



*the*

**MAN**

**LIFE**

**STO**

*of*

**EVERYTHING**

Antonio Adams  
Gloria Adriano  
Mary Anne Adriano  
Albert  
Alice  
James Allen  
Alvaro Alvarez  
Hans Ploos van Amstel  
Andrius  
Yasmin Arshad  
Ben Augustus  
Ramon Avalos  
Romina Bafaro  
Beverly Baker

Everette Bell  
Joe Bar  
Jaroslaw Barciak  
Giuseppe Barocchi  
Ailke Barrett  
Charles Beinhoff  
Thomas Beisgen  
Jurgen Berg  
Fabio de Best  
Marco Biffoli  
Benjamin Binder  
Julius Bockelt  
Giuseppe Bomparola

Jean-Jacques Bonnier  
Ruby Bradford  
Franziskus van Branca  
Uwe Breckner  
Daniel Brendel  
Jeff Burke  
Frankie Burton  
Bob van Buuren  
Declan Byrne  
Amy Calini  
Raimundo Camilo  
Dionne Canzano  
Hans Carbe  
Christian Golsen

Gaby Carroll  
Pippa Cornell  
Peter Cäsar  
Francis Casey  
Christine Cottebeke  
Georges Cauby  
Cecile  
Jaroslaw Chys  
Miguel Angelo Claro  
Mary Cody  
John Colby  
Roy Collinson  
Alan Constable

Dolores Copones  
Gianfranco Corbetta  
Pascal Cornelis  
Miguel Corral  
Cristina  
Leo Cussen  
Michel Dave  
Louis DeMarco  
Eric Derkenne  
Curzio Di Giovanni  
Tefke Dijkstra  
Tomasz Drykala  
Oscar Jason Dumo

Jessie Dunhoo  
Tarik Echols  
Larry Edmiston  
José Manuel Egea  
Dodi Eldar  
Alexei Elkin  
Louis Estape  
Immo Fiebelkorn  
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Mattia Fiordispino  
Leonhard Fink  
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Kent Granquist  
Daniel Green  
Paulus de Groot

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Isao Hayashiguchi  
Oline Ceile Hedegaard  
Kevin van der Heijden  
Manfred Henke  
Josiane Herman  
Miguel Ángel  
Hernando  
Lia Hes

Adam Hines  
Yasuhiro Hirata  
Josef Hofer  
Camille Holvoet  
Miles Howard-Wilks  
John Howe  
Peter Hughes  
Lann Irodjojo  
Mario Jambrešić  
Jan  
Liliane Jansen  
Birgit Neja Jensen  
Cedric Johnson  
Chuckie Johnson



welcome to

EVERYTHING #4

# THE MUSEUM OF EVERYTHING



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# FOREWORD

The first time I went to **James Brett**'s house we had cheap cake. Cheap cake and a quiet conversation with various people in various rooms of a tiny, roomy house about whether what covered every single inch of his bare-boarded up and down home was actually art.

I have never been interested in that kind of conversation, because it doesn't take you anywhere. Even less interesting is the question of high or low art. What interested me then - and now - was that every piece spoke a kind of common language. Was this because the collector had a very keen eye and ability to edit, or because there was a constituency of individuals making work who had a particular way of expressing themselves - something to express that I, as a consumer of the mainstream art world, was not used to hearing about?

I wasn't sure of the answer, but all I know is that when I saw the exploded version of this collection at his newborn **The Museum of Everything** the following autumn, I was certain that something important was happening. Against the backdrop of the white aisles of **Frieze** where things felt cold and repetitive and slick, **The Museum of Everything** was rough and curious and real. It felt unbelievably fresh and it affected me for a long time.

That's how we began talking about **Brettridges**: the complete takeover of **Selfridges** by **The Museum of Everything**. Never before has a brand, an artist or any kind of organisation been given so much 'property' to tell their story. In fact, a few months before the project was due to open, an important editor called me up to check that it was true.

'You're giving him all the windows?' she said. 'Yes,' I said, suddenly realising what I had done. 'And the Ultralounge? And he's going to be selling stuff in the Wonder Room?' Yes. Oh yes. In fact at the time of writing his artistic hegemony was still continuing. Like a charming but stealthy militia, he and **The Museum of Everything** were creeping further and further through the building, claiming more and more territory.

Until they had **Everything**?

**Alannah Weston**

Creative Director, **Selfridges**

September 2011

# INTRODUCTION

*The Museum of Everything* began on a tiny island, the private accumulation of my namesake, *Mr William Brett*. Today it accumulates further, growing in every direction, a re-imagined home for all things atypical - a non-museum for non-art.

These are only words, of course. But how else to define the creations of *Exhibition #4*?

I am reminded of the films of *Jacques Yves Cousteau*, of giant watery creatures hidden beneath the waves. The artists of *Exhibition #4* are these to me, mighty beings beyond my comprehension, speaking not of the land, but of the sea.

What you see before you are their collaborations. They happen when a contemporary artist with an ability enables a self-taught artist with a disability to make art. There is no teaching, just encouragement, materials, time and space. If an artist has it in them, out it comes - not just art, but language.

*Ability* and *disability* are tricky words - as is *art* - and they are far too narrow to contain as fundamental a force as this. For if *Everything* is about anything, then it is about us: why we imagine, what we feel, how we express ourselves, what we make.

The images and sculptures in this book are rarely called art, either by mainstream institutions or their creators. My conversations with contemporary artists, curators and cultural thinkers reveal the philosophical knots. You now have their words and pictures, so I shall leave the analysis to you.

My thanks then - to an ever-expanding team, you know who you are, to my many co-adventurers, to your ideas and frankness, to my benevolent hosts, the most generous and now most radical department store in the world, and to their creative director, my comrade-in-revolution, *Alannah Weston*.

Thank you finally to the visionaries - the studio directors, workshop leaders and staff - who nurture these astonishing images. I hope that you are able to slip this humble tome under the noses of these creators and communicate that yes, *The Museum of Everything* say it is art.

*James Brett*  
Founder, *The Museum of Everything*

September 2011







# STUDIOS & ARTISTS

# ATELIER 5

## STUDIO

Situated in a small village in the Schwäbische Alb, the studio is part of an institution which is home to 500 people with intellectual and mental disabilities. It is the first of its kind in Germany and offers full support, education, employment and accommodation.

The studio is housed in a former post office. Participating artists work independently and it is left to them to decide what materials they want to use, at what pace they want to work and with what purpose and objective. Assistance is given only when an artist asks for it.

The work produced is original and individual. It evidences an intuitive approach to artistic creation and a sophisticated engagement between the artist and their work.

**Studio** Atelier 5  
**Location** Schwäbische Alb,  
Germany  
**Director** Axel Klöss-  
Fleischmann  
**Founded** 1998  
**Staff** 2  
**Artists** 20

## STATEMENT

Through our work at the atelier, we have come closer to understanding what wholeness means. We realise now that diagnosis is not the only way to understand a person and that art most effectively reveals the undiscoverable aspects of human nature.

The art and artists we come into contact with every day are deeply original, genuine and authentic. The art they make is how they map reality. They do this without thinking about why and how; nor does their work simply reflect their own condition.

Art is the only way to enter their reality. It is a profound representation of their subjective experiences; and even if there are sometimes temporal and spatial inconsistencies, these simply emphasise the uniqueness and individuality of the artists.

It is this creative process, this aesthetic of fragility and strength, which upsets and then uplifts! This art is a snapshot of humanity, of the objects, society and world which surrounds its makers. It allows us to understand them and their point of view.

We are privileged to be a part of their world.

## ROMINA BAFARO

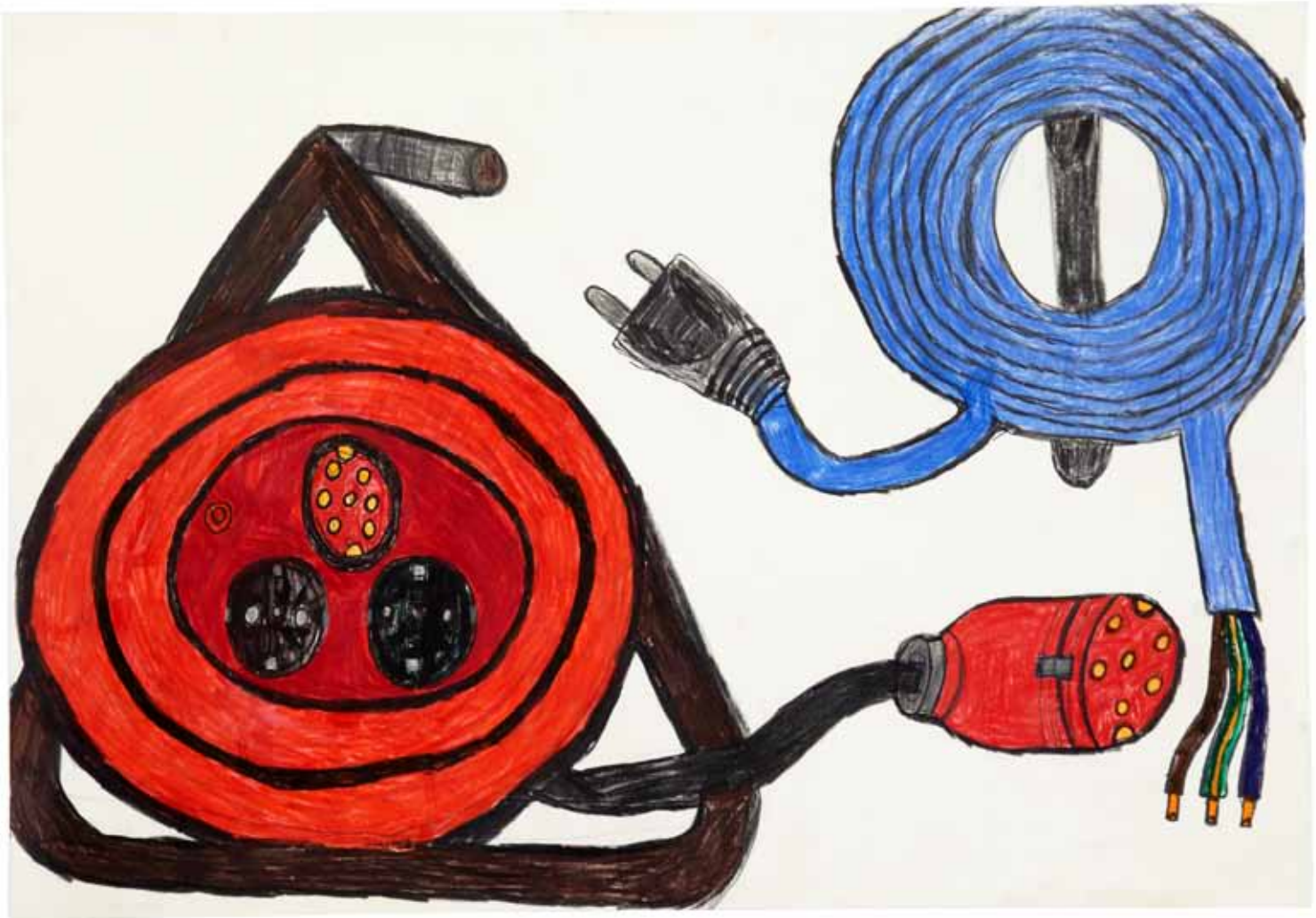
b 1983 (Ehingen, Germany)  
Painterly abstracts and pencil drawn sketches document this humorous artist's daily cable wrangling routine with technical and lyrical precision.

## ROLAND KAPPEL

b 1949 (Reutlingen, Germany)  
A construction site obsessive whose crane, digger and traffic sign opus recalls a childhood of urban renewal and his own architectural practice.

## MARCO SCHMITT

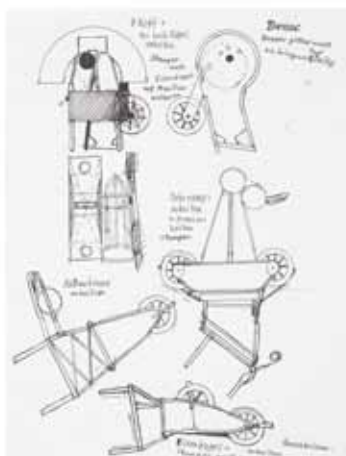
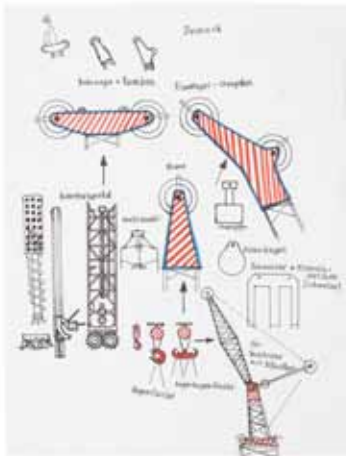
b 1986 (Coesfeld, Germany)  
Schmitt's very minimal lines define everything he sees around him, from cityscapes to bottles of alcohol to thunderstorms and the open highway.



ROMINA  
BAFARO

*Kabeltrommelmontage*  
2010  
ink on paper  
44 x 64cm

*Kabeltrommel*  
2010  
coloured pencil on paper  
35 x 50cm



# ROLAND KAPPEL

*Demack*  
2010  
marker on paper  
29.5 x 21cm

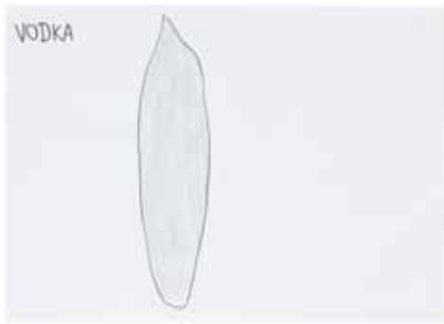
*Demag Baggergittermast*  
2010  
marker on paper  
29.5 x 21cm

*untitled*  
2000  
metal, plastic, paint, wire, glue  
60 x 20 x 75cm



*Dolberg*  
 2000  
 metal, plastic, paint, wire, glue  
 40 x 20 x 75cm

*Hilly Holl Hul*  
 2010  
 marker on paper  
 29.5 x 21cm

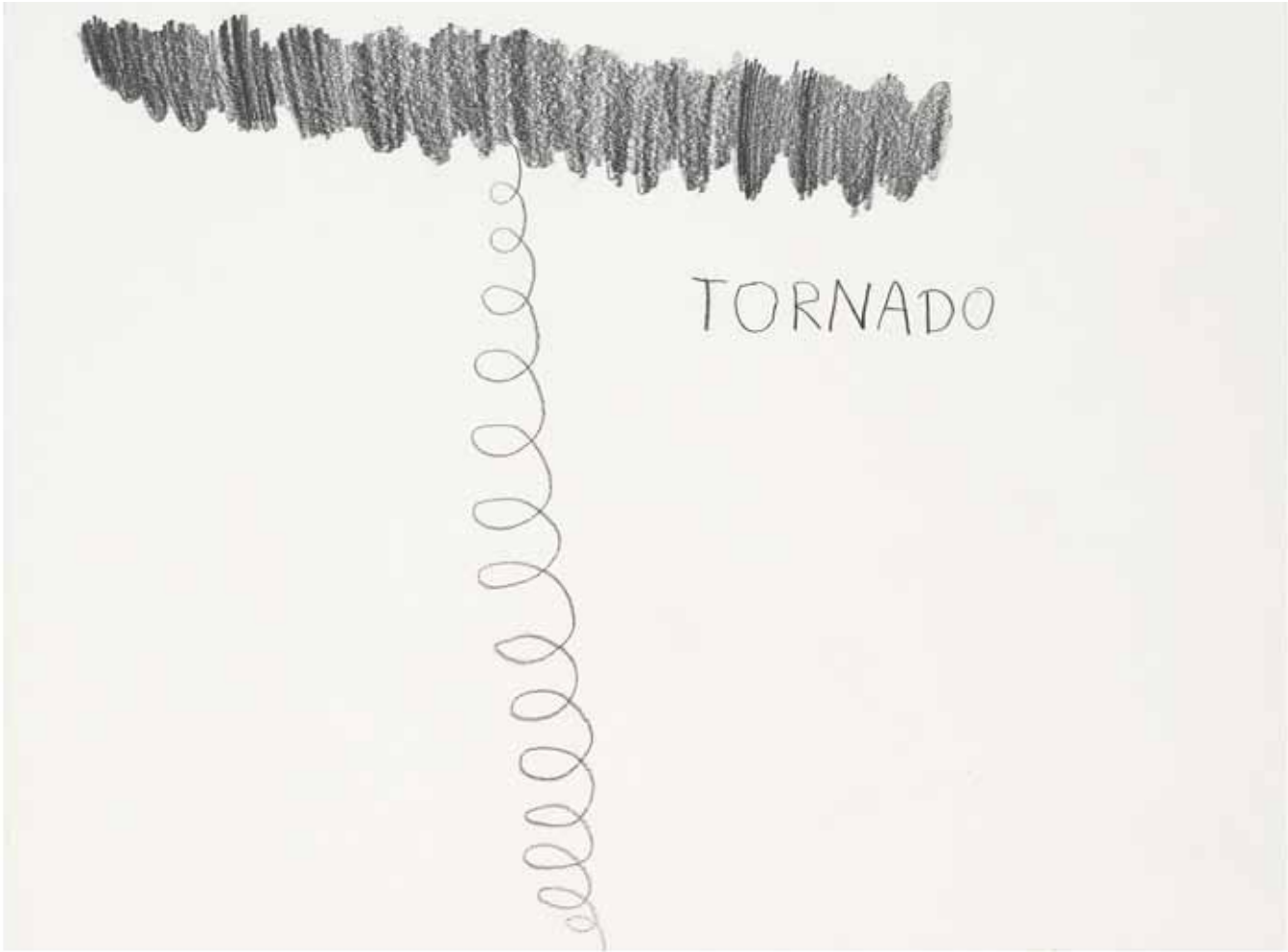


# MARCO SCHMITT

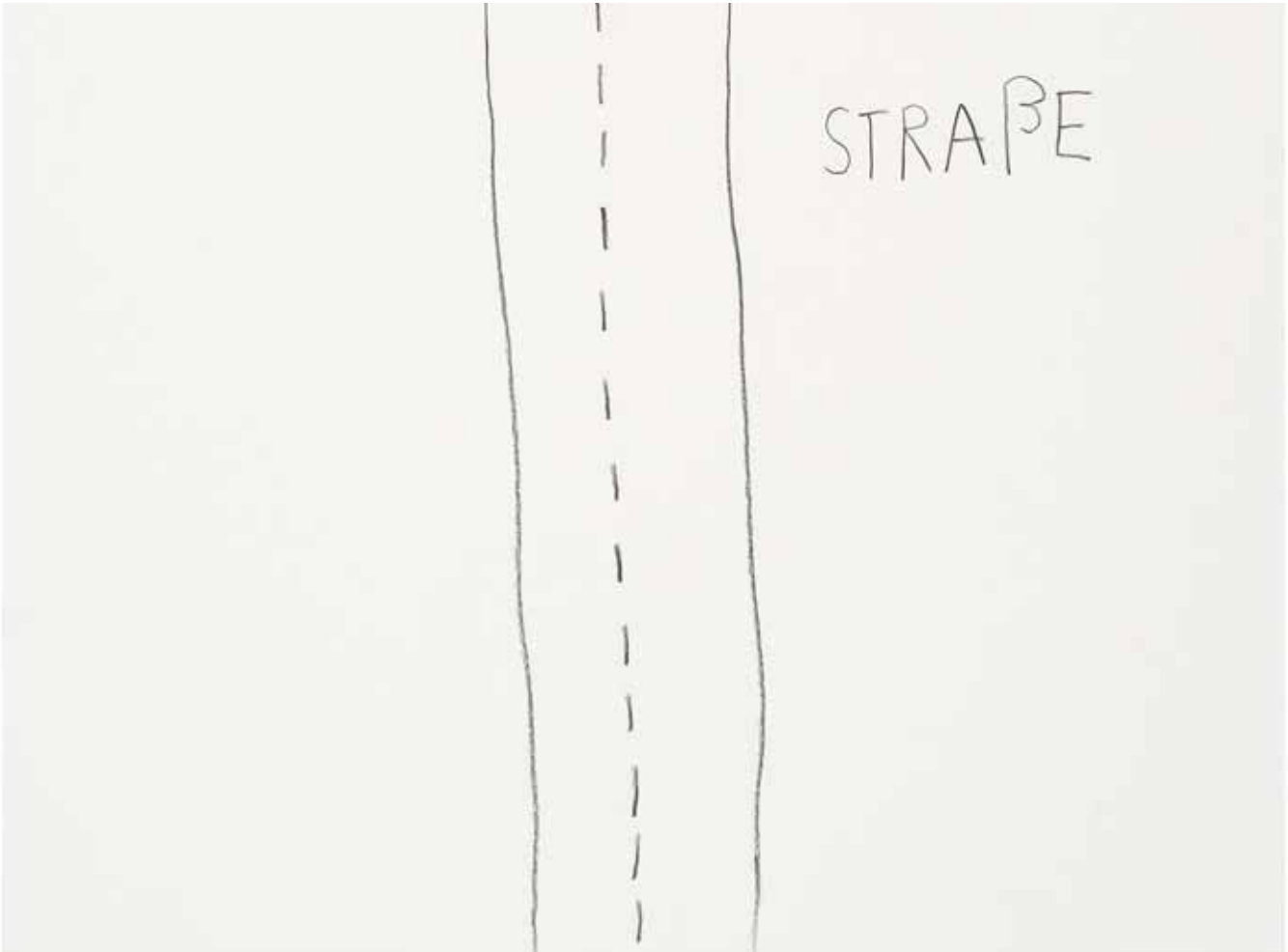
*Vodka, Honig, Cola, Nutella, Eierlikör*  
2011  
coloured pencil on paper  
21 x 29.5cm (all)

*Tornado*  
2010  
pencil on paper  
26.5 x 29.5cm

*Strasse*  
2010  
pencil on paper  
30 x 40cm



TORNADO



STRAßE

# ATELIER 23

## STUDIO

Andrea Lührig and Klaus Lang founded the atelier in 2002 and currently run the workshop with Mirko Westermayer. It is part of Lebenshilfe Gießen, an organisation for people with developmental disabilities.

## STATEMENT

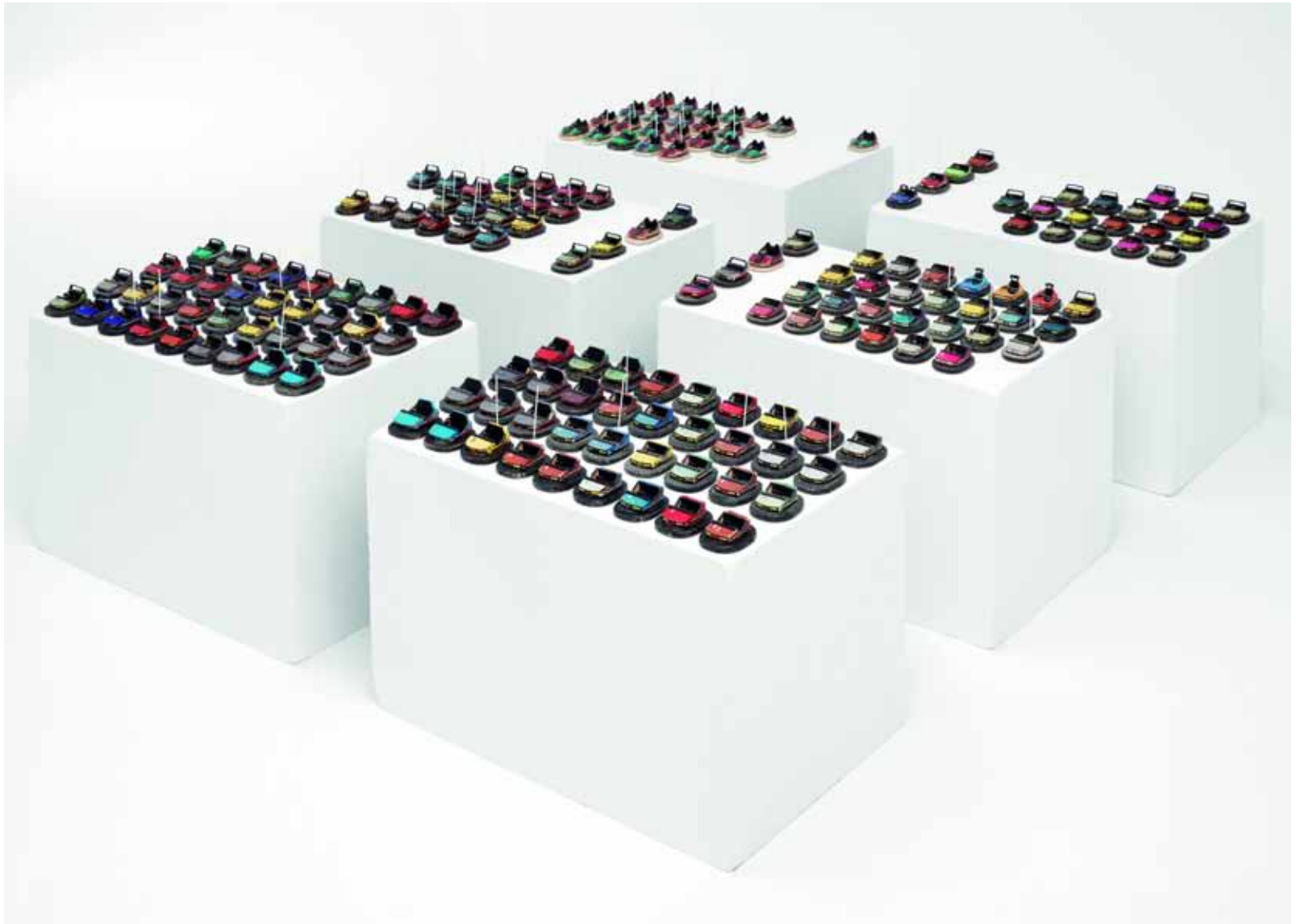
Artists are the ones who usually find Atelier 23, especially when Lebenshilfe have identified a unique talent. Our artists work on their own projects. We prefer artists to be self-directed so they can find their own personal style and expression. Most of them have found their key themes, styles and obsessions by the time they come to the studio, so the staff only assist and do not interfere.

The presentation of the work is an important component in the process of the studio, which completes the creative process - from idea to implementation to analysis. Exhibitions, collaborations with other institutions and participation in cultural and artistic events introduce the studio to a broader audience. The profits from sales are split between the artists and the workshop.

## UWE BRECKNER

b 1973 (Transylvania, Romania)  
Breckner lives and breathes the fairground, labouring on intricate models of card, paper and glue to recall the details and memories of his youth.

Studio	Atelier 23
Location	Linden, Germany
Director	Klaus Lang, Andrea Lührig
Founded	2001
Staff	3
Artists	11



# UWE BRECKNER

*Autoskooter*  
2008  
wood, cardboard, acrylic, marker, glue  
3 x 5.5 x 7.5cm (all)

# ADRIANO E MICHELE

## STUDIO

The painting studio was conceived for alternative psychiatric rehabilitation and to extend the boundaries of art.

Several figures have contributed to its evolution, including medical director Dr Giovanni Forresti, art historian Bianca Tosatti, graphic designer Luciano Ferro and painter Michele Munno, who initiated the workshop to develop the creative potential of patients.

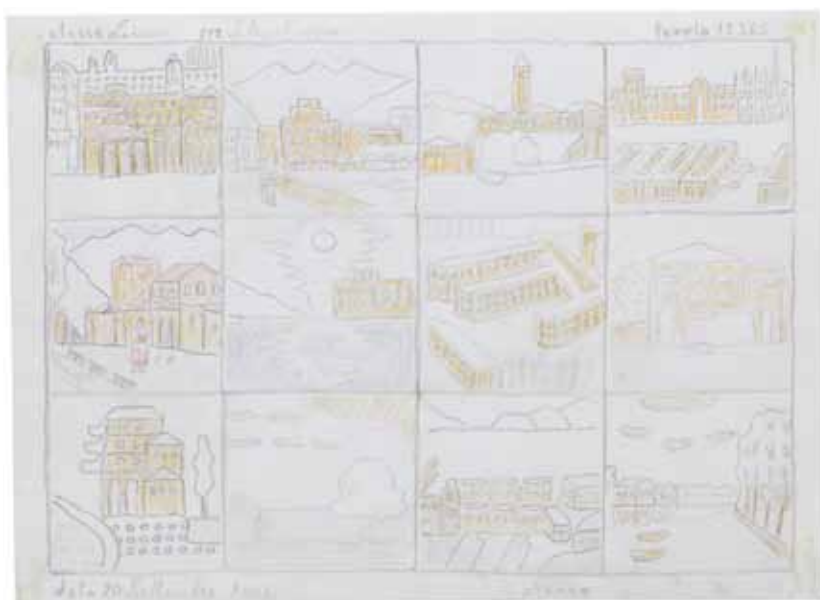
## STATEMENT

Art historian Teresa Maranzano and teacher Gabriella Vincenti coordinate activities in the workspace and are actively involved with the rehabilitation of patients. They also curate exhibitions which provide visibility for the artists and their work.

## GIANFRANCO CORBETTA

b 1933 (Besana Brianza, Italy)  
Barely-there drawings of sequential moments from the artist's past form a visual archive of lived and imagined memory.

Studio	Atelier Adriano e Michele
Location	Milan, Italy
Director	Laura Garzia, Gabriella Vincenti
Founded	1996
Staff	2
Artists	15



# GIANFRANCO CORBETTA

untitled (all)  
c 2001/2010  
coloured pencil on paper  
24 x 33cm

# ARTE DOWN

## STUDIO

Created by Maria Luisa Martinez-Fresneda as part of La Fundación Síndrome de Down de Madrid, Arte Down is located in a historic building in downtown Madrid. Since 1993 it has hosted the International Painting Contest for people with Down syndrome.

In 2008 Arte Down created a website for artists to sell works and products with images of the works. Over 100 paintings are now in private collections and over 14,000 merchandised products have been sold to finance the studio's activities.

## STATEMENT

We work not only with artists from the Down Syndrome Foundation, but from any workshop for people with intellectual disabilities. We give our artists creative freedom and encourage them to make work that reflects their personality with freshness, spontaneity and colour. We encourage different techniques and materials to suit the taste and style of each artist.

## PILAR GALLEGO

b 1965 (Madrid, Spain)  
Industrious potter, painter and draughtswoman whose intricate creations reflect an idiosyncratic and visceral perception of the figurative form.

Studio	Arte Down
Location	Madrid, Spain
Director	Maria Luisa Martinez-Fresneda
Founded	1993
Staff	5
Artists	65



# PILAR GALLEGO

*Pareja*  
2010  
crayon, pencil on paper  
70 x 50cm

# ART ENABLES

## STUDIO

Art Enables is the only studio of its kind in America's capital city. It is a structured programme with four full-time staff and a changing contingent of volunteers and interns. Artists, selected on the basis of enthusiasm and commitment, come to the studio two or three days a week. They share studio equipment and supplies but work independently. The artists also produce potlucks: limited edition gift items born of experimentation or donations of unconventional materials. The staff facilitate the process but do not teach.

## STATEMENT

Art Enables was launched to prepare adults with disabilities for arts related jobs in the community. The snag came early on when it became evident that no one coming into the programme wanted to leave. They all wanted to continue to make art. Thus the Art Enables Studio and Gallery was born, a venue where emerging adult artists with developmental and/or mental disabilities receive the support they need to build careers as professional artists.

Artists at Art Enables cope with a variety of disabilities. What they have in common is a talent for telling their stories in visual images and the discipline to work hard at their art. The best work by each artist is selected for exhibit and sale in gallery shows, at outside venues and on the website. Artists receive 60% of revenue from sales of their work and have established a loyal fan base.

## SHAWN PAYNE

b 1983 (Washington, USA)  
Fashionista and jazz buff, Payne is a footwear fetishist whose paper prototypes tread a hopeful path to a career in his beloved shoe industry.

Studio	Art Enables
Location	Washington, USA
Director	Joyce Muis-Lowery
Founded	2002
Staff	4
Artists	32



# SHAWN PAYNE



*Welcome to Memphis*  
2010  
acrylic, marker on paper  
36 x 51cm

*Starter Heels*  
2010  
acrylic, marker on paper  
27.5 x 40cm

*Chelsea Flower Show*  
2010  
acrylic, marker on paper  
30 x 46cm

*High Octane*  
2011  
acrylic, marker on paper  
32.5 x 38.5cm

*Spring in my Step*  
2011  
acrylic, marker on paper  
35 x 38cm

# ARTS PROJECT AUSTRALIA

## STUDIO

The original Arts Project Australia project was founded by Myra Hilgendorf, a painter and parent of a child with a disability, to collect art for two exhibitions: Minus/Plus in 1975 and Tommy's World in 1980. The studio was formed in 1984 to provide alternative means of expression where other more common forms, such as speech, were not possible.

Arts Project Australia promotes art as an alternative means of expression. It provides high quality materials, a wide range of media and is non-directive. The studio is open to anyone with an intellectual disability who demonstrates an interest in making art. Work is promoted on aesthetic and artistic merits amongst the wider arts community.

**Studio** Arts Project  
Australia  
**Location** Victoria, Australia  
**Director** Sue Roff  
**Founded** 1974  
**Staff** 23  
**Artists** 130

## STATEMENT

At Arts Project Australia art is not taught. We nurture the innate creative direction and approach of each artist to elicit works of personal meaning and style. Work is promoted as integral to the spectrum of contemporary art and our artists are connected with other artists, studios and galleries worldwide.

## ALAN CONSTABLE

b 1956 (Melbourne, Australia)  
Registered blind artist whose astonishing 20 year practice of paintings and ceramic cameras reflect a fascination with a distant world of sight.

## DIONNE CANZANO

b 1970 (Melbourne, Australia)  
Wistful works in shaded pastels convey big cats in the wild and the king of rock n' roll in this ambitious wide ranging oeuvre.

## ANTHONY ROMAGNANO

b 1985 (Melbourne, Australia)  
Pop, pop, pop, go Romagnano's jigsaw colours, idiosyncratic re-inventions of the album cover heroes from the dawn of 3 minute rock.

## JULIAN MARTIN

b 1969 (Melbourne, Australia)  
Methodical colourist whose distinctive still lives abstract into symbols through gradual layers of ever-expanding shades.

## LEO CUSSEN

b 1959 (Melbourne, Australia)  
The artist's taste for Hollywood glamour and TV kitsch gives forgotten fictional characters eternal technicolour lives.

## ALVARO ALVAREZ

b 1965 (San Jose, Costa Rica)  
Books, magazines and calendars provide raw inspiration for this careful copyist who endlessly draws and re-draws his inner artistic goals.

## MILES HOWARD WILKS

b 1979 (Melbourne, Australia)  
Artist, animator and ARF football fan, whose non-stop graphics of the deep blue sea have won him critical acclaim.



# ALAN CONSTABLE

*untitled (blue Nikon 35H)*  
2007  
glazed clay  
18.5 x 28 x 9cm

*untitled (navy blue camera)*  
2010  
glazed clay  
22 x 22.5 x 14cm



DIONNE  
CANZANO

*Elvis the love of my life*  
2009  
pastel on paper  
50 x 32.5cm



# ANTHONY ROMAGNANO

*Brian May from Queen*  
2009  
coloured pencil on paper  
38.5 x 56cm

*George Michael*  
2009  
coloured pencil on paper  
38.5 x 55.5cm

*Mick Jagger*  
2009  
coloured pencil on paper  
56 x 38cm

*The Rolling Stones*  
2009  
coloured pencil on paper  
38.5 x 57cm



JULIAN  
MARTIN

*untitled*  
2008  
pastel on paper  
76.5 x 57cm



LEO  
CUSSEN

*Spanish Dancers*  
2008  
pastel on paper  
57 x 38.5cm

*untitled (Holiday Inn)*  
2008  
pastel on paper  
57 x 38.5cm



# ALVARO ALVAREZ

*untitled*  
2008  
watercolour on paper  
38 x 28cm



MILES  
HOWARD-WILKS

*Great White Shark*  
2008  
gouache on paper  
57 x 76cm

# ASFODELO

## STUDIO

The studio is located in the mountains between the Po Valley and the Ligurian Sea. It is managed by art world professionals who, whilst sensitive to therapeutic implications, do not consider therapy as a primary objective.

## STATEMENT

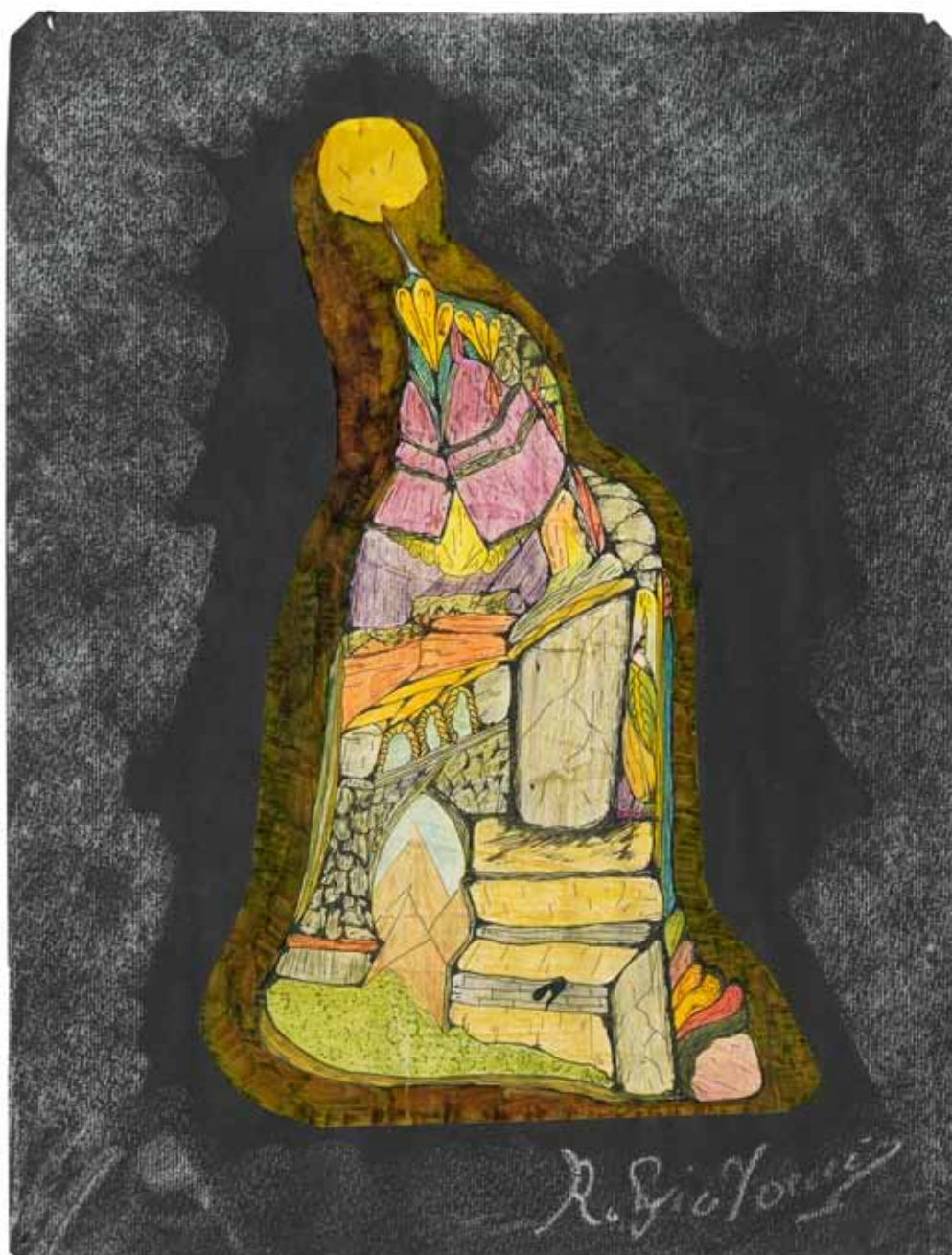
In Homer's *The Odyssey*, the asphodel meadows were for those in Hades who were neither good nor bad. We decided to call our studio Atelier Asfodelo, a patient, calm and precise environment and a welcome home away from the activity of the outside world. The studio is a creative factory where we aim to stimulate our artists, providing them with references and materials to explore their own reality.

The work carried out in the studio is neither an alternative to treatment nor an instrument of psychological investigation. It is about self-expression and an appreciation of otherness.

## GIOVANNI ROSSELLI

b 1951 (Parma, Italy)  
Barber, butcher, shopkeeper, lifeguard and carpenter whose art treads a spiritual journey to the gods via eroticism, paganism and Christianity.

Studio	Atelier Asfodelo
Location	Parma, Italy
Director	Caterina Nizzoli
Founded	2008
Staff	3
Artists	9



GIOVANNI  
ROSSELLI

*untitled*  
1981  
coloured pencil, ink on card  
31.5 x 24cm

# BARRINGTON FARM

## STUDIO

The centre is part of an independent company specialising in the residential care of adults with learning difficulties and challenging behaviour.

The Art Barn is staffed by qualified, practicing artists. Their role is to assist and give technical guidance, allowing the artists freedom of vision. This philosophy of non-intervention has not altered since the centre's beginnings.

The art of Barrington Farm has been shown throughout East Anglia, London, New York and at the Prague Biennale.

## STATEMENT

The centre started in the 1970s when Janith Bastow invited a group of vulnerable adults to paint in her Georgian farmhouse. In 1987 her artist son bought the adjacent farm with a view to turning it into a studio. The story goes that Michael Smith, a gentleman with cerebral palsy was helping in the barns, when he was given a tin of paint and painted a cow on the side of a cart. This act of instinctive creativity confirmed the owner's idea for developing the barn into an art centre. Michael Smith continues to be one of their most prolific and inventive artists.

The centre is a creative hub for 50 local artists. Art has become central to their lives, and conditions such as epilepsy, autism, schizophrenia and Down syndrome come second to their roles as artists. The farm itself provides an abundance of resources, such as wool from the Hebridean sheep which is woven into textile pieces.

## ROY COLLINSON

1946-1999 (London, Britain)  
An instinctive colourist with a strict work ethic, Collinson's self-regarding opus celebrates a boy's own world of cops, cowboys and guns.

Studio	Barrington Farm
Location	Norfolk, Britain
Director	Martin Bastow
Founded	1978
Staff	12
Artists	50



ROY  
COLLINSON

*untitled*  
1987  
crayon, oil pastel on paper  
42 x 29.5cm

# BETHLEEM

## STUDIO

The oldest psychiatric hospital in Europe, Bethlem's role of arts in a therapeutic setting has a long and rich history.

Bethlem provides a range of creative facilities, materials and trained arts staff who run the weekly workshops. The art sessions are open to the hospital patients, some of whom are established artists.

The Bethlem Gallery is a unique exhibition space in the grounds of the hospital which acts as a platform for showcasing the work in a high-quality and professional context.

## STATEMENT

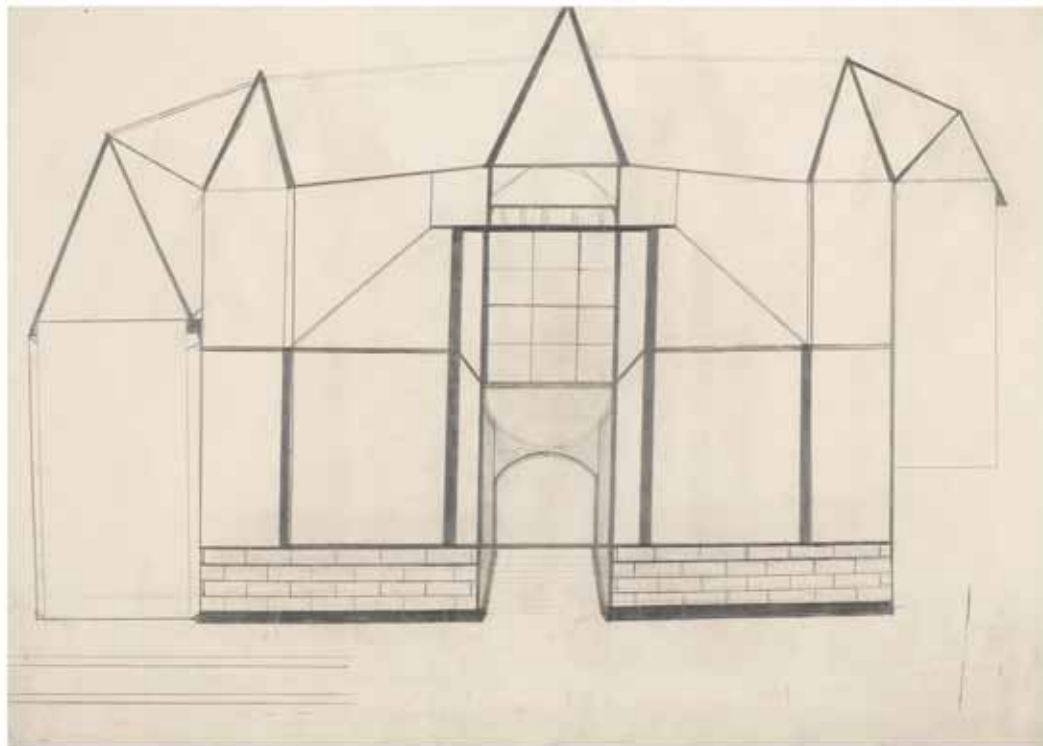
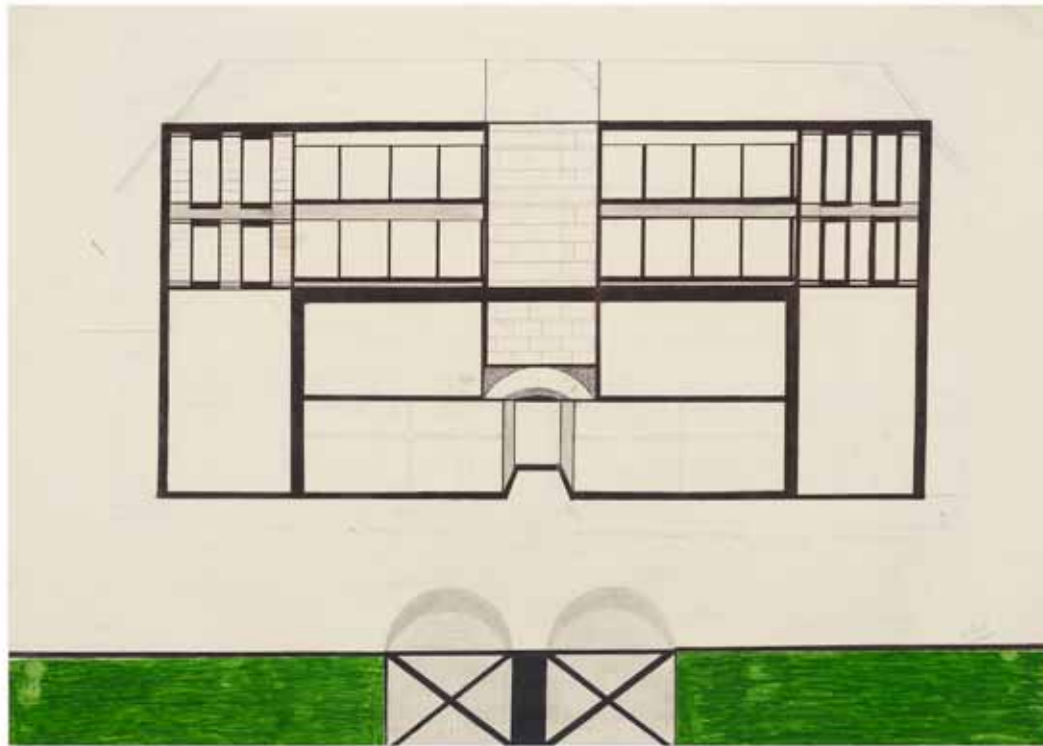
Many of the people we work with undergo intensive psychological therapies and contend with medication with serious side effects. Creative environments provide an essential counterpoint to this, where we are reminded that the process of making can be as important, if not more so, than the product.

Whilst we do not seek to make an artist out of everyone, the creative conditions we have at Bethlem are set up for anyone who wishes to take part and produce. The idea we seek to promote and celebrate is that artwork has meaning, both to those who make it and those who regard it.

## ALBERT

(London, Britain)  
Half-finished pencil sketches of vague containment and monochrome churches are the gated ghosts of this artist's visual incarceration.

Studio	Bethlem Arts
Location	Kent, Britain
Director	Beth Elliott
Founded	1997
Staff	2
Artists	90



ALBERT

*untitled*  
c 1999/2005  
pencil, marker on paper  
59.5 x 84cm

*untitled*  
c 1999/2005  
pencil on paper  
59.5 x 84cm

# BILDNERISCHE

## STUDIO

The studio was founded by art therapist Doris Adams-Wollschlaeger, art historian Rüdiger Wollschlaeger and Petra Dentler, to offer free artistic guidance in the facility without the use of educational and therapeutic tools.

Part of a large charitable institution in Rotenburg, the visual arts workshop is aimed primarily at residents of the facility. The workshop is a well-equipped 100 year old former gymnasium, open six days a week. It focuses on painting, printmaking, sculpture, photography, music and cultural courses.

The artistic workshop is managed by Martin Voßwinkel, Ragna Müller, and Jarmo Lehtinen.

## STATEMENT

The primary objective of the studio is to give people with disabilities the chance to develop artistically and support them in their creative activities. We instruct as much as necessary, but as little as possible. Our top priority remains the freedom of uninterrupted artistic expression. The studio archive now contains over 5,000 documented works.

## SILVIA KRAUSE

b 1977 (Salzhemmendorf, Germany)  
An inky utopia of night skies and country days form the distant and familiar world of this lyrical part-time painter.

## IMMO FIEBELKORN

b 1956 (Rotenburg, Germany)  
An intimate artist whose delicate countryside daydreams tell of a narrative Christian background through finely rendered colours and lines.

Studio	Bildernische Werkstatt
Location	Rotenburg, Germany
Director	Martin Voßwinkel
Founded	1985
Staff	3
Artists	75



SILVIA  
KRAUSE

*untitled*  
2011  
ink, marker on cardboard  
27 x 100cm



*untitled*  
2010  
ink on paper  
60 x 80cm

*untitled*  
2007  
ink on paper  
50 x 70cm

*untitled*  
2010  
ink on paper  
29.5 x 42cm

*untitled*  
2010  
ink on paper  
60 x 80cm

*untitled*  
2008  
ink, marker on paper  
29.5 x 41.5cm

# IMMO FIEBELKORN



# BLU CAMMELLO

## STUDIO

This is an art workshop for patients of the Dipartimento di Salute Mentale in Livorno. Visual artist and designer, Riccardo Bargellini, supervises daily activities and communications. The studio has nurtured a number of award-winning artists.

## STATEMENT

Blu Cammello started from the desire for patients to develop their creative potential. We identify each participant's personal preferences and assist them towards a higher level of production. We encourage active and stimulated responses so that our artists can let go of their inhibitions.

The studio is not just geared towards results. Its primary focus is to bring out self-expression. It is not about teaching and learning, but about the lessons we learn and the relationships we build.

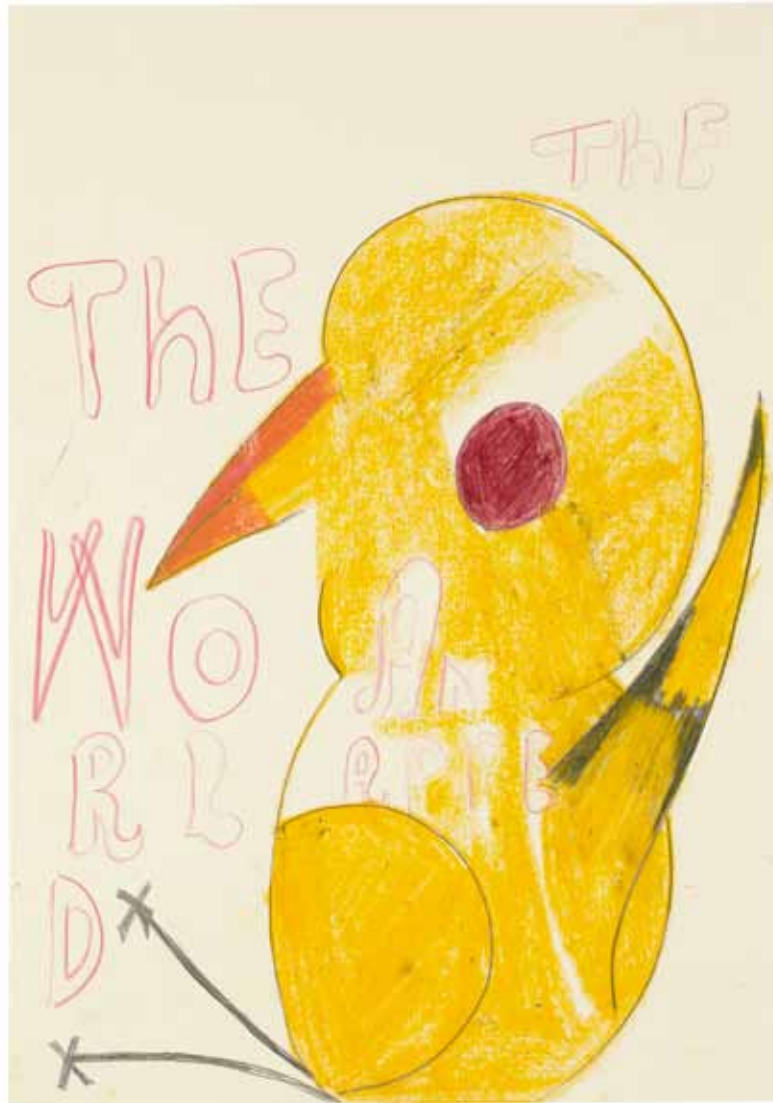
## ALESSANDRA MICHELANGELO

1961-2009 (Livorno, Italy)  
A figurative artist of enormous confidence who changed her surname from Brigiotto to Michelangelo to accredit her true inspiration.

## MANUELA SAGONA

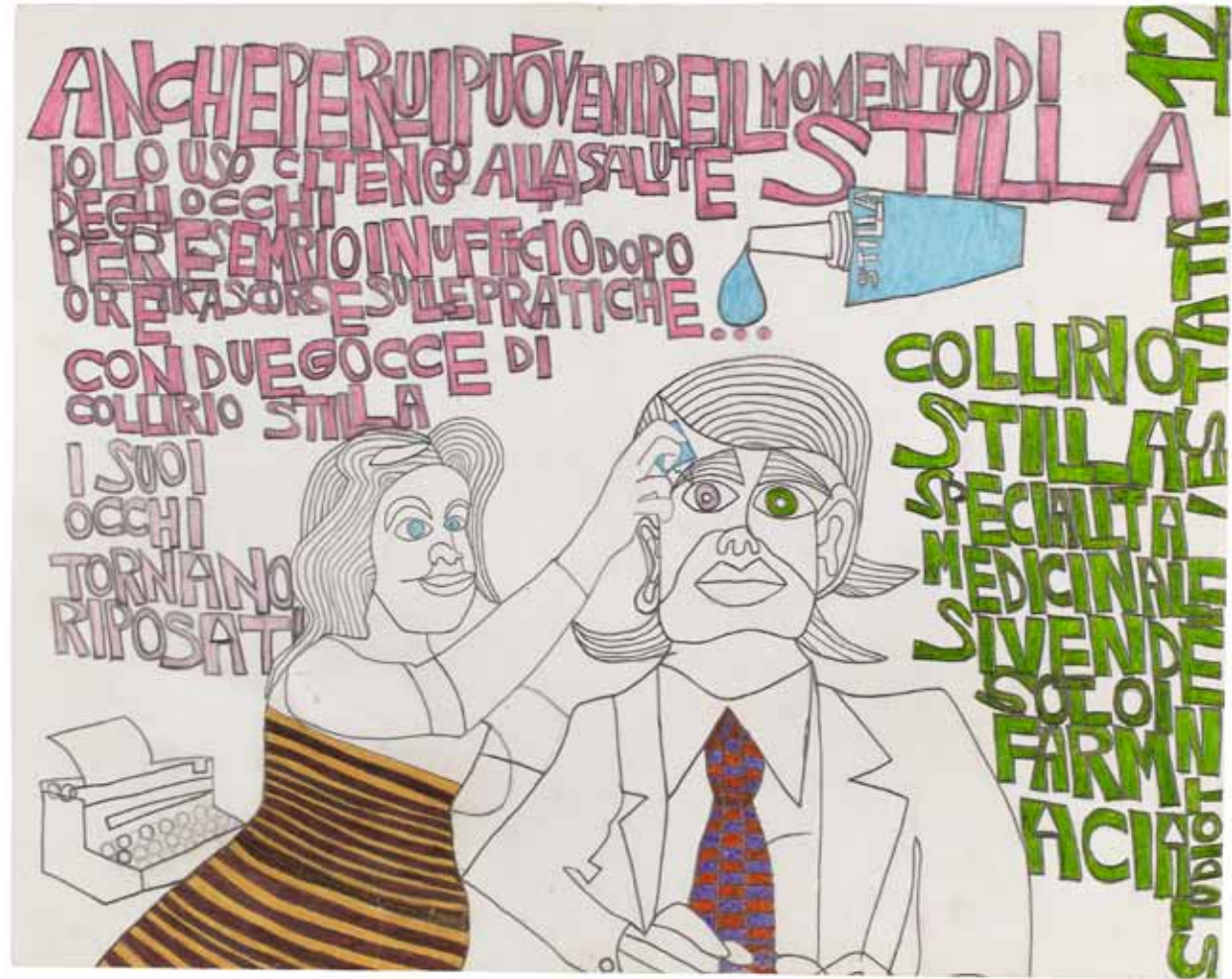
b 1977 (Livorno, Italy)  
Words become pictures and pictures become words in this curious reproductive oeuvre encompassing the sea, celebrity culture and crime.

Studio	Atelier Blu Cammello
Location	Livorno, Italy
Director	Riccardo Bargellini, Stefano Pilato
Founded	1999
Staff	2
Artists	12



ALESSANDRA  
MICHELANGELO

*untitled*  
c 1999/2008  
coloured pencil on paper  
50 x 35cm



# MANUELA SAGONA



*untitled*  
2006  
coloured pencil on paper  
40 x 52cm

*untitled*  
2005  
coloured pencil on paper  
35 x 50cm

# BOA STUDIO

## STUDIO

The studio delivers arts services to disabled and disadvantaged individuals across Queensland, providing them with studio space, quality materials and opportunities to exhibit their work. The studio also helps them develop their visual arts skills, from painting, drawing and printmaking to sculpture and photography. A pilot project of Access Arts, members' work is sold at exhibitions and online, with studio members receiving 90% of the profit from the sale of their work. Studio artists have also had work featured in a number of significant international exhibitions.

## STATEMENT

Access Arts is the acknowledged leader in the arts and cultural sector for the development of emerging artists. We mentor and employ professional artists and cultural workers with disabilities and from disadvantaged backgrounds.

Access Arts has reciprocal partnerships with various individuals, regional communities and interstate and international organisations. We produce high quality exhibitions, performances, projects, workshops and professional development outcomes.

## PETER HUGHES

b 1982 (Brisbane, Australia)  
Social commentator Hughes warns the world with cautionary media tales retold in fast primary colours and bold just-say-no text.

Studio	The Brisbane Outsider Artist's Studio
Location	Brisbane, Australia
Director	Jasmin Jacobson
Founded	2004
Staff	8
Artists	15



# BRACTON

## STUDIO

The Bracton Centre is a medium secure unit that provides a range of services for adults between the ages of 18 and 65 in the boroughs of Bromley, Bexley, Greenwich and Lewisham. The centre offers assessment, treatment and rehabilitation for patients with mental and psychiatric conditions.

## STATEMENT

The team has worked hard to set up a new day-centre service for patients with personality disorders. The pioneering programme engages challenging and distressed people who have found difficulty benefitting from mainstream mental health provisions. The group consists of around 20 participants in an intensive long term programme. Activities include filmmaking, drawing and painting.

## PATRICK JOYCE

b 1970 (Manchester, Britain)  
Peering faces and flying buildings populate the output of this newly discovered artist whose private visions unfold in wax crayon and pen.

