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Drawing Notebook

by N. F. Karlins



Linda Carmella Sibio
Axel of Clowns
2002

"Horror vacui," or a fear of emptiness, is a term that seems to have been ready-made for the colorful and highly animated gouache and sumi ink drawings in the show "Linda Carmella Sibio: The Insanity Principle" at the Andrew Edlin Gallery in Chelsea.

In Sibio's drawings, sharp variations in scale move the eye from central figures, real and imaged, to thousands of tiny demons filling the interstices of the picture. This occurs in both her small (13 x 20 in.) and huge (4 x 8 ft.) drawings.



Trapped
2000

The central figure in *Trapped*, an eight by four foot work also called *Joy in Madness*, is in the throes of metamorphosis. According to the artist, the figure is a fearful person with a less than perfect body and soul. This person is blessed and holy, wrapped in a mantle of gold like some Catholic saint.

The act of turning into someone more accepting and hopeful is symbolized by the spinning wheels that bracket the body. Small, friendly beings, ready to help recycle the darkness and paranoia that haunt the figure, inhabit the spokes of the wheels. In the triangular fringe around the drapery and in the background are thousands of other miniscule helpful spirits. Sibio said that she adapted these images from Mayan hieroglyphics. Also in the sky are black-and-white wheels that the artist says symbolize recycling in general, and technological recycling in particular.

I wouldn't have intuited all this without meeting the artist (and her sister and one of her two brothers) at the gallery. The personal connection provides another layer of understanding to these absorbing pieces, all made in the last three years. Sibio's hallucinations are ordered and instructive, beautiful and incapable of ever being fully grasped. Like all the best art, they have a mystical lure in them that immediately captures the eye.

For an artist who deals in illustrating perception as related to

Detail of *Trapped* (2000)Detail of *Trapped* (2000)Detail of *Trapped* (2000)*Screwed*
2001

schizophrenia, incorporating fragmentation, hallucinations, interrupters and non-linear time sequencing into her work, Linda Carmella Sibio struck me as a remarkably grounded as well as literate woman. Having interviewed artists with various kinds of mental illness in and out of institutional settings, I felt compelled to ask how she could be so calm, focused and, well, normal.

Sibio replied that for the last three years, she has been extremely productive because of a new medication. For the three years before that, a series of medications that she took in order to control paranoid schizophrenia and manic depression had destroyed her short-term memory. Now living in California at a Buddhist retreat center, her life is more stable and productive than in the past.

Yet even in the midst of battling her illnesses, diagnosed while she was in college, Sibio has used her BFA and performance training to make both two-dimensional works and performance pieces that express what she and others with mental problems experience. A sampling of three long performance pieces (done at Highways in Santa Monica, Franklin Furnace in New York and the Walker Art Center) in which she is the sole actor – and a very compelling one – can be seen along with her drawings at the gallery.

Her performance pieces dramatize parts of her life and that of her mother, who also suffered from schizophrenia and manic depression. While her mother was in various insane asylums in her home state of West Virginia, Linda Carmella Sibio was in an orphanage. That's where she began to draw at age 11. Her wrenching separation from her mother is echoed in the poignant video excerpt from *West Virginia Schizophrenic Blues*, a three-and-one-half-hour work.

Winner of many awards, Sibio has taken on the plight of the disabled, whether their problems stem from mental, physical or emotional difficulties. She is committed to helping others use art in the way she has, to create a space in which to be themselves and to soothe their minds. She has formed and joined several nonprofit entities to accomplish this.

Her latest drawing, *Tango without Arms*, was inspired by a man she saw while she was living in New York. He had lost limbs, and she sensed shadow, spirit limbs around him.

The two main figures, one male and one female, are both in the process of regenerating arms and legs. The butterfly shape, of which they are a part, augurs well for their success.



Xadias Bellmar Her Highness
2000

Talking with Linda Carmella Sibio about her long visits to the Metropolitan Museum of Art when she lived in New York, I could see the lasting influence that medieval and Renaissance religious art with their tortured saints had on this piece (and others). Certainly, her own Catholic upbringing and her own torturous life are part of the equation, too.

The use of comic books, one major source of imagery for artists from the 1950s onward, is here as well, tempering what could have been even more terrifying and seducing to the eye. The addition of thousands of tiny figures is all Sibio's and activates what would otherwise been flat, relaxing areas of color. The resulting combination of ingredients delivers a powerful esthetic jolt.

