



A Study of the Treger/Saint Silvestre Collection of Art Brut

Professional Experience of Collection Management and Care at Núcleo de Arte

Daria Semco

Internship report for attainment
of Master's degree in Artistic Studies,
specialty in Museum Studies and Curating

Supervisors:

Lúcia Gualdina Marques de Almeida da Silva Matos

Andreia Magalhães

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To my dear family and friends

Abstract

This internship report focuses on work that involved Research, Collection Care, and Management of the Treger/Saint Silvestre Collection of Art Brut and Outsider Art at Núcleo de Arte of Oliva Creative Factory in the city of São João da Madeira, Portugal. The report is divided into categories related with different tasks and goals of the internship, among which are research, inventory, preventive preservation and related activities and skills, exhibition making and promotion of the Collection. For a better understanding of the scope and singularity of the Treger/Saint Silvestre Collection, first chapter is dedicated to a short history of Art Brut and an overview of the Collection. Each subsequent chapter contains description of developed activities and an evaluation of acquired skills. The report additionally includes a description of Núcleo de Arte and an interview with the Collectors.

Keywords: Art Brut, Treger/Saint Silvestre Collection, Núcleo de Arte, Collection Care, Collection Management

Resumo

O presente relatório de estágio foca-se no trabalho de investigação, conservação e gestão da Coleção de Arte Bruta e Outsider Treger/Saint Silvestre, exposta no núcleo de Arte da Oliva Creative Factory, cidade de São João da Madeira, Portugal. O relatório divide-se em diversas categorias, nomeadamente a investigação, inventário, conservação preventiva, processo expositivo e promoção da Coleção. Para uma melhor noção do âmbito e singularidade da Coleção Treger/Saint Silvestre, o primeiro capítulo é dedicado a uma revisão da história da Arte Bruta assim como uma visão geral da Coleção. Cada capítulo subsequente contém uma descrição das atividades desenvolvidas assim como uma avaliação das capacidades adquiridas. Este documento inclui também uma descrição do Núcleo de Arte e uma entrevista com os Colecionadores.

Palavras-chave: Arte Bruta, Coleção Treger/Saint Silvestre, Núcleo de Arte, Conservação da coleção, Gestão da Coleção

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Symbols and Abbreviations

TSS – Treger/Saint Silvestre

NJL – Norlinda e José Lima

APOM – Associação Portuguesa de Museologia

JUP – Jornal Universitário do Porto

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1. Introduction

1.1. Intership's Goals and Tasks

One of the main goals of the internship at Núcleo de Arte of Oliva Creative Factory was to practice and advance the skills acquired during the first two semesters of the Master of Museological and Curating Studies (with such subjects to form a basic knowledge of Museum functioning as the History of Museology, the Theory and Practice of Exhibition and the Conservation of Contemporary Art) and to adapt these skills to the specific nature of the Treger/Saint Silvestre Collection of Art Brut and Singular Art.

During the internship at Núcleo de Arte of Oliva Creative Factory from September 2016 to April 2017, it was possible to perform all the following tasks in relation to the TSS Collection in conformity with the internship plan:

- inventorying
- research
- organization and management
- development of preventive preservation plan
- promotion of the Collection

Additionally to this, I was able to perform tasks that did not form part on the internship plan. Some of these tasks were related with my integration into the team of Núcleo de Arte and embracing the priorities of the institution at a given moment:

- dismantling of the exhibition *Paradoxes of The Ivory Tower* of works from the NJL Collection
- supervising the installation and dismantling of guest exhibition *A Minha Casa é a Tua Casa*
- accompanying the process of restoration and conditioning of the artwork by Helena Almeida *Negro Espresso* from the NJL Collection
- accompanying the process of mounting and dismantling of the installation *Catedral* by José Barrias
- assistance in the process of packaging, transporting, unpacking of artworks for the homonymous exhibition of a painter Victor Costa as well as their accrochage and dismounting
- collaboration with Delmes&Zander Gallery and assistance with translation

Other opportunities were offered to me by the direction of the museum:

- contract to conclude the first stage of the inventory of the TSS Collection
- preparation of application of the TSS Collection for APOM the Collector Award

The following chapter has as goal to describe in detail the tasks performed during the internship as well as to provide an evaluation of the acquired skills. All of the tasks were organized into nuclei depending on their typology: inventorying, conservation, organization, storage and management, exhibition making and related activities, research and promotion of the TSS Collection. For the better understanding of the challenges and interests of the Collection, the first chapter is dedicated to a (relatively) brief History of Art Brut and to simultaneous presentation of the TSS Collection.

1.2. Núcleo de Arte of Oliva Creative Factory

Oliva Creative Factory was born after the decision of Municipality of São João da Madeira to purchase and reconstruct a part of the former metallurgic factory Oliva. The project was centered on reviving the factory, emblematic both for its successful industrial past and modernist architecture, then in a state of almost complete decay. The space's new function would be to become a conveyor of arts, crafts and design.

Oliva Creative Factory was meant to follow a successful path of Museum of Hats, which inaugurated in 2005 after the closing of a factory of hat production known as "Fábrica Nova". Since then it has received international recognition and appraisal and still attracts visitors from Portugal and beyond today.

Unlike the Museum of Hats, Oliva Creative Factory did not have an immediate material for constructing a permanent collection, nor was it meant to be centered on its industrial past. Instead, it was divided into various nuclei: offices for rent destined to creative companies, start-ups, shops; rental space occupied by the Dance School of Ana Luísa Mendonça; Sala dos Fornos, a former space where metallurgic ovens were located, which would serve as venue for events and concerts; a space dedicated to hosting a private non-lucrative association for promoting and educating on Contemporary Art called the Art Center; lastly, a space dedicated to exhibiting and mediating art that became Núcleo de Arte.

Núcleo de Arte inaugurated in 2013 with a project called *Oliva Rewind Arts*, which served as a testimony to the progress of reconstruction and reincarnation of Oliva metallurgic factory. *Oliva Rewind Arts* offered residencies to a number of artists, filmmakers, photographers and designers to question, manifest, reconstruct the memory of the old factory and of how it could be approached after its rebirth.

Among participants were Paulo Luís Almeida, Robert Casselton Clark, Victor Costa, Paulo Porfirio, Nuno Cera, Aníbal Lemos, Luís Veloso and Frederico Martins [1].

At the same time, Núcleo de Arte, a Municipal Institution, has made two valuable contracts with private collectors, who would deposit their collections at Núcleo de Arte for care, storage, exhibit, research and education. These collections were a Collection of Contemporary Art of Norlina and José Lima and the Collection of Art Brut and Singular Art Treger/Saint Silvestre, unique to Iberian Peninsula.

The first to exhibit was the NJL Collection of Contemporary Art: Miguel Amado was invited to study and to select works from the Collection that resulted into *Discontinuous Line: Norlinda and José Lima Collection – A Selection* exhibition in 2013.

The Treger/Saint Silvestre Collection of Art Brut and Singular Art was presented for the first time in Núcleo de Arte in 2014*. The exhibition, *Figurative, Mystics, Revolutionaries*, was curated by the Collectors themselves: Richard Treger and António Saint Silvestre who, previous to establishing their own collection, had managed a gallery of marginal arts in Paris for over 20 years.

Since the unveiling of the two collections to public, Núcleo de Arte has organized regular exhibitions and educational program dedicated primarily to the two collections it has in deposit.

Núcleo de Arte contains three large exhibition spaces located on ground floor and the second floor of Oliva Creative Factory. The ground floor (*Fig.1*) hosts reception office, an elevator, storage spaces, bathroom and two exhibition spaces. Additionally it hosts Educational Services office, Technical Area, Warehouse, Conference room and a storage space. The second floor of Núcleo de Arte is connected with the ground floor by 2 elevators, one of which is dedicated to public use, and by two staircases. The second floor (*Fig.2*) has smaller exhibition space and is neighbor to the Dance School and the reception space exiting to panorama terrace, which is often used to host inaugurations and other events.

One of the specificities of Oliva Creative Factory is that its industrial past dictates its organization of multiple offices, shops and other institutions and allows for almost total connectedness, permeability of spaces.

*Collection's very first exhibition in Portugal, *Arte Bruta. Terra Incognita*, inaugurated in Lisbon in 2012 at the Foundation Vieira da Silva and was curated by a French gallerist and Art Brut specialist Christian Berst.

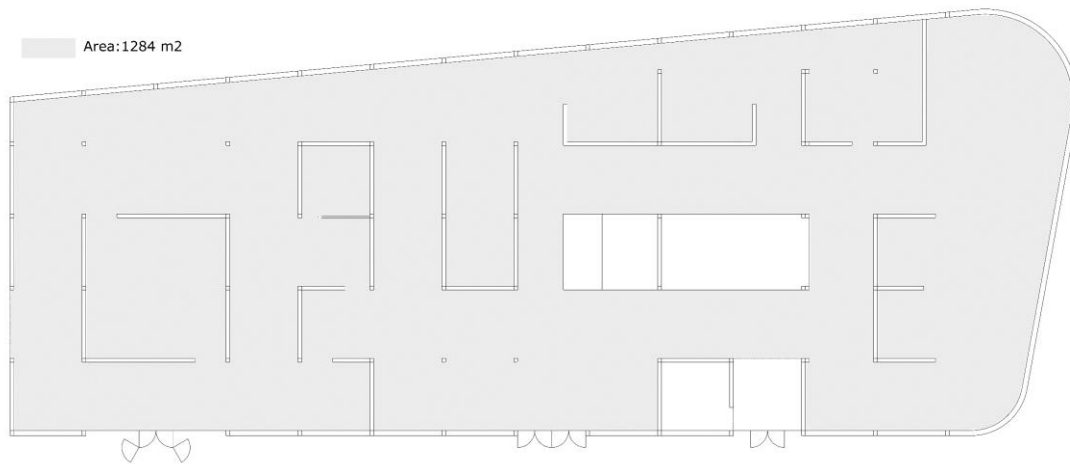


Fig. 1. Plant of the exhibition space of Núcleo de Arte, floor 0.

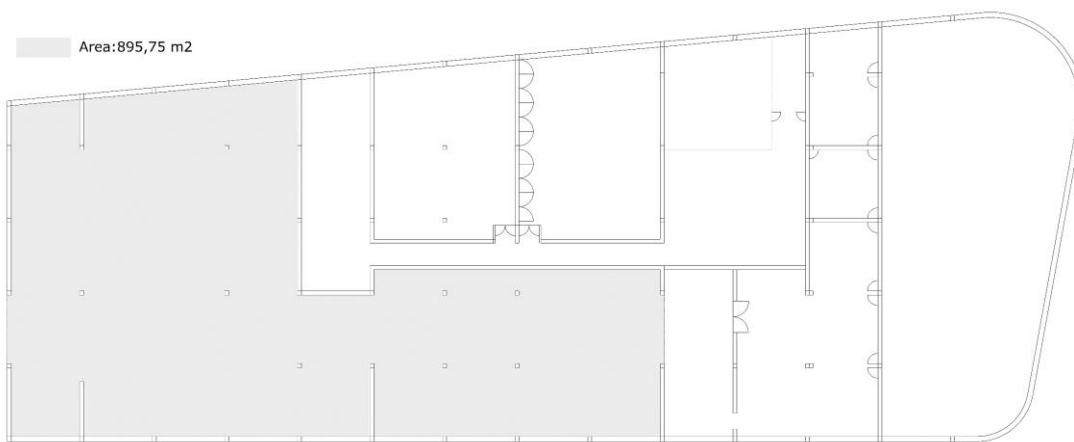


Fig. 2. Plant of the exhibition space of Núcleo de Arte, floor 1.

References for this chapter:

- [1] Lemos, Aníbal; Justo, José Miranda; Almeida, Paulo Luís. *Oliva Rewind Arts*. Câmara Municipal da São João da Madeira: 2013. 123p.



Fig. 3. View on Oliva Creative Factory



Fig. 4. View on the Tower of Oliva

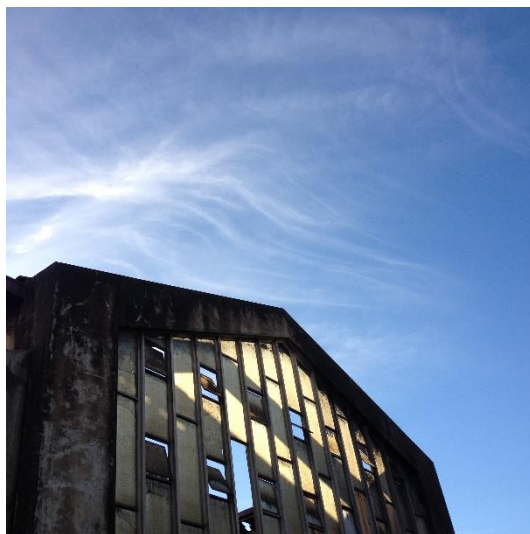


Fig. 5. View on decaying zone of former metallurgic factory Oliva

2. Art Brut and The Treger/Saint Silvestre Collection

2.1. Pre-history of Art Brut

Art Brut is a term invented by French artist Jean Dubuffet that described a particular kind of artistic creation liberated from such notions as style, context, value (both aesthetic and commercial) and of the individual drive for recognition and success. It first appeared in a letter to the painter René Auberjonois on August, 28 of 1945 and was contextualized as an *obscure and unconscious of itself form of art* that Dubuffet had been searching for in the psychiatric hospitals and would also find among other marginalized groups of individuals [1]. Thus in the 1940s the quest has been set first in Switzerland and then in France and Germany to find and select what nowadays have become the “classics” of the first collection of Art Brut located in the city of Lausanne.

However innovative (even to this day) the collection may appear, Art Brut was a *mise en forme* and an expansion of a much earlier research dedicated to the connection between genius and madness, madness and artistic production that sprang towards the end of the nineteenth century primarily among doctors and psychiatrists and was effaced with the rise of the Nazi ideology in the 1930s.

Fueled by romantic and radical representation of the artist, Italian physician and criminologist Cesare Lombroso publishes *Genio e follia* in 1872 where he defends the premise of originality of character as obligatory for the man of genius, as well as his pathological nature. Towards 1890, Lombroso assembles a collection of art produced by mentally unstable individuals and exhibits it to general public [nowadays this collection is integrated into the Museum of Criminal Anthropology in Turin, Italy]. During his speech at the Conference of Medical Academy of Chicago in 1892, James G. Kiernan defends genius as separate from the sick mind and claims that in those exceptional cases where the two coexist, it is the genius that fights against the demons of mental illness [1]. The rise of positive medicine equally plays a role in an interest towards creations of mentally ill patients who were previously discouraged from expressing themselves artistically [2]. In 1876, Dr Paul-Max Simon publishes a study « L'imagination dans la folie: étude sur les dessins, plans, descriptions et costumes des aliénés » where he analyses and further differentiates types of creation produced by mentally ill, distinguishing artists who have fallen ill and the ill who have spontaneously started creating.

In 1900 Bethlem Royal Hospital of London inaugurates the first public European exhibition of ‘psychotic’ art [1]. Five years later, Dr Auguste Marie, the chief doctor of Villejuif Asylum [nowadays

Centre Hospitalier Paul Giraud] and a student of Dr Charcot, establishes The Museum of Madness where creative activity of his patients is exposed [3]. Michel Thévoz would later point out that Dr Auguste Marie intuitively sensed certain specific traits that Jean Dubuffet defined as characteristic of art brut: *the majority of artworks are made by very simple people who had never learned art techniques. This spontaneity proves us "originality" of the work, since the influence of its creator is not clearly visible... There are many paintings that were executed on the journal paper, even the hygienic paper, with such vehemence that demonstrates their need for self-expression. They find a way to snaffle all the materials they need when they are taken with the need to create...* [2]. In 1907 Marcel Réja (a pseudonym of Dr Paul Meunier, the assistant of Dr Auguste Marie) publishes with Mercure de France *L'art chez les Fous, le dessin, la prose, la poésie* where he offers various classifications of creative activity of mentally ill, the simplest being infantile expression, followed by pure ornamentation devoid of idea and emotion, arriving to expressive representations resorting to symbolism. Laurent Danchin traces a distinction in interests of French and German theorists, the former investigating first of all literary works of the mentally ill and then drawings and embroideries, while the latter would apply clinical approach to art objects that would gradually evolve in semi-aesthetic semi-medical one [1].

