

A Japanese art brut mask, possibly a 'Kasa' or 'Kasa' mask, featuring a black fur hood and a face made of various colorful fabric patches, including a central vertical strip of yellow and orange fabric. The mask is displayed against a white background.

**ART BRUT
DU JAPON**

**UN AUTRE
REGARD**

DU 30 NOVEMBRE 2018
AU 28 AVRIL 2019

PRESS KIT

**COLLECTION
DE L'ART BRUT
LAUSANNE**

**Guided tour
(press preview)**

Thursday, 29 November 2018, 11:00 a.m.
at the Collection de l'Art Brut, Lausanne
**with exhibition curator Edward. M. Gómez
in attendance**

Reservations: sophie.guyot@lausanne.ch

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ART BRUT FROM JAPAN, ANOTHER LOOK

Art Brut from Japan, Another Look features works by twenty-four Art Brut creators who are working in Japan today. It comes as a follow-up to *Art Brut from Japan*, the first-ever exhibition of this kind of art outside Japan, which was presented at the Collection de l'Art Brut in 2008. Since then, the impact and influence of that groundbreaking exhibition have been considerable, and Art Brut from Japan has been shown at art centers, museums, galleries, and art fairs in Europe and North America, as well as in notable exhibitions within Japan.

As the phenomenon of Art Brut has become better known within Japan, the works of local creators have gained media attention there, but misunderstandings about the history and nature of this kind of art also have emerged among the general public. At the same time, because very little market infrastructure exists in Japan for the sale and distribution of works made by Japanese creators of Art Brut, direct access to this kind of art has been limited. Art lovers outside Japan have found it difficult to acquire their works.

Making such remarkable creations enticingly available again, the exhibition *Art Brut from Japan, Another Look* showcases a wide variety of works in different media by Japanese creators, including paintings, drawings, ceramic sculptures, mixed-media assemblages, and more. These artworks will be shown in a European museum for the very first time. As this new exhibition demonstrates, genuine Art Brut from Japan is being produced today by a wide range of individuals, young and old, urban and rural. What their creations have in common is that they are all produced on the margins of mainstream society and culture, even if they sometimes reflect subjects or influences from popular culture and the mainstream.

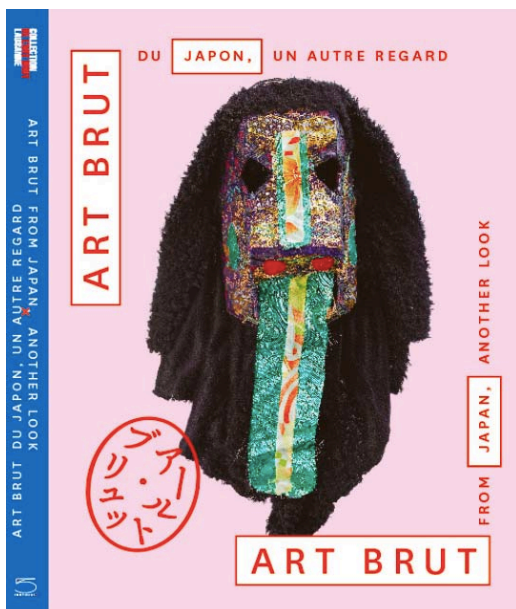
Curated by Edward M. Gómez, a specialist in Japanese art and culture, and the senior editor of *Raw Vision*, the international magazine about Art Brut and Outsider Art, *Art Brut from Japan, Another Look* brings our understanding of contemporary Japanese creators in this field up to date. As Gómez observes in the exhibition's bilingual, French-and-English catalog, this revealing exhibition "draws upon a deeper understanding of the particular social and historical conditions, and of the critical context [...] in which Japanese Art Brut creators have produced their works." This exhibition, he notes, has emerged out of all-new, independent relationships developed by the Collection de l'Art Brut with institutions, artists, collectors, and other sources both within and outside Japan. As Sarah Lombardi, the museum's director, also points out in the catalog, *Art Brut from Japan, Another Look* "broadens our vision of Japan's culture by introducing us to works that are at once sophisticated, amusing, powerful, inventive, and dissident."

