

MIND STORM:

Contemporary American Folk Art
from the Arient Family Collection



March 31 – June 14, 2004

Richard E. Peeler Art Center
DePauw University

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Organized by Kaytie Johnson, Director and Curator of
University Galleries, Museums and Collections

Interview edited by Vanessa Mallory

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Introduction

The Arient Family Collection of contemporary American folk art focuses upon the artistic production of self-taught artists, sometimes referred to as “visionaries” or “outsiders,” who produce work that is inspired by profoundly personal inner visions and is generally unaffected by the mainstream art world and its movements, trends and theories. Spontaneous, non-academic and free of the derivation often found in “high art” forms, the work of these artists is an important genre of contemporary American art.

The title of this exhibition was inspired by a conversation between folk artist and visionary, the Reverend Howard Finster, and collector Jim Arient, in which Finster stated that most of the ideas for his work came to him in a “mind storm,” a state in which dozens of ideas for paintings and projects would start spinning in his head at once. Like Finster, the artists represented here were, and are, often driven to create by similar visual epiphanies that resulted in artworks that are refreshingly disengaged from the formal and conceptual dictates of the mainstream art world.

The approach taken by Jim and Beth Arient in amassing their remarkable collection was both visceral and instinctive. Motivated by a shared passion and vision that led them on a quixotic 15-year journey, they assembled what is considered to be one of the world’s most important private collections of contemporary American folk art. The reasons for collecting are many, and the ways in which it is undertaken are varied. Unlike collectors who procure objects from gallerists and dealers, the Arients instead chose to obtain the work from the source: living artists, both urban and rural, in the environment in which they worked and lived. As a result, each object in their collection is invested with a significance that is profoundly personal. Functioning as a repository of memory, their collection exists as a document of their serendipitous wanderings, collecting ardor and desire to establish a direct and personal connection with the artists.

The opportunity to meet and work directly with art collectors is a curatorial privilege, one that has afforded me the opportunity to gain firsthand access to and knowledge of private collections that are often not known or exhibited to the public. Jim and Beth Arient – through their tireless enthusiasm, limitless generosity and willingness to share their collection and collecting travelogue – have given me, as a curator, the ultimate gift: the experience of bearing witness to and sharing in their passion and knowledge as collectors of one of the major forms of contemporary American art.

— Kaytie Johnson, Director and Curator of University Galleries, Museums and Collections

A Singular Passion: An Interview with Jim and Beth Arient

KJ: *I know you began as collectors of contemporary art. What led to your interest in a very different form of contemporary American art: folk art?*

JA: When we first met in Chicago, we joined the Art Institute and became lifetime members. We would go to the shows there and discovered that we could buy contemporary art. Not Picasso paintings, but we could buy Picasso prints or a Chagall print. We started going to galleries and met some people and were collecting even before we were married. At first we focused on post-World War II contemporary prints, graphic art and limited editions. Then we bought some drawings; we got a couple paintings and sculptures.

BA: We met a few artists at openings, including Louise Nevelson and Roy Lichtenstein. It was exciting to meet the artists. We always liked that.

JA: In 1973 we went on a vacation to Canada, and we discovered Eskimo art. Until then everything we had was flat; it went on a wall. Then all of a sudden, we had these sculptural pieces that were really powerful and interesting, and weren’t expensive, so we started collecting Inuit sculpture. And, of course, that art is so primitive and raw – that was Canadian folk art. However, as our taste evolved, the pieces we wanted became too expensive.

BA: Jim is the collector. He was born a collector. It started with stamps, rocks and minerals, and baseball cards. I am a saver. I have every letter that anybody has sent to me for almost my whole life.

JA: We liked things, we liked objects and we liked visual things. It gave us something to do, to go to museums.

BA: Even though we don’t have any background in art.

JA: But Chicago was such an active art community. We met gallery people, and we met other collectors. It was part of our life; that was how we spent all of our time.

BA: In 1977, when we were living in Naperville (Illinois), I went to the public library and found this book by Herbert W. Hemphill, Jr. and Julia Weissman, *Twentieth-Century American Folk Art and Artists*. I brought the book home, we both looked through it and thought: this stuff looks interesting.

JA: That was one year after the Bicentennial, when there was an intense interest in things American. We had already been collecting contemporary art for seven years, and we were looking for something new. The last thing that we bought was a Jean Dubuffet drawing that took me nine months to pay off. Unfortunately, the things we liked we couldn’t have. We looked through the Hemphill and Weissman book,



James Harold Jennings and Matthew Arient, 1988.

which listed artists' names and the towns where they lived. So I went to the library and looked through microfiches of phone books to get their addresses and phone numbers.

BA: Jim thought: we like to travel, we like to go places in America – maybe we could visit these people.

KJ: *At that point were there other collectors who were traveling to meet the artists?*

JA: A handful. In the United States, there were about five or six people doing what we were doing. We found three artists – two in Ohio, one in Missouri. We called them, made contact and drove out to visit them.

BA: One of them was Elijah Pierce, who is one of the most famous American folk artists.



Jesse Howard and Jim Arient, 1981.

JA: Then we met William Dawson, who had a show at Columbia College in Chicago. Columbia College gave us his phone number. I asked him if he had things for sale — he said he did, and we went to see him. One by one, we ended up making a dozen contacts throughout the Midwest in a similar way.