"Linda Carmella Sibio: The Insanity Principle" remains on view through Oct. 4, 2003, at the Andrew Edlin Gallery, 529 West 20th Street in New York.



Embryonic Madness
2002

N.F. KARLINS is a New York art historian and critic.

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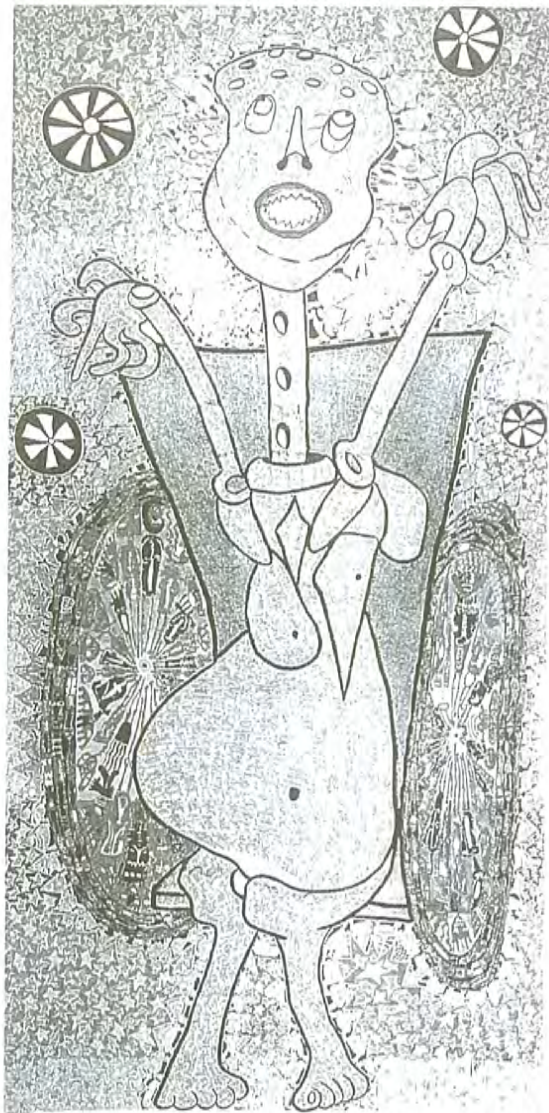
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The artist now lives and works in Joshua Tree in the California desert. In 2000 she founded a group called *The Cracked Eggs* under the auspices of the Morongo Basin Counseling and Recovery Center in Yucca Valley. The purpose of this group is to teach interdisciplinary arts to the mentally ill as she continues to formulate and refine her own work as a visual and performance artist. Sibio has made it a priority to give back to the community in this tangible way.

Since the year 2000, the artist has been especially productive due in part to a new medication which has helped to better control her schizophrenia and manic depression. In 2003 her solo show titled *Linda Carmella Sibio: The Insanity Principle*, was shown at the Andrew Edlin Gallery in New York, now the exclusive representative of Sibio's work. Edlin characterizes her work as New Invention, somewhere between Insider and Outsider Art. Sibio was also chosen as one of twelve international fellows for the June 2004 International VSAarts Festival held in Washington, D.C. – *GW*

For information and to see more of Sibio's work, go to www.edlingallery.com



Linda Sibio, *Trapped*, 2001, mixed media on paper, 96"x48"



Linda Sibio, *Embryonic Madness*, 2000, gouache on paper, 244 cm x 122 cm

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ART



Linda Sibio, *Three Utilitarian Cosmologicals*, 2000, gouache on paper, 33 cm x 51 cm

Linda Sibio

From the pain and loneliness of an abusive childhood and the confusion and chaos of schizophrenia, Linda Sibio creates both performance and visual art that is challenging, provocative, and sometimes frightening. There is both vulnerability and a tremendous strength about her work as she expresses those deepest feelings that drive her inner world.

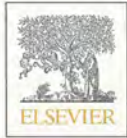
When in college Sibio discovered that like her mother, she was schizophrenic. Her mother's experience with mental illness had a profound effect on Sibio, and her one woman performance piece *West Virginia Schizophrenic Blues* provided her with a way of coming to terms with her mother's illness and creating her own vision of life.

