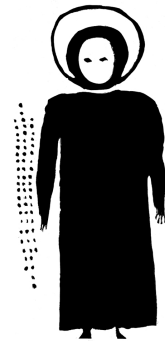


Outsider Art Fair



January 27 – 29, 2012
New York

20th Anniversary Programs
Conversations & Films

Program Room – 7 West 34th Street, New York
www.sanfordsmith.com

SPEAKERS

MIEKE BAL

Talk: *Madness and Creative Intelligence*

Madness, in our project *Mère Folle*, is examined as a source of creative intelligence, an intelligence released when the constraints of everyday logic fall away. This happens when the social bonds of people are broken by violence. This isolates them. But from within that isolation, they may reach out with ideas and images that the allegedly sane can acknowledge and from which they can benefit. This is one way in which the absolute isolation of the mad can be (partly) healed. Another way is the “extreme identification” offered by (analytical) therapists who are bold enough to stand next to the mad, and share their space, their “catastrophic regions.” The collective creative intelligence that can emerge from such acts of solidarity may, in turn, yield performative events we call “art.” Our project explores these possibilities, and indeed, unexpected things did happen...

Biography

Mieke Bal, a reknown cultural theorist and critic, is based at the Amsterdam School for Cultural Analysis (ASCA), University of Amsterdam. Her areas of interest range from biblical and classical antiquity to 17th century and contemporary art and modern literature, feminism, migratory culture, and mental illness. Her many books include *Of What One Cannot Speak* (2010), *A Mieke Bal Reader* (2006), *Travelling Concepts in the Humanities* (2002) and *Narratology* (3rd edition

2009). Mieke is also a video artist, and co-directed series of experimental documentaries. She made the video installation *Nothing is Missing* that continues to be displayed (2006-present). Her first fiction film *A Long History of Madness*, and exhibitions derived from it, is currently touring internationally (with Michelle Williams Gamaker). Occasionally she acts as an independent curator. Her co-curated group exhibition *2MOVE: Video, Art, Migration* travelled to four countries. www.miekebal.org.

BETWEEN MADNESS AND ART: THE PRINZHORN COLLECTION

Film: *Between Madness and Art: The Prinzhorn Collection*, by Christian Beetz, Berlin, Gebrueder Beetz Filmproduktion, 2007, 75 min. Icarus Films.

The collection created by Dr. Hans Prinzhorn is one of the world’s largest collections of artwork by schizophrenic patients. It revolutionized the blinkered viewpoint of both the psychiatric and art world of the 1920’s. Artists such as Paul Klee, Jean Dubuffet, Alfred Kubin and Max Ernst were highly inspired by the so-called “insane art”. Soon afterwards, these masters of modern art were found together with parts of the Prinzhorn Collection in the infamous “Degenerate Art” exhibition organized by the National Socialists. Later these

pieces of art were forgotten, although many artists, such as Salvador Dali or Pablo Picasso, continued to praise this singular collection; likewise, among the Paris Surrealists, the Prinzhorn publication “Bildnerie der Geisteskranken/Artistry of the Mentally Ill” (1922) was regarded as a Bible. The film follows the history of this unique collection and delves past the artwork itself and into the inner-worlds of the schizophrenic patients. But the film does not restrict itself to a mere historical analysis; it is as well a step into the present. It accompanies two mentally ill patient-artists and asks the central question of how art and illness are to be defined today.

BRUNO DECHARME & ABCD

Film: Zdenek Kosek (excerpt from *Rouge Ciel, an Essay on Art Brut*), by Bruno Decharme, abcd & système B, 2009, 15 min.

