

**6^e BIENNALE
DE L'ART BRUT**



PRESS KIT

**08.12.2023
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VISAGES

**COLLECTION
DE L'ART BRUT
LAUSANNE**

Sneak preview guided tour
for the press

Thursday 7 December 2023, 11am

By Pascal Roman, curator

At the Collection de l'Art Brut, Lausanne

Booking : sophie.guyot@lausanne.ch

Adress

Collection de l'Art Brut
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6th ART BRUT BIENNIAL : FACES

8 DECEMBER 2023 - 28 APRIL 2024

The 6th Art Brut Biennial will be devoted to Faces, a recurring theme in Art Brut. It will feature more than 330 works held by the Collection de l'Art Brut, drawing attention to the many ways in which the face is put front and centre, in different contexts, and using different media, techniques and forms.

Our face is what makes us unique. Its features and expressions convey everything about us: body and mind. The featured works invite us to reflect on elements of otherness in ourselves – a uniquely personal experience that challenges us and opens our eyes to the world of the intimate. To borrow the words of French philosopher and art historian Georges Didi-Hubermann, “what we see looks back at us”.

In the context of Art Brut, a form of art whose existence is driven by creative necessity, this exploratory exercise takes on a distinctive character. No matter how socially or culturally marginalised their creators, these works bring to the fore what it is that makes us human.

These faces – some attentive, questioning or communicative, others vacant – evoke a process of searching or withdrawal, forcing us to question, as if through a *mise en abyme*, our inherently personal experience of humanity and the world around us. These assorted facial features take us, as Marcel Duchamp's “viewer”, on an ever-changing journey that touches upon – and even destabilises – the very foundations of our identity. Just as these faces are guests at the biennial, so they invite us to enter their world and the world of their creators.

So let us accept this invitation, issued without embellishment or deference, and be transported by the energy these faces convey, no matter how reassuring or troubling it may be.

The exhibition is divided into six sections, each representing a particular creative method, function or approach: *Emerging Faces*, *Faces in Relief*, *Portraits*, *Graphical Variations of Faces*, *Travelling Faces* and *Textile Faces*.

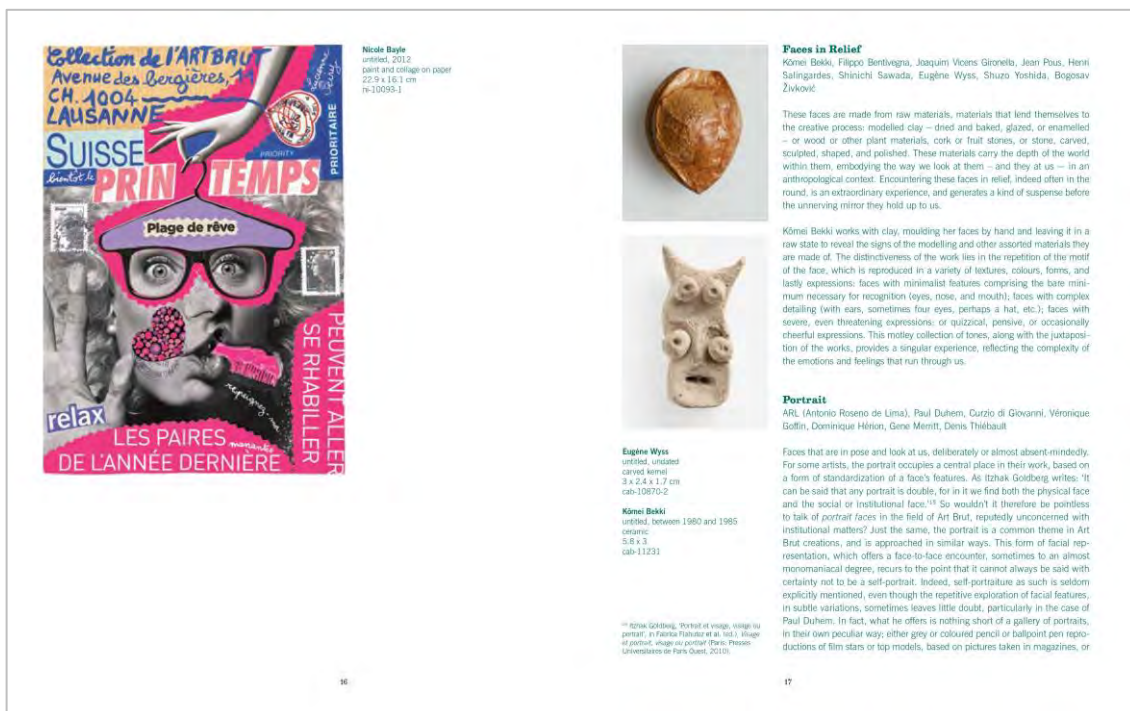
Curated by Pascal Roman, professor of clinical psychology, psychopathology and psychoanalysis at the University of Lausanne