When painting, the artist works in very long sessions, meditating and gaining more energy, often reaching a trancelike state in which her vision of what she is trying to do and say with her art becomes clearer. In her most recent work, there is usually a central figure surrounded by tiny figures that resemble ancient hieroglyphics. There is no empty space anywhere. The media for much of her work is gouache and sumi ink on paper.

Sibio studied at L'Ecole des Beaux Arts in Italy in 1973 and then graduated with a BFA from Ohio University in 1977. After college, she went to New York City where she studied at the New York Institute of Fashion Technology and the Whitney Independent Study Program. Later she moved to Los Angeles where she studied with acting coach Eric Morris and performance artist Rachel Rosenthal.



Linda Sibio, *Screwed*, 2001, gouache on paper, 4'x8'



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VISIONARY ART

The Art of Linda Sibio

BY DEEANNA FRANKLIN
Senior Writer

Linda Carmella Sibio's life may strike the casual observer as emotionally chaotic, but a closer inspection reveals a rich and vibrant tapestry, with an awe-inspiring resiliency.

An extremely driven and productive artist, Ms. Sibio uses multimedia exhibitions to make statements about her personal battle with schizophrenia, while drawing attention to the plight of the mentally ill. Visual art, encompassing paintings, drawings, and sculpture, as well as live performance pieces and writings, dramatize her life and the life of her late mother, who also had schizophrenia and bipolar disorder.

She attended Ohio University for a while but dropped out when she was 19 after her mother committed suicide. While in college, Ms. Sibio traveled to Italy and studied drawing, sculpture, and art history—in Italian. She also studied at the Fashion Institute [of Technology in New York] and is a couple of credits short of a degree in textile design.

Later, she returned to college and received a bachelor's of fine arts degree in painting with a minor in creative writing and silk-screening.

In a review of several of her watercolor and ink pieces, ArtNet magazine critic N.F. Karlins said, "In Sibio's drawings, sharp variations in scale move the eye from central figures, real and imagined, to thousands of tiny demons filling the interstices of the picture."

Ms. Sibio, who is 51, also directs bEZERK Productions, which is dedicated to mainstreaming the work of mentally ill artists.

She has received numerous awards, including the Brody Art Award, the Change Inc. Award, three Art Matters Awards, an award from Artists Beyond Disabilities, a LACE (Los Angeles Contemporary Exhibitions) Interarts Award, and a Rockefeller Foundation Multi-Arts Production award.

Generous grants have helped fuel her work, including grants from the City of Los Angeles and the Lannan Foundation. But like many artists who work with mental illness, Ms. Sibio lives on disability and struggles to make a living from her work.

She has also started a group called The Cracked Eggs, which works together to do big interdisciplinary pieces such as painting, drawing, writing, and performances, and mixing them all together with music. The group just finished a piece called "The Prophet of Doom in the Banana Republic."

Ms. Sibio's art has been shown at numerous visual exhibits and live performances at locations across the country, including The Walker Arts Center in Minneapolis. Her paintings can currently be seen by appointment at the Andrew Edlin Gallery in New York.

Several of her paintings are part of the permanent collection at VSA arts in Washington. And patrons of a local bistro, The Joshua Tree Beatnik Café, can even try a sandwich named after her: "The Linda Sibio" vegan hot dog. ■



"The Utilitarian Cosmologicals" (2000)



"Embryonic Madness" (2000)

The Artist's Reflections

The medications don't slow down my creativity. I work no matter what. If I can't draw, I write. If I can't write, I act. If I can't act, I draw. I see a therapist, but it doesn't help. I've been in therapy since 1989, but if it was working, why did I have a nervous breakdown in 1997? They have no answers when I ask them this.

I was put in an orphanage in West Virginia when I was about 8 years old. My mother was in a mental hospital because she was severely ill. I believe she had schizophrenia and maybe had some manic depression going on, too. Our dad died of asthma when we were really young. He was a coal miner.

I started doing art when I was about 11. At the orphanage, they gave me a little room down in the basement to do my drawing. I was really shy and withdrawn. I didn't really speak to anyone until I was 16 years old. I lived in the orphanage until I was 18.

