



North Carolina State University
Division of Student Affairs

Visual Arts Programs
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July 6, 1988

Cynthia Pansing
Assistant Director
SPACES
1804 North Van Ness
Los Angeles, California 90028

Dear Ms. Pansing:

I returned from vacation last week to find your letter of June 8, so I telephoned to ask if you still wanted me to write this because I was already late. Seymour said yes, would I please do something very short. So I have and that is enclosed. It doesn't really say much except to try to give credit to all the people to whom credit is due. If nothing else please don't fail to use the credit lines at the top of the essay which basically say who did what and where the money came from. I don't want to offend funders, but then you know how that is.

I telephoned Roger Manley for installation shots and he was not able to be of any help. He said there were some but he was not happy with them and is now in San Francisco and from there the North Pole. We are doing some photography today but don't know if that can meet your deadline, or what it will look like. I had counted on Roger who is a photographer to shoot his own show.

Anyhow thank you for waiting and I hope this will meet your needs. I never mind writing short things, in fact, I rather like the need to focus, but this exhibition was so amazing that I think words have failed me.

Come visit us when you are in the east.

Sincerely,

A handwritten signature in cursive script that reads "Charlotte V. Brown".

Charlotte V. Brown
Director, Visual Arts Programs.

A Blessing from the Source: The Annie Hooper Bequest.
Visual Arts Programs, North Carolina State University,
Raleigh, North Carolina. Guest Curator, Roger Manley.
Funded by the North Carolina Humanities Commission and the
National Endowment for the Humanities, a federal agency.

This exhibition was the public premier of work by the late Annie Hooper of Buxton, N. C. Although one scene, Baelshazzar's Feast, shown in Winston-Salem in 1986 this exhibition and the fine catalogue essay written by Manley marks the first serious attempt to present and to explain her extraordinary accomplishment. The some 5,000 figures she created acted out Biblical scenes. Six such scenes were exhibited here with 25 photographs showing objects arranged in her house. A short video interview with Hooper was also available to exhibition visitors.

The symposium on visionary art, which opened the exhibition created a context for Hooper's work and the parallels suggested by the presentations of the eight speakers were illuminating and very exciting. Hooper's accomplishment as a major visionary of great power seems clear by comparison with other such artists. The importance of visionary or outsider art was made evident by the talks and avenues of study sketched out by the various speakers.

Tom Patterson opened with a presentation on Howard Finster. John Dixon followed with ideas on theoretical and critical material essential to study and Randall Morris described the dilemma of dealers and collectors. Visionaries Adolph Wolffli, Martin Ramirez, Armand Schulthess, and Henry Darger were presented by John MacGregor, Gladys Nilson, Genevieve Roulin, and Samuel Farber respectively. Monika Kinley concluded with a discussion of English outsiders.

The exhibition and symposium were significant also for the attendance of 155 registrants from all over the country indicate the high level of interest in visionary art.