Curator: Edward M. Gómez, in collaboration with Sarah Lombardi



EDWARD M. GÓMEZ, EXHIBITION CURATOR

A specialist in Japanese art and culture, Edward M. Gómez is an art critic, art historian and graphic designer. The senior editor of the Art Brut and Outsider Art magazine *Raw Vision*, he is also a member of the advisory council of the Collection de l'Art Brut. He has written for the *New York Times*, *Art + Auction*, *ARTnews*, *Art in America*, *Metropolis*, *Hyperallergic*, the *Brooklyn Rail*, the *Japan Times*, and other publications. He is the author or co-author of numerous publications, including *Genqui Numata* (Franklin Furnace Archive), *Dictionnaire de la civilisation japonaise* (Éditions Hazan), *Yes: Yoko Ono* (Abrams), *The Art of Adolf Wölfli: St. Adolf—Giant—Creation* (American Folk Art Museum/Princeton University Press), *Hans Krüsi* (Iconofolio/Outsiders). His film *Valton Tyler: Flesh Is Fiction*, produced with Chris Shields, was released in 2017.



EXHIBITION CATALOG

The exhibition is accompanied by a bilingual catalog, in French and English, which has been co-published by the Collection de l'Art Brut and 5 Continents. A separate edition, in Japanese, has been published by Kokusho Kankōkai (Tokyo).

Edward M. Gómez, Tadashi Hattori, Sarah Lombardi, *Art Brut du Japon, un autre regard / Art Brut from Japan, Another Look*, under the direction of Sarah Lombardi, Lausanne/Milan, Collection de l'Art Brut / 5 Continents Editions, 2018, 21x 27 cm, 184 pages, 105 color plates.

EXCERPTS FROM THE CATALOG

***Another Look at Art Brut from Japan Today*, by Edward M. Gómez**

I can imagine, if Jean Dubuffet were alive today and continuing his pioneering research in the field for which he coined the name “*Art Brut*,” the kind of impact an encounter with the creations of some of the most inventive Japanese autodidacts might make on such an inquisitive observer. [...]

The discoveries Dubuffet would make in Japan, one of the most dynamic countries in Asia, whose cultural and social traditions are millennia old, rich, and complex, would inevitably enrich his understanding of the phenomenon he first labeled “*Art Brut*” in the mid-1940s. The remarkable drawings, paintings, sculptures, and mixed-media objects he would find might surprise and delight him, prompting him to ask: “Is there a recognizable sub-genre that might be called ‘Japanese *Art Brut*?’” Another way of posing such a question might be to ask: “What are some of the distinctive characteristics of works made by Japanese creators that contribute to our expanded understanding of what *Art Brut* can be and the kinds of forms it may take?” [...]

This exhibition draws upon a deeper understanding of the particular social and historical conditions, and of the critical context (or, more precisely, the notable lack of serious critical analysis), in which Japanese *Art Brut* creators have produced their works. This understanding informs the selection of works on view now. Unlike *Japon*, which was assembled a decade ago with the assistance of Japan-based intermediaries who led its organizers to institutions for the disabled with which most of that earlier exhibition’s twelve featured artists were associated, *Art Brut from Japan: Another Look* emerged out of new, independent relationships the Collection de l’Art Brut has developed with institutions, artists, collectors, and other sources both within and outside Japan.

***Art Brut in Japan: Between Healing and Artistic Practice*, by Tadashi Hattori ***

[...] In other words, it is not so much that the boundary between art and social welfare has become blurred; rather, in the contemporary Japanese context, it is more correct to say that the boundary between art therapy and art activity has become blurred. Art therapy concerns the creation of visual art that is structured to generate healing. That is, its goal is to heal or restore the creator-client in a psychologically and socially positive way. By contrast, art activity involves creators who create works and art specialists who support them by presenting and marketing their works. In Europe and the United States, these two activities are kept relatively, rigorously separate. However, in Japan, the different goals and meanings of these two activities are not clearly understood, and they take place in ways that do not factor into consideration their differences. [...]

* Associate professor of art theory and art history at Kōnan University, Kōbe, Japan, specializing in art made by persons with disabilities, modern art, Art Brut, Outsider Art.