As a senior in high school, I had a boyfriend, and his mother was an artist in Parkersburg, W.Va. She took an interest in me. She was part of a group that went to Provincetown, Mass., for this art workshop, and she helped me get scholarships for two summers in a row to be in the workshop. I met a lot of Cooper Union students and people from master's programs. It had a big influence on me. I got a lot of training on how to be an artist in terms of painting every day and working long hours.

I was diagnosed while living in the dorm because I woke up every night screaming and yelling from my nightmares. They sent me to a psychiatrist. He told me I definitely had schizophrenia, and I knew what that meant because of my mother. I have a sister and two brothers, and everyone has severe schizophrenia except for my sister. My mother's father also had schizophrenia—and he was violent.

I didn't get treatment because I was so afraid. I had visited my mother in all the mental hospitals, and I was afraid that I would end up in one of them. I decided to move to New York City and become an artist. I did whatever I could to support myself. I never lasted very long in any job because of my mental illness.

The most interesting job I had was when I worked in Andy Warhol's studio; I never met him, though. That was one of my longer jobs; I was there about 8 months. I was a silk-screening assistant. When I was living in New York I had quite a few bad experiences. Mentally ill people are more susceptible to being victims of crime. A stranger attacked me and tried to kill me, and almost succeeded. Some other bad things hap-

pened. I witnessed a murder in broad daylight; they killed a tourist from the Midwest with a hatchet. I was also living in a sleazy hotel.

I became interested in performance art through the punk rock scene. I met an instructor from Hollywood who taught performance art. I had become very distraught in New York. I felt I needed to get my emotions out, and I didn't want to see a psychiatrist. At first I went to Ohio to live because my sister was there, but we had a big argument. I had only about \$100, and I used it for a bus ticket to L.A. I didn't have any money, so I went 6 or 7 days without food. I just drank water. Then I got to Hollywood. When I got off the bus, I stayed with strangers, and people helped me out. Before I left, some man tried to rape me. I was working at a gym, and he was a manager there. I reported him to the gym management, but not the police. A lot of things have happened to me that I've never reported to the police because I'm afraid of them. My mother also was always afraid of the police.

Mentally ill people live very dangerous lives, because they make very dangerous decisions. It took at least 6 or 7 months to get myself together. I wasn't painting and it was hard, but then when I finally got a place I studied live performance and did painting at the same time. I got into some filmmaking, too. I met Rachel Rosenthal and John Malpede, who are very famous artists, and started working with them. I lived in this filthy place in Hollywood. I had an apartment with my boyfriend, who was a heroin addict. I pretty much stayed away from doing drugs, because I had seen the bad effects of drugs on many people I cared about.

I finally went on medication in 1989, so I did all of this work on meds. In 1997, I had a complete breakdown and went into a mental hospital for a month. They put me on all these antipsychotic drugs, and I lost my short-term memory for 3 years. I moved to a totally isolated place because I was messed up and I couldn't find any place in L.A. I went back to just painting, but I was really so drugged up I didn't know what I was doing. I got on disability in 1989, and I'm still on it.

During the period when I was over-medicated, I realized that I was going to have to change my approach to the art world. I decided to concentrate on the relationship between madness and creativity, mental illness and art. When I reentered the art world after a 3-year absence, I decided to start The Cracked Eggs.

I'm tough, because I've had adversity my whole life.

As told to Deeanna Franklin by Linda Sibio.



University of Maryland,
Baltimore— School of
Medicine
Department of Psychiatry

State of Maryland Mental
Hygiene Administration

Department of Health and
Mental Hygiene

Maryland Psychiatric Research Center



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Fall 2005 Edition

Linda Carmella Sibio

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Expulsion of Whispers to Dia Mozart
Mixed Media on paper, 13" x 10"

PROFILE: Linda Carmella Sibio

"From the pain of schizophrenia to the madness of art – I continue to make my work"

When you see the artwork, you see small fragments, intense, vivid and colorful, that explode into a larger scaled human or animal form. Many of her pieces tell a story. The *Expulsion of Whispers to Dia Mozart* is a small (13" X 10") mixed media on paper.