While medical societies are investigating the diagnostic potential of 'psychopathological' art, the avant-garde artists are taken away by the newness of the art of the insane, both formal and theoretic. In France, fauves and cubists take inspiration from primitive art and children's drawings; German-speaking countries explore the potential of the art of mentally ill: Max Ernst dedicates a book to art collections of asylums; Kandinsky and Franz Marc include four drawings of mentally ill individuals in their 1911 *Der Blaue Reiter* (The Blue Rider) editorial group exhibition in Munich; German expressionists, Kokoschka and *Die Brücke* group of Dresden, encounter the art of the insane and draw inspiration from its expressive power [1]. In Switzerland Paul Klee joins a circle of psychiatrists, a collaboration that will result in meeting Dr Morgenthaler, who was in the process of developing and promoting an art collection at the Waldau Hospital, in 1912 [The collection, however smaller as the result of theft and numerous selling, still exists today and is located within the same hospital].

In 1921 Dr Morgenthaler publishes *Ein Geisteskranker als Künstler* (An Alienated Artist), an account of eleven years of observation of one of his patients, Adolf Wölfli, who will become the first mentally ill creator fully recognized as an artist (*Fig.6*). Later, Wölfli will become a 'classic' example of brut artist for Jean Dubuffet [2].

Ein Geisteskranker als Künstler consists of several parts. The first one is dedicated to the Life and the Illness of Adolf Wölfli, divided into chapters describing his biography, the history of the illness and the diagnosis. The second part is dedicated to the art of Wölfli and subdivided into descriptions of his techniques and behavioral pattern and a thorough study of his art: drawings, prose, poetry and musical compositions, providing a complete literary, figurative and, to a lesser extent, musical analysis of Wölfli's work. Special attention is dedicated to his use of symbolism and overall complexity of creation [4]. Even though *Ein Geisteskranker als Künstler* invests remarkably in aesthetic approach to Adolf Wölfli's works, it does not escape a detailed clinical analysis of his art in the last part of the book and scrutinizes the influence of his memories and his illness on figurative and literary expression.



Fig. 6. Wölfli, *Unknown Title*. Courtesy of the Tréger/Saint Silvestre Collection and of Núcleo de Arte

Photography: André Rocha

This effort to ‘decode’ the illness in its visual or literary manifestation is not uncommon at the time, patterns of schizophrenia being among the most commonly described in the art of the insane. Later both such labeling and the scientific approach will be criticized as reductionist and ridiculed by Jean Dubuffet, who famously noted in *L’Art brut préféré aux arts culturels* (Art Brut Preferred to Cultural Art) that there *was no more art of the insane than art of dyspeptics or that of people with knee problems* [1].

A year after the publication of *Ein Geisteskranker als Künstler*, German doctor Hans Prinzhorn publishes *Bildnerie der Geisteskranken* (Artistry of the Mentally Ill) accompanied with illustrations from the works of his collection [Nowadays adjoint to the *Psychiatric Clinic* of the University of *Heidelberg*]. Before pursuing a medical career, Hans Prinzhorn practiced lyrical singing and studied art history. Very well informed of the avant-garde, as well as of Oceanic and African art, Prinzhorn possesses sensibility and personal taste [2]. Influenced by the philosophy of Merleau-Ponty, he develops phenomenological approach to such artistic production and operates within the *Gestalttheorie* (theory of form), an ancestor of structuralism in humanities [5]. Prinzhorn’s main interest is the psychological origin of the artistic activity in general, and the book’s subtitle *Psychology and Psychopathology of Creative Act* does not trace a difference between normal and pathological art. However contradictory his project remains [5], Prinzhorn offers masterful interpretations of the works of Heinrich-Anton Müller, August Natterer, Peter Moog and August Klotz, many of whom will be included in Jean Dubuffet’s collection of Art Brut [3]. After the publication of *Bildnerie der Geisteskranken*, Dr Hans Prinzhorn acquires international reputation, leaves his post at the clinic and pursues an academic career. His collection, *Collection Heidelberg*, travels to various German cities. The Bauhaus group, including Wassily Kandinsky, Paul Klee and Oskar Schlemmer, together with André Breton and the surrealists, demonstrate enthusiasm towards the collection [1].

Hans Prinzhorn passes away in 1933 and, following his death, many *patients of the Heidelberg Psychiatric Clinic* fall victims of the Nazi purges. In 1937, *Entartete Kunst (Degenerate Art)* exhibition features avant-garde works side by side with works of Prinzhorn’s favorite patients [1]. The core of the collection survives and will be discovered by Jean Dubuffet in 1950 [5].

References for chapter 2.1. :

- [1] Danchin, Laurent. *Art brut: l'instinct créateur*. Gallimard, 2006.
- [2] Thévoz, Michel. *L'Art brut*. Skira, 1975.
- [3] Nelson, Elizabeth. 'The Museum of Madness at the Villejuif Asylum in Paris, circa 1900' uploaded on 9 February 2016, viewed 10 April 2017, <http://hdl.handle.net/1805/8382>
- [4] *L'Art Brut*, fascicle 2, 1964: *Adolf Wölfli* by the prof. Dr. W. Morgenthaler, Editions of the Compagnie de l'Art Brut.
- [5] Fol, Carine. *De l'art des fous à l'art sans marges*. Skira, 2015.

2.2. Jean Dubuffet and his anti-cultural project

Jean Dubuffet's artistic career took off fairly late in life: he was around 50 years old.

Dubuffet was born in a family of wine merchants; after several failed attempts to pursue education in the field of art, he joined the family business. His first attempt at initiating artistic career was to spend 6 months at Académie Julian, a Parisian private school of painting and sculpture. There, according to Michel Thévoz, Dubuffet took profound dislike of the social and cultural status of artists of the day. Later Dubuffet undertook a series of travels, including his trips to Sahara where he stayed with Bedouins with a goal of escaping the dominant Western culture. These visits resulted in a second disillusionment, with Jean Dubuffet coming to an understanding that Bedouins' asceticism and solitude were nothing more than a part of another culture, as pervasive as his own [1].

As an artist, Dubuffet emerged in the late-1940s. His style was not unique in Europe at the time, where the movement called *Matiérisme* (derivation from "material", "matter") was taking shape as a response to the trauma caused by the war. In 1945 a French art historian Jean Leymarie notes: *In the aftermath of the Second World War, after the murders, the concentration camps, the Hiroshima bomb, all the trust for the Machine Age and the society of technology was brutally undermined. Thus emerged in Europe... a type of organic non-figurative art radically opposed to geometric constructivism prior to Bauhaus* [2]. Jean Fautrier, an important figure of the French movement *Tachisme* (derivation from "stain") in the 1940s and 1950s, was one of the influences on Dubuffet's artistic development [2]. Materials, or rather the return to matter, was a principal characteristic of *Matiérisme*. *Art needs to be born from material*, stressed Dubuffet [3]. This not only meant attributing importance to matter visually, but also experimenting with and implementing non-traditional, artistically "ignoble" material. With Antoni Tàpies, the approach crystallized the transformation of crude, uncultured matter into a cultural one that was a painting. Franck Auerback, his British counterpart, understood matter as capable to assimilate the corporeal without immediately manifesting it [2]. Dubuffet implemented various approaches, hoping to produce crude painting from crude materials. In *Corps de dames et personnages* series (1943-1952), thick layers of paint sporadically cover most of the canvas, making it impossible to establish a center of a work as well as to discern individual elements. With *Corps de dame – Pièce de boucherie*, 1950, Fondation Beyeler, the violence of the image is doubled by the violence of the title. Here Dubuffet embraces the post-War departure from sanctified, idealized Western tradition of representation of a female body [2]. However, unlike Willem de Kooning's *Women* series, which appear to be superficial (in the sense of occurring on the surface), *Corps de dame* is anchored in matter. *Dhôtel nuancé d'abricot*, 1947, Centre Georges

Pompidou (*Fig. 7*) is a humorous painting with a humorous title, a caricature of a French writer André Dhôtel. While leaning on aesthetic of the incongruous, *Dhôtel nuancé d'abricot* manifests the artistic talent of its author, very much despite the proclaimed efforts to assert the contrary (Dubuffet dismissed his work as *distraction of a dilettante* [4]).



Fig. 7. Dhôtel nuancé d'abricot, Jean Dubuffet, 1947, Centre Georges Pompidou, oil on canvas. Photography: Centre Georges Pompidou

In the 1960s Dubuffet expanded his practice by experimenting with industrial materials and by inventing his own language of forms that he called “Hourloupe”. The name could evoke several words: “to howl”, “to hoot”, “Ricky of the Tuft” and “The Horla” [3]. Hourloupe was born from involuntary drawings that he produced while speaking on the phone and soon became an obsession. Dubuffet implemented Hourloupe in his sculptural practice, thus creating massive structures only partially resembling figurative work. Dubuffet himself referred to the smaller scale ones as *monumental paintings* and to the larger ones as *sculptures-environments* [3]. To execute this work, he gave preference to new materials such as fiberglass and resin and to public settings (it was important to set them outside the Museological context), be it the village in French Alps or the street of Manhattan. To further advance his project, he established an atelier, where surrounded by assistants, Dubuffet led the research on new technologies

and on perfecting construction techniques of *sculptures-environments* [3]. With his art Dubuffet hoped to achieve nothing more than getting closer to the “common man”, whom he idealized as the bearer of *force de vie* [4]. Jean Dubuffet’s primary strategy of approximating the “man of the street” was the invention of Art Brut, of uncultured, marginalized creation “from the people”, however he also hoped that his own paintings would be equally amusing to the commoners [4]. One could draw a parallel between the ideas of Dubuffet on the reception of his work by the middle-class and those of Greenberg in his essay “Avant-Garde and Kitsch”, where the latter speculated that Picasso’s cubist work would be closer in value to the peasant than Repin’s realist paintings, depicting “higher” values. As Carine Fol notes, Dubuffet’s paintings never quite revolutionized the perception of art by a “common man” [4].

Lastly, Dubuffet not only wanted to dynamize the middle-class with his art, he also wanted to equip it with tools that would break down execution of a painting into series of simple ordinary steps. He cherished the dogma that anyone could be an artist as much as he idealized amateurish artistic production. Rachel E. Perry analysed Dubuffet’s most ample project of the late 1940s and 1950s: his Do It Yourself-type column for unrealized *Almanach de l’art brut* [5]. The column would be entitled *Peinturez hardi* (Paint Boldly!) and would serve as much to secularize High Art as to become a manual of painting techniques. The title used a pejorative verb for painting that lacked elegance and signified *slathering something roughly with colors* [5]. The language in which *Paint Boldly!* was written was simple, humorous and sassy; techniques of canvas preparations, mixing paint and diluting it were described as recipes or concoctions, which removed artistic practice from studio’s (*atelier*) seclusion and brought it into the domestic realm. Dubuffet, together with his numerous unnamed “specialists” among whom were housepainters, went as far as to write down addresses and prices of materials needed (mostly synthetic paints, but also chemicals to be searched for at the pharmacist) and to rate each one of them as “excellent”, “mediocre” or “passable” [5]. Reminders as to steer clear of expensive paints, canvases and easels (that brought about *paralyzing effect*) filled the column, as did a reminder that solemnity projected by famous painters was *nothing but hot air* [5].

Dubuffet’s obsession with desacralizing the act of painting, his getting to the root of composing paint as one would get to the root of mathematical problem, his fascination with technological process and disdain of expensive, outdated, oil painting techniques were at the core of his anti-cultural discourse and of his discovery of Art Brut.

References for chapter 2.2. :

- [1] Thévoz, Michel. *L'Art brut*. Skira, 1975.
- [2] Goldberg, Itzhak. Université Jean Monnet, course, Histoire de l'art après-guerre, 2013.
- [3] Domino, Christophe. *L'art moderne*. Scala, 2004.
- [4] Fol, Carine. *De l'art des fous à l'art sans marges*. Skira, 2015.
- [5] Perry, Rachel E. "Paint Boldly!: Dubuffet's DIY Manual." *October*, n° 154 (Fall 2015): pp.87-110

2.3. Defining Art Brut and the Companies of Art Brut

It would be erroneous to say that Dubuffet invented the term of Art Brut when writing a letter to René Auberjonois in 1945. What he invented was the expression that was both fresh, provocative and served as much to the promotion of his own work and aversion to culture as it did to group artistic production that could 'pass' as Art Brut. It took Dubuffet another three decades to shape and refine his vision of Art Brut and its place in the art world. Museification of his *Collection de l'Art Brut* in 1971 became his last testimony of that vision. Collection's successive Directors and scholars, Michel Thévoz, Lucienne Peiry and Sarah Lombardi, have worked to nuance and enlarge both the Collection and the significance of Art Brut as an aesthetic, social and political phenomenon.

Because Art Brut was born out of examples rather than a defined set of criteria and because those examples were gathered based on Dubuffet's own liking, it largely escapes theorization. Lucienne Peiry suggests it is a double heresy from the point of view of art history, as the occurrence of the term 'art brut' preceded its concept and in the meantime its invention was far posterior to the creation of artworks [1].

The particularity of Art Brut is that criteria of selection are both social and aesthetic and that these criteria escape the artists themselves. Art Brut authors are inevitably marginal individuals, rebellious to any sort of norm and often, if not always, deprived of cultural education (Dubuffet's claim that Art Brut authors were deprived of any sort of culture did not uphold the argument, as even he later admitted that the ability to speak a language was already rooted in culture [2]). Art Brut artworks are always original from the point of view of execution, very dense formally and do not manifest any clear influence or allusion from the mainstream cultural realm. Instead, they are very self-centered. Art Brut is an aesthetic of poverty of means, of incongruity, of imperfection. Its fundamental principles are more philosophical than aesthetic: absence of artistic education, complete reinvention of all the stages of creative act, elaboration of work in anonymity and silence, production of unusual and often unmannerly works [2].

Jean Dubuffet has begun his acquaintance with marginal creation in Switzerland. Lucienne Peiry notes that the country's cultural climate at the time played out a decisive role in Dubuffet's adventure of Art Brut: in the period between the two Wars, multiple exhibitions were organized on the subject of Spiritism, children's art and art of the insane. In 1929, the Museum of Art and History of Geneva makes an exhibition on mediumship artworks of Hélène Smith and the Gewerbemuseum of Basel makes a vast show on works of the insane. In 1930, the drawings of "alienated artist" Adolf Wölfli are shown together with children's drawings at the Gewerbemuseum of Winterthur. From 1933 to 1939, Swiss editor Albert Skira publishes *Minotaure* magazine, an experimental collaboration of artists, writers, poets, psychoanalysts and ethnologists. Among other artists featured by the magazine is Louis Soutter, a Swiss visionary painter and a relative of Le Corbusier, whom Dubuffet will later select for his collection [1].