CREATORS FEATURED IN THE EXHIBITION

Kōmei **BEKKI**

Hiroyuki **DOI**

HEBIME

Momoka **IMURA**

Moeko **INADA**

Kazumi **KAMAE**

Itsuo **KOBAYASHI**

Norimitsu **KOKUBO**

Toshirō **KUWABARA**

MIRUKA

Akina **MIURA**

MONMA

Issei **NISHIMURA**

Kōji **NISHIOKA**

Ryūji **NOMOTO**

Toshio **OKAMOTO**

Fumiko **ŌKURA**

Eiichi **SHIBATA**

STRANGE KNIGHT

Atsushi **SUGIURA**

Katsuyoshi **TAKENAKA**

Takuya **TAMURA**

Yasuyuki **UENO**

Nana **YAMAZAKI**

Akiko **YOKOYAMA**

SELECTION OF THE CREATORS FEATURED IN THE EXHIBITION AND IMAGES FOR THE PRESS

Momoka IMURA (born 1995)

Since 2013, Momoka IMURA has participated in the art-making program at Yamanami Kōbō, an art workshop for disabled persons in Shiga Prefecture. At her worktable in Yamanami Kōbō's fabric-arts building, Imura is surrounded by buckets filled with plastic buttons and by her finished pieces or works-in-progress. Her humble tools and materials include fabric swatches, buttons, thread, needles, and scissors. With these items, she creates brightly colored, round fabric blobs. Each object is made up of several sheets of button-covered fabric. Imura starts by covering one piece of fabric with buttons and then forming it into a ball, which she encases in another piece of button-covered fabric. She repeats this process until arriving at a point at which a multi-layered ball or blob feels finished.



Momoka Imura, untitled, after 2013, fabric and plastic buttons, variable dimensions

photo : Marie Humair, Atelier de numérisation – Ville de Lausanne. Private collection (David et Sabrina Alaimo)

Itsuo KOBAYASHI (born 1962)

Itsuo KOBAYASHI lives with his elderly mother in Saitama Prefecture, northeast of Tokyo. In the past, he worked at a restaurant until, in his mid-forties, suffering from complications related to neuritis, he found it difficult to walk. Kobayashi withdrew from the working world and devoted his energy to the deeply personal art he had begun making many years earlier. Fascinated by food, when he was younger, Kobayashi started filling notebooks with detailed illustrations and descriptions of every meal he had ever eaten. To this day, he continues documenting his meals in this thorough, almost scientific manner.

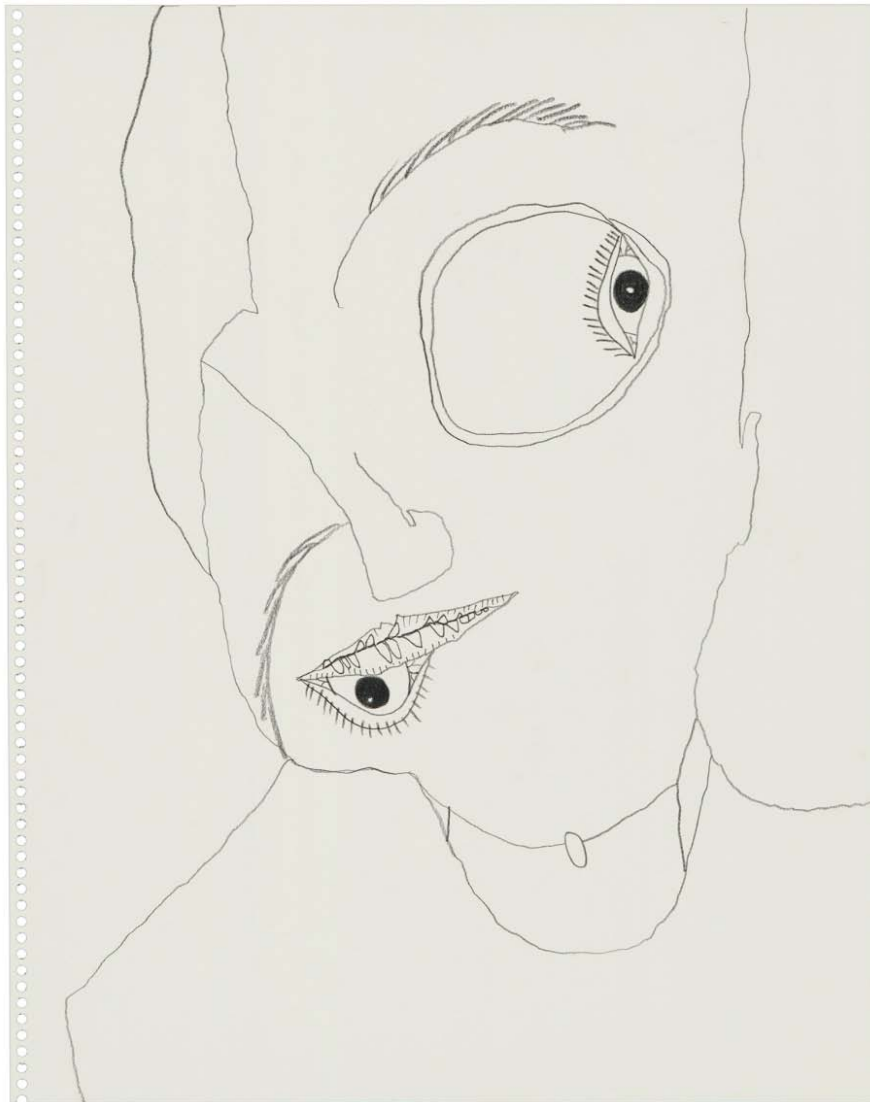
In recalling each past meal, Kobayashi mentions the name of the restaurant from which he purchased take-out food or at which he dined. Demonstrating the remarkable power of his memory, he describes the design of the plates, the décor, and the ambiance of each of the restaurants he has visited, and analyzes the flavors and ingredients of the dishes he has tasted.