Studio	Bracton Centre
Location	Kent, Britain
Director	Jackie Craissati
Founded	1985
Staff	1
Artists	30



PATRICK  
JOYCE

*untitled*  
2008  
acrylic on paper  
40.7 x 58.4cm

# COOPERATIONS

## STUDIO

This is a programme within the Cooperations sheltered workshop. Supported by the Ministère du Travail in Luxembourg, it provides people with learning difficulties work and income. All the members of the atelier regard their daily activities as regular 40 hours per week jobs.

Cooperations is currently developing strategies to market projects and exhibitions. The workshop earns its income through sales of works and project commissions. This income is substantial but does not cover the entire cost of a permanent working structure.

Cooperations has acquired a wide audience through festivals, concerts, newspaper articles and television shows.

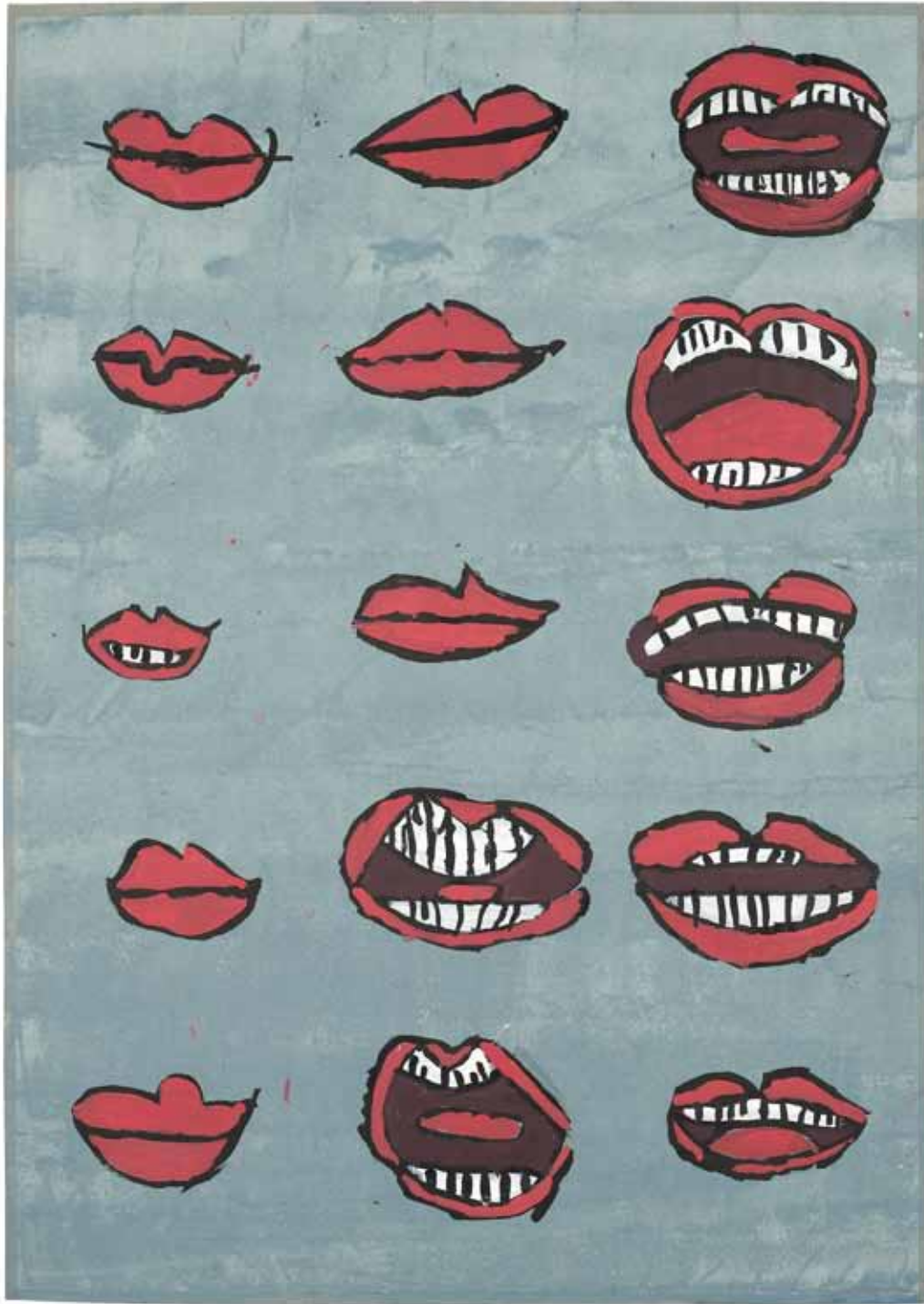
## STATEMENT

Being excluded from numerous social activities, such as formal learning, marginalisation has become a major aspect of the Cooperations Art members. The workshop aims to counteract this by providing an environment for individual development, creativity, expertise and income. The personalities of the participants, their interaction and artistic productions form a process linking art with empowerment and confidence.

## TOM WAGENER

b 1974 (Luxembourg City, Luxembourg)  
Facial expressions, African beasts, fashionable clothing and objects of wonder, all become fodder for Wagener's insatiable and engaging pop styling.

Studio	Cooperations Atelier Protégé
Location	Wiltz, Luxembourg
Director	Christophe Kremer
Founded	1994
Staff	2
Artists	8



TOM  
WAGENER

*Lips*  
2010  
acrylic on paper  
92 x 65cm

# CREATIVE GROWTH

## STUDIO

The centre is the world's first non-profit art centre dedicated to serving adults with developmental, physical, emotional and mental disabilities. Founded in 1974 by psychologist Elias Katz and educator Florence Ludins-Katz, the centre continues to develop as a professional studio environment.

The adjoining gallery is the world's first exhibition space for artists with disabilities and was started with an NEA grant in 1978. The gallery presents seven in-house exhibitions annually and collaborates with leading contemporary artists, galleries and museums, including Palais de Tokyo in Paris, Berkeley Art Museum in California and White Columns in New York. Support is provided by individuals and organisations, as well as major grants.

Studio	Creative Growth Art Center
Location	California, USA
Director	Tom di Maria
Founded	1974
Staff	29
Artists	150

## STATEMENT

The group studio approach provides artists not only with a professional environment for personal expression, but also helps promote their engagement with the broader community. As part of our public education efforts, we also publish monographs and provide scholarship programmes.

## DAN MILLER

b 1961 (California, USA)  
Miller's art speaks through the gradual repetition of letters and words, drawn, painted or typed, building to the point of formalist abstraction.

## WILLIAM SCOTT

b 1964 (California, USA)  
A highly skilled self-taught artist whose commercially appealing imagery retells a high-rise future for his impoverished low-rent childhood past.

## GERONE SPRUILL

b 1973 (California, USA)  
DJ Disco Duck is an encyclopaedic music buff superstar, whose pop comic-book epic reveals the misadventures of his colourful Chocolate City cast.

## ERIN PUNZEL

b 1985 (California, USA)  
Colour, lots of it, all the time, everywhere, Punzel's never-ending saturation is a source of joy for the books, paper and canvases she fills.

## RAMON AVALOS

b 1969 (Michoacán, Mexico)  
Repeated arcs of dense coloured wax indicate the artist's physical process, obscuring the paper with a dark iridescent and all-consuming glow.

## GEORGE WILSON

b 1946 (California, USA)  
An artist of few words, Wilson's large-scale figurative drawings gracefully communicate his vibrant inner energy and perception of daily life.

## WILLIAM TYLER

b 1954 (Ohio, USA)  
The 30 year practice of this natural born storyteller weaves a semi-fictional art narrative lived out with his real-life twin brother.

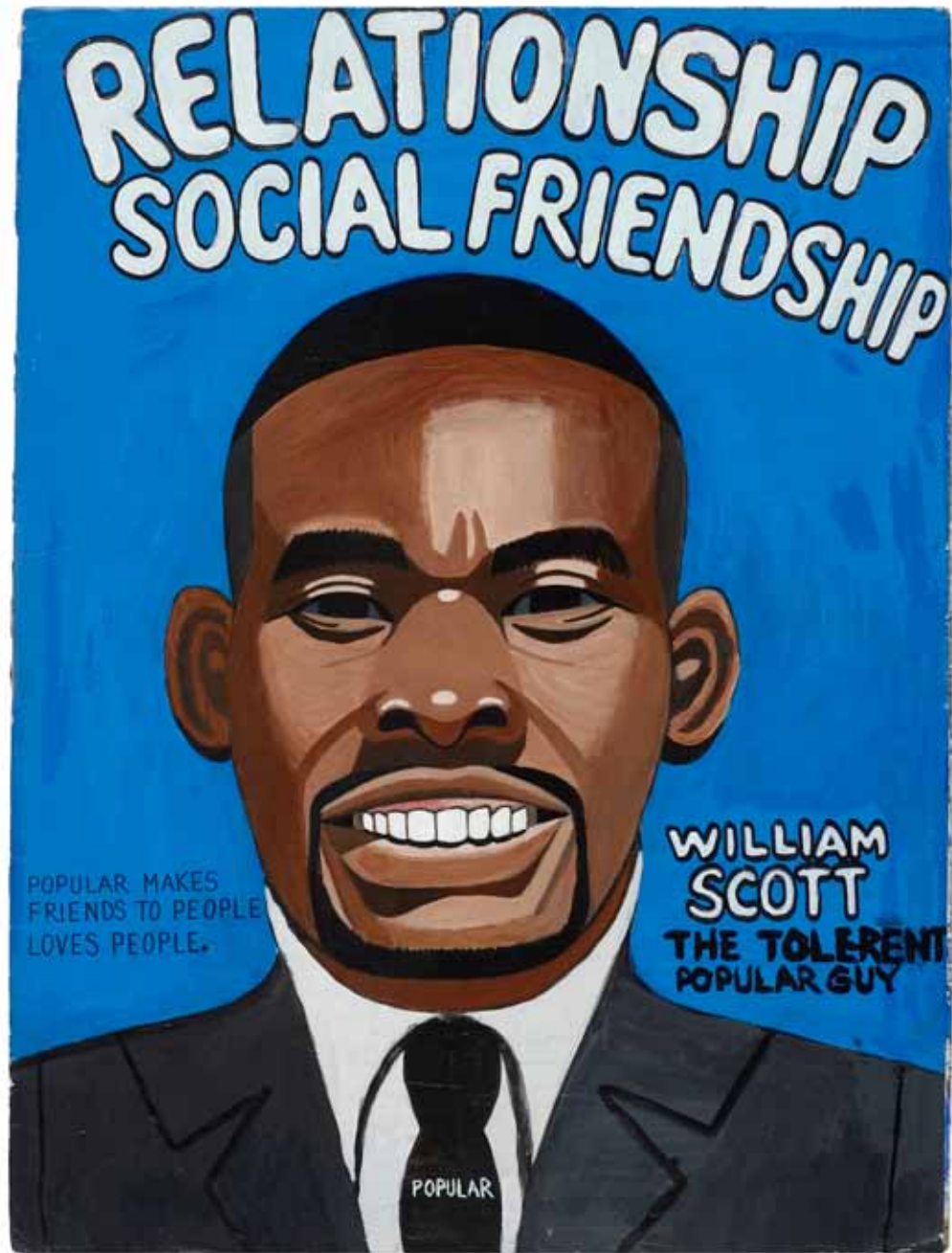
## LOUIS ESTAPE

b 1938 (Tegucigalpa, Honduras)  
A commanding presence whose constant low-volume monologue complements his prolific and vivid illustrations of friends, family and faith.

## DONALD MITCHELL

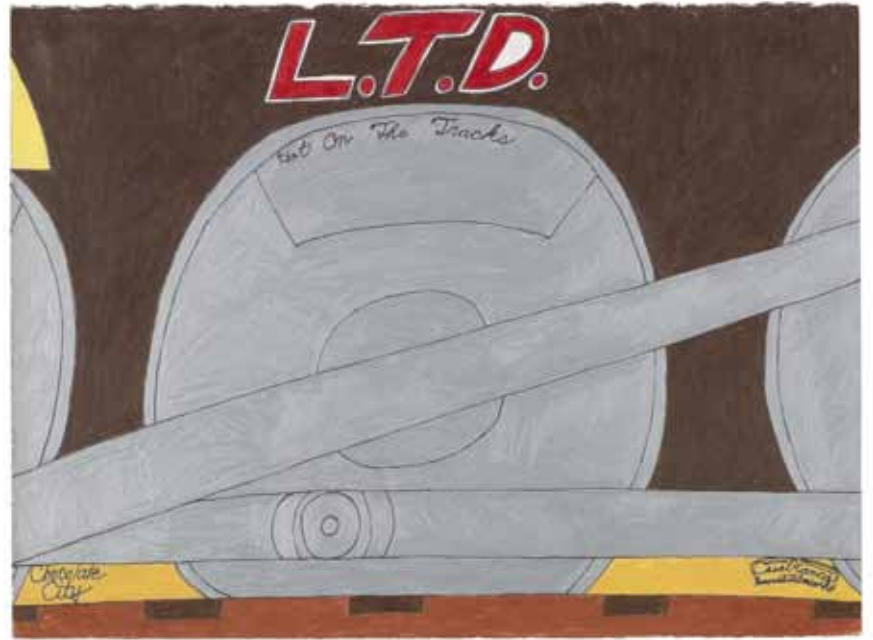
b 1951 (California, USA)  
Cross-hatched fields of linear fixation hide autobiographical faces and forms, buried on the page in Mitchell's prolific monochromatic oeuvre.





# WILLIAM SCOTT

*untitled*  
2001  
acrylic on board  
58 x 38.5cm



All songs written/arranged  
By Members Of L.T.D.  
(Living Tender Destiny)  
Recorded @ San Jose  
Sound Studios San Jose,  
Ca. Mastered & Mixed By  
Michelle Vieth @ Chocolate  
City Studios Oakland, Ca  
Art Direction & Design: Spike  
Mulliken & Dina Tomasatti  
Photography: Gerone (D.F.  
Disco Duck) Spruill  
Graphics: Michael Hall  
& Lisa Ricci  
L.T.D. Would like To  
Give Special Thanks  
To God, Their Family, Bass  
& D.F. Disco Duck (That's Me)  
& The Entire Chocolate  
City Family, Casablanca  
Disc, Cotillion, Pose &  
Everyone Who Supported  
Them Since Day 1.  
Tom: D.F. Disco Duck.

L.T.D. (Living Tender Destiny) aka  
Anon-mat (The 1st Leader) Tom Bang  
Thomas Lead & Background Vocals  
Shonny (The 2nd Leader) Grand  
Piano, Electric Keyboards &  
Synthesizers, Lead & Back-  
ground Vocals  
Mellisa (M.L.) Sanchez, Drums  
Lucille (L.W.) Waterman, Electric  
Rhythm Guitars  
Sirmose Jr.: Electric  
Lead Guitars & Background  
Vocals  
Sirmose Jr.: Bass Guitars  
& Background Vocals  
Mr. Birthday: Alto Saxo-  
phone & Background Vocals  
Dignoy: Trumpet & Back-  
ground Vocals (Lead Rap on  
Dala on "Captain Dignoy")  
Janelle (J.L.) Thomas:  
Congas & Percussion  
Marshella (M.L.) Quincy:  
Trombones.

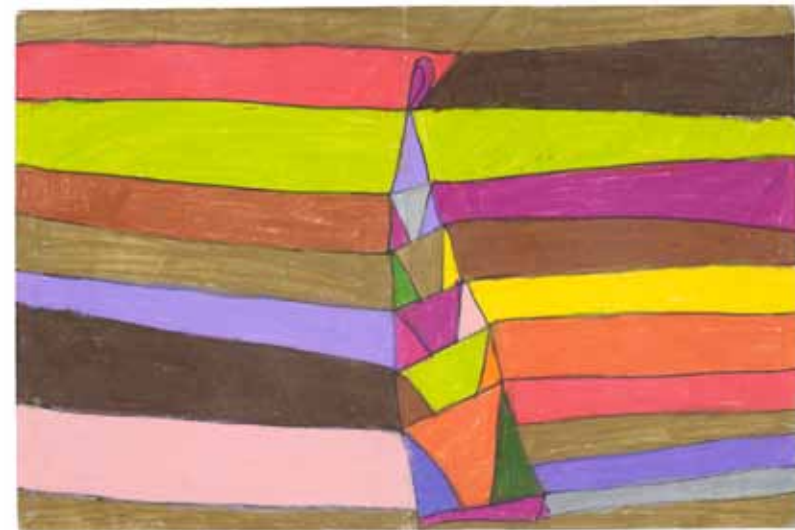


# GERONE SPRUILL

L.T.D. (album cover)  
2009  
coloured pencil on paper  
28 x 38cm (all)



# ERIN PUNZEL

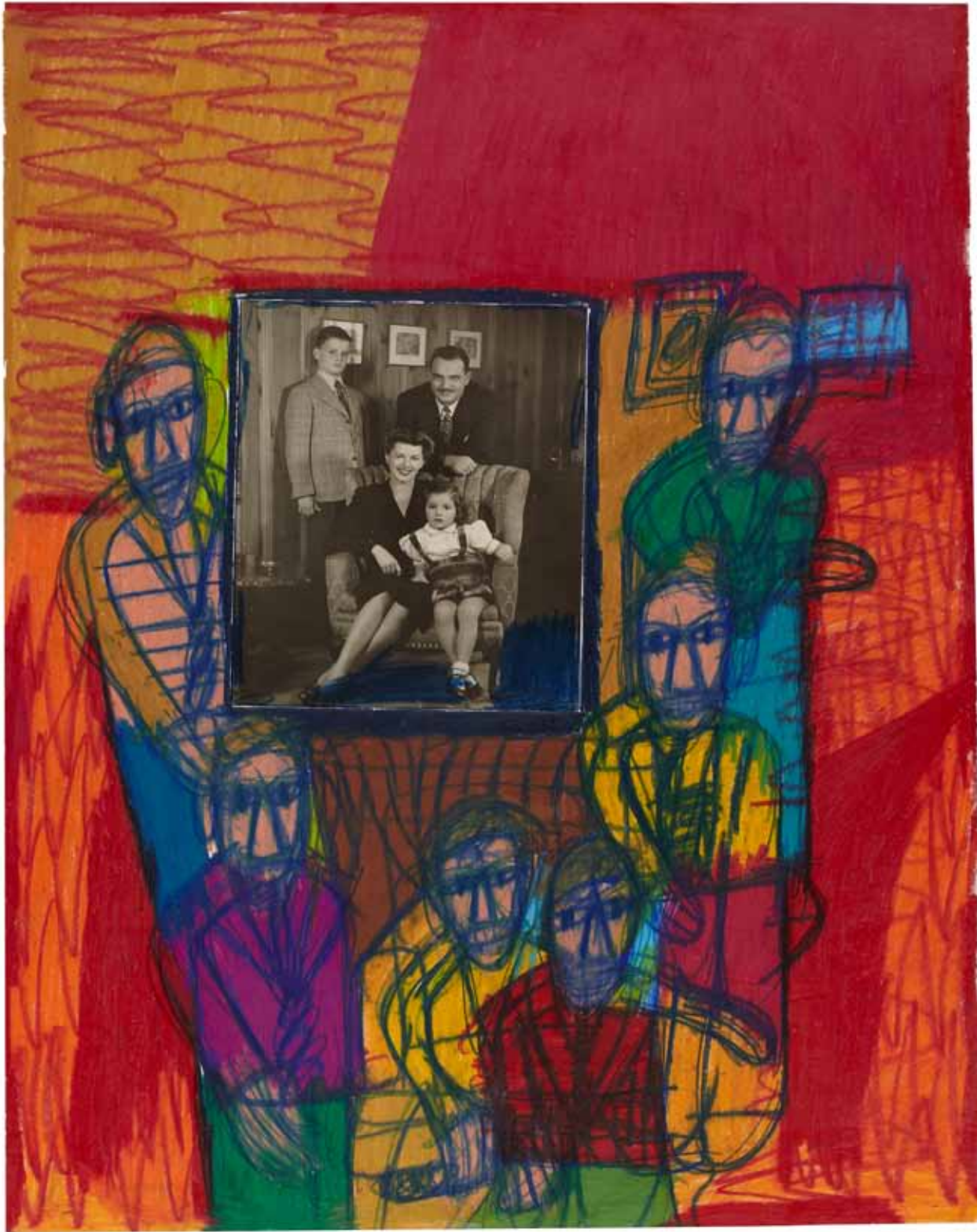


*untitled* (all)  
2008/2010  
oil pastel on paper  
various dimensions



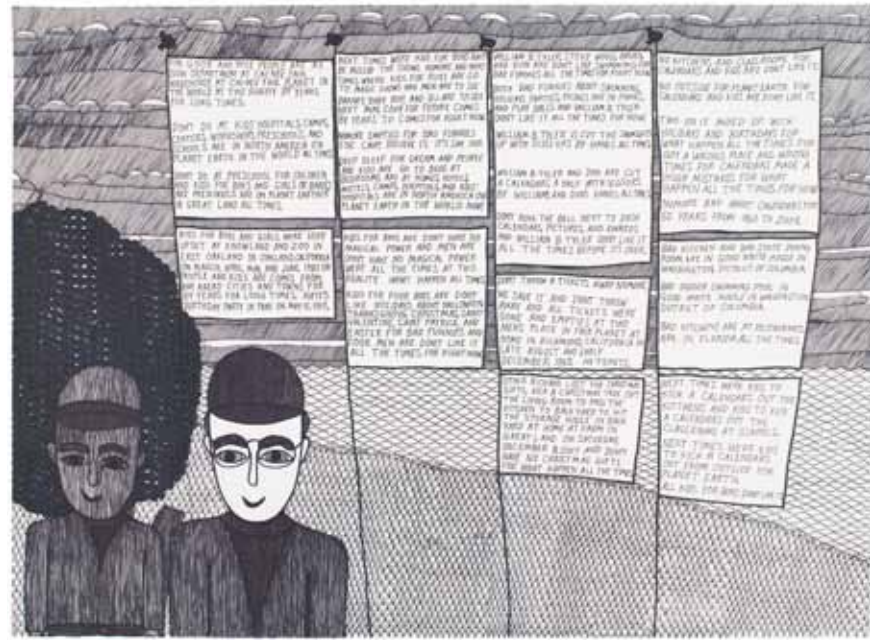
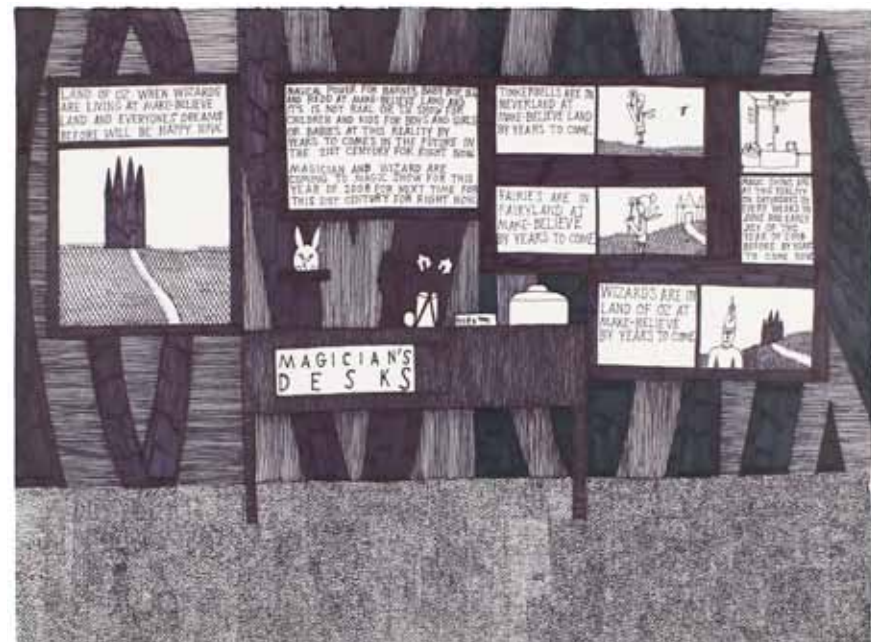
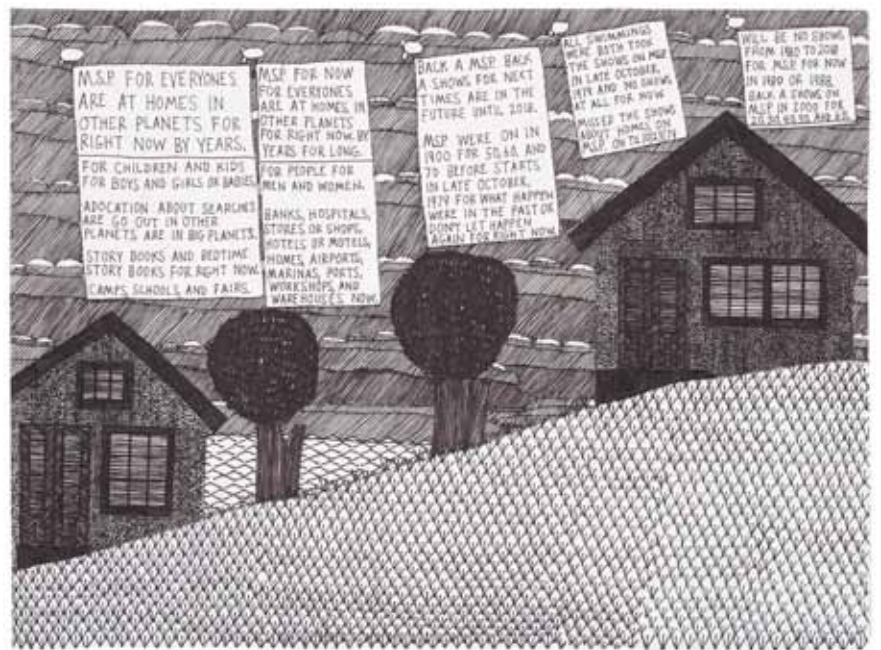
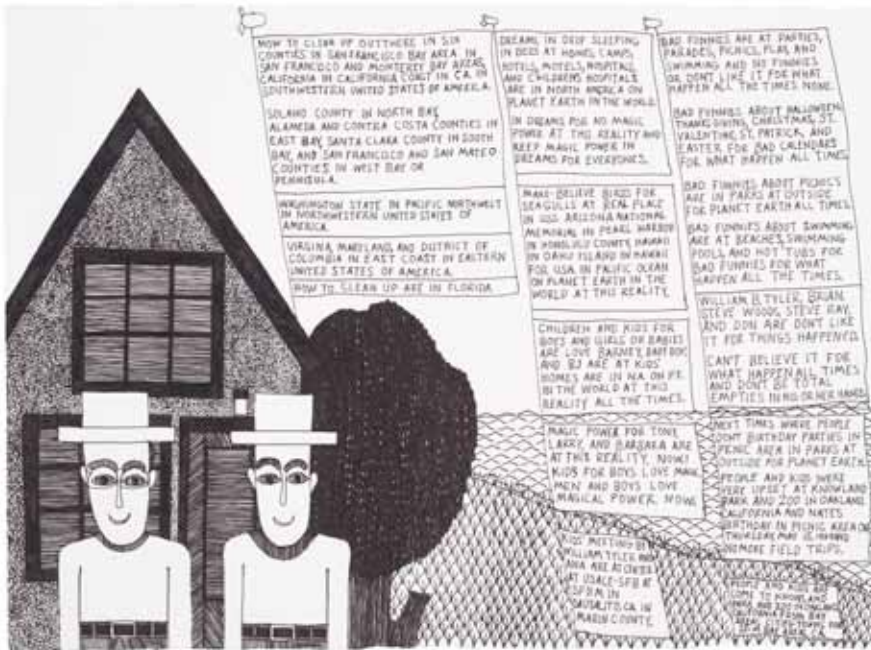
# RAMON AVALOS

*untitled* (all)  
2007  
oil pastel on board  
56 x 76cm



# GEORGE WILSON

*untitled*  
2010  
pastel, photographic print on paper  
76.5 x 57cm



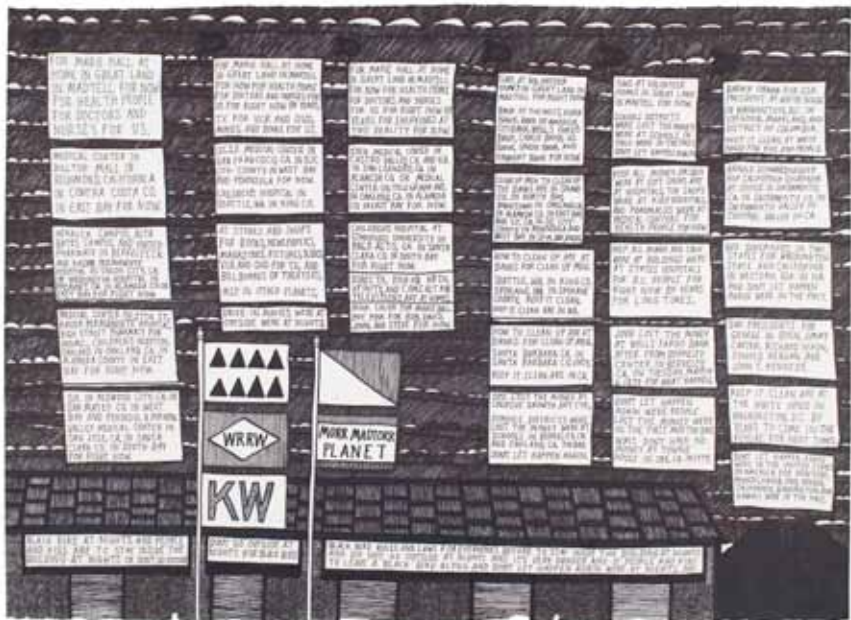
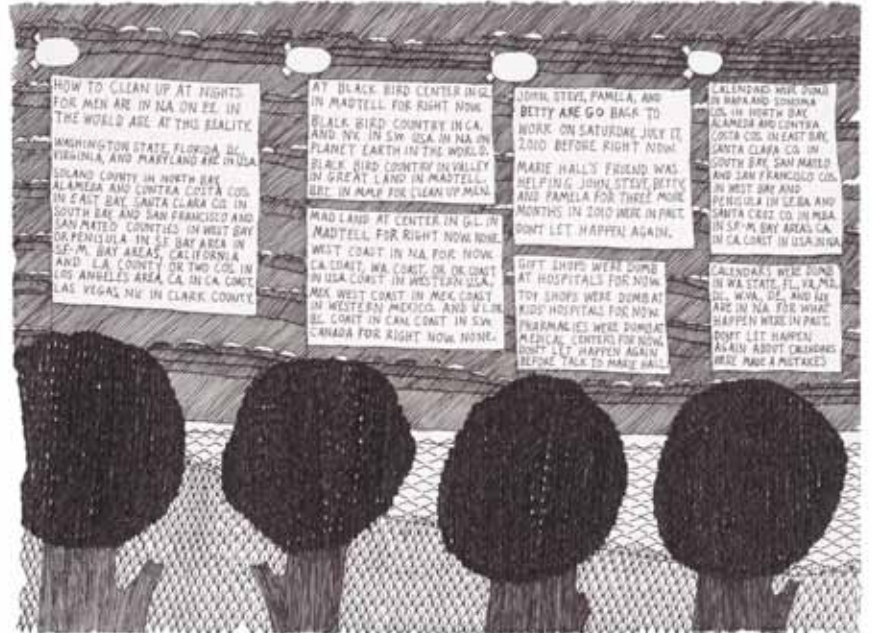
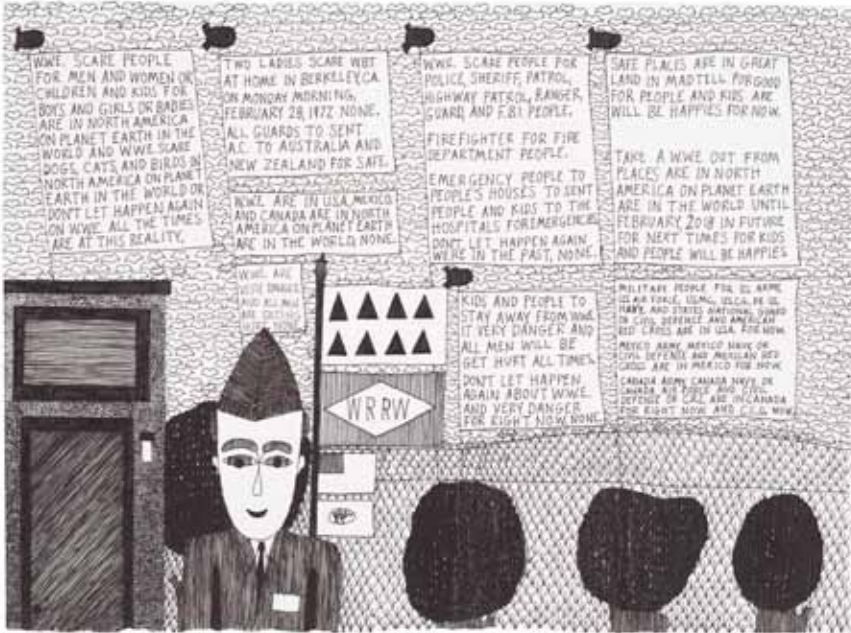
# WILLIAM TYLER

untitled  
2008  
ink on paper  
28 x 37.5cm

untitled  
2009  
ink on paper  
28.5 x 38.5cm

untitled  
2008  
ink on paper  
56.5 x 76cm

untitled  
2009  
ink on paper  
56 x 76cm

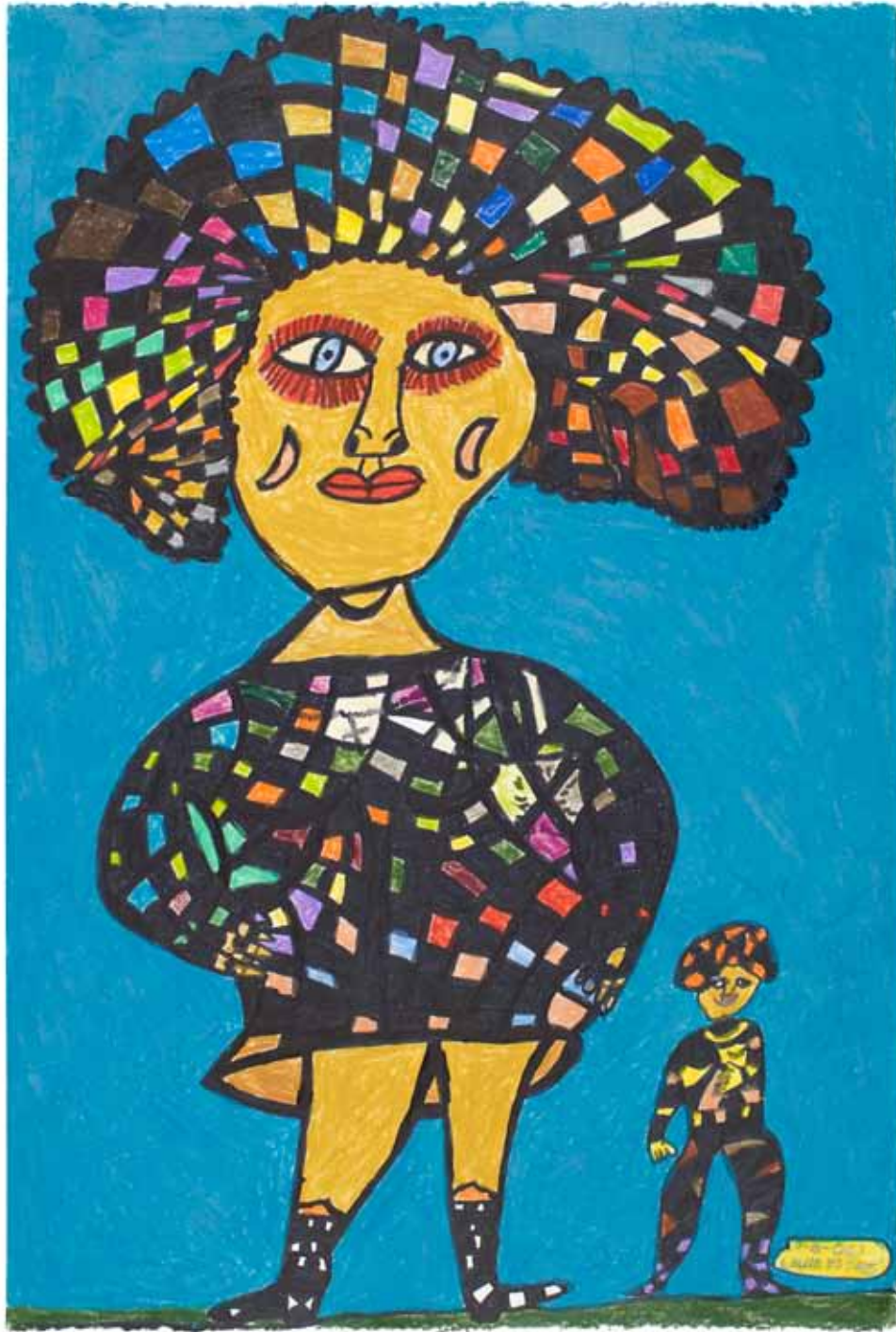


untitled  
2010  
ink on paper  
28 x 38cm

untitled  
2010  
ink on paper  
28.5 x 38cm

untitled  
2009  
ink on paper  
55.5 x 76cm

untitled  
2010  
ink on paper  
57 x 76cm



# LOUIS ESTAPE

*Lady with Hat*  
2006  
oil pastel on paper  
57 x 38cm



# DONALD MITCHELL

*untitled*  
2011  
ink, gouache on paper  
76 x 56.5cm

# CREATIVITY EXPLORED

## STUDIO

The studio is an innovative and progressive non-profit visual arts centre where artists with developmental disabilities create and exhibit art. Founded by Florence and Elias Katz, it was based on the principle that all people have the ability to create and that visual artistic expression is a means to self-growth.

## STATEMENT

Our beliefs are that all people are creative given a supportive environment. Creative expression fosters personal growth, self-worth and a sense of purpose. Visual art is a language everyone can use.

Studio artists have a wide range of backgrounds, ages and sensibilities. Some have lived lives of previous isolation or institutionalisation, others have spent their entire lives with their families. We encourage uncensored self-expression and the result is art that is fresh, exciting and innovative.

People with disabilities working at Creativity Explored have established themselves as talented professional artists, making significant contributions to the Bay Area. Art-making has become a viable career path for those who choose to pursue this livelihood.

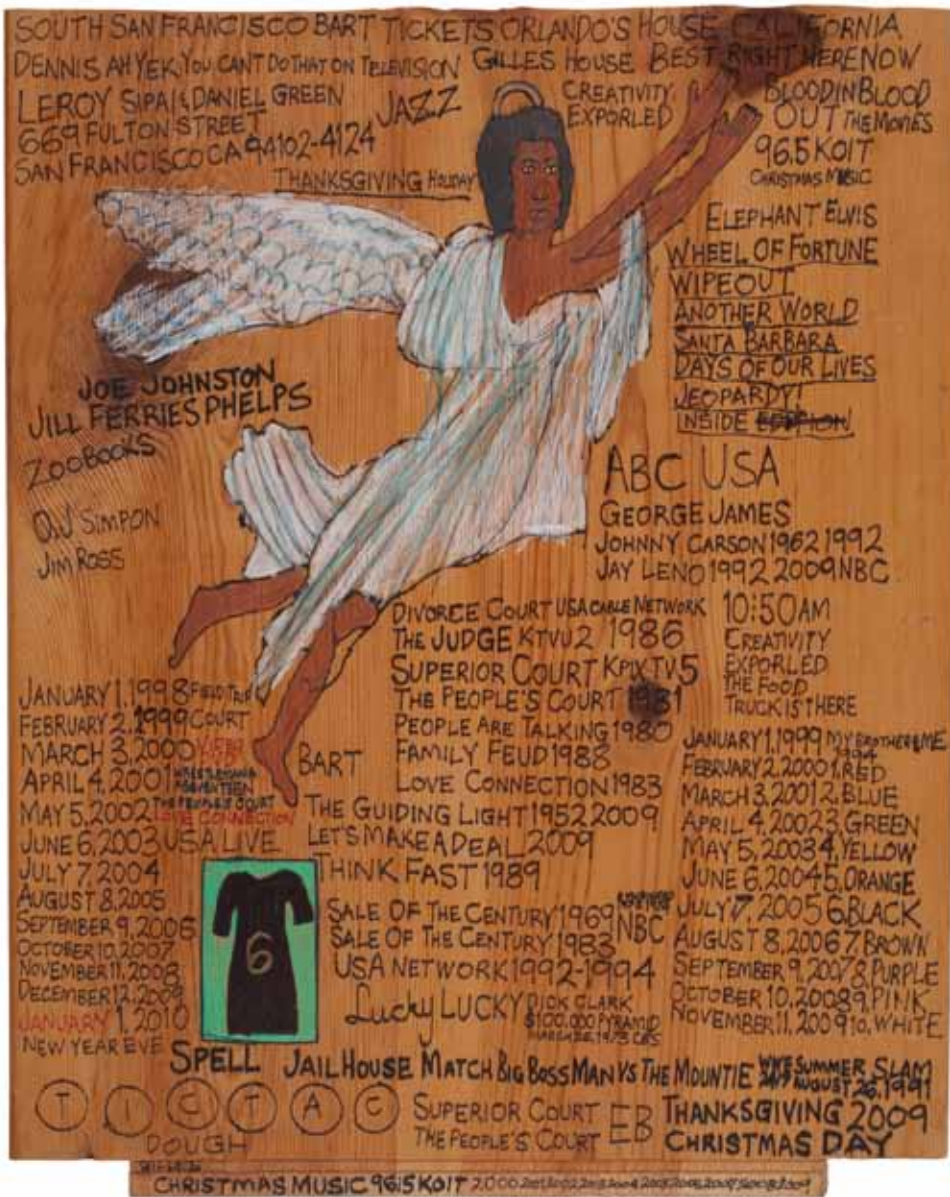
## DANIEL GREEN

b 1985 (California, USA)  
Entertainment, politics and sport collide in Green's graphic listings, inked onto wooden panels with personal comments and immediate concerns.

## EVELYN REYES

b 1957 (California, USA)  
Methodical choices and continuity of process are central to Reyes' astonishing abstracts, giving them a unique form, colour, texture and shape.

Studio	Creativity Explored
Location	California, USA
Director	Amy Taub
Founded	1983
Staff	27
Artists	106



# DANIEL GREEN

Angel  
 2009  
 paint, ink, varnish on wood  
 47 x 36.8 x 2.5cm



Michael Jordan  
 2011  
 paint, ink, varnish on wood  
 53.3 x 15.2 x 2.5cm



**EVELYN  
REYES**

*Carrots*  
2008  
oil pastel on paper  
28.6 x 41.3cm



*Cakes (all)*  
2003  
oil pastel on paper  
28.7 x 43.9cm

# DEBAJO DEL SOMBRERO

## STUDIO

The studio is part of the European Outsider Art Association which works with several art workshops and exchange programmes to support the careers of artists with disabilities. We learn from other methodologies, formats and ideas to help us develop innovative and alternative projects.

## STATEMENT

Debajo del Sombrero seeks to be a long-term stable platform for the creation, production and presentation of art within the contemporary art world. Our vision for the future is to have a permanent working space with room for exhibitions and a workshop. We want to provide our artists with a lifetime project, to further their careers and support them financially by displaying and selling their work.

## JOSÉ MANUEL EGEA

b 1988 (Madrid, Spain)  
Unremitting layers of biro encircle clippings from glossy magazines to obscure the inhabitants of Egea's dense and evocative underworld.

Studio	Debajo del Sombrero
Location	Madrid, Spain
Director	Maria Sol Alvarez Yenes
Founded	2007
Staff	5
Artists	20



JOSÉ  
MANUEL EGEA

*The Wolfman*  
2011  
ink on printed paper  
30 x 21cm

# FLYING SHUTTLES

## STUDIO

This non-profit studio, gallery and retail shop supports the creativity of artists with intellectual and developmental disabilities. Since the 1980s, this programme has grown to a storefront location in the historic Grant Building in downtown Pawtucket.

## STATEMENT

Flying Shuttles strives to work within the community, educating people about the capabilities of artists with developmental disabilities. At our studio, we specialise in hand-woven rugs of various sizes, table runners, placemats and pillow covers. We have displayed our artwork and woven items throughout Rhode Island in cafés, banks, galleries, stores, churches, state buildings, festivals and tradeshow.

## ANDY LACOUTURE

b 1970 (Virginia, USA)  
Wordsmith, humorist and more recently, embroiderist, whose pool hall obsession is revealed in a unique and tactile eight ball-ography.

Studio	Flying Shuttles
Location	Rhode Island, USA
Director	Toni Carroll
Founded	1984
Staff	2
Artists	25



# ANDY LACOUTURE

*untitled (Billiard Balls)*  
2009  
cotton on linen  
30.5 x 30.5cm (all)

# G A I A

## STUDIO

The studio originated in relation to a proposal initiated by the Museu Nise da Silveira, now the Museu Bispo do Rosário Arte Contemporânea, where a room for drawing and painting was made available to a small group of users.

In the 1990s occupational therapist Rita Bittencourt took on the role of coordinator to develop activities in the workshop. In 2002 the workshop was detached from the museum and acquired an independent space.

## STATEMENT

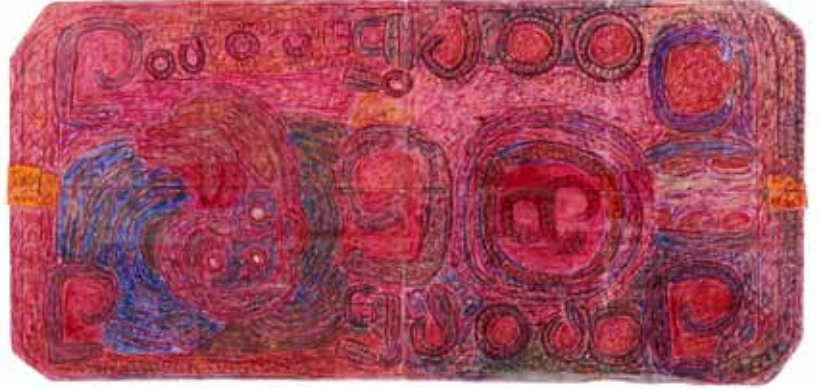
The goal of Atelier Gaia is to promote and nurture artistic production in people who have gone through intense psychological distress. Hence the process is therapeutic and not educational.

The space also functions as a gallery where artists are given the opportunity to sell their works. The studio works in partnership with other cultural programmes such as Cartographies of Creation.

## RAIMUNDO CAMILO

b 1935 (Ceará, Brazil)  
Polished ballpoint banknotes form a collectable creative currency, revealing that the smiling banker's face is perhaps the artist's own.

Studio	Estúdio Terapêutica GAIA e Atelier
Location	Rio De Janeiro, Brazil
Director	Rita Bittencourt
Founded	2002
Staff	2
Artists	25



# RAIMUNDO CAMILO

*untitled (recto/verso)*  
c 2009  
coloured pencil, ink on paper  
14.8/21.6 x 8.5/10.2cm

# GATEWAY

## STUDIO

The pre-eminent art centre for artists with disabilities on the East Coast, Gateway serves over 100 adults with developmental and psychiatric disabilities, spectrum disorders and head injuries.

Gateway occupies a large studio space in Brookline Village with an on-site Fine Art Gallery and a street-level craft store. Many of the artists have received awards and recognition. Their work has been commissioned and translated into logos, book illustrations and posters, and has provided inspiration for other artists. Gateway is funded by state agencies, private contracts, grants and contributions.

Studio	Gateway Arts
Location	Massachusetts, USA
Director	Rae Edelson
Founded	1973
Staff	22
Artists	110

## STATEMENT

Gateway's mission is to provide vocational art services to talented adults with disabilities, fostering their careers as artists and promoting their work in the mainstream art world.

## YASMIN ARSHAD

b 1975 (Florence, Italy)  
Charts, calendars, phrases and dates form repetitive multicoloured assemblies in this sharply inquisitive artist's infinitesimal practice.

## LARRY EDMISTON

b 1958 (Maryland, USA)  
Cute teenage girls, faces turned away, skirts a little too high, these are the artist's high school crushes, lost to the passage of time.

## RAY SALTER

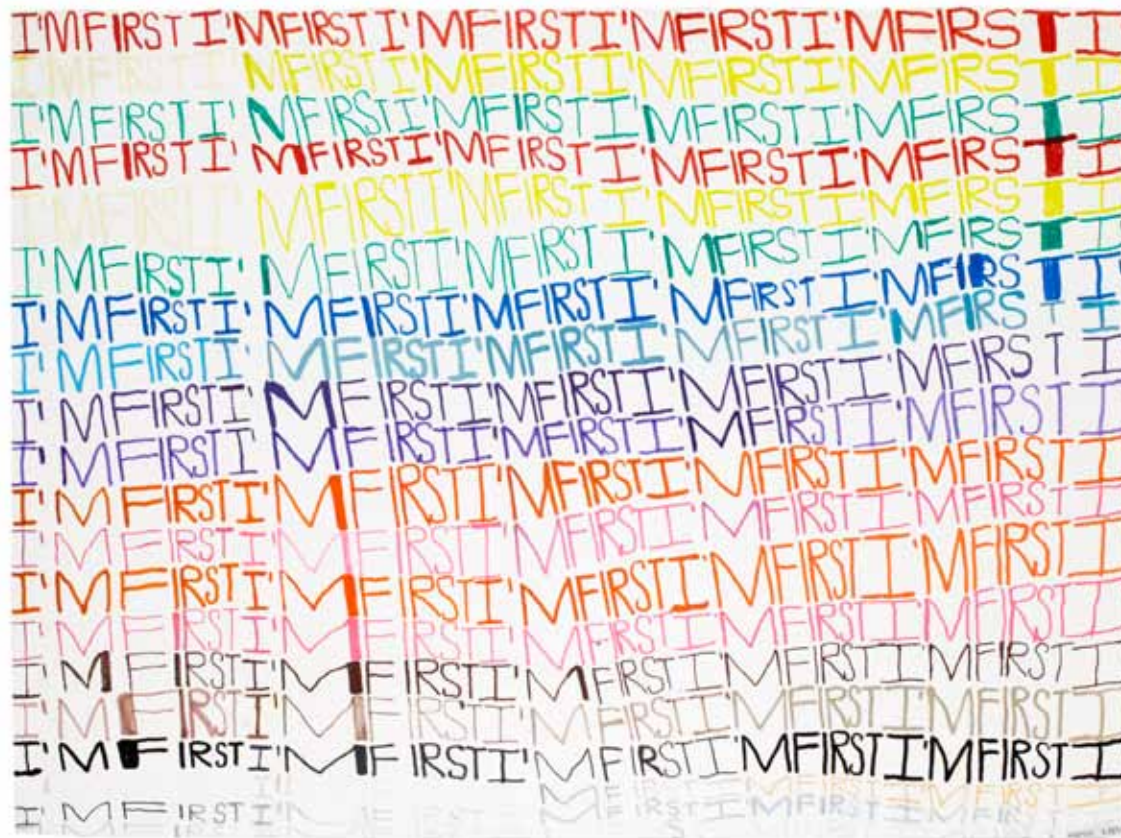
b 1948 (London, Britain)  
The myth of early American authors is maintained in Salter's spare and painterly portraits, reminiscent of a style contemporary to its subjects.

## JOHN COLBY

b 1955 (Massachusetts, USA)  
Despite limited mobility and cognitive skills, poet Colby's finely drawn minimalist repetitions reflect a powerful inner life and aesthetic eye.

## ROBERT KIRSHNER

1955-2009 (Massachusetts, USA)  
Kirshner's insatiable curiosity with modernity is remembered in evocative and scratchy sketches of thunderstorms, bulldozers and daily breakfasts.



YASMIN  
ARSHAD

*untitled*  
2009  
marker on paper  
58 x 77.5cm



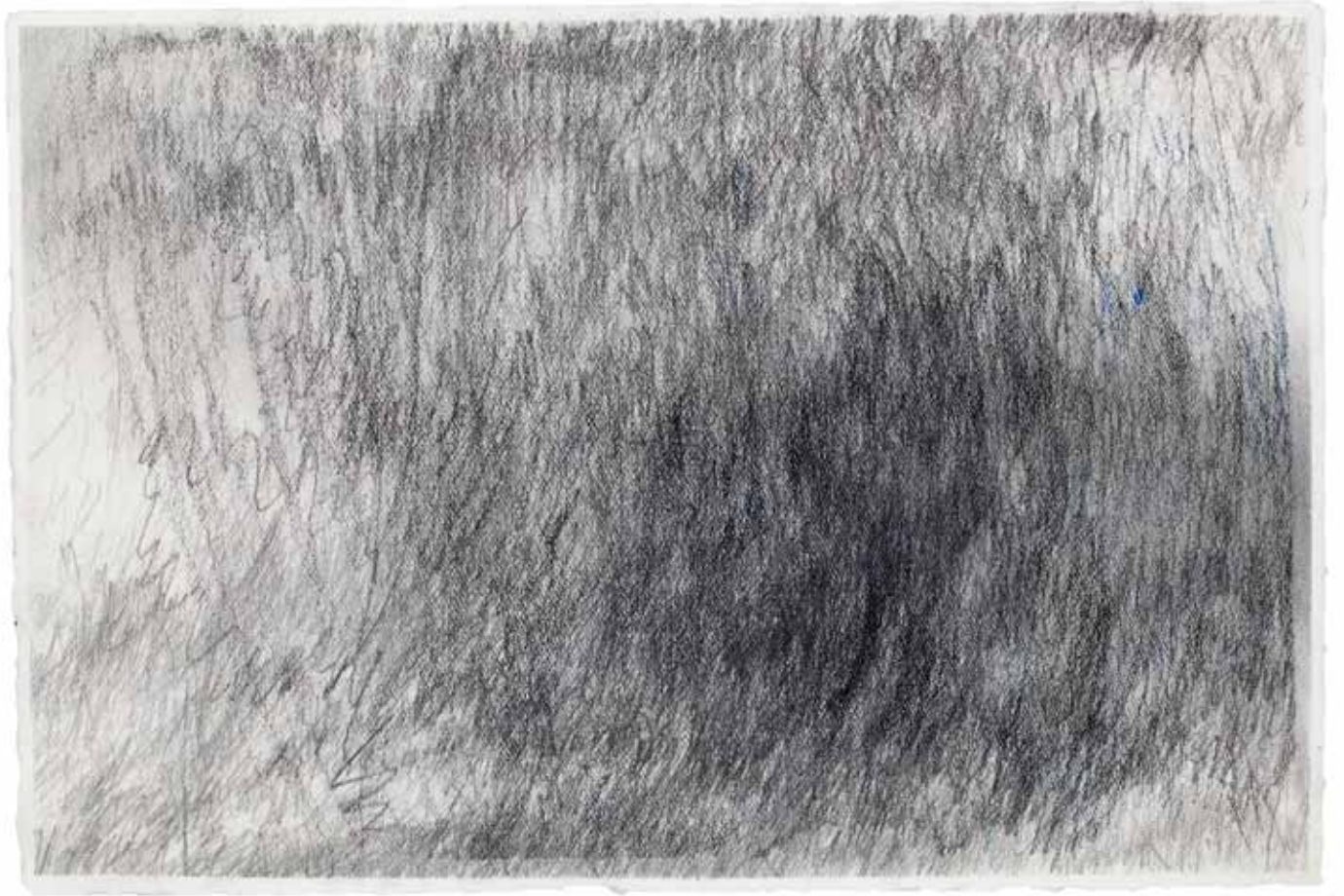
LARRY  
EDMISTON

*untitled*  
2004  
oil pastel on paper  
30.5 x 22.5 cm



# RAY SALTER

*untitled* (all)  
2010  
acrylic on paper  
30.5/38 x 23/28cm



# JOHN COLBY

*untitled*  
2008  
coloured pencil on paper  
24.1 x 55.9cm

*untitled*  
2009  
coloured pencil on paper  
26.7 x 50.2cm

*untitled*  
2009  
coloured pencil on paper  
38.1 x 55.9cm



# ROBERT KIRSHNER

*untitled*  
2000  
crayon, pencil on paper  
33 x 47cm

*untitled*  
2004  
crayon, pencil on paper  
30.5 x 43.2cm

*untitled*  
2006  
crayon, pencil on paper  
35.6 x 42.5cm

# GOLDSTEIN

## STUDIO

Goldstein is a studio founded for artists who, for various reasons, are unable to draw adequate attention to themselves and their work.

The atelier was conceived by Christiane Cuticchio in collaboration with the Association Lebenshilfe Frankfurt. Atelier Goldstein is funded from various different sources, including state grants, foundation funds and revenue from sales.

## STATEMENT

The workshop operates like an art college. All artistic work is advised, discussed and supported. The main concern is the quality of the atelier's artistic production. Purely educational or therapeutic approaches are excluded. In addition to technical skills and a sound knowledge of art history, art trainers are selected for their ability to focus on the artists in the studio.

The atelier's artists are predominantly autistic, although medical records are considered irrelevant. We consider each artist on the basis of their personality and their entire body of artistic work. Goldstein acts as a gallery for its artists and 50% of proceeds from sales go to the artists, with the other half being put back into the studio.

## STEFAN HÄFNER

b 1959 (Frankfurt, Germany)  
Häfner's mesmerising Future City is a three-dimensional masterplan for evolution, imagined from private studies of architecture and construction.

## JULIUS BOCKELT

b 1983 (Frankfurt, Germany)  
A free-hand artist whose structuralist drawings reflect an inner musicality and rhythm through their abstract and minimal patterns.

## ANDREAS SKORUPA

b 1967 (Frankfurt, Germany)  
A natural historian whose visual analysis of Japanese woodcuts and 18th Century saints provide rich pickings for his figurative meditations.

## HOLGER FRISCHKORN

b 1974 (Frankfurt, Germany)  
Large-format minimal figures fetishize hardcore male bondage, a sexual behaviour known to the artist only through his canvas expressions.

## HANS JÖRG GEORGI

b 1949 (Frankfurt, Germany)  
Vast aircrafts of adhered cardboard set a mission to flee an uninhabitable planet in this visionary artist's drawn and sculpted flying city-scapes.

Studio	Atelier Goldstein
Location	Frankfurt, Germany
Director	Christiane Cuticchio, Ekkehard Höllein
Founded	2001
Staff	9
Artists	11



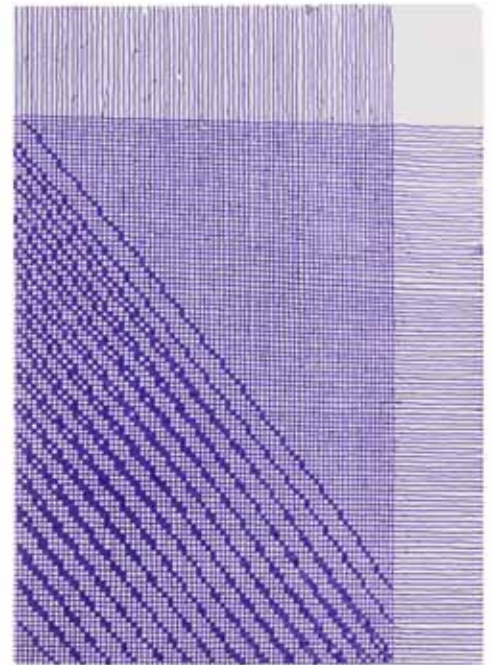
# STEFAN HÄFNER

*Zukunftstadt IV*

2006

cardboard, wood, plastic, wire, lightbulbs, glue  
180 x 122 x 80cm

00:22	00:11	00:00
00:23	00:12	00:01
00:24	00:13	00:02
00:25	00:14	00:03
00:26	00:15	00:04
00:27	00:16	00:05
00:28	00:17	00:06
00:29	00:18	00:07
00:30	00:19	00:08
00:31	00:20	00:09
00:32	00:21	00:10

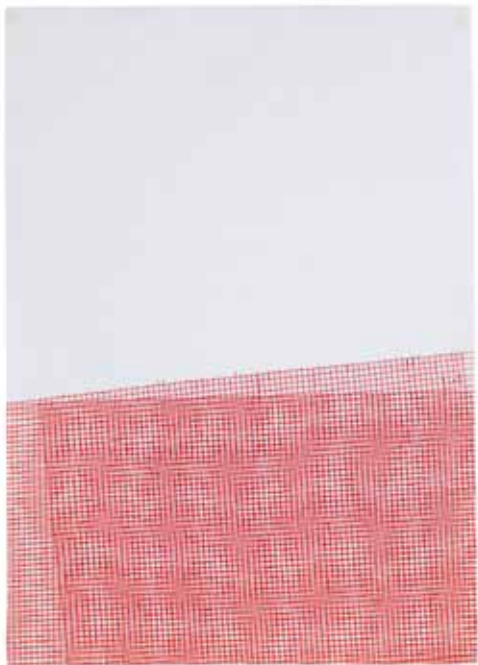


# JULIUS BOCKELT

*untitled*  
2005  
ink on paper  
20 x 20cm

*untitled*  
2006  
ink on paper  
29.7 x 21cm

*untitled*  
2006  
ink on paper  
29.7 x 21cm



*untitled*  
2006  
ink on paper  
29.7 x 21cm

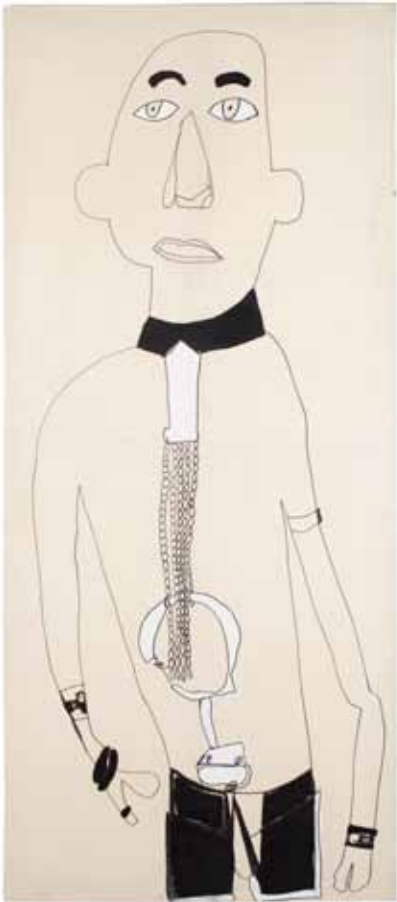
*untitled*  
2010  
ink on paper  
12 x 10cm

*untitled*  
2006  
ink on paper  
21 x 29.7cm



# ANDREAS SKORUPA

*untitled (all)*  
2008  
acrylic on wood  
85 x 65cm



# HOLGER FRISCHKORN

*untitled* (all)  
2008  
acrylic on canvas  
160 x 70cm



# HANS-JÖRG GEORGI



*Sechsgeschosser*  
2004/2008  
cardboard, plastic, paint, glue  
115 x 270 x 110cm

*untitled (all)*  
2009  
watercolour, pencil on paper  
29.5 x 40.5cm

# GUGGING

## STUDIO

Gugging is one of the first psychiatric institutions in the world to recognise creatively orientated patients as artists.