BA: Then Jim won a wine-tasting contest as an amateur in Chicago.

JA: So the *Chicago Tribune* did an article on me in the food section, and in the background of my photo was some art. The publicist for the restaurant asked about it. I said we are collectors of American folk art. She knew someone, a writer named Mary Daniels, also from the *Tribune*, who wanted to write an article about collecting. She called and said she wanted to know about folk art because it was a new collecting category, and she knew about some folk artists in Chicago. So she interviewed us and brought a photographer. We didn't know where it was leading.

BA: That is how we ended up in the newspaper.

KJ: *So, in the beginning, your collecting focused primarily upon artists in the Midwest?*

JA: Those were the only ones we knew about.

KJ: When did you begin looking for artists outside the Midwest?

BA: After the article in the *Tribune*, we got a call from a woman in Washington, D.C., who wanted to talk to "Dr. Arient who collects folk art." It turned out to be Jan Rosenak. She and her husband, Chuck, are well-known collectors of contemporary American folk art.

JA: Chuck's father lived in Chicago at the time, saw the article, and told Jan and Chuck about us. They told us about artists, and we told them about artists, we shared leads. Then we met Clay Morrison, who told us about

Edgar Tolson, Denzil Goodpaster, and Charley and Noah Kinney – all Kentucky folk artists. He knew about face jugs; he showed me the first face jug that I ever saw. He told me about Lee Godie. We had heard about her, but we never could find her. He took me to her, and we bought a couple of pieces. At that time, we just made it up as we went. By 1990 it was easy; you could buy the Rosenak's book (*Museum of American Folk Art Encyclopedia of Twentieth Century American Folk Art and Artists*) and go through it to find artists. But in 1970, there was no book – we lived the book, we were the book. One artist led to another. Larry Hackley, a Kentucky art dealer who represented Carl McKenzie at the time, gave us ideas. We stayed with Hackley but didn't buy anything from him. He didn't really want to tell us where other artists lived. We were trying to find McKenzie – he gave us wrong directions, but we found him eventually. At the time McKenzie wouldn't sell us anything, but told us that if we came back, he would.

KJ: *So, the dealers weren't willing to let collectors buy directly from the artists?*

JA: Right. We went back to see McKenzie, and he sold us about 20 pieces. He was surprised that we came back. We bought two boxes of art and became good friends with him. After that we began to meet more Kentucky artists, which added another half dozen artists to the Ohio, Indiana, Illinois and Missouri group.

BA: The Kentucky artists were Denzil Goodpaster, Edgar Tolson, Noah and Charley Kinney and Carl McKenzie.

KJ: *Your collection contains a large number of works by the celebrated folk artist and pop culture icon Reverend Howard Finster. You also developed a close relationship with Finster as a result of your collecting. Can you tell me about that?*

JA: Chuck and Jan Rosenak told us about some artists in Virginia as well as some North Carolina artists who made pots, including Burlon "B.B." Craig. We knew about Quillian Lanier Meaders, who lived in Georgia – eventually, this led to meeting Finster. He had a show at the Phyllis Kind Gallery in New York in the late 1970s. The show looked really interesting – *Life Magazine* even published an issue on folk art that featured Finster. No one knew where he lived. But one day, while I was leafing through a book about American curiosities, I found Finster's *Paradise Garden*, the environment he created around his home, listed in the section devoted to Georgia, along with his phone number, address and driving directions. The book talked about these tumors that a physician in Finster's town had given him. He made a concrete wall, put the formaldehyde bottles into it, and called it the *Wall of Tumors*. I thought he might be interested in dental items, so I packed a box of models and other dental materials and mailed them to him. I didn't expect anything in return, but I did get a thank you postcard from him and an invitation to visit. We sent Beth's parents to stop by and see what he had. He talked to them for six or eight hours. They were exhausted;



Reverend Howard Finster and Beth Arient, 1980.

he was a human dynamo. He was the most amazing person I ever met. Beth's parents said he had beautiful paintings on the wall, but he said they could only be purchased through a dealer in New York.

I continued to use the Hemphill and Weissman book to find more artists. We visited Jesse Howard and were buying something from Mr. Dawson every week. We looked for Lee Godie pieces and went to the Kane County Flea Market in St. Charles, Illinois, for tramp art; we were looking for anonymous pieces. At that time Finster was not a big deal – he was just another artist. We spent a lot of time at flea markets. Tennessee, Michigan, Milwaukee – anywhere there was a flea market we'd go looking for folk art and fish decoys.

BA: Anonymous folk art.

JA: Because we are also into that; a lot of folk art collectors are not. They want to know who made it. So, we went to the Nashville Flea Market. We had heard that it should take three days to see it all, but within three hours we had gone through it twice. There was nothing there. We had three extra days until we were to go to Tennessee, Kentucky and the Smoky Mountains. At that point, we were starting to combine our vacations with searching for folk art.

BA: What year was that?