Itsuo Kobayashi, untitled, between 1982 and 1989, ink on paper, 28 x 44 (open)
photo: Claudine Garcia, Atelier de numerisation – Ville de Lausanne. Galerie du Marché, Lausanne

Issei NISHIMURA (born 1978)

Issei NISHIMURA was born and grew up in Nagoya. As a child, he enjoyed making drawings. Later, after moving to Tokyo to study music, he found it difficult to fit into society, so he began to withdraw. His art occupied an increasingly urgent place in his life, and he moved back home to Nagoya, where he now resides reclusively, with his family. He still plays and is deeply inspired by music, especially classic American blues. With their bright, electric colors and unusual representations of plants or human forms, Nishimura's paintings and drawings are not easy to classify. In one picture, a man seems to have a potato in place of a head. In another, a face is covered with eyeballs. Often, the subjects of his drawings appear to be self-destructing objects or creatures. Reflecting Nishimura's raw, emotional-psychological energy and creative impulse, his art is potent and expressionistic.

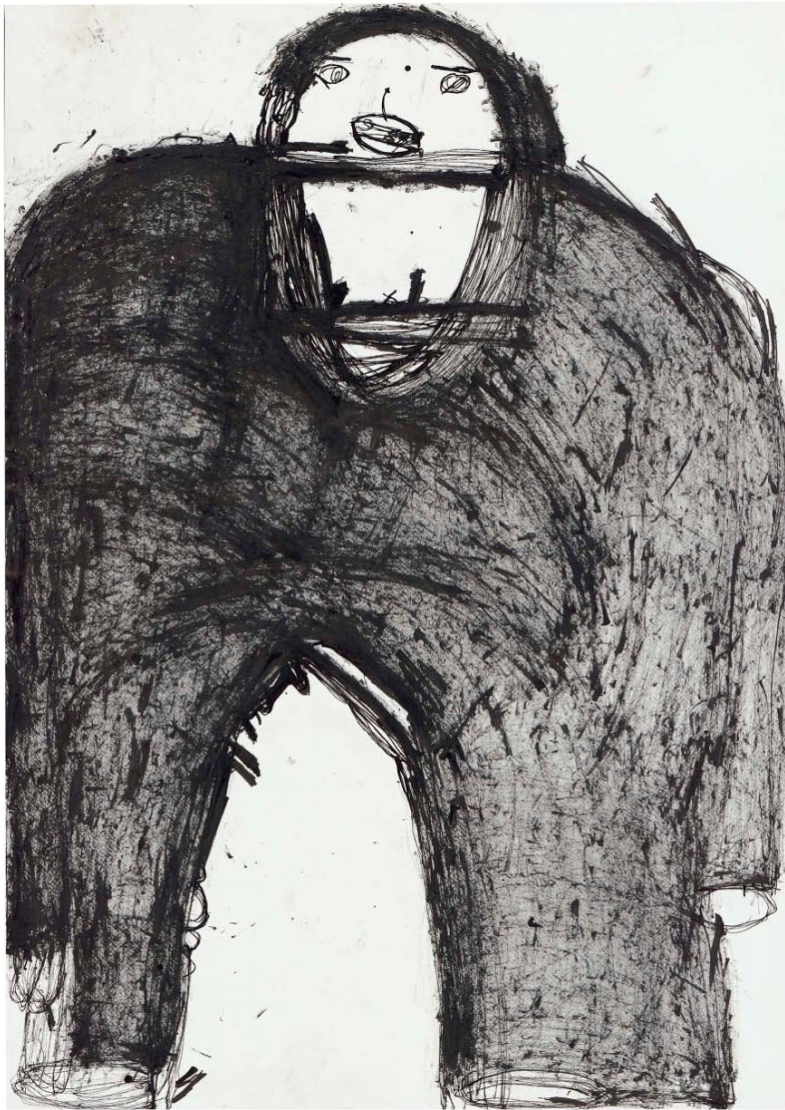


Issei Nishimura, untitled, 2012, pencil and ink on paper, 40.7 x 32 cm
Photo: Morgane Detraz, Atelier de numerisation – Ville de Lausanne. Galerie Miyawaki, Kyoto

Toshio OKAMOTO (born 1978)

Watching Toshio OKAMOTO at work is like watching a performance. Lying on the floor of his studio, he stretches and gesticulates, with one arm tucked behind his head as he dips a *hashi* (chopstick) in (black ink) before making a stroke on a large sheet of paper. Okamoto's marks appear to be both deliberate and spontaneous, giving the images he creates a dynamic, urgent character.

Listening to music as he works, Okamoto tends to begin by making a rough sketch of his subject, on top of which he adds many overlapping layers of lines and splattered ink. Sometimes his pictures are almost silhouettes, featuring jet-black figures. In other works, he skillfully uses gradations of tones to suggest volumes, textures, and movement. With their high-contrast, black-and-white palette, vigorous strokes, and intense character, Okamoto's drawings bring to mind the psychologically charged works of the German Expressionists of the early 20th century.



