

DU 26 JUIN

AU 31 OCTOBRE 2021



ANONYMES

PRESS KIT

**COLLECTION
DE L'ART BRUT
LAUSANNE**

Sneak preview guided tour for the press **Friday 25 June 2021, 11:00 AM**
at the Collection de l'Art Brut, Lausanne
Registration: sophie.guyot@lausanne.ch

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

ANONYMOUS

26 JUNE – 31 OCTOBER 2021

The Collection de l'Art Brut is home to a significant number of anonymous works, which testify to Jean Dubuffet's interest in an art form that lacked not only a name, but also the creative status often confirmed by a signature.

Let's not forget that as early as 1942, before Art Brut became a recognised concept, Dubuffet had been taking an interest in anonymous works in a folk art vein, including wooden and stone sculptures, photographs of tattoos, toys, etc. However, this curiosity about forms rooted in a common cultural heritage was later abandoned, as Dubuffet's attention turned to expressive activities in which the individuality of the creator was paramount. And so, beginning in 1945, he began collecting anonymous items from one of Art Brut's earliest sources: *asylum art*.

Since the late 19th century "alienists" Dubuffet would become acquainted with were building up collections that included anonymous pieces, often under the seal of medical secrecy. Far from being considered of artistic interest at the time, they were in most cases regarded as symptoms of deviancy, as in the case of the anonymous works presented by Dr Lombroso in Turin at the first international criminology congresses.

Bringing together works from the Collection de l'Art Brut, and loans from the Cesare Lombroso Museum of Criminal Anthropology in Turin, the Museum of Anthropology and Ethnography (also) in Turin and the Prinzhorn Collection in Heidelberg, the exhibition features historic pieces bearing witness to the consigning of human rejects en masse to the hospital-prison institutions of the late 19th and early 20th centuries.

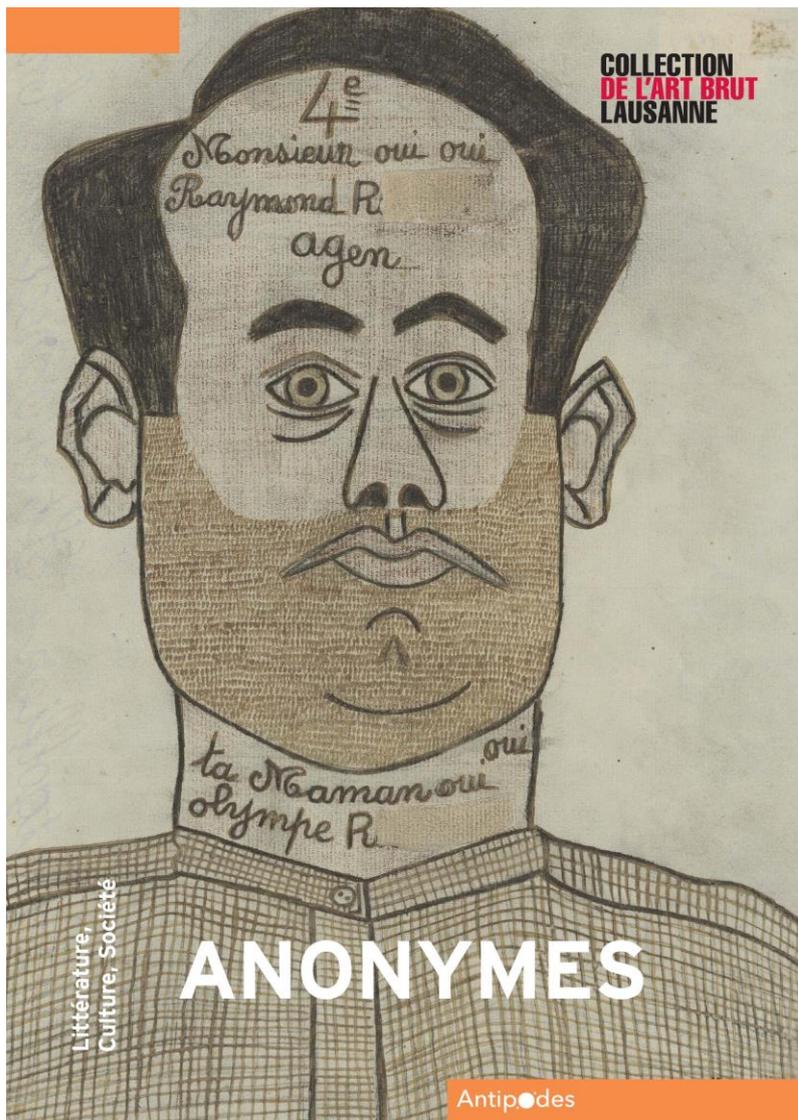
Curators:

