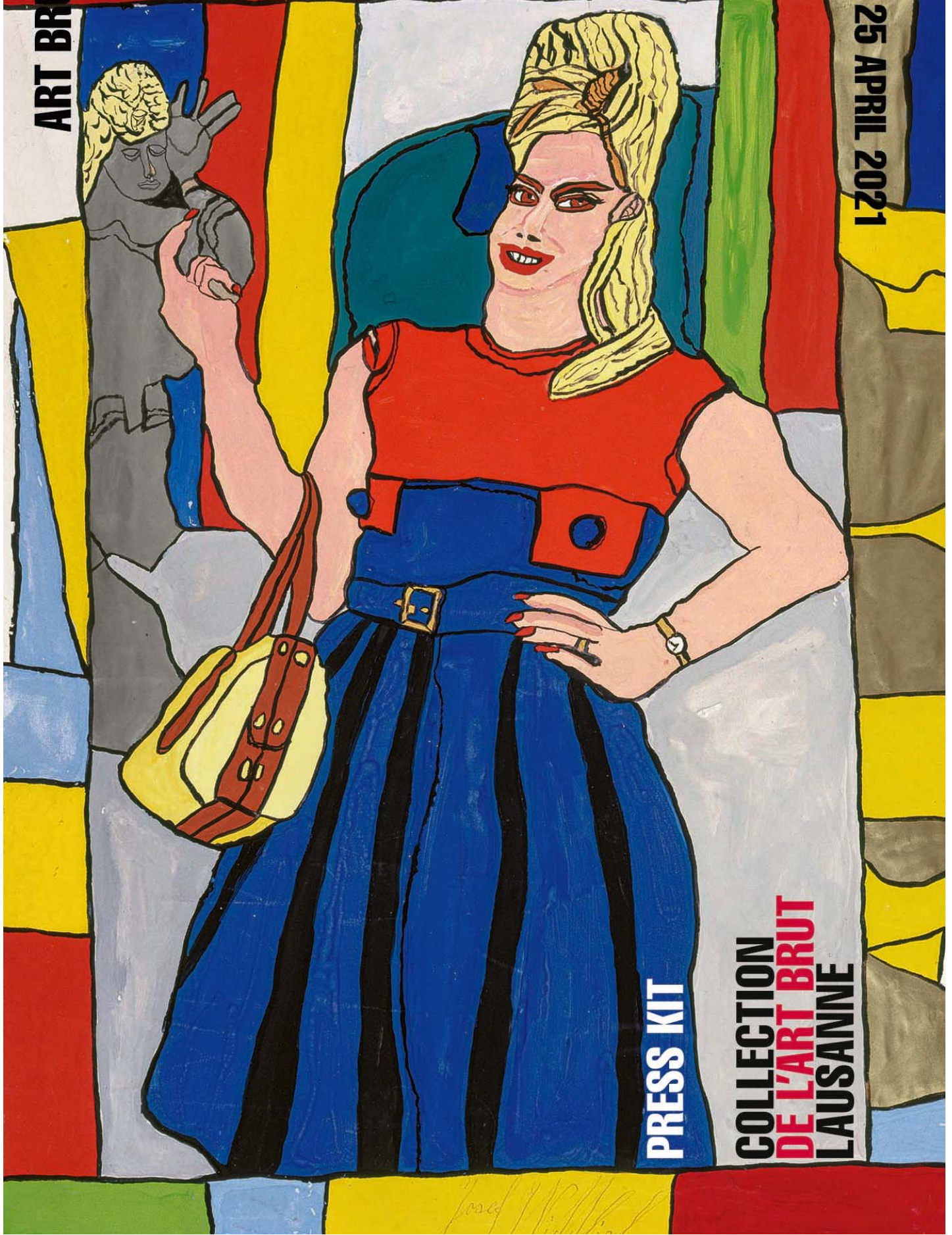


ART BRUT FRAME WORK

11 DECEMBER 2020

25 APRIL 2021



PRESS KIT

**COLLECTION
DE L'ART BRUT
LAUSANNE**

**Guided press preview
by Michel Thévoz**

Adress

Thursday 10 December 2020, 11:00 am

Collection de l'Art Brut, Lausanne

Registration: sophie.guyot@lausanne.ch

Collection de l'Art Brut
Avenue des Bergières 11
CH – 1004 Lausanne
www.artbrut.ch

