

are presented next to singular, visionary or even folk artists. It is beyond mediums, with a wide array of drawings, paintings, assemblages, sculptures and of course architecture, which *Raw Vision* dealt with in its very first issue, by presenting the Rock Garden of Nek Chand. It extends beyond frontiers by providing a panorama of self-taught production in Europe, America, Asia and also Africa.

As real mines of information and indispensable sources, art reviews are being increasingly exhibited in museums. It seems regretful that there are no original copies of the review which could have had a documentary interest which would underline the role of laboratory and observatory of living art played by *Raw Vision* over the years.

The catalogue published on the occasion of this exhibition, in the original languages of the review (French and English), is a testimony to the prospecting and informing role of *Raw Vision*. Let us make a wish at the end of those twenty-five years: may it last!

– Déborah Couette

PARIS OUTSIDER ART FAIR

Wild Weekend in Paris

Hotel de le A, Paris

October 24 - 27 2013

Who could have imagined James Castle, Janet Sobel, Henry Darger, Madge Gill and Bill Traylor getting together for a wild weekend off the Champs Elysées in Paris. Well, the Outsider Art Fair brought these magicians of soot, spit, cardboard and matchboxes (along with their dealers) here at Le Hotel A for an exhibition of their genius in elegant suites – most with a view of the Eiffel Tower.

Less bustle and flash than the FIAC, the big art orgy at the Grand Palais, the OAF, said owner/director and art dealer, Andrew Edlin, drew 2000 visitors. Like me, many dropped in not knowing what to expect and were charmed by the intimacy of the fair. Works were everywhere: On beds, walls, night tables, in drawers and even in showers.

Castle's work was represented in several suites –Fleisher/Ollman (Philadelphia) and Karen Lennox (Chicago), who also showed a pair of beautiful drawings on cardboard by Bill Traylor. Janet Sobel was

given a solo show in New Yorker Gary Snyder's space. New Zealand artist Susan Te Kahurangi King's compulsively-produced crayon drawings were laid out in neat piles on the double bed in Marquand Books's (Seattle) suite.

Outsider work – Art Brut in French – is apparently attracting attention these days in Paris. The Halle Saint Pierre near Montmartre is hosting the big *Raw Vision* show, and last year James Brett's traveling collection – The Museum of Everything – parked at The Chalet Society on Boulevard Raspail for months and was mobbed throughout.

While commercial, the OAF had an engaging feel to it, as opposed to the larger busier fairs: More than one visitor to the OAF said aloud that here was work that could be looked at, artists lives that were simply real and a world where the price of the art wasn't the only object of beauty.

– Matthew Rose
matthewrostudio.net