JA: That was October of 1979. We had this extra time, and I realized that Howard Finster was about five hours away, so I called him. He remembered me because of the dental items I sent and the visit from Beth's parents. I told him we were in Nashville, and we were thinking about coming down the next day. He invited us to visit him. He took us into what he called his "solar room." On the wall there were maybe half a dozen nice-sized paintings. We were thinking, man those are pretty cool. We never leaned on folk artists – we didn't even bring up the idea of a sale. But he told us they were all for sale. I wanted to buy the whole wall. He said he wanted to show us something and left the room. He returned with another piece and asked if I would like to buy it. I really liked it and offered him \$35. Then I said, "Mr. Finster, I have to ask. We came here just to meet you and really weren't expecting to buy any of your art. What changed? Weren't you dealing with a man in New York?" He told us they had a falling out – according to Howard, his dealer Jeff Camp was claiming that no one was really interested in his work, but he kept taking the work anyway. And Howard told me he wasn't seeing much money, that he was really struggling financially. So he decided he was going to go on his own. We were the first people to see Howard Finster after he had ended his three-year relationship with Camp.

KJ: *It seems that your collecting experience has been very serendipitous.*

JA: Yes, somehow we've managed to be in the right place at the right time.

KJ: *How old was Finster when you met him?*



Beth Arient and Bessie Harvey, 1988.

JA: He was pretty elderly – 65. We developed a regular relationship after that, and when we couldn't buy everything, we led other people to his work. Howard became more and more famous, but he was still very low-key until the mid-1980s, until he did the cover for the Talking Heads' album *Little Creatures* and was on Johnny Carson. That's when things changed.

KJ: *Were you still able to visit him after he gained this notoriety?*

JA: We would go three or four times a year, and he called all the time. He would describe things that he was working on and would save the pieces we were interested in a locked room, until we were able to visit and buy them. He knew what we liked.

KJ: *You also developed personal relationships with several other artists. Do you consider yourself as much patrons as collectors?*

JA: Without a doubt, especially early on. Howard didn't understand what a checking account was. I helped him set one up. You had to love Howard; he was such a fascinating guy. I would hang out with him all day. In the morning I would get up and work with him on building the World's Folk Art Church, which he created on his property. We were more than somebody who just passed through; we were part of his extended family.

KJ: *Do you feel Finster's work changed after he was transformed into a pop culture celebrity?*

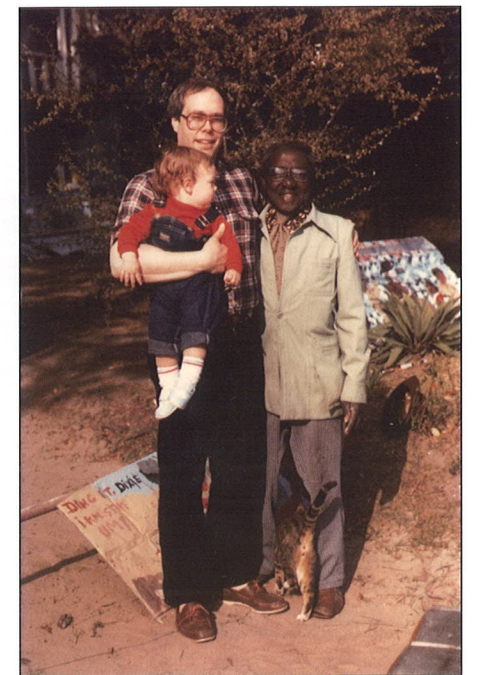
JA: Yes, he started cranking the work out after that. In the old days, his work was meticulous, it had lots of writing, handmade frames, he still used branding irons on his frames. Then as his name got bigger and the demand for his work increased, galleries began contacting him, museums wanted to do shows, people wanted pieces. He actually had an 800 number. He was being pushed and pulled in so many directions that it was over; it was fading. The intense relationship we had with him couldn't last. He numbered his work – by the time he passed away he had made more than 40,000 pieces of art. I did see some of the later pieces, but they were different. They weren't as meticulous; his work had changed.

KJ: *What do you think led to the interest in collecting American folk art during this time?*

JA: More collectors, more affluence, though in the early days it was affordable.

KJ: *Do you feel there is a strong sense of cultural commonality among artists living in a specific geographic region? Do you find there is an "urban" versus "rural" style?*

JA: Some people pick universal themes, and some people pick regional themes. It's different for everyone. The artists just made what they knew. Lee Godie drew people from anywhere; they could have been rural,



Matthew Arient, Jim Arient and Sam Doyle, 1983.

and they could have lived in the city. Howard Finster's inspiration came from the Bible and from history. Jesse Howard, strictly the Bible; Elijah Pierce, the Bible. The Bible was a common thread.

KJ: *It seems that there is a duality in your collecting – not only have you avidly and passionately sought out and purchased the work of these artists, you've also assumed a role that is curatorial. Do you find this to be true?*

BA: Yes, we felt that if no one had been collecting some of these artists, their work might have been lost. We wanted to save it for the future.

KJ: *It's been said that the act of collecting reveals the human condition. Collectors collect art for many reasons, whether it is to satisfy their own personal tastes and desires, or functions as an investment. What drives and informs your collecting?*

JA: This was our life. We traveled extensively all the time, ever since we were married. Every three months we went somewhere; we traveled all over the world. We love American regional cuisine. We love wines and restaurants. And now here was a whole other thing – collecting – it became part of the fabric of what we were.

BA: We loved the art. And we love living with it. Every day, if I want a sermon, all I have to do is look at a Howard Finster painting.