Toshio OKAMOTO
Untitled (*Man*), 2015
ink on paper
76.7 x 54.4 cm
Photo: Morgane Detraz,
Atelier de numérisation –
Ville de Lausanne
Yamanami Kōbō, Kōka,
Shiga Prefecture

Takuya TAMURA (born 1992)

Takuya TAMURA usually depicts people and their everyday gestures or poses, but sometimes he draws animals, too. Using a grid of bold, multicolored squares set against plain, white backgrounds, Tamura stylizes his subjects and their expressions, remarkably capturing a sense of their emotions or individual personalities.

To make his images using marker pens on paper, Tamura starts with a simple outline of his subject, which he then fills in with his signature, multicolored checkerboard motif. His colors are bright — orange, red, pink, blue, green, purple. Thanks to the consistent color values of each of the colors in his palette, even his browns look bright and energetic. Their big, poster-size presentation accentuates Tamura's instinctive, strong sense of composition and his innate understanding of design.



Takuya Tamura, untitled (*Woman*), 2016, felt-tipped pen on paper, 54.4 x 76.7 cm
Photo: Morgane Detraz, Atelier de numérisation – Ville de Lausanne. Yamanami Kōbō, Kōka, Shiga Prefecture

Kazumi KAMAE (born 1966)

Kamae begins each new piece by constructing a freestanding, undulating form, onto which she attaches countless, tiny, oblong beads of clay shaped like grains of rice. She covers a structure's surface with these pointed, protruding elements to give it a rich, rough texture. With these clay beads, she fashions eyes, noses, mouths (often more than one on a single sculpture), and stubby ears and arms. Kamae does not use glazes; the colors of her fired clay are metallic gray or *terra-cotta*.

The subject of Kamae's painstaking labor is always the same — the director of the Yamanami Kōbō art workshop (where she makes her ceramic works), on whom she has a romantic crush. Because she does not communicate verbally, through her art, Kamae conveys her sense of affection and longing with warmth, cleverness, and charm. Normally it takes her more than two months to finish a single piece.