Besides that, Dubuffet was incredibly well-connected: Paul Budry, a Swiss journalist and critic, had gifted him with a copy of *Bildneri der Geisteskranken* (Artistry of the Mentally Ill) of Hans Prinzhorn; Jacob Wyrsch, director of a psychiatric clinic of the city of Bern, and Walter Morgenthaler generously offered him the opportunity to visit to their collections of works of the insane. Later, Eugène Pittard, director of Museum of Ethnography in Geneva, showed him grotesque masks of Lötschental and Charles Ladame, a famous psychiatrist, opened the doors to his "little museum of insanity". Everywhere Dubuffet is encouraged to pursue his interest in the art of the mentally ill.

First, Dubuffet decides to make a series of publications on his discoveries entitled *L'Art Brut* and signs a contract with Gallimard to pursue his research [4]. He points out since the beginning that Art Brut is not dedicated to the art of the insane, but rather to any artworks made by people outside the established artistic circles, with few knowledge of current artistic production or voluntarily disregarding it [1]. He does express, however, his romanticized notion of insanity, declaring that *deculturation and dementia are one and the same thing* [2].

Little by little Dubuffet amasses his own small collection after Gallimard breaks the contract after publishing the first number of *L'Art Brut* [it has never been released to public], and presents it at the basement of Galerie René Drouin at the Place Vendôme in Paris. Dubuffet calls it *Foyer de l'Art Brut*. Michel Tapié, gallerist and critic, enthusiastically directs the Foyer and organizes its shows and sales. Among the artists presented, some of whom Tapié discovered, are Adolf Wölfli (*Fig. 8*) and Aloïse Corbaz, Auguste Forestier among the mentally ill; Fleury-Joseph Crépin (*Fig. 9*) and Augustin Lesage (*Fig. 10*) among the spiritualists; Miguel Hernández, prince Juva and Joaquim Vicens Gironella (*Fig. 11*) among the self-taught [3]. In 1949, René Drouin hosts a show of more than 200 Art Brut works,

which becomes a first big manifestation of Art Brut [1]. The article written by Clement Greenberg, *Jean Dubuffet and "Art Brut"*, earns Dubuffet international reputation [3].

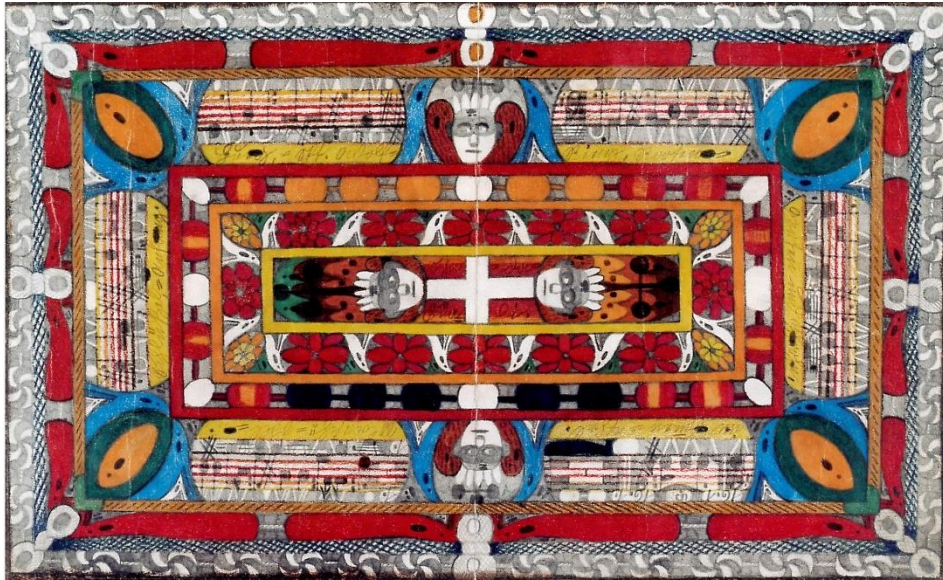


Fig. 8. Adolf Wölfli, Unknown Title. Courtesy of Treger/Saint Silvestre Collection. Photography: Rawvision magazine



Fig. 9. Fleury-Joseph Crépin, Unknown Title. Courtesy of Treger/Saint Silvestre Collection and of Núcleo de Arte



Fig. 10. Augustin Lesage, *Unknown Title*. Courtesy of Treger/Saint Silvestre Collection and of Núcleo de Arte

Photography: André Rocha



Fig. 11. Joaquim Vicens Gironella, *Untitled*. Courtesy of Treger/Saint Silvestre Collection, Photography: Rawvision magazine

When, in the eyes of Dubuffet, *Foyer de l'Art Brut* takes an overly commercial and mundane turn, he decides to retreat from René Drouin and to found a non-lucrative association, *Compagnie de L'Art Brut*, with André Breton, Michel Tapié and Charles Ratton (dealer of primitive painting). André Malraux, Henri Michaux and Claude Lévi-Strauss become friends of *Compagnie de L'Art Brut*, among many others [3]. The association settles at the Gallimard pavilion, conducts research and organizes a few exhibitions open to public. As *Compagnie de L'Art Brut* declares, *Art Brut is hidden and we need help to find it*. Thus, it issues an open statement to psychiatric institutions, encouraging them to be on guard to detect and save any artistic production of their patients they could deem interesting, even the simplest one [1]. As Dubuffet declares, isolation and imprisonment favor inventiveness of creation, which prompts Lévi-Strauss to suggest locating Art Brut among the prisoners. However, Lévi-Strauss fails to pursue the idea and eventually loosens his ties with *Compagnie* [1]. The association accepts multiple donations and makes a few purchases made by Dubuffet. Among new discoveries are a Singular [the term emerges in 1977 and will be used by Dubuffet] painter Gaston Chaissac, a mentally ill artist Paul End, and self-taught artists Pascal-Désir Maisonneuve and Louis Freeman, known under a pseudonym “Scottie Wilson” (Fig. 12).



Fig. 12. Scottie Wilson, *Unknown Titles*. Courtesy of Treger/Saint Silvestre Collection and of Núcleo de Arte

Photography: André Rocha

In 1951 Dubuffet dissolves the *Compagnie de L'Art Brut* and accepts the invitation of Alfonso Ossorio, American Abstract Expressionist painter, to move to his Creeks Residence estate in Long Island. There Dubuffet will mature his definition of Art Brut and continue his search for Brut creation. Between 1951 and 1962 (the year of return to France), his collection will be visited by Marcel Duchamp, Barnett Newman, Claes Oldenburg, and Karel Appel. Dubuffet also gives a conference *Anticultural Positions* at the Art Club of Chicago, where he definitively establishes 3 sources of Art Brut: asylum art, spiritualist art, and art of marginal and eccentric individuals (as Carine Fol will later remark, Dubuffet had difficulty distinguishing between individuality and individualism, thus attributing to bright and unusual people anti-social characteristics [2]).

Upon his return to France, the second *Compagnie de L'Art Brut* is created and Alphonse Chave, a gallerist from Vence, will play a decisive role in discovering new artists: Francis Palanc, Marthe Isely and Boris Bojnev [3]. Works of rural sculptors, Xavier Parguey, Bogoslav Zivkovic and Émile Ratier (*Fig. 13*) (who had gone blind) are added to the collection. To host his growing collection, Dubuffet purchases a private hotel at Rue de Sèvres in Paris. He goes on discovering works of Eugène Gabritschevsky (*Fig. 14*), a Russian biologist and painter; Friedrich Schröder-Sonnenstern, a geneticist fell mentally ill; of two spiritualists, Laure Pigeon and Raphaël Lonné; among his other discoveries are two creators on the margin of art-therapy, Johann Hauser (*Fig. 15*) and Carlo Zinelli (*Fig. 16*) [3]. In 1967 a second grand

Art Brut show is organized at the Musée des Arts Décoratifs in Paris, which receives international appraisal [1]. The Museum later accepts a generous donation of artworks from the collection of Dubuffet, which it still holds and exhibits today. In 1971, aged, weary of his own influence on shaping and exhibiting the collection, Dubuffet accepts the offer of the city of Lausanne in Switzerland to reconstruct and dedicate the XVIII century Castle of Beaulieu to *Collection de L'Art Brut* and ceases his rights to the city. It will be Michel Thévoz, the first Director of the Collection, who in 1975 will publish the first comprehensive survey on the History of Art Brut and the *Collection de L'Art Brut*. Through a series of negations – Art Brut is not Children's Art, Art Brut is not Primitive Art, Art Brut is not Naïve Art, and of course, not Art of the Insane – Thévoz will valorize artistic production that was so admired by Dubuffet, declaring it Art of the Different, Feminist Art, Art of Old, Art of Uneducated [4].



Fig. 13. Émile Ratier, Unknown title. Courtesy of Treger/Saint Silvestre Collection and of Núcleo de Arte

Photography André Rocha



*Fig. 14. Eugène Gabritschevsky, Unknown title. Courtesy of Treger/Saint Silvestre Collection and of Núcleo de Arte. Photography
André Rocha*



Fig. 15. Johann Hauser, Untitled. Courtesy of Treger/Saint Silvestre Collection and of Núcleo de Arte



Fig. 16. Carlo Zinelli, Untitled. Courtesy of Treger/Saint Silvestre Collection and of Núcleo de Arte

Photography André Rocha

References for chapter 2.3. :

- [1] Lucienne Peiry, L'Art Brut
- [2] Fol, Carine. *De l'art des fous à l'art sans marges*. Skira, 2015.
- [3] Danchin, Laurent. *Art brut: l'instinct créateur*. Gallimard, 2006.
- [4] Thévoz, Michel. *L'Art brut*. Skira, 1975.

2.4. Art Brut beyond and after Dubuffet

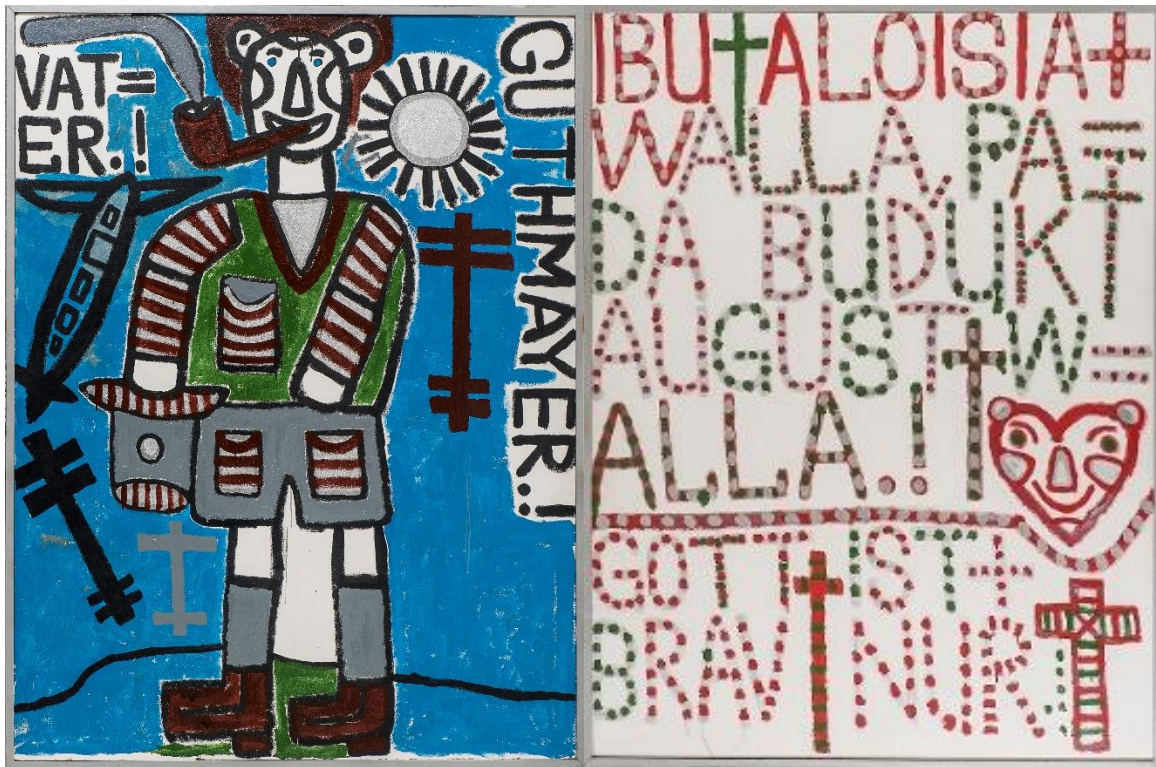
It is worth mentioning that Dubuffet has all but liberated Art Brut from his influence: each item of *Collection de l'Art Brut* has been stamped with “Art Brut” mark and cautiously guarded from any interaction with other types of art (after all, prior to accepting to cease his collection to the city of Lausanne, Dubuffet declined three offers: that of Musée des Arts Décoratifs and Centre Pompidou in Paris and of Château de Carrouges in the Normandie region [1]). He refused to lend Harald Szeemann works of Adolf Wölfli and Heinrich Anton Müller for *Documenta 5*, stating that the works were better off in isolation [2]. Dubuffet has asserted his authority both on what was Art Brut and on how it was meant to be exposed even after ceasing the Collection. Rather than a type of art, Art Brut became a trademark that was only ratified at the *Collection de l'Art Brut*. It took another two decades of discoveries and revolutions to overcome exhibitionist approach to Art Brut creators and to grant them voice and right to want to be recognized and to receive pleasure from visibility they acquired. Art Brut evolved to signify the intensity of artistic creation beyond styles, contemporary requirements, age and gender, and to a lesser extent disability and *otherness* of its creators. Much of it had to do with a positive approach to treatment and with implementation of art therapy and creative ateliers for patients and visitors alike.

In May 1982 was inaugurated La Création de L'Aracine, a Franco-Belgian association for art-therapy. Its creators were Madeleine Lommel, Claire Teller (who has also pioneered the association *Créahm - Créativité et Handicap Mental*) and Michel Nedjar (who has been labeled “Brut” by Dubuffet, but denied his connection with Art Brut, calling himself a Contemporary artist). In 1984 they inaugurated a Musée de L'Aracine to expose the works they developed with students and patients, calling it *art stemming from the very root* (“racine”) *of a person* [1].

In 1986 in Belgium inaugurated another association for art therapy, research and dissemination of “art on the margin” - *Arts en Marge*, which also evolved into a museum in 2009.

Scottish sculptor Michael Noble practiced art therapy at San Giacomo Hospital in Verona, where from 1957 to 1971 Carlo Zinelli, chosen by Dubuffet Art Brut creator, had been receiving treatment [1].

In Austria, Dr. Leo Navratil transforms his atelier of art therapy at the Hospital of Gugging into an autonomous pavilion destined especially to patients who have artistic predisposition. Since its establishment, such talents as Johann Hauser, August Walla (*Fig. 17*) and Oswald Tschirtner were discovered and accepted as Art Brut creators.



*Fig. 17. August Walla, Unknown Title (recto/verso). Courtesy of Treger/Saint Silvestre Collection and of Núcleo de Arte
Photography: André Rocha*

In Anglo-Saxon countries, a term Outsider Art is coined by Roger Cardinal in 1972. Nevertheless, some scholars adhere to the notion of Art Brut as more accurate and historic and identify their findings as such. Among the first “outsiders” who are recognized as Art Brut creators are Lee Goodie, Henry Darger, Martin Ramirez (*Fig. 18*), and Royal Robertson (*Fig. 19*). In the 1970’s in California, Creative Growth Center is founded, which produces successful Art Brut authors, among whom are Judith Scott and Dwight Mackintosh.