Gustavo Giacosa, stage director and actor,
and Pascale Jeanneret, curator, Collection de l'Art Brut

PUBLICATION

This book is a synthesis of a global, multidisciplinary consideration of the anonymous and anonymity in the field of Art Brut and society in general.

With a view to addressing this theme transversally, the book is divided into three parts: an exhibition at the Collection d'Art Brut, curated by stage director and freelance curator Gustavo Giacosa, with Pascale Jeanneret, curator at the Collection de l'Art Brut; a survey of researchers at the University of Lausanne, presented in the form of interviews; and a performance.



Gustavo Giacosa, Pascale Jeanneret, Sarah Lombardi, et al.,
Anonymes, Lausanne, Antipodes/ Collection de l'Art Brut, 2021, 180 pages.

LES JARDINS DE L'ART BRUT

Friday 25 June, 6:00–10:00 PM – *Admission free*

6:00–10:00 PM – The museum stays open late

6:30 PM – Opening of the *Anonymous* exhibition

8:30 PM – Concert by Pony del Sol (pop – untamed threnodies)



After several solo and collective projects (Gaelk, Beaumont), Gael Kyriakidis created Pony del Sol during her residency at the Cité des Arts in Paris. This luminous, foreign pseudonym is the trigger for a kaleidoscopic, fragmented musical world of ceaseless change, of hot to cold, of seductive lolitas and small, ethnically fictitious tribes.

In concert her stage presence, wit and causticity strike home equally in cabaret or with big audiences.

A SHOW THAT TIES IN WITH THE EXHIBITION

28–29 October 2021, The Vortex, Grange de Dorigny.



La Grace

Written and directed by Gustavo Giacosa, performed by the SIC12 company.

The outcome of a three-year artist's residency at UNIL devoted to the theme of anonymity.

Bookings:
www.grangededorigny.ch

"I do a job nobody else wants to do and which is never finished. I listen. That's the ferryman's secret: knowing how to listen. With the dead, it's easier. Origins mix, times merge, names fade away...".

In a mass grave, a strange gravedigger questions nameless bodies. Despite their efforts to keep their identity, they all end up the same. Anonymous. This contemporary Charon restores snippets of their lives for us. How long did their happiness last? Was it really happiness? What should we call these rare moments?

The writing of the show draws on three seasons of meetings, reflection and shifting ideas relating to anonymity. Working hand in hand with Fausto Ferraiuolo, Gustavo Giacosa, artist in residence at the Grange de Dorigny-UNIL theatre in Lausanne, has plunged into the poetic and theatrical potential of anonymous songs and texts, and emerged with a profane oratorio.

EXCERPTS FROM *ANONYMES*

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

Exploring the relationship between anonymity and Art Brut is what *Anonymous*, our new exhibition, is all about. It should be remembered that Art Brut works come to us from self-taught people who do not, as a rule, consider themselves artists. We can deduce from this that, in his quest for extra-cultural objects, Dubuffet's main concern was with works he deemed worthy of collection as art, rather than with the reputation of their creators. It should be remembered, too, that at the time of his research, from 1945 to 1970, there were no known names among the practitioners of Art Brut likely to influence his choices, and all of them were without exception on the fringes of the official field of art. Moreover, many of them were forced to remain fully or partially anonymous by the protection of personal data legislation then in force, notably in psychiatric institutions. Following the same logic, Dubuffet also focused on genuinely anonymous works, whose creators were completely unknown at the time of his investigations. He also included these orphaned works in his collection, without making any distinction in value with works whose author was identified.