JA: It was so much fun. Eating good food, visiting small-town America, buying art for our collection, talking to the artists, finding out what was in their minds when they created a piece, seeing the environment they worked in. We knew the artists, they called us, they sent us Christmas cards, they sent us anniversary presents, we brought them things, they loved our son Matthew, and they wanted to watch him grow up. They are extended family. It was the most interesting thing we've done together — it was such a cool way to spend 15 years. When pieces in our collection traveled to Paris for an exhibition, some of our friends went out of their way to go to Paris to see the show. Most of them don't have art in their homes, so they like coming to our house to look around. It's amazing to me that all these years, more people haven't taken me aside and said that they would like to buy a piece of folk art.

KJ: *I know that you are no longer actively buying folk art. When, and why, did your collecting stop?*

JA: During the early 1990s. Artists started getting sick.

BA: In about 10 years, they got too old, and they couldn't work.

JA: Some died; some of them changed. For some of them, fame did not sit well – some of them were better off when they were unknown. And the financial success sometimes set off battles within their families and changed that whole relationship. Also, in the early 1990s I went to a folk art



Matthew Arient, Jim Arient and Mary T. Smith, 1988.

symposium in New Orleans held in conjunction with the exhibition *Passionate Visions of the American South: Self-Taught Artists from 1940 to the Present*, which was organized by the New Orleans Museum of Art. It was a two-day symposium, and I was on the panel as the collector, Carl Hammer was the dealer, and Isaac Tigrit, who founded the Hard Rock Café, was the entrepreneur. Roger Manly, the former curator of the North Carolina State Folk Art Museum, was also on the panel. I spoke about how much having the art meant to me and poured out my emotions. Then, Roger Manly and writer Roger Cardinal got up and spoke negatively about collectors, that they didn't take enough interest in the artists. Cardinal said that when dealing with folk art, you should know nothing about the artist, and you should never talk to the artist.

KJ: *They criticized collectors for establishing relationships with the artists?*

JA: Yes, according to them we shouldn't have talked to them. This troubled me deeply, and I had such mixed emotions. I was depressed, and after talking to other collectors we decided to stop collecting. It turned out that just as the artists were making less or leaving the earth, we had more family responsibilities and couldn't pick up at a drop of a hat and drive 2,000 miles in five days anymore. Add to that the changing environment in folk art: more galleries, more people selling it, a greater interest all around. And then people spending days and days arguing terminology – is it "outsider art," is it "art naïve," is it "art brut?" Who cares? We just call it folk art. We bought things that we liked. It was work by our friends, our extended families.

KJ: *How do you feel the state of collecting, the market for folk art, and the folk art being produced today have changed since you began collecting in the late 1970s?*

JA: The artists whose work we collected didn't leave the towns where they lived. Noah and Charley Kinney lived in Vanceburg, Kentucky, an hour and a half from Cincinnati. I once asked Noah and Charley if they had ever traveled. They told me that they had once visited the Cincinnati Zoo, but had otherwise spent all their life on their farm. They lived and died there. Now that is pretty amazing; these people lived like it was 1880 not 1980. That's the truth. They lived in a shack that looked like if you sneezed it would fall down. They were wonderful country people with great values.

KJ: *Your work has been included in museum exhibitions all over the world, including the show in Paris that you mentioned earlier. What is unique about this show at DePauw?*

BA: It's all from our collection.

JA: Most of the time, only some of the work in shows is from our collection.

KJ: *Has it ever been on view in a university art museum or gallery?*

BA: Northwestern University in Evanston, Illinois, had a little show, but it



"Son Ford" Thomas and Matthew Arient, 1986.

was in downtown Chicago at a small gallery that they operated. We have loaned a few pieces to shows at a few other colleges. But we're excited that with this show we'll have the chance to meet students and talk to them about the art.

KJ: *Significantly, this show includes some of your favorite pieces, many of which have never been exhibited outside of your home.*

BA: Yes, but that is good, because when it is returned to us we'll appreciate it even more. We're thinking about taking our modern and contemporary work out of storage and hanging it again.

JA: Also, this show has a historical perspective. For us, it validates the importance of the art.

BA: Sadly, many private collections are no longer intact. Most of them have been sold or donated to museum collections.

JA: Even Kurt Gitter and Alice Rae Yelen, longtime folk art collectors, are getting out of it. They sold their collection at auction. Ours is one of the last of the early private collections.

BA: We are the dinosaurs of folk art collecting.

JA: People ask if we plan on selling the collection, or if our son Matt, who is also a collector, will get it. I tell them that for now, we are just holding it. I want the collection to stay together, but that might be too many pieces for one museum. Folk art is nuts; it's big and it takes up space, but collecting it has been a trip. Outside of my wife and son, it's been the most interesting part of my life. Getting to know the artists, and visiting America – to me, that is what made it fun.



Alexa Trumpy, Matthew Arient and Wesley Willis, 2002.

