

JOHN TIMLIN (1930-2020)

John Timlin passed on September 11 at the Hollywood Road Studios in London, the home he shared with the artist and pioneer of the post-war iteration of art and mental health, Edward Adamson (1911–1996).

Timlin was born in Hampstead and, having trained as a teacher, specialised in working with challenging children. His many anecdotes speak to his healing soul. In one, his response to a boy who had just broken a window in rage, was to purchase glass and putty so that they could fix it together. Subsequently, the school caretaker smashed the window again, claiming it was "union work". The boy said to Timlin, "And they say we are crazy."

Adamson had been evolving the art studio at Netherne Asylum since 1946. Having heard about the project, Timlin consulted him in 1953 to discuss some drawings produced by a child he was working with, and a connection between the two men was established. These "Apple Drawings" feature in *Art as Healing*, the book they co-authored in 1984. They subsequently donated the drawings to their friend Rebecca Hoffberger for the inauguration of the American Visionary Art Museum.

Timlin and Adamson were partners and collaborators. Timlin left teaching in 1980 to dedicate himself to Adamson's work while training in Neuro-Linguistic Programming and with the Independent Group of Analytical Psychologists. The couple regularly visited entomologist and gay rights advocate Miriam Rothschild at her manor house in Ashton. It was here – in a spare medieval barn – that she gave refuge to the drawings, paintings and sculptures of the Adamson Collection in 1981.

Adamson died in 1996. Without Timlin's work, the Adamson Collection would not have survived. He said he could rest when the Adamson Collection / Wellcome Library and Edward Adamson Archive were created in 2016. He leaves a single work of his own in the collection, which speaks to his own demons.

Timlin was an educator and healer, a marvellous friend, a generous host and a skilled raconteur. At Hollywood Road, champagne and Negronis flowed and, amongst friends, he was always somehow the star. The recognition of his contribution to the field of art and mental health will only grow.

David O'Flynn



JEAN-CLAUDE CAIRE (1933-2020)



Doctor, writer and researcher Jean-Claude Caire died on September 27, 2020, aged 87; he whose Herculean size made one feel that he could never be uprooted. He practised medicine for decades and, years later, his patients still remembered him as a true "family doctor" who showed empathy and took a common-sense approach.

Curious about everything, Caire began to learn about contemporary art and, by 1959, was quite involved, putting on exhibitions in quirky venues in his hometown of Salernes in the Provence area of France, as well as in the

large abbey in Saint-Maxime.

When he met François Ozenda – an outsider, almost illiterate man, who was nevertheless the author of thousands of written pages – Caire and his wife, Simone, offered him friendship and support. They went so far as to create *Bulletin de l'Association les Amis de François Ozenda*, a fanzine about this dyslexic rebel's texts. After Ozenda's death in 1976, the Bulletin focussed on outsider art and championed the *art singulier* of self-taught artists in southern France, the greatest of whom, Danielle Jacqui and Raymond Reynaud, were devotedly and frequently documented. The Bulletin also presented scores of original discoveries of artists in the region. For a long time, I myself had been looking for art in which I could find a creator's guts and heart; the day that I spotted the Bulletin on the Caires' coffee table, my search ended. Who knows how many thousands of hours or how much of their own money the couple devoted to the publication before it closed after 28 years, in 2003. Some editions had over 200 pages of double-sided photocopied sheets, all hand stapled and assembled, and sent to subscribers all over France.

With his tireless approach to life, Caire had many strings to his bow: he was the founder and president of a charity organisation; an active municipal councillor at the town hall of Salernes; and a writer, publishing features on local heritage. Even during his last months, when he was ill, he completed an archive of his Bulletin and outsider art material, devoting endless time and much of the house to the project, and leaving behind a valuable resource for the outsider art world.

Caire had understanding, conviviality, humour and passion, and an indefatigable capacity for friendship and kindness, especially for artists. I am proud to have counted myself as a personal friend.

Jeanine Rivais