Tél. +41 21 315 25 70
art.brut@lausanne.ch

ART BRUT : FRAME WORK

When Sarah Lombardi, director of the museum, gave Michel Thévoz – in charge of La Collection de l'Art Brut from 1976 to 2001 – carte blanche for a temporary exhibition, *Art Brut: Frame Work* was born: an exhibition exclusively composed of works from the museum's collection. Approaching the frame from an unexpected angle, *Art Brut: Frame Work* urges a rethinking of one of the transcendental norms of our culture.

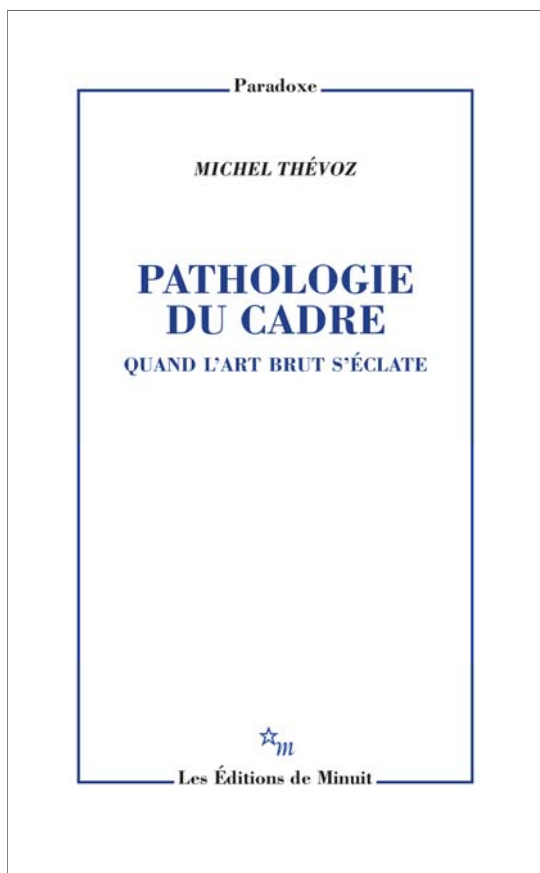
Taken in its broadest sense, the frame performs a primal, fundamental function in the human psyche, shaping an imaginative space at once narcissistic, playful, social, environmental and aesthetic. So thoroughly coextensive with our sensibility and understanding has the frame become that we no longer possess the objectivity needed for an awareness of it – except through the impact of Art Brut as a revelatory form of disruption. Is it the pathological that casts light on the normal? Or the opposite: can the anomalous bring a collective neurosis to the surface? Whatever, the task of this exhibition is to foreground singular, disconcerting treatments of the frame: centripetal or centrifugal, protective or invasive, mediatory or discriminatory, uplifting or parodic, marginal or elemental.

Working on the fringes of the official art field, practitioners of Art Brut are by definition not subject to our cultural conventions. They know no rules or norms and the works chosen for this exhibition are in particular marked by a problematic relationship with any kind of frame: in the literal sense of the wooden frame surrounding a composition, the framing defined by the shape of the support, and sometimes a frame drawn or painted by the artist; but figuratively as well, in the sense of the "framework" as the sum total of art's representational conventions.

In most cases the concept of an orthogonal boundary is shattered. Some artists resort to such unorthodox supports as salvaged materials, torn paper, bits of cardboard, paper handkerchiefs and cloth serviettes. To reject imposed frame(work)s is to resist acculturation; and this is what Art Brut is all about.

Curator: Michel Thévoz

PUBLICATION



Michel Thévoz, *Pathologie du cadre*,
preface by Sarah Lombardi, Paris,
Les Éditions de Minuit, 2020, 160 pages.

