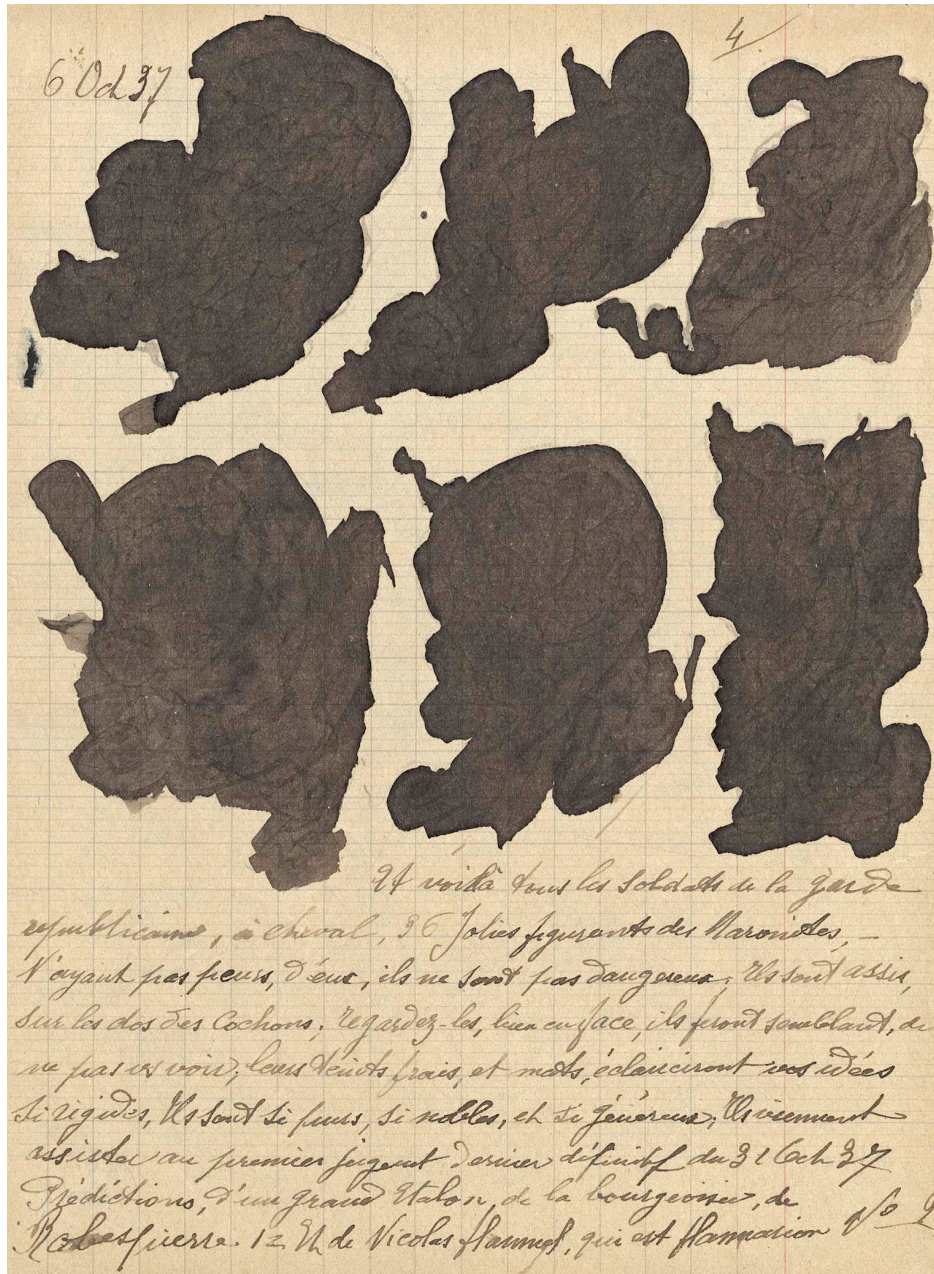


Jean Dubuffet and Beyond: A Certain Idea of Art



THOMAS CROW teaches art history at the Institute of Fine Arts, New York University, where he is Rosalie Solow Professor of Modern Art. He is the author of *The Long March of Pop; Art, Music, and Design 1930 to 1995* (Yale University Press, 2015), *The Rise of the Sixties* (Yale University Press, 2005), along with other books on modern art, French painting of the eighteenth century, and approaches to art history. He is a contributing editor at *Artforum* and held a Guggenheim Fellowship for 2014-2015. His 2015 Mellon lectures at the National Gallery of Art, Washington, DC, explored the changes in European art after the fall of Napoleon.