PUBLICATIONS

Faces, no. 6 in the series "Art Brut: the collection", accompanies the exhibition and offers different points of view on the theme of faces in Art Brut. Two separate editions: French and English.



Marc Décimo, Sarah Lombardi and Pascal Roman, *Faces*, Lausanne/Milan, Collection de l'Art Brut/5 Continents Editions, 2023, « Art Brut, la collection », under the direction of Sarah Lombardi, 153 pages, over 100 color plates, available in French or English.



EXCERPTS FROM THE *FACES* PUBLICATION

Preface, by Sarah Lombardi, Director, Collection de l'Art Brut

[...]

As with every biennial, the exhibition brings together works that are little known or never previously displayed. It also revisits creations already familiar to visitors, but considers them from a different perspective. The exhibition thus includes more than 330 works by forty artists who made the representation of the human face their central theme – all from our own collection.

In addition to the aesthetic quality of the works, the curator has paid particular attention to the range of media and techniques employed: textile, wood, stone, paper, paint, chalk, gouache, felt-tip, and ballpoint pen.

The works have been divided into six sections. The tour begins with graphic works from which faces seem to emerge (*Emerging Faces*) and continues with quasi three-dimensional works (*Faces in Relief*). The white room on the ground floor features works that offer their own take on the traditional theme of the portrait (*Portrait*). Lastly, in the white room on the first floor, visitors can enjoy other graphic approaches (*Graphic Variations of Faces*) and then explore completely different concepts in facial representation using textiles (*Textile Faces*) and postal art (*Travelling Faces*).

While some sections are based on objective criteria, such as the media used (textiles, stone, wood) or the techniques employed (drawing, sculpture, embroidery), others are more subjective. The selection is a testament to Pascal Roman's acute sensibility and is backed up by his penetrating observations, shared with the public. I'd like to take this opportunity to thank him warmly for taking up the challenge of exploring our collection, and for picking works that never fail to provide food for thought. My thanks also go to assistant curator Pauline Mack, who supported and assisted him in this task.

Art Brut, Created Through a Thousand Faces, by Pascal Roman, Curator of the exhibition, Professor of Clinical Psychology, Psychopathology, and Psychoanalysis

[...]

Encountering a face, in its various depictions, is an unsettling experience, which can be described by borrowing the title of one of Georges Didi-Huberman's books, *Ce que nous voyons, ce qui nous regarde* (What we See Looks Back). For, although a face-to-face encounter places the self before an other, it also means engaging with oneself. Herein lies the challenge of an exhibition devoted to the face, owing to the unavoidable engagement with the part of oneself to be found in the works of Art Brut artists. This engagement obliges us to come to terms with these works: for, what touches us in a responsive encounter with a face, what moves us or leaves us indifferent, or even stuns or repels us, what thrills or frightens us, is this part of us, often unseen, which is brought out of mothballs and suddenly put in the limelight: a portion of our inner life on public display.

And if, as the painter Franta says, 'painting is an invitation to connect', then the encounter with the depiction of a face is a double invitation to connect: with the artist and with oneself. After all, portraying faces has an anthropological pedigree that transcends eras and continents, styles and schools, materials and techniques.