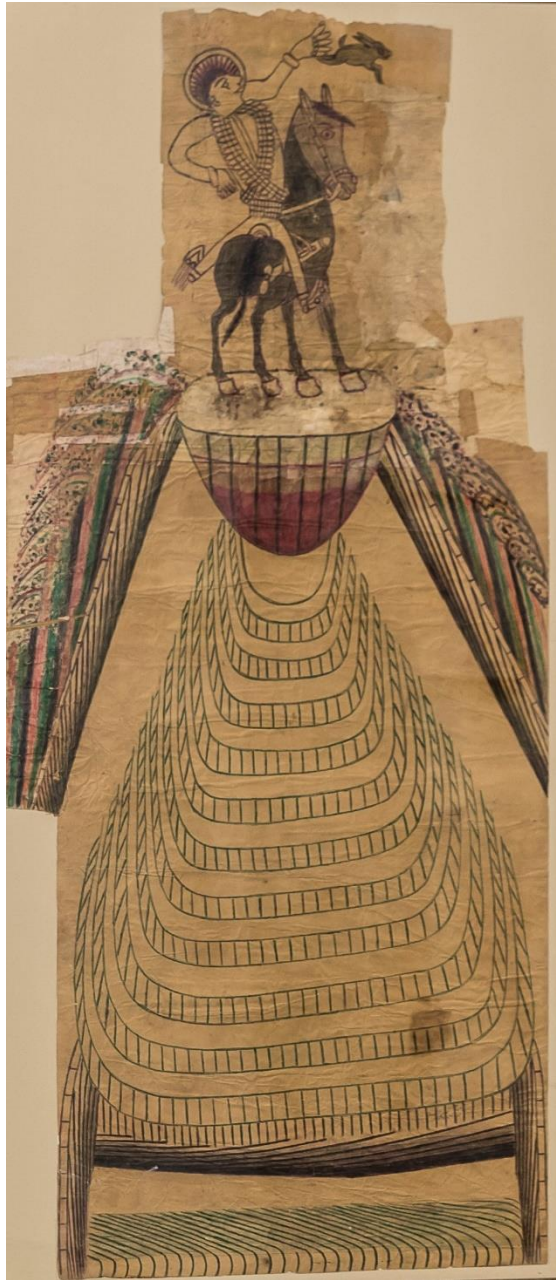


Fig. 18. Martin Ramirez, Untitled. Courtesy of Treger/Saint Silvestre Collection and of Núcleo de Arte

Photography: André Rocha



Fig. 19. Prophet Royal Robertson, Untitled. Courtesy of Treger/Saint Silvestre Collection and of Núcleo de Arte

Photography: André Rocha

Art Brut is still being discovered today: more countries witness a switch towards inclusion and tolerance; works that were previously destroyed by their creators or by their guardians become noticed and receive recognition they deserve. Such are the cases of Alexandre Lobanov, Marilena Pelosi (*Fig. 20*) and Ody Saban, all of which make part of the Treger/Saint Silvestre Collection.

Art Brut finds its place within the art market and merits being presented at Biennials and well-known institutions, such as Tate Modern and MoMA. Unfortunately, what often is left unknown, undocumented or disregarded, is the wish and idea of the author regarding the title, meaning, materials and a story beneath the work.



Fig. 20. Marilena Pelosi, *Untitled*. Courtesy of Treger/Saint Silvestre Collection and of Núcleo de Arte

References for chapter 2.4. :

- [1] Danchin, Laurent. *Art brut: l'instinct créateur*. Gallimard, 2006
- [2] Fol, Carine. *De l'art des fous à l'art sans marges*. Skira, 2015.

2.5. The Treger/Saint Silvestre Collection

The Treger/Saint Silvestre Collection deposited at Núcleo de Arte comprises over a 1000 works by approximately 250 artists and this number is constantly growing. It is only possible to evaluate the part of the Collection that was made public. The analysis of works hosted by Núcleo de Arte demonstrates its richness and the potential.

The choice to illustrate previous chapters on evolution of Art Brut with works of the TSS Collection provides an insight on its historical significance. The TSS Collection holds the earliest works that were to be identified as Art Brut dating from the beginning of the XX century. Additionally, TSS Collection holds works that can be attributed to any stage of evolution of Art Brut, such as: internationalization of the concept and practice developed by European and American creative ateliers. Collectors themselves, Richard Treger and Antonio Saint Silvestre, have discovered new Portuguese Art Brut artists, which makes the TSS

Collection special to this country.

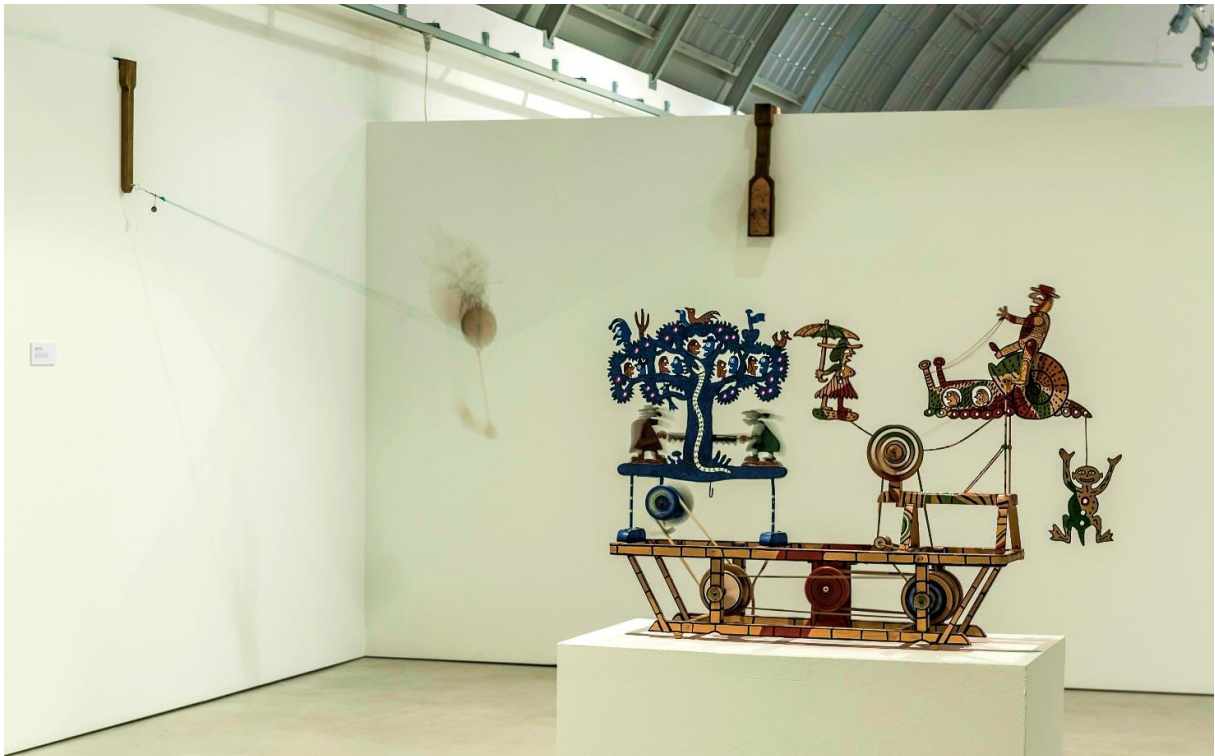
Geographically, the collection is incredibly diverse, thus representative of Universalist ideas of Dubuffet, but very atypical for an ordinary art collection. Possibly, the only dissonance with the original statements of Art Brut produced by Dubuffet and Thévoz, is that among its “classics”, male authors prevails over the female ones in the TSS Collection. This, however, is compensated by another part of the Collection, such as Singular and International Outsider Art. Among Singular artworks one can find a series of sculptures made by Antonio Saint Silvestre.

In terms of medium, the Collection is particularly rich. While the use of unconventional materials, such as recycled objects of daily use, food, saliva and waste (which makes any so-called painting, drawing and sculpture a very unusual one and rarely allows for repeated curious materials) is characteristic of Art Brut, The TSS Collection is careful to include such medium as photography and assemblage into its Art Brut nucleus, which makes it particularly interesting. As to the Singular artworks from the Collection, ceramics, electrical mechanisms, and installations complement the list. Possibly, the only lacking medium is video. However, a further investigation has to be conducted on whether such medium has ever been identified as Art Brut.

Additionally, TSS Collection holds a small group of Haitian vudu art and Contemporary Art, demonstrating the ability of Richard Treger and Antonio Saint Silvestre to blend works of different origin, significance and style into a whole and to increase its potential and interest for curators. Each exhibition that was made with works from the Collection contributes to this statement: *Figurative, Mystics, Revolutionaries* (conceived by collectors themselves) showcased the diversity of their collection and featured Contemporary, Outsider and Primitive (vudu) art into a bright, colorful and slightly occult ensemble. The two exhibitions curated by Christian Berst, Parisian gallerist and specialist of Art Brut, demonstrated the vastness and coherence of Art Brut works from the Collection: *Art Brut : Breaking the Boundaries* undertook a didactic approach and the *History of Individual Mythologies* organized nuclei based on a more philosophical understanding of Art Brut. Three exhibitions organized by Antonia Gaeta (who is an established Contemporary art curator) best presented ludic, fun and almost recreational mood of the TSS Collection, by concentrating on various themes that its works explore: *I'm a Beautiful Monster* and ideas on beauty and ugliness; *Wake Up, Go Out, Walk. Slow Down...Look, Halt. Look Again* and works related with city life and movement; *Golden Ratio Laws* and

representations of city and home.

These are present accomplishments of the joined effort of the Collectors and of Núcleo de Arte. However, the TSS Collection allows for more themes to be explored in the future: its geographical scope and representations of nationality and tradition; depictions of gender; understanding of age; literary works from the Collection and many more.



*Fig. 21. View on the exhibition Wake Up, Go Out, Walk. Slow Down...Look, Halt. Look Again, curated by Antonia Gaeta.
Photography: André Rocha*

3. Inventorying

Work related to the inventory of the TSS Collection was the central focus of the internship as to provide a broader understanding and extensive practical skills related with the inventory and with the profession of a conservator at the museum. Completion of the first stage of the inventory and successful overview of the TSS Collection was equally one of the Institution's short-term goals and was faced by the following challenges:

- relatively recent establishment of Núcleo de Arte da Oliva Creative Factory
- relatively recent integration of the TSS Collection at Núcleo de Arte
- steady growth of the Collection in deposit at Núcleo de Arte
- shortage of physical space to accommodate artworks at the warehouse
- lack of staff to inventory and to assist in handling and accommodating artworks
- lack of information on origin, artists, techniques, materials and dates of certain artworks of the TSS Collection

At the start of the internship, the internal guidelines for museum object information have not yet been completed and implemented at Núcleo de Arte. The Institution's conservator Ana Guimarães followed informal guidelines established by the Institution which included:

- a comprehensive division of the inventory progress in three stages
- defined fields to be completed at the first stage of the inventory
- general guidelines concerning identification, labeling and storage of inventoried works

The accepted three phases for the inventory at Núcleo de Arte were the following:

- first stage: collecting all visual data discernable by naked eye from an artwork as well as making a photograph of each artwork, documenting its conservation state and information relative to its insurance
- second stage: recourse to a more thorough research to confirm all the data collected during the first stage and to gather the lacking data by contacting of restorers, scholars, museums, galleries as well as conducting bibliographical research
- third stage: thorough research involving preparation of biography, bibliography, exhibition history and of visual analysis of each artist/artwork

Fields to be completed at the first stage of the inventory:

- Inventory date*
- Name of the inventory professional*
- Inventory number*
- Collection
- Category [drawing, painting, sculpture, assemblage, installation, etc. chosen from given list]
- Edition [unique or multiple; is not usually applicable to works from TSS Collection]
- Inventory progress [in progress/completed]
- Conservation state [in numbers from 1 to 5, 5 being the gravest]
- Localization of the artwork at the warehouse
- Title
- Author
- Techniques, materials and support
- Exhibition background
- Signature [yes/no checkbox]
- Inscriptions and marks
- Date [yes/no checkbox]
- Elements of dating
- Photographic reproduction of the artwork
- Dimensions with/without frame
- Unity [cm]*
- Observations [dedicated to associating artwork's previous inventory number]
- Conservation and restoration file ¹
- Insurance information ²

* Fields attributed automatically or default settings

¹ Separate file containing a thorough description of the physical state of each work that can be completed simultaneously or after the creation of the inventory file;

² Information that surpasses the responsibility of the inventory professional and that can be found associated or not with the inventory file of each inventoried artwork

3.1. Photographic reproduction of the artwork at Núcleo de Arte

It is customary that the inventory professional take a photo of each artwork while inventorying. This process replaces a description of each artwork and has some basic guidelines:

- The photo should render visible the totality of the artwork
- Should an artwork be framed, it is necessary to include the photo of an artwork enframed as well as a photo of an artwork without the frame
- Lest there be some changes occurring to the frame (change of color, produced damage) or lest the artwork be reframed, the changes have to be documented photographically together with the original image
- If the artwork has some transparent elements, it is advised that the photo be taken with white background; if impossible, the image can be digitally edited in order to exclude all foreign elements

3.2. IndexRerun Application

IndexRerun is an on-line platform that serves to inventory and manage collections and that follows CIDOC - (International Committee for Documentation of the International Council of Museums) guidelines. Its first client became the University of Porto that manages 46 of its collections with the help of the application. Among its other clients are The Bank of Portugal; The Intercity Community of Vale do Minho, Portugal; The Municipality of Vila Nova de Cerveira, Portugal; The City Council of São João da Madeira, Portugal.

The IndexRerun application first served to accommodate the needs of the Hat Museum that was inaugurated by the City Council of São João da Madeira in 2005. Since then, the Museum has completed the inventory and consolidated its Collection. After the inauguration of Oliva Creative Factory, Núcleo de Arte was integrated in the IndexRerun network. The latest Institution to join the network was The Shoe Museum in 2016.

While IndexRerun application may serve to manage the well-settled collections, it is hardly ideal for inventorying and managing the two growing collections that Núcleo de Arte hosts at present. Some of the difficulties related with IndexRerun platform are general and include:

- infrequent yet occurring system errors that lead to inability to access the inventory and to occasional loss of recently created inventory files

- difficult configurations disabling the inventory professional to modify/edit inventory files created by another inventory professional
- low flexibility of the platform for purposes of research, download, dissemination of inventoried information

Other difficulties are related with platform's inability to accommodate the specific nature of the TSS Collection:

- platform's rigidity in terms of categories possible to attribute to an artwork prevents from best describing artworks that are difficult to categorize and that often fall into various categories
- the absence of fields that would allow to systematically comment on description, state, authorship hypothesis and that would facilitate the management of works that have unidentified author, title, date, materials and origin



Fig. 22. Working area at the warehouse of Núcleo de Arte da Oliva Creative Factory

3.3. Labeling and storage of inventoried works

At the moment of production of the inventory file, the inventory number is attributed automatically. This number is dutifully documented on the artwork that is stored afterwards in the area indicated in the inventory file.

At the start of the internship, Núcleo de Arte's methods of labeling and storage of artworks remained simple and rather primitive: for sculptures or works with protruded elements, APLI acid-free strung tickets are used; for works that are framed, it is usual to note down the inventory number directly on the side of the frame or at the back with a pencil; for unframed works, usually for metal and ceramics, it is usual to note down the inventory number on a piece of crepe tape and to place it at the back or on the side of the work. At present, a plan to improve methods of labeling is being developed by the institution.

Strategy of storage of inventoried works is simple: sculptures are stored at the warehouse areas reserved for their storage, smaller sculptures and ceramics are stored on the shelves; if a painting is framed, strap hangers are cautiously inserted at the back of the frame, after which the artwork is hanged on a storage rack with the help of metal hangers. Unframed paintings and drawings are not usual and are stored in areas reserved to maintenance and inventory of artworks.

Since Núcleo de Arte's inauguration, due to a growing nature of the two private collections hosted by the Institution, its warehouse space has become extremely limited in its ability to accommodate further works. Therefore, whenever possible, the inventory professional should seek to find and to assign a permanent space at the warehouse for each inventoried work in order to keep the working area clean and to insure the safety of each artwork.



