

THE ART PRODUCED BY PERSONS WITH DISABILITIES* IS OFTEN grouped under the broad genre of outsider/visionary art, the historical basis of which was Dubuffet's *J'art brut*, or "raw art", coined to describe the work of self-taught or otherwise marginalized artists. Although the terminology of "outsider art" can be problematic, often implying isolation or alienation, to regard artists with disabilities through its lens helps center their work against the important truth that art-making is inherent to humanity and isn't necessarily bound by the conventions of galleries and schools. It also reminds us that it is the dominant society that creates outsiders and determines who's "in" and who's "out" (Cohen, 1971). This has been fully brought home to me in recent times, in my roles of community arts practitioner and art therapist, through which I've been privileged to have professional and personal relationships with dozens of artists with disabilities.

Today, countless artists with disabilities work independently, as many others work and receive support in selling their art within an estimated 40-50 centers, programs, and workshops in the U.S., and numerous others around the world. These environments are as varied as the points-of-view expressed by the artists they serve, but all aim to provide professional studio experiences and inclusive and dynamic social spaces. Circumstance has led each of the eight exhibited artists to attend such a program here in Baltimore.

BESS LUMSDEN alternately uses 2- and 3-D strategies to convey darkly humorous narratives that require the onlooker to both appreciate and look beyond their "creepy" exteriors.

BRADLEY JACOBS channels a freewheeling rush of imaginative concepts into fluid, yet refined, drawings and paintings.

TONY LABATE deploys his signature, elongated drawing style to depict ruminations merging pop culture with family histories.

It was only relatively recently that LOUIS MIDDLETON discovered that he had a knack for painting, especially landscapes and portraits, that equals his facility with the digital photography that he has long enjoyed.

KAREEM SAMUELS utilizes a deceptively flat, cartoon-inspired and colorful approach to portraits and adventurous narratives that are informed by his spirituality.

MARGIE SMELLER's densely layered compositions, executed in graphic media and paint, emerge from images, prose, and poems that she continuously collects in her many sketchbooks.

HAL STEBBING works and reworks each of his pieces, again and again, appearing to teeter on the edge of obliterating the image but actually brings his fullest expression of his perceptions of his subjects to the surface.

And by signing his work with the more formal "Gregor", GREG BANNISTER signals his intention to have his art, executed in an unfussy but painterly style, be considered alongside those of the 19th century masters who most inspire him.

While it is evident that being members of a creative community has helped these artists to hone their craft, the most notable commonality between them is a commitment to making art that is uniquely their own. And strikingly, even as their practice always prioritizes their own passions, somehow the result is always a product that is both, paradoxically, novel and familiar to serve as a broad invitation for communication and connection between artist and viewer.

JILL SCHEIBLER, MA, ATR-BC / Co-founder and Director, Make Studio / PhD Candidate, University of Maryland, Baltimore County

**In general terms, "disability" describes a physical or mental impairment that can impact a person's daily activity, mobility, and/or thoughts and feelings. The terminology associated with disabilities can be complex, deeply personal, and political. The phrasing of "people with disabilities" is used here in keeping with the prevailing convention of "people first" language; however, it is important to note that many individuals see their disability status as an inherent part of identity and prefer to be described differently (e.g., "Autistic person").*

