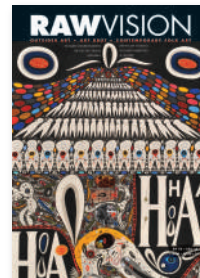
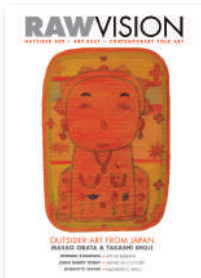
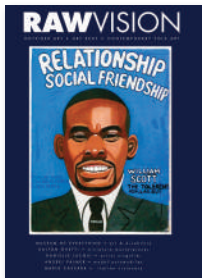
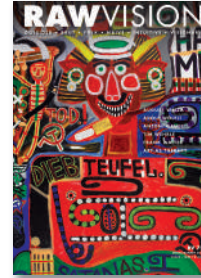
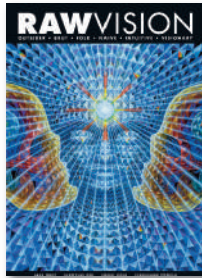


# RAWVISION 25 YEARS OF PUBLISHING OUTSIDER ART



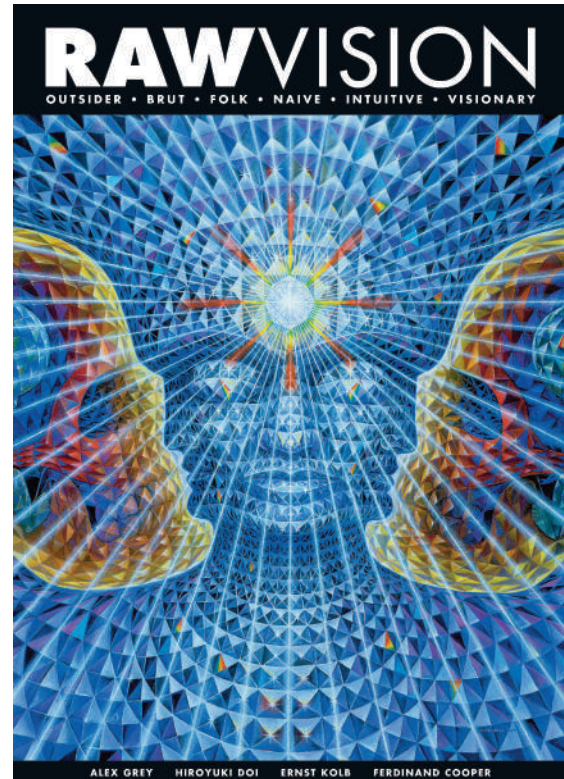
# RAWVISION

*Raw Vision* is the world's only international journal of outsider art and allied fields such as art brut, contemporary folk art and visionary art. Since it was launched in 1989 *Raw Vision* has established itself as one of the world's leading art magazines and has been awarded the UNESCO CAMERA prize for the World's Best Art Magazine, the UTNE (USA) Independent Press Award and the City of Paris Medal for contributions to international culture.

*Raw Vision* was founded with the express purpose of bringing outsider art to a wider public. Over the years the perception of outsider art has developed from being almost a secret clandestine art, often overlooked and scorned, into a vibrant factor in contemporary art and culture.

As the consummate journal on outsider, self-taught, visionary, folk and marginal arts, Art Brut and visionary environments, *Raw Vision's* articles feature:

- **classic artists** of art brut and outsider art
- **completely unknown** outsider artists from around the world
- **creators and builders** of sculpture gardens and environments
- **self-taught artists** working in studios and disability workshops
- **reviews** of exhibitions and books
- **interviews** with artists and collectors
- **international guide** to galleries and museums
- **international news** on exhibitions, events, updates on environments and artists, obituaries
- **reviews** of specialist books and exhibitions



# BOOKS & EXHIBITIONS

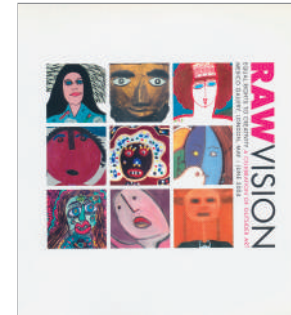
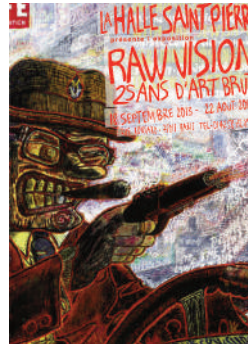
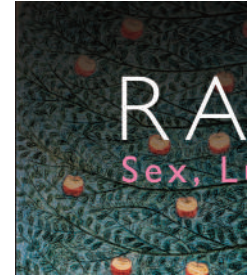
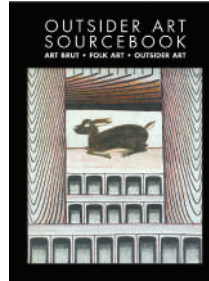
## **Raw Vision publishes books**

