

RAWVISION



RV 92

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WOOLSEY • BRENT BROWN • MINNIE EVANS • CHARLES SMITH • WILLIAM HALL

Leonard Daley



THE BUSH HAVE EARS: RAS DIZZY & LEONARD DALEY

Cavin-Morris Gallery, New York
October 13 – November 23, 2016

In Jamaica, a diverse group of self-taught artists who together became known as the "Intuitives" began gaining popular attention after their creations — paintings, drawings, sculptures and more — were featured in the exhibition "The Intuitive Eye" at the National Gallery of Jamaica in Kingston in 1979. That landmark survey, from which they derived their collective moniker, was organised by David Boxer, the NGJ's now-retired, longtime director and chief curator.

His pioneering research about the Intuitives recognised their contributions to the shaping of Jamaica's sense of national cultural identity in the post-colonial period. (Jamaica became independent of Britain in 1962.)

Ras Dizzy (circa 1932–2008) and **Leonard Daley** (1930–2006) were two members of the definitive generation of Jamaican Intuitives whose work Boxer championed. Cavin-Morris's museum-quality mini-survey of Dizzy's pictures in poster paint on illustration board and Daley's in house paint or oil on canvas offered a revealing introduction to their

respective themes and techniques. Dizzy was a vagabond who traded his art for food and lodging. Depicted in bold colours and simplified forms, his favourite subjects included palm trees, fortune tellers, ships and horse races. Ras Dizzy's real name was Birth Livingstone. "Ras" is a Rastafarian honourific; he became known as "Dizzy" for the tall tales he told about his imaginary travels.

In Daley's pictures, birds, snakes, human and not-so-human figures emerge and swirl together in dynamic, churning compositions, evoking a sense of fecund, primordial forces. His semi-abstract images suggest affinities with the psychologically charged works of certain painters in the United States in the years just before the eruption of full-blown Abstract Expressionism in the 1940s.

In the broader outsider/self-taught art world beyond Jamaica, the works of Dizzy and Daley are still not as well known as they deserve to be. Evoking one of the abiding themes of this gallery's curatorial programme, this introduction to their distinctive creative visions helped illuminate their contributions to the wider, deeper history of artistic expression among members of the African diaspora and their descendants in the Caribbean and the Americas.

Beverly Buchanan



BEVERLY BUCHANAN: RUINS AND RITUALS

The Brooklyn Museum, New York
October 21, 2016 – March 5, 2017

While growing up in South Carolina, **Beverly Buchanan** (1940–2015) frequently accompanied her great-uncle, the dean of the School of Agriculture at South Carolina State College, a historically black institution, on his work-related road trips. They visited poor tenant farmers, often staying overnight in the makeshift cabins their hosts had built. Later, such vernacular architecture of the American Deep South became a major theme of her work.

Buchanan studied under the Abstract-Expressionist painter Norman Lewis at the Art Students League in New York. She began making tabletop sculptures of shacks after she settled in Georgia, in 1977. She made these works, which resemble architectural models, with scraps of wood, giving them haphazard, patchwork-like forms that are reminiscent of Cubist sculpture. The jagged wooden strips that cover their windows and patch their roofs suggest the desperation and ingenuity that grow out of the human need for shelter and were inspired by actual, hand-built shacks she had seen in her native region.

Buchanan regarded her sculptures as portraits. On one of them, which appeared in "Influences of the Untaught," an exhibition at the Drawing Center in New York in 1988, she wrote, "My work attempts to celebrate the spirit of these shack dwellers who could be recognised for what they wore, how they walked, and by the kinds of flowers they grew in their front yards."

Sarah Fensom