It is precisely these anonymous works that we are presenting to the public here. Most of them come from psychiatric institutions, but a certain number emerged from other contexts – prisons in particular – not to mention a few pieces from folk craft practices; all objects that sparked Dubuffet's curiosity and interest to the point of justifying their collection.

Although the contexts differ, all these anonymous works, dating from the end of the 19th century to the middle of the 20th century, have one thing in common: they were created in environments far removed from art, and in places where their makers were sometimes deprived of their identity. This was the case in prisons and psychiatric hospitals. Outside these places of exclusion, the individual was no more than a number, and those who created in such an environment rarely signed their works. However, with the passage of time, and at the cost of lengthy research, it has sometimes been possible to lift the veil and find the person behind the work who created it. A separate section presents some of these objects that have recovered their "identity". [...]

Art Brut's Anonymous Creators, by Pascale Jeanneret, curator, Collection de l'Art Brut, Lausanne

[...] If "emerging from anonymity" nowadays has a new meaning linked to the speed with which social status can change, disclosing the identity of an Art Brut artist has not always been an option. The "anonymous" label applied to their works often stemmed from the imperative of medical secrecy, the need to protect families, or the fortuitous discovery of an object on a market stand or in a private collection, but also from the modesty of an author, or even his or her desire not to reveal his or her private life.

[...] As Philippe Kaenel points out later in this book, the historical approach to fine art is based on identification, study and analysis. If the anonymous work is a stimulating subject of study market for an art historian, it is a source of concern for the collector and his partner, the dealer. Works that are actively traded are rarely anonymous, and attribution to an author becomes a guarantee of quality and a good investment. Thus, signatures began to flourish in the late Middle Ages, on paintings, sculptures and furniture. However, anonymous works are part of the art world, and the absence of biographical references often represents a challenge for researchers. Moreover, ignorance of the source enables a focus on the aesthetic and technical qualities of the object alone, and observation free of any pre-established framework. Nor does the absence of an identifiable author imply a lack of originality. Anonymity is not synonymous with impersonality, even if, here, only the creative gesture and the way it is viewed are highlighted, as Jean Dubuffet wrote in *Bâtons rompus*: "It is the way the work is viewed that must be modified, not the work itself. The work will bring nothing at all to the mind if the mind puts itself in a position to enforce conformity to its own data; it is the mind that must conform to the data of the work." The corollary of anonymity is the need for the creators of artworks to seek identity, and Art Brut does not escape this effort at clarification. Recently, Bruno Montpied revealed the name of the creator of some major Art Brut sculptures, the "Barbus-Müller". These pieces - so named in 1945 by Jean Dubuffet in honour of the collector Josef Müller, their first owner - have been shrouded in mystery since they were discovered at a gallery in 1939. Their execution in lava stone from the Auvergne prevents us from considering an Oceanic or other early culture provenance. In 2017, Bruno Montpied began an investigation which enabled him to reveal, with evidence, that the author of these enigmatic sculptures was a certain Antoine Rabany.

[...] Observing a work of anonymous origin implies having no prior biographical or aesthetic data. The viewer therefore calls upon his or her own social, cultural or individual references. But above all, it allows us to return to the essential: the discovery of an astonishing object, a living source of interest and pleasure.

