

THE GALLERY OF EVERYTHING

PRESENTS

LE FOYER DE L'ART BRUT
JEAN DUBUFFET, MICHEL TAPIÉ & CO
GALERIE RENÉ DROUIN ETC (1947/51)



FRIEZE MASTERS 2016
COLLECTIONS // STAND H4
REGENTS PARK LONDON NW1

FROM WEDNESDAY 5TH OCTOBER
TO SUNDAY 9TH OCTOBER 2016

Art exists where we least expect it, where we think not to find it, where we speak not its name. Art is passionately devoted to the preservation of its own anonymity.

Jean Dubuffet, artist

This year The Gallery of **Everything** returns to Frieze Masters as part of Sir Norman Rosenthal's *Collections* section of the fair. It has chosen for its subject Jean Dubuffet's groundbreaking 1947 **le Foyer de l'Art Brut** - the experimental Parisian salon organised by the artist with his gallerist, René Drouin, and art critic, Michel Tapié.

Le Foyer de l'Art Brut made public for the very first time the untrained images and image-makers who would fascinate Dubuffet for the rest of his life. For it was this series of installations which set him on a professional journey to write a new art history, populated only by the authentic, the spontaneous and the anti-cultural.

Although Dubuffet found **l'Art Brut** in hospitals, villages and on the street, his anti-art discoveries had a significant cultural impact. Visitors to **le Foyer** included Joan Miró, Hans Hartung, André Lhote, Isamu Noguchi, Jean Cocteau, Tristan Tzara, Henri Michaux, Victor Brauner, André Malraux, Jean Fautrier and André Breton.

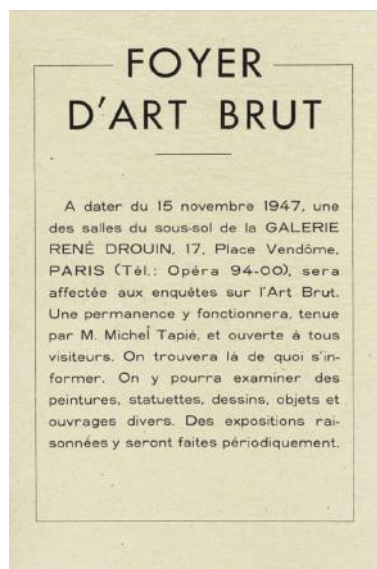
The booth at Frieze Masters explores this first nine-month sojourn in the basement of Galerie René Drouin. The installation will be further contextualised with period publications, guest books from Galerie René Drouin (1947 + 1949) and Gallimard (1948), alongside contemporaneous works by Jean Dubuffet and his associates.

Artists featured in **le Foyer de l'Art Brut** at Frieze Masters 2016 include draughtsman **Gaston Chaissac**, portraitist **Aloïse Corbaz**, pointillist **Fleury-Joseph Crépin**, autodidact **Miguel Hernández**, pre-historian **Juva (Prince Antonin Juritzky)**, satirist **Pascal-Désir Maisonneuve** and visionary **Louis Soutter** - as well as the infamous Swiss outsider **Adolf Wölfli** and several rare and anonymous sculptures known only as **Les Barbus Müller**. A selection of these objects and artworks come from private collections and are to be offered for sale for the first time.

The Gallery of **Everything** would like to thank **la Collection de l'Art Brut** in Lausanne for their assistance with this historic project. Director Sarah Lombardi and former director Michel Thévoz will be present for a discussion on the legacy of **le Foyer de l'Art Brut** and its impact on Dubuffet, his circle of artists and art history.



Jean Dubuffet
Michel Tapié (1946)



Galerie René Drouin
Foyer d'Art Brut (1947)



Jean Dubuffet
Michel Tapié (1947)

Each of the selected presentations is a kernel of an idea that could easily develop into significant exhibitions at any of the worlds' great museums.

