

ART BRUT
The collection

Body



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Body

ART BRUT
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Body

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Preface

Dedicated to the body, the third edition of the Art Brut Biennale (after *Vehicles* in 2013 and *Architecture* in 2015) provides a fresh opportunity to present works that come exclusively from the Collection de l'Art Brut through a common theme. Gustavo Giacosa, who besides being an exhibition organizer is also an actor, a dancer, and a stage director, was invited to design the exhibition, and using the leitmotiv of the body he has managed to highlight the full richness of the Lausanne museum's collection, which now contains over seventy thousand works.

This Biennale presents a wide array of works, including drawings, paintings, sculptures, photographs, and textile creations, reflecting the multiplicity of representations of the human body in Art Brut. The chosen theme makes it possible to show, for the first time, the tattoos of prison inmates as documented by Paris police, which have been a part of the museum's holdings since its opening in 1976. These were assembled toward the end of the 1940s by Jean Dubuffet and assigned to albums, together with other photographs of works from his Art Brut collection or of objects on the margins of official art. The exhibition will also display an assortment of tattooed human skin fragments that Michel Thévoz, the museum's first director, acquired in 1991 for the Collection de l'Art Brut. Together these works are part of the so-called 'Neuve Invention' collection. The Biennales therefore also serve as a way of discovering or rediscovering the works in what Jean Dubuffet called his 'collateral collections'—that is, those entailing uncertain cases that he hesitated to categorize as either Art Brut or 'cultural art'.

The body is a recurring theme in Art Brut, where the act of creation often plays a vitally ritualistic, magical, prophylactic, or therapeutic role. In this context, there have been manifold representations of the body, with countless meanings in the eyes of their creators. For some, the body is above all a haven of complex intimacy; for others, it is a prison, a cage from which they wish to escape; for still others, it is the receptacle of energies needing to be released, transformed, or shared.

Thus, Guo Fengyi and Robert Gie. illustrate the fluids that flow through us; Carlo and Giovanni Bosco paint and draw anatomical aspects of the body; Aloïse and Sylvain Fusco see the body as a source of carnal pleasure and erotic delight; while Josef Hofer concentrates almost exclusively on the male body and its intense sexuality. The theme of the body's internal mechanisms is also

¹ *The Photograph Albums of Jean Dubuffet*, edited by Sarah Lombardi with Vincent Monod. Texts by Baptiste Brun, Nicolas Garnier, Karoline Lewandowska, Jean-Hubert Martin, Jérôme Pierrat and Michel Thévoz. Lausanne, Milan: Collection de l'Art Brut, 5 Continents Editions, 2017.

Miguel Hernandez
untitled, 1948
india ink on paper
21.5 x 27.5 cm

taken up in schematic representations by other artists, such as in Katharina's work, or in Sylvain Lecocq's 'x-ray' visions depicting the body's internal organs. And then there are the body's metamorphoses, particularly as illustrated in the compositions of Ataa Oko or Friedrich Schröder-Sonnenstern, or in Émile Josome Hodinos's glimpses of the body's ultimate transformation into a skeleton, or in Giovanni Battista Podestà's sculptures and paintings in relief.

These are just a few examples of the extraordinary variety of representations of the body that Art Brut has conjured up. All these multifarious forms have one thing in common: their creators' uncompromising urge to proclaim their existence and their relationship with the world.

Sarah Lombardi
DIRECTOR OF THE ART BRUT COLLECTION





This Is Not My Body

Albino Braz

untitled, between 1934 and 1950
graphite and coloured pencil
on paper
32 x 23 cm

*What is this body facing me, which moves, stands still,
never ceasing to face me?
This mirror, separated from me such that I alone am unable
to recognize myself?*¹

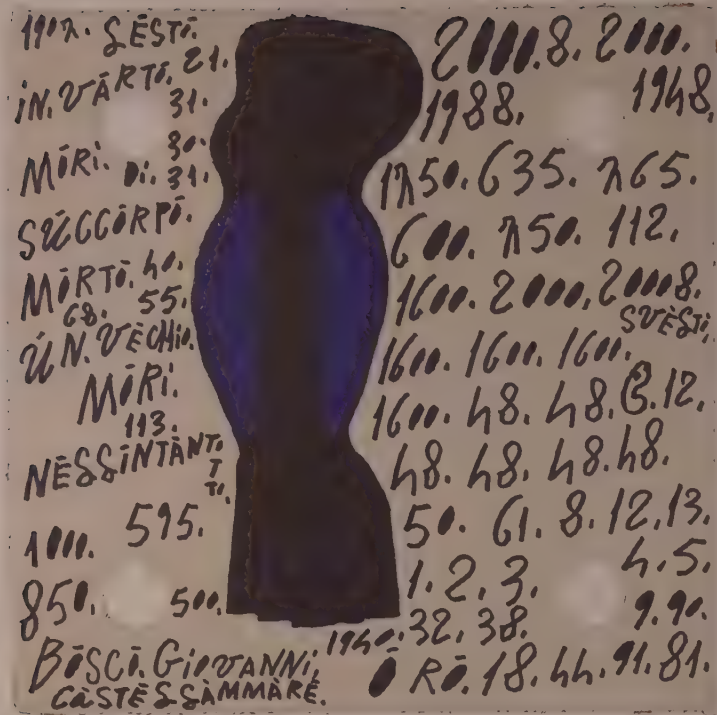
—Jean Frémon

Intimate and universal, the human body is one of the main themes in the history of Western art. Starting from the mystery of the Word made flesh, the body makes it possible to express the divine, as well as the injuries inflicted during every moment of human history. The body's representation in art is a metaphor that refers to the context in which the work was conceived and the emotions it evokes. 'The human body . . . becomes a metonym or metaphor of the order in the world. The body, the metaphor of order craved, in its weaknesses becomes a metaphor of all disorder'². As the metaphor of a world in disarray, it becomes in the art of the twentieth and twenty-first centuries the seat of the dismemberment of figurative codes. The questioning of aesthetic canons echoes modern psychology's jettisoning of the idea of the reliability of the self-aware subject. Within contemporary art criticism, Art Brut is (involuntarily) included among the aesthetic revolutions that have altered our perception of art by challenging ideas of beauty, realism, and proportion. Through this fragmenting of the represented body, Art Brut artists drew close to artists who made performance part of their art, such as Jackson Pollock, Yves Klein, and Paul McCarthy, whose performances sought to make the body a tangible presence—as if the artist's body took precedence over the body represented. This absence of any distance between the work and the artist might be a possible link between Art Brut and contemporary art. However, the body remains the image upon which the construction of collective or individual mythologies resides. Far from being unambiguous, it reflects the shifting positions both of the margins and the centre of our society.

This exhibition, the third Art Brut Biennale, presents the works of forty-one artists from the Lausanne museum. Most are part of the Collection de l'Art Brut, while others have come from the 'Neuve Invention' collection. Close to the 'original' Art Brut, these artists are distinguished by their more complex relationship with the artistic milieu. Priority has gone to those for whom depicting the body was a crucial feature of their work, a matter of urgent necessity. This focus on the body implies an oblique stance that embraces the question of the relationship between body image and its representation in Art Brut.

¹ Jean Frémon (preface), René Crevel, *Mon corps et moi*, Paris: Pauvert, 1974.

² Marie-Madeleine Fragonard, *Corps sanglants, souffrant et macabres. La représentation de la violence faite au corps en Europe, XVI^e-XVII^e siècles*, ed. by Charlotte Boutelle-Meister and Kjerstin Aukrust, Paris: Presses Sorbonne Nouvelle, 2010.



Giovanni Bosco
 untitled, between 2006 and 2008
 felt-tip pen on paper
 45 x 45 cm

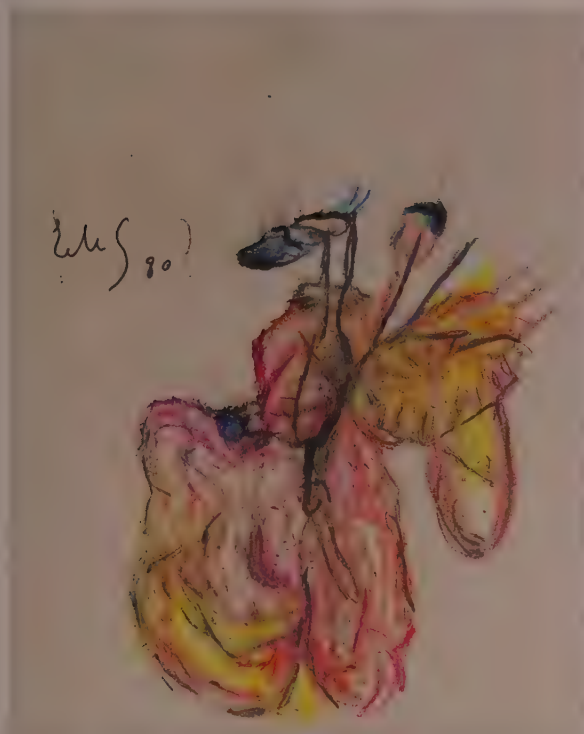
What resonance do these representations have for us, now that Art Brut has been granted its place in art history?

Representations and Body Images

The representation, self-image, and schematic depiction of the body are indispensable concepts in an appreciation of Art Brut works that take the body as their subject.

These concepts, which are linked to the conscious or unconscious awareness we have of our body, evolve from birth and are influenced by relationships between a person and those around him. Aside from the imagination and sensations, the image of a person's body as he sets out on his quest for identity feels as though 'the body were appearing before itself'.³ From the absence of consciousness to the end of one's days, the building of one's image is an uninterrupted process of construction-deconstruction-reconstruction closely linked (or not) to education, culture (and its influences), and interactions with others, our peers, with their glances and their codes. In the event of mental illness, the body becomes the site of symptoms that serve to gauge a person's relationship with the world and, by extension, the etiological locus of the disorder that goes by the name of psychosis. In the fragile process of the creation of one's self-image—or in an imploded (im)maturity—a dismantling process can take root that destroys the perceptive

³ Paul Schilder, *L'image du corps*, Paris: Gallimard, 1968.



Emma Santos

Les Yeux de la mort, 1980
crayon and coloured pencil on paper
21.5 x 18 cm

and sensory capacities of self-awareness. This distancing of oneself gradually leads a person to feel 'disembodied' and to become identified with parts of himself that are immaterial. The body is perceived as strange and incorporeal. Psychotic dissociation bears witness to the inability to unite the physical and the mental. To compensate, a defence mechanism mitigates these deficiencies by generating delusion.

These works, which have attracted our attention from an artistic point of view, profoundly influenced artists such as André Breton, Max Ernst, and Salvador Dalí, who, following the publication of Hans Prinzhorn's *Bildnerei der Geisteskranken* in 1922,⁴ devised ways of disconnecting consciousness and freeing the subconscious. The image of a body damaged by psychosis, by a lack of awareness of reality and the rejection of cultural and behavioural norms, fosters the development of a sensibility that leads it toward different forms of artistic expression.

Sundering and Recomposing

This body image has trouble establishing a link between the parts and the whole. A self that is threat-

ened or even disintegrating can see one part of the body as the whole and vice versa. On an artistic level, a kind of visual metonymy spontaneously emphasizes the part at the expense of the whole, as Giovanni Bosco's isolated limbs or his bodies coagulating into a slimy mixture of organs exemplify.

In her autobiographical work *La Malcastrée*, Emma Santos describes an ecstatic, disintegrated vision of her body: 'I see each part of my body as if it were distinct, clear, detached, precise, isolated, separate from the others. I repeat: my mouth, my eye, the other thing. Words cease to have any meaning. They no longer represent anything. Just sounds. Cry. I'm splitting, falling apart.'⁵ What kind of relationship does such a person, in a constant state of alertness, have with herself? She peers under the microscope at the malfunctioning of a suffering body. Eyeballs, ovaries, nodules or embryos nourished by blood flowing through fine arteries. Each drawing turns into a vivisection. Blood, vital fluid as it is, drowns an enigmatic and uncontrollable internal anatomy that fascinates certain Art Brut artists. The cruelty of the colour red, the colour of blood, which August Walla at the onset of his psychosis refused to use because of its association with the devil, is softened in the work of Masao Obata, where it symbolizes the fertility of blissfully smiling couples. She colours in an undifferentiated manner the flat fronts of bodies which, like Walla's, make no effort to hide their nakedness under clothing. The wall between exterior and interior has been pulled down, and a fused perception dresses and at the same time undresses a body. The role of drawing is to

⁴ Hans Prinzhorn, *Expressions de la folie: Dessins, peintures, sculptures d'asile*, translated by Alain Brousse and Marielène Weber, Paris: Gallimard, 1984.

⁵ Emma Santos, *La Malcastrée*, Paris: Éditions des Femmes, 1976.

retrace the process of corporeal composition-decomposition. Can a simple drawing aim to preserve a person's energy? Following the principles of Chinese medicine, Guo Fengyi constructs images in which the body has several centres. His flowing strokes trace the circulation of energy and blood; contrary to the standard view of a body having a clear outline, his ill-defined line highlights the permeability of man's relationship with his environment.

A damaged body image also causes a change in the generation of meaning and of its manifest contents. Problems in assimilating several stages of development can sometimes be expressed in the form of clusters of organs, as in Éric Derkenne's face-bodies or Sylvain Fusco's multiple visions. In their creative impetuosity, these artists highlight the obsessive quest for identity through their bulbous organs and limbs, or hint at an ancestral earth-mother worship as the source of life and happiness.

Body-image disorders can find objects within the body image and spread them outward: these then become body metastases in which orifices act like the communicative doors of a personality with multiple faces. Through their body-machines, artists like Robert Gie., Katharina, or Frank Travis tried to give form to the circulation of energy caused by personal upheavals.

Metamorphoses

Charles Steffen writes in his drawing titled *Sunflower Nude, Standard Pose* (1994): 'We all change for our own satisfaction, right or wrong we change . . .'

An appeal to fluctuating energies and their transformative power provides a liberating space for Art Brut artists. Steffen's drawings are distinguished by their fierce relationship with God, Mother, and Nature, arising from the desire for a prolonged metamorphosis. Anthropomorphic figures develop from a provisional human condition toward a positive ultimate identity. Like an understanding mother who envelops us in her arms, these man/nature transformations give access to a life full of hidden resources that transcend death. Steffen lays bare the human element, covered only by a kind of epithelium. These are living, smiling, tormented souls who never cease thanking God.

From Steffen's man-nature identification to the man-animal combination of Sylvain Lecocq and Ataa Oko, the symbolic function of metamorphoses becomes more complex. Toward the end of his life, Lecocq set about his



Guo Fengyi
untitled, 1991
india ink on Japanese paper
115 x 66 cm

Sylvain Fusco

untitled, undated
charcoal and pastel on paper
63 x 47.5 cm

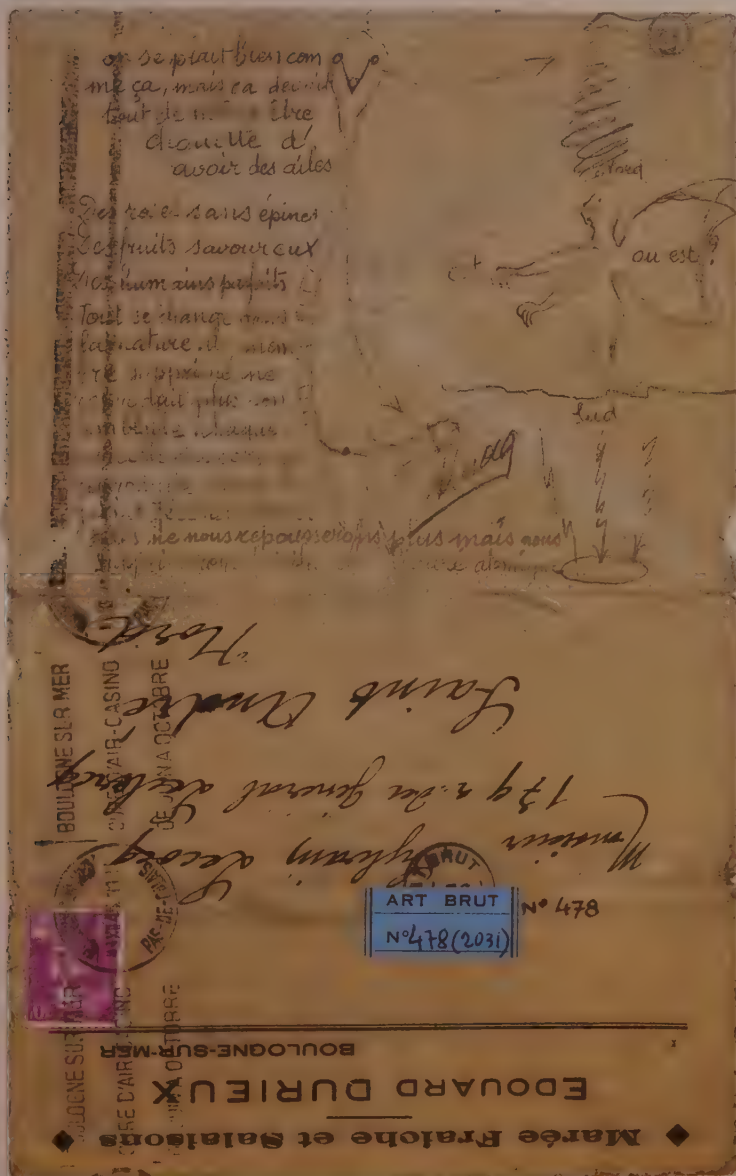


creative work at a feverish pace, taking his inspiration from his periodic flights from the psychiatric hospital of Saint-Jean de Dieu in Saint-André-Lez-Lille. He pushed his body to the utmost, exhausting it with his hunger strikes and long marches. Seeking 'the original language of the world', he played with puns, idiolects, and neologisms garnered by chopping up words. Like other Art Brut creators, he sought meaning by exploring his family name. He embodied *le coq* (the rooster)—pugnacious, aggressive, proud, headstrong, and always spoiling for a fight—and his drawings proclaimed, 'I love air and freedom'. Elsewhere, he saw himself as a kind of winged Icarus, asking, 'Where is (he)?' Midway between the four points of the compass, he was caught between the subterranean forces that held him down and the aerial forces that urged him to fly away (see drawing on p. 15).

Ataa Oko's metamorphoses are not born of a personality disorder, but are one of the features of a folk culture in which gods, spirits, and men all live together. Formerly the maker of figured coffins in Ghana, Oko enjoyed giving

untitled, between 1948 and 1949
graphite on envelope
23 x 14.5 cm

Any relationship with others compromises this autonomy and is accompanied by the anxiety of losing it. Rejecting the external world that threatens to invade one's 'cave' is typical of the schizoid condition. This has enabled certain artists to give form to the figures of their imaginings: these caged conditions spawned the titanic projects of Henry Darger and Morton Bartlett. 'Expressing needs that cannot be met by other means': Bartlett's words define his 'hobby'. In children's games, innocence flirts with horror. These two artists' frenzied obsession with anatomical detail shows how buried





Michel Nedjar

untitled, between 1976 and 1982

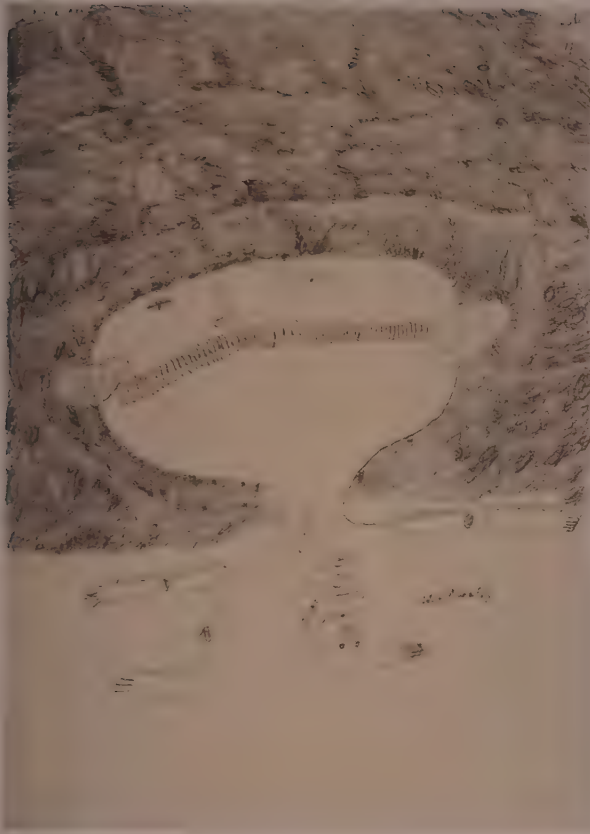
mixed media

52 x 31 x 47 cm

impulses take shape in the sublimation of an artwork. Even though their life experiences might be poles apart, the cavern where they find shelter is also where they become masters of their time thanks to their creative activity, which finds a way to make opposites combine: male/female, violence/tenderness, animal/human.

