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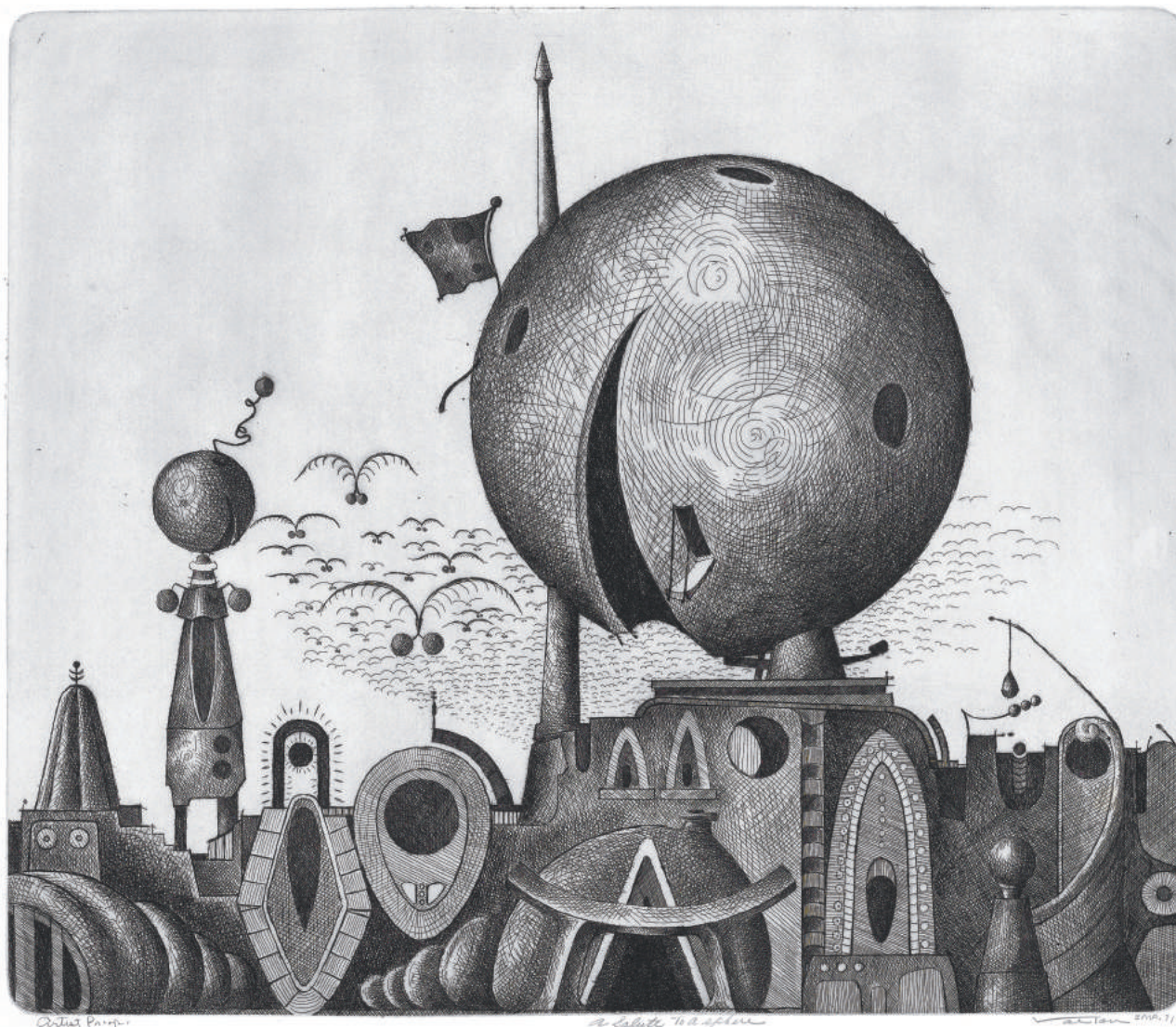
O U T S I D E R A R T B R U T

RV 94 SUMMER 2017 \$14.00 £8.00 €15.00



MICHEL NEDJAR • KOHLER • ARTIST PORTRAITS • VALERIE ROUSSEAU • ART CARS

A Salute to a Sphere, aquatint, 1971, Amon Carter Museum



INVENTED WORLDS OF VALTON TYLER

Amon Carter Museum, Fort Worth, Texas

February 11 – April 30, 2017

The American self-taught artist Valton Tyler, who is 73 years old, lives and works in the suburbs of Dallas, Texas, where his prodigious talent was recognised in the early 1970s by the late art dealer Donald Vogel, the founder of Valley House Gallery & Sculpture Garden. Vogel encouraged Tyler, then already known as a proficient maker of drawings, which he used to give away for free, to try his hand at printmaking. Remarkably, in a year's time, at the printmaking workshop of the local Southern Methodist University, the young artist produced a series of some 50 etchings and aquatints.

Their otherworldly imagery became the seed material for the many oil-on-canvas paintings and related drawings on paper Tyler went on to create in subsequent decades. Those superbly executed prints on paper were the focus of this elegantly installed museum exhibition in Fort Worth, a city located immediately to the west of Dallas. Curator Shirley Reece-Hughes supplemented them with a selection of several of Tyler's

paintings, borrowed from Valley House Gallery and local collectors, to provide a full-bodied sense of the formal and thematic evolution of his art from the time of his big printmaking achievement through the later, more recent period of his career.

Tyler is known as a maker of drawings and oil-on-canvas paintings whose techno-baroque images depict futuristic, bizarre structures that simultaneously resemble plants, buildings and machines. A genuinely visionary artist, he is completely self-taught. Painters who work in oil on canvas are rare in the world of self-taught and outsider artists, especially in the Deep South of the United States. For informed viewers, that detail makes Tyler's overall oeuvre particularly notable. His work has sometimes been described, inaccurately, as surrealist. In fact, in the spirit of classic *art brut*, thanks to its character and content, it defies the imposition of familiar art-category labels. That is an essential characteristic of Tyler's art to which this substantive and illuminating exhibition called attention, just as it did to the artist's mastery of and versatility with challenging printmaking techniques.

Edward M. Gómez