JULIO FINE ARTS GALLERY

Loyola University Maryland
4501 North Charles Street
Baltimore, Maryland 21210

Gallery Phone 410 617 2799
www.loyola.edu/gallery

TAKE A LOOK: MINE OURS YOURS

SEP 9 – OCT 17, 2013

ARTISTS TALK & RECEPTION:
THURSDAY, SEP 12, 5PM – 7PM

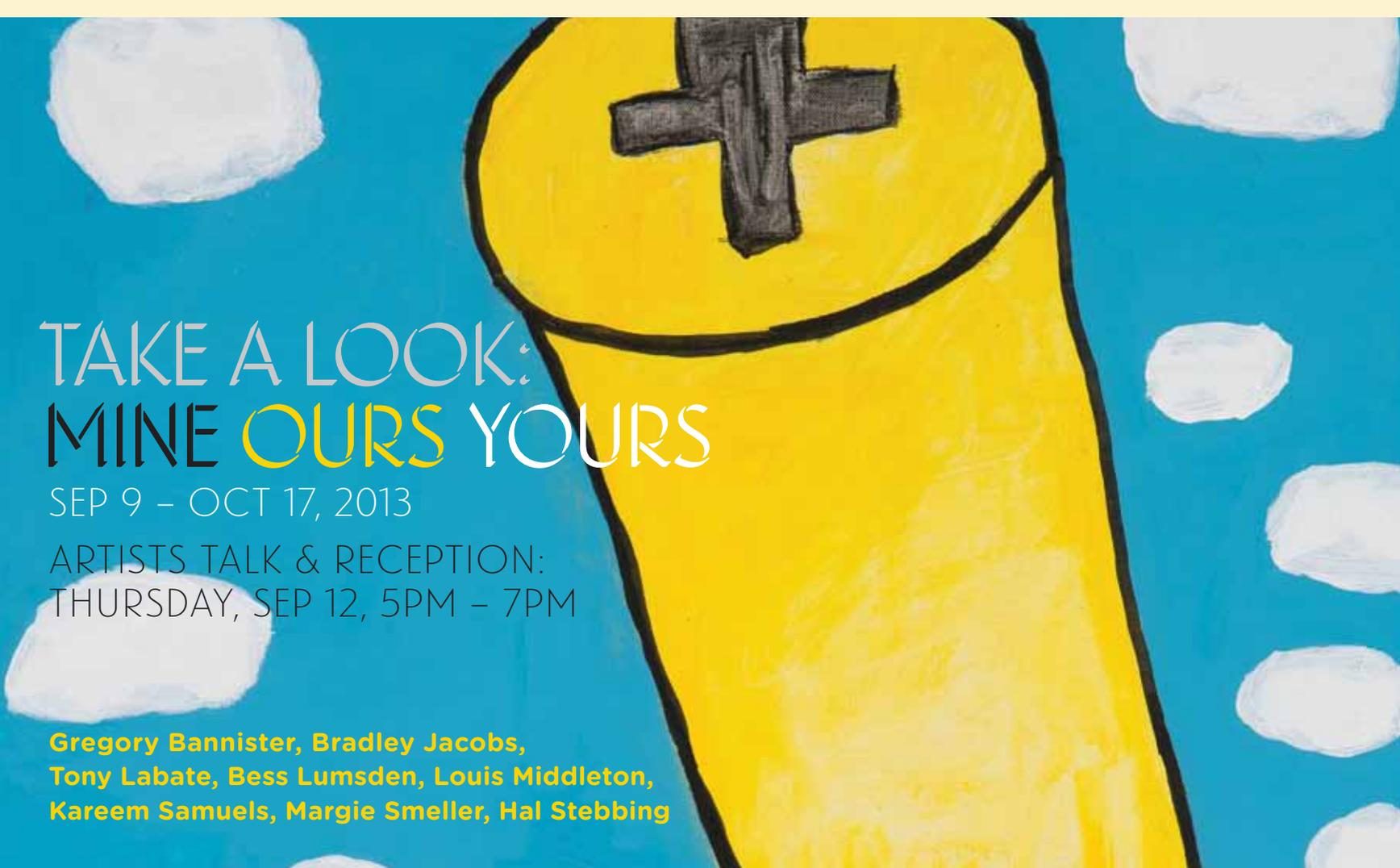
Gallery Hours

Monday through Friday, 11am – 5pm / Sunday, 1pm – 4pm
Gallery will be closed during all University holidays.

Location and Parking

The Julio Fine Arts Gallery is in the College Center directly north of Jenkins lot and Francis X. Knott Humanities Center. Paid parking is available in Jenkins lot on Bunn Drive; free parking is available on Cold Spring Lane after 6pm.

