



THE GALLERY OF **EVERYTHING** PRESENTS

THE ART OF BRUT



La Barque du Rêve, c 1951, gouache, pencil, thread on paper, 94 x 59.5 cm / 37 1/8 x 23 3/8 in

Dates: open from 22 May 2021

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The Gallery of **Everything** re-opens on May 22nd with *The Art of Brut*.

The Art of Brut is an installation of the alternative authors and makers examined, investigated, published, collected and exhibited by **Jean Dubuffet** and his contemporaries during the 1940s.

Scheduled to coincide with *Brutal Beauty* - the **Jean Dubuffet** retrospective at the Barbican, *The Art of Brut* explores this legendary artist's apparent *discoveries* in terms of their aesthetic, meaning and impact.

The Art of Brut features over twenty *art brut* artists in depth, including: mediumistic painters **Augustin Lesage** and **Fleury-Joseph Crépin**; Swiss illustrators **Aloïse Corbaz**, **Louis Soutter** and **Adolf Wölfli**; and British creators **Scottie Wilson** and **Madge Gill**.

Lesser-known names include: **Antoine Rabany** and the stone figures known as *Les Barbus Müller*; **Pascale-Désir Maisonneuve** and his extraordinary shell masks; satirical woodcarver and toymaker **Auguste Forestier**; and **Juva**, a Polish aristocrat and conceptual stone-age artist.

The show also presents some of the trained artists feted by **Dubuffet's** associate, Michel Tapié: **Maurice Baskine**, **Pierre Giraud** and **Jan Křížek**. These complement others who narrowly missed inclusion, such as African artist **Albert Lubaki**, presented alongside his wife **Antoinette**.

The Art of Brut is an essential complement to an understanding of **Jean Dubuffet's** life and work. These artworks are rarely presented in such depth outside specialist museums and this installation is larger than any other.

A weekly online programme of talks and discussions about the artists will accompany the show, together with a series of solo digital presentations. For information and sales, please contact ge@gallevery.com.

The Gallery of **Everything** is a platform for alternative, neuro-diverse and non-academic art-makers. Its roster includes contemporary and historic *art brut*, so-called *outsider* artists, and vernacular objects from the 1800s to the present day (www.gallevery.com).

Proceeds support The Museum of **Everything**, a non-profit organisation and the world's only itinerant institution for artists and makers beyond the cultural mainstream (www.musevery.com).

SELECTED ARTWORKS



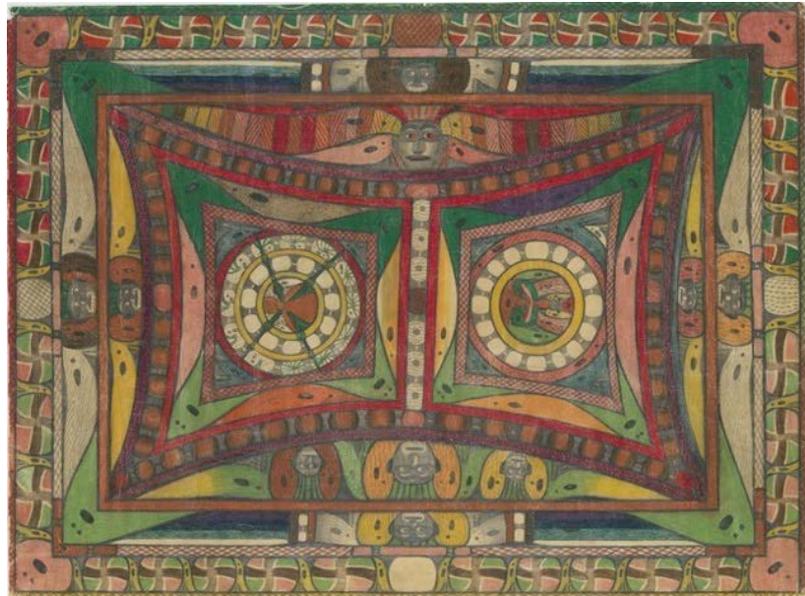
Aloïse Corbaz, *Marie Stuart - Couronne en Cheveux*, c. 1924-1941
coloured pencil and graphite on paper
50 x 70 cm / 19 3/4 x 27 1/2 in