At first, Zdenek Kosek created fairly classical artworks. In 1985, a deep psychic rupture changed his perception of the world. He then began to create an entirely new system, transcribed in drawings-formulas, in which he took on the role of a great, invisible priest governing the destiny of the world. *Rouge Ciel, an Essay on Art Brut* (by Bruno Decharme, Système B et abcd, 2009, 93 min.) tells the story of unconventional creators and visionaries who set our spirits ablaze and shake up our certainties and ideas. This film also features those writers, philosophers, psychoanalysts, and passionate artlovers who have influenced the study of art brut and traces the fragmented thread of its chaotic history. With Henry Darger, Gabriel Joaquim Dos Santos, Adolphe-Julien

Fouré, Zdenek Kosek, Alexandre Lobanov, Helen Martins, Kunitzo Matsumoto, Simon Rodia, George Widener, Purvis Young. The film features interviews with Manuel Anceau, Jean Dubuffet, Phyllis Kind, Jean-Louis Lanoux, Randall Morris, Lucienne Peiry, Jennifer Pinto Safian, Barbara Safarova, Gérard Schreiner and Michel Thévoz.

Biography

Bruno Decharme is a French filmmaker and collector. After studies in philosophy, he worked in the film industry as a screenwriter, editor, and later as a film director. He has directed short fiction films, about twenty portraits of Art Brut artists, and video clips like “Break the Spell” for Gogol Bordello. Since 1980, he has been developing a prestigious and landmark art brut collection. In 1999, he founded abcd (Art Brut Connaissance & Diffusion), whose president is Barbara Safarova. The organization brings together researchers, philosophers, art historians, psychoanalysts and other art enthusiasts, to conceive exhibitions, publications and film productions.

SARAH LOMBARDI

Talk: *The Collection de l’Art Brut: a museum for the common man*

In search of an art form culturally and socially freed, the French artist Jean Dubuffet gave passionate attention to marginalized artworks. He put them together under the notion of Art Brut, studied and exhibited them, and eventually donated his collection to the city of Lausanne in 1971, which led to the creation of the Collection de l’Art Brut in 1976.

Since then, the museum's collection has been growing with new acquisitions. In this lecture, we will examine some of Dubuffet's paradoxes that shaped his Art Brut adventure: his desire to keep the secrecy around these artworks, but also his urge to reveal and show them, or his decision to conserve them in a museum even though he conceived them as a part of a counterculture. It will be followed with an exploration of the contemporary challenges the museum is facing in this field.

Biography

An art historian, Sarah Lombardi was appointed the interim director of the Collection de l'Art Brut in January 2012. She has been a curator at the museum since 2007, and a research associate since 2004. For the last eight years, she has coordinated several exhibitions for the museum, in Switzerland and outside the country. From 2001 to 2003, she coordinated exhibitions at the Foundation for Therapeutic Art and Art Brut of Quebec (Montreal), and taught Roman-Swiss literature at the University of Montréal (2001). As an independent curator, she has curated exhibitions in Montreal, New York, Lausanne and Brussels, including *Richard Greaves, Anarchitecte* (5 Continents Editions/Société des arts indisciplinés, 2005). She has written several articles on Art Brut in catalogues and specialized periodicals.

HARMONY MURPHY

Talk: Jean Dubuffet: The Last Two Years, Language and Legacy of the artist

During the final two years of Jean Dubuffet's life, his canvases exploded with raw emotion. The artist's mental landscapes

described a non-place, made perceptible by fluid intertwining lines and radiant colors that seem drawn from an alternate reality. After twelve years of working on his Hourloupe cycle (the longest series of his career) with a palette of primarily red, blue, and black, contained by thick black outlines, in 1983 Dubuffet unleashed an extended color palette across the canvas, removing the borders and a representational reference point. From February 1983 to February 1984, Dubuffet painted the *Mires* series exclusively before moving onto his final series, painted in 1984. These works entitled *Non-Lieux*, reference a legal term meaning neither guilty nor innocent—in effect, “no verdict.” In a letter to Arne Glimcher towards the end of his life, Dubuffet explained his conception for the works, “These paintings were intended to challenge the objective nature of being (*être*). The notion of being is presented here as relative rather than irrefutable: it is merely a projection of our minds...being and thinking are one and the same.” The language of fantasy, experience, and multi-layered semiotics presented in these final paintings provide greater understanding of the artist's intentions for his own legacy. Notoriously dismissive of pre-set categories and hierarchies in the history of art, from these works we achieve a deeper understanding of his intentions for his own place in the collective narrative. Furthermore, they provide insight into the application of these theories to the outsider art he championed.