***(Re)naming creators of Art Brut – The right to know and the right to privacy, by
Gustavo Giacosa, actor, stage director and freelance curator***

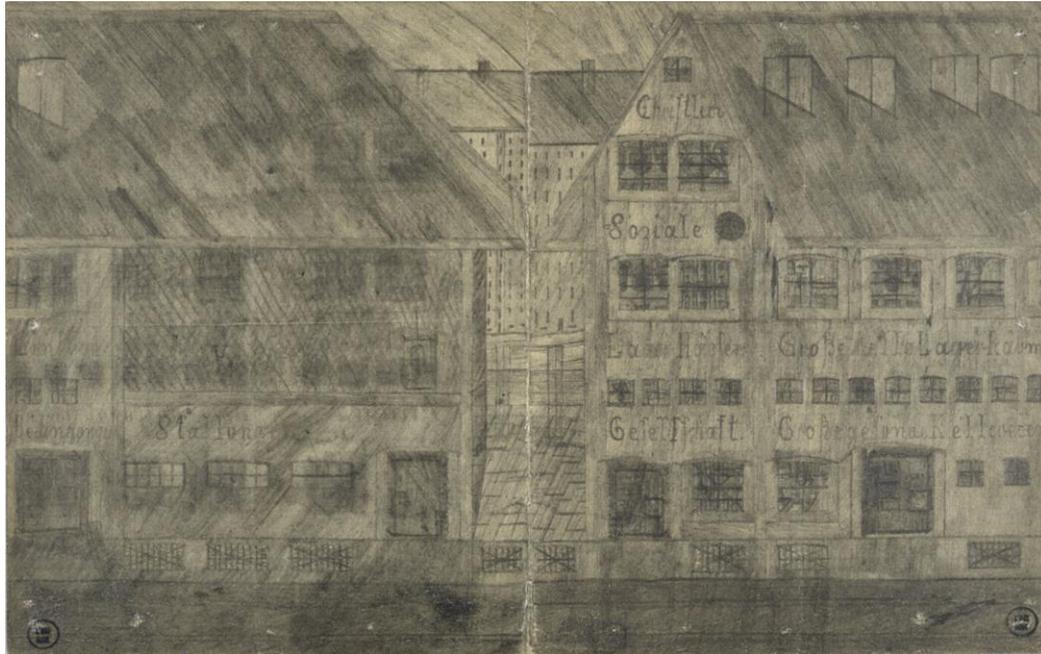
Research issues

[...] Most anonymous Art Brut works date from the late 19th to the first half of the 20th century. To establish the identity of an artist, independent researchers or museum institutions can begin with the admission file of the institution where the artist was interned. This necessarily involves complying with the relevant legislation in the artist's country of origin and the medical secrecy regulations still governing certain cases. The right of access to information is a fundamental principle of any democratic society, but consultation of official documents requires a compromise between administrative transparency and the secrecy of certain types of information which must remain confidential for the protection of the individual. In Switzerland, access to administrative documents is the responsibility of the canton. In France, the regime of access to public archives provides for medical secrecy to be lifted 25 years after the person's death if the date is known, or 120 years from the date of birth if the date of death is not known. In Italy, a project to digitise archives has been underway since 1999, following the dismantling of psychiatric hospitals. The aim of this census is to plan for the protection and enhancement of clinical records.

Researchers working to "set the record straight" often also come up against copyright legislation. In all countries the law systematically protects a work as soon as it is created; even in the absence of obvious artistic intent, a signature or marketing, every work is protected by copyright. The only precondition for this legal protection is that the work should be original and should express the personality of its author, without any distinction between what might be art and what might not be art. The author of an anonymous work always retains the right to reveal his or her identity when he or she sees fit, and to have his or her authorship recognised before the courts. If he is deceased, the right of guardianship of his work may be invoked without time limits by his spouse and children or, in their absence, by his direct ascendants or descendants. But the author also has the right to keep his identity and his activities secret, and in the field of Art Brut in particular, there are many who defend their imperative need for privacy.

While respecting these prerogatives, in recent years art historians and researchers from several countries have succeeded, using very different methodologies, in finding the names of some Art Brut artists and attributing works to them. [...]

