

OTO
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NEBOJŠA-BATO
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World
Encyclopedia
of
NAIVE
ART



World Encyclopedia of **NAIVE ART**



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 MUCHA, SZCZEPAN — Poland
 MÜLLER, JOHANNES — Switzerland
 MURAEV, M. V. — USSR
 MURRAY, ANDREW — Great Britain
 MUSCH, JEAN-LOUIS — Belgium
 MUSUSA, PUNGU — Zaire

M



Maczó, Mihályne: Threshing



Maeder, Karl: The National Park of Jungfernheide with Water Tower

MACZÓ, MIHÁLYNÉ (1908)

Hungary
 Mihályne Maczó, born in Hajdudorog, has been a farm labourer, a worker in a tobacco factory, and a housemaid. Since 1967, she has been painting pictures made of the seeds of various plants in a technique resembling mosaic. Her decorative scenes reflect the suffering of the peasants at the beginning of this century. Carefully worked out to the last detail in grains of wheat, these pictures show archaic scenes set on a plain. Her compositions are harmonious, both in colour and in form. She is the author of a two-hundred-page autobiography, an interesting document about the way of life, the harsh fate and love of life of the village poor, the girls and women of her native district. She has received prizes for her paintings and for her writing as well. Her works are housed in the Museum of Naive Art in Kecskemét and in the Ethnographic Museum in Budapest. *M. I.*

MAEDER, KARL (1891—1968)

West Germany
 Karl Maeder was born in Bromberg and died in Berlin. After serving his apprenticeship as a fitter, he was employed from 1922 onwards in the Siemens-Schuckert works in Berlin.

When he was about forty-eight years old he had to carry out some repairs in an artist's studio. There was a half-finished painting on the easel and the painter was discussing with a friend the problems of finishing it when Maeder

intervened in the conversation with some "well-meant advice." The painter said he should finish the painting himself, if he knew so much about it, and Maeder actually began to paint and finished the picture in a couple of hours. Back home, he bought himself the necessary materials and from then on spent his free time painting.

Karl Maeder was something of an eccentric, with a naive outlook on life and a way of expressing himself that was not always intelligible to others. Years ago, long before naive painting was fashionable, he used to appear from time to time at the Rosen Gallery in Berlin, or, later on, at Springer's, and unpack his pictures of parks and woodlands. Maeder's passion was his trees, those he had actually seen as well as those he invented. He also had a fondness for cloud formations which lie menacingly or drift distractedly, lashed by the wind over broad, serene landscapes, reminiscent in their cold blue or leaden grey folds of El Greco's painting of drapery. Most of his pictures have a sluggish, earthy heaviness; even in the case of subjects as familiar to the Berliner as the water-tower in Jungfernheide Park, Maeder's pictures have a suggestion of something impenetrable, magic, familiar but not cosy. These are the sort of landscapes we might come across in bad dreams.

Maeder's pictures are not numerous but they have been included in many representative exhibitions and are much sought after by museums and private collectors. *T. G.*



Ma Jali



Mundić, Petar



Maran, Anujka



Marek, Jerzy



Ková, Cecile



Maruki, Suma



Marx, Sophia



Mason, Gwen



Mastajtene, Marite



Mazin, Ignatij Andrejevič



Mazur, Frank



Mejia Godoy, Armado



Mijer, Sal



Meliašvili, Ivan



Messinger, Menachem



Metelli, Orneore



Michałowska, Marta



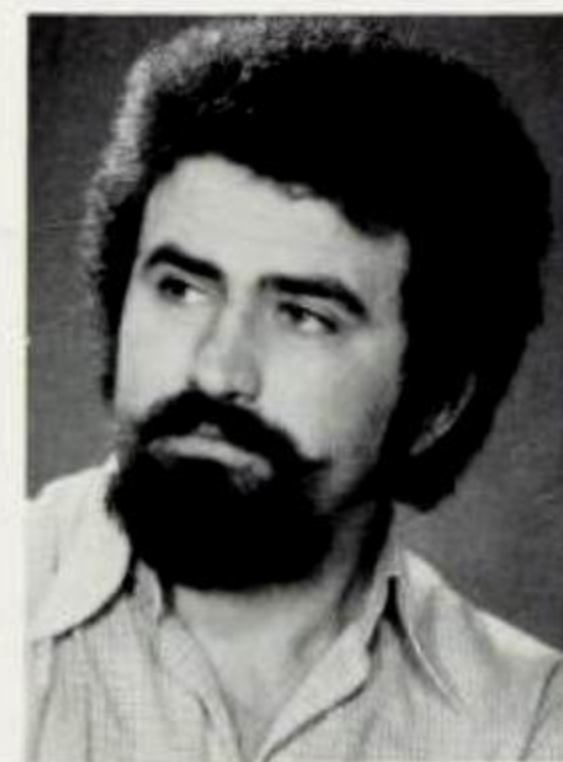
Michelis, Effie



"Middle Art"



Mij, Petru



Milojević, Dobrosav



Mironova, E. F.