Biography

Harmony Murphy is an art historian and Curator at The Pace Gallery in New York. The gallery has represented Jean Dubuffet since 1968 and has mounted fifteen solo exhibitions of his work to date. Currently, *Jean Dubuffet: The Last Two*

Years is on view at 510 West 25th Street from January 20 through March 10, 2012.

THE MUSEUM OF EVERYTHING

Film: *Is It Art?!*, The Museum of Everything, 2012, 60 min. Premiere screening of the Intelligence Squared debate on the nature of the work presented by The Museum of Everything, featuring Chris Dercon (Tate Modern), Ralph Rugoff (Hayward Gallery), Antony Gormley, Alice Anderson, Roger Cardinal, Tom di Maria (Creative Growth); Hosted by Jon Snow (Channel 4 News). Introduces by James Brett, founder of The Museum of Everything (museumofeverything.com)

Film: *The Films of Everything*, The Museum of Everything, 2009-2011, 90 min. Talk & Premiere Screening: Narrated live by James Brett, founder of The Museum of Everything, the talk will be an illustrated history of The Museum of Everything – from its critically heralded opening at the Frieze Art Fair 2009 to its most recent installation at Selfridges of London. The films and talk will be followed by a discussion on the museum's growing visibility on the international stage and its plans for projects in Africa, Russia and the Middle East.

LUCIENNE PEIRY

Talk: *New Boost to the Collection de l'Art Brut, in Lausanne (Switzerland)*

The Collection de l'Art Brut, a world-renowned institution, is considered the historic benchmark collection that the French

painter Jean Dubuffet created and donated to the City of Lausanne in 1971. The museum has attracted an international audience for its “mother collection” of Art Brut/Outsider Art, as well as its various exhibitions, films and publications, thus discovering art from every continent, from Africa to Asia, from Europe to the United States. To further enhance the museum's position internationally, the City Council of Lausanne has decided to create a new position of Research and International Relations Director to which Lucienne Peiry been appointed in 2012, after having been the director of the museum for ten years. Her aim is to develop the relationships that the Collection de l'Art Brut enjoys internationally by ensuring that the Collection becomes better known abroad. Peiry will focus on collaborations with other museums and collections. She will also encourage acquisitions and donations through canvassing, and will build links with scientific communities both in Switzerland and abroad. Working closely with interim director Sarah Lombardi, Peiry will highlight the importance of the first Art Brut collection and its development, as well as bring attention its international creators.

Biography

An art historian, Lucienne Peiry has been nominated as director of Research and International Relations of the Collection de l'Art Brut, Lausanne, in 2012. She has been director of this museum for 10 years (2001-2011), organized thirty exhibitions and realised several collective publications/catalogues. Her PhD thesis (University of Lausanne, 1996) was on the history of Art Brut and the Collection de l'Art Brut created by the French painter Jean Dubuffet. This study was published in French (*L'Art Brut*, Paris,

Flammarion, 1997, 1999, 2001, 2006), in English (*Art Brut. The Origins of Outsider Art*, 2001, 2002), and in German (2005). Lucienne Peiry has written several books and essays on Art Brut, including *Nek Chand's Outsider Art*, with Philippe Lespinasse (Flammarion, 2005, French/English). Before 2001, she was an independent curator and a cultural journalist at Swiss Radio (1987-2011).

VALÉRIE ROUSSEAU

Biography

Valérie Rousseau is a specialist in art brut, folk art and other outsider and marginal practices. An art historian and independent curator, she is currently the publications director at Andrew Edlin Gallery (New York) and the former director of the Société des arts indisciplinés (Montreal). She has been involved in several studies, symposia, publications (*Culture & Musées; Vestiges de l'indiscipline: Environnements d'art et architectures*) and exhibitions (*Collectors of Skies, Henry Darger, Richard Greaves; Bill Anhang; Chassé-Croisé*) in Canada, the USA and Europe in the fields of art, museum studies, heritage and anthropology. She is an affiliated researcher with the Laboratory of Anthropology and History of the Cultural Institution (LAHIC, Paris). Holding a Masters degree in Cultural Anthropology (EHESS, Paris) on personal museums and Dubuffet's collection of art brut, and a Masters degree in Art Theory (UQAM) on the conservation of art environments, she completed a Ph.D in Art History (UQAM) on the subject of folk art and its institutionalization.