Exhibition Checklist

LINVEL BARKER

Cat, 1989
carved lindenwood
16-1/2 x 13-1/2 inches

Horse, 1989
carved lindenwood
11 x 13 inches

Rabbit, 1989
carved lindenwood
14-1/2 x 9-1/2 inches

"PROPHET" WILLIAM J. BLACKMON

Family Tree, c. 1990
paint on wood
17-3/8 x 17-3/8 inches

Angels of God at Work, c. 1990
paint on wood
16-1/2 x 32 inches

Woman of Mongod, c. 1990
paint on wood
18 x 17-1/4 inches

Glorly, The Ship of Prophet W.J. Blackmon, c. 1990
paint on wood
18-3/8 x 21-1/2 inches

Heaven Bound No. 2, c. 1990
paint on wood
32-1/4 x 30-7/8 inches

GEORGIA BLIZZARD

My Pet O. Possom Jon, c. 1990
fired and glazed stoneware
6-1/2 x 4-1/2 x 3-1/2 inches

Just Trying to Get Through the World, c. 1990
fired and glazed stoneware
10 x 8-1/4 x 8 inches

Little Dumpling, c. 1990
fired and glazed stoneware
5 x 4-1/4 x 5 inches

The Boy Who Feared the Dentist, c. 1990
fired and glazed stoneware
4-1/2 x 6 x 5-1/2 inches

HAWKINS BOLDEN

Untitled, 1993
teapot, hose, wire and mixed media
8 x 7-1/2 x 10 inches

Untitled, 1993
cooking pot, wire, rubber and mixed media
15 x 13 x 10 inches

Untitled, 1993
muffler, hose, wire and mixed media
18 x 12 x 5 inches

RAYMOND COINS

Alligator, 1988
carved river stone
5 x 25 x 2 inches

Frog, 1988
carved river stone
6 x 8-1/2 x 7 inches

Horse and Rider, 1988
carved river stone
8 x 14 x 2-1/2 inches

JESSIE F. AND RONALD E. COOPER

The Cabinet of Truth, 1988
carved and painted wood and mixed media
16 x 9 x 5-1/2 inches

Home Sweet Home, 1989
acrylic paint on antique trunk
14-3/4 x 30-3/4 x 15-1/2 inches

Heavenly Chour Praying God, 1989
carved and painted wood and mixed media
17-1/2 x 19 x 11 inches

Daniel in the Lion's Den, 1988
painted wood table, carved and painted wood and mixed media
dimensions variable

JESSIE COOPER

Jacob's Ladder, 1990
painted wood ironing board
47-1/2 x 12-1/2 x 1 inches

RONALD COOPER

Devil, 1988
carved and painted wood and mixed media
37-1/2 x 16-1/2 x 10 inches

BURLON "B.B." CRAIG

Face Jug, c. 1985
glazed stoneware
20 x 13 inches

WILLIAM DAWSON

Bulldog and Two Birds, 1981
acrylic on cardboard
8 x 12 inches

Dog and Six Yellow Birds, 1982
acrylic on wood
6 x 8 inches

Red Fox, 1981
acrylic on paper
12 x 18 inches

Five Horses and House, 1982
acrylic on paper
11 x 15 inches

Family, 1980
acrylic on paper
14 x 21 inches

Jumping Dogs, 1980
acrylic on paper
11 x 15 inches

Man and Woman, 1980
acrylic on paper
11 x 14 inches

Toronto, c. 1983
acrylic, glitter and mixed media on paper
14 x 18 inches

Reagan's Horse, 1982
acrylic on masonite
12 x 19 inches

Two Cats, 1980
acrylic on paper
8 x 11 inches

One Cat, 1980
acrylic on paper
8 x 12 inches

Assorted Totems, c. 1980s
carved and painted wood with mixed media
dimensions variable

Tony Orlando, 1979
carved and painted wood with hair
13 x 14 x 1 inches

Dawn, 1979
carved and painted wood with hair
14 x 4 x 1 inches

Billy Davis, 1980
carved and painted wood
13 x 2 x 2 inches

Marilyn McCoo, 1980
carved and painted wood with hair
13 x 3 x 3 inches

Sammy Davis, Jr., c. 1980
carved and painted wood with glitter
12 x 3-3/4 x 1-3/4 inches

Uncle Sam, 1981
carved and painted wood
16 x 3 x 2 inches

Beth Arient, 1980
carved and painted wood
16 x 5 x 1 inches

Muscle Man, 1980
carved and painted wood
18 x 7 x 1 inches

SAM "UNCLE SAM" DOYLE

Miss Luckie Food Stamp, 1984
house paint on roofing tin
47 x 49-1/2 inches

Cinda Latson – Midwife, 1983
house paint on roofing tin
45-1/2 x 25 inches

Joe Louis, 1984
house paint on roofing tin
38-1/2 x 25-1/2 inches

Frank Capers, First Black Barber, 1983
house paint on roofing tin
42 x 25-1/2 inches

Jackie Robinson, Doger, 1983
house paint on roofing tin
60 x 26-1/2

Dr. Buzz, 1983
house paint on roofing tin
35 x 26-1/2 inches

Bull Dager, 1984
house paint on roofing tin
36-1/8 x 28 inches

REVEREND HOWARD FINSTER

Henry Ford at Two and a Half Years Old, #1849, 1980
enamel on masonite
36 x 48 inches

Vision of Daniel Boone, #2765, 1983
enamel on masonite
48 x 48 inches

River of Life, #5253, 1986
enamel on masonite
25 x 35 inches

Image of Elvis at Three Years Old, #2021, 1981
enamel on masonite
46 x 24 inches

Jesus Cast Seven Devils Out of One Woman, #2095, 1981
enamel on masonite
16 x 24 inches