Lucienne Peiry wonders exactly what to make of all the faces that populate Art Brut works: viewing them as proper self-portraits, 'inner mirrors', as she puts it, frameworks around which to build an identity through the idea of the double it conjures up, opens up heuristic possibilities that can be extended beyond. Indeed, on another level, the repeated, even obsessive, depiction of faces can be understood as an attempt to bring about the emergence of a helpful figure, a support in establishing identity by seeking the other. Pediatrician and psychoanalyst Donald Woods Winnicott describes the key function of the first sight of the face of a mother/mother figure: the face is reflected in the eyes of the baby, in which it will recognise itself, in what is a foundational encounter. It might be that the emotional and social precariousness typical of the conditions of many Art Brut artists (isolated, locked away, or marginalised) may act as a breeding ground for deficiencies or traumas that the act of creation attempts to alleviate, or even transform and transfigure, by concentrating on faces. In *Éthique et infini* (Ethics and the Infinite), Emmanuel Lévinas sees the encounter with a face as coextensive with encountering otherness: 'I actually think that access to the face is ethical from the outset. It's when you see a nose, a chin, eyes, and a forehead, and can describe them, that you turn towards others as towards an object.' The face thus intrinsically represents the part of the other that one recognises in oneself.

It is with this in mind that we can lay the stress on a responsive encounter with the work in a stance that engages the *viewer*, to use Marcel Duchamp's fine phrase, and is based on an encounter with the work that takes into account the sensory and emotional qualities that contribute to its creation. This approach falls short of a psycho-biographical analysis, prior to any kind of interpretation. The *viewer* is also the figure who takes the risk in encountering the other, taking on what Sigmund Freud described as *unheimlich*, and the one who agrees to be looked at in turn, as Georges Didi-Huberman has it. This crucial experience – indescribable in being so unprecedented for each and every one of us – is what occurs by engaging with a face, whether in flesh and blood or as its representation in a *thousand faces*, a touch enigmatic, even weird. Hans Belting points out that the etymology of the word 'face' in German contains a reference to the *viewer*: 'The etymology of the word face, *Gesicht* in German, makes it clear that a face is always seen (*visum*) by a viewer [who] forms an image of the face.' This introduces a complex *mise en abyme*: if the face is an image, ontologically it is also a transformation of the face by and for the beholder. This encounter thus leads us into a vortex we need to come to terms with, without shying away from the challenge it lays down.

[...]

On Deciphering Appearance, by Marc Décimo, Professor of Contemporary Art History at the University of Paris Ouest-Nanterre and Regent of the College of 'Pataphysics

[...]

Choosing the face as a metonym, at the expense of the rest of the body, makes it clear that it is not merely an anatomical support that can be reduced to bare essentials: hair, skull, forehead, eyebrows, eyelashes, eyes, nose, ears, mouth, chin, and skin. Preparing for this type of portrait follows in the footsteps of the physiognomonists of yore, who believed it best represented a totality that is undoubtedly more psychological than physical: that a face is inhabited by a subject whose morphological and expressive features can certainly be settled, but who slips out of focus if the portraitist sticks only to this mask. Capturing a physical likeness alone, as in the system developed in France by Alphonse Bertillon (1853–1914), can only really be of use for police identification purposes. All that was required in 1889 to establish a person's identity by means of an anthropometric description were two mugshots – full face and profile – and the recording of a few distinctive features (height, eye colour, scars, etc.) followed by fingerprints for confirmation.