Der Haus der Künstler is structured as a social care-centre. It has been home to the Gugging artists since 1981 and currently houses nine residents.

The Art/Brut Center consists of a museum, library, gallery and public studio where the artists are encouraged to create in a supportive non-directed environment. Galerie Gugging exhibits and sells the works of the artists alongside international and contemporary artists.

Studio Gugging was launched in 2001 to offer free space and materials to others interested in art-making. It functions as an activity-based workplace with staff to help when requested.

Studio	Art/Brut Center Gugging
Location	Maria Gugging, Austria
Director	Dr Johann Feilacher
Founded	1981
Staff	20
Artists	67

## STATEMENT

In the 1960s, the Psychiatrischen Krankenhaus Maria Gugging encouraged patients to draw for therapeutic and scientific reasons. This was led by Dr Leo Navratil who noticed the talent of some of the men in his ward. With the assistance of leading artists, he became one of the first practitioners to acknowledge the creations produced as art. In 1981 he developed this into the Zentrum für Kunst und Psychotherapie to raise public awareness.

In 1986 Dr Johan Feilacher took over the centre and renamed it Haus der Künstler. The residents are now referred to as artists, not patients and the famous interior and exterior walls of the studio have been decorated by them.

The studio strives to continue the acceptance of Art Brut as a recognised form that can surpass others in its ingeniousness and originality. Der Haus der Künstler is no longer a place for art therapy but for art-making as a successful professional activity. The essence of Gugging lies in the effort to define art-making as a fundamental human activity that exists independently of segregation. The aim is to de-emphasise psychiatric contexts in favour of aesthetic value.

## HEINRICH REISENBAUER

b 1938 (Kirchau, Austria)  
With motifs, methods, orders and organisations, Reisenbauer's 30 year art practice brings enforced harmony to an otherwise unruly visual world.

## LEONHARD FINK

b 1982 (Vienna, Austria)  
Objects, figures, buildings, maps, electronics, monsters, text, all are ingredients in the dense visuals of this hungry young monochrome artist.

## KARL VONDAL

b 1953 (Obersiebenbrunn, Austria)  
Delicate pastels outline busty blondes and their priapic lovers in the fictional autobiography of legendary creative love-maker, Vondal.

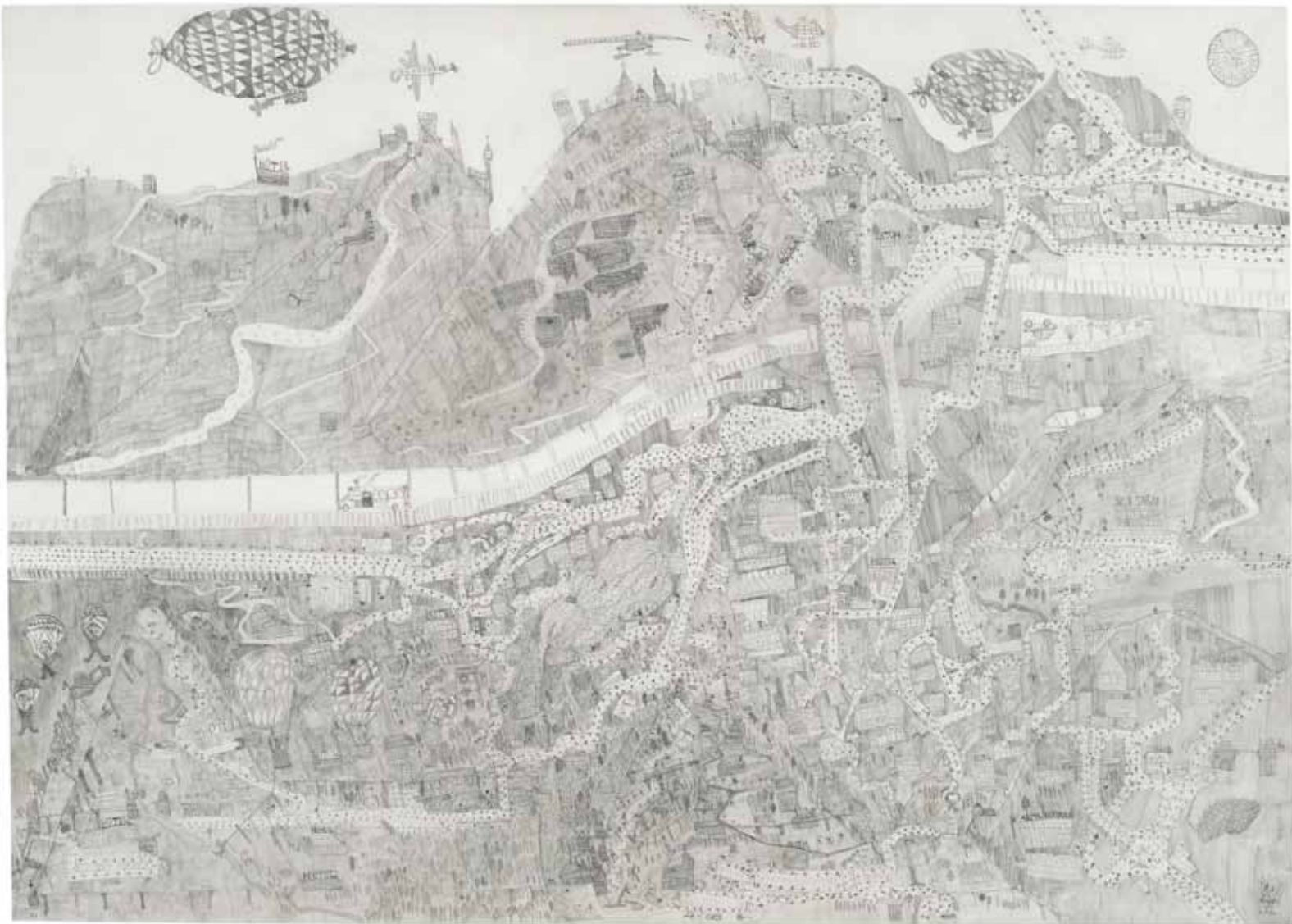
## GÜNTHER SCHÜTZENHÖFER

b 1965 (Mödling, Austria)  
Everyday objects lose perspective, form, detail and sense in the fabulous pencilled abstracts of this perceptive and observational draughtsman.



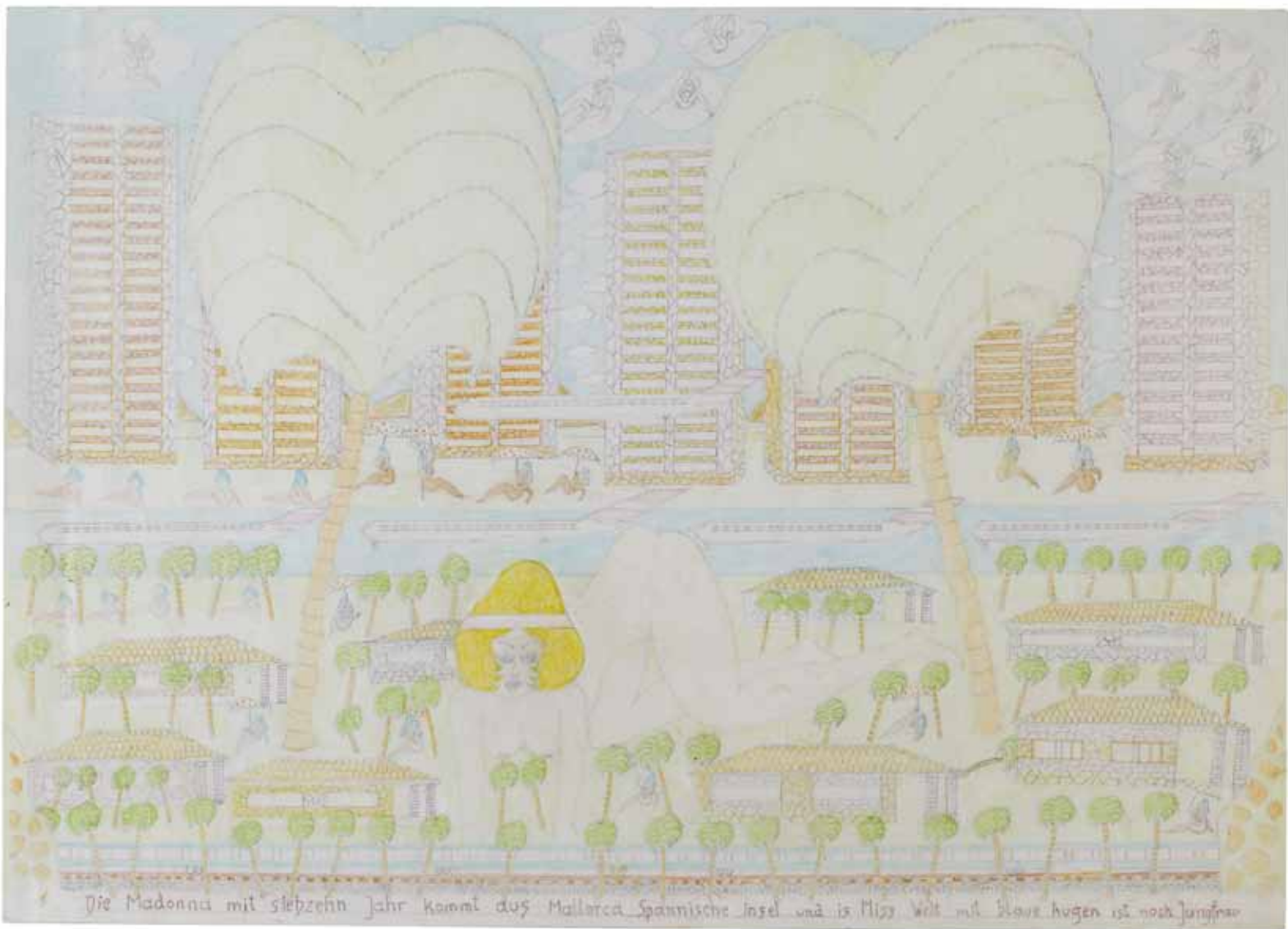
# HEINRICH REISENBAUER

*Schuhe*  
2006  
watercolour, coloured  
pencil on paper  
72.2 x 101.7cm



# LEONHARD FINK

*Urlaub in der Steiermark*  
2007  
pencil on paper  
72.9 x 101.8cm

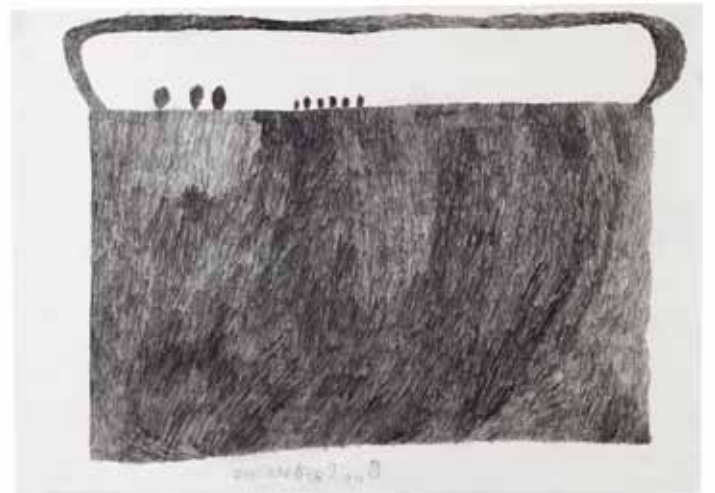


# KARL VONDAL

*Die Madonna mit siebzehn Jahr ...*  
2010  
coloured pencil, pencil on paper  
73 x 101.7cm

# GÜNTHER SCHÜTZENHÖFER





*Hosen mit Hosenträger*  
2010  
pencil, coloured pencil on paper  
61.1 x 43cm

*Radio*  
2009  
pencil on paper  
43.8 x 62.3cm

# HAI

## STUDIO

Founded in the early 1990s by former workshops programme Director Elizabeth Marks, the studio is dedicated to inspiring healing, growth and learning through arts for the culturally marginalised.

During the week the huge loft space serves as an office for HAI. Every Saturday it is converted into an active workshop, where the artists spend the day drawing and painting, making collages, mixed media works and sculpture. A computer and media lab is also available for digital imaging, animation and video editing.

## STATEMENT

The mission remains the same: to integrate the mental health needs of participants with a true, high-quality artistic programme.

## EVERETTE BALL

b 1982 (Louisiana, USA)

A young adventurer whose conquest of Manhattan under his grandmother's eye is recalled in delicate sketches of mighty bridges and cityscapes.

## MELVIN WAY

b 1954 (South Carolina, USA)

An instinctive creator whose prior life on the street informs complex algorithmical formulae, intended not as art, but perhaps as answers.

Studio	Hospital Audiences Inc, HAI Art Studio
Location	New York, USA
Director	Quimetta Perle
Founded	1990
Staff	20
Artists	100



# EVERETTE BALL

*Brooklyn Bridge*  
2009  
coloured pencil, Indian ink on paper  
35.5 x 42.5cm

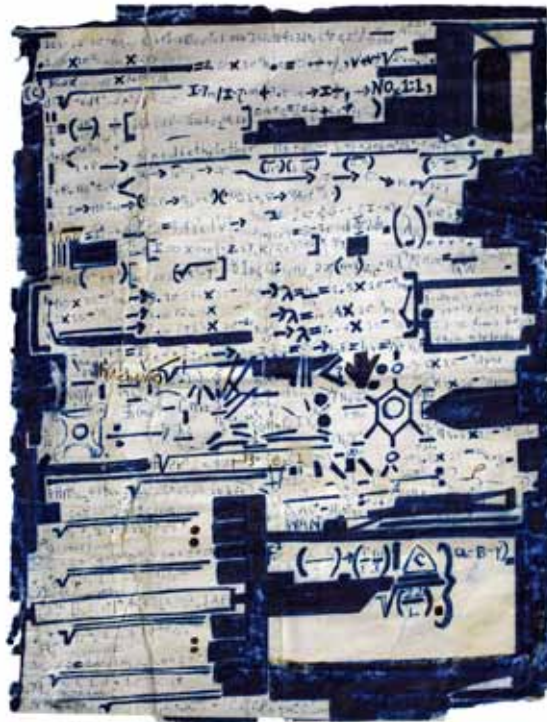
*Roosevelt Island Tram*  
2010  
coloured pencil, Indian ink on paper  
56.5 x 76cm

V22L  
c 2006  
ink on paper  
23 x 17cm

Stefend Stone  
2010  
ink, scotch tape on paper  
28.5 x 10cm

Stefany  
2010  
ink, scotch tape on paper  
22 x 19.5cm

Horology Nonce  
c 2005  
ink on paper  
15 x 17cm



# MELVIN WAY

*Monotheism Nonce*

c 2005  
ink on paper  
30.5 x 22.9cm

*Pons, Flexus*

c 2006  
ink, scotch  
tape on paper  
11 x 15cm

*Crystal Nebula*

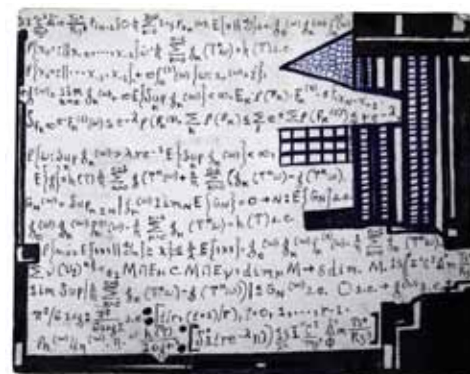
c 2004  
ink on paper  
15.5 x 14cm

*Newton Meter*

c 2007  
ink on paper  
25.5 x 14.7cm

*Formula and Buildings*

c 2004  
ink on paper  
15 x 12cm



# HERENPLAATS

## STUDIO

The studio was started as an initiative of the Pameijer Foundation by Richard Bennaars and Frits Gronert. The studio began with six developmentally disabled artists and has now expanded to more than 36 artists, plus a few people from psychiatric wards. It offers visual art training to individuals with disabilities.

Artists can work part-time or full-time, in small satellite studios or as part of a large group. Artists are introduced to different materials and techniques and encouraged to collaborate with non-disabled artists. The studio generates income from selling and renting artworks.

Studio	Galerie Atelier Herenplaats
Location	Rotterdam, Netherlands
Director	Richard Bennaars, Frits Gronert
Founded	1991
Staff	7
Artists	29

## STATEMENT

We work with enthusiastic volunteers who share our passion for art and art-making.

We have always been struck by the spontaneity of this work and it remains our inspiration today. We believe artists should be allowed to find their own ways of working and we always choose our artists for the quality of their work, not for their disability. We do this because we take them seriously as artists.

## WENDELL JESSE KERWHEN

b 1988 (Terneuzen, Netherlands)  
A fearless gunslinger who lives with his mother, Kerwhen uses pencils to explore a penis obsession and themes of armaments and masculinity.

## PAULUS DE GROOT

b 1977 (Rotterdam, Netherlands)  
The son of artists, Paulus' paintings reflect the death of his father, his own discovery of sex and the horror movies he watches every night.

## BEN AUGUSTUS

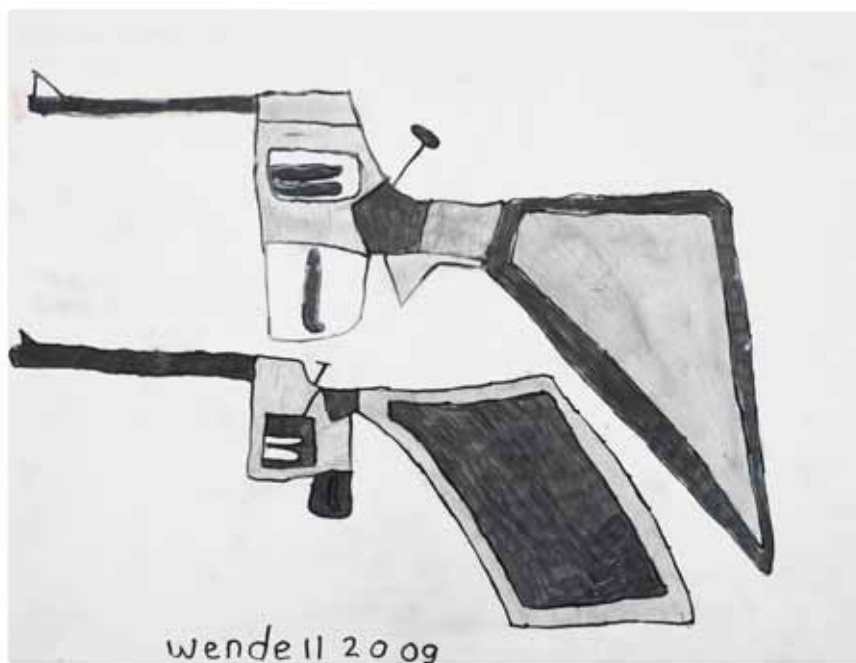
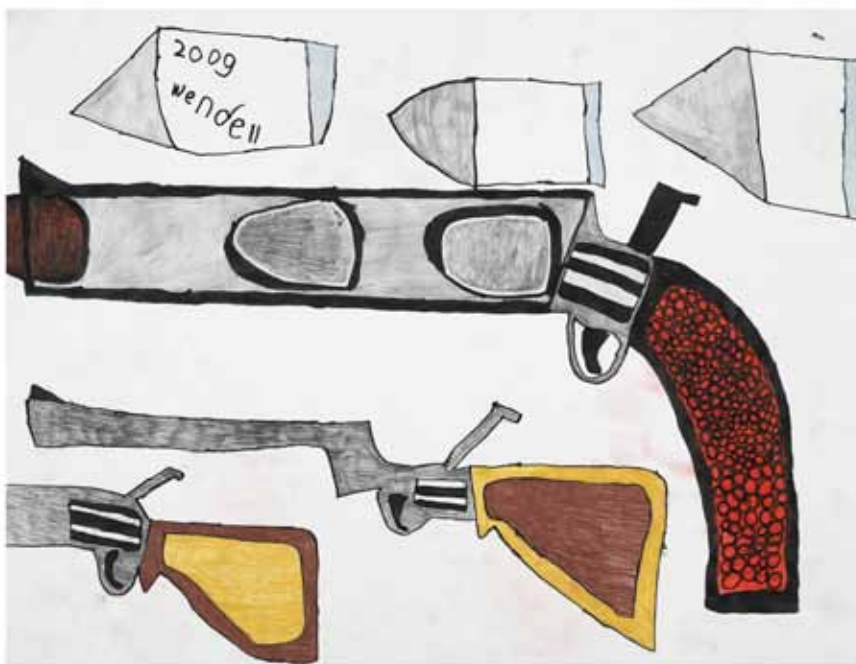
b 1960 (Rotterdam, Netherlands)  
A predominantly non-verbal artist whose line-drawings place text, numbers and Playboy pin-ups in the football clubs and TV shows of his daily life.

## JEROEN POMP

b 1985 (Rotterdam, Netherlands)  
A full-time draughtsman who fills every paper edge to edge with plant life, cityscapes, fruits, animals and a twisted bird's eye perspective.

## LAAN IRODJOJO

b 1969 (Paramaribo, Suriname)  
A silent savant whose photographic memory and perception lend a precise and lucid drawing style to Rotterdam's architecture and transportation.



# WENDELL JESSE KERWHEN

3 geweren met kogels  
2009  
coloured pencil, pencil on paper  
50 x 65cm

2 geweren  
2009  
pencil on paper  
50 x 65cm



# PAULUS DE GROOT

*Travestie*  
2005  
acrylic, ink on paper  
65 x 50cm

*Potret Karin van As*  
2004  
acrylic, ink on paper  
65 x 50cm



*Vampier met bloed aan de tanden*  
2007  
acrylic, ink on paper  
70 x 100cm



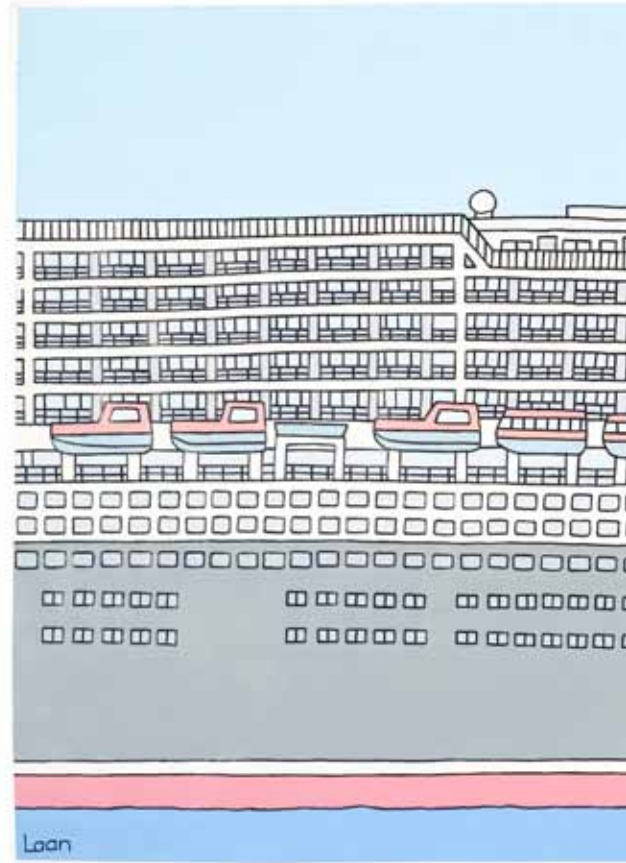
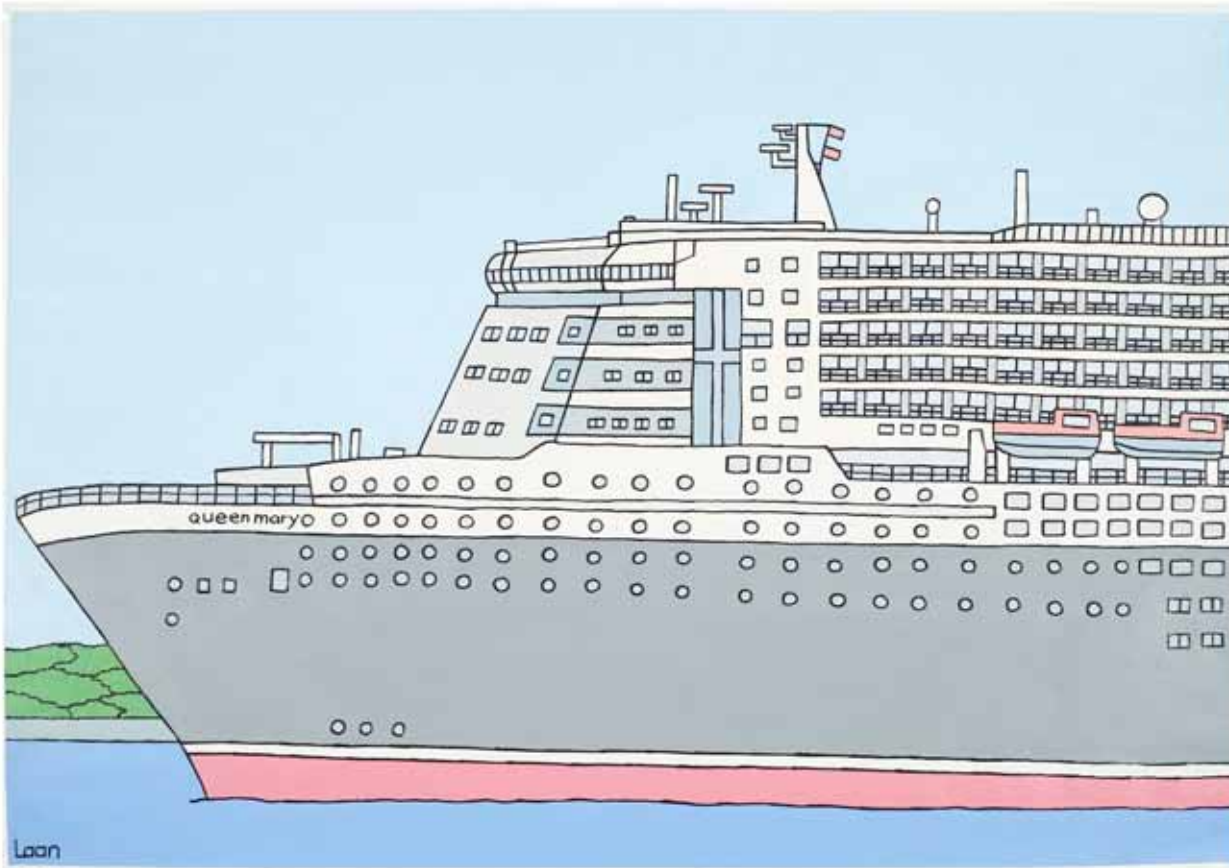
# BEN AUGUSTUS

*Kuifje de zonnempel*  
2008  
marker on paper  
70 x 100cm

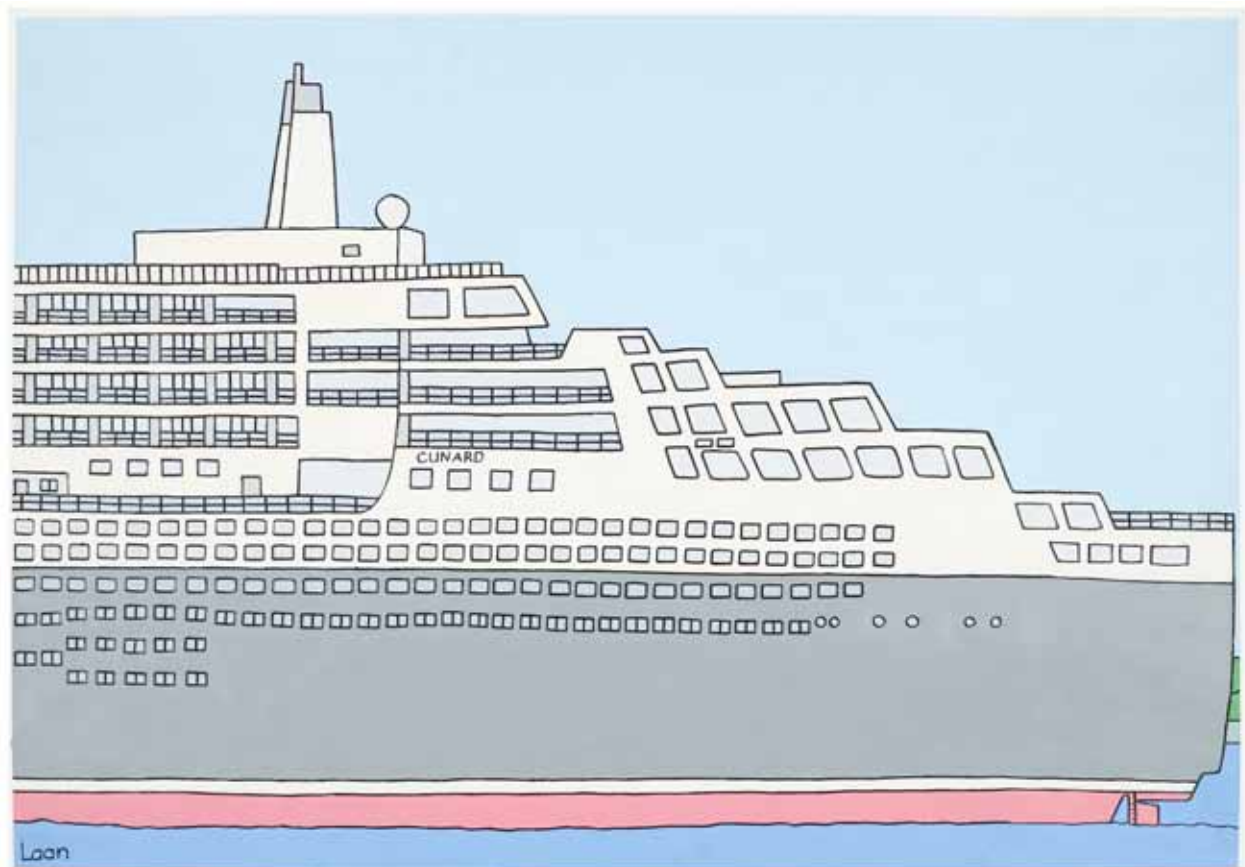
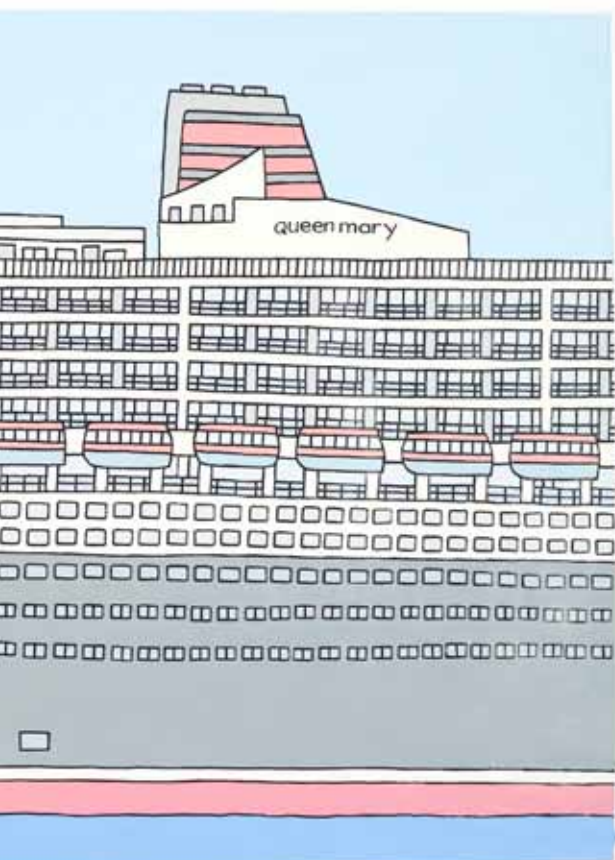


# JEROEN POMP

*Een orkest met 10 luifels en feestlingers*  
2008  
coloured pencil on paper  
50 x 65cm



# LAAN IRODJOJO



*The Queen Mary (triptych)*  
2007  
acrylic, ink on paper  
70 x 300cm

# LA HESSE

## STUDIO

The studio started as a painting workshop within La Hesse, a residential site that provides lodgings for adults with mental disabilities.

Since opening in 1992, the workshop has evolved and expanded, and in 2001, it was officially acknowledged as the Centre d'Expression et de Créativité (CEC). The workshop moved to the old barracks in Rencheux and thanks to a team of artist-coordinators, offers a wide variety of workshops in sketching, painting, engraving, sculpture, pottery, music, textiles, and animated video.

Studio	Centre d' Expression et de Créativité La Hesse
Location	Vielsalm, Belgium
Director	Anne-Françoise Rouche
Founded	1992
Staff	8
Artists	24

## STATEMENT

The purpose of the workshops is to reveal, promote and acknowledge art created by mentally disabled people and to encourage their cultural and social integration. We offer and take part in creative and collective projects throughout Europe, and the growing acknowledgement of our artists' skills has contributed to our recognition as an active cultural operator. Our main focus is the promotion of artists and to give them an appropriate place in today's contemporary cultural scene.

## ERIC DERKENNE

b 1960 (Stavelot, Belgium)  
Working exclusively with his ballpoint pen, Derkenne's impactful figurative abstracts beat an interior rhythm communicated only through image.

## IRÈNE GERARD

b 1958 (Eupen, Belgium)  
The human form is the starting point for this artist's work, inspired by images from art history, recontextualised completely as her own.

## PASCAL CORNELIS

b 1963 (Aye, Belgium)  
Colours blur, eyes to the side, as men of every shape and size chat in the narrative of this comedically expressive portraitist.

## JOSIANE HERMAN

b 1970 (Verviers, Belgium)  
Pencil shadings and fields of white chalk speak of a black and white world view where buildings and figures loom large.

## JOSEPH LAMBERT

b 1950 (Grand-Halleux, Belgium)  
An unknown alphabet invented over 15 years ago has become a musical creation, spreading out in monotone waves across the paper.

## BENOÎT MONJOIE

b 1960 (Liège, Belgium)  
Women's magazines fascinate Monjoie, whose provocative sideways eyed models give him no end of pleasure - and his mother no end of aggravation.

## JEAN JAQUES OOST

b 1963 (Liège, Belgium)  
The nude female form is Oost's domain, be she a black and white impression drawn on film or a brash colourful cartoon with naïve genitals.

## DOMINIQUE THÉÂTE

b 1968 (Liège, Belgium)  
Self-portraits inspired by his identity card feature in the graphic-novel autobiography of this fictional WWF wrestler and parent-fixated painter.



# ERIC DERKENNE

*untitled*  
2005  
ink on paper  
42 x 29.5cm



# IRÈNE GERARD

*untitled* (all)  
2010  
acrylic on paper  
109.5 x 73cm



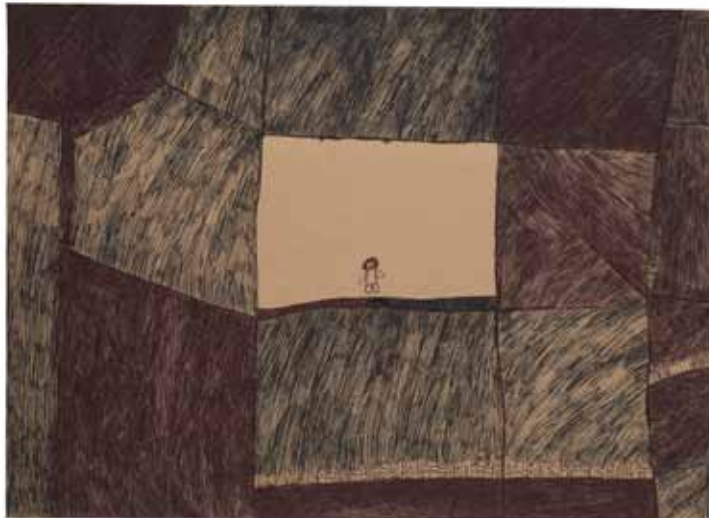
# PASCAL CORNELIS

*untitled*  
2010  
acrylic, pastel on paper  
64.5 x 49.5cm

*untitled*  
2010  
monotype on rodoïd  
42 x 29,5cm

*untitled*  
2010  
acrylic, pastel on paper  
64.5 x 49.5cm

*untitled*  
2010  
acrylic, pastel on paper  
64.5 x 49.5cm



# JOSIANE HERMAN

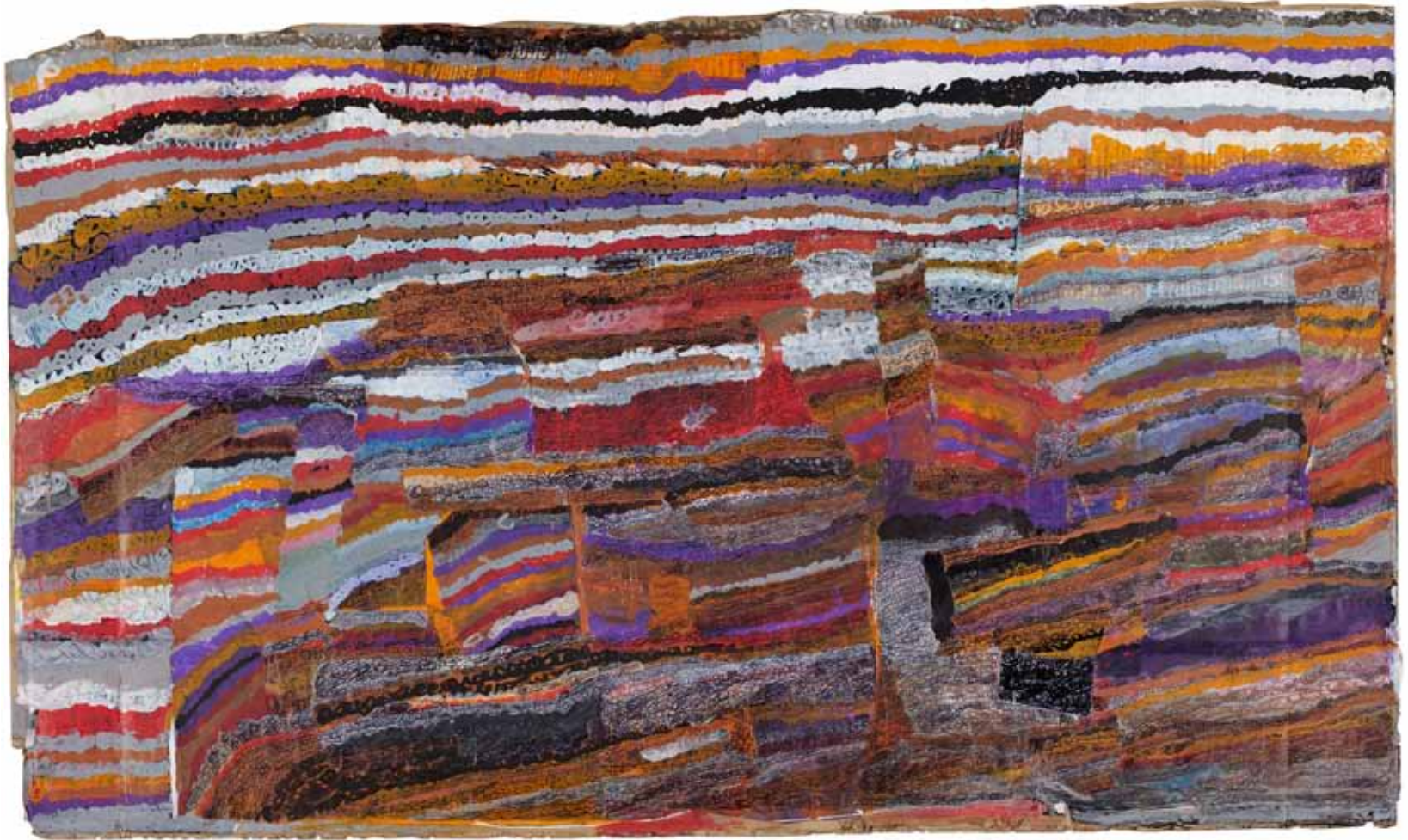
*untitled*  
2011  
ink on card  
37 x 64cm

*untitled*  
2010  
ink on card  
37 x 64cm

*untitled*  
2011  
ink on card  
64 x 37cm

*untitled*  
2011  
ink on card  
37 x 50.5cm

*untitled*  
2011  
ink on card  
64 x 37cm



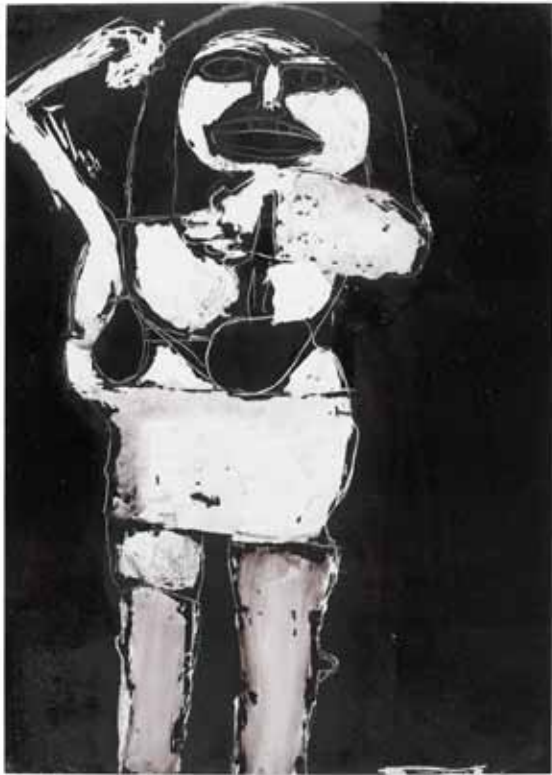
JOSEPH  
LAMBERT

*untitled*  
2010  
coloured pencil, paper on cardboard  
50 x 84.5cm



# BENOÎT MONJOIE

*untitled*  
2006  
paint, oil pastel on paper  
109.5 x 73cm



# JEAN-JACQUES OOST

*untitled* (all)  
2007  
monotype on rodoid  
42 x 30cm



# DOMINIQUE THÉÂTE

untitled (all)  
2006-2011  
monotype, charcoal, printed paper on canvas/paper  
various dimensions



*untitled*  
2010  
charcoal, walnut stain on paper  
54 x 38cm

# HIKO

## STUDIO

Atelier Hiko was founded by Mrs Ooe for her son Masahiko and his friends attending a school for children with disabilities. After finishing school, there were not many activities for them to participate in. Mrs Ooe wanted to have a place where Masahiko could paint and socialise. She started the workshop from scratch, renting a small house in the neighbourhood and inviting a practising painter to conduct the atelier. After he died Fumiko Ishizaki - a fine art graduate from the Kyoto City University of Arts - took over the directorship of the atelier.

## STATEMENT

Fumiko's fundamental philosophy for running the studio is respecting individual clients' needs. He encourages them to fulfill their own creative drive in an unpressured environment, free of preconceived ideas of what art should be.

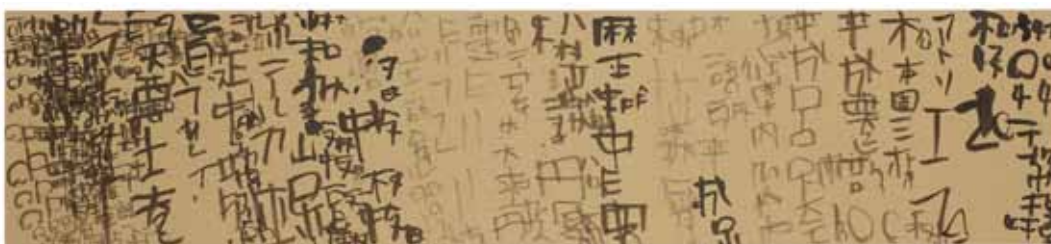
## KUNIZO MATSUMOTO

b 1962 (Osaka, Japan)  
Astonishing text-based artist and entertainment obsessive whose lists, letters and diaries reflect his passions, from Kabuki to Chip 'n' Dale.

## MASAHIKO OOE

b 1965 (Osaka, Japan)  
Domestic animals become abstract sculptures in the built-up white, green and black canvases of this gifted, intense and gentle figurative painter.

Studio	Atelier Hiko
Location	Osaka, Japan
Director	Fumiko Ishizaki
Founded	1995
Staff	2
Artists	17



# KUNIZO MATSUMOTO

untitled (all)  
2009  
watercolour, ink on cardboard  
18.5 x 82cm



MASAHIKO  
OOE

*Sheep*  
2008  
acrylic on canvas  
72.7 x 91cm



*Dog*  
2008  
acrylic on canvas  
72.7 x 91cm

# DE HOEVE

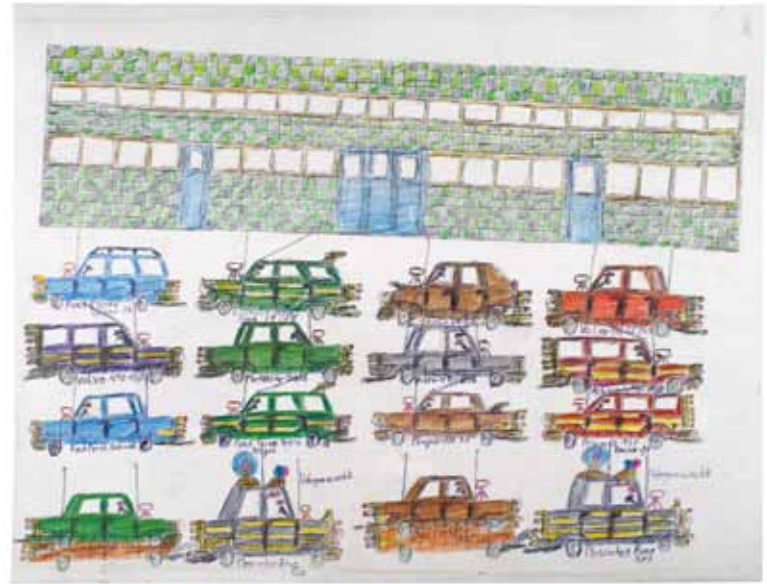
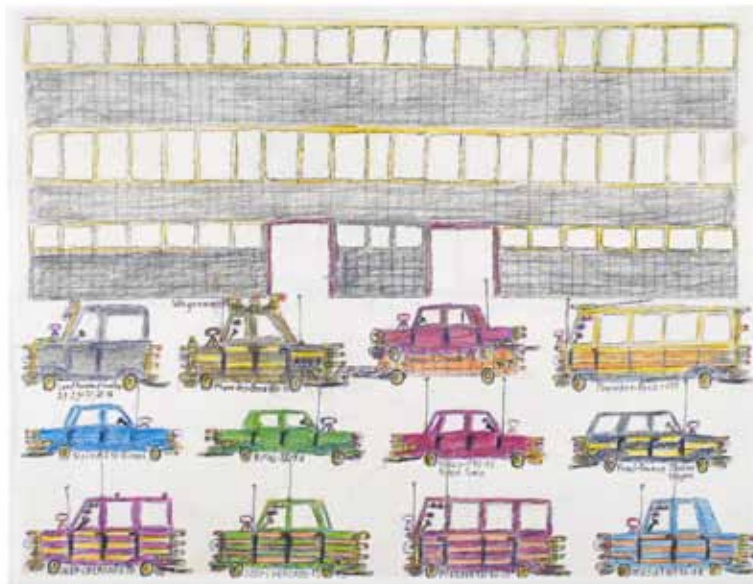
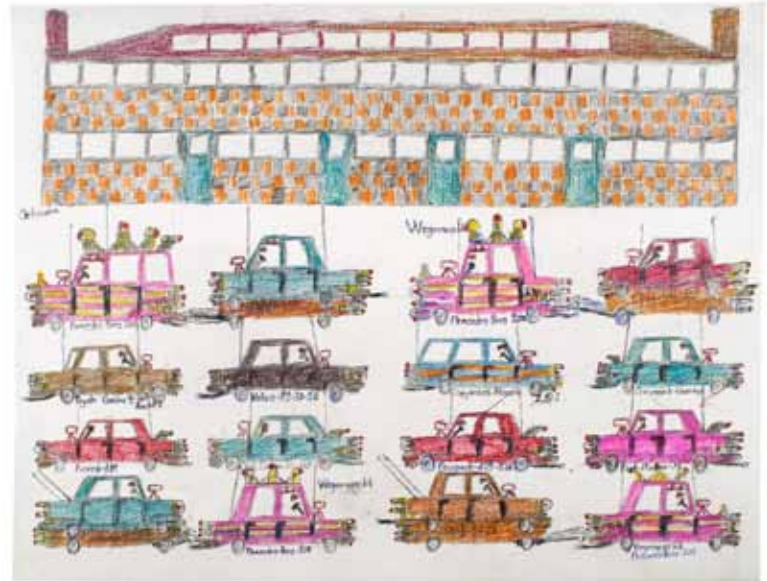
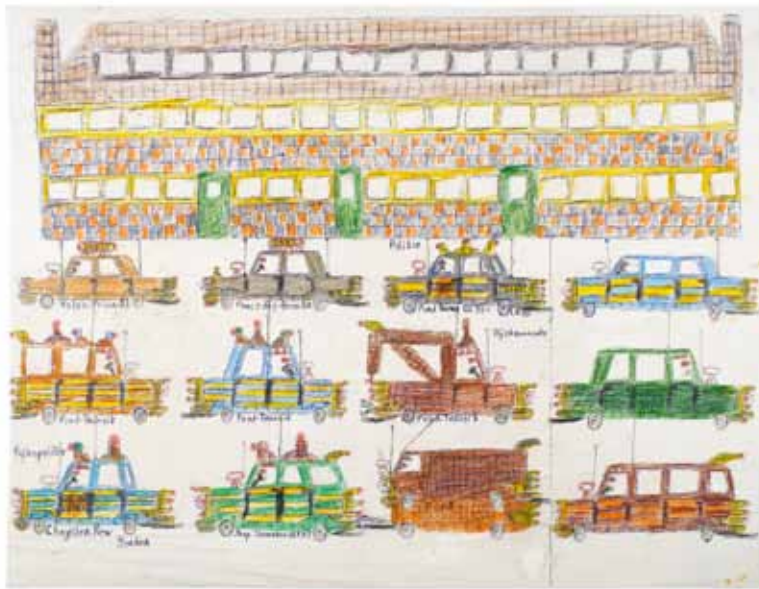
## STUDIO

We would like to apologise for our distinct lack of information on this particular workshop, for it is no more. All we know is that it was once in the Netherlands and was home and workplace to the brilliant Han Ploos van Amstel.

## HAN PLOOS VAN AMSTEL

1926-2004 (Amsterdam, Netherlands)  
This urgent vehicular artist refused all instruction and let the cars, trains and trams of his interior take over his exterior creative oeuvre.

Studio De Hoeve  
Location Netherlands



# HAN PLOOS VAN AMSTEL

untitled (all)  
c 1990  
coloured pencil, ink on paper  
50 x 65cm

# HPCA

## STUDIO

Heilpädagogisches Centrum Augustinum (HPCA) is an institution for mentally disadvantaged artists, comprising of a studio community, a gallery and an art collection.

The studio is a supervised communal space where adults are encouraged to work as freelance, independent, commercial artists. It offers drawing, painting and graphic arts, as well as sculpture, supported by professional art assistants.

Studio	Heilpädagogisches Centrum Augustinum
Location	Munich, Germany
Director	Klaus Mecherlein
Founded	1995
Staff	4
Artists	14

## STATEMENT

The goal of the studio is to give the work of its artists the success and significance it deserves. We help artists develop their own visual language and we offer personal and professional qualifications.

We communicate, promote, exhibit, publish and sell our artists' work. We do this to help them earn a living and redefine themselves as artists. Our collection makes work available to other artists and the wider public.

## SABINE MÜNCH

b 1963 (Munich, Germany)

A prolific late bloomer whose patient engravings depict an inner cosmos of mammals and sea creatures, both recognisable and strangely alien.

## MARIO JAMBREŠIĆ

b 1966 (Paderborn, Germany)

Jambrešić's guards are cut-out talismans, doctors, lawyers and upright citizens, folded in his trouser pocket until ready to commit to a frame.

## PETER CÄSAR

b 1959 (Munich, Germany)

Influenced by arduous childhood journeys with his mother, Cäsar's paintings are peppered with trams, cable cars and the Wuppertal monorail.

## MANFRED HENKE

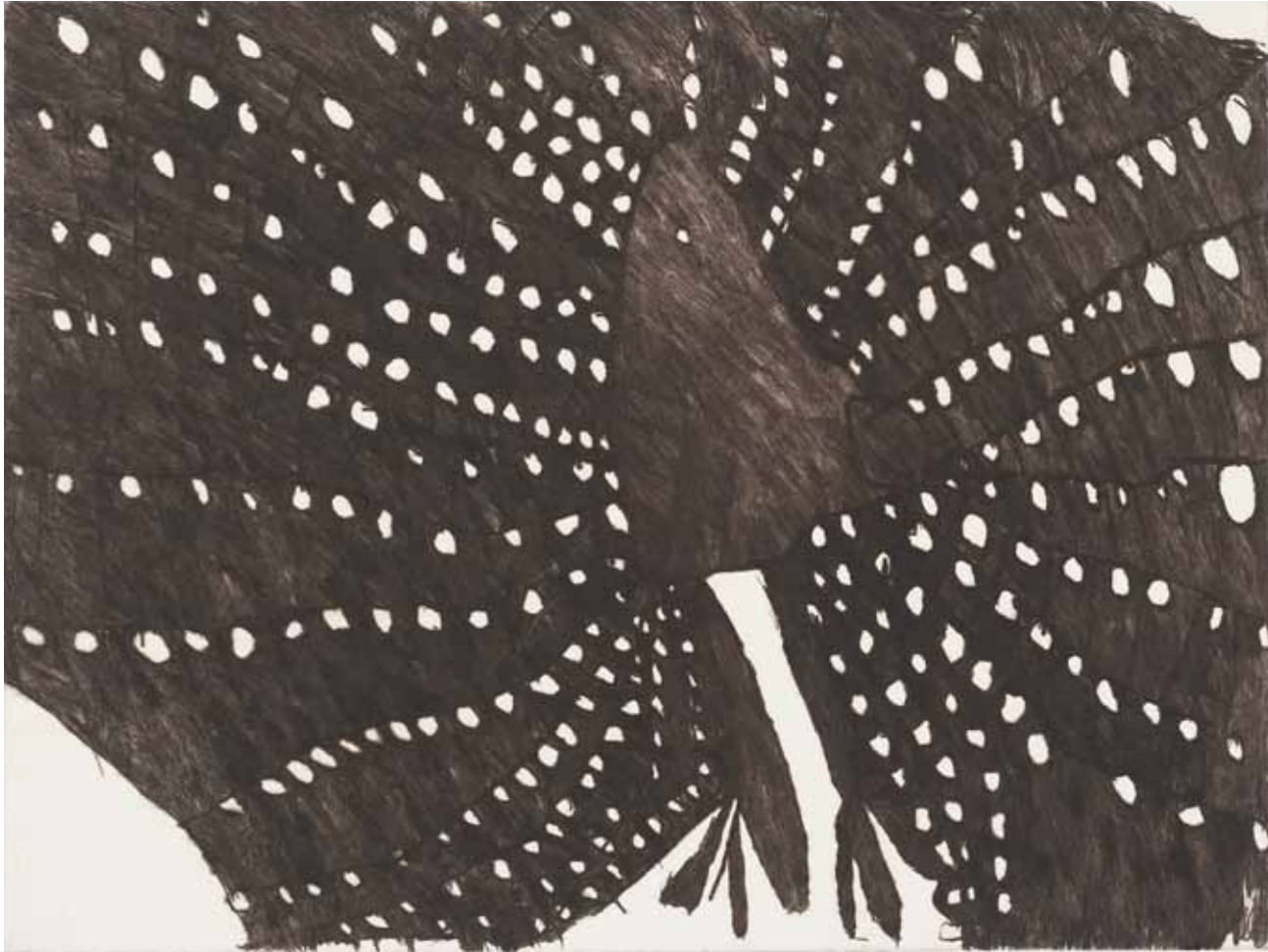
b 1952 (Warendorf, Germany)

Designer, musician and one man rhythm section, Henke reproduces the tunes which capture his ear on the maps and atlases which capture his eye.

## THOMAS SCHLIMM

b 1961 (Munich, Germany)

The circus recalled in languid large format works invites this gentle comedian to revel in the memories of his entertaining youth.



