

For Immediate Release

Dopes, Dupes, and Demagogues: Viewed by Outsiders

Historically, artists have provided the most potent and lasting images of revolution, war and social change. Moments of collective crisis have often prompted the most far-reaching and heroic of artistic expressions. In the twentieth century, this opportunity has most often been afforded to photographers, film makers, and people working in the medium of television, whose immediacy and access has made their imagery the prime record of modern history.

A select group of twentieth-century outsider artists – among them the artists in this exhibition – chose to cling to the somewhat old-fashioned belief in the efficacy of handmade artistic imagery when faced with the dramatic events and issues of the century. Through their work they found a public voice, a private dialogue and a fulsome expression of fear and rage and hope and exultation in the face of horrifying events. These artists did not turn inward nor did they dwell completely in a world of their own making. Instead, they addressed the concerns of the common man and woman, their brothers and sisters struggling to survive in a complex and hostile world. These artists demonstrate a high degree of altruism, far-sightedness, sharp analysis and a great deal of affection for those who were caught in the grip of malevolent powers at home and abroad. Identifying themselves with the underdog, the everyman, the working person doing an honest day's labor or going to war, they created a living record of a history not usually found on television, in school textbooks or engraved on the face of public monuments.

**Pierre Carbonel
Henry Darger
Charles A.A. Dellschau
Tyne Esko
Minnie Evans
William Fields
Victor Joseph Gatto**

**William Hawkins
Lonnie Holley
Michael Madore
Louis Monza
Samuel Rothbort
Purvis Young
Carlo Zinelli**

Title: *Dopes, Dupes, and Demagogues: View by Outsiders*

Dates: **14 September – 23 October 2004**