

ID-EGO-SUPEREGO



Art from *The Living Museum*
at Creedmoor Psychiatric Center

The Great Hall at the Center for Modern Psychoanalytic Studies

Center for Modern Psychoanalytic Studies

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CATALOG LAYOUT

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ID-EGO-SUPEREGO

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Opening: March 30th 2014, Noon - 4pm

Gallery Talk: April 4th 7:30 - 9:30pm

Gallery hours until June 28th: 10am - 1pm, Tuesday through Saturday

INTRODUCTION

The artists of the Living Museum are all patients at Creedmoor Psychiatric Center in Queens, New York. Beginning in 1983, 40 of them walked into an abandoned 45,000 square foot building on the grounds of Creedmoor, along with Polish artist Bolek Greczynski and clinical psychologist Janos Marton, and began the work of transforming the former kitchen, dining hall, and food preparation plant into an environment for making and exhibiting art. Now, more than 30 years later, the Living Museum has enabled the transformation of many of these patients from their identity as mental patients to that of artists. Several patients who joined the Living Museum developed extensive bodies of work in painting, drawing, sculpture, film, video, and installation art and exhibited their work in art museums and commercial galleries across the country. The Living Museum is the first successful example of an art asylum in the United States, a place dedicated to healing the devastations of human suffering and alienation wrought by chronic, severe mental illness and long-term confinement in a hospital ward through the transformative power of the art-making process. The achievement continues, owing to the steadfast vision and dedication of Janos Marton, and the inspired example set by his co-founder, Bolek Greczynski.

What strikes the viewer about the work created within the confines of an institutional setting of grey, drab, and austere buildings, is the exuberance of color, the lyrical inventiveness of form, and above all, the sincerity and authenticity of each and every work. These are qualities that cannot be faked; they are inherent in the work and bespeak an attitude to art and the creative process that is free of pretense, irony, or critical inhibition. Each artist is encouraged and enabled to find his or her own "voice," an achievement of personal expression that is at the core of the therapeutic impact of becoming a member of this unique community.

When I was doing my internship at another of the large hospitals within the New York State system of psychiatric centers, I vividly recall a young woman who did not speak at all, but continuously emitted a low humming sound, as though a small motor were running in her mouth. She spent most of her time curled up in a fetal position, facing the wall. But when put at a table with art materials, she spontaneously made drawing after drawing in a very assured, though child-like style, of people, places, and things. Many of these pictures evoked a sense of autobiography as though they were part of an ongoing project of self-portraiture. When she returned to the ward from the recreational area where she could draw, she took her place on the bench by the wall, curled up in a fetal position, and resumed her humming. I later found out that this woman had spent four years at the School of Visual Art in New York before she had a psychotic breakdown and regressed to this devastating state. One

can only imagine what might have been had she had the good fortune to have been committed to Creedmoor instead and offered the opportunity to become a member of the Living Museum.

The Center for Modern Psychoanalytic Studies is proud to host this exhibition. As a psychoanalytic training institute, it, too, has the distinction of being something of a first in its field. The school was founded on studying the theory and techniques of the psychoanalytic treatment of schizophrenia. No other psychoanalytic institute has that history and focus in its curriculum and training program. In addition, the school is unique in having each candidate fulfill a fieldwork requirement of spending one or two years in a mental hospital or other clinical environment for the express purpose of observing, studying, and interacting with patients suffering from schizophrenia and other psychotic illnesses. Indeed, several senior faculty and some current students have or are doing their fieldwork at Creedmoor. The artists of the Living Museum would feel quite at home at the Center.

This exhibition would not have come about without my having encountered Janos Marton in the summer of 2013 and having made a subsequent visit to the Living Museum. Janos and I were both participants in a Columbia Teachers College summer institute organized by Allison Faye, founder of the Art Cognition Laboratory at Columbia Teachers College. It was Allison who brought Janos and me together. I went out to Creedmoor in August, met some of the artists, and knew that this exhibition was meant to happen at the Center. Alexandra Plettenberg, the Curator of the Living Museum, came to New York from Europe to help plan, curate, and administer this extraordinary show of work. I am very grateful to both Janos and Alexandra for making this possible.

I would like to express my appreciation to the Center for Modern Psychoanalytic Studies for instantly recognizing the appropriateness and significance of bringing this show to our walls and the enthusiastic support I have received in bringing the exhibition to fruition. I would like to thank Dr. Mimi Crowell, President, Mr. Ronald Okuaki Lieber, Director, Dr. Barbara D'Amato, Director of the Extension Division, Dr. Lynne Laub, Art Committee, and Mr. Kabir de Leeuw, Administrative Assistant and designer of this fine catalogue.

Our greatest debt is to the artists of the Living Museum, for giving us the opportunity to be brought into their worlds, to the expansion and enrichment of our own.

Steven Poser, PhD

VISIONARIES OF THE SELF

For the past 30 years, The Living Museum at Creedmoor Psychiatric Center has endeavored to restore the word “asylum” to its earliest meaning of being a sanctuary, a safe refuge for those about to be taken prisoner. Key elements in that concept are “community, companionship and respect for the individuality of everyone” as Oliver Sacks describes some of the best qualities of the first state hospital asylums, drawing new attention to an older vision of institutionally-based care for the mentally ill.