The focus of the painting is Dia Mozart (the central figure). The artist has provided the following soliloquy for Dia Mozart *"Looking into my eyes she wailed with her two tongues languages that I had only heard centuries ago when I was running a course as a sage in a court in Aztec, Mexico. I kept hearing the wailing escape the high crescendos of sounds that fall into language using words as they began – as orchestrations of the pregnant tongue. The whispers are interrogators trying to find out the secret of the sage in the belly of Dai Mozart. Dia announces she's having breakfast with Merlot at Chateaux Taco Bell. Moving left in her trail is the wailing lost of the seascape of human bodies entrenched in eternal movement."* Linda Sibio



Zen Tears
Mixed Media on paper, 96" x 48"

Zen Tears is a much larger picture (96" x 48") that uses the same artistic medium. To give the observer insight into the picture, the artist writes *"Tears fall, tears fall, they fall upon me on the ground and where they land children grow. These children grow up like Hercules, Aphrodite, Zeus – the Gods of the Heavens. They ride helicopters from country to county and pick up all the crying people. They take the tears of the crying people of the world and cover them with strawberries, blueberries, and raspberries and make snow cones out of them – they give away the snow cones at Disneyland, Disneyworld, and other amusement parks throughout the world. They take cones to prisons and mental hospitals and nursing homes, and orphanages and places where tears fall. They take the external tears and give them to inmates, which causes them to weep tears flavored with strawberries, blueberries, and raspberries. They distribute the cones over the world and pretty soon the whole world smells of berries. All the poor people in America, India, Africa, South American, Iraq, Afghanistan and all across the world turn into spiritual soldiers and the external weeper weeps upon their heads and they are wrapped in cellophane. Screaming still for eternity only to be awakened by the thousands of sounds of the people of the world weeping."* Linda Sibio

Linda Carmella Sibio is the creator of this exceptional artwork. She is a highly regarded multi-dimensional artist, a vocal advocate for the mentally disabled, and a teacher. She also has schizophrenia. We talked with Ms. Sibio about her art and life.

Born in West Virginia, Ms. Sibio was raised in an orphanage. Her father died when she was a small child and her mother was in and out of various state asylums. She began drawing at age 11. "I couldn't sleep and so they let me draw in the basement."

Linda uses her art as a tool to express to the world her own perceptions. Her work is layered, "I paint a picture, then fragment it and put it on another picture and fragment that, and keep putting fragments on top of each other." She feels it is important that people who don't have schizophrenia see and feel what she's seeing and feeling - fragmentation, hallucinations, interruptions, and nonlinear time sequencing. "My work is dark and edgy. The colors are intense and different. The composition is good, the feelings it evokes are my experiences and perceptions."

Advocating for those who have mental disabilities is a driving force in Linda's life. "Art creates a bridge that helps people understand in an intelligent manner what the artist is feeling and seeing. It is what bridges the gap and allows intelligent discussions between the mentally ill and those who are not."

Linda feels strongly that teaching the fundamentals of visual and performing arts helps her clients to strengthen their cognitive abilities and socialization skills. Her most recent project is working with the Cracked Eggs, a group at the Morongo Basin Counseling and Recovering Center in Yucca Valley, California. Cracked Eggs is creating a multimedia work of six sculptural pieces used in conjunction with a performance. Serving as an invitation for the surrounding community to view and interact with the work, the group hopes that this project will create a communication bridge between the disenfranchised population and the general community. The Andrew Edlin Gallery, New York, represents Ms. Sibio and she is quick to point out that it is hard to get your work shown whether you are mentally ill or not. "It is harder if you are mentally ill because many galleries are afraid that you'll do something strange or dangerous." To combat this and to provide a space for those who are disabled to show their work, Ms. Sibio has developed a foundation. Linda's work can be viewed at <http://www.edlingallery.com> and on her website http://www.omencity.com/Sibio/Sibio_index.html.

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The New York Times

LINDA CARMELLA SIBIO, "The Insanity Principle,"
Andrew Edlin, 529 West 20th St, (212) 206-9723
(through Oct. 4). Since receiving a diagnosis of schizophrenia 25 years ago in college, Ms. Sibio has had a career doing performances about mental health issues at places like Franklin Furnace and the Walker Art Center. Her large, densely patterned surrealist cartooning on paper could be the real thing - i.e., real Outsider Art - or could it be a pretty good imitation. That uncertainty is curious in light of the artist's psychiatric history (Johnson). 9/12/03

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THE ART IN MADNESS



SARA MUNRO / Hi-Desert Star

Visual and performance artist Linda Sibio adds the element of performance art to the viewing of her painting. Here, comfortable before the camera, she portrays a moment from an internal world of anguish. "The only time I feel like who I am, is when I'm painting or performing."