BARBARA SAFAROVA

Talk (Saturday): *Art Brut after Jean Dubuffet*

July 1945: this date marks the famous trip of Jean Dubuffet into Swiss psychiatric hospitals; it has gone down in history as the beginning of his collection of art brut. From the beginning of his adventure, Dubuffet was aware of the difficulty of defining his new concept, but he defended himself by writing that while “something” is “indefinable, indescribable, elusive, it does not mean that it does not exist.” Today, one could argue that this vagueness – the “blurring of pixels” – is a sign that the concept is still very much alive, constantly changing to the point that it is hard to follow, fix its limits... whether those who regularly announce its death or illegitimacy like it or not. How can we think of art brut today to avoid the trap of contradictions and sterile categorization? Can the concept enrich our understanding of the creative process embodied by these particular artists?

Talk (Sunday): *“Art of the Insane” to Art Brut Today*

The discovery of the “art of the insane” testifies, together with the emergence of other artistic expressions in the aesthetic field of the late nineteenth and early twentieth century – children's drawings, art works associated with prehistoric art and folk art – to the metamorphosis of our view of art. However, it is only with the French artist Jean Dubuffet that the productions originating in psychiatric hospitals finally accede to the status of work of art, under the label “art brut.” While the “classical” works of art brut have been mostly created by artists suffering from psychosis, in recent years we often find terms such as “autism” or “mental

handicap” in the artists’ biographies. Works created in art therapeutic workshops for adults with disabilities are increasingly present in exhibitions and collections of art brut. However, these artists can hardly be characterized with words such as “underground” and “isolation”. How does this relatively new reality change our understanding of the concept and of the creations that have been associated with it?

Biography

Art historian and independent curator, Barbara Safarova is a specialist in art brut and outsider art. Since 2000, the president of the French foundation abcd (art brut connaissance & diffusion), she has curated and co-curated a number of exhibitions of the abcd collection in France and abroad. In 2008 she completed her Ph.D. in Aesthetics at Paris VII doctoral school under the direction of Julia Kristeva and since 2010 she has been teaching about art brut at the Collège International de Philosophie in Paris. She is the producer of a series of documentary portraits on the creators of art brut as well as a documentary feature film *Rouge Ciel* (directed by Bruno Decharme, 2009). She has written a number of essays on artists linked to outsider art and art brut (A.C.M., Lubos PIny, Achilles G. Rizzoli, Unica Zürn and others).

CONVERSATION & FILM PROGRAM

FRIDAY JANUARY 27

1 pm

Talk: *Groundwaters*

- Charles Russell, author of *Groundwaters: A Century of Art by Self-Taught and Outsider Artists* (Prestel, 2011); professor emeritus of English and American Studies, Rutgers University, Newark.

1:30 pm [Intuit Boot]

Book signing: *Groundwaters*

- Charles Russell

2 – 3 pm

Premiere Screening: *Is It Art?*, 2012, 60 min. (The Museum of Evrything)

- Introduction by James Brett, founder of The Museum of Everything.
Featuring Chris Dercon (Tate Modern), Ralph Rugoff (Hayward Gallery), Antony Gormley, Alice Anderson, Roger Cardinal, Tom di Maria (Creative Growth); Hosted by Jon Snow (Channel 4 News).

Organized by Valérie Rousseau.

3:30 – 5 pm

Conversation: *The Roots of the Spirit. American Folk Art Museum at the 2011 Venice Biennale*

- Martha Henry, president, Martha Henry, Inc. Fine Art.
- Kevin Sampson, artist.