The Living Museum fulfills this purpose with a vastly expanded breadth. Creating art has allowed new energies to flow, transforming the lives of people with mental afflictions into serious artists. An abandoned kitchen and dining building at Creedmoor has become, in the words of Carin Kuoni

[O]ne of the most arresting and challenging art environments Western art has ever produced: stylistically more diverse than Jean Dubuffet’s *Closerie Falbala* outside of Paris, more complex than Kurt Schwitters’ *Merzbau*. Quite apart from its visual impact, it is a battleground against prejudices about mental illness, art and art presentation, using the same synthetic approach that marks the works of the German conceptual artist Joseph Beuys.

The Beuysian statement that “Everyone is an artist” framed the central idea behind the Living Museum, where art has become the weapon to change “vulnerability into strength.” The whole environment is a conceptual art piece—even and especially the social interactions between the patient/artists themselves and with the staff. Bolek Greczynski, the first artist in residence, did not see the members at the “Museum” as mentally ill, but as fellow artists. The focus on art becomes therapeutic because of the change in their identity. The members of the museum gradually think of themselves primarily as artists rather than mental patients.

To Joseph Beuys art is not only the creativity of each person but also the energy inherent in the process of creating art that fills a space and is transmitted between the creator and the viewer. His perception results in an expansion of the term “art,” which becomes the carrier of a much larger experience. An ethos is transmitted from one artist to another and to anyone who comes newly into the program. Thus, change comes not only for the artists who create, but also to the community as a whole.

The decision to name this exhibition “Id-Ego-Superego” and hold it at the Center for Modern Psychoanalytic Studies, a psychoanalytic institute, aims at shaking up the Freudian concepts by broadening their scope. We are showing the work of

people who live with chronic mental illnesses but have changed their identities by expressing themselves creatively through art. Their uncompromised perception and extrasensory experience of the “wholly other” allows images to emerge that are pure in their relationship to the terms, “id,” “ego,” “superego.” The art is not childlike or primitive. On the contrary, we think it masterful in revealing uncompromised sources and free of any commercial orientation.

As many visitors to the Living Museum over the last 30 years have remarked, we might perceive in the art of the so-called “insane” an extraordinary focus on the essential questions of existence and the search for meaning. The dreams, fears, fantasies, illusions, visions, and premonitions portrayed in the art are shared by the viewer like archaic myths conveying universal contents. They can be shocking in their uncalculated veracity, allowing artists and onlookers a unique view into the collective memory and emotional perception of the human condition. We see in these works elements of our own inner galaxies.

THE ARTISTS

Richard Smith

Since Richard Smith came to the Museum in 1989 he has devoted his attention to the question of our existence. One of his works, *Eve*, 2008, can be seen as the pinnacle of his thematic focus on the female’s fall from grace and with her, all mankind’s exclusion from innocence. In this picture he shows the columns of a temple, the classic meeting place of the human and the Divine. In lieu of a superhuman goddess like Aphrodite or Diana, we see the provocative, tall body of Eve. Now dressed only in a pair of red high heels, she is seductively complaining to God about her plight on earth. Before, her delightful beauty was her natural state. Now she endures cold, heat, rain, aging and suffering. “It is an assumption of mine that she could not understand it and keeps asking herself for the reason for her becoming so aware of her nakedness,” comments Smith.

In his entire oeuvre, Richard Smith sets the mundane next to the extraordinary. Bleak reality is juxtaposed with the beauty of nature and the largesse of the cosmos. Erotic scenes occur within the cosmic theatre, illuminating a longing for the Lost Paradise. To set the stage, Smith often creates windows extending our view into lavish gardens, distant landscapes, and endless space garnished with stars and planets. Opulent white bellies float peacefully along intensely blue skies above and behind scenes of nature. Coupling pairs act out lurid erotic fantasies in ornate interiors.

It is his inability to synchronize the conscious, unconscious, and spiritual

worlds that makes the work of Richard Smith so vulnerable, but also underlies his greater authenticity. Unable to balance the conflict, he finds himself isolated in his own universe but, as an asset, he is endowed with a natural urge to express and communicate visionary images.

Of this, Richard Smith says:

When I am in wooded areas, I am looking at the trunk-level of the trees and I forget that there is a sky above the canopy. But my imagination looks differently at the trees. I see the sky because I am thinking about it. To see the whole is kind of magical. It happens in the pleasing area of my mind. In art you can do anything, nothing is holding you.

John Tursi

John Tursi, who joined the museum in 1992, explains that his creativity flows from his inner book. He calls it his Book of Dreams. Tursi's stylized creatures are endowed with both divine and human powers. The artist populates canvas after canvas with a cast of characters, equipped to be man as well as woman, or beastlike humans, sometimes all at the same time. He constantly poses the question of what is real and what is not.