Fig. 23. The area dedicated to measurement and evaluation of larger artworks

3.4. Completing the first stage of the inventory of the TSS Collection

Since the start of my internship in September 2016, I have been gradually acquiring knowledge on the process of inventorying. Some of the skills necessary to complete a successful inventory are:

- identifying the authorship of the work
- identification of techniques and materials of each artwork
- correct documentation of the information taken from visual analysis of the work
- correct order of noting down the information
- correct evaluation of the conservation state of each artwork
- rules of labeling, handling and storage of inventoried works
- navigation and research through IndexRerum Application

During the months of November and December I have become trusted with advancing the inventory of a group of artists from the TSS Collection autonomously. In January I was offered to pause my

internship at the Institution and to assist its conservator Ana Santos in completing the first phase of the inventory of the TSS Collection by the end of the month.

Even though the Collection has been hosted by Núcleo de Arte since 2013, the number of works that needed to be inventoried or that needed their inventory to be completed remained large: the estimated total amount of artworks from the TSS Collection in deposit at Núcleo de Arte was 962 and the estimated amount of artworks that needed to be inventoried was over 200. Aside that, there was a large number of inventory files that needed to be completed or edited. There was also a need to confirm if Núcleo de Arte's records corresponded to the amount of artworks from the TSS Collection hosted by the Institution.

It is impossible to calculate the total amount of works that were inventoried and edited by me during this time for a number of reasons:

- the configurations of IndexRerum Application did not allow me to edit already existing inventory files created by another inventory professional
- the amount of time to complete the task was limited and did not allow for a thorough verification of files edited and created
- the task has been performed in close cooperation with Núcleo de Arte's conservator Ana Santos

Nevertheless, the total amount of inventory files created autonomously is 94. The amount of conservation state files created and associated with already existing inventory files is over 100.

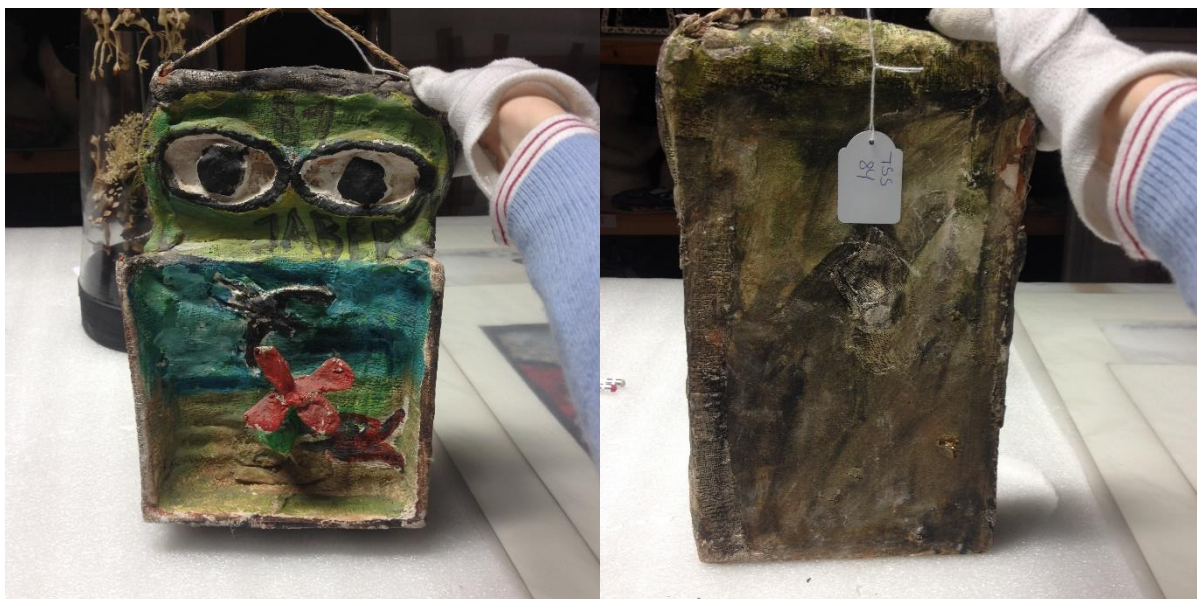


Fig. 24. The process of inventorying and labeling an artwork by the artist Al Jaber from the TSS Collection



Fig. 25. The process of inventorying and labeling an artwork by the artist Hans Verschoor from the TSS Collection

3.5. Advancing the second stage of the inventory for a selected number of artists from the TSS Collection

In the month of October 2016, the following selection of artists has been made to be studied³:

Adolf Wölfli

Alexandre Lobanov

Bakhit

Carlo Zinelli

Foma Jaremtschuk

Henry Darger

Marilena Pelosi

³ The list has been shortened due to the lack of time and bibliography in mutual agreement; the above version represents the final version

The research included, aside an in-depth study of publications on Art Brut, search and analysis of publications on artists (some of which were few and others unavailable in English): interviews, exhibitions and catalogs; the search of galleries representing these artists and of museums that hold these artists as part of their collections. The purpose of the research was to eventually include it in a future publication about the TSS Collection⁴.

In the month of February, the decision has been made in agreement with Núcleo de Arte's conservator Ana Santos to use the information already acquired during the research in order to advance the inventory of the TSS Collection towards the second stage. This had several advantages:

- the research would have an immediate practical application
- both the Institution and the TSS Collection would receive some level of mediation through contacts of galleries and museums
- the contacts acquired through this research could later be used by Núcleo de Arte for eventual projects and cooperation
- the intern would broaden her experience through correspondence with other Institutions

⁴The project is at present stopped and is being reviewed



Fig. 26. Conference room at Núcleo de Arte with the view on Artension magazines, one of the largest periodicals consecrated to Marginal Art, Singular Art and Art Brut. These editions have been borrowed from the TSS collection of publications.

3.6. Elaboration on artists' technical files and correspondence with galleries and museums

For each of the aforementioned artists I have written a list of information to complete their inventory files. These lists were conceived in English, French or Russian, depending on location of the gallery/museum I planned to contact. Each contained photographic reproductions of all the works by the artist present in Núcleo de Arte, information on the artist, the artworks, their techniques, materials and support and bibliographical references. Among the missing information most often were: date, materials, whether or not the artist was accustomed to sign and title his or her works, bibliography and

biography of the artist, their exhibition history, and some research contacts that could be useful for further research. These requests were schematized in order to facilitate the reading and response.

Catalogs edited on occasion of individual or thematic exhibitions, often mediate erroneous or simply unconfirmed information. Therefore, the strategy to assure the veracity of gathered information was to seek for multiple sources, such as catalogs, other publications, artists' interviews, different galleries, museums and scholars of Art Brut.

In order to find the galleries and other institutions useful for this research, multiple strategies were used: first of all, the artworks themselves were consulted on presence of tags, stamps or other inscriptions indicating the gallery they were bought; catalogs and other publications from the TSS Collection were studied in order to find more information on artists themselves and on institutions representing them; an internet search was conducted to find galleries and museums representing any of the selected artists. Some of the galleries in relation to the artists had permanently closed at the moment of research.



Fig. 27 An example of Art Brut gallery tag that can be consulted at the back of an artwork

The following institutions and scholars have been consulted in relation to this research:

Delmes & Zander Gallery, Cologne, Germany*

Dr. Michael Bonesteel, SAIC, Chicago, USA*

Dr. Valérie Rousseau, American Folk Art Museum, New York, USA*

Galerie Christian Berst, Paris, France*

Galerie Dettinger-Mayer, Lyon, France

Henry Boxer Gallery, Richmond, UK*

Intuit: The Center for Intuitive and Outsider Art, Chicago, USA*

Jan Kaps Gallery, Cologne, Germany

La Fondazione Culturale Carlo Zinelli, Verona, Italy*

Tengri Modern Gallery, Almaty, Kazakhstan

The Adolf Wölfl Foundation, Museum of Fine Arts of Bern, Switzerland

The Anthony Petullo Collection of Self-Taught and Outsider Art, Milwaukee, USA

The Mycelium Association, France

The Outsider Art Center [Former Museum of Outsider Art, Moscow, Russia], Montenegro*

The Prinzhorn Collection, Heidelberg, Germany*

This correspondence provided a valuable help and made possible to advance the second stage of the inventory of 5 artists from the initial list. The newly acquired information has also been supported by bibliographical references.

* The star indicates a response from the Institution

Additionally, the research has been helpful in promoting both the TSS Collection and Núcleo de Arte, as some galleries have only been formally acquainted with the Collectors themselves, but had not been aware of the TSS Collection's public function; other scholars have demonstrated interest in staying up-to-date with events related to the TSS Collection.

3.7. Translating Foma Jaremtschuk inscriptions – Collaboration with Delmes&Zander Gallery

Many artworks from the TSS Collection integrate various inscriptions and texts in different languages. Questions on whether those should be translated, studied, interpreted and exposed and if so, how, arise. While texts of some artists, such as Adolf Wölfli, have been receiving international recognition and academic interest and have been universally accepted as literary work that provides clues to his visual production, others have received less recognition, if any at all.

While an intern at Núcleo de Arte and within the limits of languages I understood, I have stumbled upon many of such inscriptions. A decision to translate these, to study them and to include them as part of exhibitions has not yet been made by the direction of the Institution and would require an in-depth research and collaborative effort of Núcleo de Arte's conservator, experts on particular artists, Art Brut and Outsider Art curators and, eventually, translators.

However, I have proposed to start this work of with one of the artists from the Collection, Foma Jaremtschuk. The TSS Collection includes 11 of Foma's drawings, some of which have been included in two past exhibitions at Núcleo de Arte: *Art Brut: Breaking the Boundaries. Tréger/Saint Silvestre Collection*. May, 31st of 2014 to May, 21st of 2016 and *I'm a Beautiful Monster: artworks from The Treger/Saint Silvestre Collection*. June, 17th of 2015 to May, 1st of 2016. The only publication about Foma's life and work has been edited by Delmes & Zander Gallery and Salon Verlag: *Foma Jaremtschuk. LORCH, Catrin. DELMES, Nicole; ZANDER, Susanne: Salon Verlag Köln: 2008.62 pages*. It consists of an essay by Catrin Lorch analyzing Foma's drawings, multiple undated reproductions of Foma's work and a very short biography of an artist, limited to one paragraph. Some of the artworks from the TSS Collection, such as the drawing below (*Fig.28*) are included into this publication.



Fig. 28. Foma Jaremtschuk, Untitled, circa 1947-1955, courtesy of Núcleo de Arte and of the TSS Collection

While conducting the research on the artist, I have noticed that seemingly senseless inscriptions made on his drawings were, in fact, a codified text in Russian that could be translated. After initiating correspondence with two galleries representing the artist, Delmes & Zander in Germany and Henry Boxer in the United Kingdom, both of which confirmed the importance of translating Foma's texts, I have proposed to Núcleo de Arte's conservator Ana Santos to decode and translate these inscriptions and to associate them with artist's inventory file. The translation was also shared with Lisa Arndt from Delmes & Zander Gallery, who has in turn been very helpful in providing Núcleo de Arte with information about Foma Jaremtschuk's exhibitions, articles on the artist and insights about his work.

Shortly after this exchange, I received a proposal from Lisa enquiring whether I would be interested in accessing the information about other works of Foma and translating some of the inscriptions from them for the Delmes & Zander Gallery. I have accepted, as this collaboration was useful for providing an insight on the artist's writing and figurative work as well as for practicing my skills as a translator. Overall 8 artworks were translated. This has proved to be important as it showed coherence of Foma's writing and various narratives he has developed through different time periods: his interest in African economy, coherent with news rubrics one could read in the Soviet Union; his life at the asylum; his hallucinatory visions.

The collaboration was met with many thanks from Delmes & Zander who had gifted both myself and Núcleo de Arte with the only existing publication on the artist.



Fig. 29 Foma Jaremtschuk, *Untitled, Undated*, Courtesy of Delmes&Zander Gallery



Fig. 30 Foma Jaremtschuk, *Untitled, Undated*, Courtesy of Delmes&Zander Gallery,



Fig. 31 Catalog of Foma Jaremtschuk gifted by Delmes&Zander Gallery, Cologne, Germany

3.8. Evaluation

The work developed on the inventory of the TSS Collection has allowed me to acquire the following skills:

Interpersonal skills:

- Communication skills
- Team-work
- Problem-solving and decision-making

Personal skills:

- broadening my knowledge of the TSS Collection
- broadening my knowledge of the Art Brut and Outsider Art market
- broadening my knowledge on a set of internationally recognized and represented Art Brut artists from the TSS Collection

Technical skills:

- acquisition of skills related to the inventory
- acquisition of skills related to Index Rerum platform

- acquisition of skills related to evaluation of a conservation state of an artwork
- acquisition of skills related to research and correspondence with other Museological institutions
- improving and practicing my skills at a translator

Managing skills:

- conditioning and storage of inventoried works within the limits of the warehouse
- optimization of recourses
- time-management

4. Preventive preservation* and preservation-related activities

Participating in preventive preservation plan for the artworks in deposit in Núcleo de Arte has been an important focus of the internship, I have acquired a better understanding of the profession of a conservator as well as broader view on what are other preservation-related activities that insure stable functioning and safety of a museum.

The internship experience has included assistance in various forms of preventive preservation and related activities: direct preservation, environmental preservation, informational preservation, and norms of handling, packing and storage of artworks, security measures at the warehouse and at the exhibition space of Núcleo de Arte.

An unplanned experience has become participation in successive process of restoration, cleaning and preservation of an artwork from the NJL Collection of Contemporary Art.



Fig. 32 The view on technical area and the air conditioner power unit of Núcleo de Arte

*Salvador Muñoz Viñas suggests that the term 'preventive preservation' is a more accurate translation to English [1]

4.1. Direct preservation

As a general rule, when it comes to maintenance of the exhibition space and periodical cleaning of the artworks on exhibit, it is the team of exhibition guards that performs the task after receiving specialized training. However, maintenance of fragile works with protruding/easily damageable elements is generally a conservator's task. While at the moment of my internship there has been no established plan of cleaning and desinfecting artworks in deposit at Núcleo de Arte, I have assisted its conservator Ana Santos in fulfilling the task whenever necessary. Normally such actions were needed when the works were leaving the warehouse or Núcleo de Arte to participate in exhibitions or when they were received from exhibitions.

Tasks included: identification of artworks that were to be cleaned (as opposed to artworks which nature may have supposed degradation of material and decay); identification of artworks that could have been contaminated with mold or rodents; sensibilization to materials and techniques of cleaning artworks; supervision of Núcleo de Arte's staff while receiving assistance in cleaning and conditioning artworks.