SABINE  
MÜNCH

*Südseefisch 4*  
2008  
drypoint on paper  
50 x 60cm



*Behinderter*  
c 2000/2010  
crayon, paper  
on card  
57.5 x 20cm



*Verstorbener Mann*  
c 2000/2010  
crayon, paper  
on card  
56 x 21cm



*Kavalier*  
c 2000/2010  
crayon, paper  
on card  
58 x 20cm



*Urologe*  
c 2000/2010  
crayon, paper  
on card  
63 x 18.5cm

*Arzt*  
c 2000/2010  
crayon, paper  
on card  
60 x 22cm



*Motorradfahrer*  
c 2000/2010  
crayon, paper  
on card  
55.5 x 21cm



# MARIO JAMBREŠIĆ



*Beamter*  
c 2000/2010  
crayon, paper  
on card  
63 x 19.5cm



*Amerikaner*  
c 2000/2010  
crayon, paper  
on card  
65 x 22cm



*Franzose*  
c 2000/2010  
crayon, paper  
on card  
57 x 19.5cm



*Beamter*  
c 2000/2010  
crayon, paper  
on card  
58 x 19cm

*Beamter*  
c 2000/2010  
crayon, paper  
on card  
64 x 19.5cm



*Orchester-mitglied*  
c 2000/2010  
crayon, paper  
on card  
69 x 22cm



*Müllmann*  
c 2000/2010  
crayon, paper  
on card  
57.5 x 20cm



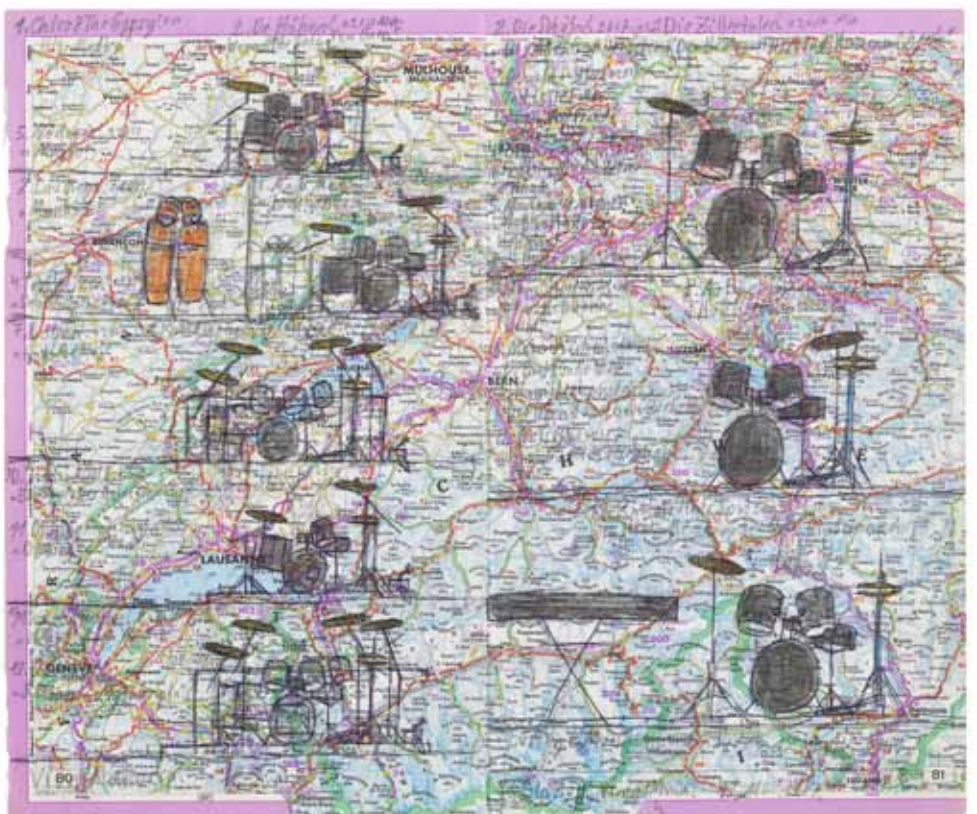
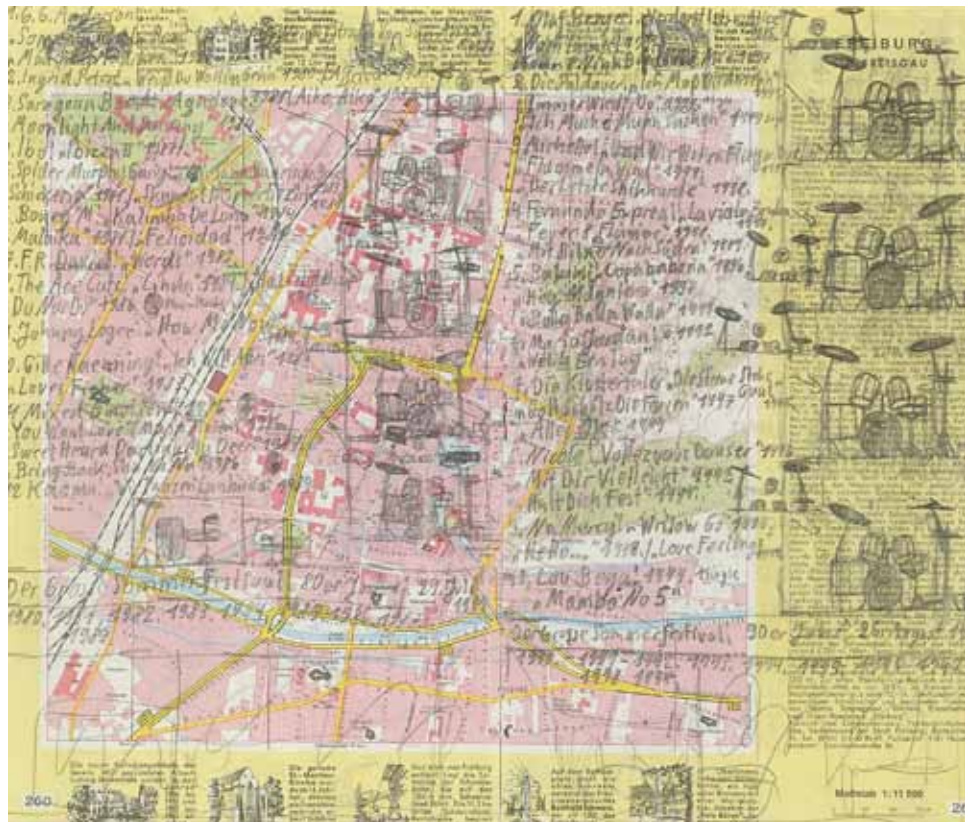
*Beamter*  
c 2000/2010  
crayon, paper  
on card  
62 x 21cm



# PETER CÄSAR



*Ballone*  
2010  
coloured drypoint on board  
76.5 x 36cm



# MANFRED HENKE

untitled (citymap Fribourg i.B)  
2000

pencil, coloured pencil on printed paper  
31 x 36cm

untitled (Switzerland)  
2007

pencil, coloured pencil on printed paper  
26 x 31cm



# THOMAS SCHLIMM



*Der Mann mit dem Messer*  
2005  
oil pastel on paper  
70 x 200cm

# INCURVE

## STUDIO

Founded as a multi-arts platform and studio, the atelier supports artists with a variety of disabilities and promotes individual independence.

**Studio** Atelier Incurve  
**Location** Osaka, Japan  
**Director** Hiroshi Imanaka  
**Founded** 2002  
**Staff** 12  
**Artists** 27

## STATEMENT

The workspace at Incurve is designed to be as openly creative as possible, so that the artists can make outstanding work and promote it to society at large. Utmost care is taken not to hinder an artist's development and to create opportunities for them to succeed as professional artists. This is achieved with the support of the studio staff, who are all artists and designers themselves.

Income from sales is always welcome, but it is not the main goal. Proceeds from sales go directly to the artists and the atelier prides itself on forging careers for those for whom job opportunities are often limited. The artists within the atelier possess great humility, even with the huge public recognition that is directed towards them.

The main aim of Incurve is to help our artists drop the epithet disabled and become recognised as artists in their own right.

## KATSUHIRO TERAO

b 1960 (Osaka, Japan)  
An epic metal welder whose deconstructed collage and scratch-board opus challenge impossible architectural feats which cannot fail to astonish.

## KAZUHIRO YOSHIMUNE

b 1984 (Osaka, Japan)  
Over 200 colour notes form the basis of an ephemeral painterly non-style, as objects are relieved of all detail to become symbols of inner being.

## EIJI TAKEDA

b 1980 (Kochi, Japan)  
Advertising motifs form the basis of this delicate slow motion practice, personalising 21st Century branding into an intimate and aesthetic form.

## TOMOYUKI SHINKI

b 1982 (Osaka, Japan)  
A combat sports fanatic whose hysteric grapplers squash bodies in fondly remembered CG matches and across vast scrolls of densely inked paper.

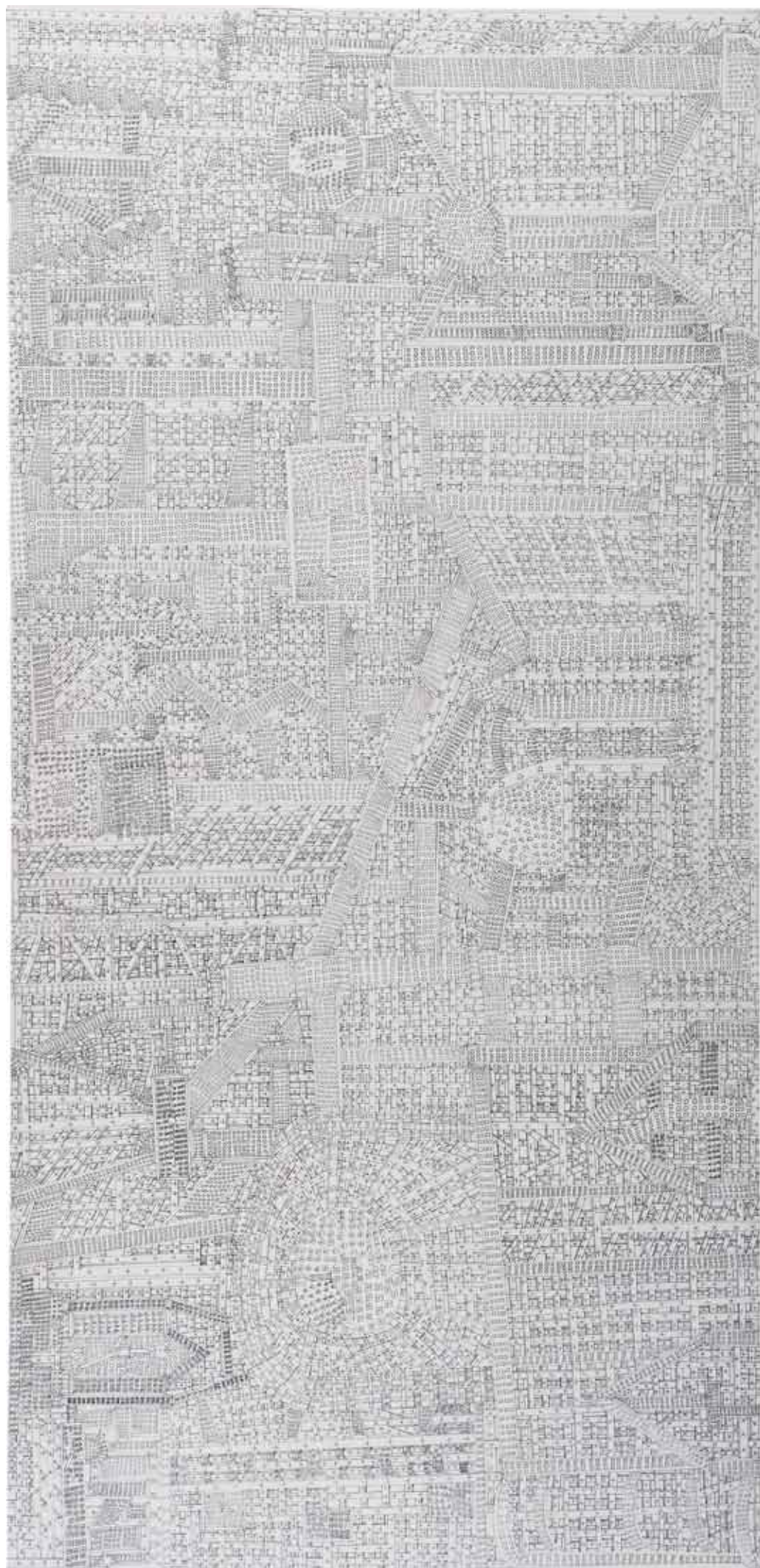
## YUICHI KITAIKE

b 1984 (Osaka, Japan)  
Human beings in colour grids are existential mosaics in the ever-increasing population of Kitaike's distinct and creative world.

## TAKESHI SAKAMOTO

b 1988 (Osaka, Japan)  
The larger-than-life comic book characters of this soft-spoken figurative artist reveal a bustling internal world of heroic animalistic proportion.

*Clock Series*  
2007  
ink, paint on board  
178 x 87cm



# KATSUHIRO TERAO

*Wipe Off*  
2006  
acrylic, pencil on paper  
27.3 x 19.6cm

*Maka*  
2006  
acrylic, pencil on paper  
31.5 x 20cm

*Gray*  
2006  
acrylic, pencil on paper  
28.4 x 17.7cm

*Circle*  
2006  
acrylic, pencil on paper  
33.2 x 21.1cm

*Mr. Hiroyuki Tsukada*  
2005  
acrylic, pencil on paper  
27.7 x 25.6cm

*Cream*  
2006  
acrylic, pencil on paper  
32.8 x 21.2cm

*Diamond*  
2006  
acrylic, pencil on paper  
23 x 19.2cm

*White Curtain*  
2006  
acrylic, pencil on paper  
26 x 19.8cm

*Cream*  
2006  
acrylic, pencil on paper  
26.2 x 18.8cm



# KAZUHIRO YOSHIMUNE



EIJI  
TAKEDA

*Minon Facial Foam*  
2008  
crayon, pencil on paper  
51.9 x 36cm



# TOMOYUKI SHINKI



*Nightcap*  
2009  
coloured pencil, pastel, ink on paper  
86.3 x 178cm

*Kanazawa*  
2006  
acrylic, coloured  
pencil on cardboard  
80 x 71cm

*Yukako Kawai*  
2006  
coloured pencil, ink,  
white-out on paper  
36 x 25.5cm

*Yukiyo Morichi*  
2005  
coloured pencil, ink,  
white-out on paper  
36 x 25.5cm

*Ms. Aiko Yamanaka*  
2006  
coloured pencil, ink,  
white-out on paper  
36 x 25.5cm

*Shinya Sato*  
2006  
coloured pencil, ink,  
white-out on paper  
36 x 25.5cm



# YUICHI KITAIKE



# TAKESHI SAKAMOTO

*Cat*  
2009  
crayon, pencil  
on paper  
39.3 x 27.4cm

*Bear, Salmon and more*  
2009  
acrylic, pencil  
on paper  
54.5 x 39.3cm

*Fox*  
2009  
crayon, pencil  
on paper  
39.3 x 27.4cm

*Stained Glass Rough Sketch*  
2009  
coloured pencil, pencil on paper  
39.4 x 54.6cm

# DE KAAI

## STUDIO

The studio is an independent creative workshop which works within an umbrella organisation to support artistically talented people with disabilities.

Artists are recommended and referred to the studio by schools, parents or guardians. They are offered a few weeks' internship during which time their creative output is assessed. Artists are chosen to become full-time studio artists not because of their disability, but because of their extraordinary abilities.

## STATEMENT

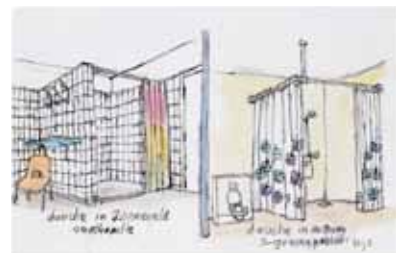
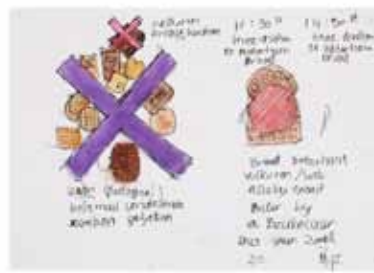
At De Kaai we believe that the production of art is not just a hobby, but a hard day's work. Self-expression can only be achieved by giving artists the freedom to generate their own images or words on paper, images which speak for them when they cannot.

The De Kaai staff work with a hands behind the back policy. This means no interference with the creative process. We encourage artists to develop self-reliance and self-discovery, so we don't influence them with other examples of famous artists' imagery. This results in work that is original, personal and true.

## MARIANNE SCHIPAANBOORD

b 1965 (Appeldoorn, Netherlands)  
The epic battle between the artist and her body are all but forgotten in the delicate watercolour fragments which diarise her world-class work.

Studio	Galerie Atelier De Kaai
Location	Goes, Netherlands
Director	Phia Verstraete
Founded	1987
Staff	5
Artists	24



Rinus & Arend Jan  
 Afrika 18  
 Zonneveld  
 Binnenz Wembad  
 Voeger en heden

Zonnebank  
 Ontbijtkoek  
 Strandrolstoel  
 Jan Runhaar  
 Marianne op de bank

Brood  
 Zusters werken in de Boog  
 Bovenop  
 Afrika 10  
 Strand zoning

Verleden te klein, afgebroken  
 Keukencentrale  
 Zwembadhuis  
 Meisje in Bad  
 Friet

# MARIANNE SCHIPAANBOORD

2006/2010  
 watercolour, pencil on paper  
 various dimensions

# KOBO SYU

## STUDIO

Kobo Syu is a visionary and innovative studio for adults with developmental disabilities. In Japanese kobo means workshop and syu means gathering.

## STATEMENT

Since 1984, the founding association of the workshop - The Minuma Welfare Foundation - has provided various working opportunities for the disabled in a more integrated society. Kobo Syu started as a small community where members who were not able to work could achieve fulfillment through alternative creative activities.

The studio is intended to be an open space where the disabled, their families, staff, volunteers and local residents can unite in creative expression.

## YUICHI SAITO

b 1983 (Saitama, Japan)  
A young painter whose visual abstractions reflect daily televisual obsessions and the repetitive alphabetic gestures of the letter "mo".

Studio	Kobo Syu
Location	Saitama, Japan
Director	Megumi Miyamoto
Founded	2002
Staff	23
Artists	6



# YUICHI SAITO

*Mo' Writing* (all)  
c 2005  
pencil on paper  
38.5 x 54.5cm

# KUNSTSKOLEN

## STUDIO

An art school for adults with learning disabilities, the studio was established in 1994 by Hanne Clausen. The idea was to create an art school for adults with the desire and ability to develop their interest and skills in art-making. Before coming to the school, the artists worked at day-care facilities and other workshops.

We accept students on the basis of application and selection. They are admitted after a trial period depending on their artistic strength and level of interest. They discover us, rather than us discovering them.

## STATEMENT

We are not interested in the diagnoses of our artists. The potential and abilities are much more interesting. The aim is to develop each student's artistic expression in the best possible way and to create maximum correlation between idea, form and content of work. Kunstskolen aims to help artists with mental disabilities to be recognised as serious professional artists.

Our vision for the future is a creative and inspiring cultural centre for handicapped people, recognised within a mainstream art context.

## BIRGIT NEJA JENSEN

b 1952 (Copenhagen, Denmark)  
Society and its mannerisms are carefully studied and reinterpreted in Jensen's graphic, high-style and predominantly figurative paintings.

## GUNNAR KARLBERG

b 1955 (Copenhagen, Denmark)  
An uncompromising draughtsman and painter whose intense and fast creative technique results in complex sketches and repetitive canvas variations.

Studio	Kunstskolen for Voksne Udviklingshæmmede
Location	Copenhagen, Denmark
Director	Hanne Clausen
Founded	1988
Staff	3
Artists	150



BIRGIT NEJA  
JENSEN

*The Doctors from Rigshospitalet*  
2010  
acrylic on canvas  
100 x 80cm



# GUNNAR KARLBERG

*untitled*  
2007  
acrylic on canvas  
60 x 70cm



*untitled*  
2004  
pencil on paper  
28 x 28cm

*Happy dream girl*  
2004  
pencil on paper  
42 x 30cm

*untitled*  
2004  
pencil on paper  
30 x 42cm

*Knight Gunnar and  
the dragon*  
2004  
pencil on paper  
28 x 40cm

# LAND

## STUDIO

This innovative programme founded by the League Education and Treatment Center generates and showcases art by adults with developmental disabilities. The first of its kind in Brooklyn, the gallery was created to give adults the opportunity to prove their artistic abilities and be recognised as serious artists.

## STATEMENT

LAND is a unique studio and gallery that provides a nurturing, creative environment to exceptional artists with disabilities.

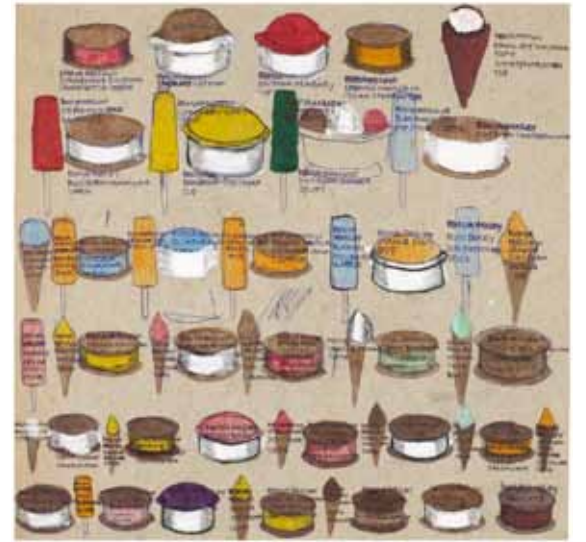
LAND is committed to working with artistic partners to create dynamic and unique opportunities for its studio members. From our animated film project, *The Future*, to our visiting artists series through MoMA's Access and Community Programme, LAND encourages expansive artistic growth. We also work with retail partners such as J Crew and Opening Ceremony to showcase our artists.

## KENYA HANLEY

b 1975 (New York, USA)

Cell phones, cupcakes and culinary confections fill fantasies and patisseries in the grid-based universe of this self-confessed sugarholic.

Studio	League Artists Natural Design Studio and Gallery
Location	New York, USA
Director	Simone Stanbury
Founded	2003
Staff	5
Artists	15



*Cupcake*  
 c 2009  
 acrylic, watercolour, pencil on printed cardboard  
 29.2 x 29.2cm

*Cell Phone #2*  
 2011  
 acrylic, watercolour, pencil on printed cardboard  
 29 x 29cm

*Kenya's Ice Cream Cookie Sandwich*  
 c 2009  
 acrylic, watercolour, pencil on printed cardboard  
 29.2 x 29.2cm

# KENYA HANLEY

# LEBENSHILFE

## STUDIO

The association was founded by the parents of disabled children, supported by special education teachers. There are 25 day-care centres and 38 residential homes in Upper-Austria. The day-care centre in Ried im Innkreis was founded in 1979 and the residential home in 1992. There are close to 100 disabled persons in the centre. The drawing group has been running since 1998 and has evolved from six hours a week to 25 hours a week.

**Studio** Lebenshilfe  
Oberösterreich  
**Location** Ried im Innkreis,  
Austria  
**Coordinator** Dr Elisabeth Telsnig  
**Founded** 1980  
**Staff** 25  
**Artists** 30

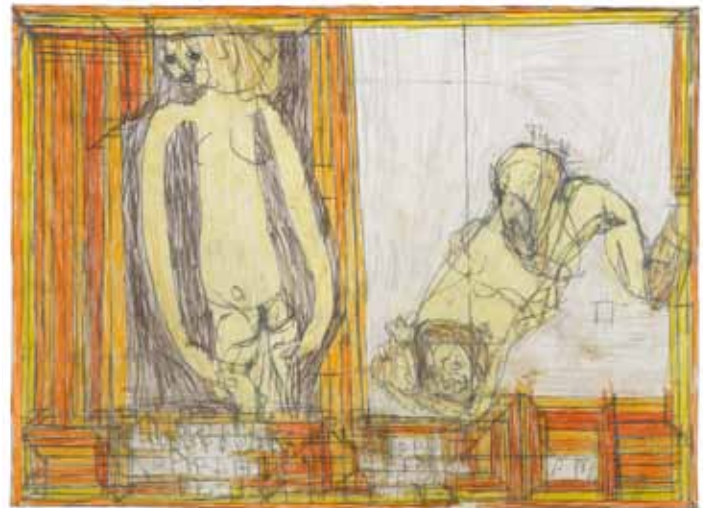
## STATEMENT

The most important thing is to create a calm and peaceful working atmosphere for those who attend the drawing group. Only Josef Hofer and one other client are present every day. When the participants come in, each of them already knows what they want to work at. There are no assigned topics, there are no rules about the materials or any given suggestions. What develops, develops. Nobody teaches, assesses or interprets and there is no therapy involved. We are not an artists' workshop and do not call ourselves a group of artists per se. The results are not meant for anybody. The act of sinking into spontaneous action, the connection with one's self at a safe place, amongst other persons, has a healing effect. The respectful interaction creates trust, which contributes to developing more self-confidence and self-esteem.

The artworks of Josef Hofer are exceptional. We provide him with materials, photograph his finished works and take inventory stock. Establishing contact to gallery owners and museums is also our responsibility. I cannot help but think that my presence is important for him and his work.

## JOSEF HOFER

b 1945 (Wegscheid, Germany)  
A non-verbal contemporary figuratist whose everyday art making practice exemplifies his unfettered creativity, enthusiasm and legendary onanism.



# JOSEF HOFER

*untitled (all)*  
2008  
crayon, pencil on paper  
42 x 29.6cm

*untitled (all)*  
2008  
crayon, pencil on paper  
44 x 60cm

# LITTLE CITY ARTS

## STUDIO

The art centre was started over 25 years ago to create television produced by and starring the developmentally disabled. It grew to encompass all of the arts, providing an underserved community with a means of expression and empowerment.

The centre consists of a series of studios devoted to the visual arts, the applied arts and time-based media.

## STATEMENT

Our primary goals are centred on the creation of art. Therapeutic benefits naturally occur, but these are not a determining factor in our administration. Working in the studios has always been by choice.

About 75 artists work in our six studios every week. Some do what they do with absolutely no input from the facilitators. Others are more open to discussing their art. They will sometimes act on the suggestions they get and sometimes not. In general the most talented artists are self-directed, deciding on their own what they want to create, which materials to use and how to approach the task.

## TARIK ECHOLS

b 1973 (Illinois, USA)

A musical artist who hums elaborate melodies as he weaves abstract layers of words, phrases and cut-out collage into wild fields of painted colour.

## CHARLES BEINHOFF

1939-2007 (Illinois, USA)

A remarkable diarist whose visual inner life is recalled in the everyday images of his art workshop and witty fantasies played out on the page.

Studio	The Center for the Arts at Little City Foundation
Location	Illinois, USA
Director	Shawn Jeffers
Founded	1959
Staff	11
Artists	75



# TARIK ECHOLS

*King of Pop*  
2008  
oil pastel, pencil on paper  
55.9 x 71.1cm



# CHARLES BEINHOFF



*Self Portrait 192*  
2005  
watercolour, ink on paper  
45.7 x 30.5cm



*Reflection of the Two Ladies*  
2006  
watercolour, ink on paper  
51.5 x 51.5cm

*Tarik Echols, Mike Lyon and Luke Tauber*  
2005  
watercolour, ink on paper  
45.7 x 61cm

*Studio 189*  
2004  
watercolour, ink on paper  
30.5 x 45.7cm

*Tarik Echols 122*  
2004  
watercolour, ink on paper  
45.7 x 45.7cm

*Patty Kelly and Jack Armstrong*  
2005  
watercolour, ink on paper  
31.8 x 48.3cm

*Spider Infestation*  
2006  
watercolour, ink on paper  
45.7 x 61cm

*Harold Jeffries 187*  
2006  
watercolour, ink on paper  
45.7 x 61cm

*Kathy Kane 120*  
2004  
watercolour, ink on paper  
50.8 x 66cm

# MANOLIBERA

## STUDIO

The studio offers workshops in theatre, music, pottery, painting and drawing. People attend on the basis of their interests and are given the opportunity of using different materials and learning different techniques. Artists are encouraged to experiment and do their own personal research in order to find a style.

## STATEMENT

We always leave artists to their own devices. At the same time, we help them with their questions. Our role is primarily made up of long periods of observation to give each artist the opportunity to express themselves in a visual language of their own.

The artwork we champion is authentic in character and not simply a hobby. This is why out of the 40 members of the workshop only five participate in exhibitions and competitions.

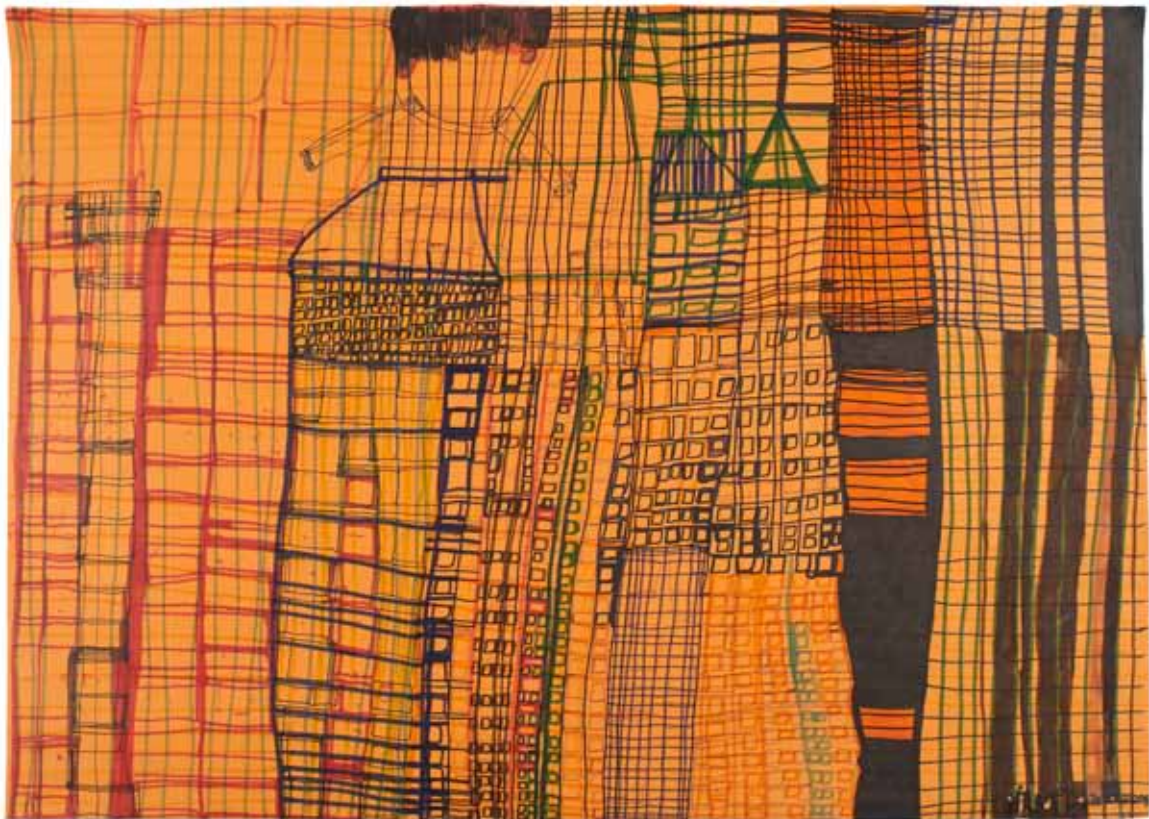
## GIANLUCA PIRROTTA

b 1980 (Palermo, Sicily)  
Eye-catching grids connect Pirrotta with the buildings and football fields he loves, linking them to his own colourful emotions and memories.

## CESARE PALTRINIERI

b 1964 (Concordia, Italy)  
Softly rendered chalk portraits of politicians and historical icons form an imagined coterie for this intense and solitary figuratist.

Studio	Atelier Manolibera
Location	Carpi, Italy
Director	Dr Chiara Bellardi
Founded	1998
Staff	23
Artists	40



# GIANLUCA PIRROTTA

*untitled*  
2011  
watercolour, ink, marker, pencil on paper  
70 x 100cm

*Pileluc*  
2010  
watercolour, ink, marker, pencil on paper  
50 x 70cm



# CESARE PALTRINIERI

*Hitler*  
2009  
oil pastel, chalk on paper  
50 x 70cm



*Avio*  
2009  
oil pastel, chalk on paper  
65 x 50cm

*Willi*  
2008  
oil pastel, chalk on paper  
65 x 50cm

*Carlo Marx*  
2009  
oil pastel, chalk on paper  
65 x 50cm

*Maria Colorusso*  
2010  
oil pastel, chalk on paper  
65 x 50cm

# MOSAIK

## STUDIO

A professional studio environment for mentally challenged and disabled adult artists, we offer artists the opportunity of a professional practice, and inclusion in exhibition venues and collections in Europe.

## STATEMENT

The intention of Kunstwerkstatt Mosaik is to offer workspace and materials to artists for them to discover and develop their creativity. The artists are supported by a team of professional assistants. They do not teach art in a traditional academic sense, but try to encourage originality.

The artists choose from a wide variety of media: printmaking, painting, drawing, ceramics, sculpture and others. Techniques are practised in a social atmosphere, where artists interact and cooperate with other professional artists as part of an integrated team.

## TILL KALLISCHER

b 1967 (Berlin, Germany)

The crazed comic strip creations of this self-taught satirist speak of a fixation with the sexy ladies and fast cars of the Berlin street scene.

Studio	Kunstwerkstatt Mosaik Berlin
Location	Berlin, Germany
Director	Nina Pfannenstiel
Founded	1996
Staff	3
Artists	15



# TILL KALLISCHER

Die nackten beiden Frauen am Strandbad Wannsee  
2008  
coloured pencil on paper  
41 x 32cm

# LA POMMERAIE

## STUDIO

A residential complex in Belgium, La Pommeraie consists of 16 homes in four villages in the Leuze-en-Hainaut region. Each home is different, varying in its style of architecture and individual ethos. A strong focus of the atelier is that of a smaller community supported within a larger one.

The extraordinary talents of La Pommeraie's artists have been widely recognised, with exhibitions being hosted worldwide. Thanks to Bruno Gerard's promotion over the years, La Pommeraie's artists are known to the international art world with works in many collections.

## STATEMENT

The workshop at La Pommeraie regards each artist as a piece of the engine. Everyone has their place and it is this shared experience of individual needs which contributes to the dynamism of the workshop.

The director sees his role as a revealer of artistic talent. We champion the diversity inherent in the subconscious of each artist. Whether disturbed, challenging or touching, each comes from a world outside normal expectations. These are artists in the fullest sense of the word.

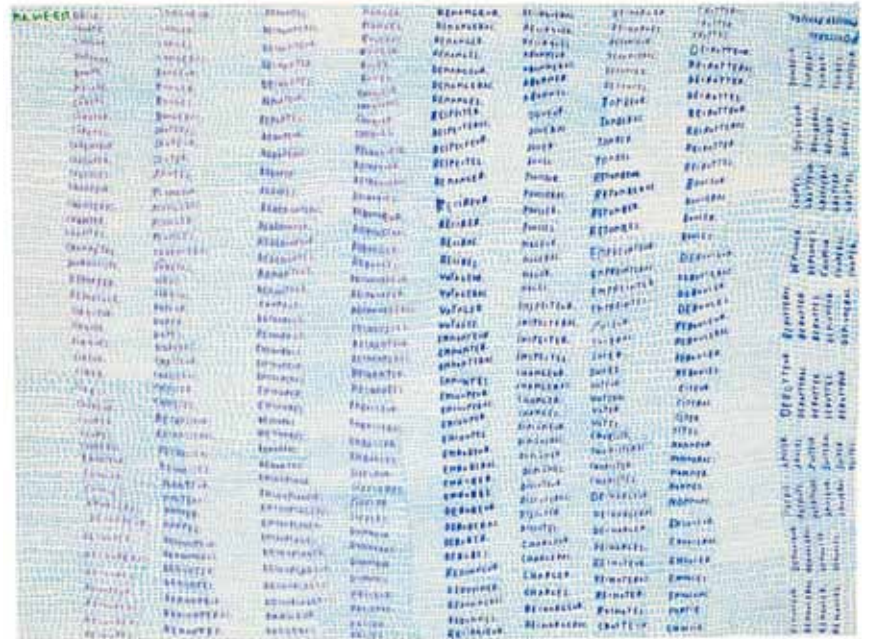
## MICHEL DAVE

b 1941 (Jumet, Belgium)  
Words and their associations create philosophical streams of felt-tip consciousness in this non-verbal artist/poet's handwritten oeuvre.

## ALEXIS LIPPSTREU

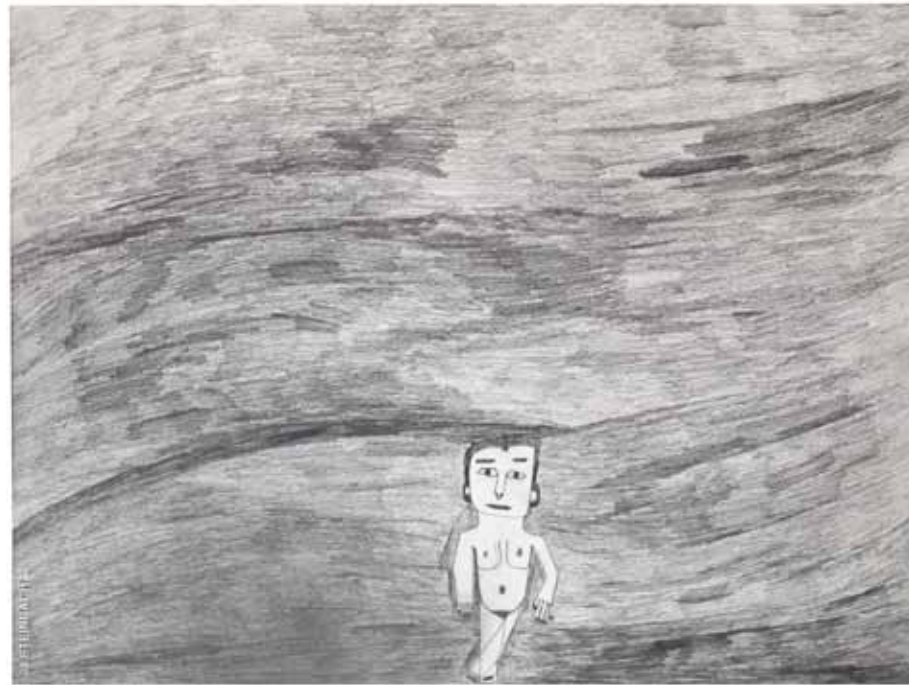
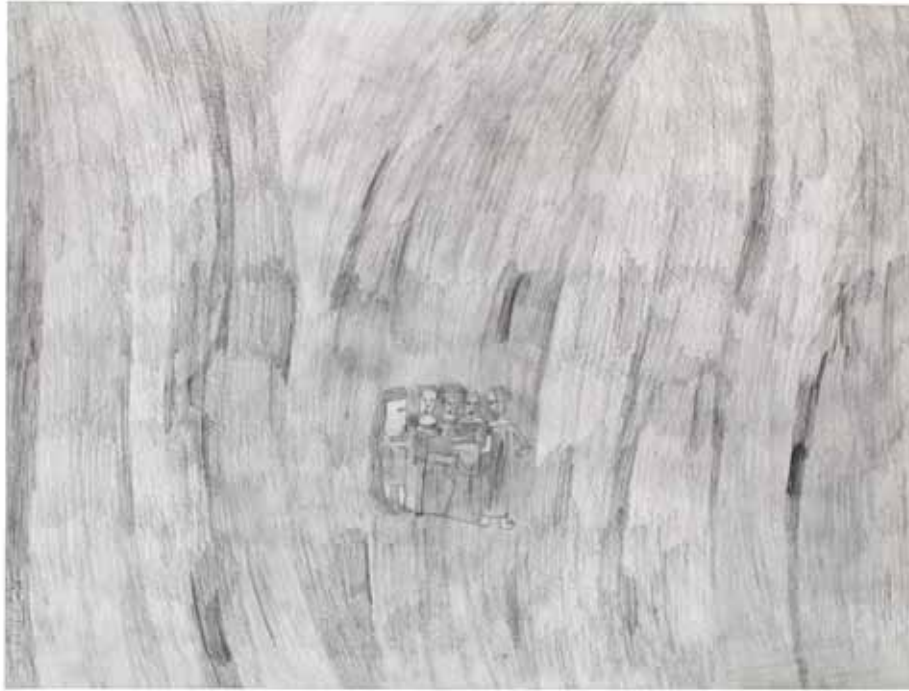
b 1972 (Suresnes, France)  
Sensitive copyist whose tiny figures wrapped in sheets of lead and coloured pencil contrast with giant faces in primary palette paint.

Studio	Centre La Pommeraie
Location	Ellignies-Sainte-Anne, Belgium
Director	Bruno Gerard
Founded	1982
Staff	130
Artists	50



# MICHEL DAVE

untitled (all)  
c 2006  
marker on paper  
55 x 73cm



# ALEXIS LIPPSTREU

*untitled* (all)  
2005  
pencil on paper  
55 x 73cm



*untitled*  
2009  
oil pastel on paper  
71.1 x 53.3cm

# PROJECT ONWARD

## STUDIO

Project Onward is a studio and gallery dedicated to the creative growth of artists with mental and developmental disabilities.

Located in the historic Chicago Cultural Center, it provides workspace, art materials and professional guidance. Project Onward exhibits, promotes and sells the artists' works as a means to provide income and a sense of personal achievement, as well as to integrate the artists into the wider arts community.

## STATEMENT

Project Onward was founded in response to the need for meaningful artistic outlets for artists with special needs as they transitioned into adulthood. As the programme grew, it broadened its reach to encompass artists of all ages living with developmental disabilities or mental illness.

With the programme's support, artists develop a professional body of work that reflects a devotion to their personal vision and a desire for artistic growth.

Project Onward collaborates with local and national partner agencies to organise exhibitions and advocacy efforts for artists with disabilities.

## LOUIS DEMARCO

b 1985 (Illinois, USA)  
Bold affirmations and cloud spreadsheets flow from the imaginary island of Loudemar, home to this esoteric artist, musician, designer and writer.

## RUBY BRADFORD

b 1985 (Illinois, USA)  
Superman, Prince Charles and Prince William star as leading men in the vivid painted canvases of this starry-eyed pop singer-songwriter.

Studio	Project Onward
Location	Illinois, USA
Director	Rob Lentz
Founded	2004
Staff	5
Artists	18



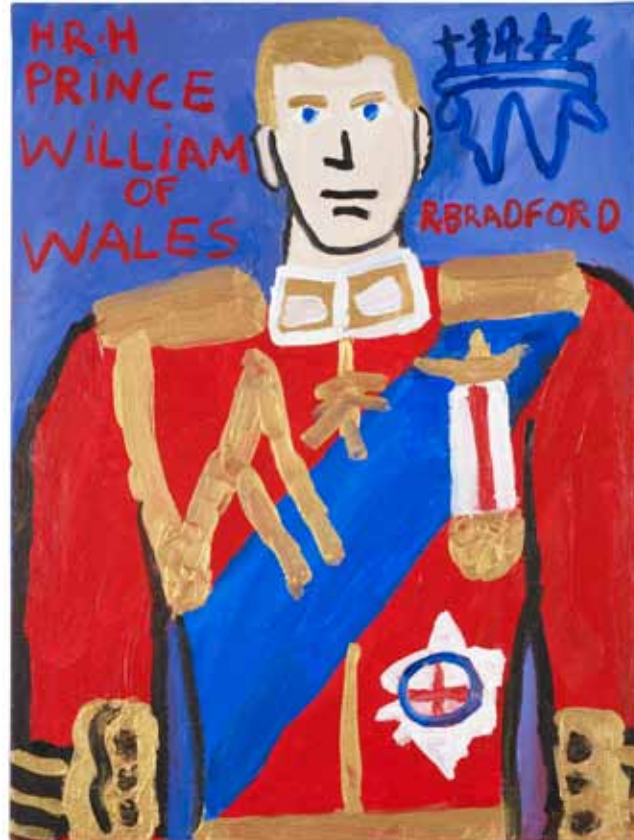
LOUIS  
DEMARCO

*Negotiation*  
2011  
marker on paper  
12.5 x 17.5cm



# RUBY BRADFORD

*HRH Prince Charles Windsor, Superman Meet Prince Charles, HRH Prince William and HRH The Prince of Wales, HRH Prince Charles, Prince William of Wales: Getting Marry in 2011*  
 2000/2010  
 acrylic on canvas (all)  
 various dimensions



HRH Prince Charles, HRH Prince Charles, HRH Prince William of Wales, The Prince of Wales visit Chicago IL, USA, HRH Prince William of Wales  
2007/2011  
acrylic on canvas (all)  
various dimensions

# PUBLIC ART AND DESIGN

## STUDIO

The centre is a privately funded studio attended by a diverse range of hand-selected artists. The specialised programme offers professional support to enter the art market. All kinds of material are used, with an emphasis on recycled materials for large scale public art commissions. Artists receive 100% of the profits from any works sold.

## STATEMENT

Our mission is to help Connecticut artists with different needs enter the commercial art world. Rather than fostering their creative techniques, we mentor the professional aspects of artists who already have their own distinct styles.

## RICKY HAGEDORN

b 1953 (Connecticut, USA)  
A 30 year wood shingle practice documents vintage cars, planes and eateries, pictorially coded so the artist knows the time and date of creation.

Studio	The Center for Public Art and Design
Location	Connecticut, USA
Director	Margaret Bodell
Founded	2009
Staff	3
Artists	27



*Pilgrim's Past SA 88*  
2006  
acrylic, pencil on plywood  
15.2 x 22.9cm



*Nord 262*  
1979  
acrylic, pencil on plywood  
22.9 x 40.6cm



*BMW Isetta 1957*  
2003  
acrylic, pencil on plywood  
17 x 17.5cm



*Chevy 1952*  
2004  
acrylic, pencil on plywood  
17.5 x 26.5cm



*Chevrolet 1959*  
2006  
acrylic, pencil on plywood  
10.5 x 26cm



*Chevy Nomad 1955*  
2004  
acrylic, pencil on plywood  
12.5 x 23.5cm

*Plymouth 1950*  
2007  
acrylic, pencil on plywood  
14 x 24.5cm



*Divco 1956*  
2006  
acrylic, pencil on plywood  
18 x 28cm



# RICKY HAGEDORN

# ROPPOU GAKUEN

## STUDIO

Fukuyama Roppou Bakuen, formally known as The Art Centre Kirari, is part of the Social Welfare Foundation Soujukai. Originally founded by Ryoutai Tanaka in 1959, the welfare institution supports people of all ages with severe developmental disabilities.

## STATEMENT

It was not until the 1980s that creative workshops within the centre became a part of everyday activity. It soon became apparent that art-making was an important vehicle for communication and self-expression. In 2000, the studio facilities and space expanded into a more robust and recognised centre for professional artists.

## HIROE KITAKA

b 1933 (Hiroshima, Japan)  
Inventor of a unique written language comprised of signs, letters and ideograms understood only by her and her late blind father.

Studio	Social Welfare Foundation Soujukai/ Fukuyama Roppou Gakuen
Location	Hiroshima
Director	Kentarou Nishiyama
Founded	1959
Staff	40
Artists	80



# HIROE KITAKA

untitled  
c 2007  
gouache on paper  
20.3 x 25.4cm

untitled  
c 2007  
gouache on paper  
19.7 x 27.3cm

untitled  
c 2007  
coloured pencil, marker on paper  
38.7 x 54cm

untitled  
c 2007  
ink on board  
27.3 x 24cm

# DIE SCHLUMPER

## STUDIO

The studio is part of the Alsterarbeit GmbH, a community at the Evangelical Foundation Alsterdorf. Any artist with a disability can apply to the studio for a three week internship, after which they are chosen to be full-time artists or once a week only.

## STATEMENT

The name Die Schlumper refers to the original cellars where we set up our first art studio. A group of mentally handicapped artists met painter Rolf Laute in Townhouse Schlump - an institution near the Schlump subway station. These artists had been unable to fit into typical handicapped workshops, so they had been classified as unsuitable. Rolf worked with them and they became our first artists, Die Schlumper.

Die Schlumper is not a school and there are no classes or instruction. We offer artists a range of materials and let them choose whatever they like. If artists want to try a new technique, express something different or have questions about alternative materials, we simply help them to find what works for them. Die Schlumper is all about artistic freedom.

## BERNHARD KREBS

b 1951 (Hamburg, Germany)  
From child prodigy to lifetime painting activist, Krebs' every waking moment is dedicated to the depiction of memories and television stars.

## BENJAMIN BINDER

b 1989 (Hamburg, Germany)  
Wooden protective covers for dictaphones and cassette players reflect the recording fixations that fuel this one-off artist's technological dreams.

## MICHAEL GERDSMANN

b 1968 (Hamburg, Germany)  
Visually impaired artist whose crochet oeuvre of electrical appliances and potted plants lends these ordinary items extraordinary creative form.

Studio	Die Schlumper
Location	Hamburg, Germany
Director	Rolf Laute
Founded	1984
Staff	8
Artists	30



# BERNHARD KREBS

*Alexander von Humboldt*  
2010  
emulsion paint on paper  
100 x 70cm

*Gebrüder Grimm*  
2010  
emulsion paint on paper  
100 x 70cm



# BENJAMIN BINDER

*Diktiergeräte*

2011

wood, cardboard, papier mâché, paint, ink, nails  
22 x 18 x 8.5cm



# MICHAEL GERDSMANN

*Telefon*  
2011  
crocheted wool  
26 x 28 x 8cm

*Mikrofon*  
2011  
crocheted wool  
24 x 15 x 6cm

*MP3-Player*  
2011  
crocheted wool  
24 x 20 x 2cm

*Föhn*  
2011  
crocheted wool  
24 x 20 x 5cm

# SIGNATURE

## STUDIO

The studio offers a creative platform and learning opportunities for adults with intellectual and developmental disabilities. Private and non-profit, it is designed to provide the space, equipment, tools and technical assistance to support and encourage participants to foster individual interests and talents in visual and performing arts and music. The chief funding source of Signature Studio is through state and federal funds.

## STATEMENT

The primary role of employees of Signature Studio is to facilitate, not direct. The Enola Group actively markets and sells the work produced by the artists through exhibitions, performances, and educational opportunities. Artwork by Signature Studio artists has been exhibited nationally and internationally, including shows organised by the North Carolina Museum of Art and the New Orleans Museum of Art.

## LAURA MCNELLIS

b 1957 (Tennessee, USA)

A lifetime opus of tempera on newsprint documents the buildings, meals and fashions which make up this enigmatic artist's creative worldview.

Studio	Signature Studio
Location	North Carolina, USA
Director	Karin McDaniel
Founded	1981
Staff	4
Artists	6



# LAURA MCNELLIS

*untitled* (all)  
c 1982  
tempera on paper  
53.5/57 x 70.5/76.5cm

# TAK

## STUDIO

Established in 2002, the gallery is an artist-run organisation funded by sales and donations. It is not a centralised workshop in the traditional sense. The gallery acts as agent for artists with disabilities, working independently from home or with their families.

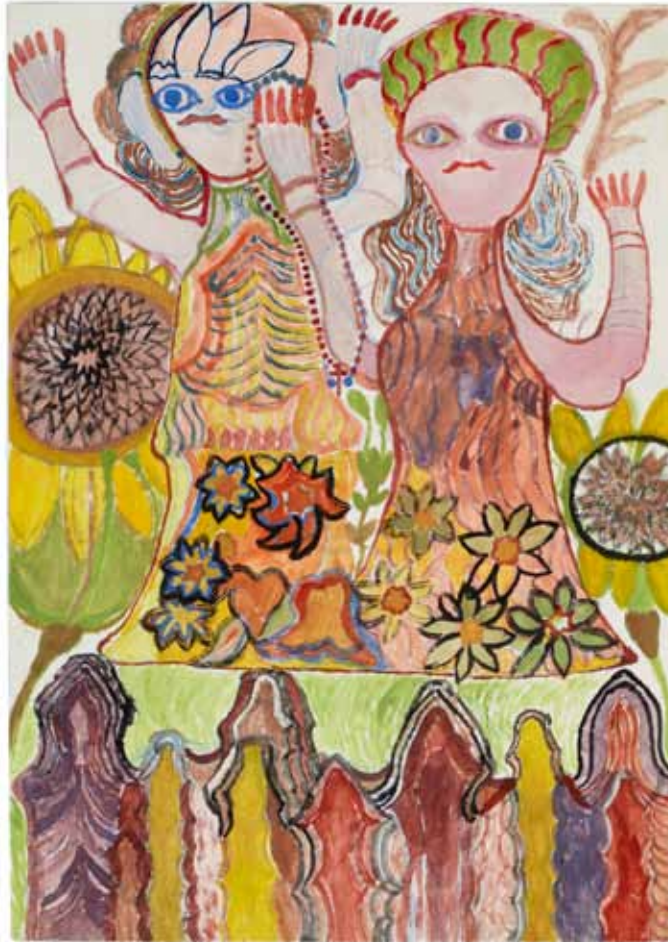
## STATEMENT

Our mission is to support and promote artists whose sole source of inspiration is the irresistible and genuine need to create. The gallery helps artists emerge in the art world by organising regular workshops, exhibitions and publications, and by promoting their work to an international audience.

## HENRYK ŻARSKI

b 1944 (Jabelwaren, Germany)  
A silent mid-life painter whose first brush stroke encouraged him not only to speak, but to reveal the images of a fertile and vivid interior.

Studio	Galeria Tak
Location	Poznan, Poland
Director	Anna Leonowicz
Founded	2002
Staff	2
Artists	3



# HENRYK ŻARSKI

*untitled*  
c 1992/1995  
tempera on paper  
41.9 x 29.2cm

*untitled*  
c 1992/1995  
tempera on paper  
29.2 x 41.9cm

# LA TINAIÀ

## STUDIO

The centre was created within the Chiarugi psychiatric hospital in Florence for the creative expression of patients in the wards. In 2002 the Association La Nuova Tinaia was created to manage the artistic legacy and promote the history of the workshop through conservation, exhibition, documentation and commercialisation of artwork.

## STATEMENT

La Tinaia developed and took shape in the 1960s to encourage creative expression through the daily practice of art. This mission has led La Tinaia to become a cultural force in Florence. Its artists are included in some of the most important public and private art collections in the world.

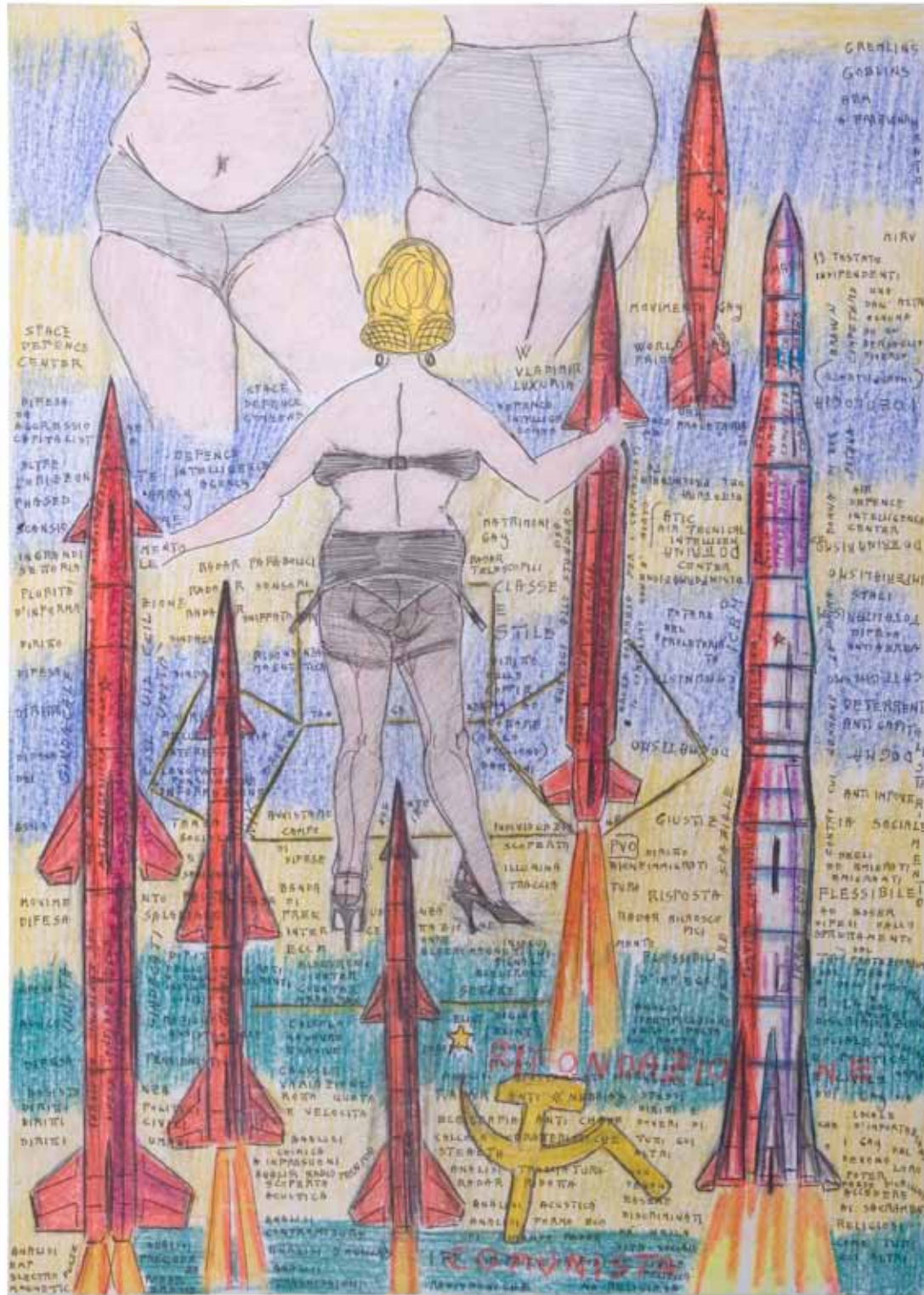
## GIOVANNI GALLI

b 1955 (Florence, Italy)  
A comic book convert whose conspiracy universe of war weapons and space rockets liberate him to rescue ample starlets in tight-fitting lingerie.

## MARCO BIFFOLI

b 1958 (Bagno a Ripoli, Italy)  
Biffoli is a classical portraitist whose great loves are his sitters, psychoanalysed with paint on canvas until each session is complete.

Studio	Il Centro di Attività Espressive La Tinaia
Location	Florence, Italy
Director	Dr Lorella Maria Grecu
Founded	1964
Staff	3
Artists	13



# GIOVANNI GALLI

untitled  
 c 2002  
 coloured pencil, crayon, ink on paper  
 70 x 50cm



*Maria Grazia*  
2006  
acrylic on canvas  
100 x 70cm

*Marco Massaro*  
2006  
acrylic on canvas  
100 x 70cm

*Giuseppe*  
2006  
acrylic on canvas  
100 x 70cm

*Stefania Pini*  
2006  
acrylic on canvas  
100 x 70cm

# MARCO BIFFOLI



*Anna*  
2006  
acrylic on canvas  
100 x 70cm

*Maika*  
2007  
acrylic on canvas  
100 x 70cm

*Alessandro Vietri*  
2006  
acrylic on canvas  
100 x 70cm

*Claudio Ulivieri*  
2006  
acrylic on canvas  
100 x 70cm

# GALERIE DER VILLA

## STUDIO

This exhibition and project space was created to introduce and mediate the work of the studio artists. The studio is the centre for artistic education within the Altona Elbe workshops, one of four workshops for disabled people in Hamburg. Originally located in a house that resembled a villa, it retained its original name even after the relocation of the studio to new premises.

## STATEMENT

The workshop is a place for the artistic creation and expression for collaborations, exhibitions, lectures and discussions. The aim is to offer members of the workshops, as well as external contributors, a way to develop their artistic skills. This can result in employment, further education or collaborative projects with partners, academics and artists. Through the gallery there is also the opportunity to present work with other artists from outside the studio.

## HARALD STOFFERS

b 1961 (Hamburg, Germany)  
A thought, a word, a sentence, Stoffers' daily art practice speaks on his behalf in letters written to a fictionalisation of his own dear mother.