Tursi calls *Moments of Truth* his "doodles," hundreds of pencil drawings, which he sets next to the work of the Old Masters. In 15 minutes per sheet, he choreographs emotional scenes, sexual encounters, and facial expressions in a cubist-like style where the parts serve the composition more than obeying the rules of realistic representation. Like Richard Smith, Tursi easily slides within the Freudian model from the superego to the id and takes a comfortable seat in the ego. Art provides the vehicle through which patients learn to transcend their psychological and physical limitations, both consciously and unconsciously. Artists in the Living Museum don't really care about their diagnoses; they ignore labels. What counts is their behavior—the outcome of their labor. It is not therapy, it is art that matters.

John Tursi, like the genially gifted mathematician John Nash, is constitutionally unable to distinguish between internal and external reality, an experience commonly attributed to schizophrenics. He has come to integrate the two in his art, and, surprisingly, the effects translate into his everyday life. As in his art, he knows no inhibitions to articulating the different realities he experiences, whether in his art or his life. His dog, Boss, represented everywhere in his work and especially in two sculptures, he calls his "devoted little brother."

Tursi maintains an intimate relationship with each one of his creations. When some of the older sculptures deteriorate, he sees to it that they are brushed up and refreshed since they stem from his Book of Dreams. Tursi aligns himself in

spirit not only with all suffering man, such as the earless Vincent van Gogh, but also with others, such as Syd Barrett, the band member of Pink Floyd who retired from performing because of mental illness. Tears and pain, tortured and abused bodies figure throughout Tursi's drawings, canvases and three-dimensional works. He is omnipresent in them, deeply sympathizing with their plight. His magical gift of compassionate suffering reaches every hurting creature in the world. In his mind he impersonates the omnipresent God who heals all wounds and brings all destinies to a peaceful resolution.

Brent Taylor

Brent Taylor is so involved in his work that the relationship is reversed—the work is involved with him, manifesting itself through him. He is guided by it and his inner worlds flow directly from his hand onto the paper. He sits in his chair from the time the museum opens until it closes, creating his life on paper, audibly and visibly enjoying it, animated by his conversations, his relationships, joys and sorrows, observations, comments and statements, real or not real. It would be appropriate to present Taylor's ongoing life's work as a magnum opus stacked up as a large tower, showing the monumental footprint he is leaving to the world.

Irvin Wright

In dreams, memories, and imaginations everyone can receive powerful messages. But Irvin Wright has a condition of mind that enables him to perceive his vision of God as a reality and share it in his art with total innocence. His art, like the art of children, emerges from a state of unquestioned acceptance of the instinctive movement of the mind and assumes a culture of the magical. Before everything was turned into scientific or measurable phenomena in a pre-enlightenment era of history, human culture operated completely outside of quantifiable goals or the motive for profit. Once one hear voices or see visions, the mind is engaged in a scope beyond the boundaries of comprehension and opens toward an unknown realm.

Irvin Wright had been diagnosed with schizophrenia and takes the prescribed medications, -but he feels differently about the diagnosis he received from his medical team. He says:

I think I lived a wrong life. The fast pace of my life took a toll on me. I was in a treadmill that caused the explosion and a breakdown. The vision of God and others that followed changed me. Now I feel comfortable with myself. I can handle the situation even if I think back on my life. Many things that bothered me before do not bother me anymore. I do take my

medication but I do not feel ill. Something beautiful came out of it all.

Frank Boccio

Part of the battle-cry at the Living Museum, “Use your vulnerability as your weapon!” applies directly to Frank Boccio’s *Time-less*, 2005. Time is what most patients have in abundance. In this scheme, confinement and mental illness are turned into assets for each member of the Museum where there is no need to rush things and no demand for heightened productivity of any sort.

The passage of time is more subjective in psychiatric settings than in most others. The influence of drugs on the internal clock of the brain has been demonstrated in experiments on animals, insects and also in humans. In the hospital, objective time is measured by court orders demanding 20 hours of programming per week for patients, time sheets for workers, and strict schedules for the “consumers” of psychiatric services. The clock rules the three shifts in the hospital, yet it ignores the real problem: one of the great advantages of mental illness (and what makes it, at the same time, also so unbearable) is that people having too much time on their hands. Much of it is spent “waiting for Godot.” Frank Boccio addresses this experience in his piece with two handless clocks: *Tyranny of the Clock*.

Susanne Sekula

When the straitjacket was first introduced into State insane asylums in the second half of the 19th century, it was regarded as an improvement over manacles and chains, in which many people with mental illness were kept, along with criminals in prisons and poorhouses. The restraint presumably did not impart pressure to the body or limbs and did not cause skin abrasions. Furthermore, straitjackets allowed some freedom of movement. Initially applied as a humane instrument, straitjackets have become overused, often applied merely to correct the misbehavior of patients. Their use now fills everyone with shudders. The straitjacket remains for us a symbol for confinement and freedom of the spirit. It can protect you from temporary lack of self-control as it allows you to accept your condition.

Sabita Neron

In her painting of the first couple, Adam and Eve, Neron presents the original temptation before an audience of utterly stupendous women, observing the fateful scene, hinting toward the future of war, death, invasion and destruction. Our own need to be connected to a purposeful context is mirrored in people who have no inner constraints. This radical freedom of mind and feeling opens up boundaries leading

to transpersonal realms and allows uncontrolled images to emerge. David Waldorf, a former inpatient-turned-artist at the Living Museum, says of this freedom:

The imagination is creativity. To a person who is mad the imagination is the storm that is overwhelming. The imagination cannot function in the real world but it can somehow function in the artistic world. You can find a home for the imagination. There the imagination can run free.