Jan Křížek, *untitled*, c. 1946/47
sandstone
39 x 19 x 15 cm / 15 3/8 x 7 1/2 x 5 7/8 in



Émile Ratier, *untitled*, c. 1950s
wood, tin, nail, metal, wire
99 x 50 x 44 cm / 39 x 19 3/4 x 17 3/8 in



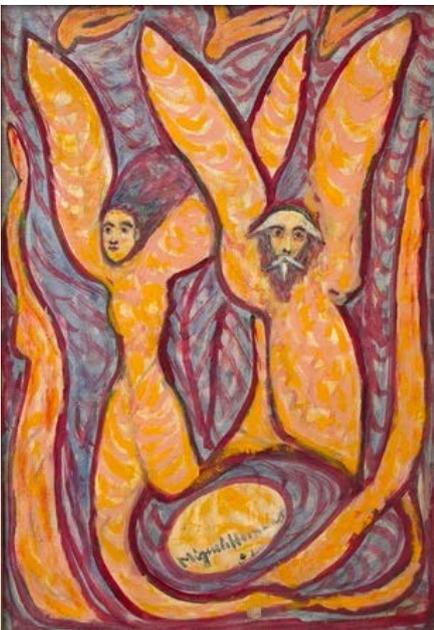
Adolf Wölfli, *untitled (St. Adolf...)*, c. 1922/25
crayon, coloured pencil, pencil on paper
50.5 x 67 cm / 19 7/8 x 26 3/8 in



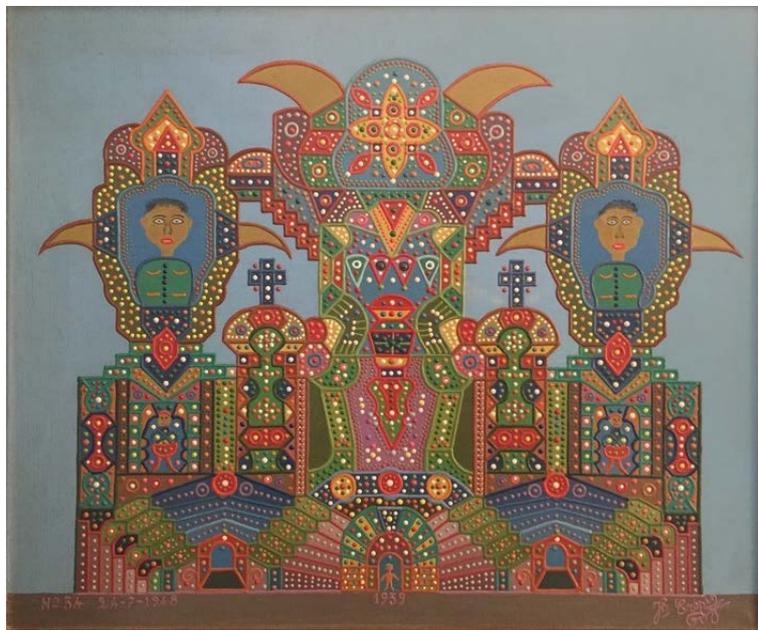
Augustin Lesage, *untitled*, 1927
oil on canvas
29 x 38 cm / 11 3/8 x 15 in



Joaquim Vicens Gironella, *untitled*, 1980
cork
75 x 36 x 6 cm / 29 1/2 x 14 1/8 x 2 3/8 in



Miguel Hernández, *untitled*, 1951
oil on canvas
55 x 38 cm / 21 5/8 x 15 in



Fleury-Joseph Crépin
oil on canvas
57 x 67 cm / 22 1/2 x 26 3/8 in



ARTIST BIOGRAPHIES

Maurice Baskine (1901-1968, Ukraine)

Baskine was a French Ukranian-born artist whose artworks and theories were inspired and informed by alchemy, astrology and Kabbalah. His symbolist paintings caught the attention of Andre Breton, who asked him to illustrate Arcane 17 (1947) and join the surrealists. Shortly thereafter **Baskine** was contacted by Jean Dubuffet, and his strange and distinctive works included (for a short time) in shows at *le Foyer d'Art Brut*.