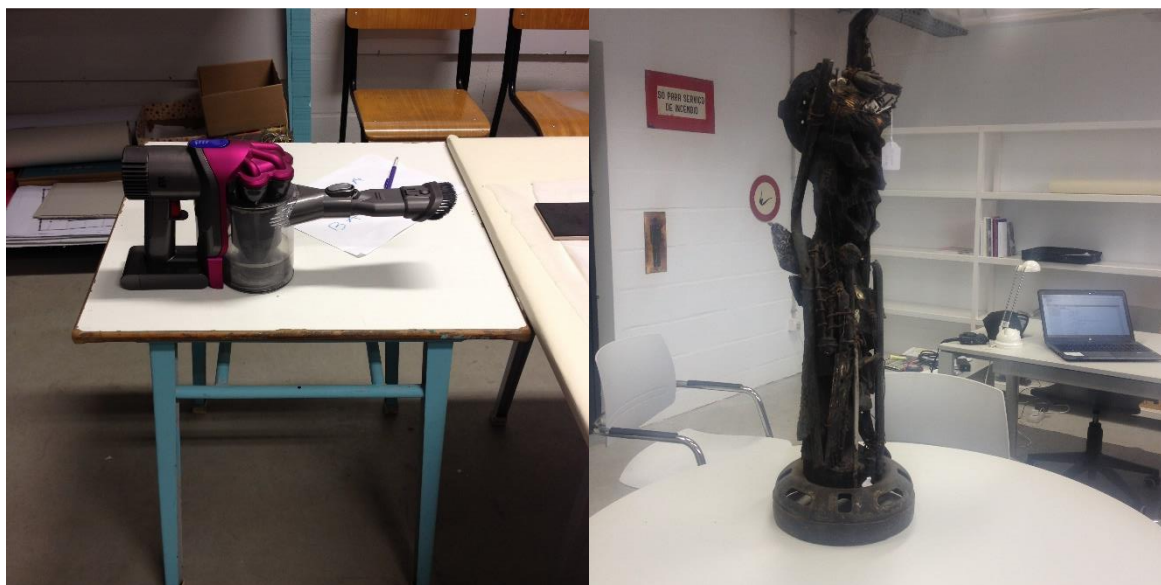


Fig. 33 A portable vacuum cleaner with soft head and a Vudu sculpture by Camille-Jean Nasson during the process of cleaning

In relation to these, two paintings and one sculpture potentially contaminated with mold and rodents were identified and isolated from the warehouse of Núcleo de Arte and, at the moment of conclusion of

my internship, were awaiting evaluation and restorative treatment by the conservation and restoration firm based in Porto 20|21.

Additionally, the process of restoration and preventive preservation of a silkscreen by Helena Almeida *Negro Espesso* from the NJL Collection of Contemporary Art has been an important study case for understanding the difference between restoration and preservation, as well as for broadening the experience of materials and techniques used for both of these activities.

The painting has been borrowed by The Museum of Contemporary Art Serralves for their upcoming survey show of Helena Almeida's work from October 2015 to January 2016, but has not been after all selected for the show. After the artwork has returned to Núcleo de Arte, a conservator Ana Santos has noticed and signaled folds that occurred in various places of the canvas. The Museum of Contemporary Art Serralves then contacted the 20|21 company for evaluation and restoration.

The first restorative treatment has been done before my start of the internship at Núcleo de Arte: the folds were treated with heat and pressure and were left resting at the Technical Area of the Institution. At the start of my internship in September 2016, I have assisted a conservator Ana Santos in removing the weight from the silkscreen painting, in lightly cleaning the work and in packing the artwork in a way that it was rolled in a tube. The artwork was then shipped for further restoration.

The second step has been conditioning the silkscreen painting flat on the large table and maintaining it free of accidental folds and dust since the start of the month of November. It has been advised that complete flattening of folds would harm the fabric more than these folds would prevent the reading of the painting by a viewer. However, the folds could naturally flatten through the right conditioning. In this case, preventive preservation would eventually have a restorative effect on the painting. During the month of December, a restorator of fabrics Rita Maltieira and an employee of the frame company Felisberto Oliveira, Victor Guedes, have visited Núcleo de Arte to propose the best way to condition the artwork in a way that would prevent any further damage and that would improve its visual appearance. A light table to be manufactured according to measures of *Negro Espesso* and installed above the existing shelves at the warehouse of Núcleo de Arte has been the universally accepted solution that was implemented in the month of February 2017.



Fig. 34 The process of packing and shipping a silkscreen by Helena Almeida, Negro Espesso, to be restored. Courtesy of Núcleo de Arte and of NJL Collection

4.2. Environmental preservation

Núcleo de Arte has several ways to control the environment for the artworks: both the exhibition space and the warehouse are fully climatized in accordance with standards accepted by the National Portuguese Commission of ICOM: with temperature varying from 20° to 22° and humidity fluctuating between 50% and 60%. The standard is verified and ensured through daily readings from the air conditioner power unit by Núcleo de Arte's conservator Ana Santos. Departures from established values of both temperature and humidity are observed by the conservator, and in case of prolonged disparities, are

communicated further to the Direction of the Institution. The only day of the week when the air conditioner unit stops working for a part of the day, which causes a slight programmed disruption from the normal values, is Monday, the day Núcleo de Arte is closed to visits from general public.

Additionally, Núcleo de Arte possesses two Climate Data Logger devices that register levels of temperature and humidity. Every month, the Data Logger is connected to Núcleo de Arte's computer in order to export, analyze and archive registered values. When dramatic prolonged changes are registered, the information is passed on to the Direction of Núcleo de Arte.

Data Loggers are installed discreetly, in order not to disrupt the reading of the exhibition, and farther from places that receive constant air currents, such as entries to the exhibition or places directly under the air conditioner exit. Generally, Data Loggers are moved to different exhibition spaces within a period of 3 months or longer to gather information from as much exhibition spaces as possible.

Together with ensuring that climatic conditions are stable and with supervising the warehouse area for potential sources of contamination, ensuring the overall functioning and stability of accommodated artworks was an important duty. Such inspection, usually occurring during the work related with inventory, has prevented multiple accidents:

- artworks hung at the sliding racks that had their strap hangers detached and could harm neighboring works by falling on them
- artworks with bulging elements that, when leaned over other works, could scrape and damage those (*Fig. 35*)
- artworks that were swinging as the sliding racks moved and could be both damaged themselves and damage other artworks (*Fig. 36, 37*)

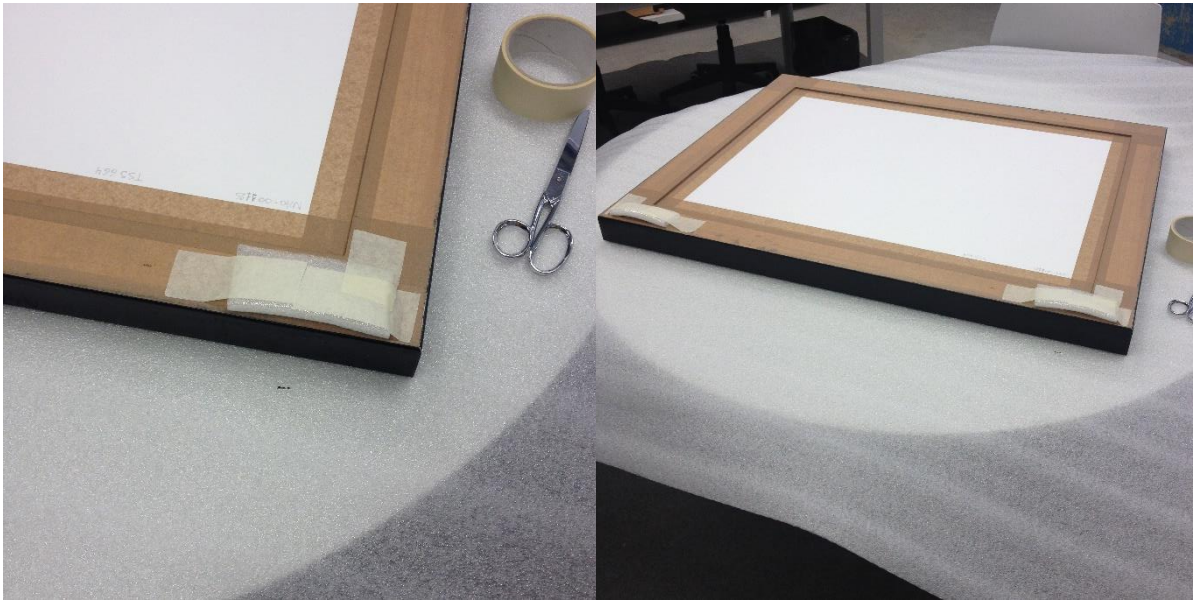


Fig. 35. Strap hangers softened with plastic foam and crepe tape to ensure that no damage to others artworks could possibly occur



Fig. 36. Example of a solution that prevent a painting by Mario Chicorro from swinging on a sliding rack and damaging the nearby artworks



Fig. 37. An example of plastic foam inserted within the frame of an ink drawing by Guo Fengyi to prevent the artwork from swinging and damaging its own frame

4.3. Packaging, handling, storing artworks

For storage or transportation, in order to prevent potential damage of the artwork, it should be properly packed, positioned, transported or stored. Since the start of my internship in September 2016, I have been learning about basic materials and rules for transportation and storage of artworks used by the staff of Núcleo de Arte:

- types of gloves used to handle various artworks
- materials such as plywood, cardboard, plastic foam, bubble wrap, Melinex paper and acid free paper and types of tasks they were used for
- types of duct tape such as regular tape, crepe tape, craft tape and types of tasks they were used for
- rules of loading, transporting, handling various types of artworks

For larger exhibitions outside of Núcleo de Arte, the Institution contracted a specialized company for transportation of artworks, Feirexpo, which usually fulfilled duties from packaging to loading/unloading to transporting. Broad variety of materials was used to fulfill the task. When such was the case, a

supervision of the process sufficed on behalf of Núcleo de Arte's conservator, who ensured that all artworks were handled in gloves, thoughtfully packed and are correctly documented. During the internship at Núcleo de Arte I have been able to supervise the following events:

- the process of packaging and loading of the artworks from the TSS Collection by Feirexpo team for the exhibition *Arte Vudu e Macumba*, Museum Vieira da Silva, Lisbon, October 2016 – January 2017
- the process of unloading and accommodating of borrowed artworks for the exhibition *Victor Costa*, November 2016 – March 2017

For smaller exhibitions, for transportations of shorter distances or for storage, Núcleo de Arte has its own materials and staff capable of ensuring the safety of artworks. During the internship I have been able to both assist in performing and perform a variety of tasks related with packaging and conditioning of artworks:

- assisting in making a package for three 2-pieces fragile papier-mâché works from the TSS Collection that were lent to the newly inaugurated Shoe Museum
- optimizing space-wise and securing an installation by José Bechara from the NJL Collection for storage at the warehouse of Núcleo de Arte
- assisting in packing of a painting by José Pedro Croft from the NJL Collection for storage at the warehouse of Núcleo de Arte
- assisting in packaging of a diptych by Victor Costa to be transported to Núcleo de Arte for an exhibition



Fig. 38. Installation Ultramar com Cinco Cabeças by José Bechara from the NJL Collection packed individually in bubble wrap and then within its bigger parts in order to reinforce the package and to economize the warehouse space



Fig. 39. Vudu sculptures from the TSS Collection packed by the team of Feirexpo at technical area of Núcleo de Arte

4.4. Informational preservation

Production of records which can be used by the viewer to experience the artwork virtually, as well as production of catalogs and publications on exhibitions constitute an important field of preservation at Núcleo de Arte. During my internship I have been able to experience two forms of informational preservation occurring at the Institution:

- assisting a professional photographer André Rocha employed by Núcleo de Arte to photograph artworks from the TSS Collection and then-ongoing exhibition *Art Brut: Breaking the Boundaries*
- assisting in correspondence related to the production of the catalog for the exhibition *Art Brut: A Story of Individual Mythologies*, edited by its curator Christian Berst
- assisting while shooting of a fragment for the film *Eternity Has No Door Of Escape* by a French director Arthur Borgnis on the TSS Collection and its then-ongoing exhibition *Art Brut: A Story of Individual Mythologies* *

The photographs taken by André Rocha can also be used for various purposes at Núcleo de Arte, including the inventory and the production of a website dedicated to the TSS Collection. While a large amount of artworks remains unphotographed, it is planned that the totality of the TSS Collection in deposit at Núcleo de Arte will be photographed and archived in the near future.

*fragment available for watching at <https://vimeo.com/198603225>



Fig. 40. The process of photographing works from the ongoing exhibition and from the TSS Collection by André Rocha

4.5. Security and safety regulations

To ensure the safety of artworks and of the staff of a museum, security and safety regulations are employed in accordance to general norms and specificities of each particular institution. While these activities are not considered preventive preservation, they form part of preventive preservation-related activities [1]. While interning at Núcleo de Arte, I was able to form understanding and to participate in various steps of ensuring safety and stability of the Institution, such as security measures at the exhibition space, technical area and warehouse, fire safety and force majeure accidents prevention.

4.5.1. Security

Núcleo de Arte is equipped with various systems of security to prevent robbery and damage of artworks:

- security alarms installed at the warehouse area to ensure the entry only to authorized staff
- security guards patrolling the Institution and adjunct areas from 6 pm (the hour Núcleo de Arte closes to public) until 10 am (the start of working day for the staff of Núcleo de Arte to receive a report from a security guard)
- security cameras installed at all exhibition areas, storage spaces, technical areas and adjunct entrances ensure that the totality of the space can be guarded by security staff and that all exhibition spaces can be monitored by the receptionist while receiving public
- exhibition monitors were present at all times that Núcleo de Arte has been open to public to ensure that no damage has been made by the visitors

- deratization team implements devices that ensure the safety of artworks at the warehouse and at the exhibition areas

While an intern at Núcleo de Arte, I have been able to study and understand the necessity of communication between a conservator, a director and a security guard; to understand what were the areas of risk depending on their location within the Oliva Creative Factory; to get acquainted with methods of deratization employed by the team of professionals and to understand when those methods were not effective; to understand how to secure artworks that were running a hypothetical risk of being stolen or inadvertently damaged while on exhibit and how that influenced curatorial decisions.

4.5.2. Fire safety and force majeure accidents prevention

Núcleo de Arte is equipped with fire safety system that automatically shuts doors to technical area, educational services space, and within exhibition spaces. While an intern at Núcleo de Arte, I have been able to witness the fire safety system trigger twice. Both of those times the sensor was picking up on ashes flying in the area as an aftermath of wildfires, and there was no imminent threat within the Institution. Nevertheless, it was important to recognize and to get accustomed the sound of the fire alarm, to the exact location of moving doors and what were the safety regulation steps once all doors were shut. Sensibilization to potential causes and effects of fire at Núcleo de Arte has been an important step in understanding the functioning of the Institution and of ensuring its safety.

Another valuable experience of unpredictable menaces to safety within the institution was the flood at the exhibition space of the ground floor in December 2016. The incident occurred at night and was immediately reported by security guard to the conservator Ana Santos, who monitored the situation first from a distance and then upon her arrival at Núcleo de Arte. The water was coming from a water pipe in the ceiling that broke down unexpectedly. The accident was duly reported to the technical team and to the Architect of Municipality of São João da Madeira for evaluation. The safety of artworks was ensured by closing the exhibition spaces damaged by flood and by evacuating all the adjacent artworks to the technical area and to the warehouse of Núcleo de Arte. Cooperation and rapid evaluation of the situation avoided damage of artworks and were a result of joined efforts of the team of Núcleo de Arte.