Issa Ibrahim

“Retrofitting the Smile” is an artistic exercise at the Living Museum about the return of emotional qualities. In *Removal* Issa Ibrahim tells the story of his own lost smile in a system of rules and obedience that he joined at the age of 24 after he was admitted to the hospital. He became able to realign his facial expression only when his life changed and he became not only an artist but also a free artist. In *Removal* Issa Ibrahim shows how, though the pain of the nails and what they represent are great, release is imminent. In this painting the artist projects his fears of physical, emotional and moral corruption after having worn a mask for many years. Just beneath the bent metal is a hint of a twisted visage and fixed smile, betraying the true feelings of a mental patient and survivor of his treatment.

It is already very difficult for people to have to face the diagnosis of mental illness, but being abandoned by family and friends, which happens in many cases, poses the greatest trauma. The strange world of mental health institutions and strict rules accelerates the loss of self and the social identity even more.

Paula Brooks

Personal trauma can through art become the source of transformation not only for the person itself but also for society at large. The concept of the Living Museum is rooted in that belief and calls upon its members to experience their disadvantages as advantages and to work out a path of healing. In Paula Brooks’s large painting of dancing winged angels, the artist boldly renders a portrait of herself expressing the otherworldliness of her joy in her encounter with the divine star and the might that comes with a powerful identification. Her images of animals in her other pieces reflect our belief that animals have the same energy as men have. Paula’s paintings move us by their emotional exuberance.

Maria Slovakova

In her paintings, faces and animals with human traits bring joy and a smile to

everyone. Her endlessly productive creativity has given rise to a world of unique creatures who laugh and wonder with large round eyes.

A NEW CULTURE OF HEALING

The Living Museum has become the asylum for patients-turned-artists, in which they are first and foremost protected so they can grow and produce. It is the grounds for gentrifying the social sphere through art. The space, in which the artists are nourished and inspired, is as much an exterior as is an interior sphere. Creative energies are exchanged and expanded. It aims at a new experience of life, growing out of authentic roots, bringing about a new culture that embraces true needs of the human condition. It is “the need for freedom, creativity, genuine happiness, and relationship,” as the social philosopher Theodor W. Adorno has said, that distinguishes it from official culture, which, he says, caters to false needs.

The major theme of art for the German artist Joseph Beuys was its healing power. “I realized that part an artist can play in indicating the traumata of a time and initiating a healing process.” Art is able to reconnect suffering, through the healing process of transformation, to the human experience.

The French philosopher Henri Bergson compares creative emotions to unstable mental states, as found in those who are “mad.” With his work, *The Two Sources of Morality and Religion*, this philosopher of modernism influenced the world of art, literature, and sciences at the beginning of the 20th century. He wrote about a new life experience through the power of intuition, touching the deep roots of our existence and bringing about a dynamic understanding. He described it as creative emotion. Normally, we first have a representation that causes the feeling (I see my friend, and then I feel happy); in creative emotion, we first have the emotion that then creates the representation.

Bergson gives us the example of the joy of a musician, who, on the basis of that emotion, hears a symphony and then produces a representation of it in the form of a score. Bergson has also explained how the leap of intuition happens: “The creative emotion makes us unstable and throws us out of the habitual mode of intelligence, which is directed at needs.”

BREAKING THE CODE

This understanding of Bergson’s concept could be seen as underlying Picasso’s feelings when he created the *Demoiselles d’Avignon* in 1907. He radically broke the code of European painting, moving into what we call “modern art.” Picasso, like others, was hungry for new sources of inspiration, finding them in the art of children and tribal artists, and also among people who live with mental illnesses.

Jean Dubuffet coined the term “Art Brut,” meaning raw art, which embodied the anti-bourgeois feeling of a generation of artists and writers who revolutionized French politics following the Dreyfus scandal. For the first time, marginalized groups were included in the fabric of political, social, and artistic concerns. He gave the first impetus to an extended research into the aesthetic dimensions of the human mind, which had become prominently visible in the collections of the art of the “insane” created by Hans Prinzhorn and Walter Morgenthaler.

Dubuffet wrote:

Those works created from solitude and from pure and authentic creative impulses, where the worries of competition, acclaim, and social promotion do not interfere, are, because of these very facts, more precious than the productions of professionals. After a certain familiarity with these flourishings of an exalted feverishness, lived so fully and so intensely by their authors, we cannot avoid the feeling that in relation to these works, cultural art in its entirety appears to be the game of a futile society, a fallacious parade.

Art Brut was immune to the influences of cultural art, immune to being absorbed and assimilated, because the artists themselves were not willing or able to be assimilated. Richard Smith, John Tursi, Robert Chin, Drew Mulfall and the other Living Museum artists are certainly immune to becoming absorbed or assimilated or compromised by any attempt to lure them into market conformity. Jean Dubuffet contrasted Art Brut artists’ instinct, passion, caprice, violence, and insanity with “l’art culturel” or “official art”— the art of museums, galleries, and salons with their “vacuous” standards of beauty and artistic merit.