Spirit of Mona Lisa, #1891, 1981
enamel on masonite
12 x 13 inches

Valley of Lemerio, #3679, 1984
enamel on mirror and wood
25 x 17 inches

Matthew Arient's Angel, #6927, 1987
enamel on masonite
24 x 48 inches

Mr. Coke, #8037, 1988
enamel on masonite
34 x 10 inches

As Faith Goes In, Worry Goes Out, #2290, 1982
enamel on masonite
16 x 12 inches

Vision of a Holy White City, #2659, 1983
enamel on masonite
19 x 38 inches

Cheetah, #3391, 1984
enamel on wood
25 x 54 inches

Cheetah, #3394, 1984
enamel on wood
25 x 54 inches

Cheetah, #3389, 1984
enamel on wood
25 x 54 inches

Balance of Justice, #2504, 1982
enamel on wood
12 x 16 inches

From the Cross to the Crown, #2725, 1983
enamel on wood
12 x 9 inches

Satan and His Angels Cast Out of Heaven, #2029, 1981
enamel on wood
13 x 13 inches

Jim and Beth Arient, #2105, 1981
enamel on wood
16 x 24 inches

He Walked on the Water, #2091, 1981
enamel on wood
12 x 16 inches

Headlines of Howard's Daily Fact, #2341, 1982
enamel on wood
14 x 13 inches

The Hands of Great Monsters, #2716, 1983
enamel on wood
21 x 21 inches

A Bunch of Devils, #2502, 1982
enamel on wood
12 x 16 inches

Cross of Hell, #2312, 1982
enamel on wood
16 x 12 inches

People are Crowded in Lines for Many Things, #2361, 1982
enamel on wood
12 x 16 inches