Introduction by Lee Kogan, curator emerita, American Folk Art Museum.

5:30 – 7 pm

Premiere Screening and Talk: *The Films of Everything, 2009-2011*, 90 min.

- Narrated live by James Brett, founder of The Museum of Everything.
An illustrated history of The Museum of Everything, from its critically heralded opening at the Frieze Art Fair 2009 to its most recent installation at Selfridges of London. Followed by a discussion on the museum's growing visibility on the international stage and its plans for projects in Africa, Russia and the Middle East.

Organized by Valérie Rousseau.

SATURDAY JANUARY 28

12 pm – 1:30 pm

Panel discussion: *Dubuffet's Legacy*

- Sarah Lombardi, director, Collection de l'Art Brut, Lausanne / "The Collection de l'Art Brut: a Museum for the Common Man."
- Harmony Murphy, curator, The Pace Gallery, New York / "Jean Dubuffet: the Last Two Years, Language and Legacy of the Artist."
- Barbara Safarova, associate professor, Collège International de Philosophie, Paris; abcd president / "Art Brut after Jean Dubuffet."

Organized and moderated by Valérie Rousseau.

2 – 4 pm

Panel Discussion: *Voices from Inside: Pano Drawings by Mexican-American Inmates*

- Dr. Peter David Joralemon, director, Atlantic Art Partners.
- Martha Henry, president, Martha Henry, Inc. Fine Art.
- Barbara E. Mundy, associate professor, Fordham University.

Organized and moderated by Deborah Cullen, director of Curatorial Programs, El Museo del Barrio.

5 pm – 5:45 pm

Talk: *New Boost to the Collection de l'Art Brut*

- Lucienne Peiry, director of Research and International Relations, Collection de l'Art Brut, Lausanne.

Organized and introduced by Valérie Rousseau.

6 – 7:30 pm

Conversation: *Collecting Obsession*

- Lawrence B. Benenson, Benenson Capital Partners; board member MoMA, American Folk Art Museum.
- James Brett, founder of The Museum of Everything.
- Bruno Decharme, filmmaker, abcd founder, Paris.

Organized and moderated by Valérie Rousseau.

7:30 – 8 pm

Cocktails

SUNDAY JANUARY 29

10 am – 12 pm [American Folk Art Museum, 2 Lincoln Square]

Symposium: *Uncommon Artists XX*

- Stacy C. Hollander, senior curator, American Folk Art Museum / Tour of the exhibition *Jubilation/Rumination: Life, Real and Imagined*.
- Carol Crown, professor of art history, The University of Memphis / “Howard Finster: Preacher Man.”
- Jane Kallir, co-director, Galerie St. Etienne, New York / “Dating Darger.”
- Charles Russell, professor emeritus, Rutgers University, Newark / “Women and Love, Real and Imaginary: Aloïse Corbaz and Morris Hirshfield.”

Organized by Lee Kogan, curator emerita, American Folk Art Museum.

12:30 – 2:00 pm

Films: *Creativity and Madness*

- Bruno Decharme introduces his film *Zdenek Kosek* (excerpt from *Rouge Ciel, un Essai sur l'Art Brut*), 2009, 15 min. (abcd & système B).
- *Between Madness and Art: The Prinzhorn Collection*, 2007, 75 min. (by Christian Beetz, Gebrueder Beetz Filmproduktion, Icarus Films).

Organized by Valérie Rousseau / Courtesy of Icarus Films.

2 pm – 3:15 pm

Conversation: *Creativity and Madness*

- Mieke Bal, cultural theorist and critic; professor, University of Amsterdam; co-director with Michelle Williams Gamaker of *A Long History of Madness* / “Madness and Creative Intelligence.”
- Barbara Safarova, associate professor, Collège International de Philosophie, Paris; abcd president / “From ‘Art of the Insane’ to Art Brut Today.”

Organized and moderated by Valérie Rousseau.

3:30 – 4:30 pm

Talk / “Incorporating Self-Taught Artists into Art History”

- Cara Zimmerman, executive director, Foundation for Self-Taught Artists.