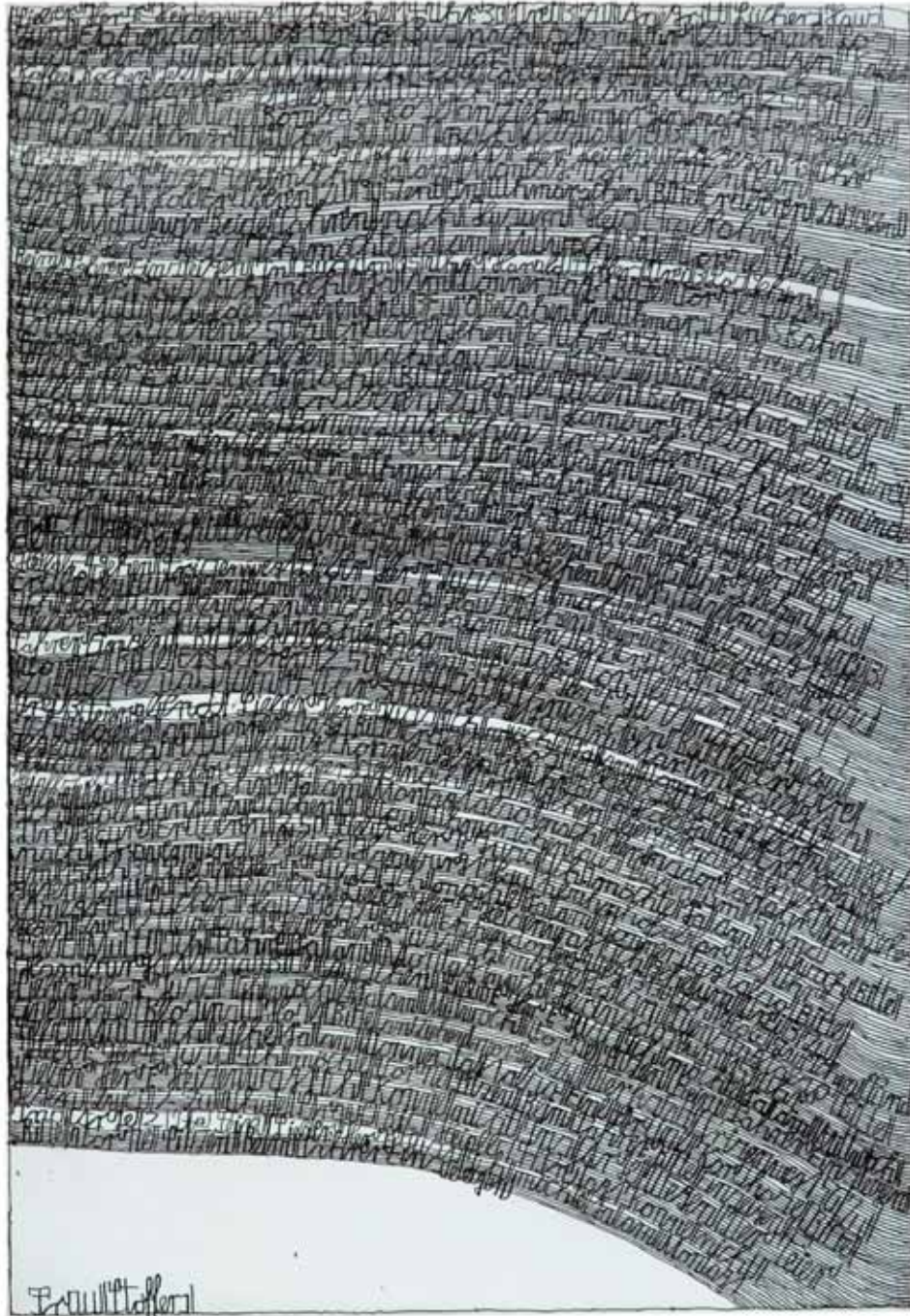
## THOMAS BEISGEN

b 1961 (Hamburg, Germany)  
People, hundreds of them, tiny circles, dabs of watercolour, a country of abstracted rows immediately recognisable as the distant land of Beisgen.

## BERND OLLHORN

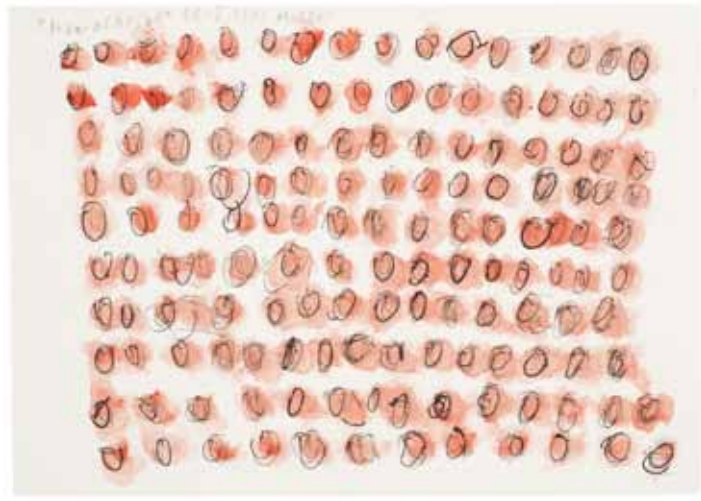
b 1959 (Hamburg, Germany)  
A confident and happy-go-lucky draughtsman whose daily ambles through Hamburg begets rectilinear mazes of buildings, tramways, cars and people.

Studio	Galerie Der Villa
Location	Hamburg, Germany
Director	Peter Heidenwag
Founded	1999
Staff	2
Artists	7



# HARALD STOFFERS

*untitled*  
2008  
ink on paper  
50 x 35cm



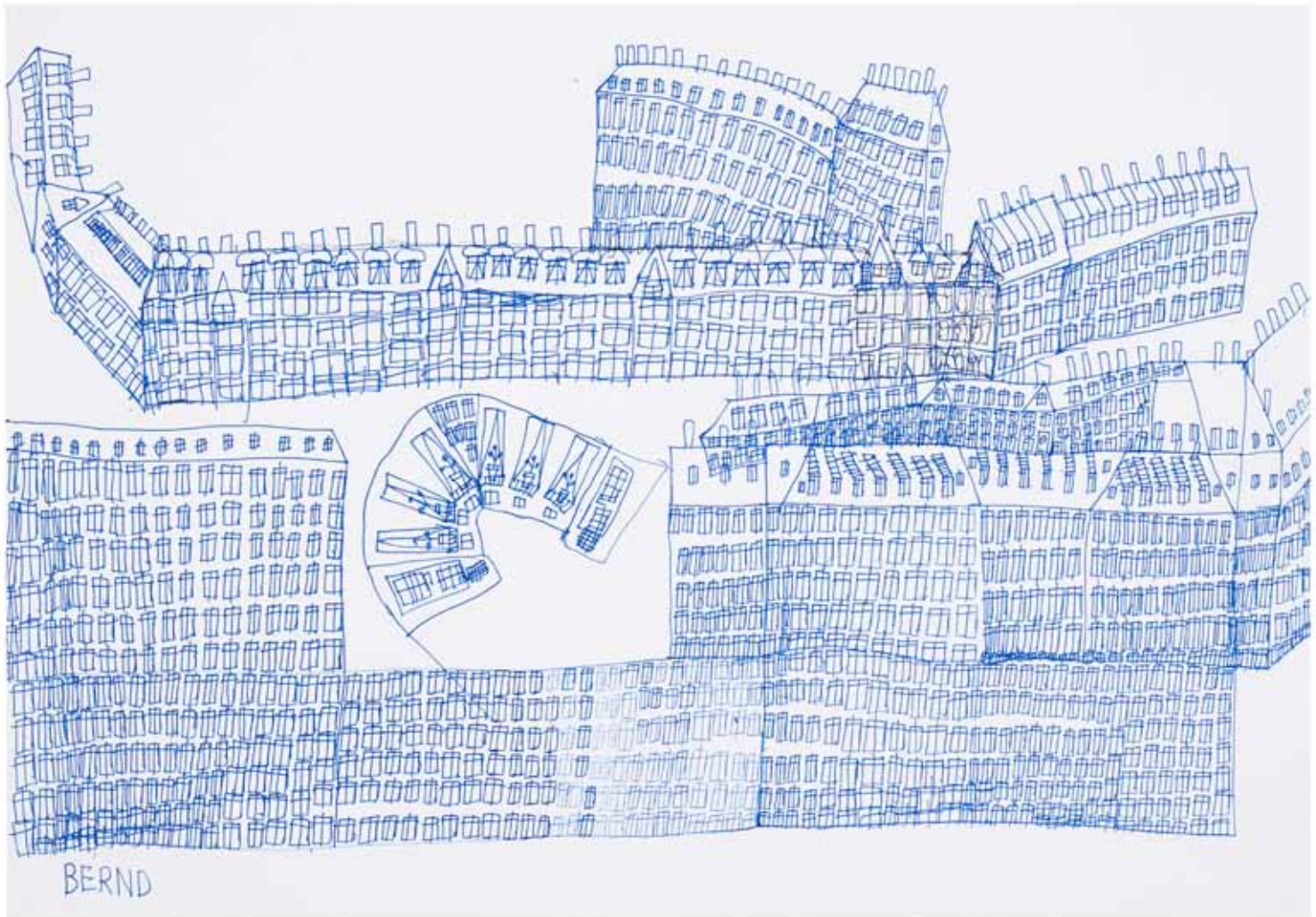
# THOMAS BEISGEN

*untitled*  
2005  
ink, marker on paper  
25 x 35cm

*untitled*  
2005  
ink, marker on paper  
25 x 35cm

*untitled*  
2008  
oil pastel, ink on paper  
50 x 70cm

*untitled (Kreise)*  
2005  
ink, marker on paper  
25 x 35cm



# BERND OLLHORN

*Stadt Hamburg*  
2005  
ink on paper  
50 x 70cm

# VRIJHEIDSHOF 5

## STUDIO

Named after its address in Oosterwolde, the studio is part of Talant - a large organisation with 300 different locations in the northern province of Friesland caring for the mentally disabled. In June 2010 the centre expanded with full care facilities for a group of 10 to 14 people, who are offered a range of recreational and creative activities according to their interests.

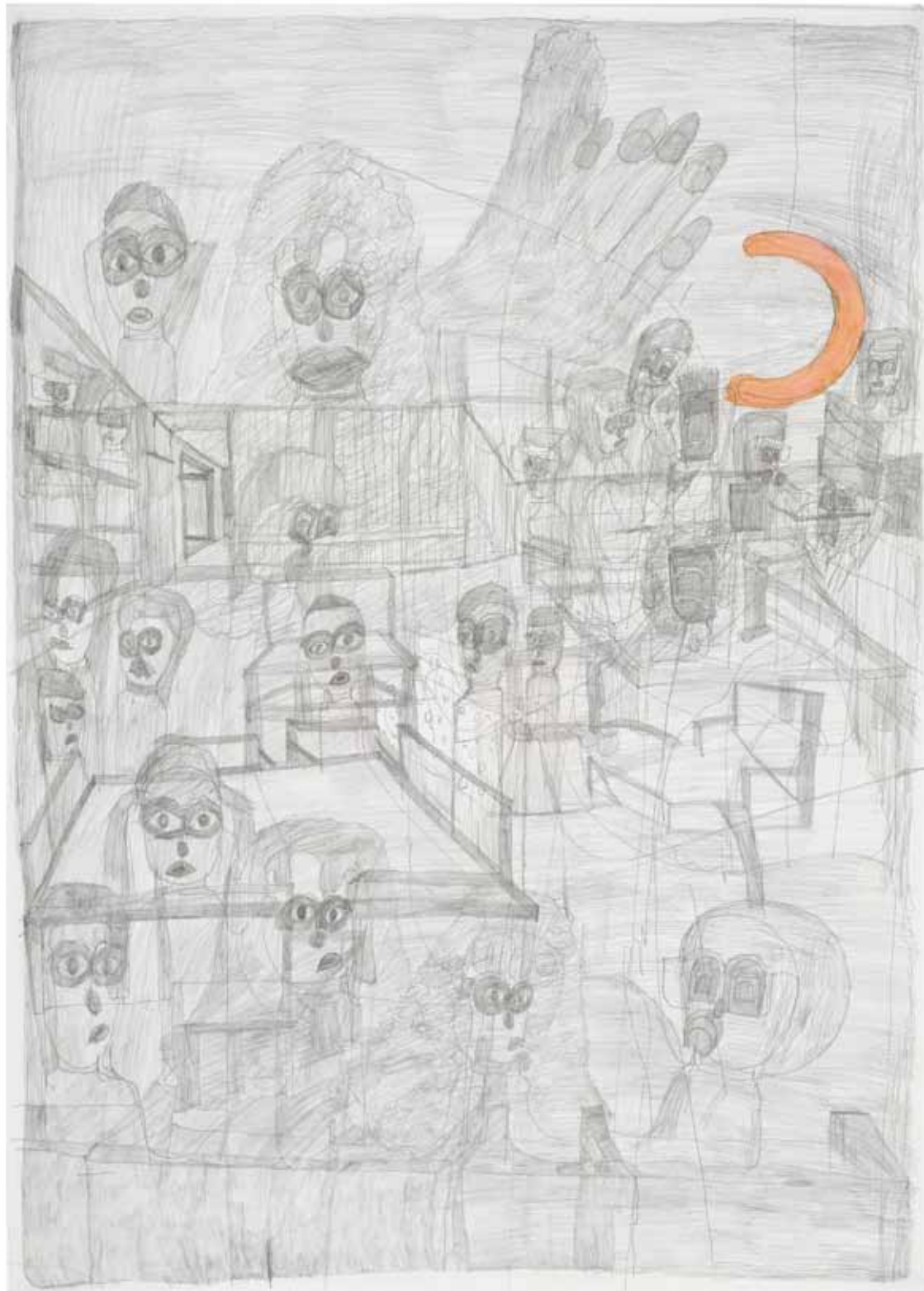
## STATEMENT

Roy Wenzel is the only person in the centre making art and expressing himself through visual means. The centre provides him with the necessary drawing materials, but there is no other artistic support. Two care-workers assist the group activities alongside one team-leader.

## ROY WENZEL

b 1959 (Heerlen, Netherlands)  
Dutch artist whose distinctive penned and pencilled urges recollect figures, fields and fast trains from his childhood until the present day.

Studio	Vrijheidshof 5
Location	Oosterwolde, Netherlands
Staff	3
Artists	1



ROY  
WENZEL

*untitled*  
c 1985/1995  
pencil, coloured pencil on paper  
90 x 64cm

# VSA SWEDEN

## STUDIO

VSA Sweden is a non-profit arts organisation funded by national grants. It has its office and studio in Gothenburg and members all over Sweden. The studio is open to all amateur and professional artists interested in the visual or digital arts, as well as ceramics, theatre, spoken word and music. The gallery allows artists to exhibit works for a small fee.

## STATEMENT

Kulturlabbet is part of VSA Sweden and is for artists with intellectual disabilities. We work with a wide range of artistic expressions such as visual arts, dance, theatre, film, photography, music and poetry.

## KENT GRANQVIST

b 1950 (Kortedala, Sweden)  
Late blooming painter whose figurative oeuvre reflects both his dark internal rumblings and his brilliant and creative lightness of touch.

Studio	Very Special Arts Sweden
Location	Gothenburg, Sweden
Director	Agneta Rapp, Mikael Rudesjö
Founded	1988
Staff	3
Artists	150



# KENT GRANQVIST

*Välbärgad man*  
2009  
acrylic, watercolour, ink, pencil on paper  
32 x 24cm

# WIJDE DOELEN

## STUDIO

Founded as part of Reinaerde - a day-centre for people with intellectual disabilities - the studio was set up by Wim Koot and Bert de Groot as a graphics studio working with linocuts. Soon after a ceramics studio opened with two studio spaces as an addition to the workshop. Artists are usually registered through other foundations or by parents.

## STATEMENT

The artists at the workshop are able to discover their own capabilities and creativity. Instructors only help where necessary and their input is kept to a minimum.

From September to May we have a weekly drawing workshop. All work is for sale and we regularly host four to five major exhibitions a year. Proceeds go to the artists and to the studio to finance materials and supplies.

## ROB MORREN

b 1968 (Utrecht, Netherlands)  
The flat rectilinear box style of this radical visualist brings an intriguing idiosyncratic feel to even the most mundane of subjects.

Studio	Atelier De Wijde Doelen
Location	Utrecht, Netherlands
Director	Bert de Groot, Wim Koot
Founded	1991
Staff	5
Artists	40



# ROB MORREN

*Paalwoningen Oude Haven Rotterdam*  
2009  
oil pastel on paper  
50 x 65cm

*Arabic Portrait*  
2010  
oil pastel on paper  
65 x 50cm

*Garage*  
2009  
oil pastel on paper  
50 x 65cm

*Yellow Door*  
2008  
oil pastel on paper  
50 x 65cm

# YAMANAMI

## STUDIO

Opened in association with The Social Welfare Facility for Intellectually Disabled People, the studio began with three artists and two members of staff which has now grown to a roster of 40 full time participants. It was incorporated in 1996 and fully established in 1997.

Studio Atelier Yamanami  
Location Shiga, Japan  
Director Michiyo Yamashita  
Founded 1986  
Staff 19  
Artists 53

## STATEMENT

We celebrate the individuality and the unique sensibilities of our artists, while focusing on their daily creative activities and interests. Our goal is to enrich their sense of artistic worth in a rewarding and secure environment.

## MASAMI YAMAGIWA

b 1971 (Shiga, Japan)  
Gargantuan monsters, microscopic frogs and armies of repetitive clay figurines cover the land in a fiendishly imaginative production process.

## ISAO HAYASHIGUCHI

b 1967 (Shiga, Japan)  
Simple faces looking out, surrounded by coloured gestures, giant friends from the artist's interior, peek out into the light of day.

## YUKIO MIYASHITA

b 1972 (Shiga, Japan)  
Indian ink, pastel, paint and clay form the words, faces and cruciform figures of this multidisciplinary artist's all-encompassing oeuvre.

## SHUNJI YAMAGIWA

b 1938 (Shiga, Japan)  
Formalist scratched black lettering covers every white surface in Yamagiwa's indecipherable and eternal narrative.

## TOSHIA OKAMOTO

b 1978 (Shiga, Japan)  
An ex-trucker whose impressionistic vehicles recall his own juggernaut past and the daily thundering of transportation across the country.

## KAZUMI KAMAE

b 1966 (Shiga, Japan)  
A textile and ceramic artist whose dominating futuristic forms speak authoritatively on her behalf when she cannot.

## HIDEAKI YOSHIKAWA

b 1969 (Shiga, Japan)  
This transcendent draughtsman and sculptor can be identified by his remarkable clay figures where the eyes, nose and mouth are simply minimalist holes.



MASAMI  
YAMAGIWA

*Jizo of Masami*  
2009  
clay  
14 x 5 x 5cm (all)



ISAO  
HAYASHIGUCHI

*Friend*  
2000  
paint, pastel on paper  
76 x 109cm



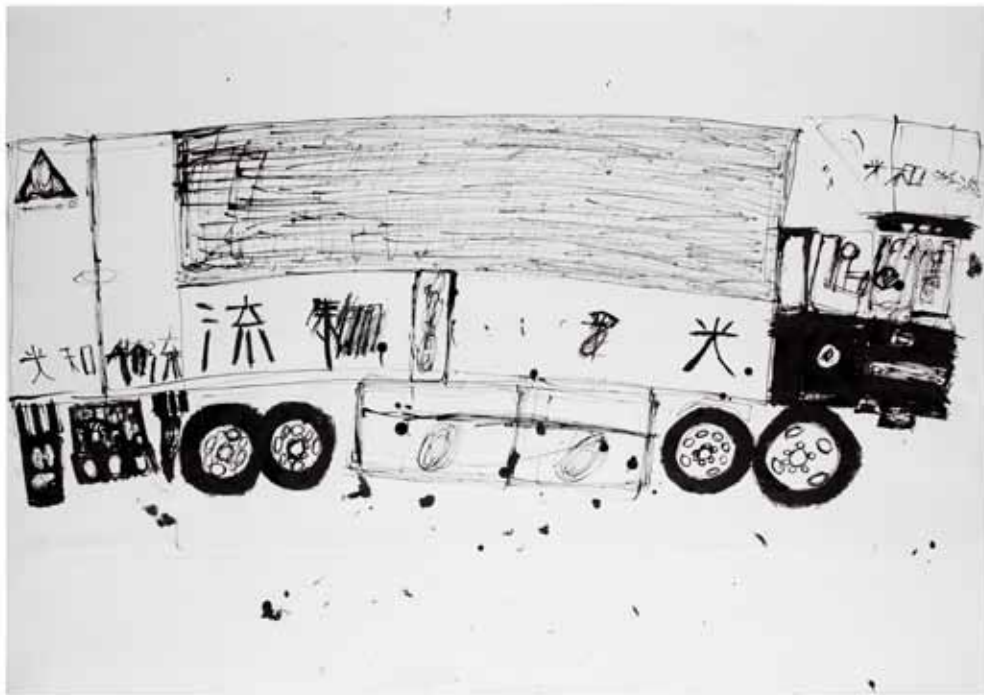
YUKIO  
MIYASHITA

Woman  
2000  
pastel on paper  
54 x 38.1cm



# SHUNJI YAMAGIWA

*Name* (all)  
1996  
Indian ink on paper  
54.5 x 38cm



# TOSHIA OKAMOTO

*Lorry*  
2009  
Indian ink on paper  
38 x 54.5cm

*Lorry*  
2009  
Indian ink on paper  
76 x 109cm



# KAZUMI KAMAE

*untitled (Man)*  
2008  
clay  
25 x 25 x 20cm

*untitled (Man)*  
2008  
clay  
18 x 30 x 16cm

*untitled (Face)*  
2008  
clay  
42.5 x 20.3 x 20.3cm



# HIDEAKI YOSHIKAWA

*Eye Eye Nose Mouth*  
2006  
clay  
38.7 x 18.4 x 17.8cm

*Eye Eye Nose Mouth (all)*  
2009  
clay  
various dimensions

*Eye Eye Nose Mouth (all)*  
2009 and 2004  
clay  
various dimensions

*Eye Eye Nose Mouth*  
2009  
clay  
23 x 3cm

# DE ZANDBERG

## STUDIO

The studio is part of the Ubuntu satellite group, a support network for people with intellectual disabilities. It provides professional individual guidance and a framework for artistic talents to grow to their maximum potential.

## STATEMENT

We use a number of working methods conducive to our aims - we offer space and time for artists to develop their own work, we set up workshops and exhibitions and collaborate with other contemporary artists. By working closely with the studio artists we gain insight into all aspects of their artistic journey.

We also have an art library, where a selection of exemplary works can be rented. De Zandberg is part of the Artotheek collective of progressive workshops in Belgium and the Netherlands. A jury of art professionals selects the best works from each studio to be a part of their archive, based on the quality and strength of their artistic oeuvre.

## CHRISTINE CATTEBEKE

b 1959 (Kortrijk, Belgium)  
The patterns found in nature initiate dense multi-layered wax in the hands of this confident abstract painter and textile artist.

Studio	Kunstwerkplaats De Zandberg
Location	Harelbeke, Belgium
Director	Sabrine Vyt
Founded	1998
Staff	4
Artists	37



# CHRISTINE CATTEBEKE

*Bloemen in Vaas*  
2010  
crayon on paper  
73 x 55cm

*Appelbomen*  
2010  
crayon on paper  
50 x 65cm

*Man met Bomen*  
2009  
crayon on Paper  
55 x 73cm

*Blauw*  
2010  
crayon on paper  
42 x 30cm

Studio	Action Space	Studio	Kilkenny Collective
Location	London, Britain	Location	for Arts Talent - KCAT
Founded	1960	Founded	Killkenny, Ireland
Studio	Associação Nacional de Arte e Cria-	Studio	Atelier Galerie Kempro
Location	tividade de e para Pessoas com	Location	Eindhoven, Netherlands
Founded	Deficiência - ANACED	Founded	1994
Location	Lisbon, Portugal	Studio	Kenafayim Arts
Founded	1989	Location	Rehabilitation Center
Studio	The Arts of Life	Founded	Tel Aviv, Israel
Location	Illinois, USA	Founded	2004
Founded	2002	Studio	Kunst and Vliegwerk
Studio	Art Laundry - Taidepesula	Location	Leiden, Netherlands
Location	Nenonpelto, Finland	Founded	1989
Founded	2005	Studio	Latitude Arts
Studio	La Casa Azul	Location	Kentucky, USA
Location	Colonia del Carmen, Mexico	Founded	2001
Founded	1958	Studio	Mayfield Community Arts Centre
Studio	Colombo Centre for Special Education	Location	Cork, Ireland
Location	Colombo, Sri Lanka	Founded	1996
Founded	1967	Studio	Polskie Stowarzyszenie
Studio	Foundation for Advancing Wellness,	Location	na Rzecz Osob z Uposledzeniem
Location	Instruction and Talent	Founded	Umyslowym - PAOMDP
Founded	Foundation AWIT	Location	Warsaw, Poland
Location	Quezon City, Philippines	Founded	1994
Founded	2002	Studio	Centre for Social Adaption
Studio	Gallery Gachet	Location	& Professional Education -
Location	Vancouver, Canada	Founded	Russia Special Life
Founded	1992	Studio	Moscow, Russia
Studio	Atelier de Haagse	Location	1989
Location	The Hague, Netherlands	Founded	Survivors Art Foundation
Founded	1994	Location	New York, USA
Studio	Heartside Gallery and Studio	Founded	1997
Location	Michigan, USA	Studio	Thunder-Sky
Founded	1993	Location	Cincinnati, USA
Studio	Hutt Valley Community Arts	Founded	2009
Location	Petone, New Zealand	Studio	Very Special Arts Hellas
Founded	1970	Location	Athens, Greece
Studio	Kaarisilta Arts and Activity Center	Founded	1984
Location	Villähde, Finland	Studio	Very Special Arts Lithuania, Guboja
Founded	1987	Location	Vilnius, Lithuania
		Founded	1992

MORE STUDIOS  
MORE ARTISTS

ATELIER 23,  
GERMANY



Birgit  
Gigler

ACTION SPACE, BRITAIN



Mary Ogunleye

ADRIANO E MICHELE, ITALY



Giuseppe Bomparola

ANACED, PORTUGAL



Curzio Di Giovanni



Massimo Mano



Miguel Angelo Claro



Paulo Fonseca

ARTE DOWN, SPAIN



Hélder Rodriguez



Inés Gonzalo

ARTS OF LIFE, USA



Daniel Brendel



Gaby  
Carroll



David Krueger



Frances Roberts



Kristopher Schenkel

ART ENABLES, USA



Jean Wilson



Christina Zion



Eileen Schofield



John Simpson

ART LAUNDRY, FINLAND



Jermaine Williams



Kalle Pakarinen



Marja Leena Ruotsalainen

ARTS PROJECT, AUSTRALIA

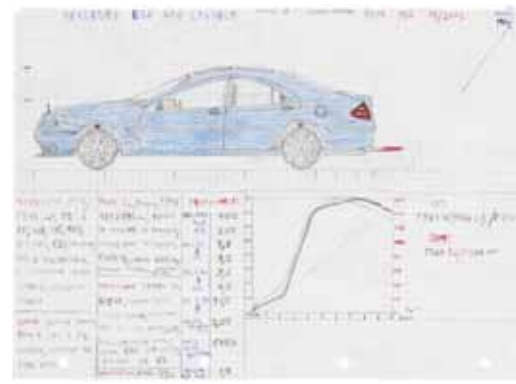


Mikael Valjakka



Catherine Staughton

ASFODELO, ITALY



Mattia Fiordispino

BETHLEM, UK



Marika Tresanini



Rodney

BILDNERISCHE, GERMANY



Hildegard Meyer

BLU CAMELLO, ITALY



Wolfgang Steinbach



Veronica Martinelli



Marinella Parente

CASA AZUL, MEXICO



Miguel Corral

COLOMBO CENTRE, SRI LANKA



Ravi



Yohan

COOPERATIONS, LUXEMBOURG



Swashan



Jurgen Berg



Carlo Wertheimer

CREATIVE GROWTH, USA



Steven Geeter

CREATIVITY EXPLORED, USA



Cedric Johnson



John Martin



Camile Holvoet

DEBAJO DEL SOMBRERO, SPAIN



Andrew Li



Miguel Ángel Hernando

FOUNDATION AWIT, PHILIPPINES



Alice



Anon



Cecile



Christina



Dolores Copones



Glecy



Gloria



Oscar Jason Dumo



Josefina Villasin



Mary Anne Adriano



Raymond

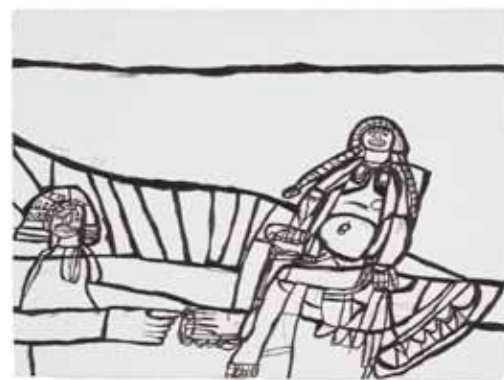
GALLERY GACHET, CANADA



Roberto



Laurie Marshall



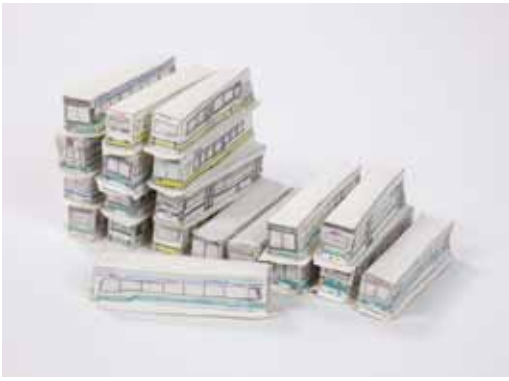
Amy Caliri



John Howe

GATEWAY, USA

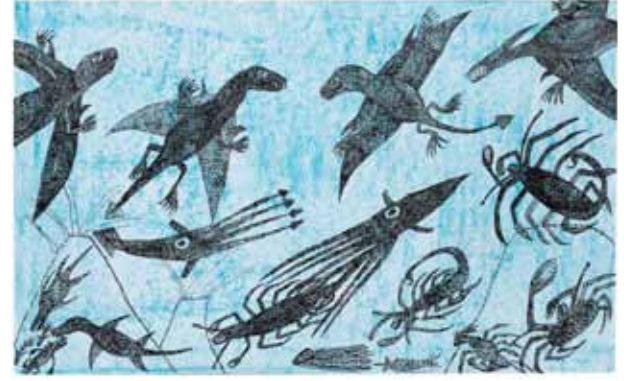
DE HAAGSE, NETHERLANDS



Abdel Michel



Gilberto Palacios



Liliane Jansen



Piet Keus



Fabian Puls



Robbert van Stekelenburg

HEARTSIDE, USA



Willie Jones



Mark Wilson



Hans Hartman



Louise Guardia

HIKO, JAPAN



Celeste Versluis



Yasuhiro Hirata



Masato Naka

HPCA, GERMANY



Franziskus von Branca

HUTT VALLEY,  
NEW ZEALAND



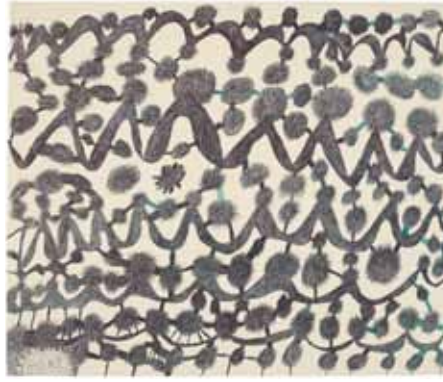
Daryl Kennedy

INCURVE, JAPAN



Mitsuo Yumoto

KAARISITA, FINLAND



Aija Penttilä

KCAT, IRELAND



Declan Byrne



Francis Casey

KEMPRO, NETHERLANDS



Mary Cody



Jack Foskin



Huib Robberts

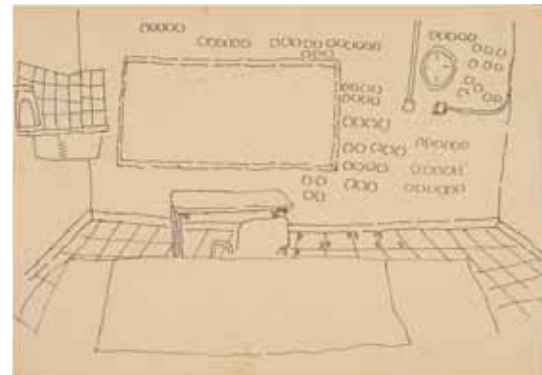
KENAFAYIM, ISRAEL



Trees Speelman



Kevin van der Heijden



Joe Bar



Dodi Eldar

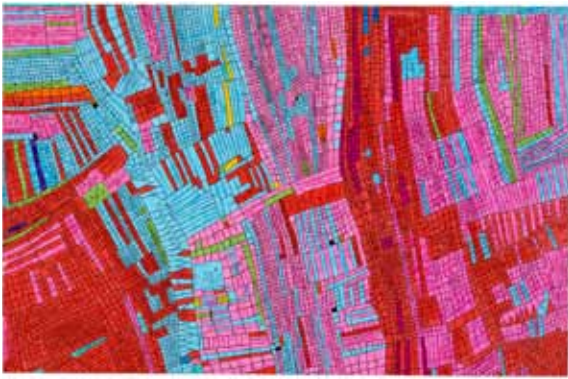


Dana Lin



Tome Tal

KUNST EN VLEGWERK, NETHERLANDS



Fabio de Best

KUNSTSKOLEN, DENMARK



Christian Carlsen



Oline Cecilie Hedegaard



Thomas Larssen

LATITUDE ARTS, USA

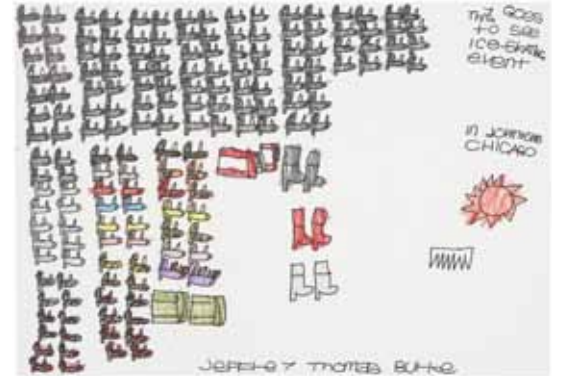


Beverly Baker



Jessie Dunahoo

LITTLE CITY, USA



Jeff Burke

MANOLIBERA, ITALY



Brian Kaplan



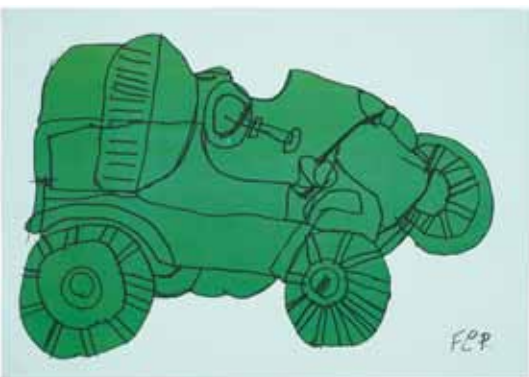
Franco Veneri

MAYFIELD ARTS, IRELAND

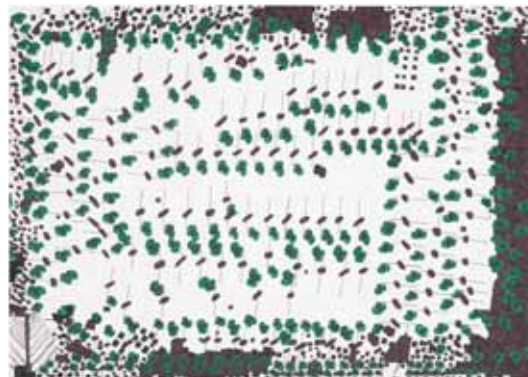


Ailbhe Barrett

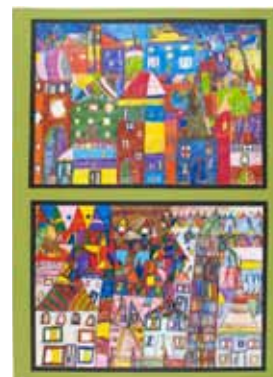
PAOMDP, POLAND



Frankie Burton



Jaroslaw Barciak



Jaroslaw Chys



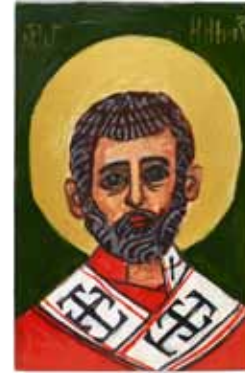
Tomasz Drybala



Dorota Filak



Witold Kobak



Monika Matoga

LA POMMERAIE, BELGIUM



Jean-Jacques Bonnier



Georges Cauchy

PROJECT ONWARD, USA



James Allen

RUSSIA SPECIAL LIFE, RUSSIA



Adam Hines



Chuckie Johnson



Alexei Elkin

SURIVORS ART FOUNDATION, USA



Julio

THUNDER-SKY, USA



Antonio Adams

LA TINAIA, ITALY



Giuseppe Barocchi

GALERIE DER VILLA,  
GERMANY



Roland Schmitt

VSA GREECE, GREECE



Christina Vassiloglou

VSA LITHUANIA, LITHUANIA



Andrius

VSA SWEDEN, SWEDEN



Jan



Raimondas



Hans Carbe

WIJDE DOELEN, NETHERLANDS



Bob van Buuren



Derk Wessels



Jefke Dijkstra

YAMANAMI, JAPAN



Katinka Wassink



Kitty van Straaten



Anon



Yumiko Kawai



Masayo Takiguchi



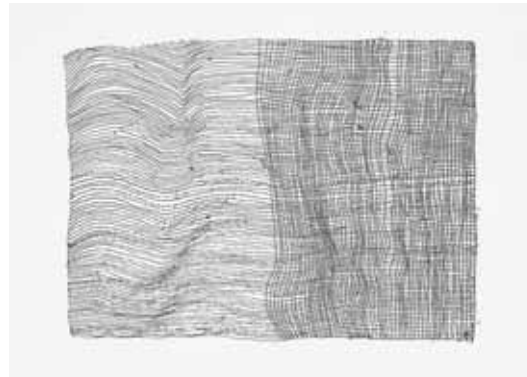
Noriko Tanaka

DE ZANDBERG, BELGUIM



Lia Hes

PIPPA CARVELL



Pippa Carvell



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# THE APPENDIX OF EVERYTHING



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# RE-INTRODUCTION

By now I hope you have encountered, either on the page or in the flesh, the many artists of [Exhibition #4](#). This slim volume contains a series of informal conversations, had with some of the most dynamic thinkers and do-ers of the 21st Century.

[Dr Jacqueline Porret-Forel](#) is where we begin, for it was she who had the foresight to foster the creativity of [Aloïse Corbaz](#), the godmother of art brut and muse to [Jean Dubuffet](#).

[Christiane Cuticchio](#), [Dr Johann Feilacher](#), [Peter Heidenwag](#), [Axel Klöss-Fleischmann](#), [Hiroshi Imanaka](#) and [Anne-Françoise Rouche](#) represent the now. Each helms an exemplary progressive art workshop for people with disabilities. Each has a tale to tell, a distinct house style and lives for what they do. Together with [Dr Elisabeth Telsnig](#), mentor to the artist [Josef Hofer](#), these are the formidable forces who create creation.

[Tom di Maria](#) leads the most visible studio of all. His non-stop pioneering has pan-piped artists from [Creative Growth's](#) modest home in [Southern California](#) to [Le Palais de Tokyo](#) in [Paris](#) and the [Museum of Modern Art](#) in [New York](#). We discuss his mission with one of the proudest advocates of the genre, the writer, musician, artist and cyclist, [David Byrne](#).

Curator [Matthew Higgs](#), director of [White Columns](#), recalls his own engagement with [Creative Growth](#) and its position at the heart of contemporary art. His gallery in [New York](#) is where artist [Cindy Sherman](#) discovered makers like [Dan Miller](#) and [William Scott](#), re-awakening her own passion for all things untrained, roadside and vernacular.

[Massimiliano Gioni](#) has presented [Sherman's](#) work beside the self-taught artists whose work he too curates. Patron saint of [The Museum of Everything](#), it was he - together with [Maurizio Cattelan](#) and [Cecilia Alemani](#) - who invited us to stage [Exhibition #2](#) at [Tate Modern](#) in 2010. Curator and writer [Daniel Baumann](#) is another such saint, balancing nimbly on a contemporary/self-taught tightrope as curator of the [Adolf Wölfl Foundation](#) in [Bern](#) and the forthcoming [Carnegie International](#) in [Pittsburgh](#).

[Colin Rhodes](#) is the one person who knows the [Exhibition #4](#) artists inside out. An author and professor, he supports our conception of them as the most contemporary of creators. [Nigel Warburton](#) broadens this philosophy, analysing the historic reluctance of institutions to privilege these artists with patronage, a sentiment echoed by our perceptive ally and mentor, [Paolo Colombo](#), the acclaimed co-curator of [Exhibition #1](#) in [Italy](#).

Representing the institutions is [Chris Dercon](#), director of [Tate Modern](#) and a vocal advocate for collaborative practices between contemporary artists and progressive studios. [Lynne Cooke](#) is another significant voice and has revealed some of the key self-taught artists of the 20th Century at [Museo Nacional Centro de Arte Reina Sofia](#) in [Madrid](#).

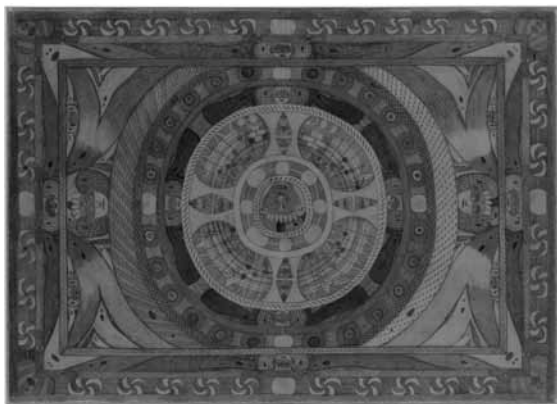
Educator and [TED](#) web icon [Sir Ken Robinson](#) offers us his time and insight to discuss language, creativity and the imagination, while the eminent writer and psychoanalyst [Adam Phillips](#) reveals the many ways in which these artists mirror the inherent abilities and disabilities within us all.

To these our contributors, to you our readers, thank you. Until this moment, we did not know what [Exhibition #4](#) was about. Now it is obvious ... it is about [Everything](#).

[James Brett](#)  
Founder, [The Museum of Everything](#)

September 2011

## Conversation with DANIEL BAUMANN



Adolf Wölfli, 1928

[START]

**JB:** Daniel, you're an independent curator, you're also the curator of the [Adolf Wölfli Foundation](#) at the [Museum of Fine Arts Bern, Switzerland](#), you have a passion for contemporary art, self-taught art, art brut and everything in between. Can we talk about institutions, academies and the relationship of mainstream to the work which fascinates us?

**DB:** Any institution wants to promote values and install authority through discourse. What you and I share is a certain incredulity, a scepticism for the values institutions build up, because we look at works that are extraordinary and spectacular, but which are not shown within traditional art institutions. We are convinced that these works must be seen in public space and we think about what can be done to change that.

A parallel situation can be found in arts education today. In [Europe](#), young students are confronted with the formalised [Bologna System](#). In [America](#) they have a very expensive and commercialised system. Both lead to institutionalisation and current initiatives for alternative academies and self-empowered education in contemporary art reflect a discontent. They hark back to the 1960s, when artists like [Joseph Beuys](#) forced academies to open up, encouraging students to do what they wanted.

What is interesting is that the artists you are looking at for this show, the ones excluded by mainstream institutions, have their own ateliers, workshops and studios. Yet the best of these workshops are not based on the [Bologna System](#), nor part of any educational system at all. They run more along the lines of the [Joseph Beuys](#) model, which could actually be a model for all art academies.

**JB:** That makes a lot of sense and I have observed two kinds of workshop. One is based primarily on therapy. These workshops tend not to see the art produced as creatively or aesthetically meaningful, nor do they understand the commercial aspects of the work. As such they are often well-intended, but they rarely inspire their artists.

The more progressive workshops, particularly those in [Europe](#) and [America](#), put aesthetic value and prices on the work. They give the artists a free range to find the best medium and believe it is important to offer artists a revenue stream. They see the connection between art and the market. I am interested in this mirroring between

contemporary art and this other secret art world. How can the secret one inform the contemporary one?

**DB:** And the other way around.

**JB:** That happens naturally. The subculture always looks to mainstream culture for validation.

**DB:** For this year's show, how are you proceeding? Are you creating an art academy? Is the art academy the show? Are you inviting artists to participate in workshops? Who teaches who?

**JB:** We will show work from the best studios and workshops in the world, predominantly living artists. We will also set up a workshop for artists with disabilities and invite contemporary artists to join in, to sit at the table and participate if they wish. If they have a particular skill, like the potter [Grayson Perry](#), perhaps they can even demonstrate that ability.

**DB:** I love that. It opens up things from an unexpected side.

**JB:** Even within the art brut community, there is resistance to this genre. They accept classic artists like the one you focus on, [Adolf Wölfli](#), but someone as contemporary as [William Scott](#) encounters all sorts of issues because that same community sees his work as somehow less pure. Do you think this is correct? Can we see them as part of the same idea?

**DB:** I am not sure that it is the same idea. People use terms like outsider art and art brut to frame this work. Yet the terminology is now evolving in different directions, because there is no common geography, biography, school or style. They have nothing to do with each other. This is the threat to institutions, art history and our whole way of thinking. These artists don't fit in and it freaks them all out! With [Wölfli](#), for example, he is both an outsider to outsider art and an outsider to insider art. To occupy this position is a great achievement.

**JB:** Language has become interesting to me over the course of this project. Contemporary art seems trapped in a hamster wheel of Duchampian notions. The other tread wheel of course is the market, which dominates.

There is also the difficulty of biography. In our first exhibition, we only revealed one biographical sentence for each artist. If you wanted to know more, the suggestion was that you had to go out and find out yourself, to avoid the pitfalls of approaching work with too much personal narrative.

For example, as soon as you say an artist has a disability, you get a different read, generally a sympathetic perception of the work. It's much better to look at the work first, then let its construction unfold.

**DB:** Yes, biography doesn't make the work better or worse. However if you deny it, you may deny incredibly harsh social realities we need to be aware of. What [The Museum of Everything](#) does is make space to look at these things differently. Beyond the art, it also uses humour - and that was a real revelation to me. Institutions do not use humour, it undermines too much of their authority. To make space to look at things and to laugh are major contributions.

**JB:** It's interesting you mention humour. A lot of

the work we are looking at is funny. The artists express humour and are witty about what they see and how they portray it. Institutions don't like humour do they?

**DB:** Instead of laughing at themselves or their approach, they present an authoritarian discourse about humour!

**JB:** Now that is funny! Humour in contemporary art is almost entirely about irony. But irony doesn't often play a part in this work. It tends to be more direct. The self-awareness and lack of irony in the work here perhaps reflects the difficulty in including it - it's just too direct.

**DB:** The work is extremely direct and bold. We appreciate it as an alternative voice if it does not impose itself on us. Yet these artists don't care about the mainstream, they have been rejected from it. The difficulty for us is that when we want to integrate them into a mainstream situation, they don't fit. They are to a certain degree a totally foreign body.

This alternative view is so radical, so out of tune, it is an intellectual challenge even to understand what is going on.

It's an anti-intellectual challenge. When you talk about someone who is non-verbal, it's just an attribute, they are inside themselves and what they make is their language. It's important for us to talk about it and intellectualise it; but at some point you hit a wall and realise it's about feelings, how you can understand and interpret these feelings, how you can speak this language and whether there is a way to re-understand visual language through these artists.

If somebody is using a different part of their brain to communicate, to talk, to make work, there's not even an intention to make art. If we call it art, that is our assumption. We say it's a thing of beauty, but that's us, not them.

**DB:** When something is formulated in a surprising and formally precise way, it translates into beauty. We try to understand and misunderstand the work, look at it, read it, try to talk about it, and can't do it outside the emotions. It's the same with contemporary art.

**JB:** What if that beauty is entirely of our creation, not theirs?

**DB:** I don't see any difference in value. If somebody gets there and is highly trained and intellectual, I appreciate it to the same degree as if somebody comes from another side.

**JB:** It becomes a level playing field, which is perhaps the ultimate goal. I still believe this art may be closer to a pure creative gesture and the universality of that act. I'm not so sure about the imposition of aesthetics and beauty and whether that matters, for example comparing these artists to [Cy Twombly](#) to convince us that it has merit.

**DB:** I think it can be done, but not in order to legitimise something or impose absurd values, but to understand what the person is saying or translating. I learn from art and I do it mostly through comparisons. This keeps things going.

**JB:** So you would rather have this as part of the never-ending expansion of creation, rather than the re-adjustment of a grand theory.

**DB:** I think that's exactly what their power is. If you look at how much passion the art brut field has, it simply reflects how strong the opposition against it is. If you judge the walls by the level of the passion, they must be very thick.

**JB:** I still feel it's only a matter of language. It is [The Museum of Everything](#), not [The Museum of Weirdos](#). We have an inclusive name, therefore people are open to what we show. Language can change perception. We use the word museum, we're perceived as a museum.

**DB:** Most of the time, a museum represents the view of the ruling class - the king, the donor, the collector, the state. Museum is about exclusion and inclusion. If you combine that with the word everything you dissolve that authority and make fun of the claims that go with the word. That's why I like what you do - you build up a tension between the values and ways we look at things. I've pulled out of trying to solve the tension, it's better just to carry on doing it and see what happens next.

**JB:** That's my conclusion as well. By doing it, you not only show the world what exists, you become the advocate of the artists because the politics of inclusion anywhere else are just too tough.

**DB:** It was important to be exposed to the late Swiss curator [Harald Szeemann](#)'s activities who discovered artefacts of which he thought too interesting and too important to keep separate from the rest, from the public. He introduced many foreign bodies into the art system and did it with subversive joy and real passion.

**JB:** How did [Szeemann](#) rationalise this? He's been hugely influential.

**DB:** As I understood it, he claimed that whether it's art or not, whether they're taught or not, artists like these suggest new ways of thinking, building and forming. They depart from conventions and norms and the work becomes more enigmatic and less understandable, but that's no reason not to look at it. Remember, it was the 1960s: under the pavement is the beach. Can we still think things upside down? Or do we want a boring life?

**JB:** It returns to my starting point. Is the cup on the saucer or the saucer under the cup? These are only words, ways of comprehending what actually goes on. We created these structures, we can change them. We just have to decide whether we're going to walk home on the pavement or through the sand.

[END]

6th May 2011  
London, England/Basel, Switzerland

**Daniel Baumann**  
b 1967 (USA)

Daniel Baumann is an art historian, curator and writer for *Kunst-Bulletin*, *Parkett* and *Spike Art Quarterly*. Recipient of the Swiss Award for Best Curator (2006) and Special Advisor for Frieze (2009/10), Baumann is curator of the Adolf Wölfli Foundation at the Kunstmuseum Bern and the Carnegie International in Pittsburgh (2013). Baumann was a contributing writer for [Exhibition #1](#).

## Conversation with DAVID BYRNE AND TOM DI MARIA



Erin Punzel, 2010

[START]

**JB:** Tom, you run [Creative Growth](#), one of the longest running progressive studios in the world for artists with developmental and other disabilities. Can we start off by describing the difference between art-making and art therapy?

**TdM:** Art therapy is a specific practice that asks a person to engage with personal dynamic through the work: how does that make you feel, why did you choose this colour?

We never do that. But something hugely therapeutic comes from being supportive, having a voice, being able to communicate.

**JB:** So you don't do therapy, you do art. In [Britain](#) therapy seems to be a more general practice, intended to engage the participant and make them better in some way. There is a lot of art therapy here. There is not very much therapeutic art!

**TdM:** That's helpful to know. When you are talking about therapy, the cultural context matters.

**JB:** As you know, the museum is presenting the first ever large-scale exhibition of art from progressive workshops like [Creative Growth](#). How do we ensure that people understand the context?

**TdM:** It's often difficult to explain what we do to funders and the public. Sometimes when you say disabled and charity, people respond positively, but we are also not afraid to discuss our artists' situations, especially as their economic situations are sometimes more difficult than their particular disabilities.

What I truly believe is that the artists we are discussing are the artists of our era. They are redefining what art-making is and where it can come from. If you push that thesis, people see it

and understand the context. It becomes a richer, more meaningful experience. The problem with the media is that everyone wants to reduce it to one sentence.

For example, why do you have a sustained interest in this work? As an exhibitor and collector, I would imagine it's not because you feel sorry for these artists. It's because something about the work resonates deeply within you, either aesthetically or within the realm of what you find interesting. To not have that as a point of connection does not allow for a deep and sustained relationship with the work.

**DB:** I'm going to jump in here and say that all artwork is therapeutic for its makers. The biggest art world megastars and the lowliest Sunday painters - it's therapeutic for all of them. I can testify that making music and singing - even if it's not one's own compositions - does the same thing.

Having a disability or dealing with tough social or cultural situations might exacerbate that process, it might make the therapeutic aspect more visible and less subtle - but there's no fundamental difference. Doing and making helps everyone.

I also wonder what constitutes disability. Sometimes it's just being a social misfit. That spectrum covers all sorts of people. In another age [Francis Bacon](#) would have been institutionalised for his squalid living/working situation and sexual habits. Plenty of fine artists I have personally known are borderline dysfunctional, but some have managed to pass and are judged mostly by their work.

**JB:** One view is that we are all disabled, it is just a matter of degree. It makes sense, of course. So much is to do with a narrow world-view of what ability is and who the normal folk are. The problem is that people with disabilities are often defined only by those disabilities. We need to start seeing disabilities as abilities!

**DB:** I agree completely. And the criteria for being disabled changes over time as well. Plenty of incredibly successful folks can't function in the real world, but have enablers, assistants and a professional crew to prop them up. (You know who you are!) The justification is that these people's creative output is either so brilliant that it's worth it, or that they make so much money for others that it's worth it. The point is, they're as disabled as anyone else you can name.

I'm wary of saying it's all relative - but I myself find the whole disabled/functioning inside/outside argument irrelevant. The other issue raised is whether or not the story of the artist is integral to their art. Should art stand purely on its visual, aural or experiential basis? Or is it okay if some background, story or aspects of the artist's life or social context helps one appreciate the work?

To take some extreme examples: the clown paintings of serial killer [Jeffrey Dahmer](#) or the kitsch landscapes painted by a [Mr Hitler](#). Maybe it is excusable to view those paintings subjectively, beyond their surface attributes. But for other artists we are blissfully unaware of their sexual habits, political affiliations and personal hygiene. [Jackson Pollock](#) was a drunk and [Norman Mailer](#) seems to have been a bit of an asshole; but are those the lenses through which we must view their work? [Louise Bourgeois](#)? I love her work. She seemed to relish attaching a childhood family trauma as integral to the understanding of her work. What if - and this is just a what if

- what if she were making it all up? What if the biographies that we come to believe are important to understanding some work - like the artists at [Creative Growth](#) - were misplaced, in error, or outright lies? What if that [Hitler](#) painting was actually done by my grandmother? Does that change the painting? Sometimes explanations and other extraneous information is an integral part of the work, or so it seems to me.

**JB:** I don't know how to relate this to [Hitler](#) except to say we have a knock-out portrait of him by an artist in our show!

But you're completely right, biography is a dangerous magnet. From [Henry Darger](#) to [Judith Scott](#), these compelling human stories can shout too loud. The trick is to let the art come first. Of course if there is a relevant context, you have to communicate it. In our new show we have amazing work by an artist fascinated by light, cameras and ways of seeing. He makes oversize ceramic cameras, vintage models, glazed, totally incredible. Most fascinating of all, he's registered blind! It's essential to say that isn't it, what does one do?

**DB:** Yeah, where do you draw the line here? I'd love to believe that we can just stand in front of a piece of work and it will speak to us (or not) and that's all we need. The sound of a word affects its meaning. Context is part of how we experience the world - we have never experienced isolated context-free objects.

It's a tough one. I agree that one wouldn't want your ceramic camera artist to be referred to simply as a blind artist, as if that is the main thing that makes his work affecting.

**JB:** What is clear to me is that people who like this work are interested in what makes us tick, how we think and especially how we think creatively. So do these artists go to the root of what creativity really is?

The other question for me is do we like [Dan Miller's](#) work because it is good? Or is it good to us in the same way that we like to look at nature? Are we ascribing beauty that may not actually exist?

**TdM:** A musician can be technically trained, but that won't let them find their voice. [David](#), you've done some very unique things in terms of your style and early work. You are creative in many ways. But you trained as a visual artist. What are your thoughts on creativity, voice, technique and process?

**DB:** Thank you guys! As to the question of whether work is formally good, I do believe that [Dan's](#) work - and of course many others - touches something primal in us. We don't need to know all about him to feel it. The formal aspects of art do indeed push psychological and emotional buttons, it's not just about cool systems of organisation.

Many artists, especially the artists at [Creative Growth](#), are in touch with parts of their bodies and psyches that the rest of us might shy away from. We feel them exposing parts of themselves - fears, anger, pleasure, exhilaration, obsessiveness - that are in us too, but we tend to keep a lid on those bits to help us function as social creatures. But we absolutely recognise these as parts of ourselves. If we didn't, then the work would just be aimless doodles and scribbles - and it's not.

**JB:** That's so well said. There is an artist in

[Austria, Josef Hofer](#), his main passions in life are drawing and masturbating - and so his oeuvre is an incredible sexually-liberated visual diary. You just wouldn't see that from a contemporary artist. Like you said, too many lids, too many bits!

**DB:** Bits!

**JB:** One of the great things about the visual arts are that they eliminate time. That puts everyone on a level playing field. You can spend the same amount of time looking at an artwork by a contemporary artist as by an artist from [Creative Growth](#). That makes for a very democratic medium.

**Tom**, say I want to set up my own art studio. What do I do? How do I start?

**TdM:** If you're like [Creative Growth](#), you start from your home. You put paints on your table. You have artists come over. They come because they belong somewhere. It's not like going to school or doing a project. It becomes parallel to growing, communicating and starting a place in the world.

Then you have to allow for time. What are people doing, what are they asking for, what problems are they solving? You want to encourage this. There is no right or wrong. At [Creative Growth](#) if you are not hurting someone you are NOT wrong. It's amazing how people find a human spirit in wanting to do better, wanting to improve. That's a key point: when you give people time to figure things out on their own, that's when you find the breathtaking solutions. If you tell them how to solve a problem, you are likely to get something you want to see.

**DB:** Someone needs to tell this to a lot of art schools!

**JB:** What materials do you provide? What way do you begin?

**TdM:** If you are talking about basic process, then get the most basic things that make a mark on paper. Crayons, oil sticks, pencils are the best place to start and the easiest for people to hold. Make a line on a surface, like basic cave painting. Think about how children first express themselves: the stick figure, the head and the two feet. You see this in adults with developmental disabilities. When you don't control the product, you are effectively saying to them: *what should a painting look like - tell me what it should look like because I am not going to tell you!*

**JB:** So you would never say: *that's not how a door should open.*

**TdM:** We would say: *look at that door, that's a great door, what made you think about that door?* You talk about it.

**JB:** So you have a home, you have materials and you have time and encouragement, trying not to direct or guide.

**TdM:** [Erin Punzel](#) is an artist who came to [Creative Growth](#) with little drawings she was obsessed with. My sense is she was doing them before she came to us in other programmes. People probably found it damn annoying because she wouldn't do anything else. For us it was like: *she won't stop, isn't that amazing, let's give her a bigger piece of paper and see what happens!*

**JB:** You don't do therapy, you are not guiding, but you are noticing change and trying to encourage development. How do you define a therapeutic line?

**TdM:** I would use words like foster, encourage, support. I have never been able to say it in one line. Just be open to where it's going.

Someone like [Erin Punzel](#), who moves her lips in a way that is uniquely compelling and necessary, but who hasn't yet found a voice, is the perfect person for us to support and watch grow as we have with [Dan Miller](#), [Donald Mitchell](#) and [Judith Scott](#).

For two years [Judith](#) made rotating actions with her hands on the table. She was trying to take action but didn't know which action to take. You help someone find their voice and that's what you do it for. When someone sings, it's phenomenal!

**JB:** In terms of this imaginary art workshop, would there be stimulation? Art books? TV?

**TdM:** It depends. For people with autism, we have to remove stimulation. Autism is a mysterious spectrum of symptoms. If isolation provides someone with clarity to find their voice, then that's what's necessary. For somebody else, they may need prompts. Stimulation varies depending on the disability.

[Dan Miller](#) has autism. He needs to repeat the same questions again and again. He needs somebody to respond to him verbally. When staff help with that dialogue, it helps him be productive. It's exhausting to sit with him for five hours a day!

**JB:** What advice would you give to an autistic artist?

**TdM:** Draw something from your mind, from your imagination, from your dreams, from what is bothering you. Sometimes words, numbers, and lists are good starting points too.

**JB:** So you connect with the person and you verbalise. You would choose that over showing pictures to copy?

**TdM:** Yes, absolutely. Some people, especially those with disabilities, are afraid of doing something wrong.

**DB:** The whole question of autism and the [Asperger](#) spectrum hits very close to home. I'd venture that more than a few creative folks can be found lurking somewhere along that spectrum. I suspect I had a few of those affects years ago, but they tend to lessen over the years.

I'm convinced that making music, art and performing helped me a lot too. Although some of the [Creative Growth](#) artists are way further at one end of the spectrum than I ever was or am, there might be some innate empathy there. Some similar things at work, like finding it tough dealing with social situations, but an ability to focus intensely, and concentrate.