Eli Whitney, #2221, 1982
enamel on wood
15 x 30 inches

Angel, #3077, 1983
enamel on wood
11-1/2 x 50-1/4 inches

Angel, #3065, 1983
enamel on wood
11-1/2 x 50 inches

Angel, #3481, 1984
enamel on wood
11-1/2 x 50 inches

Just Came by to Visit #2758, 1983
enamel on wood
19 x 41 inches

<p><i>Finster from God to You #3697</i>, 1984 enamel on wood 19 x 41 inches</p> <p><i>For Man Looketh on the Outward Appearance, #1892</i>, 1981 enamel on wood 21 x 13 inches</p> <p><i>The Devil Springs Right Up Out of People, #2723</i>, 1983 enamel on wood 14-7/8 x 10 5/8 inches</p> <p><i>City of Lon-L-Bune, #3321</i>, 1984 enamel on wood 20 x 14 inches</p> <p><i>Faith and Worry Don't Live in the Same Heart, #2331</i>, 1982 enamel on wood 14 x 11 inches</p> <p><i>Shoe Story, #2740</i>, 1983 enamel on wood 25 x 24 inches</p> <p><i>Church #2130</i>, 1981 wood and mixed media 34 x 15 x 10-1/2 inches</p> <p><i>Emages of Visions of Other Worlds Beyond, #3077</i>, 1984 paint and mixed media on wood and Plexiglas 27-1/2 x 20-1/2 inches</p> <p><i>When God Turns You Over, #3690</i>, 1984 paint and mixed media on wood and Plexiglas 18-1/4 x 13-1/4 inches</p> <p><i>God Pushes the Clouds Apart, #3860</i>, 1984 paint and mixed media on wood and Plexiglas 18-1/4 x 14-1/4 inches</p> <p><i>Heaven is Worth It All, #7554</i>, 1988 paint and glitter on masonite 21-1/4 x 17-1/2 inches</p> <p><i>Floating in Power, #6928</i>, 1981 paint on masonite 22-1/2 x 24-1/4 inches</p> <p><i>Earth, Heaven and Hell, #6928</i>, 1987 paint on masonite 39-1/2 x 18-1/2 inches</p> <p>LEE GODIE</p> <p><i>Mona Lisa</i>, 1979 paint and ballpoint pen on canvas 17 x 27-1/2 inches</p> <p><i>Prince Charming</i>, c. early 1980s paint and ballpoint pen on canvas 25-1/2 x 17-1/4 inches</p> <p><i>A Young Nude with Grapes</i>, c. early 1980s paint and ballpoint pen on canvas 17-5/8 x 17-3/4 inches</p> <p><i>Pretty Lady</i>, c. early 1980s paint and ballpoint pen on canvas 21-1/4 x 17-1/8 inches</p> <p><i>An Actress Under a Branch</i>, c. early 1980s paint, ballpoint pen and photograph on canvas 26-1/4 x 30-1/4 inches</p> <p><i>Figures</i>, c. early 1980s paint and ballpoint pen on canvas 52 x 21 inches</p> <p><i>The Twins</i>, c. early 1980s paint and ballpoint pen on canvas 46 x 19-3/4 inches</p>	<p>DENZIL GOODPASTER</p> <p><i>Dolly Parton</i>, c. 1982 carved and painted wood height 33 inches</p> <p><i>Nude Woman</i>, c. 1982 carved and painted wood height 35 inches</p> <p><i>Seven Snakes</i>, c. 1982 carved and painted wood height 36 inches</p> <p><i>Yellow Bikini Lady</i>, c. 1982 carved and painted wood height 36 inches</p> <p><i>Snake with Legs</i>, c. 1982 carved wood height 36 inches</p> <p><i>Green Striped Snake</i>, c. 1982 carved and painted wood height 36 inches</p> <p><i>Double-Striped Snake</i>, c. 1982 carved and painted wood height 36 inches</p> <p><i>Tiger with Snakes</i>, c. 1982 carved and painted wood height 36 inches</p> <p>BESSIE HARVEY</p> <p><i>Shark</i>, 1988 painted wood and mixed media 12-1/2 x 13-1/2 x 31-1/2 inches</p> <p><i>Down in the Valley</i>, 1988 painted wood and mixed media 22 x 17 14 inches</p> <p>JESSE HOWARD</p> <p><i>Adam and Eve in the Garden of Eden</i>, 1978 paint on canvas with wood dowels 54-1/2 x 36-1/2 inches</p> <p><i>Remember Lots Wife. All Men are Liars</i>, c. late 1970s ballpoint pen and paint on wood 12-1/4 x 17-1/2 inches</p> <p><i>A Problem for You</i>, c. late 1970s paint on wood 2-1/2 x 53-1/4 inches</p> <p><i>Answer this One</i>, c. late 1970s paint on wood 5 x 45 x 1 inches</p> <p><i>The Burning of Chicago</i>, c. late 1970s paint, ballpoint pen and marker on masonite 11 x 45 inches</p> <p><i>As Sheep Without a Shepherd</i>, c. late 1970s paint, ballpoint pent and marker on masonite 23 x 28-5/8 inches</p> <p>JAMES HAROLD JENNINGS</p> <p><i>Elvis</i>, 1987 painted wood and metal 68 x 46 x 3 inches</p> <p><i>James Harold Jennings Art</i>, 1988 painted wood 50 x 49 x 3 inches</p> <p><i>Beth Kicks Hell Out of Devil</i>, 1988 painted wood 14 x 15 x 4 inches</p> <p><i>Crown</i>, 1992 painted wood and plastic 13 x 16 x 3 inches</p> <p><i>The Arients</i>, 1988 painted wood 9 x 14 x 5 inches</p>	<p><i>Matt Arient</i>, 1988 painted wood 8 x 15 x 5 inches</p> <p>ANDERSON JOHNSON</p> <p><i>Lady with Blue Purse</i>, 1990 paint on wood 45 x 19 inches</p> <p><i>Two Ladies in Red</i>, 1993 paint on wood 32 x 7 inches</p> <p><i>Lady in Blue Hat</i>, 1993 acrylic on canvas panel 24 x 18 inches</p> <p><i>Church Lady in Mauve</i>, 1993 acrylic on canvas panel 24 x 18 inches</p> <p><i>Church Lady in Blue</i>, 1993 acrylic on canvas panel 24 x 18 inches</p> <p>SHIELDS LANDON "S.L." JONES</p> <p><i>Man in Red Bow Tie</i>, 1982 carved and painted wood 17 x 15 x 9 inches</p> <p><i>Woman in Red Dress</i>, 1982 carved and painted wood 17 x 11 x 9 inches</p> <p><i>Self-Portrait</i>, 1983 carved and painted wood 15 x 11 x 6 inches</p> <p><i>Woman in Green Dress</i>, 1982 carved