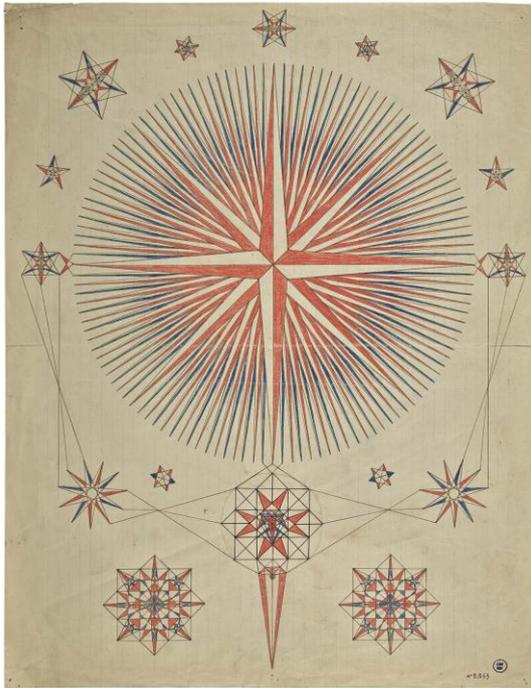
MEDIA VISUALS



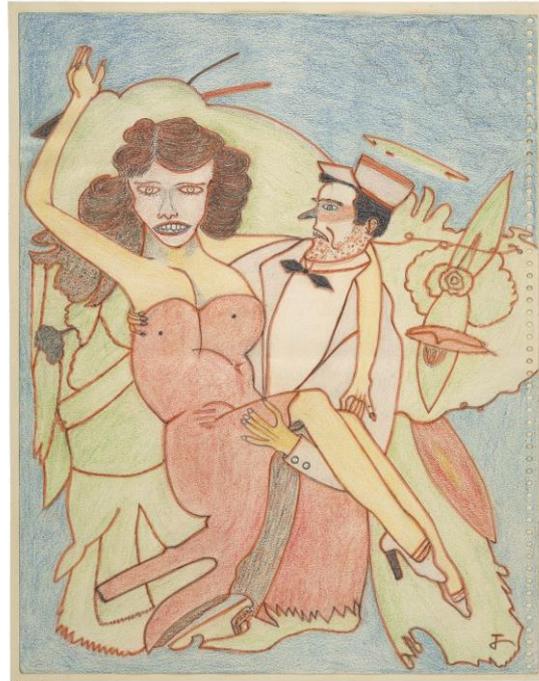
Anonymous, untitled, between 1915 and 1925, lead pencil on pages from a school exercise book, 22 x 35 cm, Collection de l'Art Brut, Lausanne
photo: AN – Collection de l'Art Brut, Lausanne



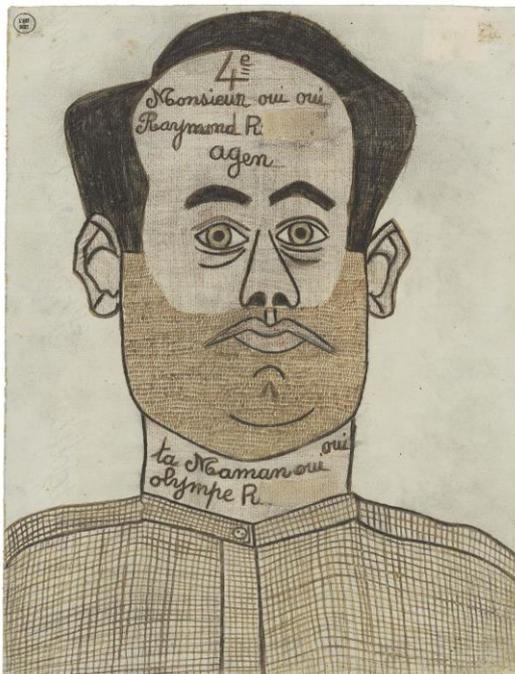
Anonymous, hat (animal), early 20th century, braided straw, 62 x 40 x 35 cm
Musée d'Ethnologie et d'Anthropologie, Turin