DOCUMENTARY FILM ACCOMPANYING THE EXHIBITION:

***Il faudrait davantage s'inspirer des singes*, directed by Philippe Lespinasse,
Collection de l'Art Brut/Lokomotiv Films, 2020.**

Filmmaker Philippe Lespinasse is a longtime Collection de l'Art Brut collaborator. His new film has been made especially for the exhibition *L'Art Brut s'encadre/Art Brut: Frame Work*.

"Former director of the Collection de l'Art Brut, Michel Thévoz has made the most of its offer of carte blanche. No longer obliged to play the diplomat, he lets fly, blasting open new paths in the history of art."

SCREENING AT CINÉMA BELLEVAUX, 26 JANUARY 2021

Special screening, followed by a discussion with Michel Thévoz and Philippe Lespinasse.

Moderator: Florence Millioud-Henriques, cultural journalist, *24Heures*

Admission fee

Doors open 6:30 pm

Screening 7:00 pm

Discussion 8:00 pm

LIST OF ARTISTS EXHIBITED

ALOÏSE **CORBAZ**
CAROL **BAILLY**
DOMINIQUE **BERTOLIATTI**
CLÉMENT-MARIE **BIAZIN**
BORIS **BOJNEV**
CHARLES **BOUSSION**
FRÉDÉRIC **BRULY BOUABRÉ**
FRANÇOIS **BURLAND**
JOSEPH **CRÉPIN**
PAUL **DUHEM**
PAUL **END**
SAMUEL **FAILLOUBAZ**
YVES-JULES **FLEURI**
JULES **GODI**
HELGA SOPHIA **GOETZE**
GUSTAV
MAGALI **HERRERA**
JOSEPH **HEUER**
ÉMILE JOSOME **HODINOS**
JOSEF **HOFER**
VOJISLAV **JAKIC**
PIERRE **KOCHER**
HANS **KRÜSI**

MADELEINE **LANZ**
GÉRARD **LATTIER**
ALEKSANDER PAVLOVITCH **LOBANOV**
MARCOMI
REINHOLD **METZ**
JAKOB **MORF**
HIDENORI **MOTOOKA**
MASAO **OBATA**
ITALO **PERUGI**
GIOVANNI BATTISTA **PODESTÀ**
GUILLAUME **PUJOLLE**
ANDRÉ **ROBILLARD**
JOHANN **SCHEIBÖCK**
JUDITH **SCOTT**
THÉO
JEAN **TOURLONIAS**
OFELIA **VALEIRAS**
PÉPÉ **VIGNES**
AUGUST **WALLA**
ALOÏS **WEY**
SCOTTIE **WILSON**
JOSEF **WITTLICH**
ADOLF **WÖFLI**



EXCERPTS FROM *PATHOLOGIE DU CADRE (PATHOLOGY OF THE FRAME)* by MICHEL THÉVOZ

Preface by Sarah Lombardi, director, Collection de l'Art Brut, Lausanne

Working as they do on the fringes of the official art field, practitioners of Art Brut show a flagrant disregard for creative rules or norms. Which makes Michel Thévoz's analysis of the theme of the frame all the more fascinating, for the works chosen as examples tend to avoid frames of whatever kind: in the literal sense of the wooden frame surrounding a composition, framing defined by the shape of the support, and sometimes a frame drawn or painted by the artist; but figuratively as well, in the sense of the "framework" as the sum total of art's representational conventions

Thus the practitioner of Art Brut is unwilling to settle for the space delimited by the support he has opted for: a simple sheet of paper maybe, or recycled stuff like the backs of calendar pages, pieces of cardboard, handkerchiefs or serviettes, or even oven paper originally intended for cooking biscuits. [...]

The notion of limit or framework is shattered by most Art Brut artists, who work in total freedom, spurning cultural norms and respecting only their own set of rules. To reject imposed frame(work)s is to resist acculturation; and this is what Art Brut is all about.

Studying frames and framing therefore implies not limiting oneself to the "visual frame", as usually understood – a delimitation or demarcation line – but approaching the concept more broadly, as an "operator of heterogeneity", to use Michel Thévoz's expression. Moreover, if we make the etymological connection between "frame" and its Old English origin *framian* "be useful", we find ourselves dealing with something which in itself has no shape at all.