- *Raw Erotica* fully illustrated essays on rarely-seen personal interpretations of sexual desire and activity by outsider artists.
- *Outsider Art Sourcebook* a directory of visionary and outsider artists and environments, museums and collections, galleries, organisations, websites and bibliography.
- *Raw Vision Catalogue* by Roger Cardinal and Colin Rhodes, to accompany 'Raw Vision, Equal Rights to Creativity' exhibition.
- *Raw Vision 123* special edition reprint of first three journal issues.

## **Raw Vision curates and holds exhibitions**

- *Raw Vision, 25 Year of Outsider Art*, Halle St Pierre, Paris, September 2013 – August 2014.
- *Raw Vision, Equal Rights to Creativity: An Exhibition of Outsider Art*, Mexico Gallery, London, May – June 2004.
- *Love: Error and Eros*, American Visionary Art Museum, Philadelphia PA, May 1998 – May 1999.

*Raw Vision* benefits from extra distribution and promotion at these exhibitions to VIPs, collectors, press and visitors. It is also stocked in over 30 major galleries and museums globally.



# CONTRIBUTORS

RAW VISION has published over 400 articles by several hundred authors over 25 years.



**John Maizels** founded *Raw Vision* magazine in 1989 and has since acted as Editor. He is the author of *Raw Creation* (1996) and *Fantasy Worlds* (2000), a contributor to *Vernacular Visionaries* (2003) and editor of the *Outsider Art Sourcebook* (2002 and 2011). Exhibitions curated include the current *Raw Vision: 25 Years of Outsider Art* at Halle Saint Pierre in Paris.



**Jenifer P. Borum** has been teaching humanities and writing at NYU since 2007. She has contributed to *Artforum*, *Raw Vision*, *Folk Art Magazine* and *New Art Examiner* for over 20 years, and has had essays for books published by Oxford/Grove, Knopf, Abrams, Tinwood Books, HardyMarks and University of Mississippi Press, and was the primary writer for *Folk Erotica* (1994).



**Michael Bonesteel** is a Chicago-based art historian in the field of self-taught and outsider art in America and Europe. He is also an art critic and professor at the School of the Art Institute of Chicago. He published the authoritative *Henry Darger, Art and Selected Writings* in 2000 and is the author of numerous book, newspaper and magazine articles, and essays.



**Roger Cardinal**, Emeritus Professor at the University of Kent, wrote the pioneering book *Outsider Art* in 1972, and has published widely on individual outsiders, as well as producing essays on such topics as outsider architecture, prison art, autistic art and memory painting. A contributing editor of *Raw Vision*, he has curated exhibitions in Britain, France, Slovakia and America.



**Laurent Danchin**, a board member of the Collection de l'Art Brut, has curated exhibitions in Paris at Halle Saint Pierre and the Pavillon Carré de Baudouin, in Bratislava (INSITA), Sète (MIAM) and Finland. His books include *Dubuffet, peintre-philosophe* (1998), *Artaud et l'Asile Le cabinet du Docteur Ferdière* (1996), *Art Brut* (2006) and *Le dessin à l'ère des nouveaux médias* (2009).



**Ted Degener** has been researching and documenting outsider and self taught artists for over two decades. He travels widely to find his subjects, often totally undiscovered artists, and although mainly working in the US, he has also documented visionary environments and their creators in Europe and India. His work has been shown in numerous exhibitions in the US.



**Edward M. Gómez** is a graphic designer, critic and arts journalist who has written for the *New York Times*, the *Japan Times*, *Art & Antiques*, *Art in America* and other publications. He is the author or co-author of numerous books and exhibition catalogs, including *Yes: Yoko Ono* (2000), *Adolf Wölfli: St. Adolf-Giant-Creation* (2003), *Hans Krüsi* (2006) and *La Wilson: Five Decades* (2013).