Anonymous, untitled, undated, Indian ink and coloured pencil on paper,
Collection de l'Art Brut, Lausanne
photo: AN – Collection de l'Art Brut, Lausanne



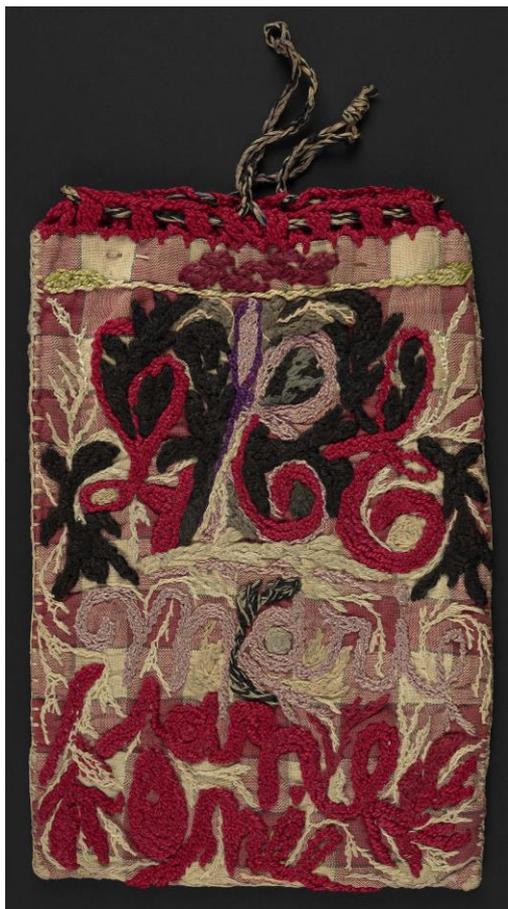
J., untitled, undated, coloured pencil on paper,
27 x 21 cm, Collection de l'Art Brut, Lausanne
photo: AN – Collection de l'Art Brut, Lausanne



Anonymous, aka Raymond Oui, *Monsieur Oui Oui*, c. 1948, Ink and coloured pencil on paper,
31 x 24 cm, Collection de l'Art Brut, Lausanne
photo: AN – Collection de l'Art Brut, Lausanne



Anonymous, untitled, undated, carved stone,
4.7 x 1.7 x 1.7 cm.
Collection de l'Art Brut, Lausanne.
photo: AN – Collection de l'Art Brut, Lausanne



Marie-Jeanne, untitled, undated, Embroidery, 17 x 115 cm, Collection de l'Art Brut, Lausanne
photo: AN – Collection de l'Art Brut, Lausanne



Carafe from the "Le Nuove" prisons, Turin, Late 19th century, h 29.5 cm, max. diam. 15.5 cm, Musée d'Anthropologie criminelle Cesare Lombroso, Turin



Anonymous, untitled, undated, pencil on wrapping paper, 17.1 x 24.3 cm, Prinzhorn Collection, Heidelberg

EXHIBITION EVENTS

- Sneak preview guided tour for the press** **Friday 25 June 2021, 11:00 AM**
Collection de l'Art Brut, Lausanne
Bookings: sophie.guyot@lausanne.ch
- Opening** **Friday 25 June 2021, 6:30 PM**
Covid update on our website www.artbrut.ch
Collection de l'Art Brut, Lausanne
- Free guided tours** **Saturday 4 September, 2:30 PM**
Saturday 2 October, 2:30 PM
- Free guided tour for teachers** **Thursday 9 September, 5:00 PM**
- Workshops for kids (aged 5–10)** **Saturday 11 September, 2:00 PM** *Duration: 1h 45m*
Saturday 9 October, 2:00 PM *admission: 10.- per child*
Saturday 6 November, 2:00 PM
- Les Jardins de l'Art Brut** **Friday 25 June, 6:00–10:00 PM**
Covid update on our website www.artbrut.ch
6:00–10:00 PM - Museum open late
6:30 PM - Opening of the *Anonymous* exhibition
8:30 PM - Concert by Pony del Sol (pop – untamed threnodies)
- Admission Free*
-
- Guided tours** For classes (age 4+) and groups, in French, German, English and Italian.
By request
- Tours with a class** Advance booking required: Tuesday, Wednesday, Friday 11:00 AM–6:00 PM; Thursday 9:00 AM–6:00 PM
- Contact and ticketing for all tours and workshops** www.artbrut.ch > tickets or 021/ 315 25 70 subject to availability