In his analysis of Aloïse's work, Jean Dubuffet writes: 'Everything is disembodied, bleached in the mirror of a mind that needs to reconstruct everything in its own way. The frenzied rebuilding of the world through a process turned upside-down'⁶ These are the conditions under which the image of a body can express itself and an artist is at one with his work. The body encompasses the world around it, the artist internalizes it in an overwhelming desire to create. He makes use of the most varied materials and tools, including the very walls that surround him, which for him are like an extension of his own body. Fusco began his artistic activity drawing graffiti over his hospital bed and continuing across the walls of his room. The scale of the work is determined by the cramped space, the living conditions, and the materials available. Certain visions of the body become obsessive series, like Nedjar's dolls, which gradually clutter up his den. Others are outsized and need plenty of space. Lots of space . . . while their artists are cooped up in confined places.

⁶ *L'Art Brut* no 7, 1966.



Philipp Schöpke
Vater Frihz 62 J., 1983
 graphite and coloured pencil on paper
 88 x 62.5 cm

Supports are used in every sense, like Guo Fengyi's long rolls of paper; Charles Steffen's sheets of paper taped together to create 'a giant drawing, done as well as possible'; the pages sewn together by Aloïse, so that her bodies' embraces have no end; or Helga Goetze's embroidered book friezes, each page of which is an educational illustration of a new sexuality.

Hair

Like all symbols, hair expresses the paradox and the reciprocity of meaning. Its exuberance displays power with regard to others, but could also be a sign of folly, absence, submission, or wisdom. Hair metaphors can be seen in artists as different as Madame Favre and Philipp Schöpke. In the case of the former, whose biographical details are few, it is fair to posit a link between the lightness of the pencil barely marking the paper, her probable experience as a medium, and the attention paid to the flowing locks of a hairstyle. Is this one of those 'calm' and 'reliable' medium-artists, according to Allan Kardek's definition in his *Livre des mediums* (1861), who claimed to act under the influence of spirits? The figures drawn by Madame Favre billow up onto the page like a rev-

elation; their austere profiles and enigmatic expressions challenge the viewer. Formally, the half-busts drawn in graphite pencil meet the aesthetic canons of Greco-Roman classicism; a skilled hand has drawn them with grace, precision, and a certain automatic detachment. They play on the resemblance and sexual ambiguity of the figures, sometimes linked by continuous hair or hair that bursts forth mysteriously, as if from a nest, into another's hairdo. Hairs that tether ghosts from the hereafter with their earthly counterparts?

The thick, curly hair of Schöpke's female figures, whose length rivals the proportions of the rest of the body drawn in coloured pencil in a trembling hand, acts as a unifying element connecting several figures in a single heap. This resident of the Artists' Home in Gugging, near Vienna, reassembles an exploded anatomy in which limbs and organs are devoid of any protective covering. We see isolated figures in a primitive diagram, whose only connection with the others is the fact that they share the same sheltering roof. Bristles and hair are signs of ontological solitude in human beings, but also an expression of their life force and sexual aggressiveness. This is what Albino Braz reminds us in his syncretic, passionate visions of the relationship between man and nature. Hairiness suggests primitiveness and reminds us of our animal nature. Braz highlights the hair, beards, and bristles on his figures, stressing the darker

Giovanni Battista Podestà
Il Sarcofago (détail), undated
 mixed media
 34 x 50 x 54 cm



zones and creating a flattening effect. His arousal finds its bliss in this lush, fertile paradise, surrounded by the hospital's sadly less-than-symbolic walls.

Mirrors

'And so my thought drowns in the midst of this immensity and sweet it is to shipwreck on this sea', writes Leopardi in *L'Infinito* (1819). Nemesis's vengeance is complete with the drowning of Narcissus in his own reflection. The youth gently subsides in his double, reminding us that each reflected image is a trap. Defying the mirror, artists like Josef Hofer prolong the ecstasy of this orgasm. The contortions and close-ups of certain details of the body recall the distorted image of a reflection in the water. The movements suggest a dance in slow-motion, a swirling, ceaseless descent in which the image is at times frozen in a frontal view, and at other times multiplied in further reflections.

The viewer and the viewed are as one in Eugene Von Bruenchenhein's pictures: like the two heads of a mythical bird, husband and wife watch one another, seduced in their private ceremony. Seen from behind, from the front, in double side view: in praise of the deity but, above all, of the multiple viewpoint. Von Bruenchenhein's camera describes an uninterrupted line of erotic tension.

The introverted Giovanni Galli falls under the spell of the mirror's eroticism. He eternalizes a phantasmatic doubling of himself in the delayed, fluid time of Eros: mysteries of his 'nuclear transsexuality', in which male and female reunite to make up for the original sundering of the double.

Death

Games of self-representation must ultimately confront the final mirror of death. In the work of Podestà and Schröder-Sonnenstern, the grotesque exorcises the fear of death. These grimacing skeletons embracing lustful bodies left to their mortal fate recall folk imagery that closely links laughter, death, and sex. While they purport to defend a certain kind of morality, their convictions are turned upside down by voluptuous excess. Their tortured or metamorphosed bodies find a road to freedom in their exultation. These prophets are overshadowed by their creative fever, and their visions of the body cease to be subject to an age's behavioural norms and customs.

As in the case of all the other artists in this exhibition, these visions of bodies broken down into pieces and sometimes recomposed—and in the final analysis freed—are not happy to be explained away by references to symptoms of a disturbed self-image. These ungraspable, rebellious, slippery images, like those that attempt to capture a body in movement, convey a fresh vision of art haunted by otherness. The heightened sensibility that generated them overcomes the limits imposed by psychological disturbance. They reveal a hidden world where the body spawns its own disorder, with all the power of Baudelaire's *A Carcass* or Dalí's *Rotting Donkey*.

Gustavo Giacosa

INDEPENDENT EXHIBITION ORGANIZER AND STAGE DIRECTOR



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Matchless Bodies

Éric Derkenne
untitled, 2006
ballpoint pen on paper
42 x 29.7 cm

Works classified under the label of Art Brut care nothing for the rules of art, nor for references to anything outside the history of art; they do not praise the world but, rather, relate to it in a disconcerting manner. They introduce a clear break, a radical dislocation of representation and an immersion into a strange, totally unique interior world. These are byroads by comparison to the highways of conventional forms in normal life or those recognized by the art establishment. Besides, they come from elsewhere, from another time, and are unclassifiable, issuing as they do from a single person struggling with a sometimes overwhelming interior life with which he or she tries to come to terms. They have slipped the knot and are free of the countless codes that help establish what is predictable in social relations. Their creators are artists who are often unaware of being such. They do not seek fame or recognition, still less a market. They are frequently solitary, even within a psychiatric establishment or some other institution. Michel Thévoz¹ describes these works as 'orphans', resisting as they do every attempt to identify their origin or their fate. He sees them as an exploration of the boundaries of the interior life, done with no compass, alone, sometimes in the face of universal suspicion by those who are firm in their belief in reality and inclined to belittle these creations as childish, unsophisticated, or senseless. No one expects art to cozy up to the world, but rather that it should challenge it, shake it up, shatter standard perceptions of reality by introducing anomalies into the heart of what seems straightforward. The creations of Art Brut do away with all certainties and force one to consider that the world is made up of manifold layers of meaning and that most of us prefer to stay on the surface.

As Michel Thévoz observes,² contrary to official art history, in which artists are essentially seen as men from privileged social backgrounds who begin to work quite young, the creators of Art Brut—either men or women—are often from the working class, or even from the poor; frequently, they turn to art late in life. Their lack of any specialized art-historical education means they are not beholden to anyone, and this leaves them free of any shackles, so that they can make their own way with no examples to follow. They endure suffering, lack status, and are beyond meaning; cut off from normal social relations, they are, essentially, eccentrics.

Created by people living a life of internal exile reinforced by being sidelined from normal life, their works are not aimed at a particular market but are engendered by an inner discourse with its own wellsprings. They are invented by men or women whose bodies are not in tune with those of their contemporaries; the

¹ Michel Thévoz, *L'Art Brut*, Geneva: Skira, 1980, p. 122. See also Lucienne Peiry, *L'Art Brut*, Paris: Flammarion, 2016 [1997].

² Michel Thévoz, *op. cit.*, p. 198.

mirror is broken or distorted. Their perception of the world and their language revolve around splintering, around the notion of schism, experienced not as a deliberate aesthetic stance but as a response to inner urgings. They are on a collision course with the standard view of reality shared by others.

Their art is a trap door, a means of escape. Often locked away or hemmed in by their fantasies, they make the most of all that comes their way, using the equipment and materials they can dig up, which can be very basic: colours, pencils, soil, pieces of cloth, textiles, branches, stones, paper, etc. Everything becomes the raw material that meets their inner need to escape from their condition. They are reduced to their body, to the tiny space available to them in their cell or room, and are forced to live cheek-by-jowl, relying on their families or psychiatrists.

Naturally, reality exists only as translated in terms of meanings and values; there is no world beyond the way in which it is viewed. It always remains hidden behind its interpretation. To speak of a reality principle as an established fact, which some might shy away from, is an act of violence, a defence of social ties designed to preserve a way of interpreting the world. These artists experience an uncoupling of the systems of meaning that permeate reality in favour of what makes sense within the context of a specific group; they live outside—and are totally indifferent to—the conventions that govern normal social relations. They invent their own world, perceiving and building it according to their own conventions, and they do not shift from it. Each person lives in his or her own private world that only occasionally overlaps with those of others—although usually to his or her detriment, for an implicit ‘reason police’, with its social and medical instruments, is always ready to hold back the threat. ‘Madness’ is only one of the names of this ungraspable thing, which can lead to disarray in the jumble of shared everyday habits.

Their presence in the world is based on a radical shift from polite convention; their emotional, sensory, and gestural culture is often distinguished by a sense of uneasiness and astonishment by those close to them. Not only do they break social and cultural norms in their relationship with the body, but also rules of language and thought. They have failed to establish the usual compromises with their unconscious that make social relations possible; constantly struggling with their own inner demons, they pay no attention to social restraints.

Tattoos, which are also present in the exhibition, undoubtedly answer to a different kind of logic, even though they are often associated with social outcasts, rebels. The tattooed are not the authors of the work that covers their body, but instead their enthusiastic bearers. At the turn of the twentieth century it was a kind of folk-art form, another kind of rebellion, popular with men living on the margins of normal social relations—especially sailors, soldiers, and crooks, as well as part of the working class of the period. As a means of depicting a scene or a human figure, a tattoo is a way of asserting one’s difference, of turning one’s body into an artwork through paintings injected directly into one’s skin.

Émile Josome Hodinos
Osthéologie, 1876 and 1896
ink on paper
33 x 22 cm



Each Art Brut artist invents a highly personal world to which he alone has the key, unencumbered by established conventions. Each work transparently crystallizes a life story, creating a sort of personal archive, with tiny objects, dates, names, profiles of figures, fragments of bodies telling of intimate wounds or echoing memories. Bodies give form to an inner geography, with all its turbulence; graphic or physically constructed representations always bear witness to a biographical origin, intimate events that turn a body into an often uneasy, uncertain world. The drawn, painted, or manipulated body is a projection of these artists' inner chaos, of their questions about a sexuality of which they are



Aloïse

untitled, between 1925 and 1941
coloured pencil and graphite on paper
50.8 x 72.6 cm

often deprived. Another's body is laid bare before them no less than theirs. And their art is just another way of making such a form, of putting it outside oneself so as to control and distance the threats it contains or to revel in it internally. Few of these artists use perspective; figures are depicted with no depth, with no identity; their bodies lack any thickness and float weightlessly, divorced from any nuanced environment. Many of them also use writing, which tattoos the body portrayed or traverses it, as in the works of Giovanni Bosco, Helga Goetze, Émile Josome Hodinos, Vojislav Jakic, and August Walla; words and bodies graphically merge.

Aloïse embodies a figure whose self disappears; she too has the desire to break away from the bonds of social relations and to free herself from the demands of identity.³ As if to cast off all desires to which the body is subject, but without doing so altogether, she draws huge, opulent, coloured, often female bodies, reduced to their mere surface. They are pure paper creatures, whose eyes are 'flooded with blue, the colour of absence', as Michel Thévoz puts it.⁴ The body is distilled to mere appearance; it does not always stand out against its background, and the colours sometimes blend into one another, making it difficult to make the bodies out. Borders are indistinct. Carlo does not escape from this desire to erase oneself, like numerous other artists in the exhibition. Throughout his collage-like works, he scatters ghostlike figures lacking an identity, shown in profile and weightless, sometimes accompanied by animals and houses, and without respecting scale in any way. The figures are all identical clones. They have no body other than their profile. They have no thickness and their huge eyes are empty. An object or an animal sometimes interrupts the piercing sameness of these figures. They are a stuttering presence in the world, a multiplicity of copies made so as to avoid being hurt by their environment. Marguerite Burnat-Provins painted wild-eyed bodily ectoplasms, 'creatures from the

³ See David Le Breton, *Disparaître de soi. Une tentation contemporaine*, Paris: Métailié, 2016.

⁴ Michel Thévoz, op. cit., p. 168.



Ataa Oko
untitled, 2008
graphite and coloured pencil on paper
21 x 29.7 cm

abyss', as she entitled one of her works. These drawings were 'dictated' to her, she said. She painted and wrote unceasingly, immersed in a perpetual trance.

Other creators feature an equally troubled relationship with the body, which they break down and sometimes render barely recognizable. Giovanni Bosco is a peaceful anatomist who dismantles bodies without giving the impression of committing a crime: arms, lungs, legs, and other organs are arranged side by side like separate body-part satellites orbiting around enormous human profiles that look like placid puppets. The writing is closely interwoven with the drawing and includes the year of

his own birth, together with his father's and that of his murdered brothers, while the names of neighbouring villages float above or within the parts of the body. Katharina's drawings seem to have escaped from a treatise on anatomy, but exude a feeling of acceptance; the body is once again there, the entrails are exposed but without a fuss. They lay bare the body's invisible interior yet do so with complete equanimity, as if presenting an inventory for the benefit of the man in the street. Giovanni Bosco also deconstructs the body, cutting it up into pieces and rebuilding it as he pleases, producing more rounded shapes, arranging them geometrically and giving them bright colours, especially red and blue. His bodies are also crisscrossed by numbers, letters, and words in an equally hermetic language. Josef Hofer's deformed bodies are depicted suspended and naked—especially at the extremities—and have their genitals in full view. Emphatically depicted mouths often accentuate their sense of aggressiveness and astonishment. These bodies are typically stripped of their flesh, as if formally tortured, and set within a mirror with a coloured frame. Éric Derkenne concentrates on faces ravaged by a wild swirling energy. A network of lines drawn with a ballpoint pen build up a face with bulging eyes and a huge mouth. A penis is sometimes included, adding to the disorientation caused by the dismantling of the face. Each face is unique, and the accumulation of different faces builds up a self-portrait that is never complete—an exploration of the self that, in the absence of a command of language, can make use only of the image. Emma Santos, who is known above all for works like *La Malcastrée*, drew disfigured bodies haunted by death, as in this drawing of a skull containing a dead baby; the body is reduced to a fragment, like an envelope provided as protection. Divorced from her own person, she wandered bodiless along the corridors of psychiatric institutions, cut off from the world by psychotic drugs, like many other makers of Art Brut. With her body pinned together after a terrible car accident when she was ten, and having had to come to terms with ill-fated loves ending in abortions, she was a woman who lived in suffering, hanging between worlds to which she had no access. She was unable to enjoy

normal social relations, despite her published writings, yet she was not in the grip of madness, as the lucidity of her mind and her denunciation of psychiatry make plain. She shares this painful 'liminality' with other creators of Art Brut, who find a refuge in their hospitalization, although they are sometimes also subjected to its violence.⁵

The interweaving of the human and the animal, irruptions of the gods and of unsettling cosmogonies, are areas explored by other artists, albeit via their accompanying anxieties. The bodies drawn by August Walla rely on his own mythology: his tutelary figures are designed to protect him. Their brightly coloured bodies, drawn with no attempt at perspective, mingle with phrases lifted from foreign-language dictionaries. His faces often include conspicuous teeth or lips highlighted with lipstick. They all look alike. Friedrich Schröder-Sonnenstern's imaginary bodies belong to his dream world, as evoked in his flat, peaceful, even humorous compositions blending human and animal components. In Guo Fengyi's work, countless sinuous lines coalesce to form luxuriant body outlines, from which emerge faces and bodies shaped like female genitalia.

A sublimated eroticism often lurks within these works. For these men, denied their sexuality, women are often insistently present in their work. Giovanni Galli draws on both sides of the paper, depicting naked women side by side; rockets and airplanes share the space with them in a kind of collage. He challenges appearances to remind us always to look at the world outside our standard field of vision, to seek out the secret behind the door. As far as Johann Hauser is concerned, the female body exists only in an aggressive form, with a face exhibiting prominent, carnivorous teeth, bright, watchful eyes, a threatening smile, a huge sexual organ and a made-up anatomy—breasts like artillery shells set together on the side of the body in place of an arm. Hauser plays with the human form. His name is written in large letters and becomes part of the composition. Seemingly wiser, Émile Josome Hodinos draws countless designs for medals coupled with handwritten text, added in an obsessively painstaking manner on unexpected subjects, such as the gestures of daily life or partly naked female bodies, with breasts, belly, legs, or arms often exposed. Sometimes he depicts male faces. Helga Goetze is a sensual, joyful artist, and her whole oeuvre is a manifesto for happy eroticism. She depicts nude women facing one another and immersed in the cosmos, whose names she includes in her brightly coloured embroideries: Liliith, Morgane, Salomé, etc. Her work is a hymn to sexuality and nudity, suggesting someone who has broken free of conventions. Sylvain Fusco also portrays the female form, multiplying it in sensual reproduction; but one face—square, unflinching, with bright, curious eyes and a sensual mouth—dominates the composition and floats above all these grafts, each producing a clone. These are generous, open bodies, with rounded breasts, but they convey an undertone of astonishment that distances them. The same joyful sensuality can be found in the drawings of Ataa Oko, the inventor of the figured coffins of Ghana, in which the shape reflects the occupation of the deceased—boat, fish, bus, lorry, etc. Oko came late to drawing and launched himself into it with gusto

⁵ On Emma Santos, see Sarah Anais Crevier Goulet, "'Malcastrée' et 'mésiquée': Emma Santos, entre folie et dépression," in *Frontières*, vol. 21, no 2, 2009. Emma Santos is the author of *La Malcastrée*, Paris: Maspéro, 1973; *Itinéraire psychiatrique*, Paris: Éditions de Femmes, 1977; *La Lochémuse*, Paris: Éditions de Femmes, 1978.

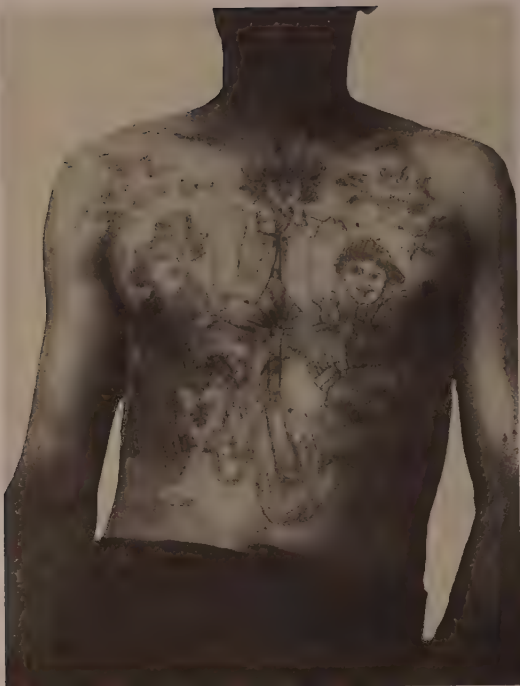
and humour. He first concentrated on familiar themes before turning to the mythology of the traditional Ga religion. He began depicting fanciful, part-animal, part-human creatures, often with several heads and in multiple, dynamic poses. Then a crude, jovial, erotic component broke through, a joyous sexuality not weighed down by the slightest frustration or self-censorship.