In his book Michel Thévoz cuts free from all the term's standard acceptations and variations – frame, framing, framework – to lead us beyond its limits; in particular this allows him to include in his remit paintings and drawings made on floors, stones and tree trunks, and on the walls and ceiling of August Walla's room, as well as Richard Greaves's architectural environment, now demolished. Situated in the Beauce region of Quebec, Greaves's creation consisted of several huts built with rope and devoid of the right angles that define the conventionally shaped frame as an art-historical sign of distinction and social standing.

In Art Brut, however, this distinctive sign is reinterpreted and mistreated. In certain works by Boris Bojnev and Willem Van Genk, for example, the wooden "frames" serve more as elements of the compositions than as external structures designed to enhance, protect and conserve them. These functions are replaced by the creative impulse, which extends to the frames themselves.

Why is it, then, that Art Brut artists lack the deference traditionally accorded to the frame?

Generally it is because they are unaware of the artistic value of their work and have no interest in preserving it for posterity. Among the rare exceptions is Joseph Crépin, a spiritualist painter who framed his pictures himself – but often took care to paint in a "decorative frame" which, as it were, duplicated the wooden one.

Whatever the examples cited, though, in Art Brut the limits imposed by the frame or frames are always ultimately thwarted.

Conclusion by Michel Thévoz, former Collection de l'Art Brut director and curator of the exhibition *Art Brut: Frame Work*

The definition of the frame hinges on a set of rules made entirely of exceptions. So much so that the numerous theoretical essays devoted to it go no further than deploring the inadequacy of the theoretical essays devoted to it. As far as the cultural aspect of the frame is concerned, we can at least identify it as a three-fold coercive apparatus: (1) it demarcates what must be seen, it proposes or imposes a spectacle, it privileges a meaning; (2) it trigonometrises representation by imperatively determining the place of the spectator; (3) it sanctifies the artist as sovereign creator. To put it another way, Alberti's window, that supposed opening onto the real world, is in fact a pretext for a threefold framing: ideological, illusionist and idolatrous. As sign, the frame determines the field of representation on the basis of a paradigmatic orthogonality; and as connotation signifier, it ups the ante with emphasis, market value surplus, artificial amplification, attestation of good taste, aesthetic fetishism, etc. The frame is a sign of the artist as sovereign creator. It must be acknowledged, however, that the relative unculturedness of Art Brut artists does not lay them open to such charges of manipulation: they simply do not master the "connotation of art". They are already refractory at the stage of notation, of the material, symbolic and culturally induced rectangle. What they cultivate, paradoxically, is dysfunction. There are those who create at the periphery a border that anticipates the frame; those who come up against a boundary that seems to surprise them; those who react with uncontrolled grandiloquence; those who exaggerate parodically; those who reverse the subordination of the frame to the image; those who make the frame itself the subject; in short, one goes case by case through all the possible ornamental variants except one: the standard use.

True, there have been times when experienced artists engaged in aesthetic speculation about paradiegetic zones, especially in the late 19th century. Certain Mannerists, for example, made play with framing as a prison their figures were trying to escape from, or a ledge they were leaning on. The Neo-Impressionists and Symbolists happily painted the frame, as if protesting against a frontier or a confinement imposed on art. But these are no more than transgressions acknowledging the diversity of real and imaginary spaces; not to mention demonstrations by virtuosi having fun with norms they know well and are not radically calling into question. Art Brut artists, on the other hand, are "outside the fold" and the blunders due to their cultural shortfall are both more innocent and more puzzling. Far from mastering the structural alternative, they get things wrong. They do separation, anti-metaphysics, Derrida's *différance* – unless it's *différance* (dilatatory errancy) – as naturally as Monsieur Jourdain, Molière's

Bourgeois Gentleman, does prose. Frames as they use (or rather misuse) or reinvent them present precisely the interest of being outside the semiological framework, with its significant oppositions and postulation of a norm.

In other words, via madness Art Brutists join forces with the avant-gardist vanguard in challenging the metaphysical dichotomies it was the frame's function to structure. Then the inside and outside of identity begin to interfere, until, finally, there's no more inside and no more outside. The frame that played a crucial role as guarantor of representation and of the transparency of the aesthetic screen, continues in that role, but now as an instigator of ontological bafflement. By becoming "iconised" it brings on a catastrophic overlap of terms once diametrically opposed.

