The year 2017 marked the 100th anniversary of America’s entry into World War I, as well as the supernatural appearance of Mary at Fatima, Portugal. Many of Mary’s manifestations have much in common with reported UFO phenomena, such as strange colorful lights spinning in the sky, unnatural swirling clouds, or the sun appearing to draw close or dark.

Famed US government remote viewer and artist, INGO SWANN, a non-Catholic, was moved to write the book, *Great Apparitions of Mary: An Examination of Twenty-Two Supranormal Appearances*. Swann begins with the account of the 1531 apparition of the Virgin of Guadalupe, and finishes with the 1981 series of Mary’s appearances at Medjugorje in former Yugoslavia. Swann analyzed all the specific messages imparted, and from them created his Mother of Sorrows painting—a symbolic composite work expressing Mary’s key and repeated themes of warning to humanity. Note that Swann’s painting depicts a large atomic explosion over the water, and a comet strike to the southern portion of the Earth. These symbols are of particular relevance now, as the potential fear of nuclear war is again prominent in world news.
American Visionary Art Museum

The Great Mystery Show

Visions

Gil Batle, 50/51 Dreams, carved ostrich eggshell, 2015, private collection courtesy of the Ricco Maresca Gallery
MARGARET MUNZ-ŁOSCH, Villa’s Universe, 2015, acrylic and colored pencil on panel, courtesy of Megan Hurdle. Photo Dan Meyers
Welcome All Ye Passionately Curious!

*The Great Mystery Show* beckons you—each the star of your own personal mystery show—to our American Visionary Art Museum’s newest, wholly original, art exhibition. From psychics to physicists, *The Great Mystery Show* artfully peels away the veil of the unknown, playfully exploring mystery as that one secret power behind great art, science, and pursuit of the sacred. One part lively fun house, two parts cosmic dream lab, *The Great Mystery Show* weaves the creative investigations of 44 visionary artists, research scientists, astronauts, mystics, and philosophers into one grand-scale exploration of mystery that’s 100% devoted to inspiring that ever-questioning “sleuth for the truth” in each of us. No “alternative facts here”—just a wildly visual exaltation of the strangeness and wonder of life itself.

Our choice of mystery as a communal focus celebrates the fact that we humans start out life as little question machines, i.e. “Why is the sky blue, Mommy?” Even Einstein declared, “I have no special talent. I am only passionately curious.” As we grow and age, our hardwired need for answers and meaning progresses—“Is there life after death?” or “Why do terrible things happen to good people?” Here, Einstein offers more sage solace, “God does not play dice with the universe”—his assertion that life is not random, nor casually conceived, nor without purpose.

Mystery holds the door open to human imagination, inspiring our fascination with Whodunnit-style film and books and theological and scientific inquiry. In a time of so much focus on fear and doom, inventor Michael Faraday reminds us, “Nothing is too wonderful to be true.”

May your life’s mystery unfold in ways of wonder, greater peace and joy!

Rebecca Alban Hoffberger
Founder/Director
American Visionary Art Museum

*Heartfelt thanks to all our visionary artists, lenders, generous sponsors, our friends at the NASA Space Telescope Science Institute, The Edward Gorey Charitable Trust, and all of AVAM’s amazingly wondrous staff and especially my curatorial assistant, Anna Gulyavskaya.*
How We Know What We Know

“The brain is wider than the sky.” —Emily Dickinson

Our American Visionary Art Museum was founded on the belief that intuition is indeed the super highway to knowledge and creativity. Dr. Gerd Gigerenzer, the director of the prestigious Max Planck Institute for Human Development, has identified 8 distinct kinds of human intelligence, and concluded that intuitive intelligence crowns them all. In Gigerenzer’s book, *Gut Feelings: The Intelligence of the Unconscious*, a powerful case is put forth that intuitive intelligence draws, at lightning speed, on sensory cues and information perceived by the brain. Gigerenzer also states that intuition often exceeds the slower, well-thought-out, logical processes that aid the mind in the decision making process.

In the 1970’s, visionary artist Ingo Swann created a series of eight paintings, each depicting an earthly highway coupled with its celestial highway counterpart, both heading into infinity on the far horizon. Swann, an ardent student of *The Mysteries*, was perhaps trying to express his belief in the great Hermetic wisdom written at the beginning of the mysterious Emerald Tablet that reads, “As Above, So Below.”