Robert Gie's figures are just sketches, made up of squares with a limp penis or breasts whose geometry is emphasized by arms raised and folded at right angles at the elbow and with slightly bowed legs. They are linked by a tangle of threads, which nonetheless fail to establish any real communication between them: they appear caught in a kind of web. Philipp Schöpke's figures depict an anatomy that has come off the rails, in which limbs are not always attached to a torso that appears to be off balance. Only the artist himself can recognize the barely roughed out faces of his subjects, whose names and ages he includes. The figures appear weightless and reveal their internal organs, placed casually side by side with no attempt at verisimilitude. The tops of the drawings, at head height, are often densely, even stiflingly, worked, unlike the bottom halves, which contain the essential part of the figures and remain airborne. Masao Obata's subjects are similarly portrayed as flat, rather placid figures that seem to be amazed at their presence in the world, with their arms raised or hanging down as if seeking composure. Couples are rendered with a child in the middle. One can barely make out whether the figures are male or female. Another way of eliminating flesh in a cold world where desire has no place is demonstrated by Frank Travis. The body is turned into a complex machine, a devitalized, depersonalized chassis enclosing moving parts that are nonetheless under control. For Giovanni Battista Podestà the body is nothing more than a castoff, a mask. He liked to wear clothes of his own creation and wander the streets of his village. His dreams are extended to his paintings, sculptures, and bas-reliefs featuring discomfiting scenes in which death seizes the living.

In these many works, the body is unmatched, de-matched, de-composed, reduced to an extreme, often painful, ravaged singularity that finds itself in a clumsy position, typically diaphanous—pure surface on a given support. The figures are depicted side by side, sometimes completely out of scale and often portrayed weightless, crowded together with animals. These are attempts to neutralize a body and its intolerable yearnings, but at the same time to symbolically give voice to a cry of self-imprisonment when one can no longer recognize oneself. These artists are seeking their place in the world but cannot find it. Still, it's there all right, and they're feeling their way toward it without losing heart.

David Le Breton

PROFESSOR OF SOCIOLOGY AT THE UNIVERSITY OF STRASBOURG
AND MEMBER OF THE INSTITUT UNIVERSITAIRE DE FRANCE



Tattoos, the Tattooed

Police headquarters, Paris
Évasion de forçats, ca. 1900
photograph of tattooed back,
copy, silver-halide print
18 x 23 cm

Institut de médecine légale de Genève
Tatuages prélevés sur cadavre inconnu,
late 19th century
parchment (human skin), pinned
wooden support covered with felt
44 x 36.5 x 1.3 cm
ni-9326

Police headquarters, Paris
untitled, ca. 1900
photograph of tattooed torso
and arms, copy, silver-halide print
23 x 18 cm

The Collection de l'Art Brut possesses a series of photographs of tattooed people, as well as a number of pieces of tattooed human skin.

Some of these pictures came from the headquarters of the Paris police department, while others were offered to Jean Dubuffet by Dr. Pierre Maunoury in 1964. In his efforts to define exactly what the distinguishing features of Art Brut are, Dubuffet set up an image bank in 1945 that brought together works not recognized by the art establishment. He gathered photos of works on the margins of the field of official art, such as sculptures emerging from folk art and naive art, graffiti, tattoos, and works produced in psychiatric hospitals. He included pictures of graffiti and tattoos that already existed, as well as images of objects that were photographed expressly for him. These photos were all arranged in albums, which came to include a total of 903 pictures that reflected his thought and helped him to gradually establish his definition of Art Brut.¹ These albums sometimes cover a previously unseen sequence of images. For example, the first album opens with a set of photographs said to be by Barbus Müller, before displaying the series of shots of prison tattoos² taken at the headquarters of the Paris police department, and closing with Brassaï's photos of graffiti.

In 1991, Michel Thévoz, then director of the Collection de l'Art Brut, acquired a collection consisting of twelve panels on which had been pinned pieces of tattooed human skin. Bought from a secondhand goods dealer, the panels originally came from the Institut de médecine légale (Institute of Forensic Medicine) in Geneva and were displayed at the 'Recent Acquisitions' exhibition held in the museum in Lausanne in 1994. Thanks to the precise description of various tattoos in police files, these strips of skin served to give a name to bodies whose identity would otherwise have remained a mystery at the time of their discovery. Human remains do exist in some special collections, but these are generally in scientific institutions—no more than a dozen or so in the entire world—and not in art museums.

Nowadays tattoos are ubiquitous and have even become fashion statements. In the past they were associated exclusively with social outcasts and misfits and, for this very reason, they attracted the attention of Jean Dubuffet and Michel Thévoz.

¹ Sarah Lombardi (ed.), *The Photograph Albums of Jean Dubuffet*, Lausanne / Milan: Collection de l'Art Brut / 5 Continents Editions.

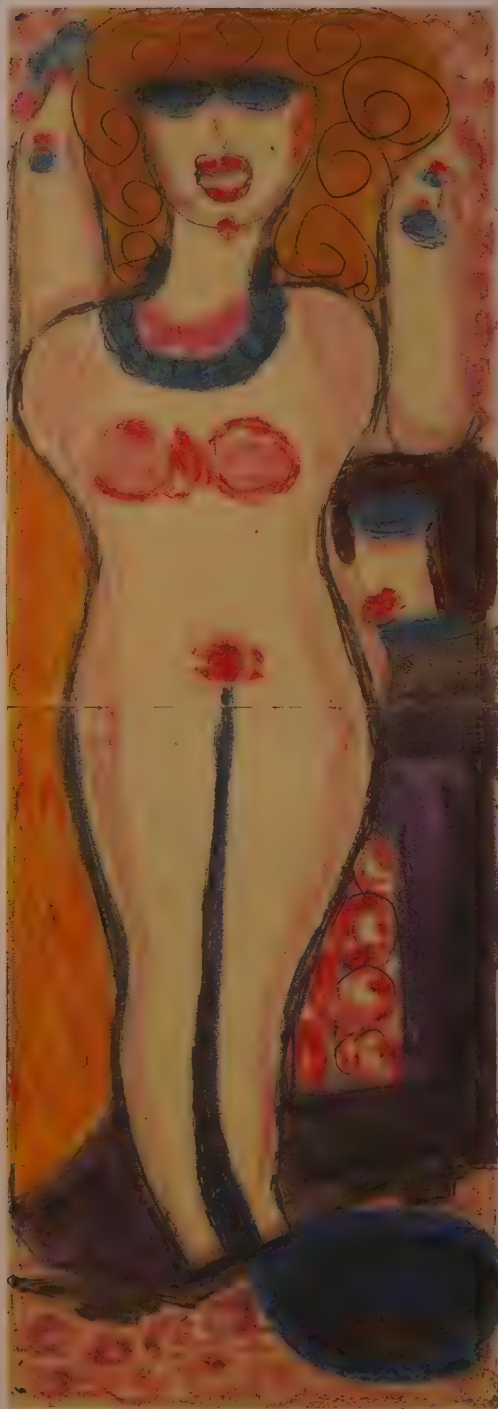
² Criminologists have taken an interest in this body art since the end of the nineteenth century. At first they made tracings of convicts' and prison inmates' tattoos, then started photographing them.

Anic Zanzi

CONSERVATOR, COLLECTION DE L'ART BRUT

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Aloïse [Corbaz]

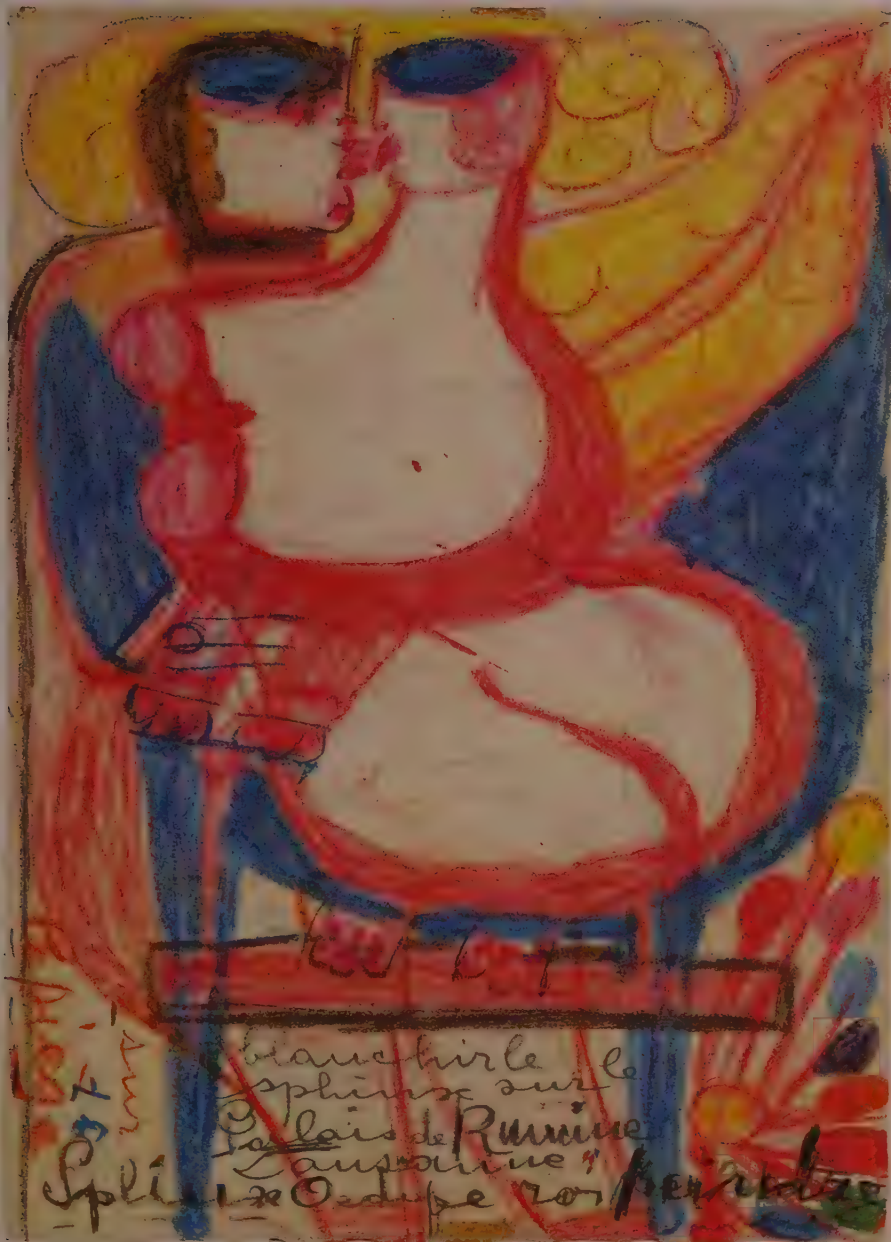
Couple au grand nu féminin
 [page du cahier page from the book
Noël, l'Ange et les Rois mages], 1948
 mine de plomb et crayon de couleur
 sur papier graphite and coloured
 pencil on paper
 59 x 20,3 cm
 cab-2535

Aloïse [Corbaz]

Enlèvement d'une mariée de Gaule,
 entre between 1946 et and 1947
 crayon de couleur et gouache sur papier
 coloured pencil and gouache on paper
 90 x 60 cm
 cab-A207







Aloïse [Corbaz]

Femme portant une tête à la main, 1927

mine de plomb et crayon de couleur
sur carton graphite and coloured
pencil on cardboard

28 x 42 cm

cab-2140

Aloïse [Corbaz]

Sphinx (Oedipe roi peintre, s.d. undated

mine de plomb et crayon de couleur
sur papier graphite and coloured pencil
on paper

21 x 15 cm

cab-A163/26



Morton Bartlett

sans titre untitled, entre between
1936 et and 1965
sculpture en plâtre peinte
painted plaster sculpture
21 x 12 x 12 cm
cab-11062



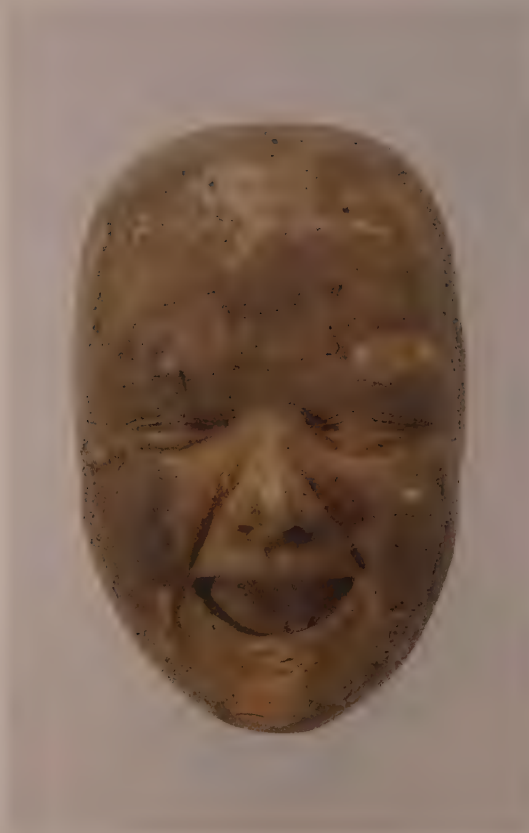
Morton Bartlett

sans titre untitled, entre between
1936 et and 1965
sculpture en plâtre peinte painted
plaster sculpture
21 x 13 x 17 cm
cab-11063

Morton Bartlett

sans titre untitled, entre between 1936
et and 1965
plâtre, peinture, tissu et matériaux divers
plaster, paint, fabric, and diverse materials
84 x 45 x 15 cm
cab-11059





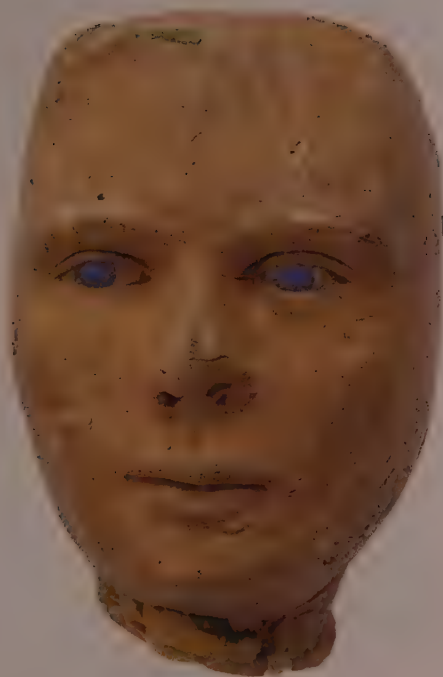
Morton Bartlett

sans titre untitled, entre between
1936 et and 1965
pâte à modeler modelling dough
9,5 x 6 x 5,5 cm
cab-11076



Morton Bartlett

sans titre untitled, entre between
1936 et and 1965
pâte à modeler modelling dough
11 x 6,5 x 6 cm
cab-11077



Morton Bartlett

sans titre untitled, entre between
1936 et and 1965

pâte à modeler modelling dough

12 x 8 x 7 cm

cab-11078



Giovanni Bosco

sans titre untitled, entre between

2006 et and 2008

feutre sur carton felt marker on cardboard

64 x 60 cm

cab-14643



Giovanni Bosco

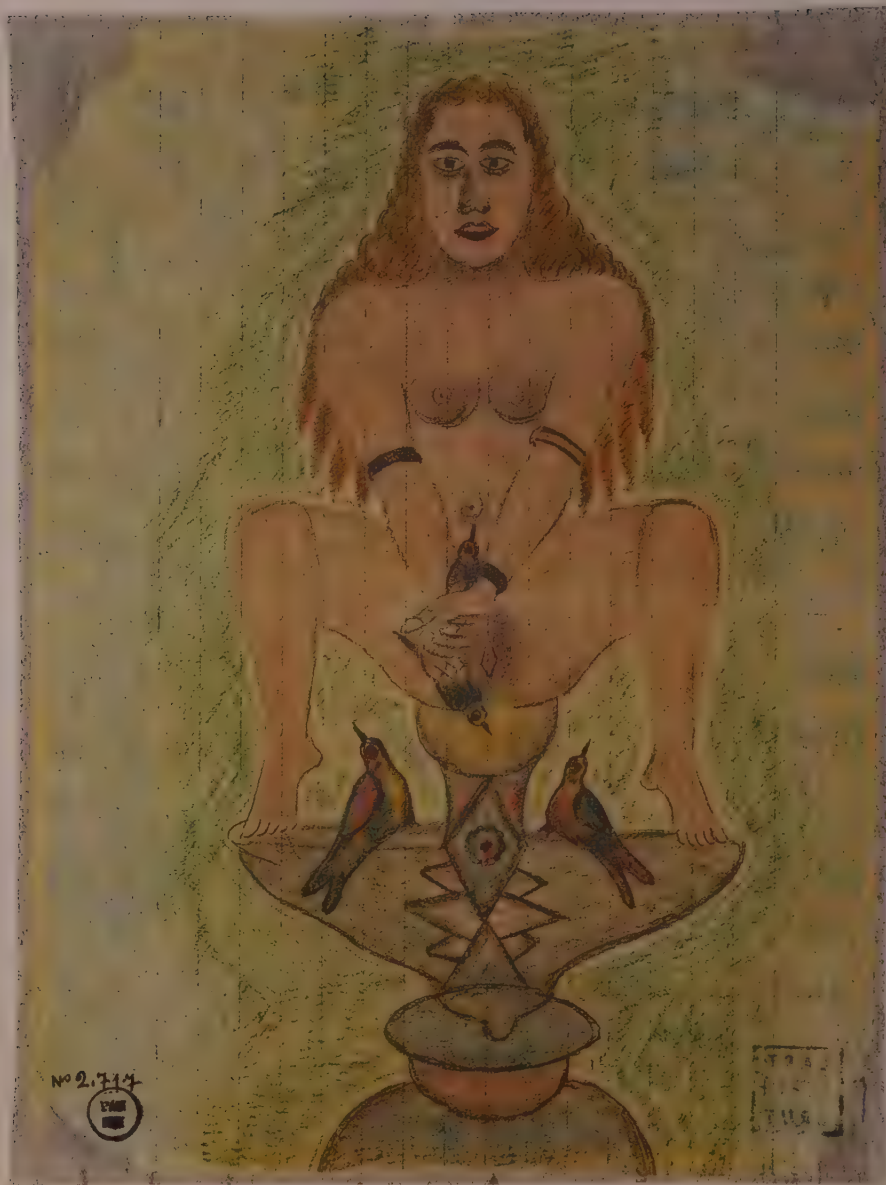
sans titre untitled, entre between

2006 et and 2008

feutre sur carton felt marker on cardboard

46 x 46 cm

cab-14621



Albino Braz

sans titre untitled, entre between
1934 et and 1950
mine de plomb et crayon de couleur
sur papier graphite and coloured
pencil on paper
22 x 16 cm
cab-2717

Albino Braz

sans titre untitled, entre between
1934 et and 1950
mine de plomb et crayon de couleur
sur papier graphite and coloured
pencil on paper
32 x 23 cm
cab-A533







Marguerite Burnat-Provins

La Vanité, 1930

mine de plomb et aquarelle sur carton

graphite and watercolour on cardboard

73 x 43,8 cm

ni-2191

Marguerite Burnat-Provins

La Luxure, 1930

mine de plomb et aquarelle sur carton

graphite and watercolour on cardboard

48 x 39,8 cm

ni-2195



Ignacio Carles-Tolrà

sans titre untitled, 1967

marker, encre et peinture laquée

sur papier marker, ink, and laquered

paint on paper

31,2 x 47,8 cm

ni-2960 bis



Ignacio Carles-Tolrà

sans titre untitled, 1967

feutre et peinture sur papier

felt marker and paint on paper

32 x 47,8 cm

ni-2975bis

Carlo [Zinelli]
sans titre untitled, 1962
gouache sur papier gouache on paper
35 x 50 cm
cab-2104







Carlo [Zinelli]

sans titre untitled, 1961

gouache sur papier gouache on paper

50 x 70 cm

cab-2128

Carlo [Zinelli]