**JB:** Artists like [Dan Miller](#) and [William Scott](#) seem to have characteristics artists everywhere have, whatever their ability or disability. I don't want to romanticise or sentimentalise it, but I know that may be where my own interest comes in i.e. creativity as a medicine for psychological, neurological and other conditions.

**DB:** I agree that creativity of all sorts - that includes activities we might not classify as creative arts, like sports, cooking or conversation - is hugely therapeutic. For oneself, for the creator. As much as I love art, music and all the rest I'm sceptical that looking and listening are doing me any good. I suspect that most of the good is in the making.

**JB:** Have you ever read [Oliver Sacks](#)? He highlights the role of music and the arts with the complicated goings-on of the mind.

**DB:** Oh yes, I've read most of his books. And before that I sometimes read case studies of folks who had sound and music related ailments. You hear about someone who found music terrifying, or physically upsetting, and of course their story became a kind of metaphorical narrative that explains, in a reverse kind of way, what music, for example, might be. You try and understand what works and how, by hearing about all the various ways it can go horribly wrong and not work.

**JB:** [David](#) you're a non-stop creative character how does it all connect to you? Do you see this work as a mirror at all?

**DB:** I absolutely identify with much of this work. That said, I also hope I don't romanticise it, or the artists who produce it too much. We love the myth of the crazy artist, the childlike performer and the antisocial genius.

**TdM:** Yes, that's an important point. I have to say that there is also a certain darkness and pain from which many of our artists derive their motivation. While the work is often visually stunning, free and alive, that sometimes comes from a personal history that was otherwise. It's the case of the fire making the iron stronger, in this case making the work vital, urgent and necessary.

**JB:** A lot of this seems to be about encouraging imaginative thought, changing the way artists think. If you get artists to copy a picture, you'll get an aesthetic, but if you engage their imagination, you might get a lot more.

**TdM:** Yes, that's right. We try to understand our process and methodology too. We have a phenomenal staff of artists and they learn from each other along the way too. We've been doing this for nearly 40 years - so it's important to know that it can take time, it's not instant.

We have also learned how to direct people back to their work if they get distracted. That's an art form too, getting people to focus. Encouraging imagination is a great way to look at it - and not an easy thing to do.

**JB:** Common belief might suggest that somebody with a developmental disability doesn't have an imagination?

**DB:** This sounds like the argument that they're not real artists because they can't help it. They can't control their urge to create, it's somehow thought that it's not considered or lacks intent. Real artists can't help it either.

**JB:** What I don't get is why the art world - as in the *art* world - is reluctant to accept these artists' works as art.

**DB:** Without going on a full on rant, the way work is evaluated in the art world is not solely based on quality, or how much a work moves you or

inspires you, but on a host of other factors as well. Sometimes it comes close to the world of stamp collecting or the folks who collect action figures - and no one would claim that value in those worlds is based on whether a particular stamp is beautiful or not.

**TdM:** I don't know if it's imagination or a perspective on the world, or a refraction of what comes in through their eyes and out through their hands.

**JB:** Surely imagination is what leads to creative gestures, even if the gesture comes first and the imagination comes next and puts form to it. There is no way you can do these things as a matter of automation. Even in the most basic works, there must be something that engages its maker creatively, because he or she is making decisions.

**TdM:** I think your point about imagination and creativity is well taken. When you are really engaged in creativity, it's based in the imagination. When that doesn't happen, you are directing the other person, you are prompting them.

**JB:** I believe that - but I also know that some of the great artists of the genre, like [Johann Hauser](#), re-produced images from books and magazines.

**TdM:** That's a great example of how visual reference can stimulate imagination. That's different from copying something that has been seen over and over again, which is not particularly creative or imaginative.

I think of it as dreaming. Wouldn't it be great to have a disc in your head and play back your dreams when you are awake? Some of our best artists do that because they interpret a shifted reality. There are images and ideas, but they are seeing it in a different way and are open to not having the outcome be what you would expect. [David](#), what leads you through a tune or into a riff or variation? How does technique influence that?

**JB:** Tom what is different in your role at [Creative Growth](#) is you as the advocate. You fill the gap, you bring the materials to the table, you make decisions when somebody may not be capable of making those decisions for themselves. You facilitate the decision to sit down. It's not easy for most people as you said, but you help it happen.

**TdM:** Yes - comfort and safety are very important elements if you are working with an at risk population. It's difficult eliminating that vulnerability and creating a safe environment; but it is essential, when our artists believe that those constraints are gone, they open up.

**TdM:** In terms of logistics we need a variety of kinds of chairs. For example, people with seizure disorders need armchairs so they don't fall on the floor. We have 22 different styles, and an open floor plan, so everybody sees each other. There are different clusters depending on the different media.

**JB:** So your advice is to tailor it and be specific to who's coming?

**TdM:** No two people are the same. Being in a classroom with 30 chairs all the same would never work at [Creative Growth](#).

**JB:** What about engagement - do you do group things?

**TdM:** We do social outings once or twice a year,

we'll have a party or field trip. People bring their lunch every day and we have a lunchroom where everybody shares the experience. We don't critique the work people do. It's not like an art school where people sit around critiquing their work, but they gather and socialise and talk about life.

Many are life-long friends. People have been coming for over 30 years and relationships have been created. If you are doing a temporary or episodic workshop that would be hard. My experience tells me more time is better. Sustained workmanship leads to a better result.

**JB:** Yes, it definitely occurs to me that the best work doesn't come out of a temporary situation, it comes out of long-term involvement. A very small bespoke workshop available on a daily basis is going to do more good than a much more sophisticated workshop available half a day every week.

**TdM:** I would agree and it doesn't have to be sophisticated.

**DB:** I wonder if this process and the approach that [Tom](#) elucidates can be spread and exported? One then wonders how much incredible work lies waiting to be set free ... and I wonder if these folks with disabilities who are somewhat dysfunctional are less inhibited about letting this part of themselves out, once a context and situation allows it?

**JB:** The answer's a firm yes! There is amazing work out there, thousands of [Dan Millers](#) and [William Scotts](#), they simply don't have a [Creative Growth](#) to go to.

Whether or not a progressive studio exists seems to depend on geography. [America](#), [Belgium](#), [Germany](#), [Japan](#), [Holland](#) and [Australia](#): hip culturally connected countries which privilege artists with disabilities and let them get on with it. I'm hoping our show will expand the spread of these studios. I didn't think the museum was a political animal, turns out it has to be.

**TdM:** Disability is very political. So is art.

**DB:** The next step, in my imaginary future, would be to apply these lessons to everyone - in ordinary schools and homes. That would mean adolescents and others who are extremely aware and self-conscious of how they are perceived by their peers would have to loosen up a bit.

One wonders if everyone, all of us, have wild creative propensities, waiting to be unlocked - just like the artists at [Creative Growth](#) - but we self censor ourselves.

It would be a huge shift if ordinary folks would move more towards making stuff rather than consuming it.

**JB:** Many of the curators we speak to about our project looks at progressive studios like [Creative Growth](#) with envy and wish art schools today had that same open-minded vision. They talk about the fact that these are not just schools, they are closer to creative academies for life.

**TdM:** There is a freedom that comes from not having any expectations, or a need to fulfil a certain model of success. When you have nothing to lose, and someone believes in you, the response can be astounding.

Nothing at [Creative Growth](#) comes out of a sophisticated context. Our artists use basic materials on simple tables. It is the sustainability, the repetition, day after day.

I can think of several [Creative Growth](#) artists like [William Tyler](#), [Dan Miller](#) and [Donald Mitchell](#) who are essentially engaged in 30 year long drawing projects. It is astounding to witness, yet so simple at the same time. It's what they do every day. It's like learning how to speak a language. It's about duration and frequency.

Not everyone has the courage to sit down in front of a blank piece of paper every day, and believe that almost anything is possible. Sometimes the most difficult things take form from a very simple action.

[END]

6th May 2011  
[London, England/California/New York, USA](#)

[David Byrne](#)

b 1952 (Dumbarton, Scotland)

David Byrne is a musician, artist, writer, filmmaker and cycling activist. Founder of record label Luaka Bop, he is known primarily as the founder and principal songwriter of the band Talking Heads. Winner of an Oscar, Grammy, Golden Globe and other awards, Byrne's work as a visual artist includes [Playing the Building](#) at London's Roundhouse (2009). Byrne was a contributor to [Exhibition #1](#).

[Tom di Maria](#)

b 1959 (New York, USA)

Curator and filmmaker Tom di Maria is a former assistant director at the Berkeley Art Museum at UC Berkeley and director of [Creative Growth Art Center](#) in Oakland, California and [Galerie Impaire](#) in Paris. Exhibitions of [Creative Growth](#) artists include [Create](#) at the Berkeley Art Museum (2011) and [Glossalia: Languages of Drawing](#) at the Museum of Modern Art (2008). Di Maria was a speaker during [Exhibition #1](#).

## Conversation with [PAOLO COLOMBO](#)



[Exhibition #1](#) (Italy), 2010

[START]

**JB:** We worked together on [Exhibition #1](#) in Italy and included a number of artists with disabilities from progressive art studios. For [Exhibition #4](#) we are focusing exclusively on these artists, yet most art museums do not consider what they do to be art.

**PC:** We have to understand what the term art means today. It is work, a career, it is the acad-

emies which enable that career.

**JB:** So the art world is structured more about career than creativity?

**PC:** Exactly. The issue of creativity is not as true for somebody in the art world today as it was 50 years ago. People are doing different things that they call art, but which may not be art; others are doing things that they don't call art, because they want to separate it from art world structures. It's different from an individual assessment of a reality and the urgency to give it a shape and form.

**JB:** The works in our show are creative gestures. Yet many of the artists are without language. Even if they are verbal, it's often without the language of daily behaviour. Their work emerges in a different form from the language of mainstream art.

**PC:** It is important to remember that there are two forms: one is work upon commission, whether or not you know the person who has commissioned the work or not; the other does not work on commission. The art world today, whether an artist wants it or not, works on commission. There is already a destination in mind. It's a Marxist relationship between art, its producer and the consumer - what, how and for whom? The questions are:

- *what sort of object or activity is this?*
- *how does it fit into the world of art?*
- *for whom is it produced?*

I don't think the work done in these workshops is relevant to these three questions. It's relevant to the what and the how questions, but for whom is lacking. That's what makes it so engaging. Certainly there's an indirectness which is crucial to the way it is produced.

**JB:** That's all true. Yet it's also true for many of the outsider/art brut artists. Part of their appeal is that work is not made with the view of a market or a career or, as you said, a destination.

**PC:** There's also no sense of the cost of the transaction. The cost of making a work, whether it be a psychological, time or economic cost, is not considered at any level.

**JB:** I can see a crossover there with some of the more obsessive artists of mainstream art, the ones who pursue it because they have to. Yet what separates the artists in this show is the relationship between the workshop as enabler and the artist as enabled.

If we look at an artist like [Henry Darger](#), he was intending to make something, even if he was only doing it for himself. There was a perception of art and himself as an art-maker.

With these artists, there is a very different perception. In some of the most progressive workshops there may be a gallery, so that participants understand the idea of exhibiting and even selling work. In sophisticated studios, like [Gugging](#) in [Austria](#), the artists will describe themselves as artists making art. But that's the result of forty years of development of that particular institution.

**PC:** It probably means something completely different to them than to a graduate of [Goldsmiths](#). There isn't a unique understanding of art. I shall quote you something by [Joseph Brodsky](#):

*An awareness of time is a profoundly individual experience. That in the course of this life every person sooner or later finds himself in the position of Robinson Crusoe, carving notches and having found, say seven or ten of them, crossing them out. To the origin of ornament, regardless of the preceding civilisation or of that to which this person belongs, these notches are a profoundly solitary activity, isolating the individual and forcing him toward an understanding, if not of uniqueness, then at least of the autonomy of his existence in the world.*

When you dig deep down, to [Robinson Crusoe](#) carving a notch, indicating each day that's passed, you are doing an activity which is completely solitary and autonomous. It's the antithesis of the Marxist approach, which states that the activity is connected to the social relationship. All activities are complex - but to which part do you give the most importance? Is it the carving of the notches or the critical appraisal of the notches? If you look to the response, then the marking becomes something else.

**JB:** There certainly seems to be very little appraisal of time for many for these artists, because the notion of time is ...

**PC:** ... completely individual.

**JB:** So let's bring this towards the notional non-artist, the one who's creating for themselves without a sense of time. They're making, it's their own perception as to why, yet the instinct to do it and thereby communicate the success of doing it is there.

If we put ourselves in the context of an art museum with a curator, such as yourself, there's an immediate set of problems. How do you hang this? Do you historicise or segregate? Or do you go for the aesthetic or the emotion? The problem that comes up repeatedly is that major museums do not and will not present this work within the context of other work and will not do so for a number of reasons.

**PC:** The artists of these workshops have an absolute place everywhere. It is a question of perception that makes it harder for big institutions to open up their doors. It's called gate-keeping, but it's also called recognising who pays the bills and the expectation of those people who pay the bills. The work of the curator is not different to the artist, in the sense of the what, how and for whom.

**JB:** This echoes what I believe to be the case: that the market determines whether an artist has been accepted into the mainstream definition of art. An important art museum might take a gamble on a young artist, but until that artwork is outputted in some form it makes it impossible, because of the relationship of collectors to the museums and the curators. Until it is sold, today it has no existence; and that is why progressive workshops sell their work - they know that their artists won't be privileged and respected as artists until their work is in a contemporary market situation.

The flip of this is that many of the people working with or connected to artists with disabilities are sensitive - and rightly so - to their manipulation and exploitation. For these reasons they may not allow the work to enter the marketplace. The result of this is that it prevents the work from having a normal art trajectory.

**PC:** It's not necessarily just an issue of the market. Other forms are marketed and that affects the

way these works are viewed.

The mainstream fundamentally answers these questions: what, how and for whom. The moment they stop asking for whom there will be bigger freedom - freedom these artists already have. Let's presume these artists do not have a for whom. They think of what to produce and how to produce it. The workshops answer the how because they facilitate. They make it possible for people who have difficulty organising themselves to do what they want to do.

These workshops understand the artistic value of these pieces. They may have galleries, they may organise shows, they may even sell the work. But the for whom they're not generally interested in. The curators who work for museums are within the system of the art world. They know very well what they're doing, how they're doing it. For whom is the larger public, the community of curators, the intellectual community, the market.

In my view you're more likely to find curators sympathetic to the what and how than the for whom. Interestingly, this also mirrors the way these artists produce. We should therefore think of them not as outsiders, but as artists using different languages, which is not necessarily the language codified by the current critical trends.

**JB:** That does not sound like a traditional curator to me! They may appreciate this work, but they still see it as a different thing. It is not fine art by a fine artist.

I am intrigued by the idea that the commissioning process may lie at the root of the conflict. That division must have started when people first paid for work to be made, whether they were the church, the state or the upper classes. That in turn became the high, ending up in important buildings or private homes. The rest became the low.

Over the years, we as a society have become more sophisticated, educated and open to what can be included in the high. The high became more democratic. African art was a challenge, we seem to accept it now. Tribal art and aboriginal art became ritual, they got included and put to one side in that way.

Yet the things we're talking about here are not rituals. They're not traditional practices. They're uniquely individual and while they tick all the boxes of what we expect from art, they're excluded from our definition because they lack formal intention. They are not art.

**PC:** That's because the people who make the definition of art are part of a system. The patrons of today speak to a market which is sustained by museums and critics. It is a huge machine and it's brutal. It has to guarantee a product that people understand so that there can be market discrepancy and different values. The artists in these workshops are only marginally touched by the market, if at all. Ultimately the system of art is not ready to accept something that puts in doubt what art lives on, which is the for whom.

**JB:** The only way to create change is by action. Ask the average person if they like art, they refer to what this system has presented to them. They tend not to think about someone with a disability making art in a room. Yet if you put that same work in front of them, they're engaged, they're moved, it becomes art.

**PC:** That person has a much simpler notion of what art is. They have no context. That person is fundamentally not a gate-keeper.

The desire to clean the world from whoever does not conform is also connected to this issue. It is the philosophical idea about how the Western world perceives itself and what it considers valuable. The art world simply doesn't want to include people with disabilities.

**JB:** It's a valid point; yet [Exhibition #4](#) is not about disability. It is about inviting the public to consider creative work which has not been substantially considered before, which is because the current definition of art seems to be one of exclusion.

**PC:** Of course it is about exclusion! When we talk about people with disabilities, their exclusion in the art world only reflects their exclusion in wider society. The same people who are extremely liberal about many things in the world, may not be liberal about people with disabilities. I remember before my son was born, family planning services in [Philadelphia](#) asked me whether my family had a history of disability and whether, if the child was born disabled, would we like to abort. How can we expect all artists to be given an equal voice with society feeling this way?

**JB:** Voice seems to be such an important word, because this work tends to be all about individual voices. As for art, it is flawed as a term, but whether we like it or not, it is the term we have. Its relationship to the creative gesture is taken for granted, which is why a partial re-definition seems an important step forward.

**PC:** If people outside of the context perceive this as art, then art it is - even if it's unintentional. [Duchamp](#) said art is what you perceive it to be. If the intentionality is not in the maker, then it is in the perceiver.

**JB:** Is it enough to rely on the perceiver? It seems like a huge shift to me!

**PC:** It is certainly something that rocks the system from the bottom. The means of production of art are not in the hands of the artists. Art is still being determined by the market, the critics and the collectors who keep these artists out by general consensus.

**JB:** Which is why the definition must widen. Back to the man or woman on the street: if they are given the right to say that this is *art*, then they will do so. Suddenly the gates come crashing down!

[END]

2nd July 2011  
London, England/Athens, Greece

[Paolo Colombo](#)  
b 1978 (Italy)

Art advisor for the Istanbul Museum of Modern Art and curator of the Thessaloniki Biennale (2011), Paolo Colombo is an award-winning film producer and the former curator of Museo Nazionale delle Arti del XXI Secolo in Rome, the Istanbul Biennale (1999) and former director of the Centre d'Art Contemporain, Geneva (1989/2000). Colombo co-curated [Exhibition #1](#) at the Pinacoteca Agnelli in Italy.

## Conversation with [LYNNE COOKE](#)



James Castle, c 1930/60

[START]

**JB:** [Lynne](#), can you tell me how you came to be looking at work by unintentional and self-taught artists and curating it internationally - most notably at [Museo Nacional Centro de Arte Reina Sofía](#)?

**LC:** I've always looked at this work. I look at a wide range of visual material and this has an important place in the history of modern and contemporary museums. It's not that unusual!

In the 1970s there was a moment where it really crossed over into the contemporary art world - or perhaps it was seen in parallel much more strongly than it is now. After the 1970s, those two worlds became much more specialised. Folk art museums were founded and that territory gained its own art journals, collectors and dialogue.

I made shows with it in odd ways. I did a show of [Alighiero Boetti](#) and [Frédéric Bruly Bouabré](#) in Paris and then at [Dia Art Foundation](#) with [André Magnin](#) 15 years ago. I also curated the project with [Francis Alÿs](#), which turned into the [Fabiola](#) project.

**JB:** I loved the [Fabiola](#) exhibition. It was fascinating to see how amateur work was influencing and being used in the context of such a contemporary artist.

**LC:** In a way this is all amateur work. So in different forms, I guess I've always been intrigued by it.

**JB:** As a self-taught aesthetic or as part of a wider appreciation?

**LC:** I'm not a specialist and I'm not interested in all outsider art, just a few people: [Martín Ramírez](#), [Judith Scott](#), [James Castle](#) and [Bill Traylor](#). There are a number of wonderful artists, but I'm not interested in all and everything.

**JB:** Currently I sense there is exclusion by inclusion. It was called art brut by [Dubuffet](#) so as not to be art. It was called outsider art in the 1970s for similar reasons. I wondered if you had any views on that terminological - and thus curatorial - process.

**LC:** Historically it was [Roger Cardinal](#) who came up with the term outsider art as an English language equivalent to art brut.

It's a catch-all for many different kinds of work, ultimately visionary art in some people's vocabulary - folk art, naïve art, vernacular art, psychotic

work. All of this gets lumped together in the one area. It's not very useful in my opinion, but it's what we have.

**JB:** Why is it so rarely curated in your view?

**LC:** I think different institutions have different mandates. Some with a long 20th Century history, like the [Museum of Modern Art](#), did show it, particularly in the 1930s and 1940s, as artists like [Paul Klee](#) and others turned to this kind of work for inspiration. Curators and museum directors who were interested in their work then became interested in theirs and it wasn't such a stretch to include it. [Alfred Barr](#) was a huge champion of it, he tried to make shows with [Morris Hirshfield](#) and others and collected it for the [Museum of Modern Art](#). In some senses he saw it as part of the American story, in the way that he was interested in industrial architecture and whether bridges and silos were [America's](#) contribution to the realm of architecture. He had a very broad or Catholic sense of art in the general sense and this was part of it. Therefore, it became part of the exhibition programme and the collection at the [Museum of Modern Art](#), even through to the 1960s with the [Sidney Janis](#) bequest.

In the 1950s with the rise of abstract expressionism, as [America's](#) great movement in modern contemporary art gained international acclaim, that shifted what other American work from the 20th Century got shown. It changed the reading of American histories of art. That and a number of other factors led to outsider work or art brut being less seen in the [Museum of Modern Art](#) and therefore other institutions. It tends to be now in what we call encyclopaedic museums, for example the [Philadelphia Museum of Art](#), the [Art Institute in Chicago](#) and [LACMA](#), because it's part of a very wide sense of cultural production. That's where it occupies a museum world now, other than in a specialised museum like the [American Folk Art Museum](#).

**JB:** You talk about these museums that have a slightly different mission. What is the resistance of the formal art museums?

**LC:** I don't think there's a resistance. I think that the modern and contemporary museum now has a global mandate and that's putting huge pressure on almost every museum. If you're at the [Museo Reina Sofía](#) or if you're at the [Tate](#), what do you choose? How do you deal with African arts, South American, Asian, Eastern European? There just isn't enough space and time for specialisation on a staff that's limited. How do you address the contemporary field now that it's a global field? If the field is so broad, if you can't cope with that then none of us can, we all have to pick and choose. This work doesn't seem so central or urgent - I think it's that - I don't think it's a resistance to this kind of work, I think it's a sense of how to prioritise within an already too large a world.

**JB:** In terms of the [Reina Sofía](#), how did you manage to prioritise two monograph self-taught shows there?

**LC:** I had a very supportive director. Also, the [Reina Sofía](#) is an institution that doesn't try to be global. There are very particular lines here, as you can see there's a strong emphasis on [Latin America](#). There's good historical reasons for that. The [Reina Sofía](#) probably has the most active exhibition and acquisitions programme within [Europe](#) that looks to [Latin America](#). Historically there are many connections still, so it makes

good sense. One of the questions here is how do you draw parameters? How do you define a programme by bringing in something that is normally considered outsider in order to start making it obvious to people that there are parameters, whether they're visible or not?

**JB:** It's a good question. But if society is defined by its boundaries, then exhibitions of self-taught artists like [Ramírez](#) and [Castle](#) can only widen the mainstream's parameters - allowing this work to be appreciated more widely, perhaps as [Barr](#) originally intended.

[END]

15th July 2011  
London, England/Madrid, Spain

[Lynne Cooke](#)

b Geelong, Australia  
Dr Lynne Cooke PhD is curator at the Dia Art Foundation in New York and chief curator at the Museo Nacional Centro de Arte Reina Sofía in Madrid. Former artistic director of the Sydney Biennale (1996), co-curator of the Carnegie International (1991) and Venice Biennale (1986), recent exhibitions include retrospectives of [Exhibition #1](#) artists, James Castle (2011) and Martín Ramírez (2010).

## Conversation with CHRISTIANE CUTICCHIO



Stefan Häfner, 2000/5

[START]

**JB:** [Christiane](#), you're the director of [Atelier Goldstein](#), one of the most progressive and creative studios of its kind in [Europe](#). Can you tell me a little bit about your background?

**CC:** I'm 57 years old and my professional life was in the theatre. I was a stage and costume designer and encountered many outsiders and obsessive artists along the way, especially among the direc-

tors, dancers and actors I worked with.

Obsession and sexuality is normal for any artist, it's part of everyday life. [Atelier Goldstein](#) was a natural progression.

**JB:** Have you always been interested in this kind of art?

**CC:** Two years ago I visited the village where I was born. In a field near my home was a small sculpture in a field. It was a carving of the [Virgin Mary](#) holding [Jesus](#), an outsider art sculpture. As I looked at it, I realised that this had been the first piece of art I had seen as a child.

**JB:** Do you think this is why you started [Goldstein](#), because of this early connection?

**CC:** Yes - I had the chance as an adult to live out what I had experienced as a child.

**JB:** Tell me about [Goldstein](#). You choose your artists, is that correct?

**CC:** We are not an open studio, we are a studio for highly gifted artists with special needs. We have 19 places in the studio and nine staff.

**JB:** One staff for two artists, like the [Ritz in Paris](#)?

**CC:** Yes, luxurious in a way: an art space for artists who need assistance. We select our artists because they inspire us, not because they make beautiful drawings. Artists like that are easy to find, but they become boring after a while. Our artists are missionaries, scientists and engineers.

**JB:** How does the studio work commercially?

**CC:** [Atelier Goldstein](#) doesn't make a profit. We assist our artists to find their way into galleries, museums and art society.

**JB:** Tell me about [Hans-Jörg Georgi](#).

**CC:** [Hans](#) has an incredible story. His life was one of complete misery and reminds me of [Henry Darger](#). I had acquired one of his drawings, an aeroplane construction, via a member of staff at [Goldstein](#). He did not know who had made the drawing and so finding [Hans](#) was very difficult. He had no relatives, was single, homosexual and wasn't supposed to go out on his own because people were afraid of him.

It took me three months to find where [Hans](#) lived. The director of the home told me he was awful, an aggressive and violent maniac. He made [Hans](#) sound like [Hannibal Lecter](#)! I told him I was prepared to meet him because he was an artist, but I made sure to go with two assistants because I was a little afraid.

I'll never forget the moment we stepped into that tiny room. I couldn't see a thing, it was completely filled with cardboard aeroplanes and towers of drawings. You couldn't even see [Hans](#) inside - he was completely covered by his art. He had a hoodie on and we couldn't see his face. It was like discovering a saint or a monk in his cell. Everyone was quiet, we couldn't speak, then we asked him if he had made all these aeroplanes.

[Hans](#) explained each aeroplane, one by one. He was one of the nicest, most educated people I had ever met. He is homosexual, he loves boys, so what? He was not a monster at all. His carers had just treated him in the wrong way. It goes to show

that even somebody with the best intentions can get it wrong.

I met the cleaning lady. She told me she hated the mess **Hans** made and that she had to clean the room every six weeks. I asked her what she did with all the work. She said she'd been putting the aeroplanes in the garbage for the last six years.

I took **Hans** to **Goldstein** - and from that day on nobody touched his drawings and sculptures. Since he started working with us he's made 84 aeroplanes, including some very strange versions from the **Second World War**, as well as visionary flying cities, which are the most interesting ones for me. The aeroplanes also reference his drawings, which are mainly autobiographical. They illustrate a child who has had sexual contact with a man. There is one figure in his drawings who he calls *The Terrorist*. This man is able to fly the visionary aeroplanes and can become a visionary aeroplane himself. In this way, the drawings melt into the sculptures.

**JB:** When I look at the drawings they seem to be children in flight, little stories and journeys.

**CC:** They are young boys and there is sexual attraction between them. If you go into the details, you discover that there are penises and that the boys are doing things together. You can't really see it clearly because **Hans** only gives you just enough. He doesn't reveal his secrets. We have a few thousand of these drawings and some are very sexual.

For an artist like **Hans-Jörg Georgi**, creativity heals. He is on a mission to make the world a better place. He constructs his aeroplanes because he believes that we will leave the planet one day. **Hans** is thinking about the future.

**JB:** Tell me about **Stefan**.

**CC:** **Stefan Häfner** was 40 when he came to the studio. He showed us an album of beautiful photos, a three-dimensional construction called *City of the Future*. He had been working on it for three years and his father had made him destroy it. **Stefan** lived in this city in his mind. He could go through every room and knew where every light switch was. At **Goldstein**, he rebuilt the city using the same techniques. He furnished and constructed it like a real building and recycled the windows from his original. It was the act of destruction which showed me how much he had loved this piece of art. For him this was not a model, it was a poster for a better world.

**JB:** Does he see the city as a work of art?

**CC:** No, not art. They are architectural models. **Stefan** is an engineer, an architect with ideas about the future. The buildings don't touch the ground and air passes through them. It is as if he keeps the earth free for animals and the wind.

When he was a child, **Stefan's** father owned the most beautiful toyshop in the area. He used to sell toy trains, but he never let **Stefan** play with them. He was tall and his father was afraid he would break them. So **Stefan** ended up making something bigger and more beautiful than the toy world of his childhood. He became a handicapped architect.

**JB:** Did his father appreciate the work you did with **Stefan**?

**CC:** No, **Stefan's** father told me he didn't want us working with his son. I told him that his son was 40 years old and could make decisions for himself. He did not want his father at the studio, so we protected him, gave him space to work and helped him show his work in the **German Architecture Museum**.

**Stefan** is now a proud man - and his father has finally made peace with his son.

**JB:** So your approach is both interventionist and hands-off. You don't push, you encourage.

**CC:** We admire.

**JB:** Do artists work here full-time?

**CC:** Some of our artists have been working here for over ten years. When **Stefan** finished his *City of the Future* he decided to have a break; so for now, he does not come to **Goldstein**.

**Hans** is always working on his objects. Recently he asked if he could make his aeroplanes in metal. I have a staff member who is a sculptor and so he is going to work on this project with him and develop techniques to build aeroplanes out of metal.

At the moment - and for the next three years - we are going to be working on a project in an 11th Century church by the **Rhine**. Our artists will work in the building and when we leave it will have been transformed. But it will not be a museum or an art space, it will still be a Catholic church.

The bishop of the church knows us and he protects us. He says if there is a **God**, it is in creativity.

**JB:** This echoes my feelings: that art is a word for adults and creativity is the life-force. What you do at **Goldstein** could be happening in every neighbourhood in the world.

**CC:** Definitely! This is what I always say in my lectures. You can find these artists in little villages right around the world, from **China** to **Iceland**, everywhere.

[END]

12th May 2011

London, England/Frankfurt, Germany

**Christiane Cuticchio**

b 1954 (Selters, Germany)

Former set and costume designer Christiane Cuticchio is the founder of Atelier Goldstein in Frankfurt, Germany. Co-curator of *Welt-enwandler: Der Kunst Der Outsider* at Schirn Kunsthalle Frankfurt (2010), Cuticchio has curated several exhibitions including *Interchange* at the Guangdong Museum of Modern Art (2008). Artists from Goldstein in *Exhibition #4* include Hans-Jörg Georgi and Stefan Häfner.

## Conversation with CHRIS DERCON



Laan Irodjojo, 2007

[START]

**JB:** **Chris**, I wanted to discuss with you our next project at **The Museum of Everything** which focuses on work from studios for artists with developmental disabilities.

**CD:** It is a very interesting topic. Most people don't know about these places or that they have a professional history.

**JB:** Do you have a direct connection yourself?

**CD:** One of the earliest examples I encountered when I was living and working in **Belgium**, was **Jan Hoet** - the famous director of the **Stedelijk Museum voor Actuele Kunst** in **Ghent** - who did **Chambres d'Amis** in 1986. His father was the director of the **Open Psychiatric Institute**, a radical institute in **Geel, Belgium**.

**Hoet** said that his interest in **Joseph Beuys** and **David Hammons** came directly from his father's work and that his encounters at a young age with patients influenced his exhibition projects and his personal relationship with art and artists. He was certainly one of the first people to break down these barriers. There was also **Rudy Luijters** - a Dutch-Belgian artist who worked in the same institute and created inventories of flowers with the patients. In fact it was always artists who went to these places first, because these were interesting environments for them. After, there was my involvement, as director of the **Museum Boijmans van Beuningen** in **Rotterdam**, with the **Galerie Herenplaats** artists and the juried shows we hosted at the **Haus der Kunst** in **Munich** with **Stiftung Euward** for artists with mental disabilities.

In both cases I had to convince my colleagues and staff about the absolute seriousness and importance of these initiatives and their presence at our own institutions. Other examples I know of from

my own practice were the [Hohenbüchler](#) sisters who worked with kindergartens and institutions. They came from a Viennese context where these kind of things were considered normal. [Arnulf Rainer](#) and his collaborations with the [Gugging](#) artists was another example.

**JB:** There seems to be very little of this kind of practice at museums in [Britain](#) - and also few progressive art studios.

**CD:** I don't think there are many groups like [Herenplaats](#) in the [UK](#) - not like in [Austria](#), [Germany](#) and the [Netherlands](#). These are incredibly serious workshops and artists are becoming interested. The artist [Matt Mullican](#) told me he went to an institution and one of the people there was constantly putting perfume on himself to keep devils away. Mullican said he also does this but with strategic intentions. He felt that he could learn from people who do this without intention and that if they work together they can influence each other. The artist [Christoph Schlingensief](#) also worked regularly with disabled people in film and on stage. My dream would be to integrate these ideas, to convince the art world and remind them of the examples of [Jan Hoet](#), [Arnulf Rainer](#), the [Hohenbüchlers](#), [Yayoi Kusama](#), [Matt Mullican](#), [Christoph Schlingensief](#) - then we can start to move something around!

**JB:** It's fascinating what [Mullican](#) says about intention. Can art accept an artist who doesn't form an intention to make art?

**CD:** That is the absolutely fundamental question. The word intention has to be replaced with other words: endogenous or exogenous strategies or methodologies.

**JB:** Artists who run studios for artists with disabilities often speak of needing to unlock the desire to create; and that once it is unlocked, it flows. How do we contextualise this idea, where there is an intention to create and communicate, but not necessarily an intention to create art as we conceive of it?

**CD:** You have to approach this from another direction. Is it even correct to say that an artist always has intention to create something? So many artists just say: I feel I have to do this, I feel the need to undertake this, I really don't know why I did this! Artists like [Matt Mullican](#) don't use the word intention. They are two or three people at the same time, they look at themselves from a distance, in a mirror. It's a classical psycho-analytical effect. So-called outsider artists don't look at themselves as a unique double. They don't have that analytical process. An artist like [Yayoi Kusama](#) has many mirrors in her work. These endless reflections are how she perceives herself. That's why you can't say she has the classical intention of an artist and why she is in between these two types of processes. [Matt Mullican](#) also does this, it's the reason he creates pieces under hypnosis, in order not to distance himself from that other [Matt Mullican](#).

**JB:** If we think of the conscious drive of some of the important creative minds in the latter half of the last century, a lot of work was an attempt to escape self-conscious intention. For example, [Robert Bresson](#) always used non-actors in his films. What are your thoughts in relation to this, to the idea of art as a defining word, to the practice of an artist and the relationship to our fundamental expressive and creative urges.

**CD:** Artists are leaning more towards what they call *performative structures*, both in terms of body language and visual language. The accent is on the word *performativity*, which is different from *performing* or *acting out*.

We are now leaving the era of the artist as god, a genius whom we are to respect and obey, away from characters like [Joseph Beuys](#) and [Mario Merz](#). Artists today are more like sub-gods. Instead of geniality, we have a kind of normality, which implies subnormality and abnormality. Artists like [Arnulf Rainer](#), [Marlene Dumas](#) or [Mike Kelley](#) are fascinated by these other worlds, in that which is not finished. They are imperfect and lead us to a kind of performing situation.

This is why [The Museum of Everything](#) is on track; but maybe the word *Everything* isn't right - because you also have to make the case that some of these artists are exceptional and others are not. How are you going to use this criteria?

**JB:** In any field there are the masters. [Henry Darger](#) and [Martín Ramírez](#) are masters because of the work, not because of an ideology. Our role at the museum is to bring those who we believe deserve a wider audience to that audience - and to let them make those decisions.

**CD:** The tradition of conceptual art can help us here, because both in the official and unofficial world, the people who look at this work talk not about aesthetics, but about strategies. These strategies can be methodologies or processes.

The schizophrenic artist, for example, is using a completely different process to the autistic artist. We are more interested in this work today because we are more open to other strategies, which are also strategies of performativity; and these so called abnormalities are more accepted in the world of performativity than in the world of aesthetic pleasure.

**JB:** The word strategy is clearly a meaningful alternative to describe these practices, but is it an alternative word to art?

**CD:** We are interested in so-called abnormalities because they help us think about our own imperfections and contradictions. The grotesque is just such an abnormality - think of the work and life of [Paul Thek](#) or [Dieter Roth](#) or some of the sceneries of [Jeff Wall](#). That is why we see so many films with non-professional actors. We are fascinated by and compete with their so-called imperfections.

These workshops demand we participate in a much greater way than objects which we shall call perfect art by perfect artists. We long for performance, we long to participate. The best works of the so-called outsider artists demand we participate and that is why we don't mind when they are completely repetitious.

**JB:** What form does our participation take in that situation?

**CD:** It can be as simple as asking questions:

- *Could I do this myself?*
- *Is there something I need to understand?*
- *Is there something I could do better or different?*
- *How would I react if I had the drive to do these things?*

This work sparks many questions, which is why artists like [Mullican](#) and [Schlingensief](#) became interested.

**JB:** You mentioned your connection with [Atelier Herenplaats](#) in [Rotterdam](#). Have you curated work from their artists with contemporary or impressionist work? Or only with itself?

**CD:** When I was director of the [Museum Boijmans van Beuningen](#), I was interested in the horizontal symmetry of our installations. I curated [Herenplaats](#) artists, but not with contemporary artists, just as it would be wrong to put [Picasso](#) next to African objects or minimal artists next to Japanese objects.

**JB:** Is that because it is inevitably comparative?

**CD:** I don't believe in assimilation. Similarities have to be a performance, an act of learning, not an act of feeling. When you put things next to each other, it's pure feeling, not thinking.

**JB:** The first show I was involved with, [Inner Worlds Outside](#) at the [Whitechapel Gallery](#) in 2006, curated contemporary and modern artists beside self-taught and outsider artists, as if to say:

*Look how similar this work is, look how connected these objects and these artists are!*

To date, [The Museum of Everything](#) has only presented this work with itself. Yet it does so to advertise the existence of the work, to encourage it to be curated elsewhere, not comparatively, but within a wider context.

**CD:** In [New York](#) in the late 1980s there was a show I loved at the [Dia Art Foundation](#). On one floor were the typologies of [Bernd](#) and [Hilla Becher](#) and another of [Frédéric Bruly Bouabré](#). To show the two together would have ruined it for both; here you had to make a junction in one way or another, both in time and in space.

Suddenly I started to think about the difference between the western and non-western civic bodies. The [Bouabrés](#) are mental landscapes, the [Bechers](#) are industrial landscapes. That worked very well for me. The exhibition was an absolute masterpiece.

I think what we should start to do in museums is to have collaborations. I don't know what we could come up with for [The Museum of Everything](#). Perhaps we could add another title to it: [The Museum of Everything](#) (where [Everything](#) is the same).

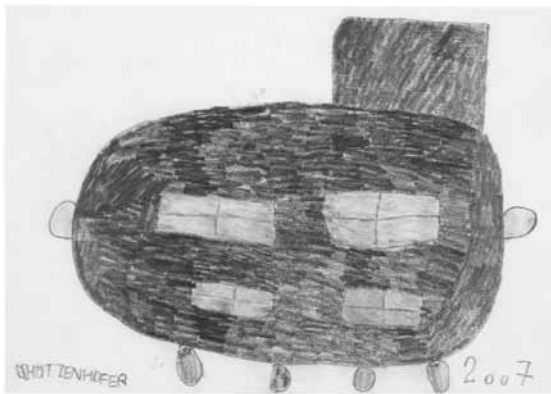
**JB:** Thank you [Chris](#), [Everything](#) accepts!

[END]

7th June/9th June 2011  
[London, England](#)

[Chris Dercon](#)  
b 1958 (Lier, Belgium)  
Chris Dercon is director of Tate Modern in London and former director of Haus der Kunst in Munich (2003/10), Rotterdam's Museum Boijmans van Beuningen (1996/2003) and Witte de With (1990/5). Producer of several award-winning films, Dercon has hosted exhibitions for Stiftung Eward and has supported the work of [Atelier Herenplaats](#) in Rotterdam, whose artists feature in [Exhibition #4](#).

## Conversation with DR JOHANN FEILACHER



Günther Schützenhöfer, 2007

[START]

**JB:** *Gugging* is one of the world's first and most important creative studios for artists with disabilities. Can you tell me how you came to be here and what your background is.

**JF:** In the 1970s I was studying medicine and working as an artist. **Dr Leo Navratil** was the psychiatrist at *Gugging* and was working with patients making art. He invited me here because I had both an artistic and a psychiatric background.

**JB:** At that point, where had **Navratil** got to in his journey with this work?

**JF:** In the 1960s he had made experimental drawings with patients and used them for diagnosis. There were some people whose drawings were especially interesting to him, people who didn't just show a diagnosis, but an artistic sensibility.

**Navratil** became fascinated by these artists and in the history of artworks made by people with mental illness. He started to read about it and sent images to the artist **Jean Dubuffet** to gauge his opinion. **Dubuffet** said these people were talented and should be supported - and **Navratil** was inspired.

At that time, patients lived in an old psychiatry building. It took a decade until he was able to get a small building for them, the *Zentrum für Kunst-Psychotherapie*. He invited 18 people to participate: ten with talent from the previous 15 years and eight others. His interest was to support patients, to write scientific articles about them and offer therapy.

When I became director in 1986 my interest was primarily in art. I changed the name of the building to *Haus der Künstler*. It signalled the end of a therapy approach and we separated the art practice from the clinic. Mental illness became a private thing for the artists. Art became their job.

**JB:** Would it be correct to call **Navratil** a pioneer?

**JF:** Yes, he was a pioneer, although he was not the first. That was **Walter Morgenthaler** at the *Waldau Clinic* in Switzerland who wrote a single revolutionary sentence: *Adolf Wölfli is an artist*. This was the first time in history that someone called a man in a psychiatric institution an artist. **Navratil** wrote a book but the psychiatry and art worlds were not very interested. Only the avant-garde took an interest.

**JB:** Did he have an active relationship with the art world?

**JF:** No, but his son who became an artist created many of the relationships *Gugging* had with artists. When **Navratil's** book was published, some museum directors and collectors, as well as artists like **Arnulf Rainer**, came to *Gugging*.

**JB:** **Arnulf Rainer** was an advocate for the entire field for many years.

**JF:** **Rainer** loves outsider art and art brut. His interest is primarily in the collecting.

**JB:** You yourself come out of an arts practice, so on one side you have an empirical nature, on the other a creative side.

**JF:** Yes - and I still work as a sculptor in the USA and Europe. This is necessary for me so that I can see it from both sides. My psychiatry practice ended 15 years ago.

**JB:** As an artist, do you think there is a line at which it transitions from being therapy to being art?

**JF:** Therapy is seldom connected to art. To do therapy you have to know exactly what you want out of it. There must be reasons, a clear area of interest, something you want to explore or change. Today almost everything you do with so-called mental patients is therapy - that is how hospitals and doctors make their money. The word therapy is everywhere!

In truth therapy is a special and rare thing. For mental patients it is a mixture of medical experimentation and social therapy, which means being involved in having an identity or place in society. These people don't have a real place in society when they are ill. The media and press work against them, which is why if a single mentally ill person murders somebody, it can remain in the papers for weeks.

What's important when you work with these people is that they achieve integration. The art itself isn't therapy, the success is therapy because it helps the artist to integrate. But art and integration rarely coincide.

**JB:** My own feeling is that the word therapy has changed over time. We understand it on a more generalist level; like you say, everything is therapy, shopping is therapy. We see it as having therapeutic benefits, rather than clinical or medical therapy, which is very specific and more limited.

In your experience do your artists perceive artistic success and know they are artists? And at what point does someone become an artist and no longer a patient undergoing therapy?

**JF:** Why are some people artists and some not? To say a product is art, I personally believe it should be unique in some way. It can be the language of a drawing or of forms and colours. Many people have similar styles of drawing. You can see it in studios and art academies across the world. An artist needs a long time to find their own individual style.

Brut artists don't have an art education, they educate themselves. When they invent new forms, then in my opinion they become artists. After all, there are artists in the art world and there are

many others who just paint and draw. There is one **Picasso** and 100 who want to be like **Picasso**.

**JB:** We may prefer **Picasso** to the others, but aren't they all artists? The difference you are describing is one of subjective quality. Surely art encompasses all?

**JF:** Art is decided by a group of people in a specific time and place. In my opinion it's always subjective, because it changes from continent to continent and culture to culture.

**JB:** What do you think of the proposition that art can only be made by an artist who intends to make art?

**JF:** If you make something, the intention to make art or not is of no importance. Creativity is essential - the mental ability which begins in childhood and which everybody has.

**JB:** So what do you need to do in order to allow an artist to grow? What do you do at *Gugging*? What is the approach there?

**JF:** **Navratil** was a bit different to me; he showed people reproductions of artworks and told them to copy them, like in the old art academies. Some of the artists, like **Johann Hauser**, transformed the work into their own versions.

I changed this approach because I wanted as little influence as possible. Life itself is influence enough - and the best results are when you do not push your own opinions.

Today at *Gugging*, artists do not get any kind of arts education. We simply create a happy environment for them, where they feel well, where we help with their psychological problems and arrange things so that they can make art.

**JB:** So how do you encourage them? What if they get into a particular thing and can't get out of it?

**JF:** I express my opinion. If an artist wants to draw windows for the rest of his life, that is okay. After the first 100, I guess it no longer becomes interesting to me.

**JB:** I've heard stories where an artist has needed a catalyst to be creative.

**JF:** Any opinion is an influence. What you have to realise is that that everyone wants some level of success. Lack of success becomes an influence in and of itself. I also believe that art is not a hobby, it's work. It's something that should come from you, that you have to do, that might take hundreds of nights to complete.

**JB:** I spoke to **Elisabeth Telsnig** who works with **Josef Hofer**. When she wasn't sure how to develop his work, she called you for advice. You suggested she give him coloured pencils and good paper. Is this how you approach materials at *Gugging*?

**JF:** At the time, **Elisabeth** was using very cheap materials that were for children. Giving **Josef** the right materials was an influence, as was giving him the wrong ones! On the other hand, any artist uses what he wants. **August Walla** mixed over 80 colours with vinegar and water. That was his choice!

Artists do not think about materials the way people who have to do restoration in 20 years time do. **Josef Beuys** did not use good materials

half the time. Our job at the studio is to offer the best materials. If artists don't want them, it's up to them. If they do, it's good for the life of the artwork.

**JB:** If somebody were to set up a workshop themselves what would you suggest are the most important ingredients?

**JF:** The most important thing is that you choose support staff who are used to art and not concerned about working with disabled people. They need to understand that work by artists with disabilities has a very different style and quality.

They should also be able not to influence the artists, because even if you say that you love a piece of work or look at it in a way that suggests something bad, you are still influencing. Staff members need to know how to control their expressions.

I would offer basic materials. If an artist wants more, he can ask for it. Creativity is not about having a large canvas and oils; creativity can be a small piece of paper and a pencil.

**JB:** In some ways you are a purist. Yet when I think about the most famous artists in the world, many of the best decisions they made were the decisions of their gallerists and managers.

**JF:** With galleries it's different, because the relationship is about money. This is a business influence which helps the artist sell. It isn't about art, it's business.

**JB:** Let's say we are running a workshop, the new artist is the one everyone wants to buy. How do you deal with that?

**JF:** During a creative workshop, nobody from the outside world should be allowed to see the results. I know how important this is as a sculptor myself. I have seen how disturbing other people's opinions are to my practice. Customers, galleries, museum directors, all try to change the work into something that is easier to sell. It is seldom a change for the better!

**JB:** How do you approach the sale of artworks?

**JF:** A good artist with a disability should get the same for his work as any artist of the same calibre. The artists here cannot make contacts in the business world, nor can they run their lives with the money they make, despite the fact they are great artists. I help them achieve all of this. Every artist should have equal rights.

**JB:** You are talking about artists' rights, which shouldn't matter whether you are fully or partially able.

**JF:** The artist is the owner of his piece, wherever and however he makes it. The institution gets nothing for it. To do this I formed a company which the artists own. This company runs the gallery. If the gallery makes money, they do too.

**JB:** There are many workshops in German-speaking countries. I wondered why that was?

**JF:** Sigmund Freud was important. He had new ideas about the unconscious. He came from a German-speaking country and was first published in Germany. That's why so many of these workshops and ways of thinking came from these countries.

**JB:** That makes a lot of sense. Thank you very much I appreciate your time and the work you do.

[END]

11th May 2011

London, England/Maria Gugging, Austria

**Dr Johann Feilacher**

b 1954 (Villach, Austria)

Originally trained as a psychiatrist, Dr Johann Feilacher is an artist, curator and director of the Art/Brut Center Gugging. Feilacher has co-curated several exhibitions including *Weltenwandlerat Schirn Kunsthalle Frankfurt* (2010) and *Arnulf Rainer's Art Brut at La Maison Rouge in Paris* (2005). Artists from Gugging in *Exhibition #4* include Leonhard Fink and Günther Schützenhöfer.

## Conversation with MASSIMILIANO GIONI



Morton Bartlett, c 1950

[START]

**JB:** Massimiliano, you've been a great supporter of *The Museum of Everything*. The success of *Exhibition #2* at Tate Modern was thanks to you and the team at *No Soul For Sale* inviting us to participate.

You've shown *Morton Bartlett*, *James Castle* and *Guo Fengyi* in the *8th Gwangju Biennale* and have presented the work of other self-taught artists in many recent exhibitions. Do you know much about the progressive workshops for self-taught artists with disabilities?

**MG:** Not specifically, but it makes me think of the work that *Paweł Althamer* is doing with the *Nowolipie Group*. *Althamer* is a Polish artist who is very important in contemporary art, both in *Poland* and internationally. Along with his individual practice, *Althamer* is interested in collaboration and since the early 1990s has been running a ceramics workshop for adults with disabilities just outside *Warsaw*. The videomaker *Artur Zmijewski* is also involved in this project, which morphs organically from a traditional workshop into a more complex social sculpture: even though the focus is on learning how to make ceramics, the collaboration can take the form of performances and public events.

Because the workshop is run by two contemporary artists, to a certain extent it is very much part of the art world. At the same time, it is really a Friday ceramics club for people with disabilities and it is very much about creating a social, therapeutic space, before anything else. Obviously the issue of authorship is interesting in this context, because on the one hand there's this work by disabled artists, on the other one could argue that the whole project is very much the work of *Althamer*. In this sense, the workshop becomes an aspect of his work and at times he has presented the work of the *Nowolipie Group* in exhibitions to which he had been invited to participate.

**JB:** There are a few historic collaborations of this kind. I am thinking primarily of *Arnulf Rainer* and the artists at *Gugging* in *Austria*, not to mention *Dubuffet* himself. Yet I have a concern about the unevenness of these relationships.

**MG:** I see what you mean; it's important that the relationship between the various participants is healthy and not exploitative. The participants to the workshop cannot just be treated as tools for the artist's work.

**JB:** I also mean that self-taught artists with disabilities can be open to being influenced. It is not so much that the artist is exploited, rather the artist loses his or her individual voice.

**MG:** *Paweł's* work is more complicated: all his practice can be described as an analysis of what happens when people come together, so I see the *Nowolipie Group* in this context. Ultimately both *Paweł's* and *Artur's* work is about bodies: our individual bodies and our social organisms; in the case of the *Nowolipie Group* it gets even more interesting because the participants in the workshop all together create a new collective body.

**JB:** Can artists like this help us redefine our understanding of contemporary art? An artist with a developmental disability often lacks artistic intention, even if art is clearly the result.

**MG:** Contemporary art is all about redefining itself. The art and artists help us expand our definition. Something that wasn't art suddenly can be. I am particularly interested in what we call - for lack of a better label - outsider art precisely because it helps us rethink the very definition of art itself. And I am very interested in outsider art because - just like other expressions of our visual culture, such as contemporary art or advertising it can help us understand better the way we relate to images.

Ultimately the definition of art is never just a matter of artistic intention. It's the product of a cultural and collective exercise. It's precisely this continuous expansion and contraction of the definition of art that makes art so exciting I think. The work you do with *The Museum of Everything* in a way participates in this continuous redefinition of what art is or can be.

**JB:** Apart from artists like *Althamer*, *Rainer* and others, few contemporary artists know the work of developmentally disabled artists. The ones who do seem to make a connection between their own practice and the fundamental human instinct to make and to do.

**MG:** I am a bit suspicious of this overly romantic idea. I am interested in outsider art not because it confirms the stereotype of the romantic genius, but rather because it proves how deeply rooted

some cultural and visual behaviours can be.

**JB:** I am aware of the romance, of course.

**MG:** The problem is: how do you show that you love the romance, but also that you are aware that the romance is probably a fiction?

**JB:** I am not sure it necessarily is a fiction. I think it is one of many realities existing at the same time. Artists with disabilities know they are creating by the fact of what they create. What they do not conceive of is contemporary art as we know it.

**MG:** For me the crucial aspect is the definition. It is not whether these objects are good or bad, it is more important that they question and renovate our definition of art - just as contemporary art does.

**JB:** The terminology is clearly expanding. Might we suggest that certain artists with a developmental disability embody the idea that the creative urge exists before the naming of it as art?

**MG:** I would not use that argument myself. I'm suspicious when people identify the disabled in the myth of the primal artist: I think that's just a myth of origins. Art is as much about control as it is about expression. You can look at a lot of art as a flowing of liberated energy; but just as much is about repetition, pattern and control - even in the realm of outsider art itself.

I think we need to keep that in mind. Even in the work of the most disturbed person, there is a logic and control that makes those objects interesting. We can appreciate even the most obsessive projections of a person's desires, because the projection is somehow structured. I think that's something to keep in mind.

**JB:** That's definitely true and I take your point. The creative behavioural patterns of an artist with a disability are similar to those of any artist. If, as you're saying, art is expanding and changing, then art becomes what we decide is art; and not just what we as curators decide, but we as an audience.

**MG:** There is much we preserve in museums that the creator would not consider to be an artwork. The classic examples are the ruins of Greek sculptures without arms and legs which we jealously guard in our museums. In *Athens* 2,500 years ago, they would have been thrown away because they were broken and ugly. It's just through a series of historical and cultural shifts that we have decided those broken things represent the high point of classical culture - and as such we preserve them.

**JB:** That's an antiquity, a historical relic. It's been given aesthetic significance because of historical significance. It's not somebody living, making something.

**MG:** The interesting thing you do with *The Museum of Everything* is presenting this work to a different audience.

In the *8th Gwangju Biennale* I bypassed the problem by looking at everything as a document or relic. Whether it was *Andy Warhol* or *Morton Bartlett*, nothing in the show was art and everything was a document of our relationships to images. In that sense, perhaps, *Bartlett* - and even a TV commercial - can teach us more about the way we interact with images than a *Picasso* painting.

For me it was important to address all the works in the show as documents because it allowed me to avoid falling into the trap of the cliché of the outsider artist as a creator.

When you talk about the romance of the outsider artist, of course I can say that I am partial to that romance too - but I still think it's a myth. There's a great quote by *Umberto Eco* who said you can no longer say you love a woman madly because it is a cliché, an expression everybody has used. But what you can do is to say: *like Flaubert would say; I love you madly...* So we can still enjoy the myth and the cliché, as long as we are aware it is a myth.

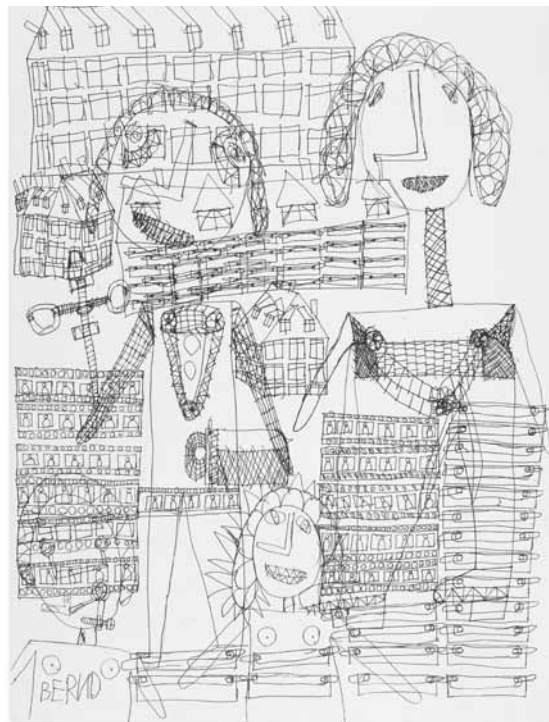
**JB:** You've hit the nail on the head - and to be honest, I don't know how to find the answer except by the process of doing. Avoiding the clichés, especially the offensive ones, is essential. That's why from the start of *The Museum of Everything*, we never used the term outsider art. But clichés often contain universal truths. If you do love a woman madly, you'd be a fool not to tell her so, no matter how you phrased it!

[END]

7th July 2011  
London, England/New York, USA

**Massimiliano Gioni**  
b 1973 (Busto Arsizio, Italy)  
Artistic director of the Trussardi Foundation in Milan and associate director of the New Museum in New York, Massimiliano Gioni is curator of the Gwangju Biennale (2010), the Berlin Biennale (2006) and Manifesta 5 in Spain (2004). Director of the Wrong Gallery, Gioni writes extensively on contemporary art and is co-founder of No Soul For Sale where *Exhibition #2* was held in 2010.

## Conversation with PETER HEIDENWAG



Bernd Ollhorn, 2004

[START]

**JB:** Peter, we got to know each other through the

tremendous work you do at *Atelier der Villa* with artists like *Thomas Beisgen* and *Harald Stoffers*. Can you tell me a little about your background and how this all started?

**PH:** My first contact with this kind of artistic production started when I was invited by *Florian Reese* to run a series of workshops at *Cooperations* in Luxembourg. *Florian* had previously worked at *Gugging* in Austria and between 1993 and 2002 we held a series of workshops for people from psychiatric hospitals and studios around Luxembourg.

**JB:** Was your previous experience therapeutic or artistic? How did you come into it?

**PH:** I am not a therapist, so for me it was never about therapy. It was about making art and having fun. I had trained as an engineer but I quit - and that's when I started working with *Cooperations*. I was studying psychology and organisational psychology, then I switched to art philosophy. I completed my studies with the publication of my book about *Harald Stoffers: Reflexion von Sprache bei Harald Stoffers*.

**JB:** How did *Galerie der Villa* come about? Did you set it up or did it already exist in some form?

**PH:** In 1999 I proposed a project to *Elbe-Werkstätten GmbH*, an art studio in Hamburg. At that time I was still studying; but I had become frustrated by the temporary workshops, because they only ran on weekends or for a maximum of two weeks. I felt it was important to be able to work for longer periods with the same artists.

**JB:** What was your model for *Galerie der Villa*? Did you want it to be elective or an open workshop?

**PH:** In the beginning, it was simply about giving people an opportunity to make art and be creative. There was no real concept, it was simply about drawing and painting. We started small, a few hours a week, and anyone at *Elbe-Werkstätten* could join in.

We held the studio in the cellar of an old brewery. We would store materials and artworks on a little wagon which I would wheel into the canteen where we worked on the tables. As the project grew, so did the concept. Finally we got our own room, which was a big step.

In 2004 we moved into a small apartment in an old house which the staff called *The Villa*. By then we occupied three small rooms but more artists were turning up, so in 2007 we moved into a bigger two-storey building which we then developed into a professional atelier.

**JB:** How many artists were you working with?

**PH:** In the beginning around six, including *Bernd Ollhorn* and *Thomas Beisgen*. Now there are 12 fixed places and around 35 artists a week.

**JB:** Did you choose artists or did artists come to you?

**PH:** Either they came on their own or via recommendations. We went to the other studios to find people with potential and I asked friends, artists, curators and exhibitors their opinions on them. My interest was always in people with artistic potential. Today many artists want to join our atelier and spaces are limited, so we have a selection

process and different groups.

**JB:** How do you develop an artist, what's your method of working with someone?

**PH:** The best thing is not to do much! Our first artists made great art all by themselves. **Thomas Beisgen**, **Bernd Ollhorn** and **Harald Stoffers** worked graphically, so I would let them be, collect their works and discuss it with artists, curators and others.