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)

Feted by André Breton and others, **Crépin** was a 63-year-old Spiritualist who, like his associate 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.

Auguste Forestier (1887-1958, France)

Forestier began his playful practice after being sectioned at the Saint-Alban Hospital for accidentally derailing a passenger train. There, his modest drawings developed into ambitious three dimensional constructs. Using discarded materials, he carved furniture and toys for friends and visitors. Word spread; and soon his soldiers, medallions, mythic bestiary and mighty naval vessels were sought after by the Parisian art elite, including one Pablo Picasso.



Madge Gill (1882-1961, UK)

Legend suggests that Gill did not see herself as an artist. Yet this now-legendary medium always intended her work to be appreciated, and participated in exhibitions in London's East End and beyond. The essence of Gill's practice lay in the acknowledgement of her spirit guide, *Myrinerest*, whose presence was channelled through the pale faces, swirling patterns and cryptic dialogue of her Gill's vast and enigmatic oeuvre.

Pierre Giraud (1913-1988, France)

Raised by a faith-healer grandmother, Pierre Giraud was a self-taught artist whose practice featured tree bark sculptures, pencil sketches of magicians, druids and other symbolic figures, and formalist paintings. His brother Robert was a nightlife character who introduced Jean Dubuffet to tattoo culture and served as a one-time assistant to Michel Tapié at *le Foyer d'Art Brut* - where Giraud was displayed and published as *l'Enchanteur Limousin*.

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 Hernandez (1893-1957, Spain)

The swirling dreamscapes of this elusive painter were first discovered in a Parisian gallery by art critic Michel Tapié. Hernandez 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, Hernandez retired to Paris and dedicated himself to painting the memories of his youth and the beloved wife he had lost during their wartime struggles.

Hector Hyppolite (1894–1948, Haiti)

Considered by many as the spiritual father of the Haitian art movement, Hector Hyppolite was a third generation vodou priest (*houngan*), canonised by surrealist André Breton for his masterful visions of the gods of vodou (*loas*). Breton wrote about the artist for Jean Dubuffet's unpublished *Almanac*; yet despite Dubuffet's repeated requests, Breton denied him sufficient access to include Hyppolite as one of his growing list of *art brut* finds.



Juva (Prince Alfred Antonin Juritzky) (1887-1961, Austria)

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

Jan Křížek (1919-1985, France)

Although he had studied at the Fine Arts Academy of Prague, **Křížek** was primarily a self-taught polymath, whose primitivist stone sculptures were reminiscent of the ancient artefacts he admired. His inclusion by Michel Tapié in the first exhibition at *le Foyer d'Art Brut* led to a second solo show, respect from leading artists and critics, and multiple collaborations and commissions. In 1962 **Křížek** retired to become a beekeeper.

Augustin Lesage (1876-1954, France)

The towering architectures of **Augustin Lesage** seem to draw from ancient iconography; yet the artist claimed that he was neither an artist nor the author of his production. As a healer, this former miner had been guided by voices to paint the beyond. His highly personal practice developed into monumental compositions, filled with mystical, religious and historical references and performed in public to convert the uninitiated - and reveal an ultimate truth.

Albert Lubaki (1895-1954, Congo)

Lubaki was a storyteller and muralist, encouraged by a local Belgian official to create watercolours on paper. Along with his wife, Antoinette, he produced intimate images of village life and the arrival of the colonials. **Lubaki's** paintings failed to cause a stir when they were exhibited in Brussels, Paris and Geneva - until they were shown to a extremely enthusiastic Jean Dubuffet by Eugene Pittard at the Museum of Ethnography.

Pascal-Désir Maisonneuve (1863-1934, France)

Maisonneuve was a mosaicist and *antiquaire*, whose immaculate and satirical shell assemblages formed a caricature cast of royal, political and literary elites. Championed by his friend and collector, the French artist André Lhote, **Maisonneuve's** humourous (and hard-to-find) masks would eventually find their way into Jean Dubuffet's personal collection and came to symbolise the essence of *art brut*.