Fig. 41. The closed area of the exhibition damaged with flood and the view of the leak at the ceiling of Núcleo de Arte

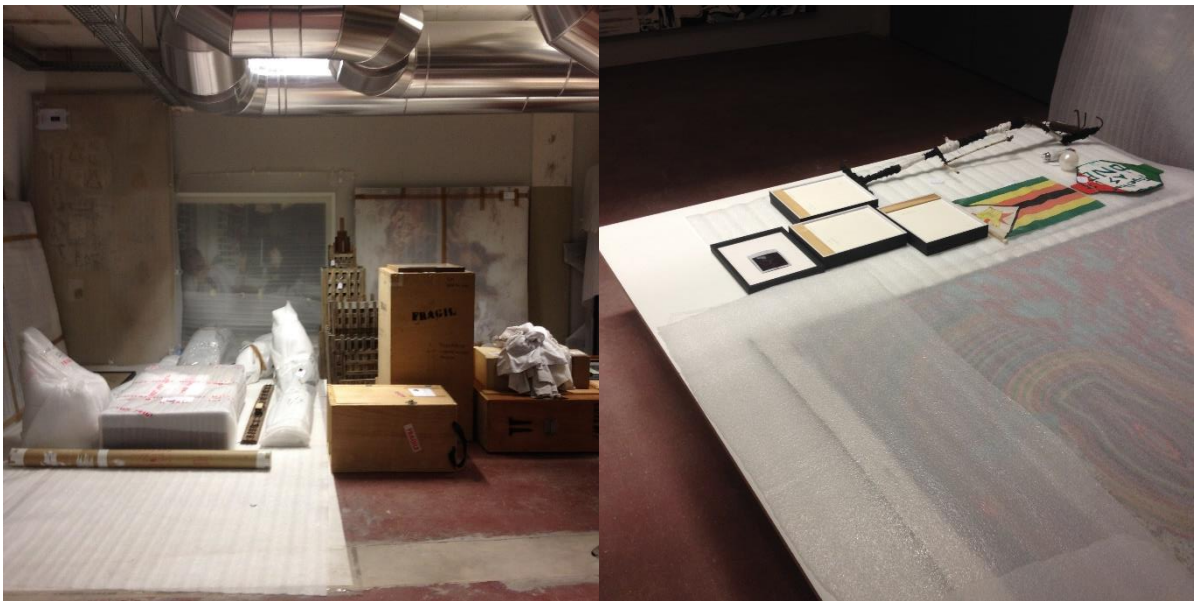


Fig. 42. Works from the TSS Collection evacuated to the technical area of Núcleo de Arte during the flood

4.6. Evaluation

The work developed at the level of the preventive preservation of artworks from the TSS Collection has allowed me to acquire following skills:

Interpersonal skills:

- Communication skills
- Team-work
- Problem-solving and decision-making

Personal skills:

- broadening my knowledge and understanding of fields of preventive preservation
- receiving an insight on techniques, methods and ethical issues related with restoration
- broadening my knowledge on complexity of security and safety systems employed by museums

Technical skills:

- acquisition of skills related with techniques and periodicity of cleaning artworks
- acquisition of skills related with rules and materials of packing artworks for transportation and storage
- acquisition of skills related with evaluation of an environment in which artworks are conditioned

Managing skills:

- conditioning of artworks within the limits of the warehouse
- optimization of recourses
- time-management

References for this chapter 4. :

[1] Viñas, Salvador Muñoz. *Contemporary theory of conservation*. Routledge, 2005

5. Exhibition-making and dismantling

One of the goals on the internship at Núcleo de Arte has been to acquire knowledge of work related with management along with experience related to exhibition-making, in tune with education received during the first year of my Master degree in Museology and Curating studies. Even though it has not been planned that I would conceive any exhibitions during my internship, observing curators in various aspects of their work, such as refining a concept of the exhibition, selection of artworks for the exhibition and their consequent set-up within given space, has provided an important experience that I could use in my future curatorial practice.

While the focus of the internship has been working with the TSS Collection of Art Brut and Singular Art, any general experience of performing these tasks related with management, dismantling or setting up exhibitions was embraced in order to increase my versatility.

I was able to assist and practice exhibition-making skills by:

- shadowing the process of set-up of a guest exhibition from Serralves Museum of Contemporary Art *My House is You House*, curated by Paula Fernandes
- accompanying the process of setting up the installation *Catedral* by José Barrias at Sala dos Fornos of Oliva Creative Factory, curated by Raquel Guerra
- accompanying the process of curating and accrochage of paintings by Victor Costa for the exhibition at Núcleo de Arte, curated by Raquel Guerra and Victor Costa
- accompanying the process of selection of artworks and their accrochage for exhibition of Art Brut and Singular Art *Golden Ratio Laws*, curated by Antonia Gaeta

Additionally, I was able to assist and monitor dismantling of following exhibitions:

- *The Paradoxes of The Ivory Tower* with works from the NJL Collection, curated by David Barro
- *Wake Up, Go Out, Walk. Slow Down...Look, Halt. Look Again.* Works from the TSS Collection, curated by Antonia Gaeta
- *My House is You House.* Works from The Serralves Collection, curated by Paula Fernandes
- *Victor Costa*, works from the artist's collection, private collections and the Collection of Municipality of São João da Madeira, curated by Raquel Guerra and Victor Costa
- *Catedral* by José Barrias, Sala dos Fornos of Oliva Creative Factory, curated by Raquel Guerra



Fig. 43. Intern with Núcleo de Arte team during the process of dismantling Paradoxes of The Ivory Tower with works from the NJL Collection, curated by David Barro



Fig. 44. The process of setting up the exhibition My House is You House. Works from The Serralves Collection, curated by Paula Fernandes



Fig. 45. Artworks being gathered at the technical area of Núcleo de Arte during the process of dismantling the exhibition Wake Up, Go Out, Walk. Slow Down...Look, Halt. Look Again. Works from the TSS Collection, curated by Antonia Gaeta

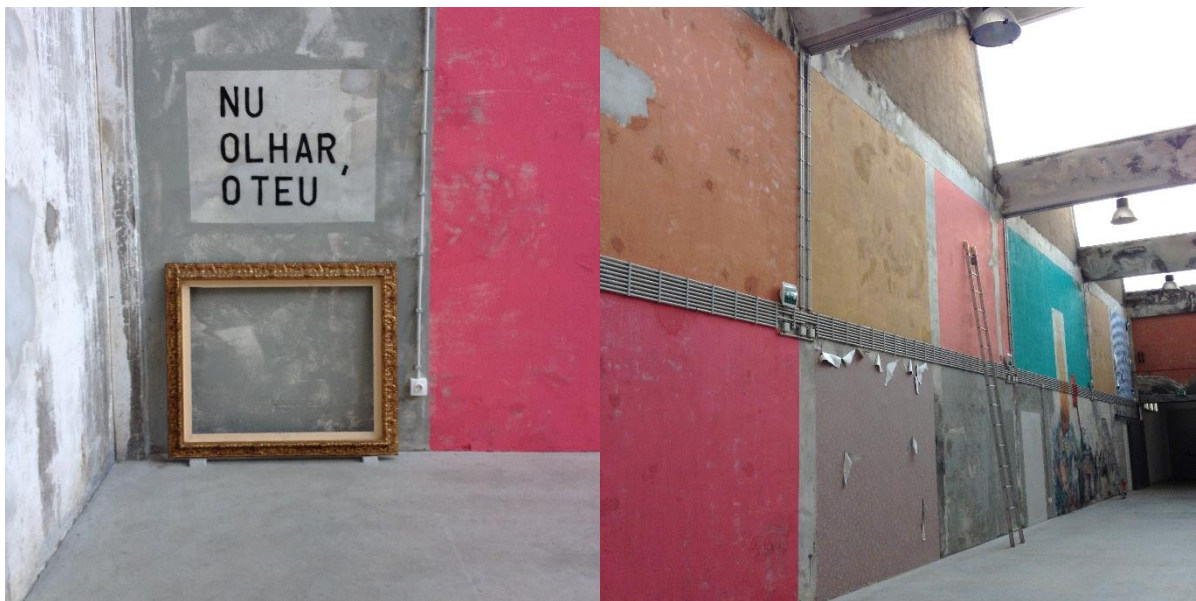


Fig. 46. Newly set-up installation Cathedral by José Barrias. Sala dos Fornos of Oliva Creative Factory, curated by Raquel Guerra



Fig. 47. Accrochage of the exhibition Victor Costa, Núcleo de Arte, curated by Raquel Guerra and Victor Costa

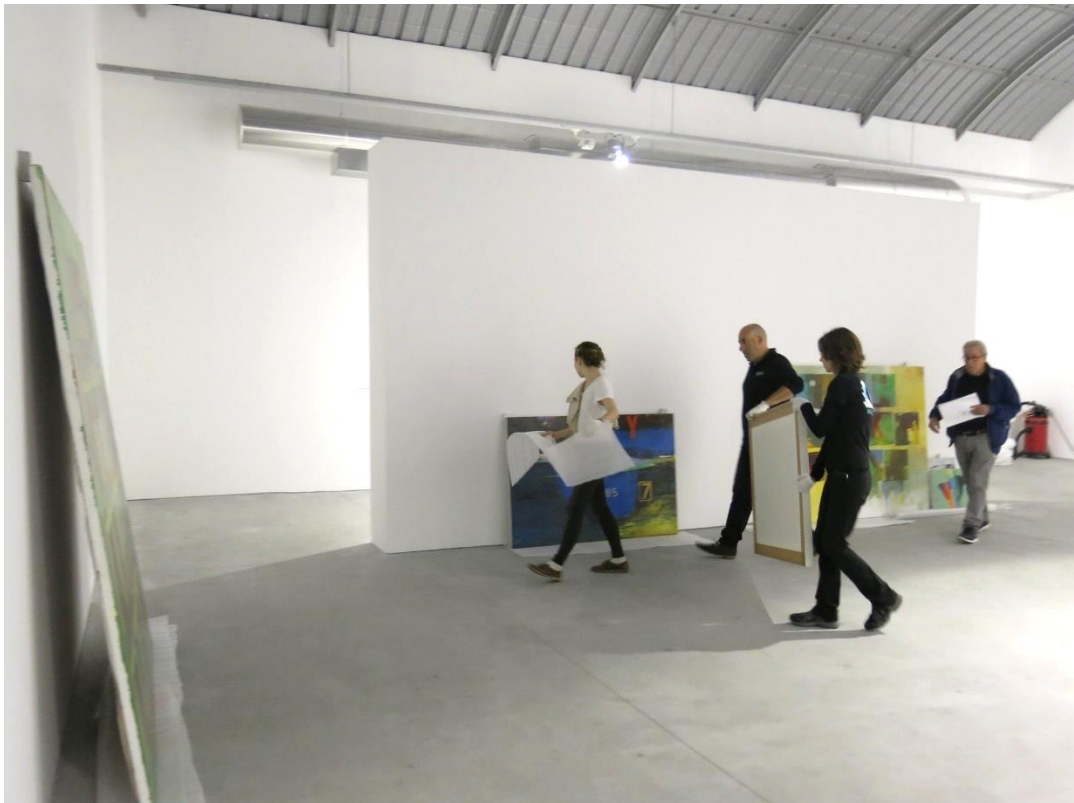


Fig. 48. Intern with exhibition assistants and the curator, Victor Costa, during the set-up of homonymous exhibition at Núcleo de Arte



Fig. 49. Set-up of the exhibition Golden Ratio Laws. Works from the TSS Collection, curated by Antonia Gaeta

5.1. Evaluation

The work developed at the level of exhibition making and dismantling has allowed me to acquire following skills:

Interpersonal skills:

- Communication skills
- Team-work
- Problem-solving and decision-making

Personal skills:

- broadening my knowledge and understanding of curatorial process
- broadening my knowledge of the process of exhibition production and execution

Technical skills:

- acquisition of skills related with rules and materials of artworks' accrochage for exhibit
- acquisition of skills related with rules and materials of handling and dismantling artworks

Managing skills:

- getting accustomed with documentation related with entry/exit of artworks for exhibitions
- optimization of recourses
- time-management

6. Promotion of the TSS Collection

One of the planned assignments of the internship was to gather information about the concept of Art Brut and about the TSS Collection and to use and mediate this information. Multiple opportunities arose to assist in/to valorize the TSS Collection: some were my own initiatives, such as writing a review on the latest exhibition of works from the TSS Collection *Golden Ratio Laws*, curated by Antonia Gaeta; other were invitations, such as the offer to prepare an application for the TSS Collection for the Collector award by APOM that came from the Director of Núcleo de Arte, Andreia Magalhães. Another proposal came from a performance artist Rebecca Moradalizadeh to give a talk on the TSS Collection during a series of debates organized by her at Palacio das Artes: *Artes e Talentos 2017*.



Fig. 50. View on the History of Individual Mythologies exhibition. Works from the TSS Collection. Courtesy of Núcleo de Arte and of TSS Collection. Photography: André Rocha

6.1. Preparation of an application for the TSS Collection for the Collector award by APOM

In the month of April I have been asked by the Director of Núcleo de Arte, Dr. Andreia Magalhães, whether I would be interested to collaborate in preparation of the application of the TSS Collection for the APOM 2017 Collector award. I gladly accepted this opportunity to manifest acquired knowledge on Art Brut concept and on the Collection.

The application consisted of a chapter dedicated to the description of Núcleo de Arte, of a 4000 characters text explaining the nature and the importance of a Collection, of 500 characters introduction (a summary of the larger text) together with key-words, and of description of all the exhibitions, workshops and catalogs made/published on the Collection. This was accompanied by photos of artworks from the Collection, of Núcleo de Arte and its team, of past or present exhibitions and of workshops conducted in relation to the Collection.

My responsibilities included preparation of the two texts, compilation of the information related to the exhibitions, catalogs and workshops and selection of photographs for the application. The texts written by me were then reviewed and edited by Dr. Andreia Magalhães, who completed the application with a chapter describing Núcleo de Arte and its team. Additionally, I have selected press coverage of the Collection, including British, French and Portuguese articles as well as a small episode dedicated to the TSS Collection from the upcoming film of a French director Arthur Borgnis, *Eternity Has No Door of Escape*, on history of Art Brut.

The following 4000 characters text was written by my for the application and consequently translated to Portuguese in collaboration with Nucleo de Arte's conservator Ana Santos and Administrator Alzira Santos:

The Treger/Saint Silvestre Collection is a result of three decades of inspiring vision of Richard Treger and António Saint Silvestre. It consists of more than a 1000 works by 250 artists and comprises a large nucleus of Art Brut, followed by masterpieces of International Outsider Art and European Singular Art. Its nature makes it unique at the Iberian Peninsula and one of the few sites in Europe to view Art Brut. Its geographical scope extends to Western and Eastern Europe, American Continent, Africa and Asia. The Collection features a number of Portuguese Art Brut works making it important as National Patrimony. Chronologically, it contains works by the classics of Art Brut of the end of the 19th - beginning of the 20th century, followed by post-Dubuffet

Art Brut, and most recent discoveries of Outsider and Singular Art. The collection is particularly rich in techniques and materials, including painting, drawing, sculpture, ceramics, tapestry, photography and electrical mechanisms, the latter made of papier maché, insects, wires, textiles, bread loaf, bones, petrol cans, wax, and many recuperated objects of unidentifiable nature, making it a challenging case for conservation.

*Art Brut is a term invented in 1945 by French painter and author of *Asphyxiating Culture* Jean Dubuffet to describe a form of art unconscious of itself, escaping categorization by movement or style. His discovery of works made by asylum patients, demonstrating ingenuity in their choice of materials and deeply introverted content, led to the establishment of the Collection of Art Brut that represented creation of mediums, mentally ill, and marginalized individuals having no pretense for recognition and success. Annexed to it was a selection of works falling midway between art brut and contemporary art named *New Invention*, comprising *Singular* artworks. A term *Singular Art* was first used in 1978 and described an original form creation outside established contemporary movements by an artist who wanted to be recognized as such and could have received artistic education. Internationally, especially in Anglo-Saxon countries, *Singular Art* and *Art Brut* have come to be referred to as *Outsider Art*, an expanded term englobing *American Folk Art* and self-taught traditions.*

Art Brut represents is a testimony of the switch towards tolerance and heightened sensibility of the beginning of the XX century. Treger/Saint Silvestre collection stands for inclusivity and variety and is a rare example of universalism present in collections. To understand the force of conviction of the collectors, it is important to note that it is only in recent years that Art Brut artists, most of whom are present in the collection, have been selected for Lyon and Venice Biennials and received international recognition. Not less important is intuitive sense of the collectors, who without an established definition of Art Brut and maneuvering in a very narrow market of marginal art, managed to compose one of the richest private collection in the world.