By Sara Munro
Hi-Desert Star

The other day, I had a real bad hallucination about this tunnel, and in the tunnel were these people, and they were being forced to walk down the tunnel, and at the end of the tunnel, one of their body parts would become a moving blade."

Linda Carmella Sibio is going over a recent hallucination. People with schizophrenia, like Sibio, experience hallucinations like this one as if they were real events that drive adrenaline in its fearful surge through the body, cause nightmares and leave lasting impact.

"I don't know that I'm hallucinating while I'm hallucinating." The volume of her voice drops slightly and she utters in a dull tone, "It's very violent."

It's in the midst of this madness that Sibio finds her art — a meditation, an attempt to seek peace, a way to stop identification with the event.

"I meditate on the thought, and when you meditate on the thought, because originally it's very violent and disturbing, you turn it into something that you can investigate, that you visually or emotionally externalize. Then you kind of can heal yourself. The experience heals you from the emotional and psychological experience by externalizing it." She chants this explanation as if it is a mantra, as



SARA MUNRO / Hi-Desert Star

A closeup: Detached body parts dominate the image, and all around them are a myriad of tiny figures that critics have compared to Myan hieroglyphics. The white and grey parts of the painting await color from Sibio's brush, and in the top of the photograph are parts of a conveyor belt.

if she's listening to herself as much as speaking to a reporter.

"I take things ... like this hallucination, and make it into a painting. And when I do my paintings in terms of design, my design deconstructs a larger picture, and then I go in another level, and deconstruct again, and fill in with lots of little miniature images. So it layers the design in a very schizophrenic manner." Then with a certainty, "I don't think anyone who isn't schizophrenic could do that, what I'm doing."

An examination of a Sibio painting shows the larger structure or theme of the piece, then interlaid like mosaic

pieces filling all the space in between are literally thousands of miniature figures. No empty space, anywhere.

In the middle of her living room, one such mural, 4 feet by 8 feet, consumes all available elbow room. Four dogs and a cat look on with various degrees of enthusiasm as Sibio methodically unveils her latest work in progress. Off come thin layers of particle board, then several pieces of corrugated cardboard, followed by three pieces of colored fabric slowly rolled off the top of the long table. At last, only a thick piece of crinkled,

See MADNESS / A2

Madness

from A1

translucent plastic covers the "Trilogy of Three Babies," an exploration of a cycle of abuse, child care and parenting.

"It's a painting I've wanted to do for the last three years. It's kind of about child abuse. It's about adults who take care of children without having any parenting skills. I didn't learn anything from the adults around me when I was a child because they were all crazy," says Sibio, who adds when prompted that she was an abused child who is also challenged by post-traumatic stress syndrome.

The artist speaks of the three babies. Two are depicted in phases of tortured birth and life, without all their limbs attached, and a third rises to heaven peacefully, with an intact body. All are interwoven by a conveyor belt that carries the people responsible for the babies, who are all in poor condition, themselves victims of abuse and the reason "these babies are falling apart."

"The dismemberment is only symbolic of the psychological abuse that the people are putting on the babies," Sibio explains.

The artist works in 11- to 18-hour shifts. Since June,

she estimates she has spent 1,400 hours on this piece.

"The way I learned to meditate, it's like drinking 16 cups of coffee. You get more and more energy as you go," she says. She also listens to "very loud" music.

"I would say I get into a trance-like state—a very primal, deep, subconscious place. It's during these times that what I'm trying to do with my art becomes clear."

While Sibio's own life has been beset by mental illness and emotional pain, for almost 20 years she has tirelessly offered her time to help others with similar backgrounds.

In 2000, Sibio formed The Cracked Eggs, a group based out of the Morongo Basin Counseling and Recovery Center in Yucca Valley. Through the program, she teaches workshops for the mentally disabled that use performance and visual arts as a form of expression and as a healing modality.

In addition, she directs the group in theatrical pieces that are performed in local venues.