This made it permissible to consider Art Brut's antilogies, hyperboles and anacolutha as a pathology brought to bear on the sacralising cultural framework. When unculturedness – or, to put it less deprecatingly, the awakening of the culturally repressed – intervenes in the artistic process, in the form of clumsiness, defiance or, better still, psychotic exuberance, it overflows the boundaries of orthodoxy, identifies its stratagem, frees it from its failure to think, and realises itself as art. My aim has therefore been to reverse the psychiatric perspective promoted by aesthetic exegesis, and to take advantage of these deviations as strangely affecting the workings of the ideological matrix.

MEDIA VISUALS

All images : Atelier de numérisation – Ville de Lausanne (AN)
Collection de l'Art Brut, Lausanne



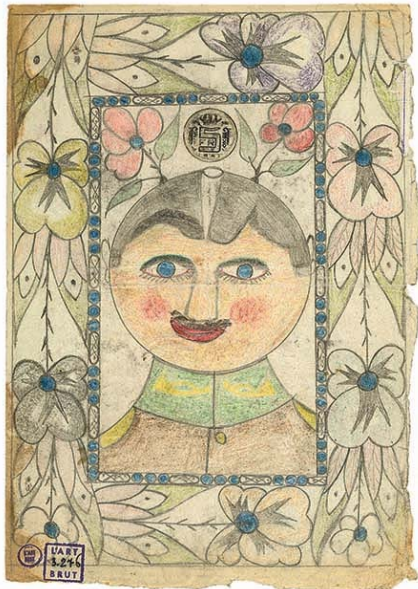
Fleury-Joseph Crépin

Dessin n°8/Drawing no. 8, 1939, coloured pencils on paper, 29 x 22 cm
photo : AN – Collection de l'Art Brut, Lausanne



André Robillard

Gary Cooper, 1980, ballpoint and coloured pencils on paper, 32 x 24 cm
photo : AN – Collection de l'Art Brut, Lausanne



Marcomi

Militaire au crâne en entonnoir ; le blond militaire/ Soldier with funnel-shaped skull; the blond soldier, c. 1941, graphite and coloured pencils on paper, 26.5 x 19 cm
photo : AN – Collection de l'Art Brut, Lausanne



Aleksander Lobanov

untitled, between 1960 and 2003, photograph, cardboard, glue, string, 31 x 24.5 cm
photo : AN – Collection de l'Art Brut, Lausanne



Scottie Wilson

Feeding time, 1950, Indian ink and coloured pencils on cardboard, 50,8 x 55,5 cm

photo: AN – Collection de l'Art Brut, Lausanne



Giovanni Battista Podestà

Il re, undated, decorated and coloured relief painting, 51 x 30 cm

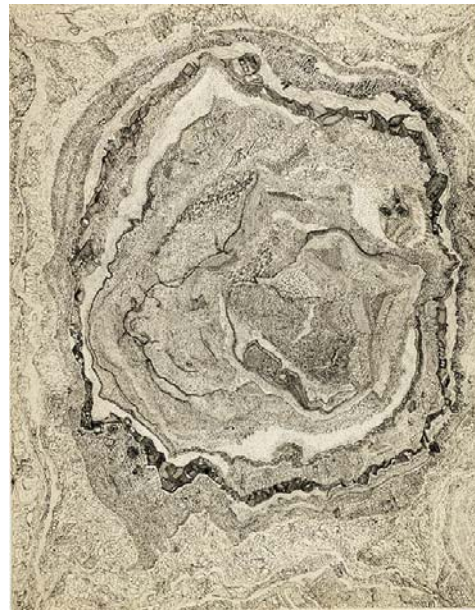
photo: AN – Collection de l'Art Brut, Lausanne