CÉLINE DELAVAUX holds a PhD in french literature about Jean Dubuffet and his concept of "art brut." She published her thesis in 2010 (*L'Art brut, un fantasme de peintre*, Éditions Palette). She is the author of numerous books about modern and contemporary art (*Art contemporain*, Éditions Palette, 2010; *Les Procès de l'art*, Éditions Palette, 2013; *Comment parler d'art brut aux enfants*, Le Baron perché, 2014; and *Ma vie en design*, Actes Sud, 2015), a coeditor of french cultural magazines, and an independent curator (*Il était une fois l'art brut . . . Fictions des origines de l'art*, Musée Art & Marges, Brussels, 2014).

ISABELLE DERVAUX is the Acquavella Curator of Modern and Contemporary Drawings at the Morgan Library & Museum. She holds a PhD in Art History from the Institute of Fine Arts, New York University, and a master's degree from the Sorbonne, Paris. Before joining the Morgan in 2005, she held curatorial positions at the National Gallery of Art, Washington, DC, and at the National Academy Museum, New York. Most recently she curated the exhibitions *Surrealism USA* (2005); *Roy Lichtenstein: The Black-and-White Drawings, 1961-1968* (2010); *Dan Flavin: Drawing* (2012); and *Subliming Vessel: The Drawings of Matthew Barney* (2013). She has published extensively on twentieth-century art, including essays on Josef Albers, Arshile Gorky, Philip Guston, and Mark Rothko. She is currently organizing a retrospective exhibition of Jean Dubuffet's drawings that will open at the Morgan in September 2016.

KENT MINTURN, PhD, is Visiting Assistant Professor at the Institute of Fine Arts, New York University. From 2013 to 2015, he was Director of Columbia University's masters program in Modern Art, Critical and Curatorial Studies. Minturn specializes in European and American modernism. Much of his research focuses on Jean Dubuffet, art brut, and modernism's reception of *l'art des fous*. He is also interested in the history of cinema and photography and theories of the historical avant-garde. He is preparing *Contre-Histoire: The Art and Writings of Jean Dubuffet* for Penn State University Press's *Refiguring Modernism* book series and editing an OCTOBER FILES volume on Jean Dubuffet (forthcoming, MIT Press, 2016). Recently, Minturn was awarded The Morgan-Meill Fellowship from the Drawing Institute at the Morgan Library & Museum and, during summer 2015, he was a Dedalus Foundation Visiting Scholar at the Archives of American Art in Washington, DC.

VALÉRIE ROUSSEAU, PhD, is Curator, Self-Taught Art and Art Brut, at the American Folk Art Museum. Since joining the museum in 2013, Rousseau has cocurated *Traylor in Motion: Wonders from New York Collections* (2013), *Self-Taught Genius: Treasures from the American Folk Art Museum* (traveling exhibition; 2014-2017), and *Willem van Genk: Mind Traffic* (2014). She curated *When the Curtain Never Comes Down* (2015), about multidisciplinary art practices by the self-taught, and *Art Brut in America: The Incursion of Jean Dubuffet* (2015). A founding director of the Société des arts indisciplinés (Montréal, 1998), she organized an archive on self-taught artists and cocurated, among others, the exhibition *Richard Greaves, Anarchitect* (traveling exhibition; 2005-2007). She is the author of numerous catalogs and essays, including "Visionary Architectures" (*The Alternative Guide to the Universe*, Hayward Gallery, 2013) and "Revealing Art Brut" (*Culture & Musées*, 2010). Her doctoral dissertation (UQAM, Montreal) was on the notion of folk art and institutional theories of art, and her master's thesis in anthropology (EHESS, Paris) was on Jean Dubuffet and the invention of art brut.

JILL SHAW is Senior Curator of Collections at the Picker Art Gallery, Colgate University, where she is also a Research Affiliate in the Department of Art and Art History. A specialist in nineteenth- and twentieth-century European art, Shaw earned her MA and PhD from the University of Chicago. Her dissertation on Jean Dubuffet explored the artist's varying approaches to self-definition during his early professional career by examining his navigation of a range of different cultural institutions and artistic environments. Before joining Colgate, Shaw previously held positions at the Madison Museum of Contemporary Art and the Art Institute of Chicago. At the latter, she researched and published on the museum's permanent collection of European painting and sculpture from 1850-1950 and was integral to the development of its first online scholarly collection catalogs dedicated to Claude Monet (as coauthor and coeditor) and Pierre-Auguste Renoir (as contributing author and coeditor). Shaw has contributed to exhibitions including *Cézanne to Picasso: Ambroise Vollard, Patron of the Avant-Garde* (2006-2007) and has curated shows on artists including Diane Arbus, Mark Dion, and Richard Serra, among others.