Monstiel, Edmund



Moore, Ross



Morales, Elsa



Morgan, Gertrude



Motorożesku, Mariora



Pcha, Szczepan



Muraev, M. V.



Murray, Andrew



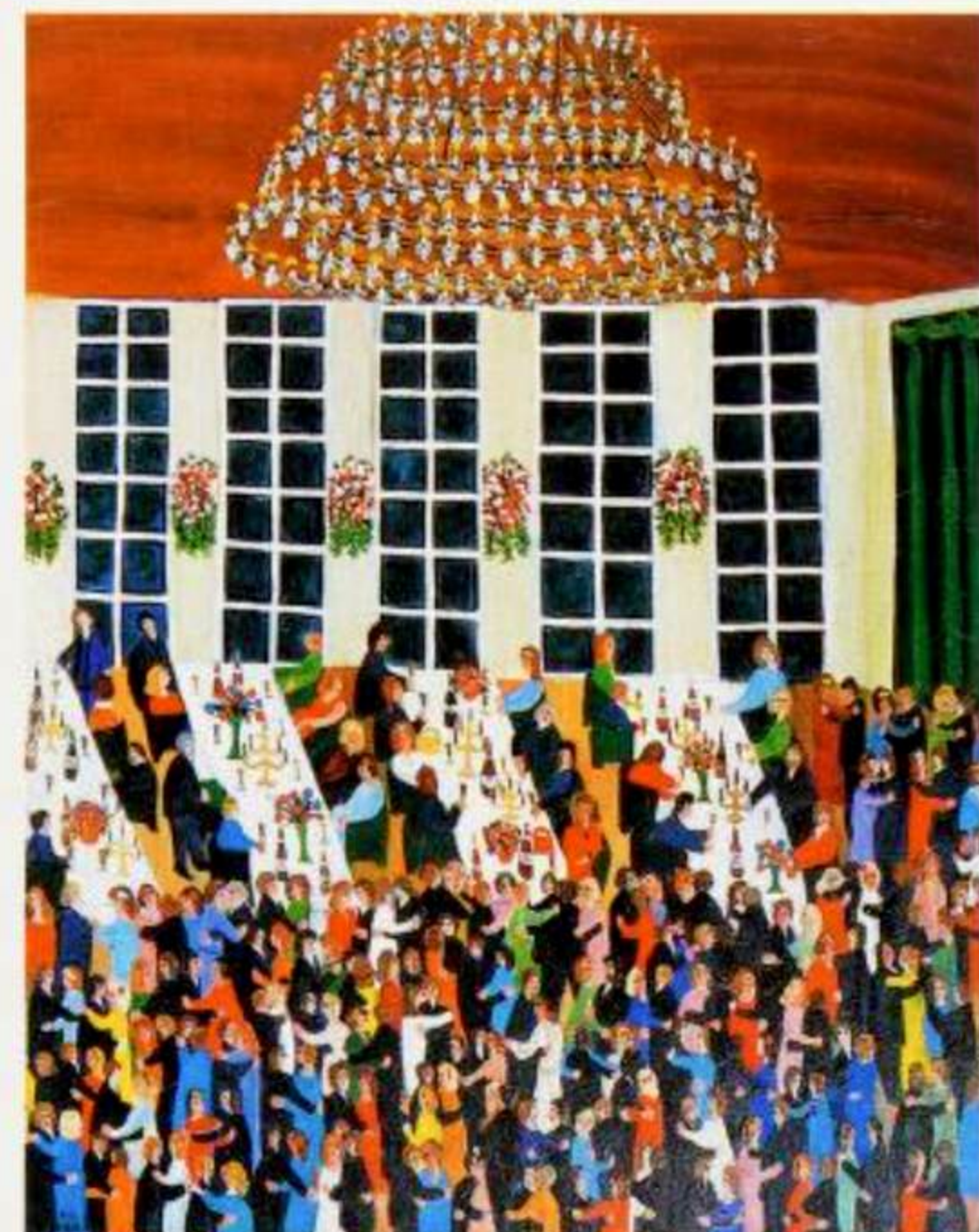
Musch, Jean Louis

Her paintings have been shown in numerous exhibitions and many of them were awarded prizes. (See portrait of the artist, p. 447). S. L.

