



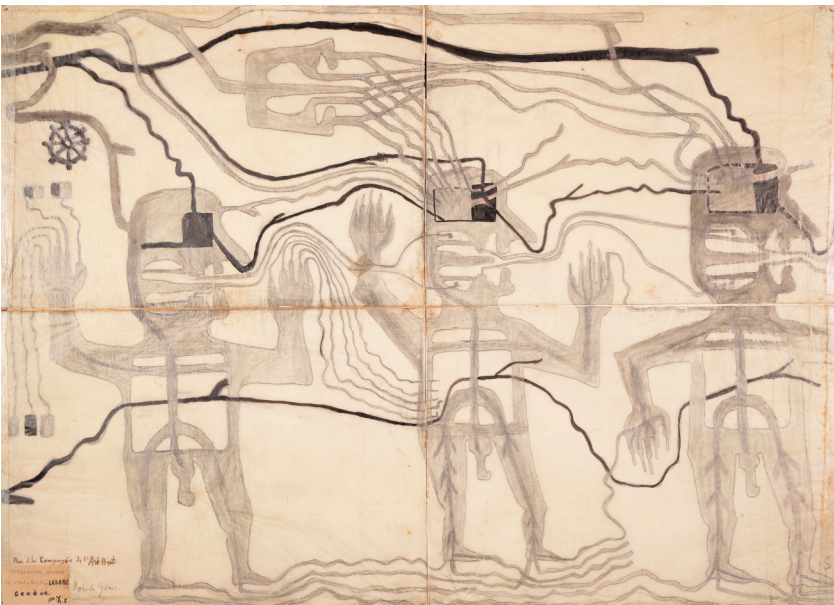
**ART BRUT IN AMERICA: THE INCURSION OF JEAN DUBUFFET**

American Folk Art Museum, New York  
October 13, 2015 – January 10, 2016

Over the years, museums and galleries in the United States and other parts of the world have presented numerous memorable, substantive exhibitions of *art brut* and Outsider Art. However, perhaps no presentation of this kind of art that has been seen in the U.S. in recent years has been as illuminating and historic as “Art Brut in America: The Incursion of Jean Dubuffet.”

Organised by Valerie Rousseau, AFAM’s curator of self-taught art and *art brut*, it features some 200 works that have been loaned by the Collection de l’Art Brut in Lausanne, Switzerland. That museum, the first of its kind in the world, was founded in 1976. The core of its collection came from the French modern artist Jean Dubuffet’s own holdings of works made by visionary autodidacts whose creations he had dubbed “*art brut*” (“raw art”). This exhibition explores the description of this art genre that Dubuffet elaborated and put forth in the 1940s.

It also examines the impact of a talk he delivered in Chicago in 1951,



Robert Gie

in which he championed the anti-mainstream aesthetic values he saw reflected in the works of the most original *art brut* creators. (He called them “auteurs”, preferring the French word for “author” or “creator” instead of “artiste”.) This idea-rich show recounts the history of the early development of Dubuffet’s *art brut* collection; it also looks at the period

of just over a decade, during which he placed it with his friend, the Philippine-American abstract painter Alfonso Ossorio, who displayed them in his home on Long Island, near New York City. There, he showed them to his associates in the art world, like the painter Jackson Pollock.

Examining exactly what, historically and essentially, *art brut*



Aloïse Corbaz



Adolf Wölfl



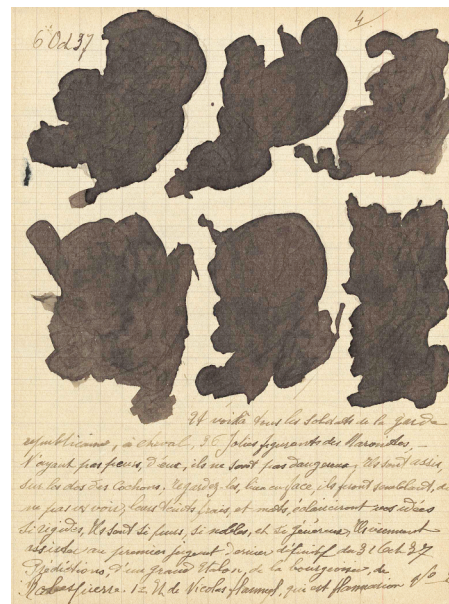
Gaston Chaissac



August Forestier



Jeanne Tripiier



was and is, this exhibition includes such works as a head made of seashells by the mosaic-maker **Pascal-Désir Maisonneuve** (1863–1934), ink-on-paper drawings of fantasy figures by **Gaston Chaissac** (1910–1964), and emblematic drawings in pencil and coloured pencil on paper by **Adolf Wölfl** (1864–1930) and in coloured pencil and other media on paper or

cardboard by **Aloïse Corbaz** (1886–1964). Some of the unusual pieces on view, which Dubuffet had amassed, include chunks of flint or stone found and painted by **Juva** (the artist's name of an Austrian prince who was born in 1887) and talisman-like objects made of paper, plant fibres and string by "**Jean Mar**" (**Jean Marchand**, 1828–1911), who suffered

from megalomania and never explained the meanings of his abstract creations. There is much more in this eye-opening exhibition, which both implicitly and explicitly explores just what constitutes *art brut* and the distinctive aesthetic character of creations that can properly be assigned that label.  
**Edward M. Gómez**