Kazumi KAMAE, *Masato singing in Karaoke*, 2014, Ceramic, 48 x 25 x 25 cm

Photo : Marie Humair, Atelier de numérisation – Ville de Lausanne Private collection (David et Sabrina Alaimo)

Yasuyuki UENO (born 1973)

UENO Yasuyuki, who takes part in the workshop at Atelier Corners in Osaka, began making art in 2005. Like many contemporary artists and young people in Japan, he is interested in the ubiquitous *kawaii* (cute) subculture that is such a big, inescapable part of Japanese popular culture. He is also fascinated by fashion and possesses what his colleagues at the art workshop and its administrators all recognize as a refined sense of beauty. His favorite color is pink, and it shows up regularly in his drawings. Inspired by photographs in fashion magazines, Ueno copies and interprets the images that attract his attention as he meticulously reproduces their subjects and details — well-dressed models and their facial expressions and gestures, as well as their particular garments and accessories.



Yasuyuki Ueno, *Say, "Cheese!"*, 2009, graphite and colored pencil on paper, 38 x 54 cm
Photo: Marie Humair, Atelier de numérisation – Ville de Lausanne. Atelier Corners, Osaka

EXHIBITION-RELATED EVENTS

Guided tour (press preview)	Thursday, 29 November 2018, 11:00 a.m. at the Collection de l'Art Brut, Lausanne with exhibition curator Edward. M. Gómez in attendance Reservations: sophie.guyot@lausanne.ch
Opening reception, open to the public With Edward. M. Gómez in attendance	Thursday, 29 November 2018, 6:30pm, at the Collection de l'Art Brut, Lausanne with japanese creator Hiroyuki Doi in attendance
Free guided tours led by curator Edward M. Gómez	Saturday, 8 December 2018, at 2:15 p.m., in Japanese Sunday, 9 December 2018, at 2:15 p.m., in English
Free guided tours	Saturday, 26 January, 2019, at 2:15 p.m., in French Saturday, 6 April, 2019, at 2:15 p.m., in French <i>Guided tours for the public at large are scheduled for the same times as the Young People's Workshops.</i>
Free guided tour for teachers	Thursday, 17 January, 2019, at 5:00 p.m., in French A teaching pack can be downloaded at www.artbrut.ch (menu: Visits > Schools & Teachers)
Young People's Workshops (for ages 6-10)	Saturday, 26 January 2019, at 2:00 p.m. Saturday, 9 March 2019, at 2:00 p.m. Saturday, 6 April, 2019, at 2:00 p.m. <i>Duration: 1h45 Fee: 10.-/ child</i>
Guided tours	For classes (from age 4) and groups, in French, German, English and Italian. Upon request
Guided tours for classes	Advance booking required Tuesdays, Wednesdays, and Fridays from 11:00 a.m. to 6:00 p.m. Thursdays from 9:00 a.m. to 6:00 p.m.
Contact and bookings for all tours and workshops	at www.artbrut.ch > <i>calendar</i> , or phone: 021/ 315 25 70 <i>Limited numbers on a first-come, first-served basis.</i>

PRACTICAL INFORMATION

Press kit Photographs and a Press Kit can be downloaded at www.artbrut.ch under the heading "Media"
DVDs of the films screened during the exhibition are available to the press upon request

Media contact Sophie Guyot
Phone +41 21 315 25 84 (Tuesdays, Wednesday mornings, Thursdays) sophie.guyot@lausanne.ch

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

Opening hours Tuesday thru Sunday, 11:00 a.m. to 6:00 p.m., including holidays
December 25 and January 1: closed
Open Easter Monday
No entrance fee the first Saturday of every month

Entrance fee Fr. 10.-
Reduced price: Fr. 5.-
Groups of 6: Fr. 5.- per person
Unemployed persons and youngsters up to 16 years old: free admittance

Access **By bus**
From St-François : Bus no. 2, Beaulieu-Jomini stop.
From the railroad station (gare CFF) : Buses nos. 3 and 21, Beaulieu-Jomini stop.
On foot: 25 mins. from the station; 10 mins. from Place de la Riponne.
By car: Highway exit Lausanne-Blécherette, follow Palais de Beaulieu. Car park: Parking de Beaulieu.
Reduced mobility:
The *Art Brut from Japan, Another Look* exhibition is not accessible to persons with reduced mobility.

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

