trained artist and we need to think about that.

I learned more this weekend about the Rhinestone Cowboy and how he ornamented his private home only after he got ill and was not able to be out and around. He decorated his home, he ornamented the interior of his house so that he could bring people in.

These are just suggestions for different directions. I heard a lot of pleas yesterday about how to think about people as something beyond sort of crazy, eccentric, what have you; in terms of their artistry. So how do we place these people? All these artists are incredible and deserve full due and acclaim; it's a creative, passionate people. But if I put on my museum hat, I also think, "Well what is this about a place that's lived?" How the creative and passionate worked also within the art environment. I suggested that the one way, another way to engage visitors is to get them to think about their own lives in the context of these other art environments and people. It's about both art and life.

It's not really biographical because if we do that we can't really compare and contrast different situations. Again, this idea of oddities. We can think about placing Eddie in a continuum of creativity and material expression, as person who had to live somewhere. That's one to connect the visitors in their life.

To wrap up, Mike and I have been talking quite a bit about other creative ways to keep Pasaquan active and alive. One of the ideas that we had was to kind of create a consortia, that as you've seen, Kohler has number of sites, partnerships, and universities. Thinking about the Painted Forrest, Shavon, and also Pasaquan. What if we had a bootcamp where we had students come and spend several weeks learning about outsider art or art environments? Then actually get to be on site, living on site and getting the experience. Maybe their camping. That way we can start getting this information out to a new generation of students and scholars. That would be hot, but we could maybe do it some other time. The point being it's another way to sort of re-energize some of these spaces and have this rotating time you can go to different spaces and different places and different times.

Just one more way to think about other ways to freshen up with the visitors and with scholars and academics. Thank you.

Mike McFalls: Of course, we went over, but we'll sit around and take a question or two if we're allowed. Are we allowed? Or are we ref for time? Oh we have about five minutes.

Jonathan Walz: This is actually the last comment I wanted to make and I got distracted by passing the baton to James. Based on my previous museum experience, I had a grad school year at the O'Keeffe Museum in Santa Fe, and I think one way to think about animating these kind of artists environments one might look to single artist museums because they constantly have to think about, "How can I make Georgia O'Keeffe and her work interesting when people think that they know it?" So I think what I would throw out to the visitors here is to look at what single artist museums are doing and maybe translating that into an artist environment site.

Mike McFalls: So, do we have any questions?

Kerr McVay: Okay, I'm Kerr McVay, I'm a writer from New York. It's kind of a two part question and it deals with two potentially problematic talking points, which I think were sort of broached. The first, the sand box to me like some sort of ceremonial space with air quotes, Micheal I feel like you deftly dodged programming that doesn't necessarily have to do with music. I want to know, looking at Eddie and not being totally familiar with him, he clearly has a sort of psychedelic history. I think he used it in that defining sentence. So, how does one contextualize that, number one, his potentially psychedelic history? And then number two, when it comes to identity politics and this larger idea of cultural appropriation; the Native American headdresses, et cetera. How does one also contextualize the problematic nature of this man who is sort of bleeding authenticity with this larger problematic nature of cultural appropriation?

Mike McFalls: I think question about cultural appropriation is a good question and it terrified me when I first started looking at Eddie Martin and Pasaquan. When I began to think about it, because number one I think Eddie, he wasn't exposed to the understanding of these cultures. He usually would learn them, well actually he's self taught, let's put it that way. He's very interested in all these cultures. The more I got to understand Eddie and Pasaquan, and Fred might be able to speak about his too, I think Eddie things he's celebrating all these cultures. He's not stealing them. He's embracing them and this is a celebration of all of these cultures. He talks about that a lot in the Tom Patterson book.

You also have to put him in context of time, I mean his first vision is in 1935. In 1957, he starts building these place and cultural appropriation was not part of that dialog. It definitely wasn't in south Georgia, rural south Georgia. That's some way I explain it when that question comes up because I found that terrifying. It looks like James might have to comment on that.

James Ogburn: Not as much on that, but can I understand your question about the sandbox? Can you clarify what you're asking there? That maybe that's not the place for music because it's meant for rituals, is that what you said?

Kerr McVay: That is not what I said

James Ogburn: Oh okay, I misunderstood the question.

Kerr McVay: With the cultural appropriation, I'm certainly not criticizing this gentleman who exists within the time bubble. But obviously, part of this is sort of, how do we contextualize the ongoing legacy of these individuals when people are new to this gentleman or this space? Obviously in this modern context weren't going to have to engage with these questions. So I'm certainly no judging this guy who looks awesome in every single way. Number two ...

Mike McFalls: I just want you to know I never thought that. I just get that question all the time.

Kerr McVay: I just wanted to clarify that. I would hang with Eddie any day of the week. Perhaps Saya you can jump in too because I think your work speaks to this too. The Sandbox, and Michael again, one of the first things I heard you say was, "We'll get into it later, whatever programming is taking place within the Sandbox." So to me, based on some personal experiences of my own; the Sandbox, to me looks like potentially a space that would serve a function much like a Maloca in a sort of South American, sort of medicinal plant, place, or something like that. It also looks like a sandbox and I know maybe kids like to play around, throw sand around. It could be that.

James Ogburn: Cats.

Kerr McVay: Cats. So is it appropriate for music? Is it appropriate for your music? Of course. It is appropriate for anything that could potentially take place within that space? Of course. But, what I'm saying is, based on the larger aesthetic and the information I've been accumulating, and also just sort of speculating or trying to tap into Eddie. It seems like it's a rather strategic, ceremonial space.

Mike McFalls: It is. It's a ... Maybe I'll let Fred talk about ... Do you want to talk or do you want me to talk about it?

Fred Fussell: I can tell you what he did.

Mike McFalls: Yeah that'd be good. You can find the videos.

Fred Fussell: He often paraded around in that space. He would dress in full bergeyella, come sort of dramatically out of that building that's adjacent to it, come down the stairs. Dance around beating a drum or strumming on this silver tone guitar that he had and never tuned. Once he had danced around the perimeter of that

circle, he would have inscribed a scroll pattern in the sand with his feet as he went around.

All that stuff was in him and was coming out all the time. On an everyday basis. That's the way he used it and he used it often that way. I've seen him do it. If he had visitors he would often dance for them. Even when he was getting pretty sick, I'd say, "Hey man, you better calm down."

Mike McFalls:

I think just to kind of add that I think that this is an important space to Eddie. The way it's set up in the space and the more I'm at Pasaquan ... He performed in it. He was performing for people who came to visit him at this space. In fact, the longer I'm there, and this is my speculation and interpretation of the place, is there's many videos of Eddie standing on the top of that well house right there; standing on it and it's a bridge. It's a stage. He's talking down to the folks around the perimeter of that sand pit and he comes down slowly, and I often talk about those little dots on the stairs as being almost like stage lights. Right? You've got to remember, he's in New York, he's interested in theater. He's performing and he uses this space as a performance space.

I don't think it was necessarily always ceremonial. I think it played many ... It had many applications in the day to day experience at Pasaquan. Eddie was a character and you've got to understand that he made several personas over his life. He created several personas over his life. I don't know if that answers your questions but it seemed to me that when James came to me and said he wanted to make an opera. I brought him out here, I just bring artists out there and say, "What do you think?" He came back to me and said, "I want to make an opera." I said, "Perfect", and he goes, "I want to do it in the sand pit." And I said, "That's exactly where Eddie would do it."

That's where he performed and that's the way I looked at it I think.

We've had weddings there too