Sir Norman Rosenthal, curator

SELECTED ARTISTS

Les Barbus Müller (dates unknown, France)

Named after the eponymous Swiss collector Josef Müller, **Les Barbus Müller** refer to a group of volcanic stone carvings owned by Jean Dubuffet, André Breton and Tristan Tzara. These anonymous bearded figures inaugurated **le Foyer de l'Art Brut** and were considered to be among its most important finds. It is generally considered that there were several authors of these neo-pagan works which likely had some original ritual use.

Gaston Chaissac (1910-1964, France)

Chaissac was a farmer, handyman and artist who spent much of his life in rural France. His writing attracted the attention of Jean Paulhan and Raymond Queneau and he went on to produce a substantial body of visual material, including drawings, paintings and sculptures. **Chaissac** saw himself as a modern folk artist and this led to a gradual rift with Dubuffet, who considered the work too informed simply to be defined as **Art Brut**.

Aloïse Corbaz (1886-1964, Switzerland)

The sensual drawings, paintings and murals of the ubiquitous **Corbaz** were brought to Jean Dubuffet's attention by Jacqueline Porret-Forel, a young doctor at a Swiss psychiatric clinic. The oeuvre speaks of a mysterious and seemingly autobiographical love-affair, often in the form of books or folded sheets, and features unusual materials such as petals and packaging, delicately sewn into the artwork to create a unique form of collage.

Fleury-Joseph Crépin (1875-1948, France)

Discovered by André Breton, **Crépin** was a 63-year-old Spiritualist who, like his mentor Victor Simon, had initiated an art practice for the purposes of divine healing. This former plumber claimed that his gridded pointillist architectures were guided by heavenly forces and would collectively foster world peace. They achieved their goal when the war ended in 1945. Their maker died three years later, having produced over 350 paintings.

Joaquim Vicens Gironella (1911–1997, Spain)

Catalonian-born **Gironella** grew up in a family of cork-makers and spent much of his adult life engaged in the profession. After serving in the Spanish Civil War, he began to carve increasingly complex reliefs from the material, drawing his ideas from literature, myth and religion. **Gironella** believed that the organic shape of cork should decide his imagery, an approach which had a profound influence on Dubuffet's own figurative oeuvre.

Miguel Hernández (1893-1957, Spain)

The swirling dreamscapes of this elusive painter were first discovered in a Parisian gallery by art critic Michel Tapié. **Hernández** was a peasant-born anarchist from Spain, whose formative years in Brazil had helped fashion his radical socialist stance. After a lifetime of frontline activism, **Hernández** retired to Paris and dedicated himself to painting the memories of his youth and the beloved wife he had lost during their wartime struggles.

Juva (Prince Antonin Juritzky) (1887-1961, France)

Juva was the *nom de plume* of a lapsed nobleman and academic, who was also an obsessive collector of curiously-shaped flint stones. The artist presented them as evidence of anthropomorphic pre-cultural making and designed each wooden stand to reveal their meaning via a specific orientation. Although **Juva** did not truly fit the archetype of an uncultured artist of **l'Art Brut**, he remained one of the rarest and highly prized discoveries.

Adolf Wölfli (1864-1930, Switzerland)

The prolific and narcissistic **Wölfli** is often considered the patron saint of **l'Art Brut**. Jean Dubuffet discovered his work on an investigative trip to Switzerland, where he met with Dr Walter Morgenthaler, the pioneering physician who published a monograph on his patient-artist. **Wölfli's** semi-autobiographical output was fêted by the Surrealists for its dense indecipherable prose, complex musical annotation and ethnological influences.