LISA STONE is Curator of the Roger Brown Study Collection (RBSC) and Adjunct Associate Professor in the Department of Art History, Theory, and Criticism, both at the School of the Art Institute of Chicago. Her research and teaching focus on the preservation and interpretation of artists' collections and the relationship of objects to creative practice. She works on the documentation and preservation of environments by artist/builders whose works are home- and garden-based and who ignore or dissolve boundaries between home and studio, life and art.

Participants



AMERICAN FOLK ART MUSEUM
2 LINCOLN SQUARE
COLUMBUS AVENUE BETWEEN 65TH AND 66TH STREETS
NEW YORK CITY
FOLKARTMUSEUM.ORG

This full-day symposium reunites leading international scholars to explore recent studies on Jean Dubuffet and specific topics related to his art practice, relationships, artistic legacy, and provocative thinking, notably about *art brut*—a term that he coined, and an art form he collected extensively.

PROGRAM SCHEDULE

9:00 AM

Registration and continental breakfast

9:30 AM

Welcoming remarks by STACY C. HOLLANDER, Deputy Director for Curatorial Affairs, Chief Curator, and Director of Exhibitions, American Folk Art Museum

9:35 AM

Introduction by moderator THOMAS CROW, PhD, Rosalie Solow Professor of Modern Art, and Associate Provost for the Arts at New York University

9:45 AM

The Reception of Art Brut in America: The Approach of Jean Dubuffet
VALÉRIE ROUSSEAU, PhD, Curator, Self-Taught Art and Art Brut, American Folk Art Museum

Between 1952 and 1962, the collection of art brut (at the time, comprised of 1,200 artworks) gathered by Jean Dubuffet was displayed in the East Hampton mansion of his friend, the collector and artist Alfonso Ossorio. This talk will make observations and conclusions about the introduction of art brut in America and examine the nature of the artworks, the 1962 art brut exhibition at the Cordier-Warren Gallery, the circulation of Dubuffet's beliefs about self-taught art, and Dubuffet's approach toward the

understanding and public reception of this particular material.

10:15 AM

Hardy Writing: Dubuffet on Ossorio and *les artistes bruts*
KENT MINTURN, PhD, Visiting Assistant Professor, New York University, Institute of Fine Arts

This talk will approach Jean Dubuffet's art brut enterprise first and foremost as a literary project, and will examine a certain style of writing that Dubuffet adopted when writing about individual art brut artists, like in the "Peinturez Hardi" section of his proposed *Almanach de l'art brut* (1948) and in his monographic study of Alfonso Ossorio's art, *Peintures iniatiques d'Alfonso Ossorio* (1951). Dubuffet's "hardy" writing, which was attuned to the materialistic qualities of the works themselves and favors on-the-spot, first-person descriptions to more traditional forms of art historical analysis.

10:45 AM

"The Worse One Draws the More One Is Likely to Make a Creative Contribution": Dubuffet and Drawing
ISABELLE DERVAUX, PhD, Acquavella Curator of Modern and Contemporary Drawings, The Morgan Library & Museum

Jean Dubuffet's abundant production of drawings ranges from small sketches

and colorful gouaches to intricate linear compositions and elaborate collages. Driven by his love of experimentation, he used scrapers and razor blades, drew on newspaper, made imprints with sugar and tapioca, and created collages of butterfly wings. Focusing on the 1940s and '50s, this presentation will examine the main characteristics of Dubuffet's works on paper, with particular attention to the methods and features that relate to art brut, a form of art in which the method of drawing is predominant.

11:15 AM

Discussion facilitated by moderator Dr. THOMAS CROW

12:00 PM

Lunch Break

1:15 PM

Introduction by moderator Dr. THOMAS CROW

1:30 PM

Chicago Matters: Jean Dubuffet and the Second City
JILL SHAW, PhD, Senior Curator of Collections, Picker Art Gallery, Colgate University and Research Affiliate, Department of Art and Art History, Colgate University

Jean Dubuffet's visit to Chicago—to attend the opening of his solo exhibition and to deliver his "Anticultural Positions"

lecture at the Arts Club of Chicago—has subsequently been described as a revolutionary event for the city's artists and collectors. Although Dubuffet did not set foot in Chicago until December 1951, his presence there had already been firmly established. This talk will explore the active discussion of Dubuffet's work that was taking place in Chicago well in advance of his 1951 visit, and will further investigate the way in which the artist uncharacteristically established a sense of place and connection there—one that would have surprising consequences for his self-definition in relationship to art institutions.