Due to recent budget cuts to the California Arts Council, the group has lost its funding and Sibio has had to



A relaxed moment with Linda, the "Trilogy of the Three Babies" in the foreground, and her dog Twiggia reclining in the background.

like hearing mentally ill people talk, hearing them perform and seeing what they come up with, because they are so off 'the wall.' Sibio punctuates her sentence with capricious, irreverent laughter.

She has stories of clients who participate in The Cracked Eggs, initially mumbling inarticulately, hunched over and unwilling to make eye contact, who are changed by the discovery of their ability to create characters, perform them on stage and move an audience.

Both Sibio's history and résumé chronicle her relationship with art. She began painting during her 10-year stint in an orphanage starting at age 11. She received her bachelor's of fine art degree in painting from Ohio University and studied at Ecole des Beaux Arts in Italy for a year. It was during this time that she was diagnosed with schizophrenia.

Soon afterward, New York led her with an impression that it was a place with a lot of room for people who were "a little crazy." There she

studied at Fashion Institute of Technology and Whitney Independent Study Program. She was introduced to performance art in New York then headed to the West Coast and Hollywood, where she studied acting and met well-known Rachel Rosenthal, who she assisted and studied under from 1985 to 1989. Rosenthal remains a mentor, friend and collector of her art.

Recently, she has been receiving national and international attention. She has been chosen as one of 12 artists from over 100 entries to be an International Fellow for the 2004 International USA Arts Festival, and her work will be exhibited at the United Nations Dec. 3 celebration of the UN International Day of People with Disabilities.

Yet another international arts venue, Art Basel Miami Beach, will display her art in conjunction with the work of other disabled artists in a show entitled "On the Outskirts."

In addition, her one-woman show, "The Insanity Principal," was exhibited at

You can catch Linda and Twiggia at the Beatnik for a Sunday at the Beatnik for a Bezerk Productions fund-raiser. \$5 donation at the door.

the Andrew Edlin Gallery in New York City through September.

A silent duet of mental disability and emotional pain set accompanying the events of this woman's life, her actions on stage, her movements of brush on paper. Her performance and visual art and her work with the mentally disabled testify to the depth of both her pain and madness as well as her love and creative brilliance.

"In mental illness, there is always something else. That's why I try to get mentally ill people to be more disciplined and committed to their work. Because on a daily basis, mentally ill people experience trauma, so they always have to be working on something."

"If you're mentally ill every day you have to make art. I make art every day."



Linda and Twiggia look up from a work in progress. At the far left is a portrait she painted of her cat Psubisina, which she says means "kitty kitty" in Greek.

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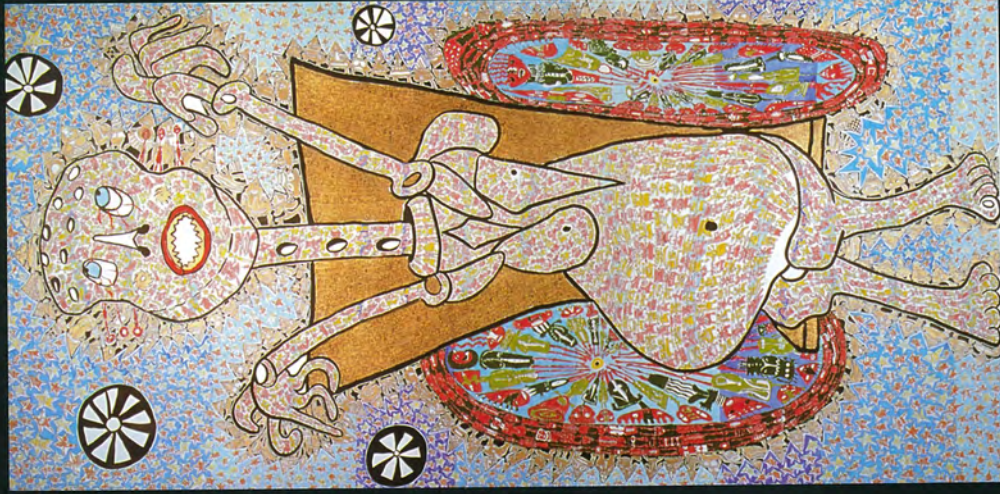


Nativity Scene, 1987. Enamel and collage on Masonite, 48" x 48"

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Linda Carmella Sibio



Trapped, 2000. 8" x 4", gouache and sumi ink on paper

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