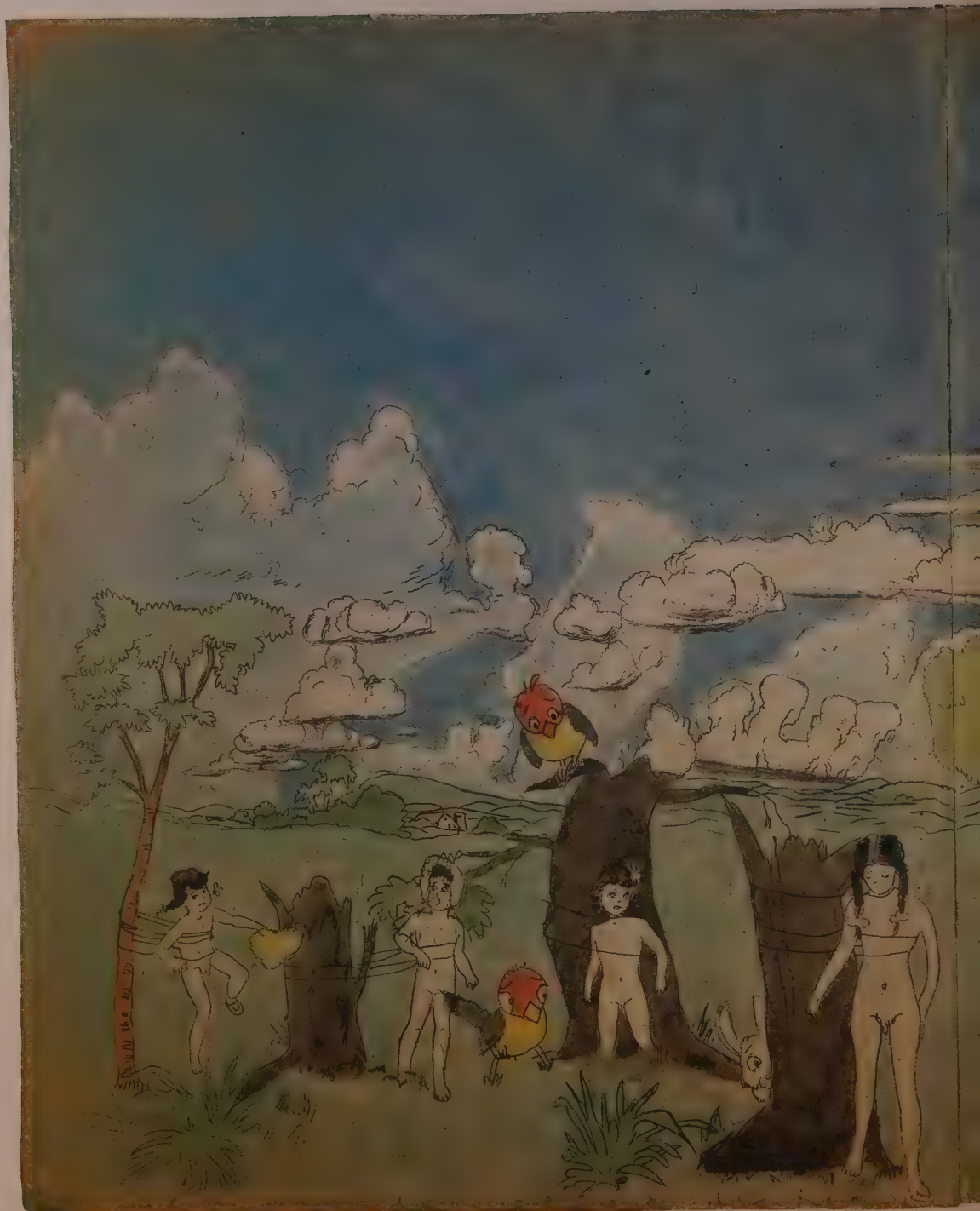
sans titre untitled, 1963

gouache sur papier gouache on paper

70 x 50 cm

cab-2130









< **Henry Darger**

At Jennie, entre between

1930 et and 1972

mine de plomb, aquarelle et décalque

sur papier graphite, watercolour,

and carbon tracing on paper

61 x 96 cm

cab-9615



Henry Darger

sans titre untitled, entre between
1930 et and 1972

mine de plomb, aquarelle et décalque
sur papier graphite, watercolour
and carbon tracing on paper

48 x 120,5 cm

cab-7520



Éric Derkenne

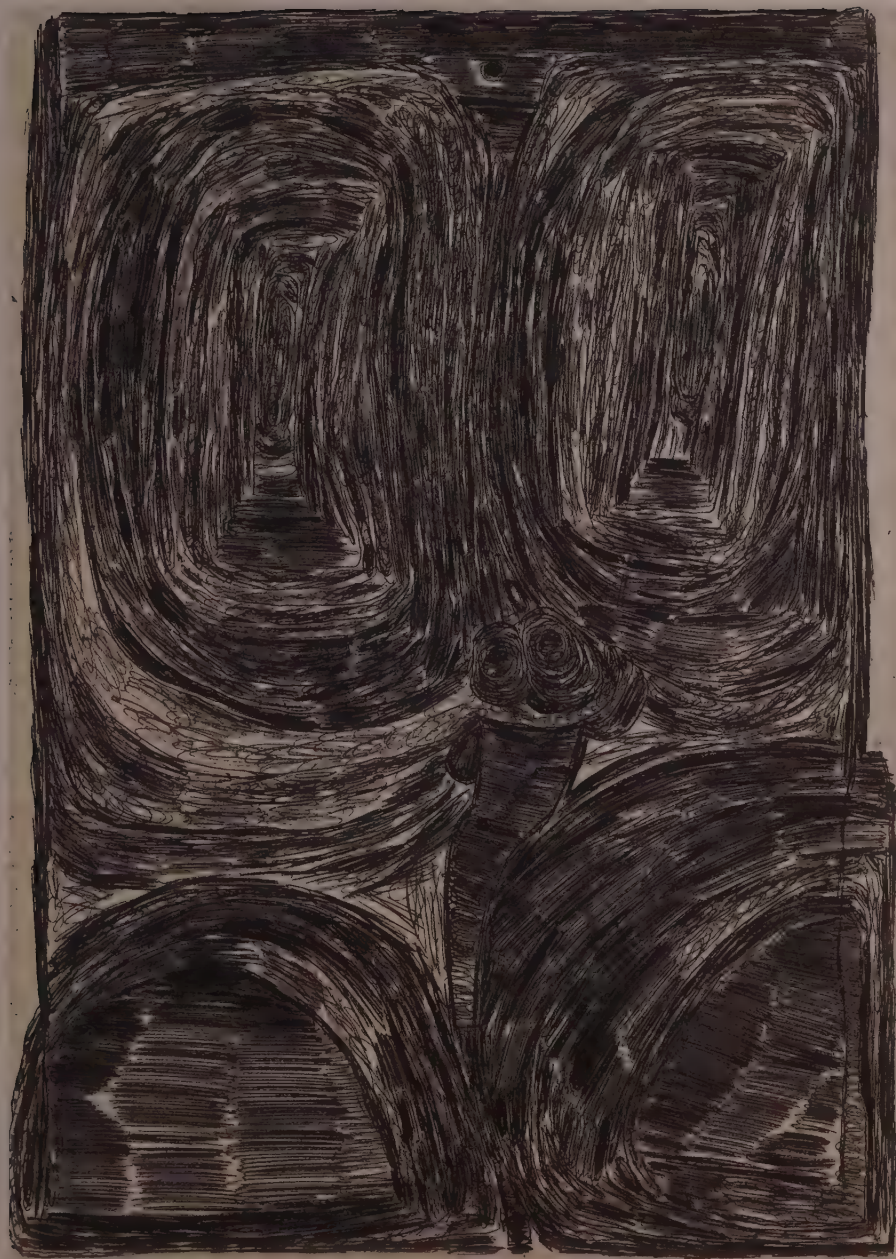
sans titre untitled, 2007

stylo-bille sur papier

ballpoint pen on paper

35,9 x 27 cm

cab-16100



Éric Derkenne

sans titre untitled, 2007

stylo-bille sur papier

ballpoint pen on paper

42 x 26,7 cm

cab-16112





Éric Derkenne

sans titre untitled, 2010

stylo-bille et écoline sur papier

ballpoint pen and watercolour

ink on paper

49,8 x 70 cm

cab-16123



Madame Favre
sans titre untitled, s. d. undated
mine de plomb sur papier
graphite on paper
36 x 23 cm
ni-2158



Madame Favre

sans titre untitled, s. d. undated

mine de plomb sur papier

graphite on paper

36 x 23 cm

ni-2161



Sylvain Fusco

sans titre untitled, s.d. undated
recto/verso front and back
pastel sur papier crayon on paper
148,5 x 153 cm
cab-2656bis







Sylvain Fusco

sans titre untitled, s. d. undated
pastel sur papier crayon on paper
62,5 x 47,5 cm
cab-2680bis



Giovanni Galli

Angela custode, 2005

stylo-bille et crayon de couleur sur papier

ballpoint pen and coloured pencil on paper

70 x 50 cm

cab-16738

Robert Gie.

sans titre untitled, ca. 1916

mine de plomb et encre de Chine

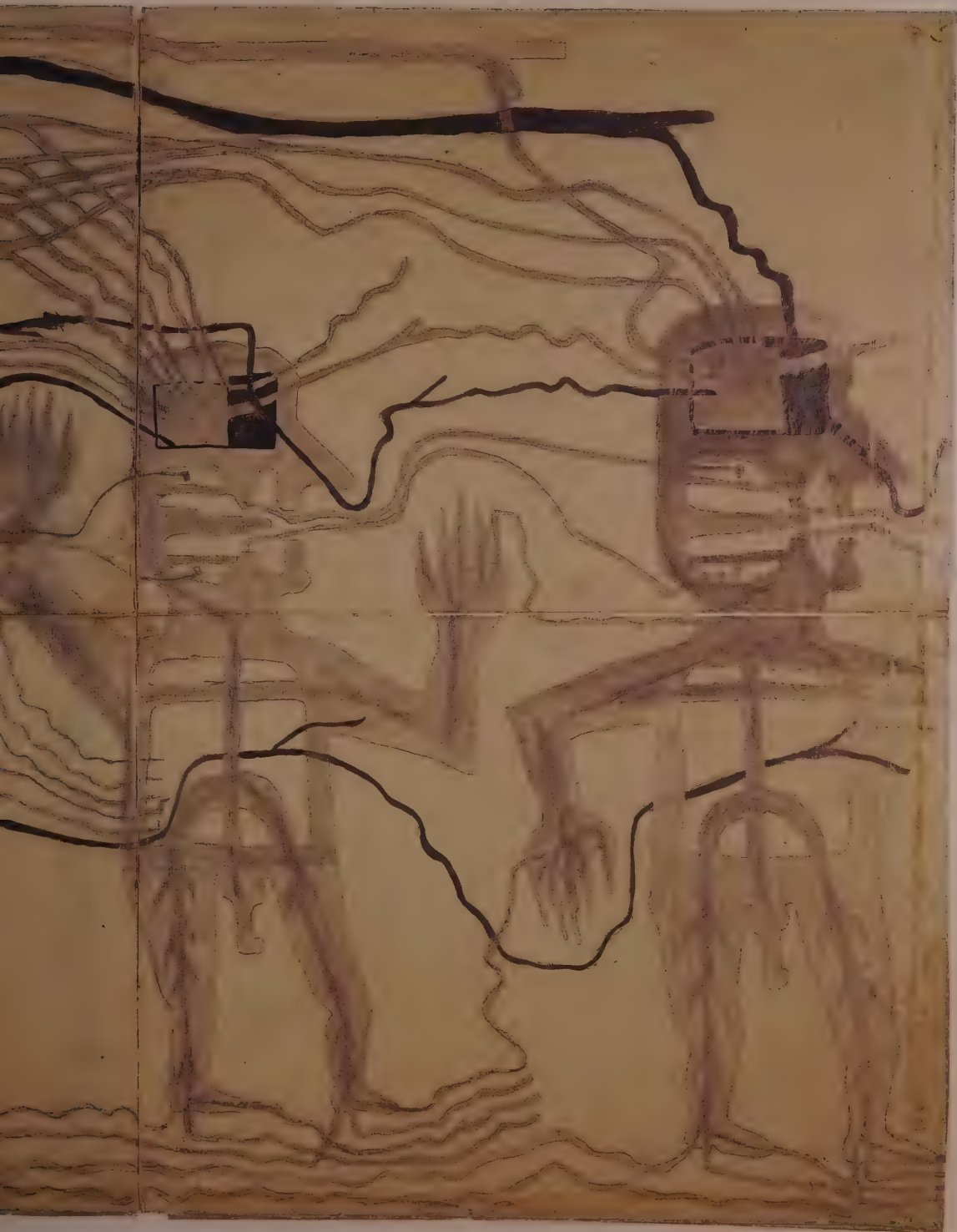
sur papier calque graphite and india

ink on tracing paper

49 x 67 cm

cab-A423





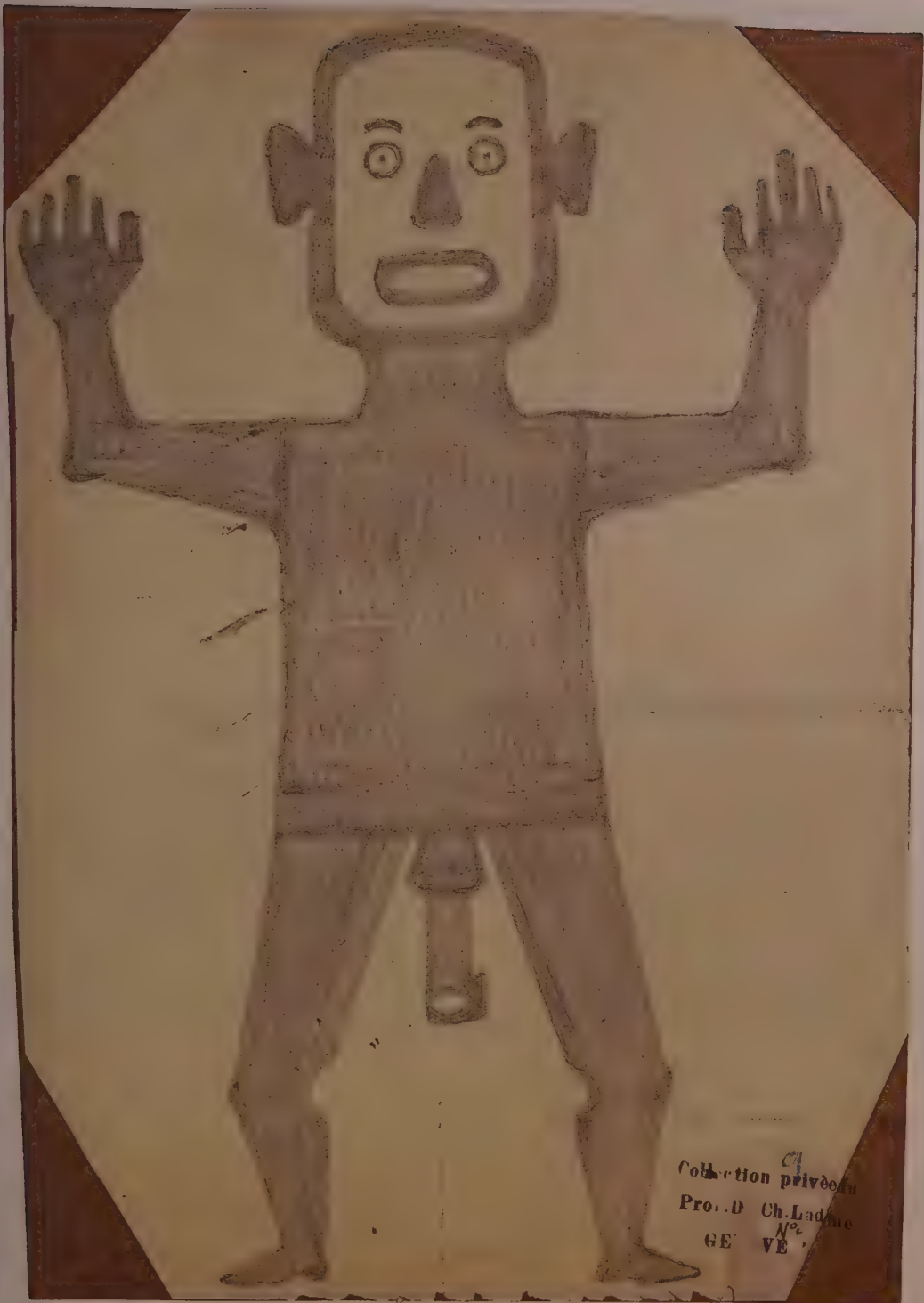


Robert Gie.

sans titre untitled, ca. 1916
mine de plomb et crayon de couleur
sur papier calque graphite and coloured
pencil on tracing paper
48 x 69 cm
cab-A419

Robert Gie.

sans titre untitled, ca 1916
crayon noir sur papier
black pencil on paper
35 x 24 cm
cab-A421



Collection privée
Pro. D. Ch. Ladue
N°
GE VE





Helga Sophia Götze

Mytho Sophie, entre between
1970 et and 2007

vêtement brodé embroidered dress

87 x 65 x 35 cm

cab-14439

Helga Sophia Götze

Göttinnen, entre between
1993 et and 1994

broderie embroidery

180 x 175 cm

cab-14438



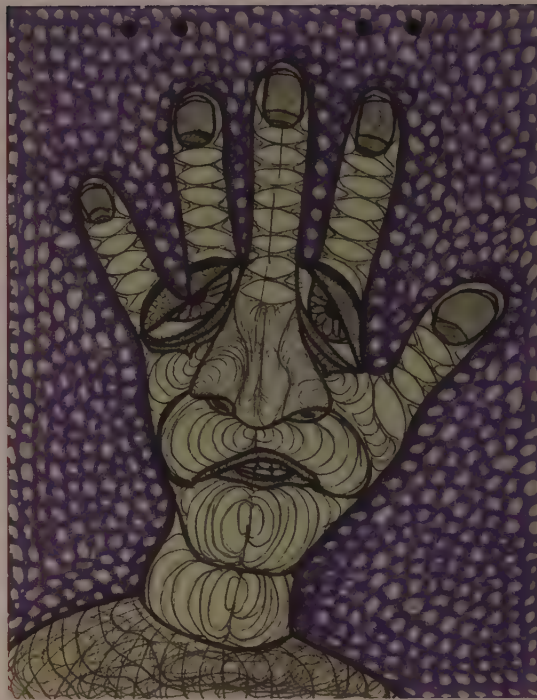
Ted Gordon

sans titre untitled, 1979

feutre et stylo-bille sur papier felt marker
and ballpoint pen on paper

26,7 x 20,2 cm

cab-2162bis



Ted Gordon

sans titre untitled, 1979

feutre et stylo-bille sur papier felt marker
and ballpoint pen on paper

26,5 x 20,4 cm

cab-2163bis



Ted Gordon

sans titre untitled, 1979

feutre et stylo-bille sur papier felt marker
and ballpoint pen on paper

26,6 x 20,1 cm

cab-2167bis



Ted Gordon

sans titre untitled, 1979

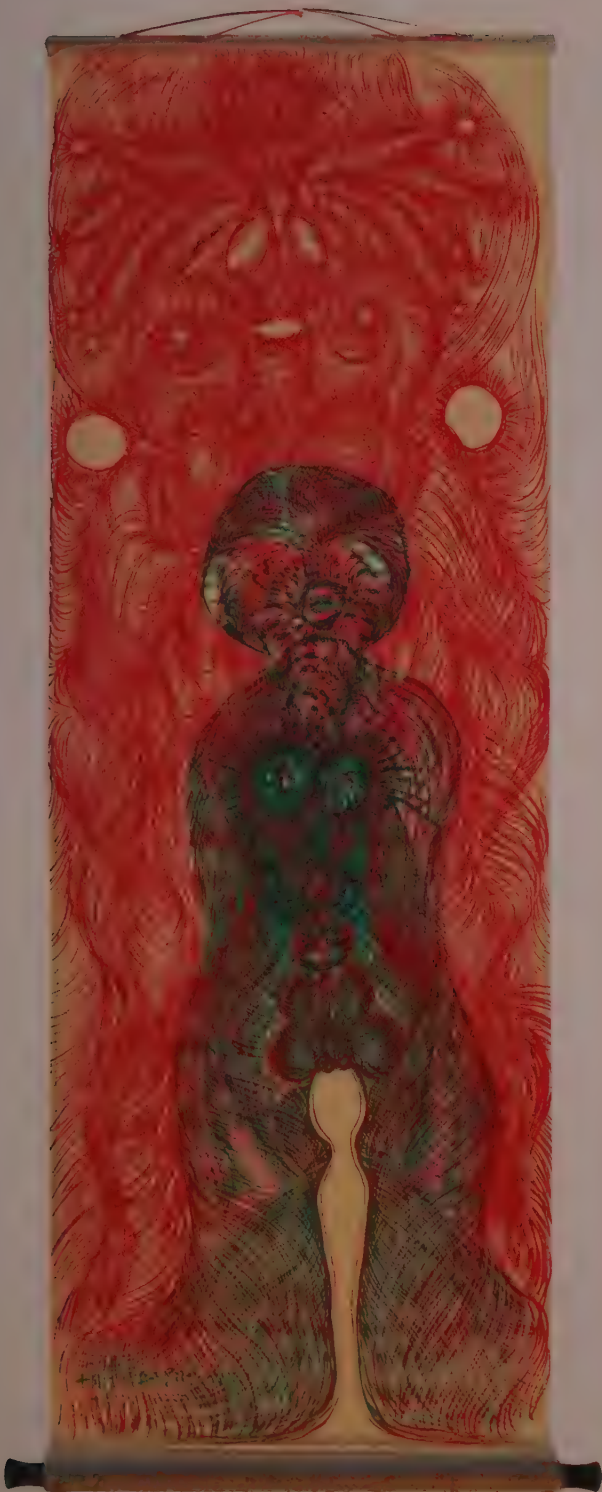
feutre, stylo-bille et craie grasse
sur papier marker, ballpoint pen,
and wax crayon on paper