**Jo Farb Hernandez**, the Director of SPACES – Saving and Preserving Arts and Cultural Environments – the archive supporting art environments, is also Professor and Director of the Thompson Art Gallery at San José State University. She has curated numerous exhibitions, and has written widely, including a groundbreaking book on Spanish art environments, *Singular Spaces*.

## CONTRIBUTORS continued



**David Maclagan** is a writer, artist, retired university lecturer and art therapist. He has published many articles on the psychological and aesthetic aspects of art, and is the author of *Outsider Art: From the Margins to the Marketplace*. (2009).



**Céline Muzelle** is an art historian and freelance curator from Lyon, France, who researches and writes on Art Brut and outsider art. She co-wrote the catalogue raisonné of the work of classic Art Brut artist Aloïse Corbaz and collaborated on several international exhibitions and publications.



**Tom Patterson** has been writing about folk, visionary and outsider art for 30 years. His biographies of Georgia visionaries Howard Finster and Eddie Owens Martin ("Saint EOM") were published in the late 1980s. He has written extensively on the lives and work of artists operating on the margins and has curated exhibitions for museums across the USA.



**Colin Rhodes** is Professor and Dean at the University of Sydney and Director of the Self-Taught and Outsider Art Research Collection (STOARC). He has written and lectured internationally and is the author of *Outsider Art: Spontaneous Alternatives* (2000), and has curated many exhibitions of outsider art. He studied at Goldsmiths' College and the University of Essex,



**Thomas Roeske** has been curator of the Prinzhorn Collection at the Psychiatric University in Heidelberg, since 2002. He has been assistant professor at the University of Frankfurt and now teaches at the Institute of European Art History at Heidelberg. He has written and published extensively on aspects of art and psychiatry.



**Charles Russell**, Professor Emeritus of English and American Studies at Rutgers University, Newark, has published widely on European and American mainstream and non-mainstream art and literature, including: *Groundwaters: A Century of Art by Self-Taught and Outsider Artists* (2011) and *Self-Taught Art: The Culture and Aesthetics of American Vernacular Art* (2001).



**Tony Thorne** is Language and Innovation Consultant at King's College London. In addition to publishing and broadcasting on unorthodox language and alternative histories and subcultures, he has written extensively on outsider and visionary artists.



**Leslie Umberger**, curator and art historian, has specialised in tradition-based and autonomous art since 1998. She has curated over fifty exhibitions, including *Sublime Spaces & Visionary Worlds: Built Environments of Vernacular Artists* (2007) and *Emery Blagdon: The Healing Machine* (2012). She is currently Curator of Folk and Self-taught Art at the Smithsonian American Art Museum in Washington, DC.

# AWARDS



AMERICAN FOLK ART MUSEUM VISIONARY AWARD



MEDAILLE DE LA VILLE DE PARIS



VOTED WORLD'S BEST ART MAGAZINE



UTNE INDEPENDENT PRESS AWARD (USA)

# AUDIENCE AND READERSHIP

**5,500**

Circulation

**13,750**

Readership

(2.5 readers per copy)

## Distribution

US	48.2%
UK	18.8%
France	11.3%
Switzerland	6.8%
Italy	3.5%
Rest of world	11.4%

## Basic demographics

Female	54%
Male	46%
Median age	34 years
Reader loyalty (average)	8 years

## Raw Vision readers are

- Art collectors
- Art professionals
- Intelligent and discerning
- Visually sophisticated
- Creative professionals
- Artists, professional
- Artists, self-taught
- Mental health professionals

# ADVERTISING

Size	1x	SERIES
Full Page	\$2226 • £1411 • €1678	\$1700 • £1079 • €1283
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Quarter page	\$850 • £540 • €640	\$666 • £425 • €498

## Premium Positions

Inside covers	\$2635 • £1548 • €1858	\$2289 • £1443 • €1753
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**All measurements are height x width** (Trimmed page size 11.69 x 8.27 ins / 297 x 210 mm)

Full page	10.70 x 7.44 ins / 272 x 190 mm
Full page with bleed	12.08 x 8.60 ins / 307 x 230 mm
Half Horizontal	5.31 x 7.44 ins / 136 x 190 mm
Half Vertical	10.70 x 3.66 ins / 272 x 93 mm
Quarter page	5.31 x 3.66 ins / 136 x 93 mm

## GALLERIES / MUSEUMS listing page - listing including colour image

One issue	\$195 • £120 • €145 each
Series of four entries	\$150 /£100/€120 each, <b>total \$600 • £400 • €480</b>

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