AUTHENTICITY

For the French playwright Antonin Artaud, the above-mentioned elements of the truth and essence of human experience were sacred. He attempted, through extreme experiences in the theatre, to induce the audience into “dis-ordering, dis-integrating and the final nervous state of disorder: the process of going insane, that is, going to the hell of instinct, passion, caprice, violence, where one could be unequivocally primitive or savage in order to liberate the subconscious.”

When Artaud suffered a breakdown and spent two years in a mental institution, he made drawings that reflected the raw images he could never achieve outside of that state. He also produced a literal description of his onset of psychosis in his “Fragments of a Diary from Hell” in 1926. In comparison to cultural art, the French

art-critic Bernard Dorival, described Outsider Art decades ago as “equal in dignity, in quality, even in financial value” to any “major art.”

When the term “Art Brut” or “Raw Art” was translated as “Outsider Art” by Roger Cardinal, the translation referred to the person of the artist, rather than the artwork, describing him as “outside of mainstream culture,” implicating marginalized people untouched by culture. This, as the artists represented here demonstrate, is incorrect. If there is any term that would distinguish their art from contemporary commercial art, it could be “authenticity.”

“Art must, like nature, create independently and produce living works, that serve the transparency of creation, not show objects for its own sake,” said the German philosopher A. W. Schlegel in his lectures on art, which have deeply influenced expressionist and modern artists. The artists in this show are among the more than 100 now working in the Art Asylum we have created, and who are proving every day that mental status has no decisive impact on the quality of the final art product. Their paintings could hang in any museum and comfortably co-exist with the work of other, more well-known, artists.

Furthermore, psychotic experiences can provide access to an authenticity difficult to attain for mainstream artists. In fact such art has inspired many of them, at least since the beginning of the 20th century, through exposure to collections such as the one created by Hans Prinzhorn, now housed in Heidelberg. Paul Klee, Odilon Redon, Alfred Kubin, Jean Dubuffet, Arnulf Rainer, Wassili Kandinsky and many others reported being influenced by the art of the “insane.” Klee and Kubin compared some pieces of this art to their own best works, and Dubuffet collected works by artists with mental illnesses.

Roberta Smith, *The New York Times* art critic, wrote in February 2003 about the Adolf Wölfli exhibition at the American Folk Art Museum in New York that “the distinction between insider and outsider art should finally be declared null and void.” Similarly, the art critic Peter Schjeldahl wrote the same in January of 2007 about the Martin Ramirez exhibition, calling the term “outsider art” barbaric and declaring Ramirez as his “favorite artist. Period”. The two art markets merge in artists like Jean-Michel Basquiat, who grew from being an outsider as a graffiti artist to an insider fetching higher and higher prices for his paintings and showing his work in upscale Manhattan galleries.

Society has a need for authenticity in art. Extensive primary research in the field of insane art, folk art, tribal art, prison art, ethnic art, children’s art, and primitive art led Colin Rhodes, a prominent scholar in the field, to the conclusion that the outside will be moving into the inside of “true multiculturalism.” The art of the mentally ill and the art of children are authentic art because they relate to a truth

of the human condition. It bears a particular relevance in its creative power to restore and purify the natural and social environment for living against the background of its increasing destruction and loss. The model of the Living Museum becomes the fulcrum on which its members gain a leverage by which to transform society.

Alexandra Plettenberg, Ph.D.

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CURATORS



Janos Marton, PhD, is the co-founder of the Living Museum at Creedmoor Psychiatric Center and has served as its director for more than 25 years. The Living Museum is the first successful model of an Art Asylum in the United States, where patients thrive as artists in a self-run creative environment. *The Living Museum*, a 1998 HBO documentary made by Academy Award-winning filmmaker Jessica Yu featured Dr. Marton and a number of the artists in the current exhibition. The film premiered at the Sundance Film Festival and went on to win numerous awards.



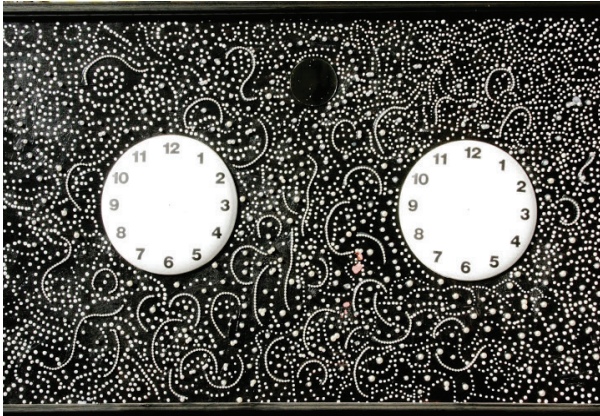
Alexandra Plettenberg, PhD, is the curator of the Living Museum and the author of several monographs about its artists. Before joining the Museum in 2007, she worked as an art therapist at the New York State Psychiatric Institute Schizophrenia Research Unit. She is the author of *Divinity in Madness* (2009), *Issa Ibrahim* (2010), *Art Asylum* (2010) with Janos Marton, *John Tursi* (2011), and *Richard Smith* (2012).