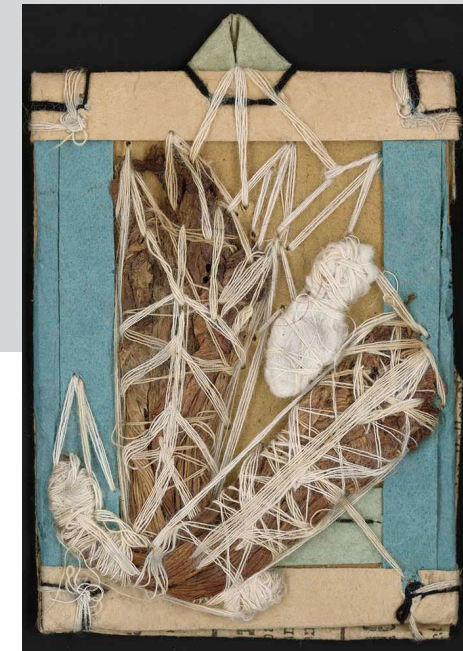
2:00 PM

Dubuffet's Other Incursion: Chicago/the Midwest
LISA STONE, Curator, Roger Brown Study Collection, School of the Art Institute of Chicago

After Jean Dubuffet delivered his legendary "Anticultural Positions" lecture at the Arts Club in Chicago in 1951, the art dealer Richard Feigen wrote that the lecture "made more of an impact in one hour on the hard core . . . than he had in five months on the New York Artists." Stone will discuss Chicago and the Upper Midwest's historical receptivity to art from beyond the academic mainframe, tracing the impact of Dubuffet's and other European collections of art brut on Chicago's artists, educators, dealers, collectors, and museums.

Cover image: Jeanne Tripiet (1869-1944), *Petit dossier n° 10* (Little folder no. 10), c. 1935-1939, ink, varnish, and sugar on paper, page size between 8 5/8 x 6 3/4 in. and 13 5/8 x 8 5/8 in., Collection de l'Art Brut, Lausanne, Switzerland. Photo © Collection de l'Art Brut, Lausanne, by Jean-Marie Almonte and Michael Legentil, Atelier de numérisation—Ville de Lausanne.

Right: Jean Mar (Jean Marchand) (c. 1828-1911), Untitled, c. 1905, newsprint, blue paper, plant fiber, and white and black string, 3 5/8 x 2 1/2 in., Collection de l'Art Brut, Lausanne, Switzerland. Photo © Collection de l'Art Brut, Lausanne, by Caroline Smyrliadis, Atelier de numérisation—Ville de Lausanne.



2:30 PM

"Art Brut" Is a Fiction!

CÉLINE DELAUAUX, PhD, writer and independent scholar

In order to measure the sense and value of "art brut," we must go back to the writings of Jean Dubuffet, the inventor of this expression. The analysis of these texts allows us to understand that the painter has developed a concept, which is the theoretical basis of his personal take on art. So, "art brut" is not simply a label that designates a specific group of artistic productions. "Art brut" is a theoretical fiction, elaborated by Dubuffet in his writings throughout his whole artistic life. The debate about the signification of this concept is still relevant today insofar as most interpretations of "art brut" may lead to misunderstandings and take away its true meanings. This concept—when it is well

understood—is so full-bodied that we can still use it to reflect on modern art, on Dubuffet's work, of course, and even on contemporary art.

3:00 PM

Discussion facilitated by moderator Dr. THOMAS CROW

3:45 PM

Closing Reception

The symposium received the support of the American Folk Art Museum's Council for the Study of Art Brut and the Self-Taught. It is organized in conjunction with the exhibition *Art Brut in America: The Incursion of Jean Dubuffet*, which was realized in collaboration with the Collection de l'Art Brut, Lausanne, Switzerland.

Major support for the exhibition is provided by the Horace W. Goldsmith Foundation in honor of Sam Farber (1924-2013), a devoted trustee of the American Folk Art Museum and a passionate collector of art brut and art by the self-taught. The exhibition is supported in part by Consulate General of Switzerland in New York, Joyce Berger Cowin, the David Davies and Jack Weeden Fund for Exhibitions, the Ford Foundation, the Leir Charitable Foundations, public funds from the New York City Department of Cultural Affairs in partnership with the City Council, the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, and the Swiss Arts Council Pro Helvetia.

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