With the help of **Florian Reese**, I sent some of **Harald Stoffers'** letters to **Johann Feilacher** at **Gugging**. He suggested I make a book and offered to write an article. **Jan Verwoert** also wrote text for the book - *Letters* - which took me a year and half to make. Once that was published, we started offering work to exhibitors and galleries.

**JB:** How do you bring the work of your artists into the contemporary sphere? You are historically successful at doing this.

**PH:** At **Galerie der Villa** we work with artists, curators, teachers and academies, as well as similarly structured institutions. In recent years one of the most important collaborations is with **Hamburg** curator **Corinna Koch**. Together we have staged two theme-led exhibitions, **Zusammenspiel** and **Mehr Als zu Viel** which show different levels of artists working with different media.

**JB:** There is a school of thought that would say that the work of disabled should not be marketed and sold. What is your philosophy?

**PH:** People sometimes ask me how I can sell an artist's work when it does not come from a self-reflective practice. My answer is simply: how do you know that this art is not self-reflecting?

**JB:** I'm going to read you a quote of a well-known curator in **London**:

*There is a difference between art as a considered intellectual activity and creativity per se. Which is not to say that the fruits of the latter cannot be as intriguing as those of the former. But the artists I look at are all engaged in a knowing and self-reflective way with their practice and as much with the history of art.*

What he is really saying is simple. Where is the knowing and reflective practice? Where is the considered activity and the intention to create art?

**PH:** More than one curator has mentioned this to me. My question is whether it is important for art to be self-reflective? There are many artists who aren't interested in self-reflection, either in their own work or in the history of art. They simply make art and experience success; after all it is often the market which decides whether somebody is an artist or not. Whether or not they are disabled doesn't matter. Other artists don't reflect on their work, they let the people who are writing cover that side of things - and those people are often the ones who can do it better.

There are different ways artists can reflect on work. When **Harald Stoffers** creates, he is reflecting on what he is doing. Writing is an intellectual act. **Harald** concentrates on the content of what he is writing, on how he is creating and designing his letter. In that moment he is reflecting on the work - you can read it and feel it. It offers us many different ways to connect to the finished product.

**JB:** **Harald's** letters are usually to his mother. They tend to have statements of intentions, on what he is going to wear or do.

**PH:** Yes, exactly. The addressee gives us the first impression that this is a letter. **Harald** then will write about all the things he wants to do in that moment, in the next hour or in the days to come.

**JB:** Do the letters go beyond that?

**PH:** On the one hand they can be seen as diaries or notebooks containing **Harald's** personal history. Like many other people he uses the format of a letter to get started, even if the letter is not delivered to anyone. His letters take on the character of a model. He is writing reminders for himself, concentrating so he does not forget what he wants to communicate. The addressee tells us about his social range - for years it was only his mother, today he writes to others because his social and artistic network has expanded.

**JB:** What is the difference between **Harald's** letters and a child who writes to his parents to describe his day in school, for example?

**PH:** The main difference is how meticulously **Harald** designs and creates the letters. He has a structured system. He is always creating, one letter after another, which makes it a very authentic and special practice. He writes with various repetitions and permutations, all of which gives it uniqueness. It's as if he is perfecting his system. The other difference is that he uses only the format or the idea of the letter as a model. Sometimes he writes about his present needs, giving the letters the quality of a performance. He writes to give himself time and space, structuring and shaping his everyday life.

**JB:** Is there a crossover between the picture and the letter? Does he intend a visual idea or do you think he only sees it as language?

**PH:** **Harald's** letters allow us to think about language in different ways. Art is language. Pictures can have different meanings. You can read the letters or you can just look at them. You can think about where he writes them and whether or not they are delivered.

**Jan Verwoert** wrote about this in our first book:

*Am I the recipient of the letters? Do they appeal to me? Are they my concern anyway? If they are, then why?*

**JB:** What about the argument that the artistic form is more to do with us than him, that we like them because of what we think, not because of something inherent? The argument is that a formal artist would intend these artistic qualities, **Harald** does not.

**PH:** Can you be sure? I personally think the question is much more important than the answer. Do we as human beings always have to decide what other people can or cannot do? Or is it better for those people to decide to do for themselves? Do we even understand these different ways of reflecting and these different languages?

The **Sackner Archive of Concrete and Visual Poetry in Miami** acquired **Harald's** work for their visual poetry collection. They were interested in the meaning of his letters, about how the design and creativity come together in the content. Does the design undermine what he is saying? Or is it only design and is the writing irrelevant? How

does **Harald** work with layers? Why does he tear the pages? How does he write on the reverse? These are interesting and important questions, as whether it's a formal aesthetic or not.

**JB:** So this is **Harald's** aesthetic as a matter of fact - and in this way it is no different to the aesthetic of any artist.

**PH:** It depends how much time you take. In my opinion, **Harald** knows exactly what he is doing.

**JB:** What do you think about your role in this collaboration? **Harald's** success is due to him and you, not just him on his own.

**PH:** We were lucky because we recognised the quality of his work. All we can do is present it to other people and remain open to the different meanings, messages, qualities and potentialities. We can then continue a social and institutional artistic dialogue.

**JB:** Let's talk about influence. How do you stop yourself from interfering? I know **Harald** sometimes tears up his letters. What is your philosophy of interference and guidance?

**PH:** We always let him do what he wants to do. We might offer him a selection of different pens, formats and sizes or ask him how he wants to hang a particular work. But he makes all the decisions. When **Harald** is finished with a paragraph or sentence, or when he has finished what he wants to say, he stops. In order to underline that stop, he sometimes tears up the letter and starts again.

**JB:** If somebody wants to start their own workshop what would be your advice?

**PH:** Ask, ask and ask. Be open, look at different workshops, figure out for yourself the similarities and differences. Think about different formats you can use and try to understand your work as something which is ongoing and can never be complete. For me it is less important if it is seen as therapy, collaboration, study or something else. Works of quality can emerge from all kinds of approaches; but you can't make gold out of lead. The main thing is that the practice has to be free. I know financing can be difficult, but if possible you should offer artists a range of materials, so that they can decide what they want and what they need.

This point is critical. Imagine if **Harald** had gone into a painting workshop and been told: *Okay; what you are writing is quite nice, but your grammar is all wrong - so forget about it, get a brush and start painting!* He would have started to paint and might never have written a letter ever again.

[END]

16th May 2011  
London, England/Hamburg, Germany

**Peter Heidenwag**  
b 1970 (Hamburg, Germany)  
Trained in psychology, art philosophy and music, Peter Heidenwag is director of Atelier and Galerie der Villa, Germany. Co-curator of **Mehr Als Zuviel** (2011) and **Malerei und Grafik** (2004), Heidenwag's publications include **Zusammenspiel** (2010) and **Reflexion von Spreache bei Harald Stoffers** (2011). Artists in **Exhibition #4** include **Harald Stoffers**, **Thomas Beisgen** and **Bernd Ollhorn**.

## Conversation with MATTHEW HIGGS



Dan Miller, 2007

[START]

**JB:** Matthew, I wondered if we could talk a little about your involvement with self-taught art and in particular with the artists at [Creative Growth](#). You have curated the work of [Judith Scott](#), [Dan Miller](#), [William Scott](#) and [Aurie Ramirez](#), I wondered if you could articulate what it is you feel is important about these artists and what they mean in terms of our understanding of art?

**MH:** When I first came across [Creative Growth](#) ten years ago, my limited understanding of self-taught, outsider artists and creativity in relation to disabilities, was naïve at best. Encountering an organisation like [Creative Growth](#) forced me to think about my own relationship with this work and with art in general.

I had spent most of the 1990s teaching undergraduate and graduate level in art schools. What was interesting was just how different the atmosphere was at [Creative Growth](#). Art was being made for reasons that remained out of reach. The emphasis in conventional art schools is a pressure to explain, to defend one's intellectual and aesthetic territories. In an open studio structure like [Creative Growth](#), artists have a very different relationship with the making of work. There's a space between the viewer, the work and the context in which the work is produced which remains unresolvable. It prevents you using your usual tools or prejudices. You have to approach the work from a completely different angle.

Ten years later, I still haven't fully come to terms with this work. We don't have access to the central part: why the work is being made. For me that was the big eye-opener. There is a different rationale for the making of these things, a completely different way of thinking about the potential of the creative act and art in general. It's not bound by a prescriptive or conventional art school approach, where young people go in trying to express themselves and their ideas and are forced to articulate, explain and defend their territory. The absence of that in the work produced by developmentally and other disabled artists gives it a different kind of existence. It is more enigmatic, which to some degree gets fetishised and brings its own problems, and at the same time isn't bound by the conventional structures that we apply to art. This not only liberates the object, but our relationship with it, because some things must remain unknowable.

**JB:** The difficulty for the mainstream curator or critic seems to be about differentiating between

art as a considered intellectual activity and art as creativity per se. This work seems to encapsulate an intention to create, but rarely an intention to create art. Yet it ticks all the boxes of what art is.

**MH:** The couple that started [Creative Growth](#), [Creativity Explored](#) and [NIAD](#) were the [Katzes](#). They thought through the relationship between artists with disabilities and the professional art community. From the beginning they wanted professional artists to work in the studios as a support team, with a professional curator as a go-between for the studio and the larger world. They were already thinking about the membranes between these two ideas, because the classic myth of the isolated outsider artist doesn't really apply when you think about the workshop environment. What is being created is a community; and in some cases the artists work in these communities for 25 years.

There is also a kind of narrative, a conversation amongst artists of very different abilities and disabilities, where things can occur and unfold collectively. In the conventional art world, it's usually during college that young artists work collaboratively. What's interesting about [Creative Growth](#) and other organisations like it, is the emphasis on collaboration, community and collectivity. It changes the individual objects because they haven't been produced in isolation or behind any kind of walls, societal or otherwise. They've been produced in public. That's one of the most thrilling things about going to these places: art is being made and creativity is unfolding in the public domain. It's quite different to our conventional relationship with art and artists, because it folds back into the most fundamental ideas about art that proceed any attempt self-consciously to make work that is considered art. They go back millennia, to the caves and people making marks and trying to articulate their environment. The workshops provide different circumstances, contexts and reasons for making it. We'll never really understand why they're being made, whereas with a more conventional artist we're in full awareness of why the work exists.

**JB:** You've raised a few key points. The autistic, non-verbal artist [Harald Stoffers](#) writes letters explaining what he did yesterday and what he's going to do tomorrow. How do we know he intends more than a letter? How do we know he's not designing it? Our inability to answer these questions creates an enigma. It is a very different thing to the situation where you walk into a gallery and the assistant tells you what the artist formally intends.

That enigma is important and also inevitable. You look at the ancient paintings on the wall of a cave and there's no question they tick many of the boxes of what we call art; but at the same time, they do fit into what we understand as contemporary art. Is there a danger in presenting this work alongside something like that?

**MH:** My feeling is that there is not. The [Katzes](#) who founded [Creative Growth](#) had already envisaged a public dimension to this activity. They weren't interested in the idea of creating a privileged or private support structure for these artists, they were keen for this thing to unfold in the public domain. That's why each organisation has a gallery, so the artists who work there, even if they aren't aware of the existence of [Jay Jopling](#) or [Tracey Emin](#), are aware of the fact that the things they make in the studio make a short journey to a different kind of space, where they're displayed

and seen. The same structures we use in the art world, the private view, the exhibition, the gallery invitation, are mirrored identically within these organisations. The artists are often aware that their creativity has a subsequent life in the public domain, because they literally see it. Yet around each of these steps there remains an unknown or unquantifiable aspect which can't be articulated; and in some respects, that's very refreshing.

You don't want an art dealer telling you what you're supposed to be thinking. At the same time, we're not primitivists, we don't expect a pure experience every time we encounter art. The work that comes out of the workshops is a hybrid; it's neither one, nor the other, not the wild man working in the woods with no external influences, nor the savvy MFA student reading [ArtForum](#) magazine. It's something else and it's that something else-ness that interested the [Katzes](#) in the first place. They certainly weren't interested in creating an outsider art factory.

The fact that the work is so extraordinary from these places is testament to their foresight: they saw it was there, even before they had any real evidence. These organisations are now 40 years old, they've proved it. It's everyone else's job to catch up and create contexts like it for all the other artists in the world with mental and developmental disabilities.

**JB:** The gallery itself is hugely important because so much of art doesn't exist unless it is seen and sold.

**MH:** The [Katzes](#) were interested in the idea of creating economies for people with disabilities. Instead of reliance on benefits and social services, they wanted artists to benefit from their labours. What they did was take control of that process, rather than allowing the art dealer to step in and exploit the artists. They created a structure that allowed the work to be shown and sold, so that the artist themselves would benefit as well as the workshop. This was very advanced thinking, how individuals excluded from other opportunities can create opportunities for themselves. They also located the galleries into the [Bay Area](#) artistic community, right where artists and small galleries have always been. That was a real masterstroke and it is why these places have remained so vital. They haven't been grafted on it they are central to the community.

**JB:** It occurs to me that no matter what the disability, individual artists feel success. There's the success of making, the success of experiencing people appreciating the work. Yet this success is related to the progressive approach. The best art tends to come out of the best workshops - and I'm tempted to see it as part a collaboration between that individual artist and the workshop.

**MH:** The point you make is the same as with the best MFA programmes. Strong MFA programmes with a great faculty attract ambitious students and during the time spent there, their work gets better. I think it's true that if you were a young artist with disabilities in three or four years at [Creative Growth](#) your work would accelerate, because the circumstances to allow that to happen have been created.

**JB:** Whenever I make a grand statement about an artist with a disability, I realise I could make the very same statement about an artist in the mainstream art world and it would be equally correct - even the idea of the collaboration, such

as a gallerist working with the artist to achieve maximum potential or reach. The difference is that here the goals are not primarily commercial. They are more often than not, creative. This gives a purity to the whole thing.

**MH:** What's even more remarkable about these workshops is that all the artists come from the locality. What they're doing is providing a context for individuals who would otherwise have no platform. That's extraordinary and frightening. It means that in every great city and town in the world, there's an equal number of talented people with disabilities, but they just don't have access to a programme to allow them to become visible. It can't be a coincidence that so many amazing artists just happen to live in the [Bay Area](#). They're everywhere and we're just unaware of them.

**JB:** When we were researching this exhibition, we found a lot of strong studios in [Germany](#), [Italy](#), [Japan](#) and [America](#). Yet one of the places with very few was [Britain](#). We can't find a [Dan Miller](#) or a [William Scott](#). They're clearly here, they just aren't in an environment encouraging them to create. I wonder whether you had an opinion on why that is?

**MH:** When I came across these places ten years ago, I was in my mid-30s. It was such a visceral shock to me, because I'd never even heard of organisations like these. They largely didn't exist in my experience in the [UK](#), because whatever combination of radical, progressive thinking occurred in the [Bay Area](#) in the late 1960s and early 1970s, it allowed something to happen of which there's no equivalent in the [UK](#). I don't know whether it's to do with the social, political and economic situation or the kind of prescriptive way the [National Health Service](#) works. There just wasn't space within that to create a radical community - [RD Laing](#) was probably the closest in terms of a radical idea, but the end wasn't to produce an art workshop. It was a different kind of experiment. [The Bay Area](#) always had great social services. This makes it unusual in the [United States](#), because those services don't exist in [Detroit](#) or [New Orleans](#), places where you can only begin to imagine what kind of artists are working. It was an anomaly.

I was in [Berkeley](#) for the opening of [Create](#) at the [Berkeley Art Museum](#), which I curated with [Lawrence Rinder](#). It features 20 artists from [Creative Growth](#), [Creativity Explored](#) and [NIAD](#). One of the things we came upon was the long-term investment and commitment of these organisations. An artist is there for life if it makes sense and if they choose to be. So you can enter into a programme aged 22 and realistically spend the next 50 years of your life engaged, involved and implicated within the organisation's history. That's a unique idea, that a support structure environment is available to someone for their entire life. The only thing I can think of that's like it, is prison!

This approach allows the artist's work to evolve organically, to grow in a condition based on the circumstances in which it finds itself. It's radical and remarkable that these organisations, if they keep their funding, will support their artists indefinitely. It's a very un-British idea, I fear.

**JB:** That's interesting, perhaps it's our natural repression and cynicism!

**MH:** Whatever one thinks of the Americans, to their credit, they love nothing better than going

to visit the therapist and at least trying to deal with their problems. It's certainly part of middle class culture enough that the therapeutic is something that is there to be addressed. In [England](#), we bottle it up and hope for the best!

**JB:** In [England](#) there's a lot of art therapy, but it's therapy - and the result of a therapeutic endeavour is not seen as art.

That's frustrating, because this work seems more accurately to mirror human creativity than art in its more restrictive, intentional description. What these disabled artists show us is that the human brain is elastic. No matter what stage of development, the creative spirit forces its way out. Sometimes it simply needs encouragement, which is what the workshops are doing in order to find form. Once it finds form, there it is. There's a style just like with any mainstream artist. There's a focus, just like any mainstream artist. There's all sorts of things being said, even if they're not said in a way that we might understand them, but this is their language and our inability to understand should not prejudice our respect for it.

**MH:** It seems to me that art schools exist to create a kind of consensus. They don't exist to create or encourage difference. Consequently the art that comes out is possessed by consistent mannerisms, tropes, processes and structures. Organisations like [Creative Growth](#) approach each artist as a completely independent case. The nature and circumstances of the disability vary. As you said, whatever's there is so idiosyncratic that you can't generalise.

That's one of the great things about trying to identify what this stuff should be called. We can call it art or a certain kind of art, but even that's inadequate because each one is an entirely separate case study. A graduating class coming out of a BFA programme behave consistently. This is often the disappointing thing about contemporary art, it's so mannered, you recognise the mannerisms before you recognise anything interesting about the person who might have made it. It's the exact opposite with this kind of work. Its idiosyncratic nature is the first thing one is forced to deal with. We try and make an aesthetic reference to something we're familiar with, but that's the worst trap to fall into. Attempting to bring it back into our experience doesn't help us approach understanding how and why this thing exists and what it might mean. You have to recalibrate every time you encounter another artist's work - and that's not what you do when you walk around the galleries in [Chelsea](#) or the [East End of London](#). What you end up doing there is building up a set of references and relationships based on your previous experience; yet every time you encounter this kind of work, it just throws that completely.

It's a fundamental challenge not to unlearn, but to think harder. As someone who's seen too much art, enough for ten lifetimes, it's a formal challenge to all of my values; and it's very refreshing.

**JB:** Putting together work from artists all over the world who have no relationship to each other, except that they've been allowed that creative privacy and expression, feels like an important journey. It feels like a [Duchamp](#) moment.

**MH:** It's still early days. It was not that long ago that there was a fairly unsophisticated public dimension to the presentation of this work. People have been interested for most of the 20th Century, but it's not until recently that a more ambi-

tious set of curatorial approaches has started. Initiatives like yours and mine try and find ways intelligently to create new platforms for this work, which in turn creates new thinking in relation to this work. [Massimiliano Gioni](#) who works at the [New Museum](#) and with [Maurizio Cattelan](#) has always been very interested in this kind of art production. He's assimilated it into his curatorial practices in a very interesting way too. [Jeremy Deller](#) and [Alan Kane's Folk Archive](#) was also an interesting set of thoughts about a similar set of issues. We're going to get a much more compelling narrative if we don't have to keep retreating back into the old stale arguments about exploitation. I think the conversation has moved on.

Something significant also happened in the past 20 years, because the field moved from an historical idea into a contemporary present tense idea. That era of the [Prinzhorn Collection](#) was really the end of the historical past. What seems to be most interesting in the work of these artists is its present tense-ness, its contemporariness. That's also where it presents problems, because most people are afraid of the new. They like things to be validated, vindicated or consolidated. Its currency from its currentness is one of the things that's most compelling about it. The field is growing, the interest is growing. That is evidenced by the response to your shows and as it moves into a much broader understanding.

**JB:** It's also fascinating to see this work turning up in mainstream galleries.

**MH:** Art is a language that needs to be learnt, both in terms of making it and also in terms of receiving or viewing it. The interesting thing about all kinds of outsider and self-taught art is that each one seems like it's a completely specific dialect. Not only does it require a degree of work on the part of the viewer, its subtlety and nuance is specific. It's not just the physical manifestations of words or language, it's the idea that these are very heavily inflected, very dialect-specific gestures. It makes everything much more complicated, which is why it's so exciting.

[END]

16th May 2011  
[London, England/New York, USA](#)

[Matthew Higgs](#)

b 1964 (Wakefield, England)  
Matthew Higgs is an artist, curator, writer and director of [White Columns](#), New York. Former director of exhibitions at the [ICA](#) in London (1996/9) and a former curator at the [Wattis Institute](#) in San Francisco (2001/4), Higgs was a contributor and speaker at [Exhibition #1](#) and has exhibited the work of [Creative Growth](#) artists [Dan Miller](#) (2011) and [William Scott](#) (2009), both featured in [Exhibition #4](#).

## Conversation with HIROSHI IMANAKA



Tomoyuki Shinki, 2010

[START]

**JB:** Hiroshi, can you tell me a bit about the background of the studio, why you started it and what your goals are?

**HI:** Many years ago I was in France and visited the *Le Palais Idéal du Facteur Cheval*. It's an incredible building created by a postman who had no background in architecture or design.

I am a trained architect, so this idea fascinated and inspired me. At the time I was working for a company as an in-house designer. I started to encounter artwork by people with developmental disabilities and thought it would be interesting to invite one or two staff members with disabilities to my home to draw outside working hours.

These workshops became very popular. My guests started to invite their friends and before long we couldn't all fit in my room. I realised that if we were going to continue, we were going to need to find a bigger space. So I decided to create my own building - hence *Atelier Incurve*.

**JB:** So was it a private project or was it state funded?

**HI:** To make *Incurve* a reality, I couldn't pay for staff, art materials and exhibitions from my own wages. So I formalised the project and contacted the government.

**JB:** It seems to me that Japan is progressive as a society and that there is a context which allows an idea like this to emerge. There are other workshops in Japan and there also seems to be a culture of respect for people with disabilities.

**HI:** Yes, but there are very few places like *Incurve* in Japan. It is a social welfare corporation, but it is also unique. People in Japan generally do not view work created by artists with disabilities as art. Most view it with a measure of disdain. *Incurve's* stance has always been that we see this work as art - not as outsider art, disabled art or therapy.

**JB:** Did you always see it this way?

**HI:** Always. When we took the work to America, the *Phyllis Kind Gallery* presented it at the *Outsider Art Fair in New York* - and that terminology made me very uncomfortable. Categorising things is too easy and usually means you're looking at work from a biased point of view. The terms outsider art and art brut are applied incessantly by the viewers, but never by the artists themselves.

I'm absolutely against it. These works weren't created as art brut, it is other people who call it art brut. It is an abuse of terminology - that's why we at *Incurve* simply call it art.

**JB:** Art is generally defined as intentional, meaning that an artist decides he's going to make a piece of art, calls it a piece of art and states that he is an artist. I would imagine that at least half of the artists at *Incurve* don't perceive of themselves in this way. What are your thoughts on this?

**HI:** I am an architect and a designer. Design is intentional. Art is different, it is always unintentional. The artists at *Incurve* do what they do without intention or inhibition. Art - or things labeled as works of art - are very close to natural phenomena: to eating, sleeping, urinating. Art is a physiological phenomenon, not an intentional one.

**JB:** So you created *Incurve*, or you had the dream for *Incurve*. Can you explain how you went from the idea to the creation?

**HI:** The process took three to four years. I went to the government to talk to them about my idea. At that point there had never been this version of an art studio. Normally, artists with disabilities did art on the side, whilst doing light work like baking bread or cleaning. We wanted to create a studio that was open 365 days a year. We had a conversation with the government about funding and we designed the space.

**JB:** When did *Incurve* open its doors? When did it actually start functioning as an art studio?

**HI:** April 2003.

**JB:** In terms of the work you did, how did you put together the group of artists? What was your process? Was it open to everybody or was it by a selection?

**HI:** When we opened, there were 14 people. From those 14, ten were people who originally came to my place to draw. These ten invited their artist friends, most of whom had been at the same school. We were the first studio to make art all year long, so we were covered by a great deal of television and newspapers. Artists contacted us and our numbers grew.

**JB:** Does *Incurve* work on a more selective process now? Or can anyone join?

**HI:** We have a fixed number of residential artists - 27 in total. Currently no more artists can fit and residents can stay until they're 65. If any of them want to leave early they can do so and only then would we choose someone else to join.

**JB:** Is that a government requirement or is that something you decided?

**HI:** The 65 year rule is a government mandate. *Incurve* is one of the smallest workshops in the country. I planned it this way because I knew that the more people we had, the less we would be able to know all the work which was being created.

Having a small workshop means people create high quality work. This is often not the case in a large group of people. The problem is that it's difficult for new people to join. The way to solve this would be to create two or three more places just like *Incurve*. Naturally you would need a budget to do this, and you would also need staff. The

staff at *Incurve* are very special - and they're not easy to find.

**JB:** Like you, I'm interested both in the process and the result. I believe that the two are equal partners. If Tomoyuki Shinki makes a great piece of art, it is Shinki and *Incurve*: a 50/50 partnership. For me the best work, comes from these 50/50 situations, run by an artist, for an artist. What is your view and how do you apply that within the atelier?

**HI:** Tomoyuki Shinki was one of the people who originally came to my house. He was 17 back then, today he's 29. Shinki has a developmental disability. When he first turned up he would draw small pictures of animals, but he didn't really connect. He was watching a lot of pro-wrestling and loved sports like boxing and kickboxing. After a few years he started drawing the fighters. We offered him a large space and a better working environment. This was *Atelier Incurve's* 50 percent. Shinki's ability, of course, accounts for his 50 percent!

**JB:** How did he come to use digital processes to draw the wrestlers? And then what about the enormous drawings, the ones that are three or four metres long?

**HI:** I had a Mac at my house. Shinki began playing around with it, although he didn't really understand how to use it. He didn't read the manual, he just began drawing pictures. The problem was that the colours on-screen were not nearly as beautiful once they were printed. As he couldn't take the Mac home with him, he started drawing pictures at home.

**JB:** Why not start with A4 or A3? Why start with something the size of a wall?

**HI:** At first, just like Terao, he drew small pictures with colouring pencils. Gradually, his pictures got bigger. Terao and Shinki share a space and Terao specialized in drawing large pictures. Even though their styles are completely different, Shinki might have been influenced by this.

**JB:** That brings up an interesting point. Does the communal aspect of the workshop play an important role?

**HI:** *Incurve* isn't very big. You'll have four or five people sharing a room. At the same time, our artists rarely influence one another. Terao, Shinki and Uchino are currently all in the same room, but each one does his own thing. What is important for us is that all our artists have a place to meet and have meals together. People with disabilities are no longer hidden away like art brut artists in asylums. They are modern people: everyone has a mobile phone, no one is isolated. I hope this atelier helps them achieve all this.

**JB:** If you give an artist time, space, and a supportive atmosphere, they make something. How do you at *Incurve* create that environment - and what if they don't want to create?

**HI:** We do not judge and we offer absolutely no guidance or tutoring. At other Japanese institutions staff often instruct the artists. If you do that, artists end up drawing the same thing as you: their pictures resemble the teachers' pictures. We do not do this at *Atelier Incurve*.

If somebody decides that they don't want to create - and there are people like that here - we never

force them. There are some who draw constantly, some who have a burst for five minutes, then go off for lunch, some who draw for one minute a day and others who do absolutely nothing depending on the season. We don't think of any of this as bad. At [Incurve](#) they're free to do whatever they like.

**JB:** Do you have reference material at the studio? And what about your use of unusual and oversized materials?

**HI:** We have many books and people use them according to their interests, be it vehicles, animals or buildings. We have three types of artist: those who look at books for images; those who imagine everything inside their own heads; and those who go outside, sketch and come back.

[Katsuhiko Terao](#) is 51 years old. He has a mental disability and also lost his left eye to cancer. Today he comes to the studio every day except Sunday. At first it was just at my house. His pictures were small, 15cm. They gradually got bigger - and today the biggest ones are 4 x 6 metres.

**JB:** How did that happen? How did it go from a 15cm piece of paper to a giant black cloth as big as a room?

**HI:** [Terao](#) draws architectural designs and blueprints. When he was a child, [Terao's](#) family owned a construction company, [Terao Industry](#). His father was the president and it seems to have been a very happy time for him. All of [Terao's](#) works seem to relate to this period. His family was very peaceful and he truly loved his mother. Now his parents have passed away and he lives with his older sister.

**JB:** The work he makes, are they plans for buildings or cities?

**HI:** Buildings and large architectural iron structures. [Terao](#) worked as a welder at his father's company. I don't think he believes they'll ever be built. He does have a piece of welding machinery from when he was a welder and has made one piece of art using it.

**JB:** What is the artists' relationship with the presentation of work? Is there a gallery at [Incurve](#) for the public?

**HI:** Most of the artists here show little interest when their work is being exhibited. What they really enjoy is creating. We leave exhibitions to other galleries.

**JB:** I was speaking with a curator here who felt it was important to display this artwork together with some sense of the process - that is to say, we should display the object, being the artwork, and the process, being [Incurve](#). What is your view on this?

**HI:** Everyone has a disability here, so it is important to talk about it. However, if you emphasise it too much the artwork will be seen in a different light. I don't think there's a problem divulging basic information, but if you say too much, it turns into art brut or outsider art. When I give talks, I speak of disabilities but don't divulge everything.

**JB:** When you sell a piece of work, how is the money split?

**HI:** Under the standard Japanese system, if

[Terao's](#) work is sold, the profits are split amongst the residents. At [Incurve](#), if [Terao](#) makes a work, it becomes his possession. If his work sells for 1,000,000 yen it is given to him less administrative costs. The longer the work takes, the more costs it incurs.

**JB:** One of the aims of [Exhibition #4](#) is to encourage people to create workshops like yours. What is your advice for the person who perhaps has a son with a disability, or knows a few people like him - how do they begin, what do they do?

**HI:** Many parents have children with disabilities and come to [Incurve](#) for advice. I tell them to do as we do at [Incurve](#). Do not educate them, do not teach them how to draw or mix colours. Give them a reasonable space - although we understand this can be difficult at home - and good drawing materials. If they do this and avoid watching too much TV, it's enough.

**JB:** In terms of practical advice, what kind of space, what kind of materials?

**HI:** Japanese homes are small. If you draw on a desk, the pictures will be small. If you draw small pictures, you may be unable to draw large pictures. So set up a canvas or easel instead, make pens, pencils, felt tips and paint available, don't tell them to draw, let them do it for themselves.

**JB:** How do you gauge what someone wants? For example, with artists who are non-verbal, how do you find out what they want?

**HI:** There are many people who can't speak. There are some who take up a sort of rhythm with their bodies, who tap on their desks, who express themselves in these ways. When they draw, they express themselves. Even without words, we understand.

**JB:** How does that evolve? How are you able to read that body language? Imagine I have no professional training, how do I learn to do that?

**HI:** You do not need knowledge. Be like a mother. Even if her child can't speak, she can understand what her child needs. If you rush, you won't understand. It's not something that you can understand in a year. It takes five, ten years. You're humans interacting, even if you can't speak, even if you don't understand what they say. For example [James](#), if you and I lived together, you'd start to understand my [Osaka](#) dialect, and I would begin to understand your English.

**JB:** It might take you ten years, it would take me at least 50! You're a more evolved thinker! And with that I will say goodbye and take some of that evolved thinking and communicate it to the world.

**HI:** Thank you very much.

[END]

8th July 2011  
London, England/Osaka, Japan

[Hiroshi Imanaka](#)  
b 1963 (Kyoto, Japan)  
Originally trained as an architect and designer, [Hiroshi Imanaka](#) is the founder and director of [Atelier Incurve](#), Japan's most progressive studio for artists with developmental disabilities. Exhibitions include the [Phyllis Kind Gallery](#), New York (2008) and the [Suntory Museum](#), Tempozan

(2008). [Incurve](#) artists in [Exhibition #4](#) include [Katsuhiko Terao](#) and [Tomoyuki Shinki](#).

## Conversation with AXEL KLÖSS-FLEISCHMANN



Roland Kappel, 2008

[START]

**JB:** [Axel](#), can you tell me about yourself, about [Mariaberg](#), [Atelier 5](#) and the artist [Roland Kappel](#)?

**AKF:** [Mariaberg](#) is a home for people with autism and other handicaps. It is in the [Alps](#), far away from the city. People were originally brought here when they didn't fit in.

My first profession was as a nurse working with sick and critically ill children. I then started to work with mentally ill adults and later studied and worked as an art therapist.

Before I came, the art workshop here was small and no one was working with [Roland](#). He was kept away from everyone else and although he had done a few exhibitions with building companies who liked his work, it wasn't really going anywhere.

**JB:** What is [Roland's](#) story?

**AKF:** [Roland Kappel](#) was born in 1949. He grew up in an orphanage and was crazy about building sites and machinery. He was 20 when he first started to build his machines and cranes. He would create them out of discarded materials, not metal, but wood, paper and cartons. He then started to work in our metal workshop and that's where he found better materials.

[Roland](#) has created a parallel world of [Mariaberg](#) in his private workshop. He builds houses and towers, which is why he also builds his machines. He uses them in his [Mariaberg](#).

**JB:** Is it important for [Roland](#) to keep ownership of his work?

**AKF:** Yes, he always wants to keep them. He'll say: *This machine is now at the exhibition in Frankfurt, but in a month I will use it again for the working area in Mariaberg.* He plans which cranes and machines to use for specific areas and then identifies where he will use them when they are returned.

**JB:** What do the machines mean for him?

**AKF:** The cranes represent two things. He sees it as a hobby. He also understands that it is art. He has said to me: Maybe the older people are reminded of the good old times, when they saw the nice building machines and cranes which don't exist anymore. He also likes the fact that children enjoy his work.

**JB:** So he is technically very able.

**AKF:** One time in Mariaberg, a street was being rebuilt. The workers were trying to lay a pipe under the road and there were cranes all around. Roland put on a white shirt, like an architect, went up to the workers and said: *You must move to the other street. This is the wrong street. Please close it!* He showed some plans to the workers; and the workers believed him! They thought he was the man in charge!

**JB:** Roland's work reflects the reconstruction of cities. Where you are, Mariaberg, was it affected by the war?

**AKF:** Yes. It was the era when Germany grew up again, the *Wunderzeit* of the 1950s. Everything was expanding and being rebuilt. A lot was happening during those times.

**JB:** Perhaps Roland's practice is related to him remembering that change and finding comfort in that.

**AKF:** Yes, I think this is correct.

**JB:** Tell me about the street signs.

**AKF:** The signs are really amazing. He uses them in his parallel world of Mariaberg. He has 20 books full of traffic signs which he has seen on TV and in books, or simply made up.

**JB:** I noticed there are tanks and army equipment in some of the traffic signs, that there are Arabic signs and impossible signs, signs which go in hugely complicated directions!

**AKF:** I think when Roland sees something, he takes a photo of it in his mind. Everything is stored in his brain.

**JB:** What I notice with artists like Roland is a desire to bring order to chaos. Our world is full of stuff, busy and disorganised. Roland creates his own version. He doesn't build his world, there is no finished version, it just has to keep on being constructed, a working practice.

**AKF:** Yes that's it exactly.

**JB:** There are several artists in our show that are interested in construction. There's a great artist in Japan called Katsuhiko Terao, whose family used to own a construction company. He makes architectural plans of imagined buildings and cities. Does Roland work inside Mariaberg or on his own?

**AKF:** He works inside Mariaberg. In the workshop he does the soldering because he needs

the right machinery. He then takes them to his private workshop to fix them up and paint them.

**JB:** Tell me about Marco Schmitt. What is his background?

**AKF:** Marco is 25, also autistic and shy. He doesn't talk about his work a lot, so he just paints and draws. A large part of his practice are the houses he creates on sheets of paper. He counts all the windows and doors and writes down how many there are. Half a year ago he started to draw single items.

**JB:** Did you work with him or just give him materials?

**AKF:** We gave him the materials. He came straight from school to the workshop. He knows what to do, there's not a single moment when he's unsure. He takes his paper, chooses the pencils and checks all the colours are there. He is very positive and it's fun to work with him. We only provide the setting, the materials and a good atmosphere.

**JB:** Many of the best workshops I speak to have these simple ingredients: love, enthusiasm and materials.

**AKF:** I think the most effective aspect is the simplicity. Simple materials speak to the people. Even a pencil is helpful because it can reveal what is inside the person.

There is a story about a Chinese philosopher who wanted to cross the border to another country. He said to the border patrol: *I want to cross, I am a very important philosopher.* The patrol man said: *Show me your works, show me your literature. How can I tell that you really are a philosopher?* The philosopher didn't have anything written down, so he sat down and wrote. This is the same point behind the workshop. I am saying to our artists: *Please sit down, please do it!*

If our artists don't come to the workshop, then they will live like they lived for too many years. If the workshop comes into their lives, you start to see their potential. The Chinese philosopher wrote his thoughts down and it became the only written scripture for generations thereafter. If he hadn't, then it would have been lost. Do you understand what I mean?

**JB:** Absolutely. Yet the simple idea of a room with some materials and time doesn't exist everywhere. In many countries they still think of it as therapy, not as art. From what you are telling me, Roland thinks that maybe he is an artist. Marco perhaps doesn't, but he knows he is making something. What about Romina Bafaro - her work with wire is amazing.

**AKF:** Romina works in the Mariaberg workshop. She loves to build cable reels, she feels it is work not a lot of people can do. She is fascinated by technical objects. I don't know if Roland influences her, but she knows and respects him and his work. She sees what he does and this gives her a push; but she doesn't copy him. She makes things on her own and doesn't look left or right to get her ideas. It all comes from her.

**JB:** Working with these artists, how do you feel about the work you do - is it art, is it therapy, what is it?

**AKF:** Through my work here I have come closer

to understanding what wholeness means. It touches me personally because I know that diagnosis is not the only way to understand people.

The art and artists I experience every day have nothing to do with artifice. They are deeply original, genuine and authentic artists - and they map their reality without considering why or in what way that reality can be depicted. I also believe that these artists are masters of the perception, discovery and implementation of their (and our) reality. Their works are not only reflections of events and conditions, they are profound presentations of experiences, individual sensations, feelings and perceptions. They express simplicity, wisdom and vitality and affirm different ways of understanding ourselves and the world in and around us.

This creative process, this aesthetic of fragility and strength - it binds me, it upsets me and it makes me happy, all at the same time! Their art is a snapshot of humanity, of the objects, society and world which surrounds them. It allows us to share their point of view - and I feel privileged to be a part of their world.

[END]

17th May 2011

London, England/Mariaberg, Germany

**Axel Klöss-Fleischmann**

b 1976 (Kirchheim unter Teck, Germany)  
Trained as a paediatric nurse and art therapist, Axel Klöss-Fleischmann is director of Atelier 5 at Mariaberg Werkstatt, Germany's first large-scale communal facility for people with intellectual and mental disabilities. Exhibitions include *Skulpturen im Kloster* (2011) and *Begegnungen* (2001). Artists in *Exhibition #4* include Romina Bafaro, Roland Kappel and Marco Schmitt.

## Conversation with ADAM PHILLIPS



Judith Scott, 1988/89

[START]

**JB:** I wondered if we could discuss the nature of ability and disability in relation to the artists in our current show at *The Museum of Everything*. My starting point is that a significant proportion of them do not articulate a specific artistic intention.

**AP:** When you say they don't show intent, do you mean they can't formulate an intention, but they can do something in the process of working?

**JB:** Rather that they may not conceive of art or the role of an artist as you or I do.

**AP:** Who are these artists you're referring to?

**JB:** Generally they are artists with developmental disabilities. I'm talking about a very specific group within the area which is often referred to as outsider art. I am talking less about those with general mental health issues and more about those with learning difficulties and where there may be a communication problem.

**AP:** In a sense, they're being offered the opportunity to do something that we might call art afterwards, but they - from their point of view - are just being offered the opportunity to make something.

**JB:** Correct.

**AP:** With no directive at all?

**JB:** Generally speaking, yes. Non-direction is an important issue because the resulting forms and structures are more interesting and seem more directly to reflect their experiences and perceptions.

The most well-known example I can think of is [Judith Scott](#). She had [Down Syndrome](#), was rescued from an institution and placed into an art workshop in [California](#) called [Creative Growth](#). After two years of doing very little, a few drawings, she started creating giant sculptures out of yarn and found materials. She would use things she found in the workshop and wrap them. When you see these sculptures, you're immediately moved and engaged. By the time you hear the story you realise these are her words. The curator [Matthew Higgs](#) describes them as some of the most important sculptures of the 20th Century because they are beyond art, or certainly beyond that very narrow definition of art which exists right now.

**AP:** Is your assumption that by now, at least historically or not, art - as in the art market, the world of artists and the idea of art - is self-inhibiting or too directive?

**JB:** In many ways. However I am specifically interested in understanding why these artists are not privileged within the mainstream terminology and exhibition of art.

**AP:** The terminology itself is a problem?

**JB:** In my view the problem is so substantial that everybody acknowledges it and does nothing about it.

**AP:** In terms of a parallel with what I do, it may be obvious to you but, when somebody comes to see a psychoanalyst, there is no directive. You're being encouraged or invited to say whatever comes into your mind. It's not as though I've got an idea beforehand of what you should be saying. I couldn't possibly know that. All I can do is provide a situation where you can say whatever you like. Then I can do one of two things: I can re-describe what you say and show you where you might not be able to continue freely speaking and speculate why that might be.

With this question of it being non-directive, I would wonder if it's possible for something to be non-directive. Even if the directive is non-directive, my prejudice is that somebody making something is always responding to some demand somewhere, even if they don't know what it is. Even if someone's not telling them to make art,

it comes from either an imaginary or a real relationship in which there's a demand. Somebody wants someone to be something. Somebody wants somebody else to make something for them. It may be that in their developmental history, it's precisely this which has been a problem.

**JB:** The issue of destination may be connected to this. Much of art comes into existence with a destination in mind, be it the audience, the market or the museums. That's why the so-called outsider and self-taught area is fascinating - the strongest work is often the most private, made effectively for its creator only.

There is a handicapped artist in [Austria](#) called [Josef Hofer](#). He was basket-weaving in his institution and his behaviour was becoming problematic. An art historian working in the institution noticed he was creatively talented and gave him coloured pens and paper. He started to draw and his work soon turned into astonishingly dense portraits, orange and yellow lattice-work frames reminiscent of the baskets yet with two figures in the middle, often naked, one usually masturbating, the other one touching the first.

The first time you see these works is unsettling, you can't quite work out what is going on. In fact they are self-portraits: one figure is the mirror image of the other. It's him, masturbating in front of his bedroom mirror. It is an unedited visual autobiography and something a contemporary artist would be unlikely to produce. Everything about [Josef Hofer](#) strikes me as an artistic practice: he's obsessed by his work, only when he completes an idea will he move on to another, he has to be interrupted to eat or go to the toilet, he is proud of his work, he shows it to his mentor, he has so many of habits of an artist, but he doesn't have any destination in mind - or at least, I assume he does not - apart from the making of the thing there and then. Although his mentor has given him the materials, there's no obligation for him to do anything. He wants to do it, he lives to do it, it is his job.

Progressive workshops do not take a purist art brut approach. They give their artists materials and encouragement. They don't push, they let the person be with other people making things. If they want to make, they make; if they don't, they don't.

In the best situations, there is no input, or not substantially so; and for me, the results reflect the creative language all of us have from birth. These artists must make something; they must create; and when they do, it acknowledges not the romance of creation, but the factual pre-lingual need to create - a need any creative person has.

**AP:** As if there's a wish to make oneself known or a wish to make that pre-dates everything else?

**JB:** A need, not a wish. A wish evidenced in the fact of creation.

**AP:** In your sense of this, does the need have any purpose beyond itself?

**JB:** I wouldn't know.

**AP:** It wouldn't matter in the terms of what you're thinking of?

**JB:** It might have a purpose to someone else. I think that's where my interest in the definition comes in.

**AP:** My thought in the middle of this is: what's the relationship between making and sociability? I can see the point and value of there being no pre-ordained destination and that the destination is discovered in the making. The other part that interests me, apart from the fact that people make things in these circumstances, is what if anything this means for them in terms of their link or lack of it with other people? In other words, are they in any sense doing what we may think of as trying to make a better life for themselves? Are they hoping that somebody will get it even if they don't? Is something being invited or addressed? Is there a wish that someone will respond? This thing they've made is not in a void.

**JB:** It varies between individuals. We have filmed several studios across [Europe](#). When we film, these artists ignore us, they are almost all in the zone, completely involved in what they are doing. The community aspect to it is important to many of the workshops. One artist encourages and sometimes influences the other. I've also been to workshops where individuals work alone in a solitary zone.

**AP:** Is there a risk with this kind of work that the individual maker repeats themselves and there's little innovation?

**JB:** Quite often there is one main aesthetic idea, I could call that a style. I can certainly think of many contemporary artists with only one style ... [Rothko](#) didn't develop more than twice!

**AP:** I suppose the question should be whether the repetition goes on feeling as if it's alive. Obviously everyone who does this stuff has an idiom. There's something characteristic about what they're doing which is inevitable and repeated. But there would be repetitions that would bore the maker, not to mention the audience, and other repetitions that would feel urgent and necessary.

**JB:** There are many artists whose work is urgent and necessary. If they're bored they stop. If I take the example of [Josef Hofer](#), each and every work is fascinating because even if there are repetitions, each has its own nuance. I read this work quite instinctively, so I see this variation, creative invention and discovery - which are of course the same abstract notions and words that we use when we are dealing with creative thought exhibited by any artist.

In short I believe that art as we currently understand it ought to encapsulate this creative process. Yet right now it doesn't seem to do so, either philosophically or curatorially. I am trying to work out why.

**AP:** I think at least two things. One is that it might be important not to know what you're doing; that might be central to it. The other is that there are lots of questions, like the fact that we are all developmentally disabled in some way. There's not an us and them. Some people are more visibly functional, but everybody's going to feel this, to identify with a so-called disabled person with a capacity and urge to make things. It seems very likely to be true, although this is just my impression, that one is most likely to make something out of a place in oneself for that which feels most disfigured, most disabled, most at a loss and that the making has something to do with the feeling of helplessness or at-a-lossness. The other thing that is important is to do with how much the making is part of the wish to make a link with others and how much it's a solitary

endeavour. That seems to me to be to do with the question of art and an audience, of how much of a communal project art is.

In collective dreaming seminars, a group of people who don't know each other go away for a weekend and there is non-authoritative authority figure. The group sleeps for a night and comes back together in the morning to describe their dreams. Then the group associate to the dreams. There's no authoritative interpretation of the dreams, the figure is not telling what they mean, he's just one among the group. The project is how everybody associates to everybody else's dreams. Things emerge out of that. There's no wish for a final conclusive story of any dream, just a collective engagement with collective production. A man called **Gordon Lawrence**, has discovered that over a period of time it appears as though the group have a shared project or problem that they're working on. Yet what's crucial is that there's not an authoritative dream interpreter. If you have one, the process does not work. It requires the sense that everybody is in this together.

With what you're describing it would be interesting to know what the nature of the togetherness is in these workshops. How much is soliloquy and how much is dialogue or conversation? If you give people sufficient space and time and a sympathetic environment, they make something. My guess is it's words. For children it's drawings.

I assume two things. One is that people are very frightened of each other and this is inhibiting; and when they're less frightened they have a wish to make things. So how do you create the conditions in which people who apparently have a limited facility or willingness to communicate suddenly start making? Why might they be doing this? You can force interpretations on that, but the most interesting thing would be their account - and very often they can't give an account. You create certain conditions and people do things. They can do a million things, but in fact they make things. That's very telling, but I don't know what it's telling us.

**JB:** Apart from the fear element, which I hadn't taken as a factor but clearly is inherent, what you have said reflects the opinions of every leader of every great workshop. They all say: time, sympathy, support, space, along with materials. I've seen people make incredible work instinctively in the tiniest workshops. They treat it as a routine. It's a safe haven for them.

Yet there are few great studios in this country. That may be because of our obsession with therapy. It's eliminated the ability to let the creativity take over; which is why I want to try to understand what these artists are making and what is actually going on.

**AP:** I'd have a more reductive psychoanalytical view of this. I'd start with whatever else we are, that is to say, we are creatures with needs which are ineluctable. The communication of our needs are partly at odds with our sociability, in other words, there are needs we have and things we want that threaten the relationships we also need. I imagine one of the reasons we create what we call art is as a way of representing the more difficult nature of what we need and desire. It has to be because we ourselves do not understand it. It requires elaborate forms and formalisations and the reason making is urgent is because our survival literally depends upon it. That something

has to be addressed to another person is essential to our being. If this is not communicated, we die.

When you describe **Judith Scott** who for ages did not and then eventually did create something extraordinary, the story is both inspiring and true, because it suggests a history of unreceptive listeners. It's as though, over a period of time, a person begins to feel their group or environment is sympathetic and on their side. It's as if the group implicitly says: we've got an appetite to know something about you that matters to you. It's not consciously thought like this, but that's the effect. In that atmosphere, this person begins to want to make things and in the making they discover the elaboration of their wish to make. The making, however disguised or complicated, is a communication of need, not so that an authoritative person like me can come along and explain what it means, but rather that the important thing might be the making of it and the fact that it's subject to a diversity of interpretations.

Lots of people can make different things out of this; but the maker is the one who decides which one they like. No authority or institution can come along and determine what it means, they can only describe what it invokes in them.

**JB:** That resonates and strikes me as particularly true. When we did our shows at **The Museum of Everything**, we didn't put biographies on the walls to avoid this same issue.

**AP:** Biography is pre-emptive, it's as though they've given you a position to tell the truth.

**JB:** One of the problems with this genre is that people tend to project. If we take the example of **Judith Scott**, the photograph that circulates is one of her holding a large sculpture, which we read as her lost twin. We seem to project that meaning onto it, although this is just a projection, an interpretation on the artist's behalf.

**AP:** I can see that. The other risk is when there's tyrannical parents around who tell you what everything means. It would be unfortunate to get caught up with that, because there can be no authoritative interpretation of anything. It doesn't mean that some interpretations might not be more useful or inspiring than others. People can only project - some projections are just more interesting and some more stultifying.

**JB:** I project all the time.

**AP:** Of course, what else can we do?

**JB:** This may particularly be to do with the history surrounding this genre. Doctors originally brought it to the attention of the art world as the creativity of the insane. When **Dubuffet** celebrated it, it took on a new name - art brut. Today many artists are passionate about it and draw from its aesthetic, like **Grayson Perry**, who is also a vocal supporter of the work. Yet at the same time, there is often a suggested difference, an us and a them. My feeling is that this segregation is unjustified. The work these artists do is often better, because they don't think about art.

**AP:** Do you want to think they do it better or do you want to think they're doing something else?

**JB:** I believe whether good or bad - because that's a separate discussion - what they do is the beginning of art, it's almost more powerful than art. Yet at the same time, language is not allowing

them in, because art demands a formal intention. Which is perhaps why the museums don't show it.

**AP:** Are you then not involved in a semi-political project of wanting to change a consensus?

**JB:** It's in there somewhere; but I wouldn't want to do it just to please myself!

**AP:** I wasn't suggesting you did. There's a real reason to do it, which is to enable people to see these things. You think that these works are valuable and interesting; but they're only going to be seen if the consensus is changed.

**JB:** If the people are privileged, then the art will be privileged. If the art is privileged, then the art will be accepted. If the art is accepted, then it will be curated and it will be seen.

**AP:** Is that a process you want to enter into more effectively?

**JB:** **The Museum of Everything** seems already to be doing it, although we didn't realise that was what we were doing. The idea that these artists can't be presented, or if they can, then only as something else, like an artefact or ritual object, seems incorrect.

There are few progressive workshops in this country. If there was one in every borough, every town, artists with learning difficulties would have greater community and purpose. It isn't happening because this work is not respected, the word art has shackled it.

**AP:** In order for this to change, people would have to have a very different picture of disability and developmental problems. One of the great things about art is that it provides an opportunity for us to redeem ourselves in the most tremendous ways. Someone may be a very unhappy or deranged person, but when he or she produces this thing called art, the art redeems everything. It would be better to live in a world where people didn't think of there being the disabled and the rest.

It would be better to say we are all disabled, which clearly we are, and that it takes different forms, but that our culture encourages some forms of disability and discourages others. It is more frightened of some than it is of others and wants to trivialise or marginalise those others.

For example, **Down Syndrome** people are significantly discriminated against. There might be lots of reasons for this, but they are. The interesting questions are: why is that so; and what is our picture of a good life and a bad life? It might be as simple as saying that people are supposed to be beautiful, grow up, be physically co-ordinated. So if you're not one of those, you've had your chips.

This is extraordinary, astounding actually, but it's common sense. What you're doing touches on many powerful issues along the lines of who we are prepared to listen to. The answer is: not many people.

**JB:** It perhaps depends on who we is. We opened the museum knowing that the name - **The Museum of Everything** - was silly. It represented a conundrum, an impossibility, yet it also encompassed an idea of inclusion, it was understood by our artists, our audience, even by children. We've had 200,000 people come so far and I am hoping the new show will double that number.

If the we are the people that come, the ones who are interested and prepared to listen, then those boundaries may shift.

**AP:** I'm sure that's right and I'm sure that's the opportunity. There's real pleasure here potentially.

**JB:** That's why [Selfridges](#) seems an ideal venue. If we can put this work in the windows, even if the audience don't make it downstairs to the show, they will have seen a version on the street.

It feels to me that nobody else is doing, certainly not on this scale in [Britain](#). The people who do speak on behalf of artists with disabilities tend to speak locally. It's their strength, they are fighting for the rights of the particular individuals they work with. With this project there is the potential of introducing these artists and this genre into mainstream culture - and if it is successful, mainstream museums may give it wallspace as a result.

**AP:** Is that what you want?

**JB:** I want it to work.

**AP:** What would it be for it to be successful for you?

**JB:** To engage different audiences, from the general public to the more specialist art audience. I want to communicate the complexity and simplicity of the idea and the work.

In many ways, these artists remind me of deep sea creatures that have lived in the ocean since time began. We don't know much about them, we don't really understand them, but that doesn't mean they don't exist. It seems like a good analogy, [The Museum of Everything](#) as an underwater explorer - but am I purely projecting?

**AP:** It's unlikely that you are purely projecting, but it is likely that there is a mix of genuine, powerful apprehension and sympathy for these people and their work and that they represent parts of yourself. Those two things may be going on at the same time, which is precisely what animates it. You've been engaged by it because it accords with something in yourself, not that you are one of these artists, but there could be, for example, lots of parts of yourself that are like these underwater creatures.

Earlier you talked about local knowledge. Maybe all real knowledge is local. Those creatures at the bottom of the sea need local knowledge to deal with their local environment, they don't need to deal with a hotel in [South America](#)! That seems to me to be a good line: not what's wrong with local knowledge, but what's wrong with knowledge that isn't local. Those people convey a vision of an immediate environment, internal and external.

**JB:** The role of the museum in whatever form is perhaps to expand that knowledge, to be [Jacques Cousteau](#), go under the water and say: *have a look at this, you haven't seen this before.*

**AP:** The other side of that is that people don't admit that there is an ecosystem. Everything is interdependent. We - whoever we are - are dependent on these people you found and who found you. Something collaborative is going on even if some people get scared or ignored.

**JB:** I have not thought of the interdependence, partially because in my personal life I have few

direct connections to disability. Perhaps one could argue that's why I went to find it.

**AP:** Or accept in a sense that we are all disabled and that it has a metaphorical significance for all of us who can think about it, look at it, feel it.

**JB:** My concern with what you've just said, if I understand it correctly, is that we may risk projecting our own perceived vulnerabilities onto someone who clearly has vulnerability in a very real and practical sense. We may be romanticising it.

**AP:** Of course, that must be right and there is a real distinction. But it seems to me that the distinction exists in some places, not in others. It would seem to me that we are all in different ways disabled in relationships - and what that means is that we are not totally in charge and totally competent in what we are doing. We were all once really disabled, in the sense that we were all babies and that we depended on others in an absolute sense. We depended on those people who looked after us, who made this viable. We don't think a baby is disabled, we think a baby is a baby - and one of the stories that has developed is that we are progressively *independent*. Actually we are progressively *dependent*, we don't get progressively independent, we just depend in different ways. I'm not as disabled as the person who can't ride a bike, that's a fact. But there are ways in which the other person's physical impairment is not just a figurative romanticism for me. It's real. I'm moved by it because I presume of course it is a projection, but it doesn't make it less true that something about that disability has an effect on me, who can get on the bike because: a) I may not be able to get on a bike tomorrow; and b) I couldn't always get on a bike.

**JB:** When you see a child drawing something, making something, you might think how sweet it is and become envious: I wish I could do that, that I could be that free. When you see a 45 year old man in that same state, you don't necessarily think that way.

**AP:** One of the reasons we don't think it's sweet and fascinating and lovely when a 45 year old man does it, is because we are absolutely taken over by the idea people have to grow up and we have very specific ideas of what that involves. The 45 year old who draws like a child, one way or another, represents somebody with arrested development. The question is why we think like that? What's in the growing-up myth such that when the child does everything it is lovely, when the older person does everything it is *oh dear!*

I'm slightly wary of the criticism of romanticising. I can see the risk of idealising them, of making claims for them that are not in excess of the claims they would make, but may just be excessive. But the value of romanticising them is that it becomes a way of wanting to see value in what they do - and that seems to me to be a good thing to do and a corrective to the way in which they have been undervalued. That matters quite a lot I think. They haven't been romanticised enough.

**JB:** Going back to your point of needing to be looked after, about our development, these people are being looked after, they are being protected and supported to make art by virtue of holding somebody's hand. Perhaps what we are saying with [Exhibition #4](#) is that just because you need to hold somebody's hand to cross the road, it doesn't mean you are not crossing the road.

**AP:** Absolutely. Or that it's essential in looking after people that you are able to respond to what they make.

**JB:** I came to talk about creativity and art, yet you talk about making as the fundamental idea here.

**AP:** Yes - because for all sorts of reasons one is continually making something from what one is experiencing and feeling. It's the making of it which is a part of one's orientation.

Your project at [Tate Modern - Exhibition #2](#) - made me think about the effect on somebody when they begin to think of themselves as an artist. Children don't think of themselves as artists until their parents tell them that's what they are doing. If I make you a cup of tea, you are not going to be thinking: he's an artist making tea. Yet for me there is a line from the cup of tea to the painting, these are all on a continuum, even though they are aesthetically different. They are made things and they are made for other people.

**JB:** So where does the evaluation system come in?

**AP:** That's the question. To put it crudely: what do you want these people to be if you don't want them to be rich and famous?

**JB:** I want these artists to be respected, in terms of people acknowledging them as making astonishing creative work: art.

I realise that I'm also interested in [The Museum of Everything](#) as a catalyst for a fundamental change in perception. If I originally came to you saying I wanted to change how art was defined, now my goal is wider: I want to change how people perceive the universe!

**AP:** That's much more interesting to me.

**JB:** That's annoying. Yes it is!

**AP:** Looking through your books, seeing this work, it's as if I'm waiting for some kind of recognition, something which makes me want to go on looking, even if I don't know why. In that moment something happens between me and the object. [The Museum of Everything](#) is creating the conditions in which there can be affinities or recognitions - and that's very powerful.

**JB:** People have the affinity you describe, yet I am uncertain as to why. Among people who know this work, there is a consensus that each new artist demands a new set of values. You can't look at one in the same way you look at another. Each exists independently.

**AP:** What comes to my mind is that the word disabled is not the right word. I don't think that, straightforwardly, we are having an affinity with being disabled. We are having an affinity with something that is largely unconscious, but that for some reason works on us. These works are idiomatic, which is what makes the exhibition so extraordinary. They show you what we all have: very different languages that overlap.

One of the things I want to think is that other people can make or say something with which I am in accord, even though I don't really understand it. It's partly a communal theory: there is somebody with whom I've got something in common, but I don't know what it is. I look at it and think: something about that wakes me up in my body.

**JB:** Certainly that's my experience. Looking woke me up - and each individual artist wakes me up all over again.

What you describe is a relationship: with the work and with each artist. As a professional, doing what you do, you need to connect and communicate with people. That same depth, that fundamental connection, is what I believe is possible to achieve here.

How interesting to be able to communicate on an incredibly substantial level in a very commercial and insubstantial space.