From the fascinating studies of the murmuration phenomenon among starlings, or the remarkable intelligence that even single cell slime mold can evidence, to the capacity of medical aide dogs to sense epileptic seizures in their charges from even from miles away, we alive and feeling beings dwell within a sea of hyper sentience, co-mingling intuitive consciousness constantly. Once dismissed as “primitive,” the Animist conviction of Divine intelligence distributed throughout creation is being increasingly confirmed, as scientific instrumentation becomes more and more refined to enable detection of extremely subtle energies, and validating the presence of ghosts. Now is the time to upend the idea of big intellectual brain as the primary determiner of intelligence.
Our Mysterious Moon

Strange Facts: 1. “The moon rang like a bell,” and continued to ring for nearly an hour, on lunar landing impact, so reported an astonished Neil Armstrong, the 1969 Apollo astronaut and first man to walk on the moon. Scientist Carl Sagan stated, “A natural satellite cannot be a hollow object.” Fringe theorists have proposed the Moon is a manufactured satellite, perhaps serving as an extraterrestrial base. Are they nuts? Read on 2. If our Moon formed as a projectile from Earth’s debris after a catastrophic interstellar collision, as traditional scientists believe, it should only be about 40-miles in diameter, not its actual large size—2,151 miles across—almost one-quarter the size of Earth. 3. Strangely, exact in both location and size, Earth’s Moon is precisely 400-times smaller than the Sun, and exactly 400-times closer to Earth than the Sun is. This allows Earth to experience a phenomenon that we know as the “Solar Eclipse.” 4. Moon rocks have tested far older than the oldest rocks on earth. Particularly curious, the moon rocks sampled contain processed metals such as brass, uranium 236, and neptunium 237—never found to occur naturally—in addition to titanium, mica, and a surface of fine, glass-like shards. 5. All other moons orbit their parent planets at their equator. Our Moon orbits Earth at a 5-degree incline. The Moon’s great size and precise position aids greatly the stabilization of Earth’s tilt and wobble, preserving Earth’s livable climate and preventing temperature swings that could detrimentally affect our lives and environment. 6. Earth’s gravitational pull acts to keep only one side of the Moon visible to Earth. NASA scientists and astronauts are mystified by witnessing our Moon’s occasional emissions of bright lights. There’s with still no definitive explanation of the cause or source of the “light show.” 7. Lunacy and lunatic are both words derived from a folk belief that the moon controls not only Earth’s ocean tides, but strange behavioral swings within humans—we who are largely walking bodies of water. 8. Many scientists consider our Moon to be the most strange and mysterious entity in our entire solar system. NASA scientist, Robin Brett said, “It seems easier to explain the non-existence of the Moon than its existence.”
Mystery of the Human Heart

Far from being mere biological blood pumps, our hearts are home to a dozen taste bud receptors for bitterness—according to University of Queensland researcher, Dr. Simon Foster—about half the amount present in our mouths. When we are angry or upset, our body fluids can become more acidic. These taste buds pick up that disquiet and send signals that alter our heart’s contractions, perhaps shedding light on the very real mechanism behind broken heart syndrome, which can prove fatal to otherwise healthy hearts and vascular systems.

Another major heart mystery, all too commonly dismissed as woo-woo science, is the growing body of testimonies from heart transplant recipients who claim to gain memories and take on personality traits of their heart donors. Given the heart of a young girl who had been murdered, a recipient who knew nothing of her heart donor’s history kept dreaming, in excruciating detail, precise images of the last violent moments of her donor’s life. Her new “memory” included accurate descriptions of clothes, location, time, and perpetrator of the crime. The heart recipient’s information helped in identification of the murderer, aiding authorities in his eventual prosecution!

Among many other strangely accurate perceptions of heart transplant recipients, are the reports of radical, and unexplained changes in their own food and music tastes. Knowing only that his heart donor was a young African American male, the recipient developed a powerful new passion for classical music. Wrongly assuming his donor would have preferred rap, he later discovered that the young man whose heart now dwelt within his chest, was shot clinging to his violin on the way to play a concert.

Memory, feelings, taste—elements of our human consciousness and experience—may imprint themselves in our DNA in mysterious ways, yet to be fully celebrated and understood.