Cover image: **Kareem Samuels, *The City of Truth*, 2012**, acrylic and ink on canvas

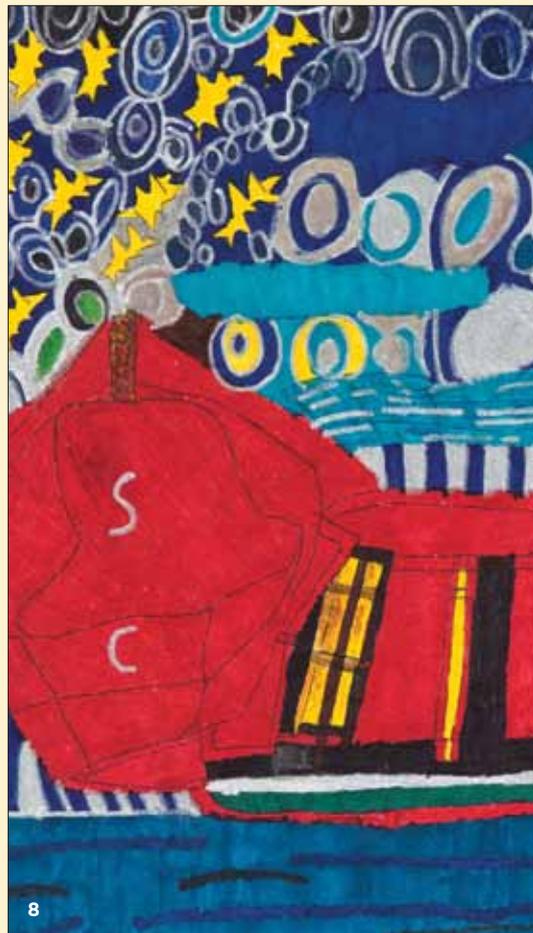
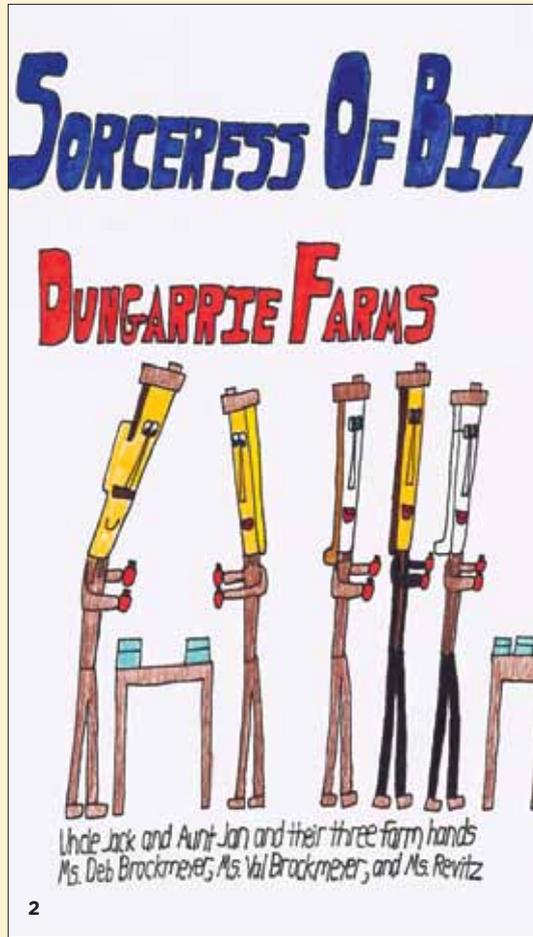


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**Gregory Bannister, Bradley Jacobs,
Tony Labate, Bess Lumsden, Louis Middleton,
Kareem Samuels, Margie Smeller, Hal Stebbing**



1. **Bradley Jacobs**
1-Up!
2012, monoprint with watercolors
2. **Tony Labate**
The Sorceress of Biz set in 1939 Baltimore, MD
2012, colored pencil and ink
3. **Kareem Samuels**
The City of Truth
2012, acrylic and ink on canvas
4. **Bess Lumsden**
The Haunted Dollhouse
2013, acrylic and ink on canvas
5. **Greg Bannister**
Cyclops
2011, acrylic on canvas
6. **Louis Middleton**
Log Cabin
2013, watercolor, colored pencil, and ink
7. **Hal Stebbing**
A Lion Cub in the Woods
2013, watercolor, colored pencil, and ink
8. **Margie Smeller**
I Did It Again
2012, ink

Details shown for each image