26,5 x 20,4 cm

cab-2168bis



Guo Fengyi
sans titre untitled, 1992
encre de Chine sur papier
india ink on paper
165 x 65,3 cm
cab-14728



Guo Fengyi

Guan Yin, 1991

peinture sur papier japon collé sur soie

paint on Japanese paper pasted on silk

166 x 66 cm

cab-14731



Guo Fengyi

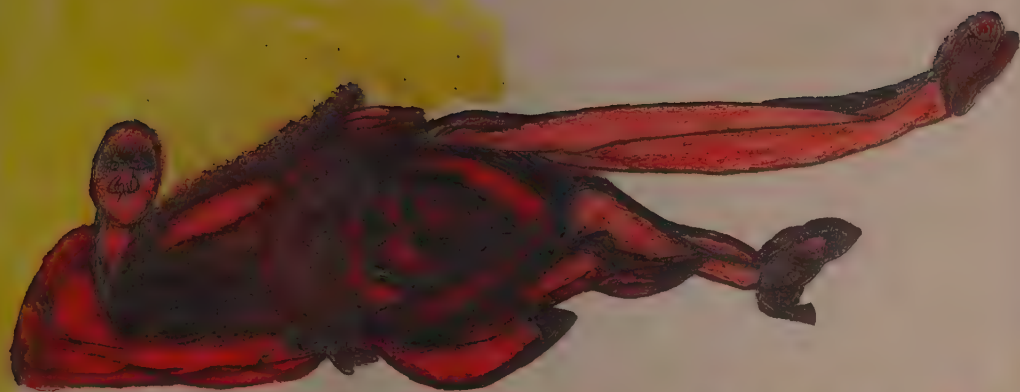
La Divination de Mang, 1991
encre de Chine sur papier japon
india ink on Japanese paper
74,5 x 53,5 cm
cab-14955

Guo Fengyi

La Divination de Guan, 1991
encre de Chine sur papier japon
india ink on Japanese paper
98,5 x 53,5 cm
cab-14957







HAUSER JOHANN

Johann Hauser

sans titre untitled, 1969
mine de plomb, crayon de
couleur et craie grasse sur
papier graphite, coloured pencil,
and wax crayon on paper
40 x 30 cm
cab-4609

Johann Hauser

sans titre untitled, s.d. undated
crayon de couleur et craie grasse
sur papier coloured pencil
and wax crayon on paper
29 x 48 cm
cab-4607



Johann Hauser

sans titre untitled, s. d. undated
mine de plomb sur papier
graphite on paper
21 x 14,5 cm
cab-4613

Johann Hauser

sans titre untitled, 1971
mine de plomb sur papier
graphite on paper
40 x 30 cm
cab-4612





Miguel Hernandez
 sans titre untitled, 1947
 huile sur bois oil on wood
 42,5 x 34,5 x 3 cm
 cab-A42

Miguel Hernandez
 sans titre untitled, 1948
 huile sur papier oil on paper
 32,5 x 25 cm
 cab-61bis



Miguel Hernandez
sans titre untitled, 1948
encre sur papier ink on paper
21,5 x 27,5 cm
cab-620







Émile Josome Hodinos

sans titre untitled, entre between

1876 et and 1896

encre sur papier ink on paper

21 x 16 cm

cab-401bis-28



Émile Josome Hodinos

sans titre untitled, entre between

1876 et and 1896

crayon noir sur papier black pencil

on paper

29,5 x 21 cm

cab-406bis

Émile Josome Hodinos

sans titre untitled, entre between

1876 et and 1896

encre sur papier ink on paper

33 x 21 cm

cab-415bis

PIEDS · COUPS

DE · PIEDS · TALON

ONGLES · JAMBES · GENOUX ·

GUISSSES · REINS · HANCHES

VENTRE · NOMBRIL · HAUT

DU · CORPS · BRAS · AVANTS

BRAS · MAINS · DOIGTS ·

COU · TÊTE · ARISTON

BOUCHE · LEVRES

NARINES · AILES ·

DU · NEZ · NEZ ·

POMMETTES ·

GLORIERS · DIEZEN

POPIERES · INF ·

SUPERIEURES ·

ARCADES · SOURCIL ·

FRONT · TEMPLES ·

HAUT · EAU ·

S. Hadisias. S.

1895. 1896. 4th. 5th. 6th.

ECORCHER

MOULER · MODELER

IN · EXTER · COMPO

SER · DESSINER · REDUIT ·

GRAVER · ÷ · REPUBLIQUE ·

PAIX · ÷ · · GUERRE ·

· · · COMMERCE ·

INDUSTRIE ·

NAVIGATION ·

LETTRES ·

SCIENCES ·

PEINTURE ·

SCULPTURE ·

ARCHITECTURE

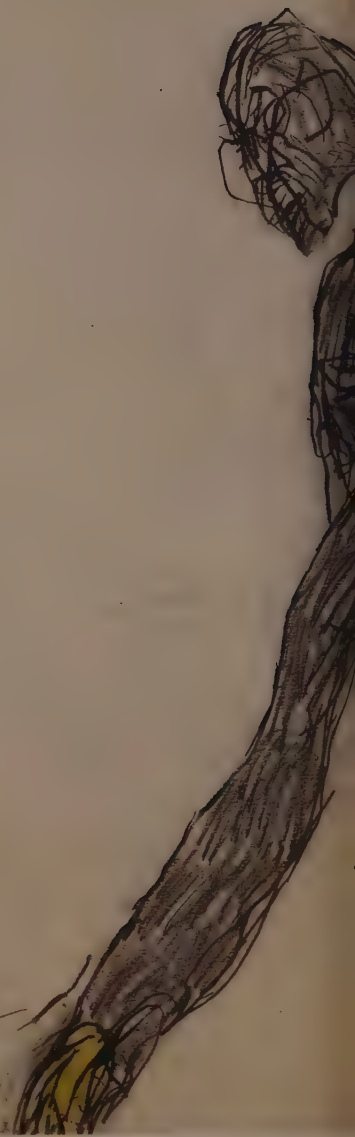
AGRICULTURE

HORTICULTURE



PEPEPI

PEPEPI





Josef Hofer

sans titre untitled, 2003

mine de plomb et crayon de couleur sur
papier graphite, coloured pencil on paper

29,8 x 42 cm

cab-12979





Josef Hofer

sans titre untitled, 2006
mine de plomb et crayon de couleur
sur papier graphite and coloured
pencil on paper
40 x 22 cm
cab-13943

Josef Hofer

sans titre untitled, 2005
mine de plomb et crayon de couleur
sur papier graphite and coloured
pencil on paper
30 x 42 cm
cab-13944



Vojislav Jakic
 sans titre untitled, 1998
 encre de Chine sur papier
 india ink on paper
 35,4 x 50,2 cm
 cab-11151



Vojislav Jakic

Hommes et taureaux, apothéose

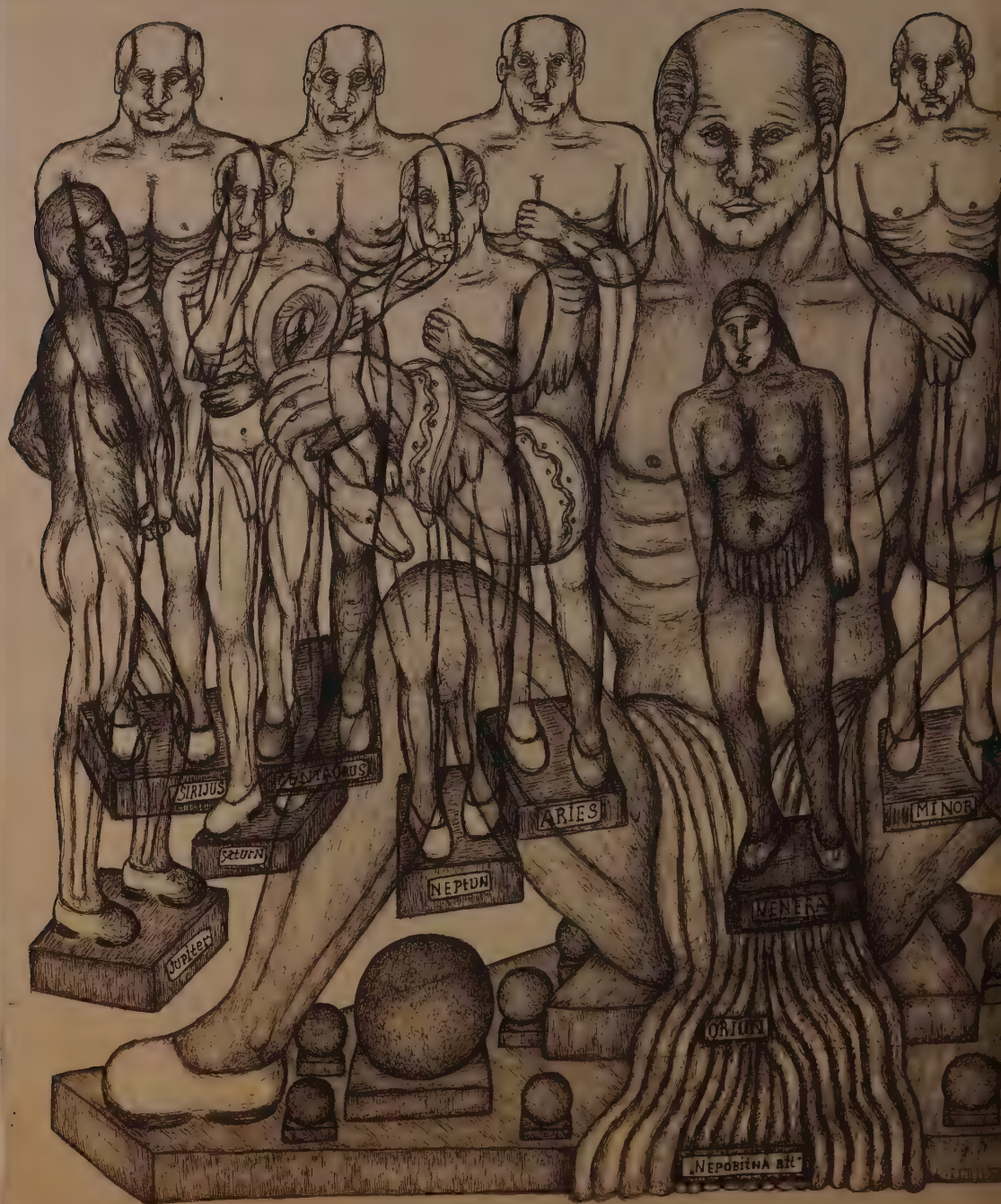
de la guerre, 1993

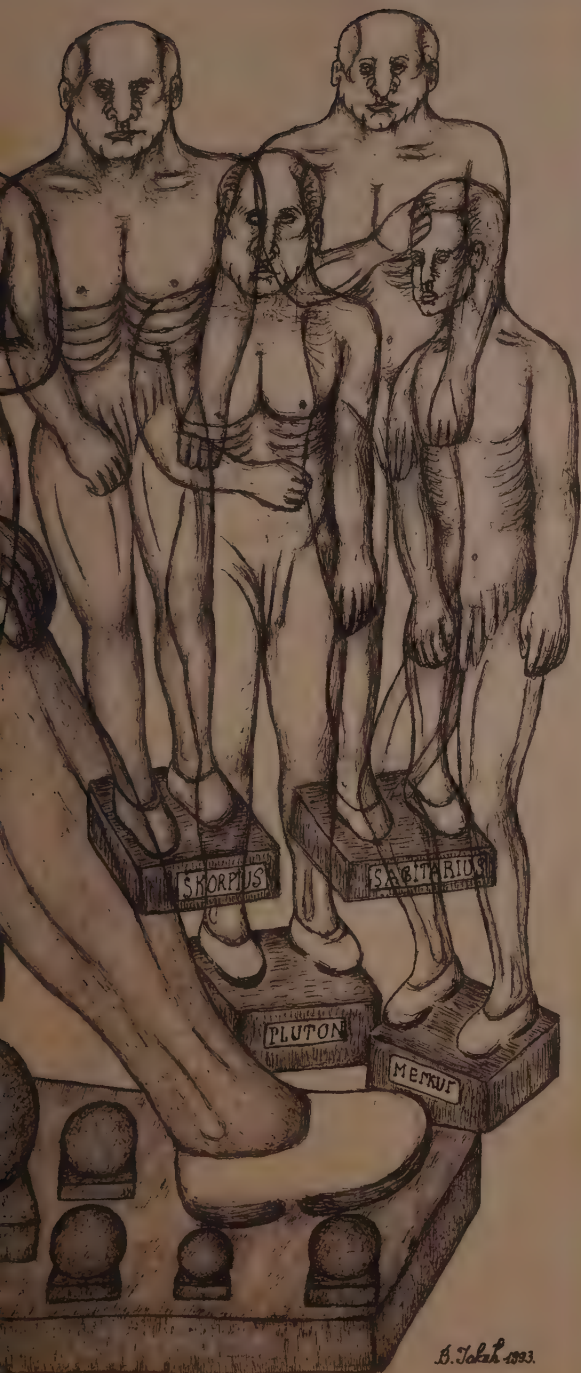
stylo-bille sur papier ballpoint

pen on paper

50 x 68 cm

cab-9508





Vojislav Jakic

L'Essence irréfutable, 1993
stylo-bille sur papier ballpoint
pen on paper
50 x 67,5 cm
cab-9507



Katharina

Mann Frau, 1965

mine de plomb et crayon de couleur

sur papier graphite and coloured

pencil on paper

126 x 90 cm

cab-3165

Katharina

sans titre untitled, 1965

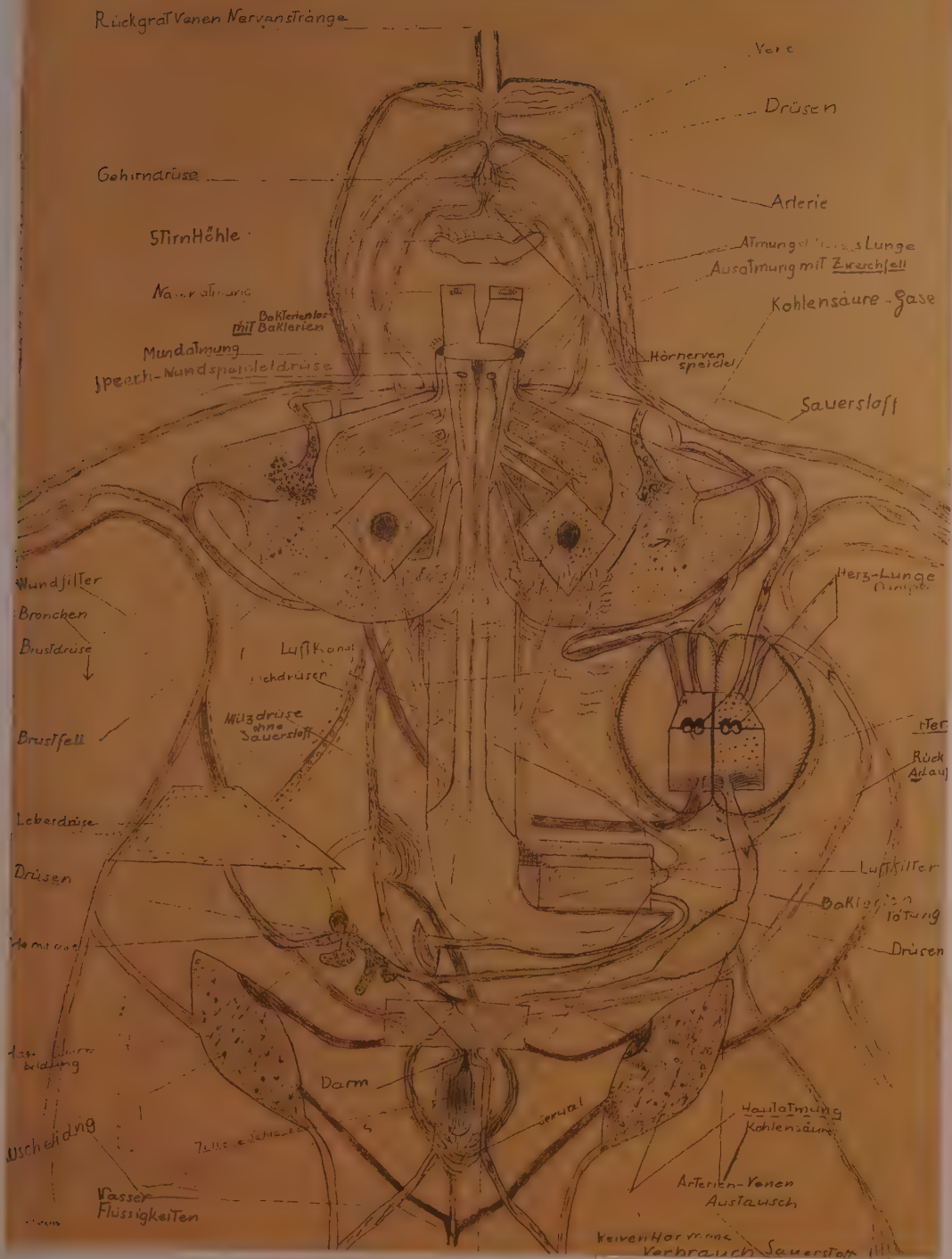
mine de plomb et crayon de couleur

sur papier graphite and coloured

pencil on paper

126 x 90 cm

cab-3167





Rosemarie Koczý

Je vous tisse un linceul / I weave you

a shroud, 1985

encre de Chine sur papier

india ink on paper

23 x 14,5 cm

ni-4811



Rosemarie Koczý

*Je vous tisse un linceul / I weave you
a shroud, 1985*

encre de Chine sur papier

india ink on paper

23 x 14,5 cm

ni-4812



Simone Le Carré-Galimard
 sans titre untitled, ca. 1970
 collage et stylo-bille sur papier
 de revue collage and ballpoint
 pen on magazine paper
 36 x 36 x 1,8 cm
 ni-9722



Simone Le Carré-Galimard
sans titre untitled, -ca. 1970
collage et stylo-bille sur papier
de revue collage and ballpoint
pen on magazine paper
39 x 47 x 1,5 cm
ni-9725



Saint Jean de
Dieu 5 Août
(1948).

Lecocq

Elle avait un
porte bonheur
un pt'tit co-
chon avec
un cœur
Colombie.