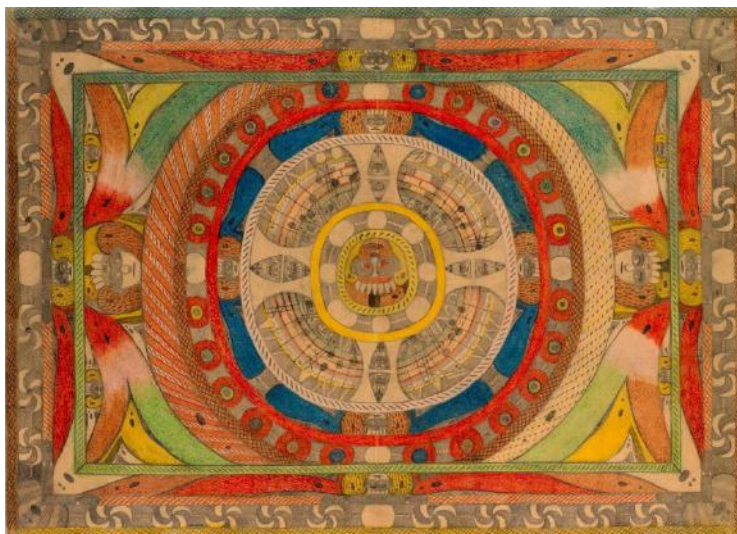
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SELECTED ARTWORKS



Aloïse Corbaz



Adolf Wölfli



Gaston Chaissac



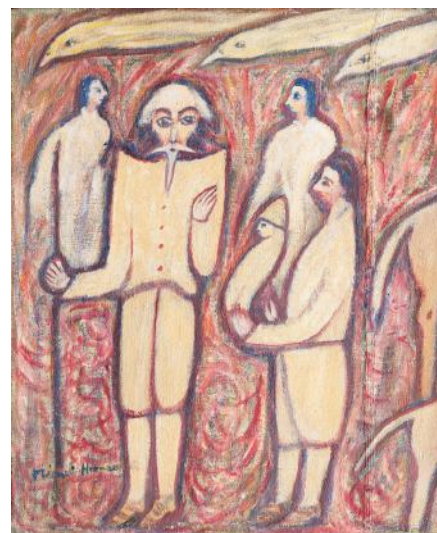
Le Foyer de l'Art Brut



Joaquim Vicens Gironella



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Miguel Hernández

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THE GALLERY OF [EVERYTHING](http://www.gallevery.com) // www.gallevery.com

The Gallery of [Everything](#) is London's first commercial gallery dedicated to non-academic artists and private art-makers. It offers artworks for sale at all price levels: from contemporary material to historical masterworks.

The gallery aims to communicate a parallel history of modern and contemporary art to the British and international audience. Artists include Mexican-American draughtsman [Martín Ramírez](#) (Museo Reina Sofía 2010), African-American sculptor [William Edmondson](#) (MoMA 1937) and Italian war artist [Carlo Zinelli](#) (Venice Biennale 2013). The roster also features contemporary studio artists, like Creative Growth's [Dan Miller](#) (MoMA, 2008).

The Frieze Masters project coincides with the opening of a permanent space for The Gallery of [Everything](#), opposite the Chiltern Firehouse. Its inaugural exhibition will be inspired by Jarvis Cocker's legendary TV series, [Journeys into the Outside](#). All proceeds go to support the activities of The Museum of [Everything](#) - a registered charity and the only travelling institution for untrained, unintentional, undiscovered and unclassifiable artists.



THE MUSEUM OF [EVERYTHING](http://www.musevery.com) // www.musevery.com

The Museum of [Everything](#) opened in 2009 and has welcomed over 800,000 visitors to its acclaimed installations in Britain, Europe, Russia and America. A leading advocate for non-academic and private art-makers, the museum functions as an institute, exhibitor, archive and activist. It collaborates with artists, curators, writers and institutions, including Tate Modern, Hayward Gallery, Pinacoteca Agnelli, Kunsthal Rotterdam and Garage.

The Museum of [Everything](#) produces publications, films and retail items. Commercial collaborators include Selfridges and the Frieze Art Fair. The Museum of [Everything](#) was also a significant inspiration for the 55th Venice Biennale in 2013 and was subsequently profiled in an award-winning BBC documentary.

The Museum of [Everything](#) is an officially regulated non-profit organisation. It is dedicated to the advancement and integration of creators from all backgrounds and all walks of life. For more information about The Museum of [Everything](#) and its activities, please contact the press department on pr@musevery.com.