USEFUL INFORMATION

Press material download visuals and the press kit: www.artbrut.ch, menu: média

Media contact Sophie Guyot
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sophie.guyot@lausanne.ch

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Opening hours Tuesday–Sunday: 11:00 AM–6:00 PM
including public holidays and Lundi du Jeûne
Admission free the first Saturday of each month
Open every day in July and August

Fr. 12.-
Concessions: Fr. 6.–
Groups of 6: Fr. 6.–
Jobseekers and under-16s: free

Access Bus

From St-François: Line 2, get off at Beaulieu-Jomini.
From the CFF station: Lines 3 and 21, get off at Beaulieu-Jomini.

On foot: 25 min. from the station, 10 min. from Place de la Riponne.

By car: autoroute, exit Lausanne-Blécherette, follow Palais de Beaulieu. Parking lot Beaulieu.

Reduced mobility:

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

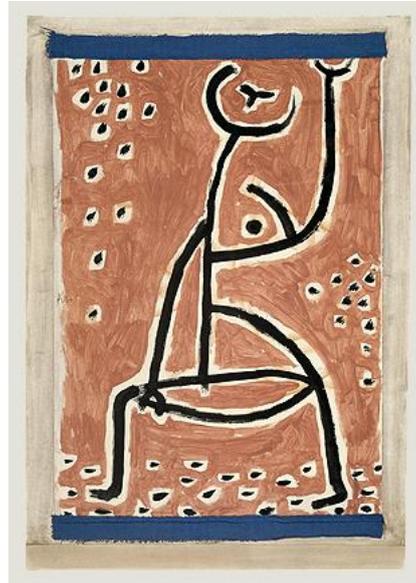
THE COLLECTION DE L'ART BRUT THANKS FOR THEIR SUPPORT



AT THE SAME TIME AT ZENTRUM PAUL KLEE, BERN

Paul Klee. Je ne veux rien savoir 08.05. – 29.08.2021

Like many avant-garde artists in the early 20th century, Paul Klee tried to find new expressive forms in painting, and addressed the question of 'primal beginnings in art'. He hoped to find these through the study and collection of children's drawings, Art Brut and prehistoric and non European art. For the first time, using works by the artist as well as private documents and objects, this exhibition will critically illuminate the many diverse sources that strengthened Klee in his artistic quest for supposedly 'unspoiled immediacy'. The exhibition will also shed critical light on the ideological underpinnings of modernity, particularly the notion of a 'primal' form of art.



The exhibition is a cooperation with the LaM, Lille Métropole Musée d'art moderne, d'art contemporain et d'art brut de Villeneuve-d'Ascq.

Géante=Création. Le monde d'Adolf Wölfli 21.05. – 15.08.2021



During his 35-year stay in Waldau sanatorium the Art Brut artist Adolf Wölfli produced a 25,000-page body of work that is nowadays exhibited worldwide. His most important creations include his writings, collected in 45 notebooks and illustrated with drawings. Those notebooks will for the first be shown in their entirety. The comprehensive presentation is complemented by a selection of his early pencil drawings, representatives of his so-called 'bread art', as well as documentary material from the everyday life at the institution and the artist's sparse communications. The exhibition reveals the conditions under which Wölfli's work was created and shows how he worked as an artist.