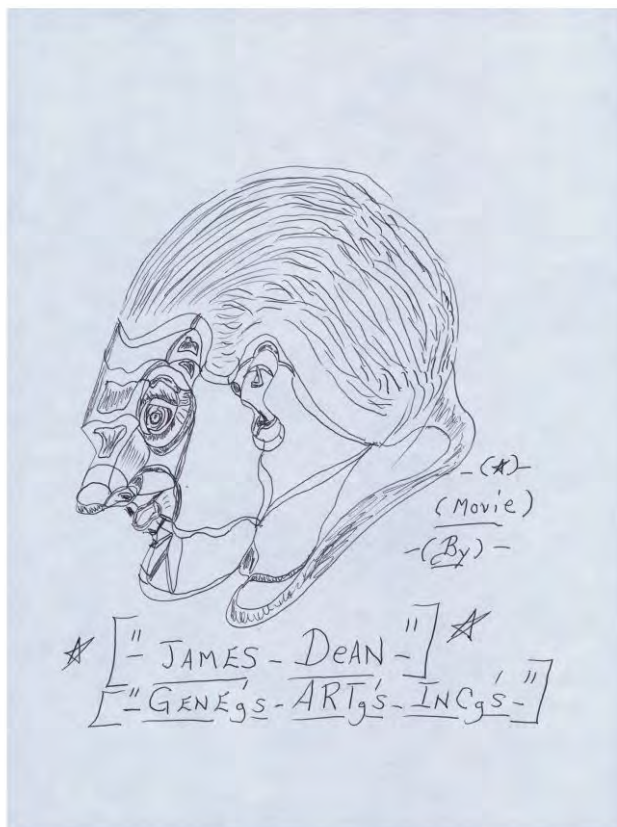
Depicting a face is especially delicate, as a portrait never fixes more than a moment in time, and the face is by nature changeable, switching from one expression to another, betraying emotion or, on the contrary, hoodwinking others or remaining ambiguous. Since a face also exists only in relation to others, it is essential to go beyond the semiological aspect – what makes a *sign*, what makes *sense* – and the coded, socially shared expressions that can be immediately interpreted as such: anger, joy, sorrow, desire, and so on. What the portraitist, like the detective, is looking for, then, are clues, the details that seem to point from the outer towards the psychological inner, from appearance to depth. In this scrutinising *dispositif* ('device', in Foucault's sense), a face is never assumed to be unambiguous but to carry hidden meanings that need to be deciphered. This means learning to read between the lines of a face the marks of character traits and the scars left by traumas.

The physician, who is also in search of clues, does this. He calls them symptoms. He collects them and links them together (*syndrome*) so that they eventually make sense. He can then diagnose the disease. For the 'alienists' of the late nineteenth century, the focus was on the face. For example, after studying the wrinkles on the faces of two hundred criminals and two hundred normal people (labourers and peasants) and finding them to be 'much more frequent and appearing earlier in criminals, two to five times more than in normal people', and noting 'the predominance of the zygomatic wrinkle (located in the middle of each cheek)', the doctors Cesare Lombroso (1835– 1909) and Salvatore Ottolenghi (1861–1934) felt able to conclude they had found 'the wrinkle of vice' and thus 'the characteristic wrinkle of the criminal'. However, their examinations were less conclusive when it came to the eighty female offenders observed, even though wrinkles were more frequent in them too, 'albeit with a less pronounced difference'. The pioneers had to come up with an additional argument to bolster their case. 'Bear in mind the witch's wrinkle', argues Lombroso, 'the bust of the famous Sicilian poisoner in the National Museum in Palermo, whose face is a mass of wrinkles'. This folk epithet suggested that common sense was not mistaken and that even before the search for anthropometric characteristics, people were already intuitively able to recognise the marks of evil. [...]

LIST OF THE AUTHORS PRESENTED IN THE EXHIBITION

ARL (ANTONIO ROSENO DE LIMA)
 NICOLE BAYLE
 KOMEI BEKKI
 FILIPPO BENTIVEGNA
 MARCELLO CAMMI
 CHRISTIANE CHARDON
 MICHEL DALMASO
 GEORGE DEMKIN
 ERIC DERKENNE
 EMMANUEL DERRIENNIC
 CURZIO DI GIOVANNI
 JULES DOUDIN
 PAUL DUHEM
 MADGE GILL
 JOAQUIM VICENS GIRONELLA
 VÉRONIQUE GOFFIN
 MARTHA GRÜNENWALDT
 DOMINIQUE HÉRION
 DANIELLE JACQUI
 PIERRE KOCHER

FERNANDE LE GRIS
 MARIE-ROSE LORTET
 GENE MERRITT
 EDMUND MONSIEL
 BERTHA MOREL
 HEINRICH ANTON MÜLLER
 LINDA NAEFF
 ISSEI NISHIMURA
 LAURE PIGEON
 JEAN POUS
 MEHRDAD RASHIDI
 ODY SABAN
 HENRI SALINGARDES
 SAWADA SHINICHI
 GASTON TEUSCHER
 DENIS THIÉBAULT
 SCOTTIE WILSON
 EUGÈNE WYSS
 YOSHIDA SHUZO
 BOGOSAV ŽIVKOVIĆ