MARX, SOPHIA (1896)

West Germany

Sophia Marx, born in Frauenberg, now lives in Cologne. She would like to have become a painter, but as she was "only a girl" she had to learn housekeeping. After her marriage she ran a boarding-house. She began to paint in 1950, when she had given up this occupation and her children were grown up.



Marx, Sophia: Ball in Gürzenich

The range of subjects chosen by this jolly Rhinelander is varied, but she shows a preference for country scenes: "I would never take visions of nuclear war and such horrors as subjects. The world that I paint is intended to help the spectator relax and to cheer him up."

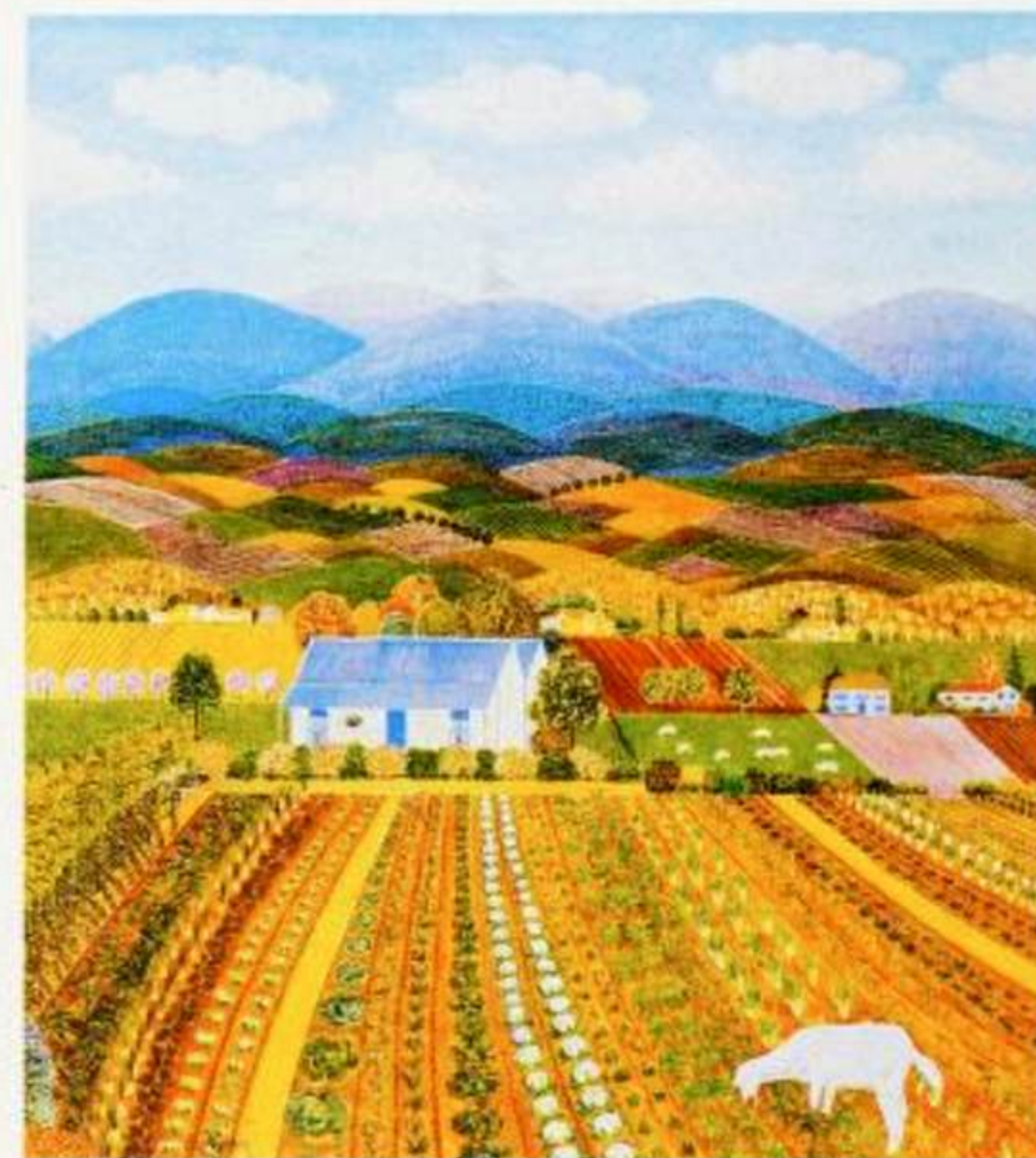
Her numerous pictures of scenes from Cologne, especially the area round the Cathedral, are inspired by this purpose and are far removed from the hurly-burly of city life. They are brightly animated scenes, picturesque and imbued with an idyllic cosiness. Sophia Marx quite naturally seizes on the rousing celebrations that are customary in the Rhineland. She has absolutely no misgivings about how to cope, for example, with the countless dancing couples and the bewildering array of tables and decorations. Sophia Marx attempts to achieve all these effects from the pigments alone, which she applies with a flat brush, working one wet colour into another, so that the individual objects in her pictures flow softly into each other.