Charles Boussion

Kakemono évocation Extrême-Orientale/ Far Eastern Kakemono Evocation, between 2004 and 2008, felt tips and white-out on glazed paper and cardboard, 50 x 40 cm

photo: AN – Collection de l'Art Brut, Lausanne



Magali Herrera

Mi testamento afectivo, 1966, pen and Indian ink on drawing paper, 65 x 50,5 cm

photo : AN – Collection de l'Art Brut, Lausanne



Josef Wittlich
Frau mit Plastik, between 1964 and 1975, gouache and gold varnish on cardboard,, 90 x 62.5 cm
 photo : AN – Collection de l'Art Brut, Lausanne



Boris Bojnev
 Untitled, undated, oil on a strip of wood, mounted on cardboard covered with coloured paper, 46 x 50 cm
 photo: AN – Collection de l'Art Brut, Lausanne



Ofelia Valeiras
El flautista solitario. Rio Parana, between 1958 and 1973, embroidery on canvas, 77 x 65 cm
 photo: AN – Collection de l'Art Brut, Lausanne

EXHIBITION EVENTS

Guided tour for the press by Michel Thévoz Thursday 10 December 2020, 11:00 am
Collection de l'Art Brut, Lausanne Bookings:
sophie.guyot@lausanne.ch

Public opening Jeudi 10 décembre 2020, 18h30
Covid Info on www.artbrut.ch Collection de l'Art Brut, Lausanne

Free guided tours Saturday 16 January 2021 at 2 :30 pm
Saturday 13 March 2021 at 2 :30 pm

Free guided tours for teachers Thursday 14 January 2021 at 5 :00 pm

Workshops for kids (aged 6 - 10) Samedi 16 janvier 2021 à 14h00 *Duration: 1h45*
Samedi 6 février 2021 à 14h00 CHF 10.- per child
Samedi 13 mars 2021 à 14h00

Screening: Cinéma Bellevaux 26 January 2021

Il faudrait davantage s'inspirer des singes,
**Directed by Philippe Lespinasse, Collection de l'Art Brut/
Lokomotiv Films, 2020.**
Special screening followed by a discussion with Michel Thévoz
and Philippe Lespinasse.
Moderator: Florence Millioud-Henriques, cultural journalist
at *24Heures*.
Admission fee
Doors open 6:30 pm
Screening 7:00 pm
Discussion 8:00 pm

Guided tours For schools (age 4+) and groups in French, German, English
and Italian
On request

School visits Monday, Wednesday, Friday, 11:00 am – 6:00 pm.
Thursday 9:00 am – 6:00 pm
Advance booking required

**Information and bookings for all tours
and workshops** www.artbrut.ch > agenda or Tel. 021/ 315 25 70
subject to availability

PRACTICAL INFORMATION

Press material Illustrations and press kit: download from www.artbrut.ch, section: media

Press officer Sophie Guyot
Tél. +41 21 315 25 84 (Tuesday, Wednesday morning, Thursday)
sophie.guyot@lausanne.ch

Address Collection de l'Art Brut Tél. +41 21 315 25 70
Avenue des Bergières 11 art.brut@lausanne.ch
CH – 1004 Lausanne
www.artbrut.ch

Opening hours Tuesday–Sunday, 11:00 am–6:00 pm
including public holidays and Easter Monday
Admission free first Saturday of each month

Admission CHF 12.-
Concessions : CHF 6.–
Groups of 6+ CHF 6.– per person
Jobseekers, under-16s : free

Access Bus

From St-François: Line 2, get off at Beaulieu-Jomini.
From the train station: Lines 3 and 21, get off at Beaulieu-Jomini.
On foot: 25 minutes from the station; 10 minutes from Place de la Riponne.

Car: freeway, Lausanne-Blécherette exit, follow Palais de Beaulieu. Parking: Palais de Beaulieu.

People with reduced mobility:

The Collection de l'Art Brut has an elevator.
All the temporary exhibitions are accessible for people with reduced mobility

In partnership with the Musée d'Ethnographie de Genève (MEG) for the exhibition **Jean Dubuffet, a barbarian in Europe**, 8 Septembre 2020 – 28 January 2021: double pass for the exhibitions at Collection de l'Art Brut and MEG.
Buy a ticket at either museum and show it for free entry to the other.

THE COLLECTION DE L'ART BRUT THANKS FOR THEIR SUPPORT :