Gene Merritt, [" - JAMES - DeAN - "], undated
 ballpoint pen on paper, 30,7 x 22,7 cm
 photo : Atelier de numérisation, Ville de Lausanne
 Collection de l'Art Brut, Lausanne

ROLLING SCREENINGS

Kōmei Bekki, by Yukiko Koide, Matsushita Electric Industrial Co., Ltd, Osaka, 1996, 5'
Courtesy of the artist and Yukiko Koide.

This film was produced for the «Art Incognito» exhibition, 1997

This film captures Kōmei Bekki in his sculpture studio.

Filippo dalle mille teste [Filippo Bentivegna], by Laura Schimmenti, CLAC - Centro laboratorio arti contemporanee, Comune di Sortino (Italie), 2008, 32'
Filippo Bentivegna's mysterious garden in Sciacca, Sicily, contains thousands of sculpted stone heads, attesting to the forgotten work of this charismatic artist.

Souvenir d'un coquelicot [Martha Grünewaldt], by Manon Pélissier, Fondation Paul Duhem, Beloeil (Belgique), 2021, 30'.
Manon Pélissier explores the life and works of Martha Grünewaldt – whose pieces feature prominently in the collection of the Art et Marges Museum – through her drawings and personal accounts from family members.

Signé Danielle Jacqui, by Bastien Genoux and Mario Del Curto, Detours films, Lausanne, 2023, 10'.
Danielle Jacqui is interviewed at home – in the “House of She Who Paints” – near Aubagne, in southern France. The film explores her body of work, consisting of painted, sculpted and embroidered faces.

Visites d'atelier et d'expositions 1999-2005 [Marie-Rose Lortet], by Claude and Clovis Prévost, A.R.I.E., Étrépagny (France), 2006, 26'.
This film was shot at Marie-Rose Lortet's home studio and also features footage from some of her exhibitions between 1999 and 2005.

Gene Merritt, by Bruno Decharme, abcd, Paris, 2000, 8'.
In this short film, Gene Merritt talks about his life and work, including his difficult childhood, his addiction to alcohol and his creative journey.

Linda Naeff, les couleurs habillent la souffrance, by Bastien Genoux and Mario Del Curto, Detours films, Lausanne, 2014, 25'.
Linda Naeff grew up with a suicidal mother and an authoritarian father. Through painting and sculpture, she channelled the damage of her childhood into unbridled creative energy.

Antonio Roseno de Lima, by Erika Manoni, Collection de l'Art Brut, Lausanne, 2014, 17'.
For this film, Erika Manoni visits Antonio Roseno de Lima (also known as ARL) at his home in the favela of Campinas in Brazil. Driven by his visceral need to paint every day, this artist built up a body of work that touches on the philosophical and trivial aspects of life.

Shinichi Sawada, by Philippe Lespinasse and Andress Alvarez, Collection de l'Art Brut/Lokomotiv Films, Lausanne/Le Tourne, 2007, 16'.
This film explores the work of Shinichi Sawada in his pottery studio. His earthenware sculptures feature densely packed bristles, which Sawada inserts individually by hand.

EVENTS ACCOMPANYING THE EXHIBITION

18 January 2024, 5pm: CHILDREN'S CONCERT: "DRAW YOUR OWN MUSIC"

For children aged 4+. Length: 45 minutes.

Free. Registration recommended.



©Anne-Laure Lechat

Excerpt from Johannes Brahms, String Quintet No. 2 in G major, Op. 111.

An immersive, multi-sensory experience where children will be given free rein to represent the music they hear through curves, strokes and colours. The musicians will then give their interpretations of the young artists' creations.