Her pictures have become popular over the years because of her brisk and colourful style, and also because of their edifying subjects, taken directly from life. Unfortunately she has produced an increasing number of rather mere-tricious "pretty-pretty" pictures. (See portrait of the artist, p. 447). T. G.

MASON, GWEN (1922)

Australia

Gwen Mason was born in Melbourne, Victoria. She went to school in Bendigo, Victoria, where she received some basic art training.



Mason, Gwen: The Intruder

Although she remained very interested in the visual arts, she had no formal education in drawing and painting.

Her early activities included showcard and ticket writing and she was, for a time, a tracer at the Ordnance Factory in Bendigo. Later she designed copper repoussé objects and illustrated children's books.

In 1976, in the despair of deep grief caused by the successive deaths of several members of her family, Gwen Mason started to paint. A new world opened for her as she translated her earlier embroidery pictures into oils. The influence of this craft is still evident in her joyously detailed paintings. Her imagination received much stimulus from frequent travels around Australia and abroad. In 1978 she journeyed as far as China.

Gwen Mason's work is to be found in many private and institutional collections, and in the permanent collection of Australian Naive Art at the Swan Hill Regional Gallery. She had a one-woman show at the Australian Galleries, Melbourne, in 1980 and has participated in a number of group exhibitions. (See portrait of the artist, p. 447). B. McC.

MASTAJTENE, MARITE (1919)

MASTAITIENE, MARITE

Marite Mastaitiene was born in the Lithuanian village of Deviaikiskiai, near Kedainiai. She has had only four years of elementary schooling. Before retiring in 1978, she did work in Kazakhstan and subsequently at the May Day Collective Farm near her native village, where she lives today. Like other village girls, she loved needlework and embroidery and was fond of painting congratulation cards and stage sets for amateur art shows. She was forty-odd when she began to do decorative hangings, on either linen



Mastaitiene, Marite: The Shepherd

or black cloth. Having learned to prime canvas, she began to paint pictures, among them a series based on recollections of the farm work, customs and holiday-making of her native village. She is naive in artistic expression; even though the colour is not folkloric, yet it is not drawn directly from nature. In this respect, she is like a child, who, while seeing how things are really coloured, subconsciously translates the colouring into the realm of fantasy. With her the subject-matter is all-important, as can be gauged from her works "The Festival of the Shepherds," "Village Dances," "The Festival of the Mummers," "The Christmas Table," "Hunters in Winter," or "Driving the Cattle out to Pasture." Integrated into their author's own concepts of space and colour, they are profoundly patriarchal in their philosophy. One cannot say that her pictures are identical with children's drawings but rather they are a personalised, imaginative, lyrical interpretation. She was first represented at a 1973 group show mounted in the club of the Eighth of March Collective Farm, and subsequently at two group shows in 1980 in Kedainiai and Vilnius. She is a member of the Lithuanian Association of Folk Arts. (See portrait of the artist, p. 446). N. Sh.