Steven Poser, PhD, is a member of the faculty and training analyst at CMPS. For two years, he was a psychotherapy intern on the female ward for chronic schizophrenia at the Hudson River Psychiatric Center in Poughkeepsie, NY. He has been an exhibiting artist for more than twenty years. He is currently writing a book about the visionary painter, Forrest Bess.



Holocaust
2006
oil on canvas
30 x 22 inches



Time-Less
2005
clock beads and acrylic on
paper board
47 x 22 inches



Children's Chair
2005
chair with plastic hands
60 x 40 inches

Paula Brooks



Angels
2008
acrylic on canvas
57 x 60 inches



Birds
2007
acrylic on canvas
22 x 12 inches



Elephants Need Water
2006
acrylic on canvas
40 x 20 inches



Crossing
2013
acrylic on canvas
9 x12 inches

Issa Ibrahim



Removal
2009
acrylic on canvas
24 x 36 inches



The Last Supper
2005
oil on canvas
35 x 25 inches



Building Your Own Walls
2013
oil on canvas
24 x 24 inches



Adam and Eve
2007

*ink and markers on Bristol
32 x 40 inches*



Straitjacket

2003

acrylic on linen, multi-colored thread

5 feet 9 inches x 16 inches



Maria Slovakova

4 Faces
2004
acrylic on vellum board
23 x 19 inches



Ladybug on a Daisy
2004
acrylic on canvas
19 x 45 inches

Richard Smith

Clockwise from right:

Hindu Sunrise

2003

acrylic and pen on paper

9 x 12 inches

In the Beginning was Light

2009

acrylic, pencil and pen on paper

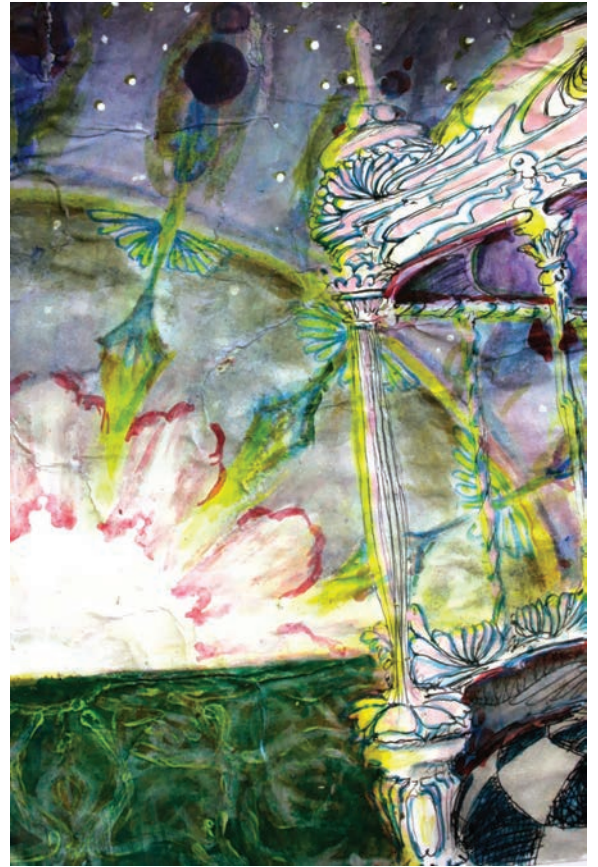
9 x 11 inches

Time and Space

2008

acrylics on paper

9 x 12 inches



Richard Smith



Man with Guitar
2009
acrylic on canvas
9 x 12 inches



Vase with Yellow Flowers
2007
acrylic on paper
16 x 21 inches

Richard Smith

Clockwise from right:

Eve

2008

acrylic on canvas

37 x 24 inches

Thanks Classified

2004

acrylic and pen on newspaper

10 x 13 inches

My Inlaws Think I'm Wrong

2006

pen and markers on newspaper

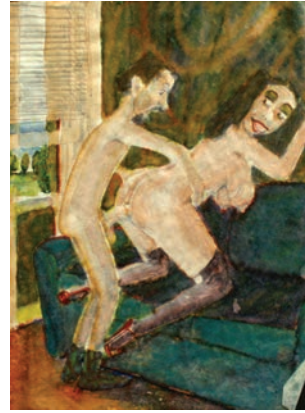
4 x 6 inches



Richard Smith



Kiss Your Hand
2006
*acrylic and pen
on paper*
9 X 12 inches



Couple I
2006
*acrylic and pen
on paper*
9 X 12 inches



Nude with Men
2005
*acrylic and pen
on paper*
9 X 12 inches



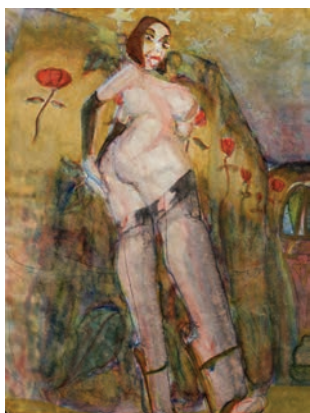
**Nude at the Pond
with Man**
2005
*acrylic and pen
on paper*
9 X 12 inches