**AP:** Yes, I agree. I think that's amazing!

[END]

7th July/9th August 2011  
London, England

**Adam Phillips**

b 1954 (Cardiff, Wales)

Adam Phillips is a child psychologist, psychoanalyst, literary critic and writer. Principal child psychotherapist at Charing Cross Hospital, London (1977/95), he is a regular contributor to the London Review of Books and a frequent essayist on philosophy and psychoanalysis. Phillips is the author of many books, including *Monogamy* (1996), *Side Effects* (2006) and *On Balance* (2010).

## Conversation with DR JACQUELINE PORRET-FOREL



Aloïse Corbaz, c. 1950/60

[START]

**JB:** **Jacqueline**, you were one of the first people to become involved in art brut in the 20th Century. The artist you worked with, **Aloïse Corbaz**, became very important for **Jean Dubuffet** and his formulation of art brut. Can we discuss this original genre and how it relates to the modern studios for artists with developmental disabilities.

**JPF:** **Dubuffet** came up with the concept of art brut. For him it was a personal idea of art based on a vision mentale. What interested him was the way different artists express themselves.

I trained as a doctor, not as an occupational therapist. I met **Aloïse Corbaz** during my hospital visits. She was very creative and always wanted to show me her drawings. I couldn't understand what she said because her language was so disconnected. But at the end of every visit, she would give me some of her drawings.

**JB:** So you did not encourage her through art

therapy, you simply noticed she was creative.

**JPF:** Yes, that's correct. I met her in 1941 when I was still a student. I had just finished my studies and went to see her every month. I really had no idea about the art world, I just took her drawings because she gave them to me and because I thought they were so extraordinary.

Eventually I wrote my thesis about **Aloïse**. There was something very special about her drawings, but originally I couldn't make sense of them. My dissertation helped me to get a better understanding.

**JB:** Can you give me a brief summary of **Aloïse's** life?

**JPF:** She was born in **Lausanne**. She had a secondary school education and passed the equivalent of the **Baccalaureate**. After she left school, she went to a fashion school and had a love affair with a Catholic priest who became Protestant. Her sister found out and **Aloïse** was sent to **Germany** to work as a nanny for the children of the priest of **Wilhelm II**.

She stayed there for just over a year. She returned to **Switzerland** and was committed to a psychiatric hospital in 1918. She started writing in those early years, but the work was disassociated. A few years later she started to make little drawings in black crayon. She had never drawn before she was in hospital and when the staff saw what she was doing, they gave her colours to work with.

I would go to visit **Aloïse** once or twice a month. I showed her drawings to **Dubuffet** and he adored them.

**JB:** What is your own opinion about the nature of the work she was creating?

**JPF:** When she fell ill, she believed she was dead and no longer had a physical body. So her creations - at least until 1951 - seemed to be a metaphor to embody her again.

**JB:** Did you think her work was about art or communication?

**JPF:** She just made the drawings as an embodiment of herself. She had lost the feeling of her real body, so she created another body.

**JB:** She had no intention to create art?

**JPF:** No, not at all. It was more instinctive. **Aloïse** had a gift where she could remember everything she saw. If you showed her a page of a book, she would remember it forever.

For example, I once asked her to draw something for me. She said she wanted to draw a crocodile. Then she immediately drew three scorpions and **Cleopatra**. In ten minutes she had finished. She had everything she needed in her head.

Towards the end of **Aloïse's** life, the government realised they could make some money from her work. They stopped her from ironing her clothes, for example, so she could have more time for art. **Aloïse's** life changed. They gave her therapy and she lost her creativity. In my opinion therapy can't be applied to great creators and artists. It is only useful for people who need help to create. **Aloïse** didn't need help and eventually it killed her.

**JB:** I want to link **Aloïse's** creative expression to

that of the artists of our current exhibition. There seems to be a direct relationship with a centre like **Creative Growth in America**.

**JPF:** Yes, of course there is. They don't do therapy at **Creative Growth**. They just give them the opportunity to create something.

**JB:** The results seem to be significantly better as a result.

**JPF:** I agree. **Aloïse** was given coloured pencils and it changed her life. When she was given notebooks for her drawings by the hospital, they became one of the most interesting parts of her works.

**JB:** What is interesting is how different materials create different opportunities. Yet there are still few progressive studios for artists with disabilities. Others are about therapy and not art.

**JPF:** Creativity is a need, it's necessary for us. Artists who want to create shouldn't be influenced. It's important just to help them on a material level, by supplying them with paper and pencils.

**JB:** A lot of people agree with you. Is it also important to support the artist with questions and engagement?

**JPF:** Psychological help is fine; but it shouldn't be artistic help. You shouldn't tell the artist what to do.

**JB:** What do you think of the progressive idea that it's important for these artists to have galleries to sell their work?

**JPF:** It is important for artists in general, but less so for spontaneous or art brut artists. In 1963 there was an exhibition showing **Aloïse's** work in **Lausanne**. I remember I took her to see it and it was very strange. She said that all the colour had drained from her pictures. She said that the man who put her paintings up on the wall was the great artist, not her. She didn't see it as her work. Yet at the same time, I think she was happy to be exhibited.

**JB:** Thank you **Jacqueline**. **Aloïse** was one of the most important artists in our first exhibition at **The Museum of Everything**. Although she is not featured in this current show, she - and your work with her - remain very connected to the artists we now present.

[END]

29th May 2011  
London, England/Cery-sur-Lausanne, Switzerland

**Dr Jacqueline Porret-Forel**

b 1916 (Morges, Switzerland)

A general practitioner by training, Dr Jacqueline Porret-Forel is director of the Aloïse Corbaz Foundation and one of the early pioneers of art brut. She discovered the artist Aloïse Corbaz in 1941 at the La Rosière Asylum in Gimerl and introduced the work to artist Jean Dubuffet. Publications include *Aloïse et le théâtre de l'univers* (1993). Aloïse Corbaz was featured in **Exhibition #1**.

## Conversation with COLIN RHODES



Hans Hartman, 2010

[START]

**JB:** Colin, can you tell me a little about your experience with progressive workshops and how you came to know about them?

**CR:** Two years ago in Melbourne I did a show called *Revealing the Human*. It was a mixture of work from 11 workshops around the world. The primary input was Arts Project Australia. What occurred to me was that this studio had always felt they were alone; and yet there were others just like them. Same audience, same shows, same artists, all around the world.

**JB:** Where did you look?

**CR:** KCAT in Kilkenny Ireland; Créahm, Belgium; Herenplaats, The Netherlands; Inuti, Sweden; Bifrost, Denmark; Kettuki and Turku in Finland and Creative Growth and Creativity Explored in the United States. The curatorial concept was the human figure and human relationships.

When the work came in, there was a real sense of national and cultural particularity. There's a myth that studios produce the same thing wherever they are. This isn't the case: it is a direct communication of identity, feeling and emotion in pictorial form.

Back when I wrote my book, nearly all the art from workshops was *workshopy* i.e. just the other side of basket-weaving and envelope stuffing. Since then, more and more artists have worked in a facilitation role within the studios. Without actually forcing the way artists are making work, there has been a flowering of fantastic art.

**JB:** What made you look at those workshops? Was it because of Arts Project Australia?

**CR:** I was stumbling upon these places and re-

alised they were goldmines. I approach things in an open way. When I encountered *Atelier Herenplaats* it was simply because I was in Rotterdam.

The first thing I saw was the art in the racks. I talked to the director, Frits Gronert, and that's when I recognised that these studios existed around the world. Their *raison d'être* is enabling artists, as opposed to forcing them to do things or having set regimes of what they want them to do.

**JB:** What do you think of the process of the studios versus the output of the studios?

**CR:** The whole nexus of the studios is at different levels of evolution, whether they're connected to a network or not.

*Herenplaats* are interested in having artists, not just people placed there. You have to demonstrate within the first three or four months that art is a vocation that you're committed to. There's a period of art training, but not art schooling. It is a period of facilitated self-discovery, a provision of possibilities so you can decide more knowingly what you want to do. Then you become a *Herenplaats* artist.

The whole thing is based around the idea that for anybody to blossom in terms of a practice, there have to be physical and conceptual tools in place. Nothing comes out of thin air. It's a process of self-learning.

**JB:** What do you think about enablement? You're describing a studio run by artists for artists, versus somewhere that's a therapeutic artistic environment. Do you see any difference in work coming out of an art-focused environment versus a therapeutic environment?

**CR:** For sure. In an art-focused environment, the work produced is always better. In the therapy-focused environment, there's guidance which is about therapy. Whether this is within an intellectually disabled environment or mental health environment, the results are the same. The impulse to picture or object making is therapeutic - and in work where that is the impulse, they're of a lesser quality.

**JB:** I've seen a lot of therapy paintings. They can be very literal. Where it's psychologically led, the language of therapy dominates.

**CR:** Where it works best is when you have artists working in the studios with arts workers - artists in their own right. However successful or unsuccessful, they are committed to facilitating artistic practice. That way you don't get people living their art vicariously through someone else's art. That is always the danger.

One of the reasons why *Herenplaats* is successful is that the director is a practising artist. He is not living vicariously through his artists.

**JB:** There are many stories about artists discovering self-taught artists. In England there's Ben Nicholson and Alfred Wallis. In Chicago there's Nathan Lerner and Henry Darger. Go to Gugging and Johann Feilacher is an artist as well as a doctor - and he was involved in that original decision to get the work into the art world.

The curator Daniel Baumann describes these studios as more akin to the progressive art academies of the 1970s.

**CR:** I published an essay three years ago that talked about these studios as in many ways more like the 19th Century academy model, rather than the 20th Century art school model. The academy was a place where you could be a student forever. Even in the 20th Century, Matisse was regularly going to classes at the Académie Julian.

The studios are like that. You're not a student like art students are: you become a fixture in the academy, if you're lucky you can be there for life.

**JB:** Learning by doing.

**CR:** That's right; and being with others.

**JB:** So it's about creativity.

**CR:** Yes, whereas the 20th Century model of the art school is a training ground, where you get a qualification and ... pow, you're out and part of the art world!

**JB:** It seems to me that art school is geared towards a career and a practice, rather than letting it develop.

**CR:** In art schools today, we're producing people with expectations of a capitalist encapsulated career. It's a career, like being a lawyer or a doctor. It's not an academy experience.

**JB:** That goes to back language in my view. Everyone is obsessed with what an outsider is. But these artists are non-verbal. Language is not available to them. What's coming out is visual language, a delicate thing. If you're with someone who's developmentally disabled and you show them how to do something, they might copy it. If this is the process, you're keeping them busy without engaging their imagination.

**CR:** The spread of intellectual capability is very wide. There seem to be kinds of practices which are recognisable in certain conditions.

It is usually easy to tell if an artist has Down Syndrome for example. There is a tendency to engage on outline, even when the work is almost abstract, to engage with contour in a way that disrupts what you would recognise as mimetic. Colours can be bright, almost trippy. There's also an impulse towards representation, even when it's abstract, an approach which is about physiology or place.

**JB:** How do you engage with appreciation if something is quite abstract?

**CR:** It really is difficult when you encounter things that appear as just scribbles, because what equipment do we have to interrogate and deal with that? Things that are within the borders of representation we recognise. You may have all these other differences, but at the end of the day, it is the human agent that is the artist and the human agent that is the audience, encountering each other around the work.

**JB:** How do you engage in aesthetic selection? Do you choose out of empathy, sympathy or aesthetics?

**CR:** I'm a bit Clement Greenberg when it comes to this stuff! I think if you've got a good eye, you can tell when something works or not.

**JB:** That's my feeling, but troubling factors come into it. If you contemplate something, you find

different ways of appreciating it. We see a lot of scribbles, going back to your analogy, and there's only a few that are worth looking at closely. I usually find myself leaning more towards figurative works, landscapes, stuff with representative qualities. I think it's difficult in terms of how we look at it, because I don't always know if it is us or them. It can't just be about formalist qualities. That's one of my dilemmas with an artist like [Dan Miller](#) at [Creative Growth](#). The work astonishes me, but maybe that's just about me. How does one deal with that philosophical fact?

**CR:** I have a level of separation. As an art historian, I can engage with work that I don't care for in the context of writing a narrative. I try to understand what has been going on and its place in the world.

When it comes to me as an artist, experiencing and enjoying other art, then there is work I really like and that's all I'm interested in.

**JB:** You've got a curatorial hat, an art historian hat, an authority outsider person hat. Which one takes you into this work?

**CR:** The artist hat, the one you didn't mention! My interest comes directly via an art school practice that was engaging with expressionist-type activity. I was interested in issues about empathy, spontaneity, authenticity and practices which were more visceral and less about intellectualising. That's where I was as an art student in [London](#) and why I ended being an art historical professional - and I didn't feel I was in an artistic culture that was into that stuff.

**JB:** Would you say it's the creativity that led you in?

**CR:** Yes, absolutely.

**JB:** Why do you think so many traditional historic art brut/outsider out critics and collectors do not appreciate this contemporary genre?

**CR:** If a person becomes psychologically ill, there's a conceptual idea that this person was once not ill. It is a reflective journey that can be verbalised. If a person has an epiphany and becomes a pastor, telling the world about the great revelations of [Saint John](#) in pictures, there's a narrative which he is able to verbalise. But you take an artist like [Hans Hartman](#) from [Herenplaats](#), he'll talk to you about [Rembrandt](#), then [Jesus](#), then dying, all kinds of stuff, but it's an intrinsic narrative. There is no [Hans Hartman](#) pre [Down Syndrome](#), there is no [Hans Hartman](#) that is a result of the onset of illness. [Hans](#) is [Hans](#).

**JB:** There's no epiphany, there's no decline.

**CR:** Exactly. It's not something I've really thought of or talked about, but in all the other areas, there is another narrative going on, coming from something and going somewhere, whether it's spiritualism, religion or illness. In these studios, the moment of revelation is already there, it's embodied completely in the person.

The discovery that you are an artist does not require an existential step. For people with intellectual disabilities, it's almost impossible to engage in a conceptualised relationship of the subject-object-audience dynamic. They are completely independent. There will also be a need for the person to be protected and enabled in practical ways, so there isn't that core independence,

nor an ability to engage in a relationship with the world in the way that you and I would.

Part of this is also about people's own unconscious recognition of prejudice. While it's nice to think that people with intellectual disabilities might be artists, it's also important to remember that they can be part of the workforce more generally: useful, fulfilled, visible, respected. [Rebecca Hoffberger](#) at the [American Visionary Art Museum](#) has always employed people with [Down Syndrome](#) in proper jobs. The fact that all these people are engaged in activities which are fulfilling to them and are often joyous is a good thing.

**JB:** So how do we philosophically transition from the intention to create to the intention to create art?

**CR:** It's partly about how elastic definitions of artists and art can be within any particular context.

If you go to the [National Gallery](#), there's work from the Duecento to the late 19th Century. The Duecento artist doesn't think of himself as an artist. He's making work as a job for a particular kind of client, who is almost definitely going to be the [Catholic Church](#). It's about producing a highly intentional set of images with the purpose of teaching the masses who can't read.

The late 19th Century British artist is invariably engaging in a middle class pursuit with some kind of story or relationship to place and landscape, to be hung in a domestic setting for a private client. The question is: how far can definitions of art be stretched in order to accommodate what we are looking at now.

**JB:** I want to find the connective tissue. The inelasticity of the definition of art is connected to its desire to control what is called art. The artists we're talking about have never been accepted into the main linguistic and political frameworks. Although art got expanded by [Duchamp](#), by abstraction, by conceptualism, we still cannot go back to the core creative gesture, to the cave painting, and call it art.

**CR:** One of the journeys in the second half of 20th Century fine art has been away from the visual and into language.

Designers and illustrators talk about the context of their profession through what they refer to as visual language. People within the fine art world talk about language, context, what things mean, but they hardly ever talk about visual language. If we go back to the Duecento, to the cave painting, it's about a visual language and communication - communication through the visual.

You can see it from a historian's point of view or as a problem about excavating intention. You can see it in the way that a poet sees it, which is not about getting to some sort of essence of intentionality, but how you drift from the poetics of the thing that you're doing.

Any kind of practice that goes on these days is looking at art as visual poetics, thinking not only about how a thing might have a core embodied existence, as a piece of artistic intentionality - and what the specifics of that intentionality are - but also about how the object lives in the world through its interaction with audiences and gains meaning through that interaction.

**JB:** That interaction is vital, yet my concern is

that it potentially falls into appreciation, taste and subjective assessment. These artists don't have that language. These artworks are their words, sentences, paragraphs. It doesn't matter what form they take.

The curator [Paolo Colombo](#) who worked with us on the first exhibition says that you don't really look at these works, you listen to them.

But if intentionality is at the root of the definition of art, then this work must be the missing link. It allows art to return to creative instinct: we were created, we must create.

**CR:** The big difficulty is the necessity for an artist to have a practice as well as making art. That practice is all about engaging in utterances about art-making in a discursive way with all the apparatus that goes with the making of an artwork. [Jackson Pollock](#) was as likely to go to [Peggy Guggenheim](#)'s house and piss in a plant pot as he was to engage in discourse around art. The stories of his lack of ability to connect are the great stories, but they are not what vouch for him as an artist. Until such time where we allow the elasticity to a point where the artist does not have to be engaged at that level of discursive immersion in the art world, it will never happen.

**JB:** Surely the best way is to create a definitive proof that this is art, to get the works on the walls?

**CR:** An important part of it is evidence of a practice. One of the overwhelming pieces of evidence that [Judith Scott](#) is an artist, over and above all those issues about intentionality, is the fact that there's a practice. There aren't two [Judith Scott](#) pieces in the world, there aren't a dozen that she made over six months and never made again. When she started, off she went and the practice developed until the day she died. [Hans Hartman](#) has a practice, [Anny Servais](#) had a practice. Recognising a practice is an essential element.

**JB:** What about work where it's almost automatic?

**CR:** When you have an artist working like that my impulse is to treat the work as a series, rather than as discrete individual pieces.

**JB:** So there's a practice. Is it important that it's not a lead practice and that it's enabled with materials?

**CR:** It's really important that it's not a lead practice. That applies to almost anybody, wherever they come from, whatever they do. Facilitation is about enabling, so that someone can do the thing they want to do, however much difficulty they might have consciously describing what this thing is.

**JB:** So it's practice, it's unforced. Instinctive maybe?

**CR:** Such that the identity of the individual practitioner is manifest.

**JB:** It's more than a style, although that clearly includes a style.

**CR:** It's about personality, who you are, it's about your individualism coming through.

**JB:** But I'm worried that individual vision is our subjective choice of what's good and what's not.

**CR:** In that sense it's the same as with any artist in terms of their training. Most people who went to art school will attempt to claim that they're self-taught; but it's a useful myth sometimes. You have that sense that you can put the tools in front of someone, whoever they are as an artist, you can provide possible pathways, you can provide exemplars of what might or might not be, but at the end of the day, the really good artist is someone who actually finds a way of negotiating their way through that path in a way that is all about their own creativity.

**JB:** I agree with you but good and bad are different discussions. There's the really boring Sunday painter, there's Rembrandt and there's everything in-between. If we're talking about what art is, there's even an argument that says you could have one great piece and that doesn't discount it just because someone doesn't have a practice. If you're defining who an artist is, which I think is what you're getting at, an artist who generally has a practice, generally has an individuation. But uniqueness is subjective. The 20 or so Down Syndrome artists who are very similar are still artists. I don't want to de-access them from my definition, even if they might not be my favourites. If you look at art, art doesn't discount that; it just says that it's not very good. Maybe we should say this, with an artist there is a practice and it's an individual practice. Should we talk about imagination?

**CR:** One of the things about art-making is a dynamic relationship with the world. That might be constructed in all manner of ways, but it is an engagement. That flies in the face of the notion of the outsider artist and how everything comes from the depths, having nothing to do with life and the universe, other than this amazing inner welling. In the purest sense that is a romantic theory. I think all artwork is engaging with the world. The way you engage with the world and how interiorised that might be, different to other people's engagement, is much less important than the fact that you're engaging. So you have that sense of intentionality, that sense of a practice, you have that sense of visuality, for want of a better word, you have that sense of engagement. As the practitioner, as the artist, if you're not engaging in a very real or connected way with the world of lived experience how is an audience going to engage with that thing you're producing? Because that's all we've got to bring to this. Our experiences might be different but we're engaging at that level in some way.

**JB:** So if you've got an engaged practice of creation, that's unguided and intended by the fact it's created, how do we exclude gardening?

**CR:** The impulses we are dealing with are not impulses to gardening; they're impulses to certain kinds of visual object-making, whether it's about two-dimensional marks on a paper or three-dimensional construction. It's interesting that in a way the whole fine art idea has become confused in terms of the relationship to the object over the last 50 years or so. Art has become more verbal. The impulse that you still have in the work that we're talking about is an impulse into making a visual statement: a two- or three-dimensional object that is not about gardening or any of those other things. It's about non-utilitarian representation.

**JB:** So art is the manifestation of intentional creative expression, possibly and usually part of a practice with no goal, except for expression.

**CR:** Sometimes we don't have the practice, or we don't have access to the practice. But I don't think there's ever really art worth its salt that hasn't been constructed in the context of a practice. We might only have one piece, but I don't think it's a case that only one has ever been made.

**JB:** I'm thinking of my experience and I almost never come across a single piece which is that thing, unless it's just one naïve painting that you find at an auction.

**CR:** But that's about what's survived.

**JB:** It's likely that's what has survived, yes. Let's look at a definition:

*Art is the product or process of deliberately arranging items often with symbolic significance in a way which influences and affects one or more of the senses, emotions or intellect. It encompasses a diverse range of human activities, creations and modes of expressions including music, literature, film, photography, sculpture and painting. The meaning of art is explored in a branch of philosophy known as aesthetics and even disciplines such as history and psychology analyse its relationships with human and generations.*

Traditionally, the term art was used to refer to any skill or mastery. This conception changed during the Romantic period, when art came to be seen as a special faculty of the human mind to be classified with religion and science. Generally, art is made with the intention of stimulating thoughts and emotions. Does that exclude our lot? I feel it probably does. I mean, made with the intention of stimulating thoughts and emotions. I don't think that's correct with any of these guys.

**CR:** I guess it's how you define that stimulating thoughts and emotions. If we come back to that notion that it's about making sense of the world and communicating something of that interaction with the world, that's another way of saying it's about stimulating thoughts and emotions. That definition is far too much about what the artist is trying to impinge on the viewer and not very much at all about how the world comes into the artist in order for the artist to make work.

**JB:** It demands an intention to be appreciated which is clearly not there. There's another one here:

*Art is the use of skill and imagination in the creation of aesthetic objects, environments and experiences that can be shared with others.*

Imagination, that's a really complicated one. So much of this work is about personal history, not imagination.

**CR:** Imagination is a particular kind of function. I just prefer the issues about experience and that dynamic of interior and exterior, the attempt to comprehend the world which is then translated into an attempt to communicate something of what it is to exist in the world.

**JB:** It is a wider definition, but still one which is exclusionary because it demands an audience. While I think these works we are dealing with are effectively words and language, I don't think necessarily they're to anyone. They're often self-contained and somebody else looking at them is an unintended consequence. To be honest, that applies to intentional, fully functioning artists too. Half of them don't want to show anything to anyone anyway. Did we get anywhere?

**CR:** Not sure.

[END]

11th June 2011

London, England/Sydney, Australia

**Colin Rhodes**

b 1963 (Mexborough, England)

Author, educator, curator and artist, Colin Rhodes is Dean and Professor of Art History and Theory at the University of Sydney in Australia. Publications include *Outsider Art: Spontaneous Alternatives* (2000) and *Primitivism and Modern Art* (1994). Rhodes is President of the European Association of Outsider Art and was a contributing writer for *Exhibition #1*.

## Conversation with SIR KEN ROBINSON



Anonymous, c 1950

[START]

**JB:** Sir Ken Robinson, you're one of the few people I felt could help me analyse the context of the work in our current show at [The Museum of Everything](#).

**CR:** Like you, my whole premise is that creativity is everywhere; and it's not only everywhere, but compulsive. What you're doing, bringing attention and light to work from every quarter, is really important.

There's an interesting parallel with music. A huge amount of vernacular, local and folk music is produced outside the music industry by people for their own purposes, also poetry. It's not happened to the same extent in the visual arts. There's a great substratum of creative work here that's not been revealed to people.

**JB:** The idea behind this current show is that creativity should be privileged, respected and curated, no matter how its makers are perceived. These are artists and their different ways of seeing their interior and exterior worlds can educate us visually. That to me seems sort of groundbreaking.

I wondered if we might talk about creativity,

art and language. I am thinking about whether creativity precedes language, how the urge to make or do something, to be or think creatively, manifests itself and why.

**KR:** The earth is estimated to be 4.5 billion years old. Modern human beings, our species, emerged only about 50,000 years ago, a blink of an eye in planetary terms. For most of our history we seem to have lived very harmoniously with nature. But around 300 years ago we took off like a rocket especially in terms of technology and we're now endangering the whole balance of an eco-system. Our population has also gone from a billion in the 1750s to 7 billion today. It may peak at around 10 billion.

Why have we become so dominant? My answer is the power of imagination. We have the unique ability as human beings, unlike other species, to step outside our immediate circumstances; to bring to mind things that aren't present to our senses. In imagination we can re-visit the past, understand other points of view and anticipate the future.

Imagination underpins all the practical powers of creativity. You can be imaginative all day long, but to be creative you have to do or make something. Imagination underpins all of our extraordinary powers of symbolic representation that are the roots of language, the arts and the sciences. As human beings we don't only experience the world directly, we think about our experiences through patterns of ideas and conceptions: we are able to theorise about them, to develop frameworks of concepts and values which are embedded and elaborated in verbal languages, in mathematics, sciences, the arts and the rest.

**JB:** The question is perhaps whether these artists have that same power and imaginative intelligence?

**KR:** I have always argued that our intelligence is multi-layered. Our education systems, and particularly those in Western cultures, have tended to ghettoise certain types of intelligence as being more important than others. Overlaid onto that are the distinctions that people have come to make in the past couple of hundred years between the arts and the sciences. When painters are painting, they are not translating a sentence into imagery - they are thinking visually. Musicians aren't compensating for a lack of verbal vocabulary, they are expressing ideas that can only be rendered in music. There is a wonderful example - I think it was **Mahler** - who was playing a new piece of music. A student sat at the back of the room and at the end of it he said: *Maestro, this was wonderful, thank you very much. What is it about?* **Mahler** said: *Oh, it's about this* and then he played it over again. If he could have put it into words, he would have done that.

**JB:** Music and the visual arts for people with intellectual disabilities seem to be all about non-verbal thinking. They're forms of communication, although they may not always be for a specific purpose.

When I look at a painting of a landscape by one of our artists, it might seem strange and abstract at first, gridded and mathematical, not a landscape I recognise. I won't necessarily know what that means or what it is saying, whether that's actually how this person sees the world, or whether they are trying to express something else, but there is communication of an internal experience that is

not going to come out any other way.

**KR:** We tend to judge intellectual ability by very narrow criteria. What we think of as academic ability is largely related to writing, mathematics and articulate speech. If you have a physical disability, where it's difficult to articulate words easily, or if you're deaf, or sight-impaired, or can't control your limbs properly, people tend too often to assume you are intellectually impaired as well.

I have worked with people with all sorts of intellectual disabilities. I was in a special school myself, because I had polio as a kid. There are many sorts of intelligences - and people who have obvious disabilities may have strengths in other areas that aren't measured by the standard criteria. People who can't communicate in conventional ways may have highly developed perceptions and sensibilities that they simply can't externalise.

One of the arguments for the arts for people with disabilities is that they provide many different forms of communication and expression. There are some things you can put into words and some things you can't. Some things are better not represented in words, they are better expressed in music or dance!

**JB:** I definitely see that from my own experience. Yet there seems to be a lack of appreciation for this genre of art as a means of communication and expression, where a so-called disability can be an ability, that is to say, an ability to see the world in a different way.

**KR:** The arts exemplify a much richer idea of ability and intelligence. For example, there is a constant risk that people with a physical difficulty or handicap can become branded by it. They are seen not as a person who is deaf, but as a deaf person, characterised by the one particular feature.

One of the reasons we have such a broad view of disability is because we have such a narrow view of ability. I argue for a much richer conception of ability. When you do that, disabilities take their relative places in people's lives. We all cope with particular things, we all have stuff we have to deal with - it's just that in some cases the challenge may be more obvious than in others.

**JB:** **Adam Phillips**, the psychoanalyst, has said as much to me. To paraphrase, we are all disabled, it's just a question of degree.

The issue we face in terms of acceptance of this work as art seems to be that the definition of art usually demands an intention to create art. Artists in this area are not always able to verbalise that kind of intention, so they immediately get lumped into some sort of separate category and rarely curated with other work.

Art museums tend to show fine art by fine artists. Yet this stuff is not that. The lack of inclusion shows a level of prejudice, even if unintentionally so. I'm wondering why there is such resistance?

**KR:** The museums are there to celebrate a particular form of professional practice. What **The Museum of Everything** is implicitly doing, not just through its work with artists with disabilities, but with all that it does, is stating that what counts as art should not just be the preserve of professional artists or of what goes on within the walls of museums and galleries.

**JB:** How does that connect to the relationship between creativity and art?

**KR:** Creativity is the application of imagination. Often when we're creating we work in representative forms: in language or music or whatever. In the arts we are especially concerned with meanings. You can show a painting to other species and they'd simply see it as a random configuration of colours. We humans see meanings: we aim to interpret and read the works of other people, to grasp their significance.

**Jacob Bronowski** talks about the relationship between the hand and the mind. A huge amount of creative work isn't just internal thinking, it's converting it into practical objects, whether we're painting or playing instruments, writing with pens or constructing machines we can work with.

The great movements in human intelligence have been brought about by that conjunction of powerful imaginations and articulate limbs. All of those have evolved together. They have changed the way our brain works and the way we think. We're not all lying in still contemplation. We spend our time doing and making things with our hands. That relationship of thought and action in the arts as in the sciences is very powerful.

Being creative is about acquiring skills and languages. There are disciplines, rigours and patterns and commonalities, which apply whether you're talking about the arts, the sciences or technology. Why do we paint? Why do we create music? Why do we produce poetry and do sculpture?

People were doing those things long before the **Tate** decided to apply selective criteria to them. In all human cultures there have been visual representations of instruments, of people moving, dancing, decorating themselves. They weren't doing these things because they got a grant from the **Arts Council** or because they'd get hung in the **Royal Academy's Summer Exhibition!**

It's only relatively recently that the arts have become professionalised as we know them now and that specific institutions have been created to present them. The emergence of separate professions of artists and curators has contributed in many ways to the separation of the arts from people's everyday lives. In part that's why we now have this distinction between amateur and professional art.

**JB:** That's an historic division, the separation of high and low. What you're describing is an artisan who is co-opted into becoming an artist. In the other direction you've got all the other artists who have been negated as a result. The irony is that I see this same segregation existing as strongly, if not more strongly today.

**KR:** There was a strong movement in the 1970s and 1980s in community arts. The **Drury Lane Arts Lab** and other initiatives were about democratising art practice. The debate about high art, popular art and community art, about where you draw the lines and whether we should be drawing any lines at all, has been raging for a long time in cultural policy and practice. There was a book written in the 1940s by **Franz Cizek** called **Child Art**. He argued that children produce works of art that are not poor versions of adult art: they are produced for their own unique purposes with their own aesthetic.

There are now many cultural filters on what

counts as art, including the gatekeepers in the institutions that set themselves up as the arbiters of taste. Against that, there's a long tradition of people agitating for a larger conception of arts practice, who feel that it shouldn't just be preserve of professional artists. The fact that some people do devote themselves professionally to the arts because it's their personal passion doesn't mean that what others produce on a so-called amateur basis is nonsense!

There's always been a traffic between what's considered to be high art and the popular or community arts. If you look at the work of **Picasso** in **Cubism**, a lot of that was inspired by traditional African art forms.

**JB:** Which brings us back to **Dubuffet** and his own art brut story.

**KR:** What's your ambition for **The Museum of Everything**? You started it by having your own interest, which has got deeper as you've gone further in. You've had a great response from the press. What's that telling you?

**JB:** It's shown me that a creative approach to presenting this kind of work to the public has a far greater chance of success and communication than a formalist, traditional approach.

**KR:** So where do you hope to get to with this show? Presumably in there is a kind of philosophy?

**JB:** We're discovering the philosophy through the process of doing. The museum is an installation. I wouldn't go as far as to say it's art, but it's a very creative process. The ability to deal with the presentation of this work creatively and not have a fixed idea seems extremely important.

[END]

15th July/3rd August 2011  
London, England/California, USA

**Sir Ken Robinson**

b 1950 (Liverpool, England)

Sir Ken Robinson PhD is an author, speaker, educator and advisor on education and the development of creativity. Former director of The Arts in Schools Project and former chairman of Artsworld (both 1985/9) and the National Advisory Committee on Creative and Cultural Education (1998), Robinson's presentations at TED conferences have been viewed by many millions online.

## Conversation with ANNE-FRANÇOISE ROUCHE



Dominique Théate, 2010

[START]

**JB:** **Anne-Françoise**, you run one of the most creative workshops in **Europe**. Yet your views on how to run this kind of studio and how best to enable your artists are not typical. How did it all begin?

**AFR:** I started this project many years ago. Over time I found different ways to work with each artist.

With **Benoît Monjoie**, for example, it's about coaching him all the time. He does the painting and we do not interfere. We become his mentor, asking him about what colours he wants to use and stimulating him where we can. **Benoît** is fundamentally quite an anxious and anguished character and it is important for him to feel secure. Once he does, he makes the painting. **Benoît** reproduces images of models because he likes the beautiful women he sees in magazines. He doesn't paint nudes because his mother won't let him - so we help him find others, images which have a strong composition and interesting colours.

**JB:** How do you train the people who run the workshop with you?

**AFR:** We have six people working in the different studios. Their job is to offer new opportunities to the artists. We don't draw or paint with our artists, we propose ideas which they may not be able to think of themselves due to their handicaps. It's up to them what they want to do, we just offer the opportunities and techniques.

**JB:** What's interesting is the collaboration between the workshop and the artist. Both elements are necessary for the realisation of the project.

**AFR:** This is a really important point. If you left these artists alone in their bedrooms, they would not achieve the same level of excellence. Technically speaking, it's not art brut because the process is conditional on our involvement. The studio, the environment, the mood, the energy, these elements means the work is not the same as it would be if the artists were creating it on their own. We are the coaches, the means of production.

**JB:** You mentioned art brut. I am interested in terminology because I often feel the words create the problem. Outsider art is not a good term because somebody inside defines someone outside. Even art brut is an excuse, inclusion by exclusion.

From what I can see, the art being created in your workshop is not something else. It is art. Not therapy, but art.

**AFR:** That's completely right. It's not therapy and it's really important people understand this. We are not therapists, we are artists. There are no categories. We make art, actual art, just like everybody else. The difference is the disability but that is only one thing in an artist's life, it is not their whole life.

**JB:** Tell me about **Dominique Théate**? What is his story, how did he begin and develop his practice?

**AFR:** **Dominique** is 42 years old. At 18, he was involved in a motorcycle accident and was in hospital for a long time. He had to re-learn how to speak, how to write and how to draw. Yet when he arrived in the studio I was surprised by how skilled he was. He's a very good draughtsman, a genius. If you left him alone to draw, he would

repeat the same image over and over again. So we propose other options and he lets us know what he wants. It's a constant dialogue.

**JB:** **Dominique**'s got a very defined aesthetic. How did this evolve? He seems, from what I can see, to have three styles: the cartoon style where he draws wrestlers; a portrait style where he draws himself; and a montage-based layered style.

**AFR:** **Dominique** has certain themes and personal mythologies. He enters them, like an actor in a scene. He's especially fond of **BMW** cars and loves wrestling because his step-father (who is his hero) has a big moustache like **Hulk Hogan**. The wrestling, the cars, the cartoons and the self-portraits all reflect this personal universe.

**Dominique** also loves to write. In the early days I gave him a computer which he writes his autobiography on every evening. He is also working with a comic book artist. It's a graphic novel and he does the narration, a sort of contemporary art comic.

**JB:** Another artist you work with is **Jean-Jacques Oost**. What is his background?

**AFR:** **Jean-Jacques** has been here since we started. He's an old friend and when I started my job in the education department and proposed the first workshop, he immediately wanted to join. **Jean-Jacques** was in a domestic accident which had left him disabled. He draws naturally, like a child, and his themes are nudes and the sea.

**JB:** What is your relationship to the commercialisation of the work?

**AFR:** We sell works so that we can fund the work we do with our artists. Money is split 50/50 between the artist and the studio. Generally we only sell during exhibitions.

**JB:** Do the artists know and understand that you're selling the work?

**AFR:** Someone like **Eric Derkenne** doesn't know or care. For others, like **Dominique** and **Jean-Jacques**, it's an important form of recognition.

**JB:** I'm interested in the cognitive ability of your artists to understand the process of making and communicating. On the one hand it's art, not therapy. Does it also have therapeutic effects?

**AFR:** We are not therapists, but we know that we have to look after our artists. It's difficult for some of them to go to their own openings. From birth they've been looked at negatively. For once they have skills which other people can appreciate. Their art is described as incredible and beautiful. It is often difficult for these artists to understand and that's why we have to be gentle with them. When we put on an exhibition, for example, we don't choose all our artists, we make a selection. We feel that it is very important for the artists themselves to realise this.

**JB:** As with any artist.

**AFR:** Yes! It's respectful to them to treat them like a normal artist.

**JB:** Imagine I have a friend with a disability and my friend is creative. What are the first steps to create a workshop like yours?

**AFR:** For me, the most important ingredients are

the relationships. When we choose our staff and curators, we try them out in the studio for a week. We soon find out if they understand the nature of the exchange. That relationship is essential, because if our artists can't relate to the staff, then it's not going to work creatively.

**JB:** What do you advise in terms of materials?

**AFR:** Pastels, acrylic paints, not gouache - good materials only. You don't need much: some paper, acrylics, pencils, pens, maybe oils (although oil can be difficult because you have to wait so long between each step).

**JB:** The other big factor I am aware of is time.

**AFR:** It's important not to expect fast results. There was a girl who was fond of coming to the studio but who didn't produce anything substantial. She enjoyed coming, so we let her come. After three years, she started creating sculptures using paper, card and photographs. The results were amazing. You need time to get these results.

**JB:** Do you hire people with a therapy background?

**AFR:** No, it's only art people here. For therapists, only the process is important, not the result. For me, the result is important because my job is to help my artists be recognised as artists. If you end up with bad results, that's not possible.

**JB:** In some ways you have a dilemma: you don't want to force a result but you do want a result. You have to balance that tension. A therapist won't get that balance right in the same way as an artist will. An artist is equally interested in the process and the result.

**AFR:** Completely. The artists we work with are influenced and depend on the workshops. The artist is not separate from the studio because ...

**JB:** ... the artist is formed by his environment.

**AFR:** Yes. The studio conditions the artist and the artist conditions the studio. You can't separate the two.

[END]

16th June 2011  
London, England/Vielsalm, Belgium

**Anne-Françoise Rouche**  
b 1968 (Vielsalm, Belgium)  
A fine art graduate of L'Institut des Beaux-Arts Saint-Luc in Liège, Anne-Françoise Rouche is founder and director of CEC La Hesse, Belgium. Artists from the studio have been exhibited world-wide, including Madmusée, Belgium (2011), Le Centre Historique Minier de Lewarde, France (2011) and Gaia Museum, Denmark (2009). Eight artists from CEC La Hesse are presented in *Exhibition #4*.

## Conversation with CINDY SHERMAN



Gerone Spruill, 2009

[START]

**JB:** Cindy, can we talk about your enthusiasm for self-taught, folk, vernacular and artists like that? When did you first get into them?

**CS:** I don't think it was even an art-going experience. When I was in college I used to go to thrift stores to shop for cheap and used clothing. I'd always see naïve paintings in there being sold for a quarter or a dollar.

**JB:** I had similar experiences, finding stuff rather than seeing it in galleries. The natural curation of the thrift store is something I've always loved.

**CS:** Me too. You must have seen **Jim Shaw's** book *Thrift Store Paintings*? I really had no idea who would have created these works, they could have been by a child, someone old, someone who didn't study art. It didn't matter to me, they'd just made these things and they were fantastically naïve. I couldn't afford much else at the time, so when I saw things like that, I started collecting them. Then about 15 years ago I visited the *Outsider Art Fair* in **New York** and got more into it.

**JB:** What about *Creative Growth* - how did you find out about them and their artists?

**CS:** I guess it was when I saw a group show at **White Columns** that **Matthew Higgs** had curated. It just blew me away. I bought about eight pieces out of that one show. Since then I've bought everything I can: paintings, sculptures, drawings, I've even commissioned rugs by the artists there. I love supporting them or what they do.

**JB:** Any particular artists?

**CS:** Yes - **Dan Miller, William Scott, William Tyler, Aurie Ramirez, Gerone Spruill** ...

**JB:** The integrity of this type of work amazes me. It strikes me that these artists can't do anything that doesn't have integrity built in. What do you think it is that connects you to the work?

**CS:** To be honest, I don't know, I can't explain it but I do know that I connect to it very strongly. So much contemporary art these days is full of irony and a sort of tongue-in-cheek self-consciousness. These artists seem much more focused and pure in their vision. Not to romanticise it, but it's as if they see the world through fresh eyes. The rest of us are immune because we're so hyper-aware of everything that goes on. Maybe that's part of it anyway.

**JB:** So much of this work is also in the present. That sense of not making art for a market, for any reason in fact except - is that something you relate to?

**CS:** Absolutely. If I'm working on something and I start worrying if it's going to sell, it's not good motivation as far as I'm concerned. When I first encountered the work from *Creative Growth* it reminded me of when I was a young, struggling artist and didn't expect to make any money at all. I figured I'd wind up teaching or doing something else; but in the meantime, I was passionate about making art, so it was never an issue whether something would sell. These artists remind me of that passion - they are doing something you just have to do, no matter what.

**JB:** Some of their work is very complicated and intricate - and like the best contemporary art, there is no trace of effort.

**CS:** Yes, it's true - and no censorship. Some of the artists we're talking about will repeat an image over and over again, yet each work is slightly different. Trained artists would edit that out. To these artists, it's all equally interesting and valuable.

**JB:** I had a conversation with **Massimiliano Gioni**, the curator who works with **Maurizio Cattelan**. He is passionate about self-taught art and curated **Morton Bartlett** and the Chinese artist **Guo Fengyi** in the *Gwangju Biennale*. He will often curate these artists with contemporary artists. How do you feel about that?

**CS:** I was actually in the *Gwangju Biennale* that **Massimiliano** curated. I've also been in a show with **Morton Bartlett** - which didn't bother me at all, in fact it made a lot of sense! **Morton Bartlett** was the first major outsider artist I ever collected.

The main difference for me is that a regular artist is making many calculated decisions, whereas an artist who is developmentally challenged may not be making the same kind of calculations. It's pouring out from them and they're not worried about who's going to see it, how it's going to be interpreted or if they're making the right or wrong choices. They're just doing it in equal amounts of good and bad. It's left to a curator like **Massimiliano** to decide what works and what doesn't.

**JB:** Do you own any sculptures by the *Creative Growth* artist **Judith Scott**?

**CS:** I love her work but don't own any pieces. I guess I was looking at *Creative Growth* artists who were less well-known. I wasn't sure I was ready to spend tens of thousands for her work.

**JB:** It's frank of you to say that. I find that when there is a contemporary price tag, it makes acquiring it a tougher decision.

**CS:** A higher price just means you can't collect that artist in the same way. Ultimately what's the difference? That's what we're trying to figure out here isn't it ... what is the difference?

**JB:** I agree, there is no difference. These artists all have a practice, pretty much they do it day in, day out, they're into what they do. It's nothing you wouldn't expect from a regular artist.

**CS:** And these artists are often even more driven than a regular artist would be. I get the sense

that some of them wouldn't know what else to do if they weren't drawing or creating something. That's what's so great about centres like [Creative Growth](#). They are encouraging and enabling people to pursue something creative that gives them some pleasure and maybe a release. It's an outlet to vent whatever they need to - like any artist needs to!

[END]

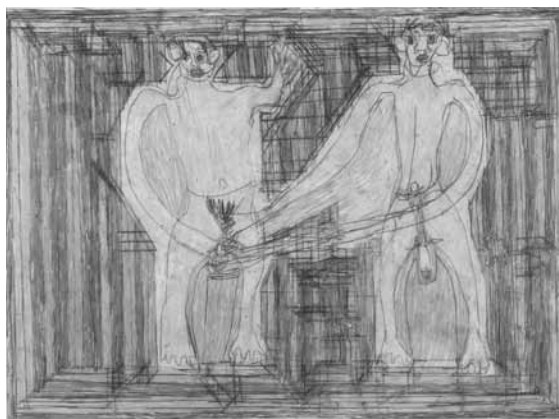
26th July/8th August 2011  
London, England/New York, USA

[Cindy Sherman](#)

b 1954 (New Jersey, USA)

Photographer and self-portraitist Cindy Sherman is one of the world's foremost female contemporary artists. Exhibitions of her work include the Venice Biennale (2011), the Whitney Biennale (2010), the San Francisco Museum of Modern Art (1998) and The Museum of Modern Art, New York (1997). She is the recipient of the National Arts Award (2001) and the MacArthur Fellowship (1995).

## Conversation with DR ELISABETH TELSNIK



Josef Hofer, 2008

[START]

**JB:** Elisabeth, can you tell me a bit about the artist you work with, [Josef Hofer](#). When he makes a piece of work, what is he doing?

**ET:** He is drawing, just like any artist. For him it's like chopping wood or being out in the fields, it's a job. He draws here in the institution during the day and when I'm in the room with him.

[Josef](#) comes from a farming background. They used to get up in the morning for work and go to bed when it was done. He is doing what he feels he has to do. [Josef](#) has to draw. Sometimes he even forgets to eat lunch and go home. He is deaf, so this causes all sorts of problems. For example, 15 minutes before lunch, I have to stop him and indicate it's time to eat. When the social workers come to take him home, they arrive half an hour early, because he never wants to stop. He only stops to go to the toilet - and even then he does it in a hurry!

[Josef](#) is so proud when he finishes a drawing. There are around ten people working in my studio and he shows his work to all of them, then lets me take the drawing to be inventorised and sold.

**JB:** Do you encourage and work with [Josef](#)?

**ET:** I remain completely in the background. I try not to influence him and do not press him or try to get a result.

**JB:** So what is your background? How did you take on this role?

**ET:** I am an art historian. I was visiting three institutions for one day every week. When I met [Josef](#) and saw his pictures I was very surprised. It was not something I had expected. They were amazing and they stayed in my mind. But they were not considered precious by his family and the institution just threw them away. I collected them because I was scared that if I came back the following week, they'd no longer be there. The fact that I kept them is something which changed [Josef](#). You can see it in his work.

**JB:** Could you talk about the difference between the person you met at the beginning and the person [Josef](#) is now?

**ET:** There's a big difference. In the beginning he was almost invisible, reclusive and withdrawn. He did not make contact with people because he had experienced such hardship in his life.

[Josef](#) was very closed and felt he was disturbing people. The people in the institution did not respect his private space. They would take things out of his bags and he would become angry and irritated. He doesn't own much; so the few things he does have are precious to him, even if they're just newspaper cuttings. The people in the institution always wanted to clean up and throw away things that were important to him. They treated him like a child. The truth is that you have to give someone like [Josef](#) unconditional love, just as you would to a husband, a wife or a child. You have to make sure they know that what they are doing is okay, which is why I always accepted him, as a person and as an artist. I left him alone to make his art and gradually he became more confident.

**JB:** That must be connected to the respect somebody like [Josef](#) deserves and needs.

**ET:** Yes, this is a very important point. You have to give an artist the freedom to be himself.

**JB:** What fascinates me is that someone like [Josef](#) can express himself creatively and make great work. To make that happen, all it takes is an enabler who understands that it's not therapy, it's art.

**ET:** Absolutely. I am not a therapist, I am a theorist, an art historian. I am certainly not able to draw and paint.

**JB:** I think this is your greatest asset.

**ET:** I know this!

**JB:** Tell me about what it is [Josef](#) depicts. I wasn't sure what I was looking at when I first encountered it, the sexuality made me slightly uncertain. Then you explained it to me.

**ET:** In [Josef](#)'s work you usually have two people. Both are self-portraits: one is [Josef](#) himself, the other is his reflection in his mirror. One is active, the other is not. What the active [Josef](#) is doing is masterbating. Masturbation is something very special in his life. For him it's like eating or drinking - it makes his life better, it's a passion.

[Josef](#) masturbates at home, in his room in front

of his mirror. He then draws this from memory. What is important to understand is that these are not erotic drawings, they cannot be read like the work of [Egon Schiele](#). These are [Josef](#)'s autobiography. I sometimes ask him what he is drawing, whether it is urination or masturbation. He shows me with his fingers what he means - and unlike most men, who are weak after they ejaculate, [Josef](#) reveals that he is very strong and proud. This is absolutely fascinating. I have been discussing his work with an art historian here. My instinct is that there have never been drawings like this in art history or even a human image presented like this before. I personally think it is quite unique.

**JB:** Let's talk about the frames. They are astonishing grids of yellow and orange. I was of the understanding that they might be a visual memory of [Josef](#)'s previous activity of basket-weaving or that they somehow represented the frame around his bedroom mirror.

**ET:** In the beginning [Josef](#)'s figures were unframed. As he became more confident, the frames emerged. Today if you were to show him any drawing, he would immediately put a frame around it. For him, they seem to represent a form of security. [Professor Wilhelm Schmidt](#) at the [University of Art in Berlin](#) has described them as architecture. Personally I think they aren't structural, they are more like a cavity - like a mother's body.

**JB:** Interpretation is complicated from my perspective. If an artist can't communicate verbally, it is easy to project onto the work. I am inclined to understand the work literally, without symbolism. I've noticed that sometimes [Josef](#) repeats the same image three or four times. Can you tell me about that?

**ET:** [Josef](#) will make variations until it's done. When he has it, he stops. You certainly can't stop him any time before then or he'll get really angry. But once he has stopped, that's it - he won't repeat that image anymore. I look at it like a [Giacometti](#), all the same images in hundreds of variations until the artist has it.

**JB:** From the high to the low, the artistic practice is one of success, failure and repetition. You said [Josef](#) looks at this like a job. Most good artists I know also do it like a job, they come in, sit down and even if they don't feel like doing it, they do it. Everything you talk about confirms an artistic practice. What would be your advice to someone working with an artist like [Josef](#)?

**ET:** At first I only gave [Josef](#) coloured pencils and paper. Most artists with disabilities draw, they don't paint. It can take a long time, two years or more, because young people coming out of school struggle to work creatively. Sometimes I'll get one picture which reveals the soul of that person, followed by 20 which aren't nearly as interesting. It can take a long time for someone to open up and I know some of them will never be artists. To be honest, I have only ever encountered one real artist in my life - and that was [Josef](#). The others have talent; but they are not great artists like him.

**JB:** So how do you decide if someone is an artist or not?

**ET:** I don't decide. [Josef](#) came over me like a wave. I had no choice.

**JB:** There is an argument that says that they are all artists, but some are better than others.

**ET:** For me an artist must have a very individual and singular style, I have to recognise that it is unique.

**JB:** This is the same for [Dr Johann Feilacher](#). I personally believe they are all artists, that one can't make a choice. The nature of creativity is such that if we are going to accept the intention to create as a definition of an artistic practice, then we also have to accept it for everybody. Whether we like it, whether we think it is good, is something else; and the quality and subjective appreciation is on a very different scale than the acceptance of it as art.

**ET:** Many people paint like other artists. Others are special and have a singular style. These are the real artists for me.

I know many handicapped people who create and I have never seen someone like him. My friends have no interest in art, but as soon as they see one of [Josef's](#) pictures they recognise it immediately. This for me is art.

[END]

31st May 2011

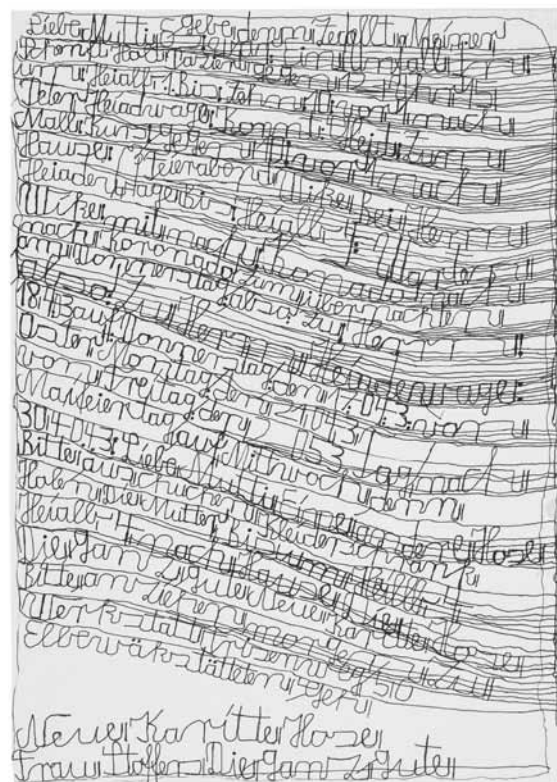
London, England/Ried im Innkreis, Austria

[Dr Elisabeth Telsnig](#)

b 1953 (Graz, Austria)

Art historian [Dr Elisabeth Telsnig](#) PhD has been working with mentally disabled people in the [Lebenshilfe Oberösterreich](#) for over 15 years. Since 1997 she has been the mentor of artist [Josef Hofer](#). Exhibitions of his work include [Galerie Christian Berst, Paris \(2011\)](#) and [Collection de l'Art Brut, Lausanne \(2003\)](#). Her publications on Hofer include [Unlocking the Human Form, Raw Vision 55 \(2006\)](#) and [Euard 2004: Josef Hofer, Robert Burda and Florival Candeias \(2004\)](#).

## Conversation with NIGEL WARBURTON



Harald Stoffers, 2003

[START]

**JB:** Nigel I want us to talk about a big idea, about art and how we classify it. Take the example of [Harald Stoffers](#), one of the artists in our show. Many people see his work and talk about [Cy Twombly](#). I feel this is too easy and patronising: [Cy Twombly](#) is a contemporary art reference. Let's take the example of [Harald Stoffers](#). A viewer might compare it to [Cy Twombly](#).

**NW:** If [Cy Twombly](#) did it, it would certainly be art.

**JB:** Which is my point. It's a formalist appreciation and also a comparative one. [Cy Twombly](#) comes with all kinds of references, contexts, [Twombly](#) baggage. It's really a different thing.

**NW:** The problem is that we can't naïvely see the work we're talking about unaware of [Cy Twombly](#). We look at [Stoffers](#) and see a history of mad scrawlings across big canvases throughout art history. We read it and think: yes, I can see it, that's beautiful, that's got some kind of profundity about it. In part, that's because we have already seen this sort of art (we think) before.

People are obsessed with language in the 20th Century and language that doesn't make sense becomes interesting in and by itself. It represents something, it becomes a symbol. If you think about all the ways in which we can see writing and reflect on the nature of writing, the links that the work doesn't make with the world become interesting. As sophisticated viewers of art, we read all that into it. There's an immediacy about it, the use of colour and inscription, the physicality of the obsessive line, drawing almost like a stave, on which the writing's overwritten. It turns into a physical thing which we appreciate, the same way we appreciate the gestures of a painting, we see the brush strokes and we get a sense of the physical way in which that's all there. The obsessive qualities become attractive because they are so relentless.

**JB:** It becomes art through us, not through the artist.

**NW:** It's art because it's a visual creation that's been exhibited for the appreciation of others. It's self-expressive, which is characteristic of a lot of artists. What you want to do is communicate that this is a primary sense of art, not just a peripheral sense.

There is a simplistic view of artistic intention as the mental events that precede the application of paint to a canvas: the idea that I'm going to make a mark here and now I'm going to do it. That's not how most artists work.

It's also not how sports people do what they do. They don't typically think about what they are going to do and then do it, they just do it. People might call them intuitive, immediate or visceral, but it's no different from the artists you're talking about, who just make the thing they want to make and engage with the medium in a particular way - possibly not in a highly self-reflective way, but so what? For most artists in their studios, there's a moment where they stand back and think about things because there's that moment when they're close to it.

**JB:** They post-rationalise.

**NW:** The post-rationalisation is part of the pro-

cess. You read [Francis Bacon](#) on this and there's a lot on doing stuff, thinking about it, looking at the marks he's made, reacting to what he's done. He was a very articulate examiner of his own methodology, which is not the case with every artist. There are no doubt artists who think things through and then do it; but there are many who just do it. And in the world of sport, if you were to think about every shot you played just before you played it, to insist you have those intentions would be absurd.

We still say, he meant to side-step, or she meant to get the ball in the net, but in terms of reaction times, a cricketer can't actually analyse the potential shots in that split-second. They react to the ball from where it comes in. Presumably there's a similar sort of immediacy with these artists.

**JB:** What you're saying is that the fact of making is itself evidence of the intention to make. They didn't just fall over and this was the result. It was deliberate, but that deliberateness was not about concepts, it was about the doing of the thing.

**NW:** They didn't intend to make this to sell it in [Cork Street](#) or get it into [Tate Modern](#). That was not the intention. It may be a secondary intention for some artists, but not the artists you are exhibiting.

**JB:** So that thing we call art, is an instinctive idea rather than an intellectualised or rationalised idea. If we look historically at the first discovery of this work, which seemed to happen around the same time as [Duchamp](#), whilst [Duchamp](#) was busy saying you can place your art tag on anything, the work coming out of the psychiatric clinics and hospitals didn't get formally called art until [Dubuffet](#). He was the first to say that it was art. He came in and gave it the seal of art approval.

**NW:** Isn't that to do with the history of aesthetic appreciation? If you read [Collingwood](#) on this, art as craft was the dominant model of what art is. Once we relinquished that idea, that skill prerequisites have to be met before you can be considered an artist, it became a lot easier to say anyone doing anything, potentially, could be considered an artist. The next question - which is a more interesting one - is are they any good? That's what [The Museum of Everything](#) is saying: *we've discovered a number of people who have made things which are really good, stimulating not just as relics of a definition of some kind of psychiatric disturbance, but as art.*

**JB:** Indeed. Interestingly enough, historically this work was always found in anthropological museums.

**NW:** [The Sainsbury Wing](#) at the [National Gallery](#) is full of dismembered altars which weren't made primarily as gallery paintings. There are plenty of examples where art galleries exhibit things which haven't been created specifically as artworks.

**JB:** What I see is that whenever museums do exhibit this work, they do so within its own context.

**NW:** That's an institutional issue. There's not the same kind of money in exhibiting the work you are showing. It's not linked to collectors who have a multi-million pound investment in a particular work or artist, [Jeff Koons](#) for example. There are also very few galleries that sell these work - and the artists are rarely in a position to market their own work themselves.

**JB:** It's true - and the best workshops include the marketing and selling as part of their structure. They know if you don't sell, you don't exist.

**NW:** Art contains room for interpretation. If you knew everything that was going through an artists' mind, the physical work would become redundant - if it was simply meant to be rooted in intentions and nothing else. If you've got access to the intentions by some other means, you've got access to the bit that's interesting. That's certainly true with a lot of conceptual art.

Surely the point though is that the work you are showing is visually arresting and open to multiple interpretations, some more plausible than others. This is intriguing because of the ideas it sets off in you, as much as the ideas from which it originated. It's not just about what the psychology is of the person who created the work, but what the object has in its potential to stimulate an artistic view of it as an object.

**JB:** The question is: how do we present this work in such a way that it is not simply categorised as its own thing, separate from art itself?

**NW:** You might say there is a different aesthetic needed for work by these people who aren't consciously in the art world: an aesthetic that requires greater attention to the object, that demands we get back to looking and interpreting so that we understand by projecting our own interpretations. In the conventional art world the easy way to understand art is to see it as being produced by an individual with a particular intention, in a particular art-history-aware context, because otherwise it's too bizarre, we can't understand it. The works you're showing have a degree of legibility, immediately there's something interesting and appealing, in contrast to much contemporary art where aesthetic aspects have been deliberately sidelined.

**JB:** I'm looking to differentiate this from craft or objects - or simply from what is termed *outsider art*.

[END]

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**Nigel Warburton**

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Senior lecturer in philosophy at The Open University, Nigel Warburton is an author and educator and founder member of the Humanist Philosophers Group. Published works includes *The Art Question* (2002) and *Thinking from A to Z* (2000). He regularly lectures on philosophy and aesthetics at Tate Modern, the Barbican and the Victoria and Albert Museum and writes for *Prospect* magazine.



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