and painted wood 13 x 12 x 7 inches</p> <p><i>Dolly Parton</i>, 1986 carved and painted wood 10 x 7 x 8 inches</p> <p>CHARLEY KINNEY</p> <p><i>Fishten Brig</i>, 1988 tempera, pencil and colored pencil on paper 22 x 27-3/4 inches</p> <p><i>Graft Ziplen</i>, 1990 tempera, pencil and colored pencil on paper 22 x 28 inches</p> <p><i>Old Hanted House</i>, 1988 tempera, pencil and colored pencil on paper 22 x 28 inches</p> <p>NOAH KINNEY</p> <p><i>Possum</i>, 1988 carved and painted wood with pencil 6-1/4 x 25 x 5-3/4 inches</p> <p><i>Skunk</i>, 1988 carved and painted wood 6 x 18 x 4-1/3 inches</p> <p><i>Red Fox</i>, 1988 carved and painted wood 12 x 12 x 3 inches</p> <p>CARL MCKENZIE</p> <p><i>Angel Family</i>, 1985 carved and painted wood 20 x 13 x 6 inches</p> <p><i>Devil Family</i>, 1987 carved and painted wood 19 x 19 x 6 inches</p> <p><i>Beth the Waitress</i>, 1987 carved and painted wood 17 x 5 x 3 inches</p> <p><i>Avon Lady</i>, 1987 carved and painted wood 17 x 5 x 3 inches</p>	<p><i>Mrs. McKenzie</i>, 1985 carved and painted wood 25 x 4 x 3 inches</p> <p>QUILLIAN LANIER MEADERS</p> <p><i>Face Jug</i>, c. 1980 pottery with ash glaze 10 x 8 inches</p> <p><i>Face Jug</i>, c. 1980 pottery with ash glaze 9 x 9 inches</p> <p>REVEREND BENJAMIN "B.F." PERKINS</p> <p><i>The Gregorian Calendar of 1583 AD</i>, 1990 oil on canvas 28 x 34 inches</p> <p><i>Untitled</i> (Gourd), c. 1990 painted gourd 18 x 17 inches</p> <p><i>Miss Liberty</i>, 1990 oil on canvas 31-7/8 x 20 inches</p> <p>SULTAN ROGERS</p> <p><i>Cat Family – Father</i>, 1993 carved and painted wood 15 x 5 x 1 inches</p> <p><i>Cat Family – Mother</i>, 1993 carved and painted wood 12 x 5 x 1 inches</p> <p><i>Cat Family – Son</i>, 1993 carved and painted wood 11 x 4 x 2 inches</p> <p><i>Cat Family – Daughter</i>, 1993 carved and painted wood 8 x 3 x 1 inches</p> <p><i>Woman in Black Dress</i>, c. 1993 carved and painted wood 12-1/4 x 4 x 2-1/2 inches</p> <p><i>Preacher in Gray Suit</i>, c. 1993 carved and painted wood 16-1/4 x 4-1/4 x 5-1/4 inches</p> <p><i>Preacher in Black Suit with Pulpit</i>, 1993 carved and painted wood 16 x 4 x 5 inches</p> <p><i>Man in T.V.</i>, 1993 carved and painted wood 5 x 5-5/8 x 4 inches</p> <p><i>Cat-Man</i>, 1994 carved and painted wood 18 x 5 x 6 inches</p> <p>HERBERT SINGLETON</p> <p><i>New Orleans Jazz Funeral</i>, 1993 carved and painted wood 20 x 60 inches</p> <p><i>Five Wise Women</i>, 1993 carved and painted wood 72 x 20-1/2 inches</p> <p>MARY T. SMITH</p> <p><i>Untitled</i>, c. 1988 painted wood 36 x 48 inches</p> <p><i>Untitled</i>, c. 1988 painted wood 26 x 50 inches</p> <p><i>Untitled</i>, c. 1988 paint on roofing tin 59 x 26-1/2 inches</p>	<p>JIMMY LEE SUDDUTH</p> <p><i>Cher</i>, c. 1992 paint and mud on board 59-5/8 x 14-3/4 inches</p> <p><i>Working Man (Self-Portrait)</i>, 1990 paint and mud on board 48 x 24 inches</p> <p><i>Toto</i>, 1990 paint and mud on board 37-1/2 x 24 inches</p> <p><i>Statue of Liberty</i>, 1992 paint and mud on metal locker door 61 x 21 inches</p> <p><i>New York City</i>, 1992 paint and mud on wood door 32 x 80 inches</p> <p>SARAH MARY TAYLOR</p> <p><i>Statue of Liberty Quilt</i>, 1988 appliquéd quilt 83 x 81 inches</p> <p><i>Dancing Lady Quilt</i>, 1990 appliquéd quilt 85-1/2 x 72-1/2 inches</p> <p><i>Everything Quilt</i>, c. 1990 appliquéd quilt 84 x 80 inches</p>	<p>JAMES HENRY "SON FORD" THOMAS</p> <p><i>Skull</i>, 1989 unfired gumbo clay and mixed media 7 x 4-3/4 x 6 inches</p> <p><i>Man in Coffin</i>, 1988 unfired and painted gumbo clay 2-1/2 x 10-1/2 x 4 inches</p> <p>MOSE TOLLIVER</p> <p><i>Jim Hendrix Experience</i>, c. 1992 acrylic on wood 24-1/8 x 25 inches</p> <p><i>Self Portrait – Head</i>, c. 1988 acrylic on wood 23 x 20 inches</p> <p><i>Self-Portrait – Red Figure</i>, c. 1978 acrylic on wood 23 x 16 inches</p> <p><i>Fish</i>, c. 1994 acrylic on wood 9 x 43 inches</p>	<p>DEREK WEBSTER</p> <p><i>Untitled</i>, 1985 painted wood and mixed media 26-1/2 x 12 x 11-1/2 inches</p> <p><i>Untitled</i>, 1986 painted wood and mixed media 28-1/2 x 26 x 11 inches</p> <p><i>Untitled</i>, 1984 painted wood and mixed media 27-1/2 x 19 x 9 inches</p> <p>LUSTER WILLIS</p> <p><i>Self-Portrait</i>, 1982 tempera on poster board 22 x 28 inches</p> <p><i>Untitled</i>, c. 1983 tempera, glitter and pencil on poster board 22 x 28 inches</p> <p><i>Untitled</i>, c. 1983 tempera, glitter and pencil on poster board 22 x 28 inches</p> <p><i>Mott Willis</i>, 1984 tempera, glitter and pencil on poster board 22 x 28 inches</p>	<p>WESLEY WILLIS</p> <p><i>Cubs Park</i>, 1993 Magic marker and ballpoint pen on poster board 28 x 41 inches</p> <p><i>Dan Ryan Expressway</i>, c. 1993 Magic marker on poster board 28 x 41 inches</p> <p><i>N. LaSalle Street</i>, 1993 Magic Marker on poster board 28 x 41 inches</p> <p><i>West Madison St.</i>, 1993 Magic marker on poster board 28 x 41 inches</p>
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