MATAMOROS, RUPERTO JAY

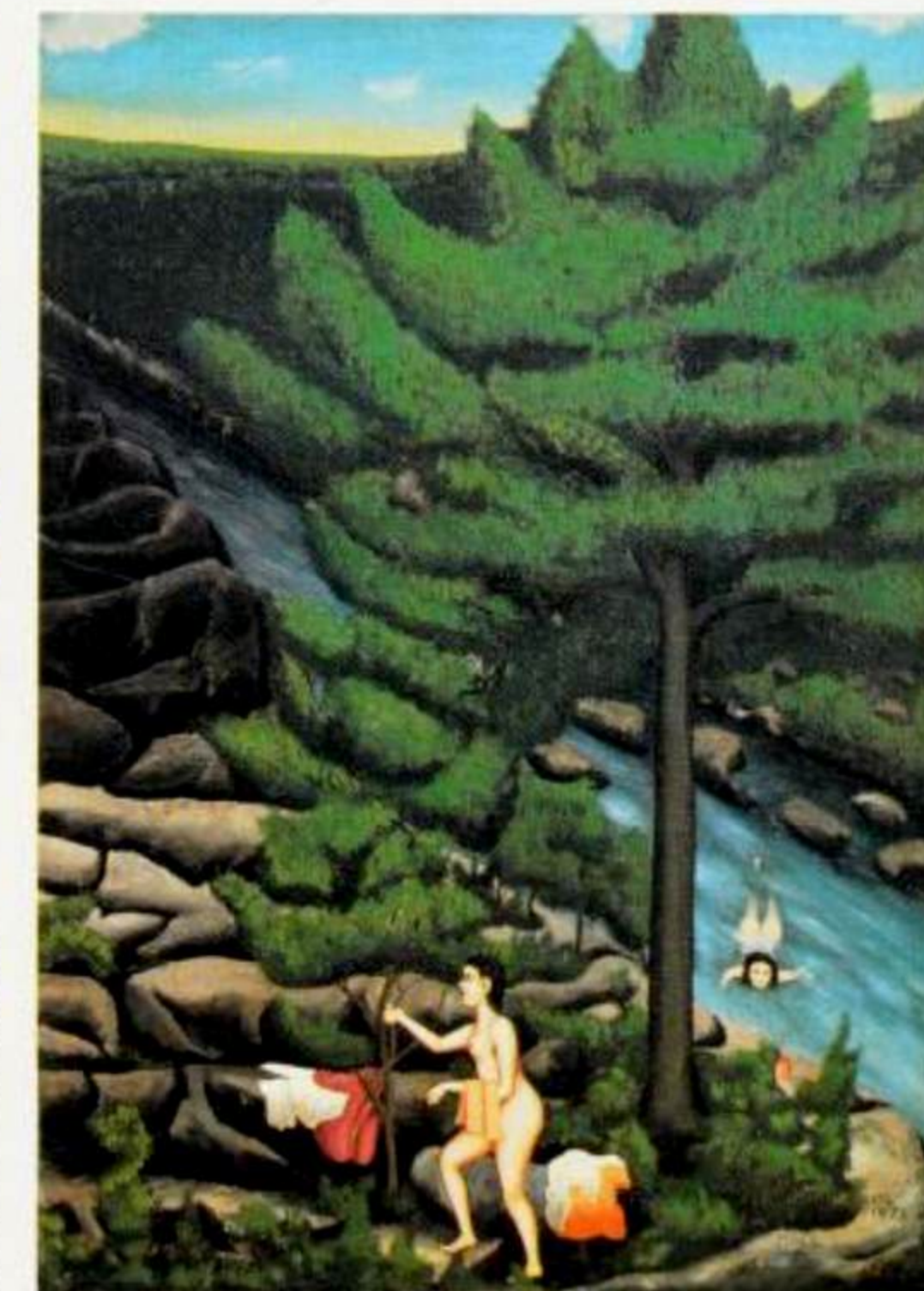
Cuba

Ruperto Jay Matamoros is considered one of the most important Cuban naive painters. Born in San Luis, Oriente Province, he moved to Havana and in 1937 he entered the Free Studies

USSR

of Prado Street, where many other artists trained. Already in 1939 he had exhibited in the Prado Gallery. Mainly figurative and realistic in style, his work covers varying aspects of life in Cuba, including current events of national importance.

In 1963 he exhibited in the Gallery of the Union of Cuban Writers and Artists in Matanzas and later participated in various exhibitions in Cuba and abroad. In 1969 he received an award at the Second Triennial Exhibition of Naive Art in Bratislava, Czechoslovakia. He took part in the Salon '70 (1970) and in the joint exhibition of



Matamoros, Ruperto Jay: Bathing in the River

Primitive Painters (1971). In 1976 he was included in the exhibition "Eleven Cuban Primitive Artists" at the Institute of Jamaica in Kingston. His work is in the collection of the National Museum in Havana. T. R.

MAVEC-TOMLJENOVIC, MARICA (1920)

Yugoslavia

Marica Mavec-Tomljenovic was born in Radece, Slovenia, but has lived in Zagreb since 1921. She has had a secondary school education, looks after her home and raises flowers, and has been painting since 1969. Her subjects are nudes, interiors, the Upper Town — the old part of Zagreb — portraits of family and friends, scenes of everyday life and family celebrations, usually held in light, spacious rooms such as this artist would like to have in real life.