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The Archive Issue
Fashion Special A|W 12

Guest edited by **David Koma**

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The Museum of Everything



untitled (carousel), Anonymous (c 1950/60), photo, Pavlos Metaxas, (c) The Museum of Everything 2012

outsider art goes inside the gallery in the new *The Museum of Everything* exhibition in Paris's *Chalet Society* art space. The art project is run by Marc-Olivier Wahler, former Director and Chief Curator at *Palais de Tokyo*, and aims to bring together outsider art from the 19th century to the present day.

Theme: .Ebb & Flow

As .Cent begins exploring the Autumn/Winter themes transition is a key concept. The surge of popularity and passing of trends and key movements, the composition of art and music, flowing gowns and movements are all forms of Ebb & Flow.

October is a documentation of hindsight and present trends in music, fashion, art, literature more. The focus is on ephemeral art, inspiration from the changing seasons and discussion of how something transforms, remains or gets awashed away with the tide.

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The 'Archive' issue A/W '12 Fashion Special, Guest-edited by David Koma. View it now, [click here...](#)

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thinkers together to exhibit works by outsider, unintentional and untrained artists.



There Is Power in the Blood, Almighty God (c 1980), photo, Pavlos Metaxas, (c) The Museum of Everything 2012

There's an interesting tension here. While the artists create work outside artistic frameworks, the exhibition attempts to create a just such a theoretical framework to understand their works. The exhibition therefore includes essays by critics and theorists; but how much does this change our understanding of the work of, say, the late janitor Henry Darger, some of whose works are on display at this exhibition, but who is famous for his posthumously discovered fantasy sequences of writing and illustration? The exhibition attempts to provide a context for these works, and a means to understand them.

By having a 'travelling' exhibition, perhaps, the curators capture something of the nomadic existence and experience of these difficult works, works for which creating a context is so difficult. The sheer variety of work on display is itself unusual, and will bring them back inside the public's ken.

by Jacob McGuinn

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