Sylvain Lecocq

L'art reigné eh dans l'plat fond,
entre between 1948 et and 1949
crayon de couleur sur enveloppe en
papier coloured pencil on paper envelope
23 x 14,5 cm
cab-A478

Sylvain Lecocq

Elle avait un porte-bonheur un pt'tit
cochon avec un cœur, 1948
crayon noir sur carton black pencil
on cardboard
20,7 x 15,7 cm
cab-A480



Sylvain Lecocq

L'eau fait pousser les radis, 1949
 crayon noir sur carton black pencil
 on cardboard
 17,5 x 7 cm
 cab-A475



Sylvain Lecocq

Al bu mi eux rient, 1949

crayon noir sur carton black

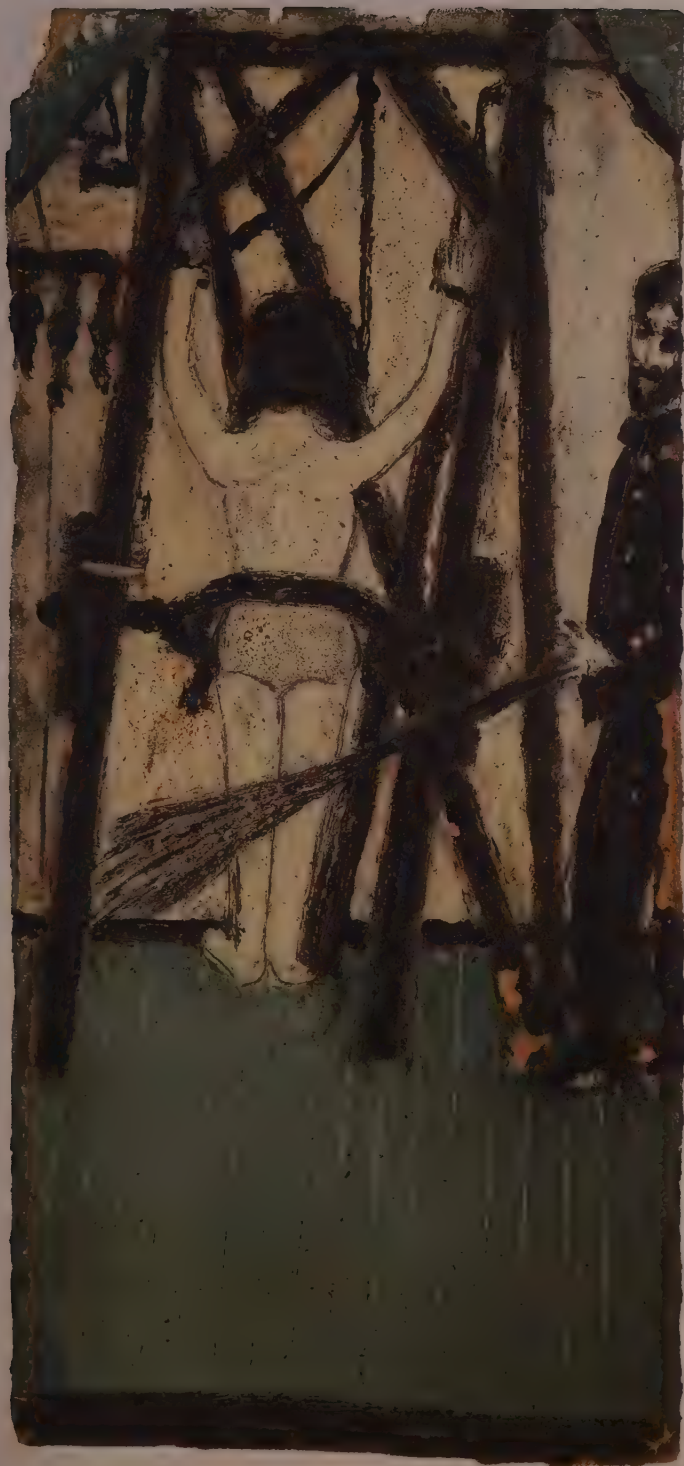
pencil on cardboard

17,5 x 7 cm

cab-A476



Stanislas Lib.
sans titre untitled, 1949
huile sur carton oil on cardboard
22 x 11 cm
cab-390



Stanislas Lib.
sans titre untitled, 1949
huile sur carton oil on cardboard
22 x 12 cm
cab-A391



Dwight Mackintosh

sans titre untitled, 1986

feutre sur papier felt marker on paper

44,5 x 57 cm

cab-9171



Dwight Mackintosh
sans titre untitled, 1991
feutre sur papier felt marker on paper
44 x 58 cm
cab-9183





Dwight Macintosh 4/89

Dwight Mackintosh

sans titre untitled, 1989

feutre sur papier felt marker on paper

38 x 56 cm

cab-9180



Michel Nedjar

sans titre untitled, 1996
tissu, ficelle, plâtre et pigment fabric,
string, plaster, and pigment
33,7 x 10 x 8 cm
cab-16451

Michel Nedjar

sans titre untitled, 1996
tissu, ficelle, plâtre et pigment fabric,
string, plaster, and pigment
32 x 11 x 7 cm
cab-16452







Michel Nedjar

sans titre untitled, 1982
 assemblage de tissu, paille, ficelle,
 chiffons, bouton, tricot et matériaux
 divers, le tout enduit fabric, straw, knitted
 fabric, and diverse materials, all coated
 80 x 39 x 32 cm
 cab-5204

Michel Nedjar

sans titre untitled, entre between
 1976 et and 1982
 assemblage de tissu, paille, ficelle, chiffons,
 bouton, tricot et matériaux divers, le tout
 enduit fabric, straw, string, cloth, button,
 knitted fabric, and diverse materials, all coated
 60 x 33 x 31 cm
 cab-5200

Masao Obata >

sans titre untitled, entre between
 1990 et and 2007
 mine de plomb et crayon de couleur
 sur carton graphite and coloured
 pencil on cardboard
 40,2 x 66,9 cm
 cab-14581







Masao Obata

sans titre untitled, entre between 1990
et and 2007

mine de plomb et crayon de couleur
sur carton graphite and coloured pencil
on cardboard
31 x 60,5 cm
cab-14584

Masao Obata

sans titre untitled, entre between
1990 et and 2007

mine de plomb et crayon de couleur
sur carton graphite and coloured pencil
on cardboard
69,9 x 35 cm
cab-14588





Ataa Oko

sans titre untitled, 2007

mine de plomb et crayon de couleur

sur papier graphite and coloured

pencil on paper

14,7 x 21 cm

cab-14565-10



Ataa Oko

sans titre untitled, 2008
mine de plomb et crayon de couleur
sur papier graphite and coloured
pencil on paper
29,7 x 42 cm
cab-14565-22



COME? IO VENGO dal SOGNO? E RRA
VOI INVECE dalla TOMBA MOND
MENTALE = dalla PROVVISORIA
ESISTENZA ERAVATE della
GRANDI e RICCHE PERSONA
LITA', adesso che SIAMO nel
MONDO ETERNO SIETE STOGLI
NELLE CARNE come ME UGUALE



Giovanni Battista Podestà

Tomba monumentale, s. d. undated
 tableau peint au cadre décoré painted
 board with decorated frame
 52 x 37 cm
 cab-1250bis

Giovanni Battista Podestà

sans titre untitled, s. d. undated
 techniques mixtes mixed media
 35 x 26,5 x 4 cm
 cab-16723



Brigitte Roos

sans titre untitled, entre between
1982 et and 1985

crayon de couleur sur papier kraft
coloured pencil on kraft paper

40 x 29,5 cm

ni-3993



Brigitte Roos

sans titre untitled, entre between
1982 et and 1985
crayon de couleur sur papier kraft
coloured pencil on kraft paper
39,5 x 29,5 cm
ni-3991





Emma Santos

sans titre untitled, 1981
craie grasse sur papier
wax crayon on paper
23,4 x 17,9 cm
ni-2894

Emma Santos

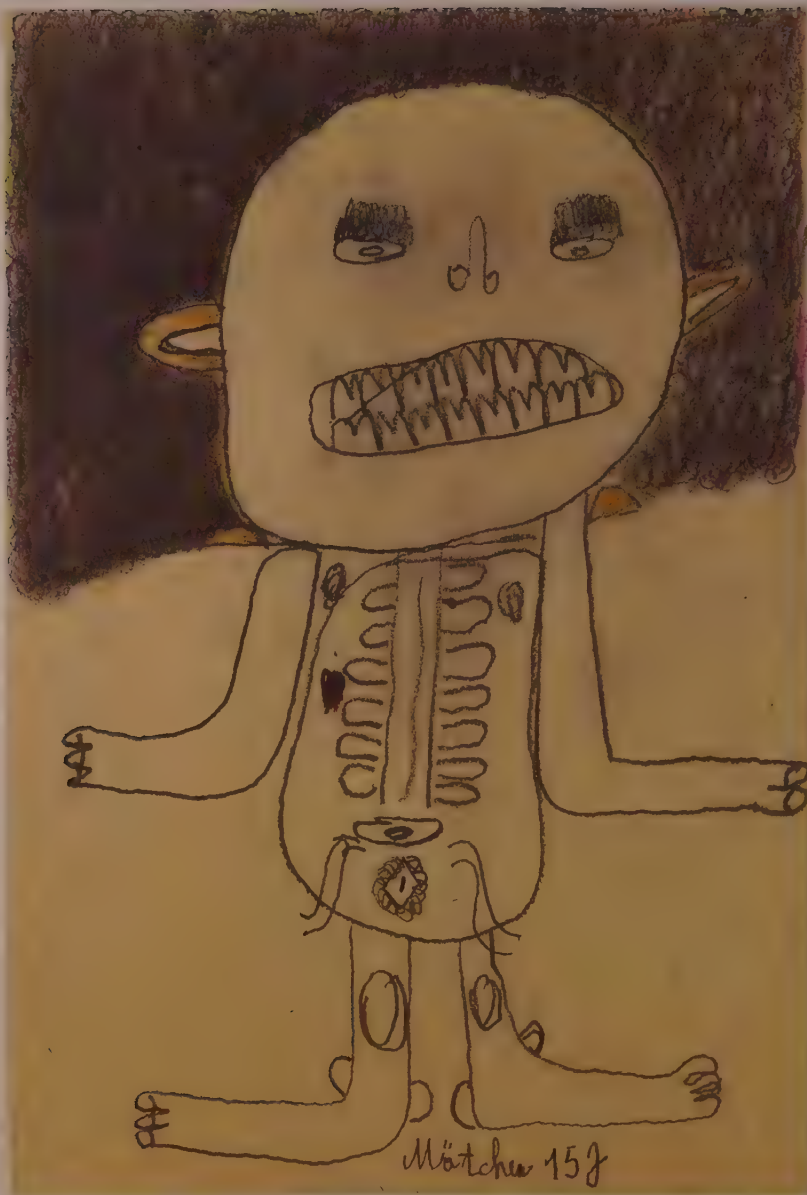
Les Yeux de la mort, 1980
crayon gras sur papier
wax crayon on paper
23,5 x 18 cm
ni-3329

Emma Santos

*Les 4 Yeux de la mort, dessin
sous perfusion*, 1979
crayon de couleur et craie grasse
sur papier coloured pencil
and wax crayon on paper
18 x 20 cm
ni-2401

Emma Santos

Les Yeux de la mort, 1980
craie grasse et crayon
de couleur sur papier wax
crayon and coloured pencil
on paper
20,6 x 18 cm
ni-3331



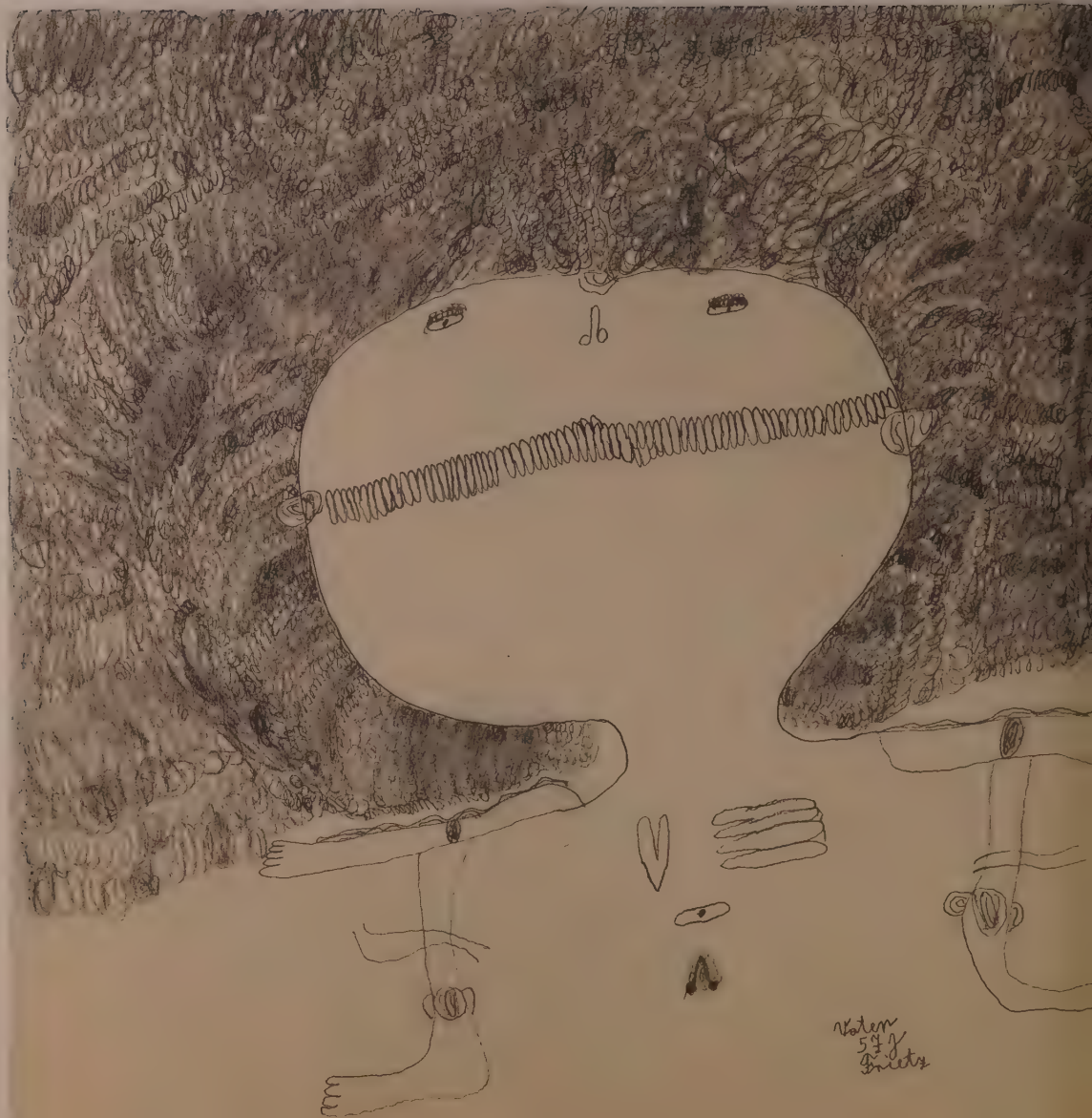
Philipp Schöpke

Mädchen, 1971
mine de plomb et crayon de couleur
sur papier graphite and coloured
pencil on paper
23 x 15,5 cm
cab-4729

Philipp Schöpke

sans titre untitled, 1976
mine de plomb et craie grasse
sur papier graphite and wax
crayon on paper
40 x 30 cm
cab-4717







Philipp Schöpke

Vater 57 J. Fietz Sohn Frantz 35 J.

s. d. undated

crayon noir sur papier

black pencil on paper

61,5 x 88,5 cm

cab-9457



Friedrich Schröder-Sonnenstern

sans titre untitled, 1956
crayon de couleur sur carton
coloured pencil on cardboard
73 x 51 cm
ni-1387

Friedrich Schröder-Sonnenstern

Trilogie der Blendugstäuschung, 1956
crayon de couleur sur papier
coloured pencil on paper
73 x 51 cm
ni-1388





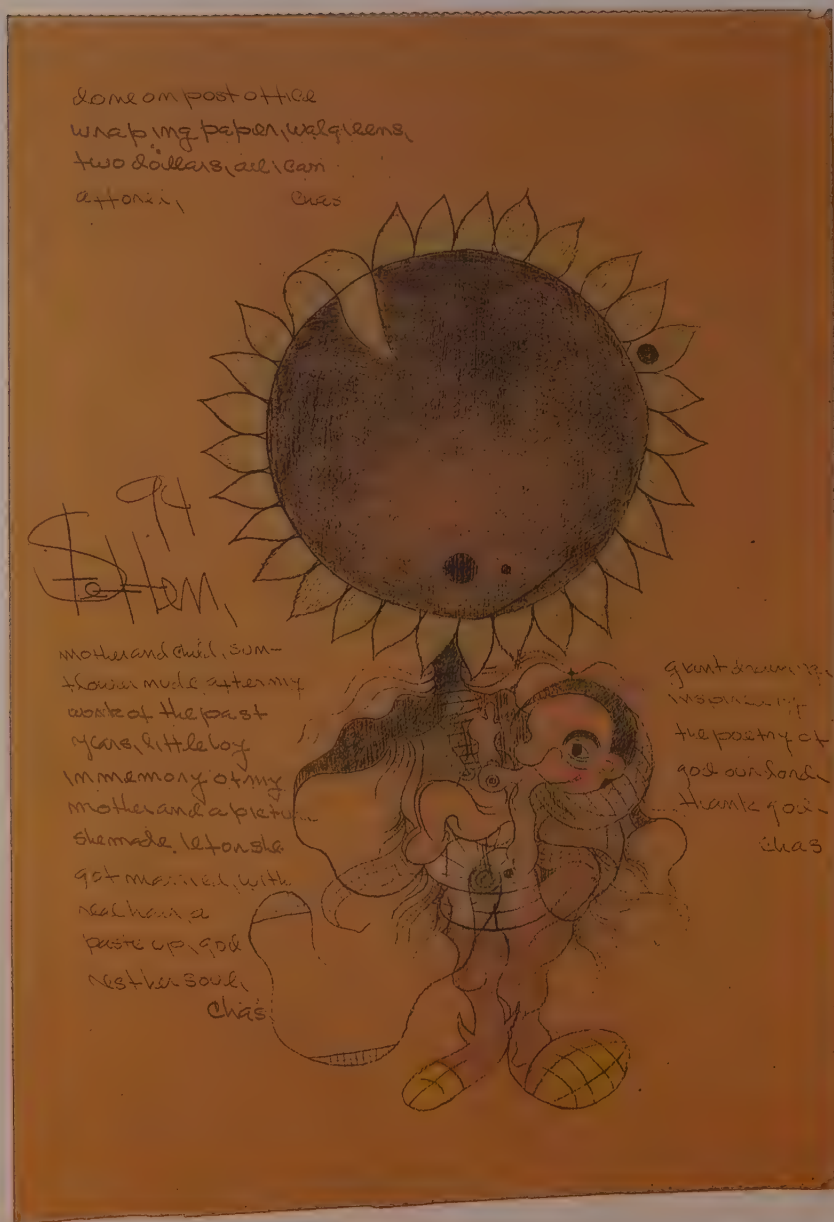
Lewis Smith

School to School, s. d. undated
craie grasse et stylo-bille sur enveloppe
en papier cartonné wax crayon and
ballpoint pen on a cardboard envelope
30,5 x 43 cm
cab-16719



Lewis Smith

Free 4 all, Room 1 2 3, s. d. undated
craie grasse et stylo-bille sur enveloppe
en papier cartonné wax crayon and
ballpoint pen on a cardboard envelope
30,5 x 42,5 cm
cab-16720



Charles Steffen

Mother and Child, Sunflower Nude, 1994

mine de plomb et crayon de couleur
sur papier kraft graphite and coloured
pencil on kraft paper
112,5 x 76,5 cm
cab-15711

Charles Steffen

One of Two Seated Nudes, 1992

mine de plomb et crayon de couleur
sur papier kraft graphite and coloured
pencil on kraft paper
138 x 92,6 cm
cab-15712



One of two seated nudes, copied from a drawing
 by my former class mate Norman Leibel, from
 at School age, coming from a copy of a
 drawing of one drawing with hair down the other
 with a pony tail, thanks Lord, Michael Stetten⁹²



Frank Travis

sans titre untitled, ca. 1953

mine de plomb et crayon de couleur

sur papier d'emballage graphite

and coloured pencil on packing paper

61,6 x 59,7 cm

cab-12114



Frank Travis

Cucumbers and penumbras, 1953

mine de plomb et crayon de couleur

sur papier d'emballage graphite

and coloured pencil on packing paper

91,5 x 88,9 cm

cab-12115





Eugene Von Bruenchenhein

sans titre untitled, ca. 1940

tirage argentique sur papier

silver print on paper

25,3 x 20,2 cm

cab-16142

Eugene Von Bruenchenhein

sans titre untitled, ca. 1940

tirage argentique sur papier

silver print on paper

27,9 x 17,6 cm

cab-16143

WRUSSO, ALOIS, WALLA, GEORG.! 1 SEITEN.! I.!