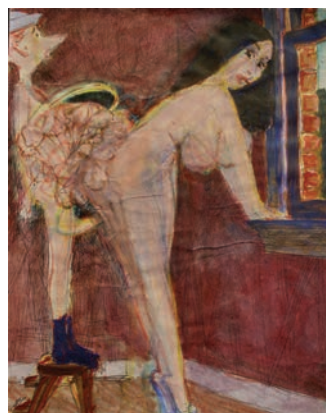
Couple II
2006
*acrylic and pen
on paper*
9 X 12 inches



**Nude Before
Red Curtain**
2005
*acrylic and pen
on paper*
8 X 11 inches



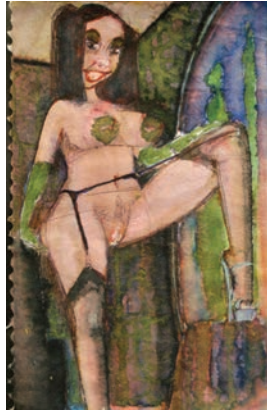
**Nude with Roses
and Stars**
2006
*acrylic and pen
on paper*
9 X 12 inches



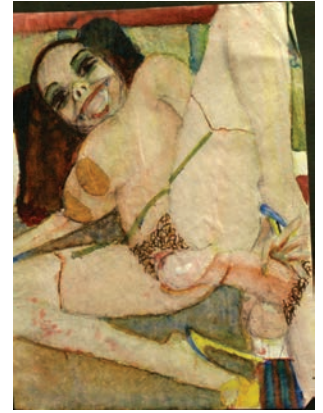
**Nude Before
Window**
2004
*acrylic and pen
on paper*
9 X 11 inches

Richard Smith

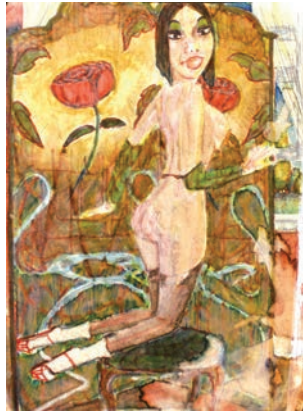
Nude in Doorway
with Whip
2000
*acrylic and pen
on paper*
8 X 11 inches



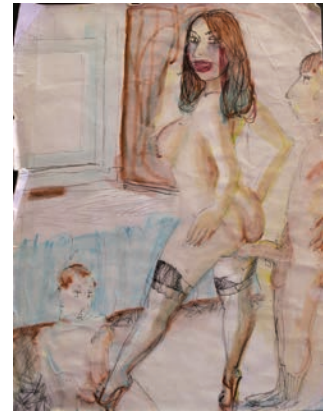
Nude with
Dark Hair
2006
*acrylic and pen
on paper*
9 X 12 inches



Nude with Roses
2006
*acrylic and pen
on paper*
9 X 12 inches



Nude with
Two Men
2005
*acrylic and pen
on paper*
10 X 13 inches



Woman with
Blue Corset
2005
*acrylic and pen
on paper*
8 X 11 inches



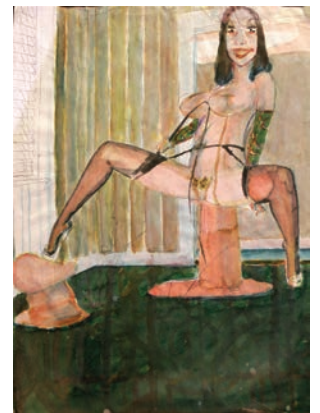
Onlooker
1998
*acrylic and pen
on paper*
9 X 12 inches