Diana Pasko, violin
Harmonie Tercier, violin
Karl Wingerter, viola

Clément Boudrant, viola
Philippe Schiltknecht, cello

In partnership with the Lausanne Chamber Orchestra

OCL
ORCHESTRE
DE CHAMBRE
DE LAUSANNE

20–28 January 2024: FILM SCREENING

Rolling screenings of *Êtres* (2022), a 15-minute stop-motion film on the theme of faces by Lausanne-based artist Audrey Cavelius.



©Audrey Cavelius

Design, staging and photography: **Audrey Cavelius**

Interpretation and artistic support: **Anne Delahaye**

Music: **Christophe Gonet**

NoNameCompany, Lausanne

With *Êtres*, Audrey Cavelius draws us into a radical new world where spacetime becomes the backdrop for a never-ending cycle of change.

In front of us stands a naked woman, her face out of view. We see her back, shoulders, thighs, buttocks, hands and hair. This is the naked body in canonical form. It ticks all the right boxes. It is the standard against which nudity is measured.

The body parts may be familiar and recognisable, but their movements follow no known rules. As viewers, we cannot categorise or compartmentalise what we see. All we can do is watch what unfolds before our eyes, as it happens.

At times, this body morphs into a face: the shoulders take on the appearance of bulging eyes, the hair becomes a beard. We cannot help but try to perceive meaningful patterns in these ambiguous stimuli. Yet this normal, everyday body takes on another, more monstrous dimension: it becomes a mythical creature, at once disturbing and intriguing. Simultaneously, we perceive and experience this naked woman as both a real human body and a work of fiction.

At a time when identities exist in parallel, often without association or interaction, Cavelius takes the bold and inspiring step of focusing on our inner complexity. She deliberately blurs the lines between types, genders and labels, creating a world where all dance as one. For Cavelius, the human body is a container of infinite capacity. (Florence Grivel)

SYMPOSIUM

FACES IN ART BRUT AND BEYOND

22 February 2024, 9am–5pm
Le Nucleo, Vortex, University of Lausanne

Symposium organised by the LARPsyDIS Laboratory (Institute of Psychology, University of Lausanne), the Collection de l'Art Brut and La Grange Theatre.

The 6th Art Brut Biennial will examine the recurring theme of faces in Art Brut, drawing attention to the many and varied ways in which this complex subject is put front and centre, and to the way in which artists set up a dialogue between the creative depiction of the face – self-portrait or otherwise – and the face of the viewer. The face encapsulates the very essence of what it means to be human, and our sense of otherness. It is integral to how we experience our relationships with others and with ourselves.

This symposium will focus on the face in all its forms in art, exploring its myriad expressions, representations and implications. Beyond its academic dimension, this interdisciplinary event will bring participants eye to eye with the thousand faces selected to feature in the 6th Art Brut Biennial.

Attendance is free, but spaces are limited and registration is required (eventsip@unil.ch).

Speakers

Marc Chauveau, art historian

Marc Décimo, professor of contemporary art history

Sophie Galabru, scholar of philosophy

Line Guillod, child and adolescent psychiatrist and psychotherapist, artist

Sarah Lombardi, director, Collection de l'Art Brut

Pauline Mack, assistant curator, Collection de l'Art Brut

Lucienne Peiry, art historian

Pascal Roman, professor of clinical psychology, psychopathology and psychoanalysis, University of Lausanne

Full programme: www.unil.ch/larpsydis/home.html

La Grange Theatre, 9 February to 3 March 2024

Opening: 22 February 2024, 6pm

Exhibition: *L'oeil sous le vent de l'Art Brut* (Behind the scenes of Art Brut)

Photographs of atypical artists taken by Mario Del Curto between 1983 and 2016.