August Walla

Russo, Adolli.!, 1984

encre et crayon de couleur sur papier

collé sur Pavatex ink and coloured

pencil on paper mounted on fibreboard

69 x 49,4 cm

cab-7654

August Walla

KPÖ, entre between 1970 et and 1983

mine de plomb sur papier bristol

graphite on Bristol board

10,4 x 14,7 cm

cab-5242





August Walla

Teufelgott aufopferung, entre between
1970 et and 1983

feutre, stylo-bille et crayon de couleur
sur papier felt marker, ballpoint pen,
and coloured pencil on paper

28,6 x 20,5 cm
cab-5394

Annexes

Biographies

Aloïse Corbaz (1886–1964), known as **Aloïse**, was born in Lausanne, Switzerland. Her mother died when she was eleven. Aloïse worked as a seamstress but longed to become a singer. Following an unhappy love affair, she left the country and held a number of positions as a governess in Germany, especially in Potsdam, at the court of William II. She developed a crush on the emperor, around which she created an imaginary love life. When war was declared, she had to leave the country in a hurry. Back in Switzerland, Aloïse began to suffer from mental illness which, together with her extreme religious and pacifist beliefs, led her family to have her committed to the Cery-sur-Lausanne psychiatric hospital in 1918. Later, she was moved to the La Rosière hospital, where she lived out the rest of her life. She began drawing and writing soon after being institutionalized. She worked in secret until 1936, using pencil and ink. If necessary, she even used the juice from flower petals, crushed leaves, and toothpaste. She worked on any support she could find—sheets of plain wrapping paper sewn together with thread to obtain large formats, envelopes, pieces of cardboard, or the backs of calendars. Her favourite subjects were couples in love and themes taken from the theatre and the opera: these two great passions led her to people her works with blue-eyed heroes and heroines. Although the figures represented are often associated with a precise role in this complex cosmogony—like the emperor who is the object of her imagined love, or Mary Queen of Scots, with whom she identified—Aloïse's world remains ambiguous. Without the attributes that lend them an identity, the bodies Aloïse paints are always the same hieratic, motionless figures.

Morton Bartlett (1909–1992) was born in Chicago, Illinois, USA. Orphaned at the age of eight, the child was adopted by a well-off couple from Cohasset, Massachusetts. He studied at Harvard University for one year, between 1929 and 1930, before dropping out to earn his living as an independent commercial photographer. However, health problems soon forced him to give up this ambition, whereupon he tried his hand at various occupations, including service station manager, furniture salesman, and craftsman. On his return to civilian life after the Second World War, he founded a small graphic art and print agency, specializing in producing catalogues for a Boston toy manufacturer. But prior to this, in 1936, at the age of twenty-seven, Bartlett began to design dolls in his spare time, learning from anatomy and costume history books. He learned how to sew, model clay, and blend plaster. By 1963 he had created fifteen dolls around fifty to sixty centimetres high—the result of several dozen hours of work—which he then photographed in various positions and against a number of backdrops. He carved faces for them with all kinds of expressions; he also added all sorts of arms and legs, enabling him to place them in different poses. Each doll had several hand-sewn outfits, wigs, and hats, so that their creator could transform them at whim. Bartlett's highly personal hobby, for which he never sought any publicity, was not discovered until after his death in Boston.

Giovanni Bosco (1948–2009) was born in Castellammare del Golfo, a small town in Sicily. He was the second of five children. He spent only two years at school, and worked as a shepherd with his father. He experienced his first loss at the age of nine, when his father died. Being too

young to look after a flock of sheep on his own, he had to find different work. After a few years, Bosco was arrested for some minor crimes and sent to jail. Upon release he found work near Trieste. While there, he heard of the murder of his two brothers: the news left him severely shaken, especially after the traumatizing experience of having served a prison sentence at such a young age. As a result he descended into depression and paranoia. He could no longer work and became a vagrant. Eventually he made his way back to his hometown, where he found lodgings in a single room with no services. In this tiny space, Bosco spent hour after hour painting his own private graphic world of rare power, on pieces of cardboard and paper. His subjects—basically body parts, such as a heart, an arm, a leg, lungs, sometimes accompanied by bones and muscles—are treated in an extremely sober, economical style and with an innate sense of composition. They are often combined with cryptic inscriptions in which Bosco provides anatomical details: 'TESTÀ. NÀSÒ. CÀRNÈ.'; 'FRONTE E TESTA LUCE.' A stylized figure lacking any sense of depth, whose body is made up of several separate parts, is another ever-present motif in Bosco's oeuvre.

A peasant of Italian origins, **Albino Braz** (1896–1950) moved to Brazil as a young man and got married there. After being diagnosed with schizophrenia, he was committed to a psychiatric hospital in Sao Paulo in 1934, where he stayed until his death sixteen years later. Braz's drawings, mainly of imposingly large, nude figures surrounded by real or imaginary animals, are all in graphite and coloured pencil. His scenes often have an epic, symbolic quality: the main figure, in a pose mani-

festing dominance over an animal or a figure of the opposite sex, holds a tool, a flower, or another animal. The figures are drawn in such a way as to essentially emphasize their physical presence and vitality. The artist dwells mostly on male and female attributes, such as beards and hairstyles, endowing some figures with a conspicuously androgynous appearance. The head, eyes, and torso are always depicted frontally, unlike the nose, breasts, and arms, which are shown mainly in profile. This method of combining several points of view enables each detail to be portrayed to the best advantage.

Marguerite Burnat-Provins (1872–1952) was born in Arras in northern France. She was the eldest of seven children born to a prosperous, cultured, middle-class family. Indeed, her father encouraged her keen interest in writing and painting. In 1891 she left for Paris, where she followed arts-based curricula in various schools, since the École des beaux-arts did not yet admit women. At the age of twenty-four she married Adolphe Burnat-Provins, a Swiss architect she met in Paris, and the couple moved to Vevey, Adolphe's hometown. In 1898, on the advice of a friend, the painter Ernest Biéler, she started making regular trips to Savièse in the Valais to paint and write. The area's sunny climate was good for her fragile health and allowed her to develop her talent. Burnat-Provins produced a number of paintings, embroideries, and posters; she also pursued various literary projects. In 1906 she met Paul de Kalbermatten, a young engineer from the Valais, with whom she had a passionate affair. This precipitated her divorce from Adolphe in 1908 and her marriage to Paul. The couple were living in Bayonne at the outbreak of the First World War; Paul was called up in Switzerland, while Marguerite remained in France. The war proved to be a hugely traumatic experience for Marguerite, inspiring her to undertake a completely new work, entitled *Ma Ville*. Painted 'under dictation and not by deliberate design', the compositions in *Ma Ville* are peopled by hybrid figures that are

part-human, part-beast. She continued to develop this project right up until her death, while also publishing several books. Collection Neuve Invention*

Ignacio Carles-Tolrà (b. 1928) was born in Barcelona, Spain, and moved to Zurich, Switzerland, when he was twenty-nine. There he met Jean Dubuffet, with whom he became great friends; the two took to corresponding regularly. Carles-Tolrà began painting and drawing in 1960, the year he moved to Geneva (where he worked for the Red Cross), drawing in the evenings and at night. In 1967 Jean Dubuffet chose a number of his works for the exhibition 'L'Art Brut', which he organized at the Musée des Arts décoratifs in Paris. When he retired, Carles-Tolrà returned to Spain, living in Santander with his wife and continuing his artistic development. In his works, the human figure is a composite, barely recognizable creation resembling the fantastic creatures and animals found throughout his pictures. His bodies are transparent, like x-rays, revealing ghostly entrails that disregard conventional notions of how the human body should be represented. The works are executed in acrylic, ballpoint pen, gouache, and pastel. Collection Neuve Invention*

Carlo Zinelli, known as **Carlo** (1916–1974), was born in San Giovanni Lupatoto, a small town near Verona in Italy. The sixth of seven children, he lost his mother at the age of two. A few years later his father sent him to work on a farm in a village nearby. He then moved to Verona, where he worked in the municipal slaughterhouse, while nurturing a growing passion for music. In 1938 he was called up and was sent to fight in the Spanish Civil War as a 'volunteer'. During the war, Carlo began to display mental problems that became increasingly incapacitating. Diagnosed with schizophrenia upon his return, he was finally committed to the San Giacomo alla Tomba psychiatric hospital in Verona in 1947. Noticing that he was always carving the walls of the hospital, a doctor suggested he attend the institution's art workshop, opened in

1957. Carlo would spend up to eight hours a day there, and by his death he had painted over three thousand works in gouache. His distinctive style consists of a repetition and accumulation of figurative elements and changes in point of view and scale. In spite of the great variety of subjects, the human figure is present throughout his oeuvre. Stereotyped figures—silhouettes in profile arranged in horizontal rows—recur continually, in groups of four or more. Although Carlo sometimes emphasizes certain anatomical details, such as feet, arms, or sexual organs, these are never depicted naturalistically, but always in a stylized, repetitive manner.

Henry Darger (1892–1973) was born in Chicago, Illinois, USA. After his mother's early death in 1896, his sister was given up for adoption and he remained alone with his father until the age of eight. Probably as a result of his father's health problems and his own behaviour, which was considered abnormal, Darger was placed first in a Catholic boarding school for orphans, and then in an educational establishment for mentally handicapped children located in the Nebraska countryside. However, he ran away from the institution when he was seventeen on hearing of the death of his father, whom he had never seen again. He returned to Chicago, where he found work as a dishwasher in a hospital; he continued to work in similar menial jobs in various hospitals until he retired. Darger began writing his huge novel *The Story of the Vivians Girls in the Realm of the Unreal* sometime between 1910 and 1912, shortly after he had gotten his first job. When he moved into a retirement home in 1972, Nathan Lerner, Darger's landlord since 1932, discovered this more-than-fifteen-thousand-page novel in the flat. The novel is illustrated by hundreds of large watercolours of the Vivian girls. Illustrations play a very important role in his creative process: he found his inspiration in illustrated weeklies, magazines, and pictures of the American Civil War. His compositions also borrowed ideas from cartoon

strips, as well as children's literature, which he would use in collage, tracings, and drawings.

Éric Derkenne (1960–2014) was born in Stavelot, Belgium. He grew up in a well-to-do environment with several brothers and sisters. Suffering from a severe form of trisomy, he was able to communicate from a young age through his drawings, which were encouraged and supported by his parents. In 1983 he began attending a day centre, moving to Clos des Aubépines, a sheltered home, when his parents grew too old to look after him. In 1995 he joined 'S' Grand Atelier, an arts workshop within the institution, where he was an enthusiastic participant. He would draw for hours at a time, at first experimenting with various media and techniques, before deciding to use only ballpoint pens. The primordial shape of the circle and the human figure are recurring themes in Derkenne's work. His compositions depict different parts of the body through a network of swirls and tightly bunched hatch marks, forming an infinite variety of geometric shapes. He remained faithful to his original impulse for fifteen years, until 2011, when the worsening of his condition prevented him from pursuing this activity.

To date very little is known of **Madame Favre**, other than that between 1858 and 1860 she made a number of pencil drawings on a spiritualist theme. These works were discovered in a spiritualist's library in the 1970s in the form of an exercise book titled *Natural Talent of Mme Favre*. From a technical standpoint, these drawings are remarkable for the precision of their treatment of detail, especially the eyes and hair. Certain themes recur in several works: strange hairstyles and headwear, faces appearing in hair, and the extravagant luxuriance of hairdos and beards that threaten to envelop figures, often shown doubled. Collection Neuve Invention*

Sylvain Fusco (1903–1940) was born in Lyon, France, one of nine children, only

five of whom survived infancy. He learned the craft of cabinetmaking from his father, a craftsman, at the age of thirteen and began to sculpt wood. At the age of eighteen, Fusco committed a crime of passion and was sentenced to two years in prison. On his release he was drafted into a disciplinary battalion in Algeria. His experience of prison and subsequent compulsory military service marked the young man profoundly and he ceased speaking all but completely. Discharged from the army on account of this disorder, he returned to France and was finally committed to a psychiatric hospital in 1930. Fusco was twenty-seven and by then had stopped speaking altogether. Five years later he began to draw graffiti on his dormitory walls. This first stage in his creative development is characterized by the depiction of huge female genitalia, with ambiguous anatomical details. After pausing a few months, he once again returned to drawing on the hospital walls, although he agreed to use paper and pastels provided by a doctor. This time the strange, repetitive figures of the first compositions were replaced by nude, corpulent women with heart-shaped mouths. Fusco died of hunger at the outbreak of the Second World War, when psychiatric hospitals bore the brunt of rationing resulting from the general mobilization.

Giovanni Galli (b. 1954) was born in Florence, Italy, and worked for a time in his father's company as a perfume and cosmetics salesman. On his father's death he found a part-time job in the city council's finance department, while undergoing treatment for mental health issues. He was committed to a psychiatric institution in 1993 and joined the La Tinaia art workshop the following year, where he concentrated on drawing. Brightly coloured and aesthetically similar to comic strips, his compositions depict nude women surrounded by military and space-travel hardware. He also depicts scenes of sadomasochism, in which women are always portrayed in the dominant role. Closely detailed from all angles, the female figures' sexual features are the object of special attention. Galli

drew using graphite and coloured pencil, as well as sometimes employing collage and tracing.

Robert Gie. (1869–?) was born in Soleure, Switzerland, and worked as a carpenter before being committed to Rosegg psychiatric hospital from 1908–1922 as a result of his hallucinations. Withdrawing completely into himself in 1916, he began to dedicate all his time to drawing on little pieces of paper he would find or on the walls of the institution. His work was collected by Professor Charles Ladame, one of the first doctors in Switzerland to build a collection of mental hospital art. Gie.'s works typically consist of complex networks of threads that penetrate figures and, passing through them, reach others. This motif is undoubtedly associated with the corporal hallucinations and feelings of persecution from which its creator suffered.

Helga Sophia Götze (1922–2008) was born in Magdeburg, East Germany. She turned to art late in life, after leading a conventional bourgeois life as a banker's wife and mother of seven children. Following a love affair at the age of forty-seven, Götze deliberately chose a life on the margins of society so she could explore her sexuality and build an alternative moral code. She experimented first with painting, before choosing embroidery as her preferred means of expression. Brightly coloured and sometimes extremely large (up to two meters high), her embroideries on textiles or clothing reveal an extraordinary inventiveness and perfect control of composition. In 1974 she left the family home and moved to Hamburg and then to West Berlin, where she joined the gay and free-love communities. Götze's work advocates the sexual liberation of women through the depiction of naked women in explicitly sexual poses. Taking her cue from passages from the Bible or mythology, which she promptly parodied, she used her female models—Lilith, Morgan le Fay or Salome—to symbolize carnal pleasure and power. She turned the traditional

image of embroidery as the very symbol of female subjection on its head, redefining it as a medium of rebellion.

Harold Theodore Gordon (b. 1924), known as **Ted Gordon**, was born in Louisville, Kentucky, USA, as the eldest son in a Jewish family. Abandoned by his mother, who seems not to have been able to look after her child, he was brought up by his paternal grandparents, although his brothers and sisters continued to live with their parents on the ground floor of the family home. Following the death of his father in 1939, Gordon moved with his grandparents to Brooklyn, New York, where he began his university studies. However, he dropped out and took a series of temporary jobs while at the same time beginning to draw—first on restaurant napkins, then on pieces of cardboard at home. In 1951 he moved to San Francisco, married, and took up his studies again, which he completed in 1958. He then took an administrative job in the city council, which he held for twenty-five years. Avoiding all social relations and keeping contact with the outside world to a minimum, Gordon pursued his creative ambitions, which he called 'image-making', discretely. His compositions are characterized by a compulsive need to fill in his figures with ball-point pen, felt-tip pen, and coloured pencil. From 1967 his drawings began increasingly to take a human form and, later, made faces their subject. These are all in fact self-portraits, in which he explores every aspect of facial expression.

Guo Fengyi (1942–2010) was born in Xi'an, in the province of Shanxi, China. She was awarded her high school diploma in 1962; the following year she found a job as a technician in a rubber and solvents factory. As a result of severe attacks of arthritis, this mother of four was forced to retire at thirty-nine. In order to reinforce her immune system and reduce her symptoms she turned to qi gong, a branch of traditional Chinese medicine. In May 1989 she started to write in a frenzy and began to include pictures more and more frequently in her

prolific output. It was at this time that she began to produce a large number of paintings, first on the backs of calendars, then on sheets of rice paper, some of which were over five meters high. When working on this large scale, the paper was rolled out as necessary on her small table, so that she was never able to view the complete work. Her works are always painted by brush in india ink or in different coloured inks. The link between the human body and the natural world is a theme that runs through her entire oeuvre. Half-human, half-plant figures mingle in a network of extremely fine strokes resembling embroidered threads. Figures are often enclosed within one another, in a sort of infinite regression of the self and its multiple identities.

Johann Hauser (1926–1996) was born in Bratislava, Slovakia (former Pressburg, Czechoslovakia). He was brought up by his widowed mother and never knew his father, to whom his mother was not married. He went to a special school from the age of ten, before being admitted to a psychiatric hospital seven years later. He was severely mentally retarded, and also suffered periods of great agitation followed by states of deep depression during which he would withdraw totally. In 1949 Hauser was moved to the Klosterneuburg psychiatric hospital, near Vienna, where he was employed as a gardener. He only began drawing in 1959 at the suggestion of the centre's director, Dr. Leo Navratil. He took to it immediately and continued to pursue his newfound passion spontaneously, moving into the Haus der Kunstler (Artists' Home), an artists' workshop run by the institution. He drew with graphite pencil, coloured pencil, and chalk, and produced several prints thanks to the material provided by the Artists' Home. Hauser sometimes found his inspiration in illustrated magazines, reproducing the photos he found there, especially pin-up pictures of actresses, whose sexual attributes he accentuated, disregarding conventional principles of representation such as proportion and perspective.

Miguel Hernandez (1893–1957) was born near Avila, Spain. His parents were peasants and he helped in the fields before emigrating to Brazil, where he had several occupations, including agricultural labourer, pastry chef, salesman, cook, and hairdresser. On his return to Europe, first in Lisbon, then Madrid, Hernandez worked for an anarchist newspaper, producing propaganda leaflets. At the outbreak of the Spanish Civil War, he joined the ranks of the Republican forces. But the triumph of General Franco obliged him to go into exile once again just a few months after marrying. He was finally interned for several years in France in a camp for Spanish emigrants. This is where he began to draw, at the age of forty-six, ten years after a brief period as a self-taught artist. On his release, he set up a small workshop in the Belleville district in Paris. His extremely dense works are peopled by numerous figures with sinuous, intertwining limbs. His brightly coloured works executed in oil or coloured pencil contrast with his india ink pictures, where the line is much more precise.

Joseph Ernest Ménétrier, known as **Émile Josome Hodinos** (1853–1905), was born in Paris. His parents were bakers, but his father died when Joseph was only eight and he was sent to a boarding school. In 1869 he was apprenticed to a famous medal engraver and at the same time attended drawing and modelling courses in an art school for four years. A worsening mental condition forced him to be admitted to the Ville-Évrard psychiatric institution in the Paris banlieue, where he remained until his death. He adopted the pseudonym Émile Josome Hodinos in the hospital and spent his time drawing designs for medals, accompanied by detailed handwritten notes signed with his adopted name. The notes delve into the fields of anatomy, osteology, and history. In his most complete works, the surface is completely covered with drawings and words. Hodinos drew in pencil and india ink on paper, sometimes on wrapping paper used for biscuits, and often drew a circle around the finished work, making it look like a medal. Strips of paper acted as

a sort of compass to calculate the dimensions of the figures, usually female. The human body and its proportions, rendered extremely loosely, lie at the heart of all his oeuvre: certain anatomical features are exaggerated, described at great length and measured.