“The heart has its reasons of which reason knows nothing.” —Blaise Pascal
CRAIG R. NORTON,
WE GAVE YOU CORN, YOU GAVE US SMALLPOX,
2015, spray paint, acrylic and paper collage on wood, courtesy of the artist. Photo Dan Meyers

BETSY YOUNGQUIST AND R. SCOTT LONG, Rabbit Whole, 2017, beaded mosaic sculpture, courtesy of the artists. Photo by Dan Meyers
The Hindus perceive the Divine as a three-pronged Godhead—Brahma, Vishnu, and Shiva—the creator, sustainer, and destroyer. Christians perceive divinity as Father, Son, and Holy Ghost. Newton's law of motion is three-fold; ancient Greece spoke of the three Fates. Masonry teaches the importance of the Three Great Pillars; a family biologically perpetuates itself by mother, father, and child, and we perceive time as past, present, and future. In 1966, Watson and Crick broke the genetic code, which revealed itself to be a series of three-molecule combinations, called codons—code for the building blocks of proteins.

Pythagoras believed everything in the universe has a three-part nature. The magic proportion of the Egyptian pyramids is best explained by the Pythagorean theorem:

\[ a^2 + b^2 = c^2 \]

A magic square, measuring 3 x 3:

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“If you only knew the magnificence of the 3, 6, and 9, then you would have the key to the universe.”

—Nikola Tesla
Edward Gorey (1925-2000) is the beloved American artist whose illustrations became synonymous with the look and feel of playful mystery; a prolific artist and author of more than 100 of his own books and illustrator of 300+ more; an ardent champion of cats, dogs, bats and insects; a smitten devotee of ballet; and an award winning costume and set designer. Truly Edward Gorey was one of a kind.

The Gashlycrumb Tinies, first published in 1963, has ever since remained in continuous print, been translated into eleven different languages, and constitutes one of Edward Gorey’s most widely adored works, cherished by child and adult. An “abecedarian” book, “Tinies” refers to the Victorian-era term for children all too often ignored in the grand, “seen but not heard,” tradition. Edward Gorey, ever the champion of the vulnerable, be they small child or beast, gifts us, in just two lines of rhyme, requiem for their demise, leaving the actual root cause for their passing a mystery left only to our individual imaginations. A lifelong devotee of mystery, Gorey explained, “If something doesn’t creep into a drawing that you’re not prepared for, you might as well have not drawn it.”

“My favorite journey is looking out the window.” Edward Gorey
The Mysterious Cat

“IN ANCIENT TIMES CATS WERE WORSHIPPED AS GODS. THEY HAVE NOT FORGOTTEN THIS.” —TERRY PRATCHETT

David R. Bowman, Tefnut, The Mechanical Cat, 2017, mixed media including cleaned and sterilized cat skull (found already decomposed in nature), glass lynx eyes, courtesy of the artist. Photo Dan Meyers
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Free Visionary Events on the Horizon

SOCK MONKEY SATURDAY • Saturday, DECEMBER 9, 2017 10AM-2PM
MARTIN LUTHER KING JR DAY • Monday, JANUARY 15, 2018
THE KINETIC SCULPTURE RACE • Saturday, MAY 5, 2018 www.KineticBaltimore.com
JULY 4 PET PARADE • Wednesday, JULY 4, 2018
FLICKS FROM THE HILL • Thursday evenings JULY 12– AUGUST 30, 2018
INGO SWANN is best known as a pioneer in the field of remote viewing (the practice of seeking impressions using extrasensory perception (ESP) or sensing with the mind.) His high rate of success in this field led him to co-create, along with Harold Puthoff and Russell Targ, the Stanford Research Institute of Remote Viewing and the CIA Stargate Project. Swann was born high in the Rocky Mountains in Telluride, Colorado, on September 14, 1933. His father was a truck driver and he had two sisters. He fondly described the awesome beauty of his surroundings as a child, particularly the crystal-clear skies where he could see the Milky Way each night. Swann wrote that he first experienced leaving his body at the age of three, during an operation to remove his tonsils. At that time, he also became aware of seeing “butterfly lights” around people, plants, and some animals, which he later learned were auras. By nine, he wrote that he’d remotely traveled to the Milky Way. He famously claimed to have sent his consciousness to Jupiter prior to the arrival of NASA’s Voyager satellite probe, and accurately described many of the planet’s features, including Jupiter’s then-unknown rings. His paintings express his passion for exploring the mysteries of the universe, and recapture his visions from leaving his body, remote viewing, and seeing auras. Swann was also a musician and a writer who authored several books, including his autobiography, Penetration: The Question of Extraterrestrial and Human Telepathy (1998). Swann passed on January 31, 2013 in New York City. Cover photo of Ingo Swann by Robert M. Knight, 2009, courtesy of Swann-Ryder Productions, LLC.