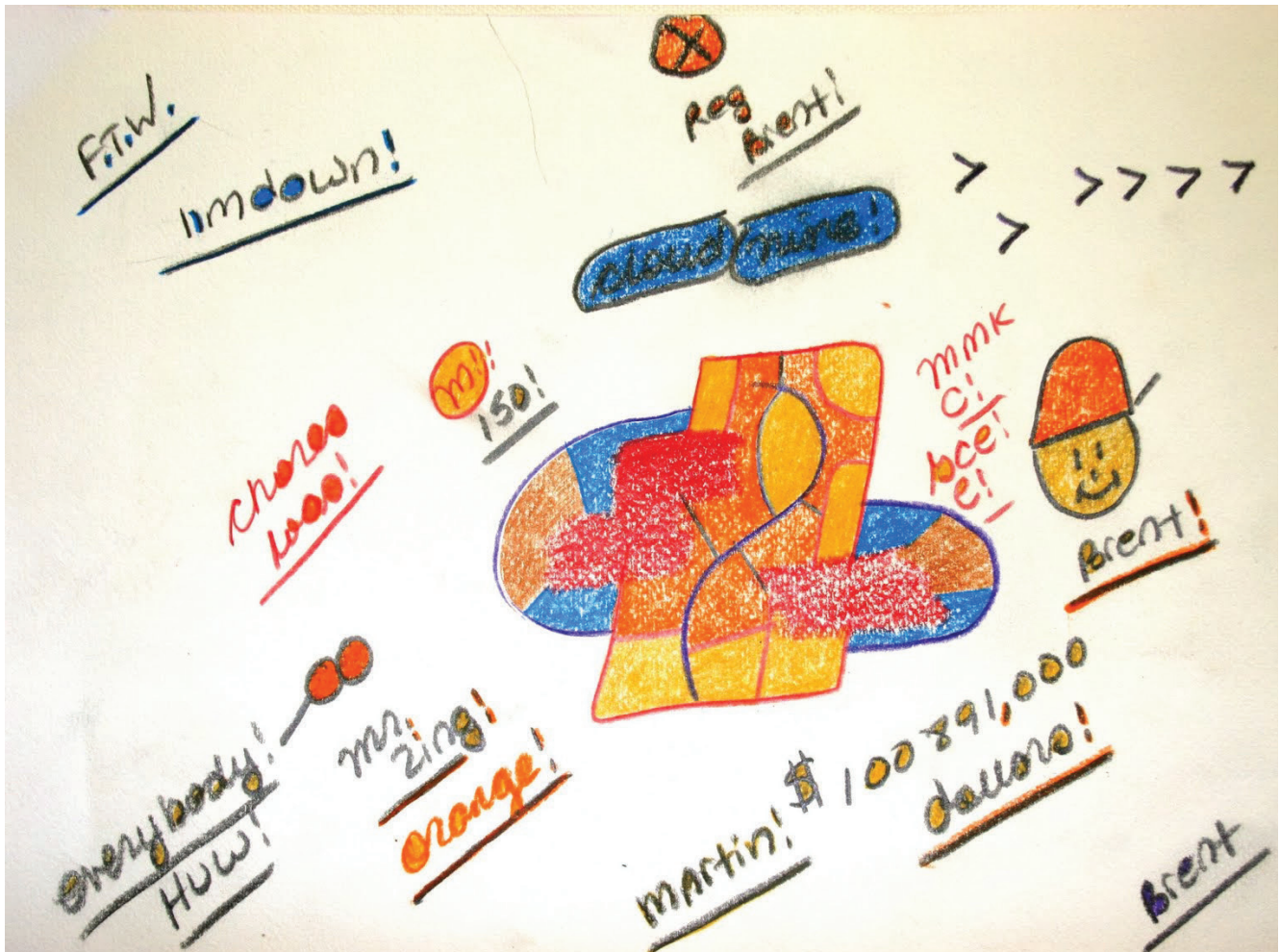


Nude with
Oriental Lamp
2006
*acrylic and pen
on paper*
10 X 11 inches



Nude with Whip
Sitting on Stool
2005
*acrylic and pen
on paper*
8 X 12 inches





Cloud Nine
2008

colored pencil on paper
9 x 12 inches

JohnTursi

Clockwise from right:

My Boss

2003

two chairs, colored tape, acrylic
5 feet 3 inches

Portrai Series

2010

acrylic on canvas
18 x 24 inches

Madonna

2004

coat-hangers, wire mop, pot, flowers
40 x 20 inches



John Tursi

Clockwise from left:

Untitled

2001

pencil on paper

12 x 13 inches

Untitled

2000

pencil on paper

12 x 14 inches

Untitled

2000

pencil on paper

12 x 18 inches

Untitled

1998

pencil on paper

12 x 14 inches



John Tursi

Clockwise from right:

Untitled

2000

pencil on paper

14 x 17 inches

Untitled

2000

pencil on paper

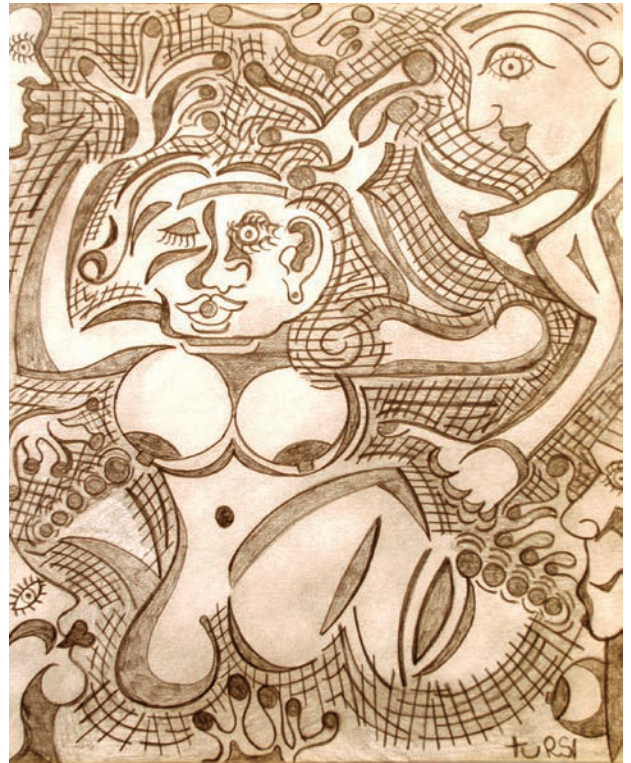
14 x 17 inches

Untitled

1998

pencil on paper

12 x 18 inches



John Tursi

Clockwise from left:

Untitled
2000
pencil on paper
14 x 17 inches

Untitled
2000
pencil on paper
14 x 17 inches

Untitled
1998
pencil on paper
14 x 17 inches





Vision of God
2000
ink and marker on paper
20 x 16 inches