Antoine Rabany (formerly *Les Barbus Müller*) (1844-1919, France)

Les Barbus Müller refer to a group of figurative stone carvings, owned by André Breton, Tristan Tzara and Jean Dubuffet. Named after the wealthy Swiss collector who had first acquired them, these once-anonymous bearded forms were in fact the work of **Antoine Rabany** (aka **Le Zouave**), a former soldier who had displayed them in his garden-environment in the Auvergne. In their time, they were considered among the most significant of *art brut* finds.

Émile Ratier (1894-1984, France)

Ratier was a former timber merchant, whose hobby of whittling toys evolved into a major sculptural practice. **Ratier's** subjects drew from his farming background and his love of architecture, yet did not reveal that he was in fact blind, carving entirely by touch and sound. Dubuffet was introduced to **Ratier** by critic Gaston Puel and acquired several works for the collection, including a kinetic Eiffel Tower several metres in height.

Henri Salingardes (1872-1947, France)

A former hairdresser and part-time antiques dealer, **Salingardes** was an inn-keeper in southern France who started to fashion medallions and other decorative objects in the open-air studio in his garden. The strange cement reliefs often featured cartoonish figures, alongside animals, birds and crustaceans, and were hung as decoration inside and outside his modest hotel. **Salingardes'** medals became some of the earliest works to enter the *art brut* collection.

Louis Soutter (1871-1942, Switzerland)

Trained in architecture (like his cousin Le Corbusier), **Soutter** was a professional musician, art educator and polymath, whose increasingly eccentric behaviour led to hospitalisation. In the 1920s **Soutter** initiated a dense, cross-hatched oeuvre, sometimes filling the margins of published volumes. Following the onset of arthritis, he resorted to finger-painting the haunted and quasi-religious figures for which he is most widely known today.

Adalbert Trillhaase (1858-1936, Germany)

Trillhaase was a Viennese merchant turned amateur painter, and an honorary member of *Der Blaue Reiter* artist group, immortalised on canvas by the painter Otto Dix. **Trillhaase's** flattened re-imaginings of biblical tales and mythologies caught the eye of Jean Dubuffet, who subsequently tried to exhibit the artist's work in Paris. Despite several attempts, the plan never materialised; and Trillhaase's marvellous opus was not included in the collection.



Scottie Wilson (1889-1972, Scotland)

Born Louis Freeman in Glasgow, **Scottie Wilson** was a jack-of-all-trades who ended up in Canada after World War 1. It was here that his curious fountain pen doodles first emerged, blossoming into an opus of fantastical graphics and autobiographical faces (known as *Evils* and *Greedies*). Greatly admired by the surrealists and others, **Wilson** became a household name, known for flogging his drawings outside whatever art gallery dared represent him.

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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The gallery engages with a wide network of institutions, artists and curators to place material into major private and public collections. Proceeds support The Museum of **Everything**, a non-profit organisation and the world's only itinerant institution for artists and makers beyond the cultural mainstream (www.musevery.com).



THE MUSEUM OF **EVERYTHING**

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The Museum of **Everything** opened in London in 2009 and has welcomed over a million visitors to its large-scale installations in Britain, Europe, Russia, America and Australia.

As the UK's leading advocate for non-academic and private art-making, the museum functions as an international exhibitor, archive and activist, collaborating with artists, curators, writers and institutions. These include Tate Modern (UK), Hayward Gallery (UK), Pinacoteca Agnelli (Italy), Kunsthal Rotterdam (Holland) and Garage (Russia).

The Museum of **Everything** is a lobbyist for the inclusion and display of all forms of non-canonical art. In 2013 it partnered with the 55th Venice Biennale, during which it was profiled by the BBC in Turning the Art World Inside Out. The museum is primarily known for its immersive installations, most recently presented at Mona in Australia in 2017/18.

For more information, and for publications, please visit: www.musevery.com