Josef Hofer (b. 1945) was born in Wegscheid, Bavaria. Like his brother, who is older by five years, he is mentally retarded and suffers from various physical handicaps. When the two brothers were children, the entire family lived in almost total isolation on the family farm. Not being able to attend school, Hofer had little contact with the outside world and probably started to draw at this time. On his father's death, the remaining family members went to live with his mother's niece, and he was able at last to break out of his isolation a little. He was subsequently admitted to various psychiatric institutions and, since 1992, has been living in the Ried im Innkreis, in Upper Austria, where he attends the creative workshop. Being deaf and dumb, drawing is his chief means of expression. His work concentrates on representing interior and exterior spaces, machines or clothes, but most typically the human body, his favourite theme, especially after discovering a photographic book featuring the naked male body. Hofer depicts bodies, usually naked, viewed frontally and with no inhibitions regarding male sexuality. He has also made numerous self-portraits with the aid of a mirror he keeps in his room, in which his body is shown misshapen, incomplete, and conspicuously sexual.

Vojislav Jakic (1932–2003) was born in Radobiljci in Macedonia. His father was an orthodox priest in Montenegro. Around 1935 his family moved to a small town in Serbia, where they lived in extreme poverty. His father died prematurely from anaphylactic shock. Feeling out of place and uncomfortable at school, Jakic was a solitary child who nonetheless stood out in art classes. He had to repeat several years at school and failed to complete his secondary education. Instead, he went to

Belgrade at the age of twenty, with the intention of attending drawing and sculpture classes in an art school. However, classical teaching methods did not suit him, and he attended classes only sporadically, exploiting his enrolment to sleep in the lecture rooms with a teacher's complicity. At this time he began to sculpt in wood, but five years later, after being rejected by the school of fine arts and failing to have any pieces accepted for exhibition, he went back to live with his mother in Despotovac, where he continued to pursue his artistic ambitions. Jakic then started to concentrate on drawing, using thick paper, cheap pastels, and ballpoint pens. His compositions depict an oppressive, cluttered world made up of complex agglomerations of heads and limbs. One is unable to make out a single, specific motif, but rather a mass of insects and monstrous heads, or naked, misshapen bodies and erotic scenes.

Katharina (circa 1910–?) was born into a bourgeois environment in Austria. After completing her business studies she worked in a textile factory and eventually married the managing director. She had three children and helped her husband run the company. When she was around fifty, in the early 1960s, she suddenly changed her point of view: losing all interest in her family, Katharina withdrew into herself and in the end was committed to a psychiatric institution. While there she experienced alternating periods of calm and of hyperactivity, during which she would draw, only to destroy her work immediately afterward. The only works to have survived are those that doctors were able to pry from her at the last moment. Drawn mostly on wrapping paper, these large pictures depict imaginary anatomical constructions, in which snippets of psychology, physiology, and philosophy all intermingle.

Rosemarie Koczý (1939–2007) had a Hungarian Jewish background but was born in Recklinghausen, Germany. In 1942 she was sent with her family to a concentration camp. After her liberation in

1945, she was brought up by her grandparents until her grandmother's death, upon which she was placed in an orphanage. In 1961 Koczý moved to Switzerland and enrolled in the École des Arts Décoratifs in Geneva, developing an interest in tapestry. Following this up, she carried out ethnological research into primitive textile manufacturing techniques in Africa and Oceania. At the same time, she also painted, drew, and created textiles. In 1970 she began to produce an interrupted series of india ink drawings titled 'I am weaving you a shroud'. Her works are dedicated to the victims of the Holocaust, for whom she provides a symbolic funeral service. In a Jewish funeral, the body is first washed before being wrapped in a sewn shroud, as a sign of respect. In reference to this gesture, she draws fine lines around her figures to suggest naked bodies. In addition to her painting, Koczý also published several stories taken from her family history. In 1984 she immigrated to the United States, where she lived until her death.

Collection Neuve Invention*

Simone Le Carré-Galimard (1912–1996) was born in Troyes, France. She lost her father at the age of seven and was brought up by her mother in an austere, puritanical environment. In 1929 she went to Paris to study at the École des Arts Décoratifs but, unable to find work when she left, she went back to live with her mother. During the German occupation, Le Carré-Galimard joined the Resistance and was awarded the Croix de Guerre after the Liberation. She married a childhood friend, a concentration-camp survivor, and began to draw, at the same time creating collages based on photographs—a technique that enabled her to introduce disjointed female bodies with particularly conspicuous sexual organs. In 1954 the couple opened a restaurant in the then run-down Strasbourg-Saint-Denis district in Paris, where they became involved in various rackets despite themselves. They eventually closed the restaurant and settled in a small, detached house in the 14th arrondissement. From 1970 Le Carré-Galimard created numer-

ous works combining figures and imaginary animals, which she stored in her house, from the cellar to the attic. They are made up of various objects and materials she found amid rubbish and in flea markets.

Collection Neuve Invention*

Sylvain Lecocq (1900–1950) was born in Boulogne-sur-Mer, France. He worked as a sales representative, got married, and had three children. After a number of years the couple split up and he resigned from his job in 1942, following an operation for his ulcer. At this point he withdrew into an imaginary world. Having become violent and threatening to harm his wife, he was confined to the psychiatric hospital of Saint-Jean de Dieu in 1947, where he committed suicide three years later. From 1948 until his death, he wrote and drew ceaselessly, filling exercise books, sheets of kraft paper, blotting paper, and pieces of cardboard with poems, love letters, songs, and drawings. The surfaces he worked on were exploited to the fullest extent and covered with childish, meticulous handwriting, in striking contrast with their incoherent content. Lecocq also drew 'x-ray' figures accompanied by poems and text: these are often made up of lists of cryptic adjectives that blend puns and poetic creation.

Little is known of the life led by **Stanislas Lib.** (1899–?). He was born in Poland and made oil paintings that he framed himself while staying in the psychiatric hospital of Saint-Jean de Dieu, in Saint-André-Lez-Lille, in France. Many of these were collected and preserved by a doctor at the hospital. They often portray erotic scenes in which a female figure is shown undergoing some form of corporal punishment.

Dwight Mackintosh (1906–1999) was born in Hayward, California, USA. He suffered from a severe mental handicap caused by a postnatal cerebral lesion. Virtually nothing is known about his child-

hood, except that he grew up in the family home with his elder brother up to the age of sixteen. He then stayed in three separate institutions for the handicapped. In 1972 it was decided to remove him from the sheltered homes where he had lived for fifty-six years. After a few years living independently, for which he was probably ill prepared, he was admitted to the Creative Growth Art Center in 1978. Less than a year later he was making drawings displaying an undeniable personal style and considerable formal complexity. Having been institutionalized and with few means of communication, Mackintosh turned to drawing as the only way to express himself. Although his style showed distinct signs of development from a formal point of view, he was only ever interested in three topics: motor vehicles, other types of vehicles, and the human body, especially the male body. His figures are drawn in a continuous to-and-fro movement of the hand, with particular attention being paid to the depiction of the genitals, as well as the eyes, fingers, and navel, which are accentuated by repeated strokes and their multiplicity depiction.

Michel Nedjar (b. 1947) was born in Soisy-sur-Fontenay, in the Oise valley in France. His Algerian Jewish family had settled in Paris but lost several members during the Second World War. His father was a master tailor and plied his trade in the Paris banlieue. Nedjar developed an interest in textiles when he was still very young and learned how to use a sewing machine with his sisters, making dolls' clothes. At the age of fourteen he began an apprenticeship with a clothing manufacturer. Between 1970 and 1975 he travelled widely in Asia and Mexico, where he discovered the dolls used in black magic rituals and the magic spells associated with them. On his return to Paris he set about creating his own fetish dolls, using fabrics and rags that he soaked in brown dyes, which he then decked out with feathers, string, soil, and animal blood. He painted and drew from 1980, especially with wax colours, on discarded supports he chose deliberately

for their dirty, worn-out appearance. Burnt corpses and mutilated bodies, recalling those in concentration camps, are favourite themes throughout his oeuvre.

Masao Obata (1943–2010) was born on a small island in Okayama Prefecture, Japan, where he spent his childhood. He was brought up by his mother after his parents' divorce. When he was very young, he would hide so he could draw unobserved. From the age of thirty he started spending periods in psychiatric hospitals and taking various temporary jobs. After the death of his mother, followed by that of his father, he became a permanent resident in an institution in Kobe. He began by collecting used cardboard boxes, which he found in the hospital's kitchen, and spent his nights drawing on them. He would keep these works on his bed since he shared the room with another patient and had nowhere else to put them. One day an artist who had been invited to set up a painting workshop in the hospital discovered these works and began to exhibit them outside. As a result, these drawings that had always been thrown away by the cleaners started being preserved by the hospital. Obata's drawings mostly depict young brides and bridegrooms or families—figures who have nothing to do with his real life. They are predominantly portrayed in red or blue pencil, in hieratic poses, and decorated in various ways. The highly stylized genitals are carefully picked out in each case.

Ataa Oko (ca. 1919–2007) was born in La, Ghana. He was the sixth child of a Ga family—an ethnic group living in the coastal region of Greater Accra. The Ga have their own language, religion, and culture. Oko never went to school and started to work as a fisherman at the age of thirteen, later becoming a labourer on cocoa plantations. In 1936 he began a three-year carpentry apprenticeship and at the same time worked in a cinema. Between 1945 and 1948 he made his first figured coffins, a traditional object in his ethnic group. According to the Ga, the

deceased retains his craft and social status in the afterlife, and it is an essential sign of respect toward the ancestor to perform a proper funeral. Oko opened his own coffin workshop a few years later and built himself a small house in La. The work required considerable strength, and as he grew older he reduced the number of coffins he would make, eventually only accepting special commissions. In 2002 a Swiss ethnologist asked him for research purposes to reproduce the funerary sculpture he had made over the years. So he began to draw. At first, Oko did no more than try to faithfully reproduce his coffin designs, but he gradually moved away from this to create entirely new motifs, including the portrayal of spirits with whom he said he was in constant contact. They appear as hybrid or imaginary figures struggling with one another or in traditional ceremonies.

Giovanni Battista Podestà (1895–1976) was born in the village of Torre Pallavicina, in northern Italy. He grew up in a peasant family surrounded by his twelve sisters. His father died when he was still a child, so he left school at the age of ten to work as a stonemason's mate. He was called up in 1914 and soon made prisoner by the Austrians. Traumatized by his experiences, he found it hard to return to civilian life, especially as he was unable to find work. In the end, he reluctantly signed up for three years as a Carabiniere. His service took him to the town of Laveno, where he met the woman who would become his wife. Deciding to stay in the town, Podestà found work in a ceramics factory. At the same time he began to paint and sculpt, continuing in this activity until his wife's death, in 1974. He produced sculptures and highly coloured, sparkling works in high relief, made from a paste-like material consisting of sawdust, glue, and plaster, which he shaped using barbed wire. Podestà works various symbolic folk or religious motifs from the medieval period into his compositions, thus drawing attention to what he considers the loss of spiritual values in a materialistic society. His own body became a support to use

as a means of self-expression when he started wearing clothing and accessories of his own creation.

Brigitte Roos (b. 1952) was born in Lucerne, Switzerland. She studied at the École normale and worked as a teacher for five years, between 1973 and 1978. She then attended art school at the Schule für Gestaltung in Lucerne. Roos completed the course, although she claims to have found it disappointing. As a result she decided to earn her living with odd jobs, leaving enough free time to draw in the afternoons and evenings. Her works have been exhibited, especially at a particular gallery in Lucerne. She works with coloured pencils and depicts strange figures with bent limbs and wild-eyed expressions. Collection Neuve Invention*

Known for her novels, **Emma Santos** (1943–1983), whose real name was Marie-Annick Le Goff, was born in Paris. As a youngster, she endured a serious car accident that left her with physical disabilities and a fascination with death. At the young age of sixteen she had a love affair with a painter older than her, who ended up leaving her for another woman. Their breakup made a lasting impression on her. After studies in the realm of child psychology, which she broke off, Santos published more than ten literary works and stage plays. Working with the stage director Claude Régy, in 1976 she staged several of her texts, playing in them herself at a theatre in Paris. Until her premature death in 1983, she continued her literary and graphic creations, with, as her central themes, abandonment, death, madness, and a desire for maternity. For instance, many of her works feature embryos at various stages of development. She created her drawings using coloured pencils, crayons, and even eye shadow, and she also made collage works. Collection Neuve Invention*

Philipp Schöpke (1921–1998) was born in Lower Austria. He attended school for

four years, and was forced to leave after repeatedly failing to pass into higher grade levels. As a young man he worked as a manual labourer until 1941, when he was drafted into the German army. Declared unfit, he was immediately discharged, and after a brief period in a psychiatric clinic Schöpke worked in a foundry and later on building sites. His mental problems only increased, with his state of mind swinging from a condition of great agitation to deep depression. He became a permanent resident of the Klosterneuburg psychiatric hospital near Vienna at the age of thirty-five, whereupon he moved into the Haus der Künstler, an arts workshop linked to the hospital. He would draw during periods of hyperactivity and then stop completely for several weeks. Schöpke worked with graphite and chalk, applying overlapping layers of colour with great energy, but only using a limited number of tones, ranging from brown to ochre and grey. His compositions portray dismembered human figures and transparent bodies with visible interior organs. These figures always have an outsized head and abundant hair.

Friedrich Schröder-Sonnenstern (1892–1982), of Lithuanian origin, was born in the Russian region of Sovetsk (formerly Tilsit), close to the German border. The second of thirteen children, he received virtually no education from his parents, who neglected him. At the age of fourteen, he was put into a reform school for vagrancy, theft, and unlawful acts. This was followed by several other prison sentences, between which he managed to complete an apprenticeship in tenant farming. In 1918 he was caught stealing a horse and declared unfit to hold down a job; he was committed to the Sovetsk psychiatric clinic, from which he was released almost two years later and sent to live with his parents. He then ran away to Berlin, where he lived under the assumed name of Gustav Gnass. With the complicity of a companion, he earned his living as a right-hand man, dabbling in astrology and curative magnetism, among other activities. He was again imprisoned several times and committed to a psychi-

atric hospital in Neustadt, Germany. This is where he seems to have begun to draw. Concluding that he was not suffering from any recognized mental illness, his medical report authorized his release in 1934. It remains a mystery how he managed to survive the Nazi's systematic extermination of the mentally ill during the Second World War. Returning to his drawing in the late 1940s, he found that his works, surprisingly, began to sell, and he started to build a certain reputation, especially in Surrealist circles. He stopped drawing after his wife's death in 1964 and fell into depression and alcoholism. His works were considered scandalous when they were first exhibited: they depict composite figures that are half-human and half-animal in poses that are frequently sexually explicit.

Collection Neuve Invention*

Born in the state of Ohio, in the United States, **Lewis Smith** (1907–1998) began to draw in 1920. Thanks to his father's job as an employee of a railway company, he had a pass that enabled him to travel for free by train. He was thus able to roam all over the country while nourishing his passion for drawing. His works depict events witnessed during his wanderings and reveal a particular interest in muscular, athletic female bodies, which Smith exhibits in poses based on the sporting events he watched. His preferred medium was graphite pencil and coloured pencil on any material he could find, such as paper bags and biscuit boxes. He followed current affairs with a passion, collecting newspapers and all sorts of bric-a-brac, especially documents and photographs associated with the American railroad.

Born in Chicago, in the United States, **Charles Steffen** (1927–1995) studied drawing, the history of art, and photography at the Illinois Institute of Technology. He was admitted to a psychiatric hospital in around 1950, suffering from depression and auditory hallucinations, and remained there for several years. While there, he pursued an interest in writing

and drawing he had developed before being hospitalized. Diagnosed with schizophrenia, he underwent electroconvulsive therapy and was released in 1963. Thereafter, right until 1994, Steffen devoted himself entirely to his artistic endeavours, living with his mother, his sister, and two brothers. His favourite subjects are associated with his daily life and surroundings: his mother, the cashier at the bank, the plants in his back yard, as well as memories from before his hospitalization. He created hybrid creatures, blending anthropomorphic figures with others that seem to belong to the world of plants, or male figures with female attributes and vice versa. They all feature huge, bulging eyes as well as loose skin hanging in conspicuous folds. These works are executed in graphite and coloured pencil on brown wrapping paper and are often accompanied by writings.

Frank Travis (1914–1976) was born in Toronto, Canada. Both of his parents were actively involved in the theatre. As a child he was unhealthily close to his mother, an exuberant, narcissistic dancer, with whom he seems to have identified, even learning to dance and play the piano like her. Frank's father, who came from America, left his wife and two young children in 1924, after which the children were put in different Catholic orphanages. Travis started displaying an interest in drawing at the age of eleven. A few years later, he enrolled in the Central Technical School in Toronto, where he learned technical drawing. However, he did not complete his training and made a living with various temporary jobs. In 1941 he joined the Royal Canadian Air Force, and his experiences in the war profoundly affected him, causing him to become increasingly withdrawn. At the end of the war, he picked up his art studies again, but his mental state continued to deteriorate. He was finally diagnosed with schizophrenia and at the age of thirty-five was committed to a psychiatric hospital, where he was free to continue drawing. Travis's fascination with the human body and his technical skill are fully evident in his drawings:

he depicts stiff, inhuman 'body-machines' with geometric, robotic shapes that are equipped with crazy contraptions. His works are drawn in pencil and chalk on wrapping paper. The extremely precise outlines of his compositions are all made with a ruler.

Eugene Von Bruenchenhein (1910–1983) was born in Marinette, Wisconsin, USA. He was the youngest of three sons. His father was a sign painter in the city of Milwaukee, to which the family moved when he was still a child. Following his mother's death in 1917, his father remarried and the young Eugene became very close to his stepmother, a former teacher and amateur painter. Eugene failed to complete his secondary education and instead found work in a bakery. In his spare time he developed a passion for biology, history, and poetry, even writing some theoretical works and poetry himself, as well as becoming a keen self-taught painter and sculptor. In 1939 he met the nineteen-year-old Eveline Kalke, whom he was to nickname 'Marie'. She became his wife and his muse in his photography. During a period of over forty years, Von Bruenchenhein took hundreds of pictures in which she was the only subject. She posed for him as a pin-up girl, mainly half-naked and decked out in various accessories—crowns, extravagant jewellery, high-heeled shoes, bikinis, and sexy underwear—in settings he himself constructed using fabrics.

August Walla (1936–2001) was born in Klosterneuburg, Austria. A solitary child, he lived alone with his mother after his father's death and was often teased by his classmates. He started suffering from recurring nightmares from the age of nine and spent his days at school filling his exercise books with scribbles. He completed his schooling in a special-needs school, but failed to find an apprenticeship thereafter. Threatening to commit suicide and set fire to the house at the age of sixteen, he was committed to a psychiatric institution. He was then moved to the Maria Gugging Psychiatric Clinic near

his hometown, where he was authorized to live with his mother, with whom he had a symbiotic relationship. In 1986 he entered the Haus der Künstler, an arts workshop linked to the institution: "Walla wrote and drew from when he was a

child, and both activities are bound together in all his compositions. He was fascinated by the material quality of words and their malleability, as well as by emblems of all kinds. The writing and symbols he adds to human figures,

always from the front in a hieratic pose, are an integral part of Walla's personal mythology, and he often portrays himself as a god who is all-powerful and evil at one and the same time.

*** Neue Invention Collection**

Jean Dubuffet originally entitled this collection *Collections Annexes*, renaming it *Neue Invention* in 1982. It gathers together artists whose social and psychological break with conventional art was less radical than the stance taken by Art Brut, although their works nonetheless lie on the margins of the orthodox art scene.

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Cover: reelaboration of a detail from
Carlo, untitled, 1964, gouache on paper,
70 x 50 cm

Building on some 5,000 works collected between 1945 and 1971 by Jean Dubuffet, the originator of the concept of Art Brut, the Collection de l'Art Brut now encompasses more than 70,000 works, painstakingly added over a period of more than forty years. This volume in the *Art Brut The Collection* series focuses on the human body and accompanies the third Art Brut Biennale, which exhibits works exclusively from the Lausanne museum — many of which are rarely displayed.

This rich selection of drawings, paintings, photographs, and sculptures reflects the manifold representations of the body within the realm of Art Brut. Here, great masterworks can be seen side by side with more recent discoveries. Photos of prison tattoos are a testament to Jean Dubuffet's fascination with what lay beyond the borders of the art establishment. All these works can be seen as "battles" fought by their creators, who struggle directly and uncompromisingly with their self-image and personal life experiences. For some, the body is a shelter for nurturing a complex relationship with one's inner self; for others, it is a prison from which to escape or, alternatively, a source of energy that must be released and transformed. By creating and exploring multiple identities within a virtual hall of mirrors, these artists instinctively express their search for self. Whether fragmented or assembled into a cosmic whole, artists use the human body, this most ubiquitous and resonant form, to express life's constant flux.

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