MEDIA VISUALS

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



Eric Derkenne, untitled, 2005
ballpoint pen, ink and watercolour
on paper, 42 x 29,7 cm



Scottie Wilson, untitled, between 1938 and 1940
ink, coloured pencil and pastel on paper glued to
cardboard, 19,5 x 15,3 cm



Bertha Morel, untitled, between 1936 and 1960
embroidery thread and graphite on textile, 8,7 x 7,1 cm



Martha Grünewaldt, untitled, 1999
gouache and pencil on paper, 50 x 40 cm



Pierre Kocher, untitled, between 1976 and 2000
crayon on paper, 29,7 x 21 cm



Mehrdad Rashidi, untitled, 2018
India ink on paper, 21,5 x 13,5 cm



Curzio Di Giovanni, *Ritratto Dottor Reri*, 2005
Grease pencil on paper, 34 x 24 cm



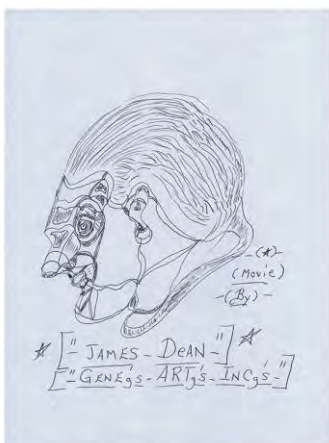
Henri Salengardes, untitled, between 1936 and 1943
moulded cement and paint, 27,6 x 20 x 2 cm



Shinichi Sawada, untitled, 2000
ceramic and enamel, 20 x 20 x 20 cm



Heinrich Anton Müller, untitled, between 1917 and 1922
paint and chalk on wrapping paper, 75 x 45 cm



Gene Merritt, [" - JAMES - DEAN - "], undated
ballpoint pen on paper, 30,7 x 22,7 cm



Issei Nishimura, untitled, 2012
graphite, charcoal and felt-tip pen on paper, 40,5 x 32 cm

EXHIBITION EVENTS

Sneak preview guided tour **Thursday 7 December 2023, 11am**
for the press At the Collection de l'Art Brut, Lausanne
By Pascal Roman, curator Bookings: sophie.guyot@lausanne.ch

Public opening **Thursday 7 December 2023, 6:30pm**
Collection de l'Art Brut, Lausanne

Free guided tours Visit by Pascal Roman, curator.
With special guest (90 min) :
→ Jacques Roman **Saturday 20 January 2024, 2:30pm**
→ Lucienne Peiry **Saturday 24 February 2024, 2:30pm**

Visit by Sophie Clément, cultural mediator at the museum (60 min)
Saturday 20 April 2024, 2:30pm

These visits are organised at the same time as with the workshops

Tour with musical improvisations by Park Stickney (harp) and
Violaine Contreras de Haro (transverse flute) (60 min.)

Saturday 9 December 2023, 2:30pm

Free guided tours for teachers **Tuesday 16 January 2024. 6pm (60 min)**

children's concert: **18 January 2024, 5pm**
"draw your own music Length: 45 minutes.
For children aged 4+ Free. Registration recommended

Workshops for kids **Saturday 20 January 2024, 2pm** *Length : 2h*
(aged 5–10) **Saturday 24 February 2024, 2pm** admission:
Wednesday 13 March 2024, 2pm 10.- per child
Saturday 20 April 2024, 2pm

Workshops for adults **Wednesday 14 February 2024, 2pm** *Length : 2h*
admission:
10.- per person

Every first Saturday of the month The guides of the Collection del Art Brut invite you to a meeting with
a work at 2:30pm and 3:30pm (20 min).
Free admission and tour.

Private tours Tuesday – Sunday, 11am – 6pm
Advance booking required for School groups can also book for Thursdays at 9:30am
groups of six and more

- School, preschool and extracurricular groups
- Tertiary students
- Adults

Guided tours Tuesday – Sunday, 11am – 6pm
Advance booking required School groups can also book for Thursdays at 9:30am

- School groups age 6+
- Tertiary students
- Adults

Languages: French, German, English, Italian

Contact and ticketing for all tours *www.artbrut.ch > tickets or 021/ 315 25 70 subject to availability*
and workshops

USEFUL INFORMATION

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

Media contact Sophie Guyot
Tel. +41 21 315 25 84 (Tuesday, Wednesday morning, Thursday)
sophie.guyot@lausanne.ch

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

Entrance fee Fr. 12.-
Concessions: Fr. 6.-
Groups of 6: Fr. 6.-
Jobseekers and under-16s: free
No entrance fee the first Saturday of every month

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:



Fondation
Guignard

ASSOCIATION
DES AMIS
DE L'ART BRUT