*Works from the Collection Treger/Saint Silvestre have been featured in such internationally renowned magazines as *Arts Magazine*, *Artension* and *Raw Vision* as well as in the newest edition of *L'Art Brut*, a chronology by Lucienne Peiry. *Eternity Has No Door of Escape*, an upcoming film by the French director Arthur Borgnis equally features the importance of this collection.*

*The first exhibition of Treger/Saint Silvestre collection was shown in Lisbon in 2012. *Arte Bruta: Transgerdindo Fronteiras* was the first to be shown at Núcleo de Arte da Oliwa, the depository of the collection since 2014. The complete catalog of the collection was edited for this occasion. The works of the collection now shown with regularity and explore various dimensions of the collection: historical, ethnographical, and aesthetic. Dedicated to Art Brut, Outsider and Singular Art or interconnected, they provide a stimulating experience to museum staff, educational service and visitors.*

The APOM 2017 Ceremony occurred on the 9th of June at Museu Nacional Soares dos Reis in Porto. Both the TSS Collection and the NJL Collection, which are hosted by Núcleo de Arte, were chosen finalists by the Selection Committee. However, the TSS Collection, possibly due to its unique nature and truly international spirit, had earned the award.



Fig. 51. Antonio Saint Silvestre and Richard Treger holding newly awarded diplomas for the Collector Award by APOM.

Photography: Isabela Lachter

6.2. Elaboration of article reviewing *The Golden Ratio Laws* exhibition at Núcleo de Arte for the University Journal of Porto

As a contributing editor of the Culture column at the University Journal of Porto, I decided to review *The Golden Ratio Laws* exhibition of works from the TSS Collection that inaugurated on May 29th 2017. As a person who accompanied the process of selection and set-up of works by its curator, Antonia Gaeta, I felt that I possessed some valuable insights on what was the concept of the exhibition.

The article was written in a very accessible language without overly insisting on the connection between Art Brut and insanity, as to attract the general public without using an existential approach.

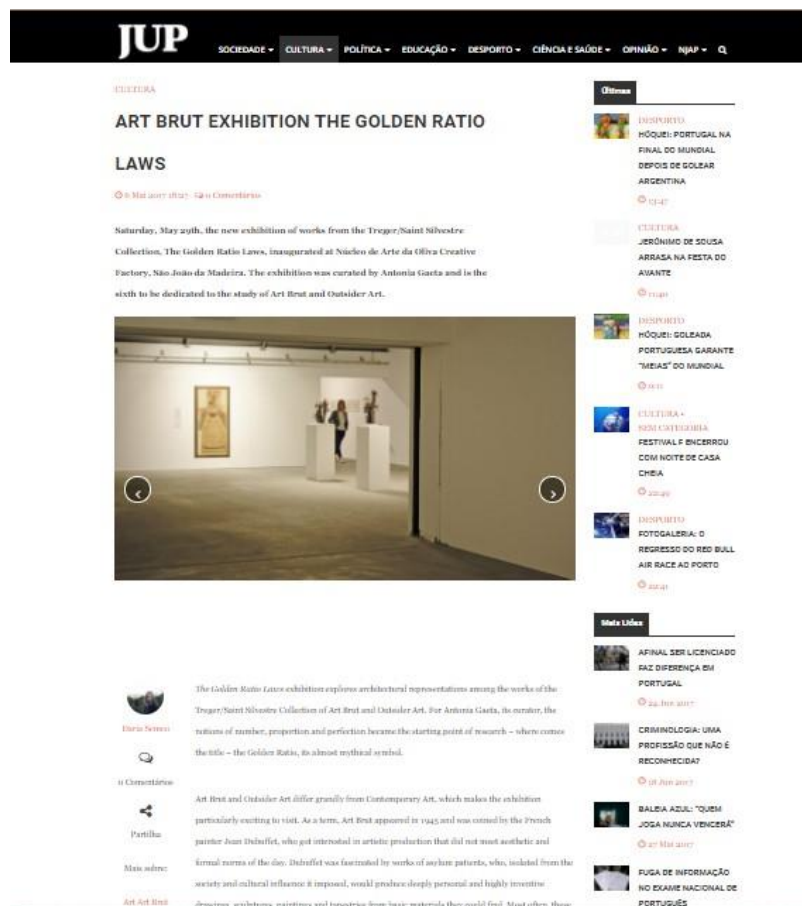


Fig. 52 Split screen of the article at the website of University Journal of Porto [1].

6.3. Presentation of the TSS Collection for Palacio das artes: Artes e Talentos 2017 at a series of talks Rebecca Moradalizadeh, *Archive Vivants*

In the month of July I was invited to give a small talk by a performance artist Rebecca Moradalizadeh, who was a finalist for Palacio das artes: Artes e Talentos 2017 competition. Her project offered to survey and rethink a relationship of performance and its traces. Rebecca's proposal consisted in series of performances accompanied by discussions with invited speakers in different areas of contemporary art production.

Her interest in inviting me was my experience in the area of collection care and preventive preservation received during the internship at Núcleo de Arte. However, after discussing the width of Art Brut, which does not limit itself to plastic art production, but often involves musical or literary production, the topic of the speech was switched to Art Brut and its conservation.

The idea that I wanted to convey was that in the realm of Art Brut, an artist (who frequently isn't conscious of being such – and who does not directly participate in the triangle artist-gallery-museum) does not separate his artistic production from his actual being; what we witness on canvas is a product of greater investment than execution of an artwork: it is an extension of life. Thus, since the establishment of the first Collection of Art Brut by Dubuffet, biographies of artists are included in every exhibition display (a fact that raises a lot of ethical issues, yet up to this day remains a shortcut to connecting artists' work with their personalities for the viewer). The speech was centered on familiarizing the public with Art Brut and on presenting issues and their possible solutions related to its true valorization.



*Fig. 53 Palacio das artes: Artes e Talentos 2017, performance by Rebecca Moradalizadeh, Archive Vivants program.
Courtesy of Rebecca Moradalizadeh*



Fig. 54 Palacio das artes: Artes e Talentos 2017, my presentation of the TSS Collection of Art Brut, Archive Vivants program. Courtesy of Rebecca Moradalizadeh

6.4. Evaluation

The work developed at the level of promotion of the TSS Collection has allowed me to acquire following skills:

Interpersonal skills:

- Communication skills
- Team-work
- Decision-making

Personal skills:

- broadening my knowledge and understanding of the APOM and its work
- broadening my knowledge of the process and ways of mediation of an art collection

Technical skills:

- acquisition of skills related with preparation of an application for APOM award
- acquisition of skills related with journalism and art criticism
- speech preparation and public speaking

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[1] Daria Semco, "Art Brut Exhibition the Golden Ratio Laws", 2017 [Online] Available:
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7. Conclusion

This report is a testimony of the process of acquiring skills related to research, Collection Care and Management developed during the internship at Núcleo de Arte from September 2016 to April 2017. The internship was an important step towards professional and personal growth. It has equipped me with practical skills and broadened my understanding of the profession of the Conservator at a museum; has allowed for a possibility to conduct research on a very specific and unusual form of art that is Art Brut; has provided a possibility of a close acquaintance with the TSS Collection and later, has offered a chance to practically apply the acquired information. On a personal level, it has provided me with social skills and understanding of hardships and rewards of team-work; understanding on how to maneuver and overcome stressful situations and resolve conflicts; understanding of how to manage time. It is worth mentioning that the daily communication at workplace and work developed at the level of Collection Care and Management, has been entirely in Portuguese, which has boosted my vocabulary and fluency in this language. It has, of course, been essential for the completion of a Master Degree in Artistic Studies and for a successful start of a career.

The work developed at the level of the inventory of the TSS Collection has broadened my knowledge of the TSS Collection and of the Art Brut and Outsider Art market. It has acquainted me with works of a set of internationally recognized and represented Art Brut artists from the TSS Collection. It has provided me with many hours of practice related to inventorying and storage of works as well as increased my navigating ability of the Index Rerum platform. It has taught me the essentials of correspondence with other Museological institutions and scholars and has additionally allowed me to practice my skills as a translator.

The work developed at the level of the preventive preservation of artworks from the TSS Collection has allowed me to broaden my knowledge and understanding of fields of preventive preservation and to receive an insight on techniques, methods and ethical issues related with restoration. It has allowed for understanding of the complexity of security and safety systems employed by museums. Additionally, it has provided me with technical skills related with techniques and periodicity of cleaning artworks, rules and materials of packing artworks for transportation and storage, and with evaluation of an environment in which artworks are conditioned.

The work developed at the level of exhibition making has broadening my knowledge and understanding of curatorial process as well as of the process of exhibition production and execution, which will serve for my future practice as curator's assistant and curator.

The work developed at the level of promotion of the TSS Collection has allowed me to get acquainted with the APOM and the importance of its work. Generally, I have broadened my knowledge of the process and ways of mediation of an art collection.

Every experience has improved my understanding of what constitutes professional life and of what path I would like to take. This internship has equipped me with the sense of responsibility, motivation, optimism, and independence that allowed for my successful completion of all the tasks and goals of the internship plan.

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9. Annexes

9.1. Interview with Richard Treger and Antonio Saint Silvestre

What is the definition of Art Brut that you relate most with?

António: I think that Art Brut is first of all the type of art that was made by the people who did not want to be artists, to be recognized as such or to come to fame. For them art was a sort of dialogue between themselves and someone, or even between their *selves*.

How do you distinguish Art Brut, Singular Art and Outsider Art?

António: Outsider Art is an Anglo-Saxon term and it englobes all types of creation that are somewhat deviant from the norm, that is, Singular Art, Popular Art and many other forms of creative activity. In France we compartmentalize these forms of creation. What we can call Singular Art can also be called *Neuve Invention* [the name of the collection annexed to Art Brut Collection at Collection de l'Art Brut de Lausanne]. Singular artists are the ones who have taken the least conventional path in their work and who at the same time would like to sell their works and to be known, unlike Art Brut creators, who do not create for others, but solely for themselves.

Richard: They create out of necessity, of an internal impulse.

A.: There was a Senegalese Brut artist who lived in Barcelona, Hassan, he lived near the factory that produced wooden wine boxes. This is what he used to create his drawings. When he was discovered by a Frenchman who bought his work and who told him he'd organize a grand exhibition in Paris, Hassan did not even react. He disappears from time to time.

However, Adold Wölfli used to attribute prices to his drawings.

A: Wölfli is a different case. He was a prisoner and a criminal, and when people got interested in his production, he was pleased by the attention.

In your collection there are works of Singular Art, Art Brut, Primitive Art...

A: Not really Primitive Art - Vudu Art has its own compartment.

R: It is more of a tradition, a mixture of Paganism and Christian religion.

Do you imagine one day to expose all these types of creation together, but without making any distinction?

A: Yes, of course. By the way, our next exhibition is going to be consecrated to Africa and we are planning to mix things up.

R: I'm dreaming of finding a good curator who will know how to meaningfully make a comparison between Art Brut, Singular Art and Contemporary Art in our collection. That is, one often finds Contemporary pieces that were influenced by Art Brut.

A: During our first exhibition in Oliva Creative Factory [*Figurativos, Místicos e Revolucionários*] there was a French Art critic, Marc Lenot, who wrote in his blog [*Lunettes Rouges, Le Monde*] that even the Contemporary artists in our collection seemed to be crazy. We've found a thread that connects different movements according to our taste for different, original creation.

R: Actually, this is one of the reasons why so many people don't appreciate the term Singular Art. They consider, and it is true, that all artists are singular.

Could there be an exhibition with works of Paul Klee, Picasso, Willem de Kooning...in short, all artists that were openly influenced by Art Brut?

R: I think this is what happened in Venice this year.

A.: I detest works of Paul Klee, Picasso on the other hand I admire.

R.: Paula Rego is another example of someone who has admitted to be profoundly influenced by Art Brut.

A.: I think that for the History of Art it's good to make distinctions between the movements, but Brut artists are nevertheless artists, and yes, they should gain larger recognition.

R.: It is extremely difficult to hold an Art Brut gallery, to commercialize these works. One can't simply make an order from the artists for specific theme or exhibition. We never know what to expect and which direction the artist will take.

And how is the selection process of artists is made, aside from the known Art Brut figures of Jean Dubuffet Collection?

R.: Through galleries, meetings, trips... We often speak with people and frequently try to visit the psychiatric hospitals, not always with a lot of success. There are, however, a lot that sell works of their patients.

A.: Nowadays there are a lot of mental health institutions that hold creative ateliers and I often think of this creation as semi-Art Brut, as the patients are placed in a specific situation with paper and pencils provided. In the beginning of the century this was not the case, the Swiss le prisonnier de Bâle would sculpt with bread crumbs and color his work with coffee and tomato sauce. Works of Aloïse were thrown away since she herself did not see any value in them, she would use the toothpaste since she did not have any white paint.

R.: Creative Growth is a fantastic Institution, in this regard, where they have a lot of well-known artists, like Judith Scott. All the artists represented at the Venice Biennial this year came from Creative Growth.

I am asking myself whether one can speak of Post-Dubuffean Art Brut, once his collection was completed and he passed away? In her thesis, Carine Fol, the director of the creative atelier in Belgium, who you know, mentions a letter she received from Dubuffet, demanding her not to use the term Art Brut, as it was his invention and his vision.

A.: Of course we can. Dubuffet was a grand pedant, and he himself contradicted a lot in his theory. He used to say that Brut artists were untouched by culture, however that is simply impossible once we belong to a society. Aloïse is a good example in this regard, she was an educated woman, a teacher; of course she fell ill and had to be interned in a psychiatric hospital, but she certainly did not lack culture. He would exclude all Brut artists slightly more sophisticated for his taste, and those were nevertheless Brut artists... He didn't want to see in Art Brut anything but figuration.

He also used to despise all artists who wanted and took pleasure in becoming known. And he neglected those who were opposed to being described as Brut. This was the case of Michel Nedjar, he thought of himself as a Contemporary artist.

A.: And for me he is a Contemporary artist. He exposes in galleries, it was actually him who made a Collection of Art Brut in Lille. He sold his own work in order to be able to buy Art Brut. He also had an exhibition at Christian Berst, I've met him, he is a Contemporary artist. He may be a Singular artist, but definitely not Brut.

R.: Christian [Berst] really admires his work.

And you?

R.: No, this is why we never acquired his work, even though we had lots of occasions to do so. His early work is interesting.

In her next exhibition Antonia [Antonia Gaeta] is going to combine works of Art Brut from your collection and photography.

R.: Yes, this is a project. The Bank that owned the collection was sold, so it is not certain to happen. But you can talk about it because it remains a project.

And you agreed with the idea of combining the two?

A., R.: Yes, absolutely.

R.: You know, the Germans are very gifted in this area. When you enter the museum, you can encounter the mix of Art Brut, Contemporary Art and Religious Art. They put things together extremely well.

Dubuffet refused to loan works from his Art Brut collection to Harald Szeeman for his exhibition *Expressions of folly*, as he wanted to sanctify those works in a separate space consecrated to Art Brut. Do you oppose loaning your works?

A.: We do not, we *would* like to loan them. You can always draw parallels between the artists, so why not? It's very much in trend these days. This is what Antonia does.

R.: She's never made an Art Brut exhibition, she always mixes things.

But is it important for you to call it Art Brut?

R.: For me absolutely not. I adore my collection, all that Art Brut and all that isn't. I love all the works.

A.: When you arrive to a country where Art Brut is virtually unknown, as we did when we came to Portugal, you want to insist on this notion and make an Art Brut exhibition. This is a way to singularize yourself, to stand out. It's been some time since Art Brut became known and appreciated and after being shown in Berlin, Venice, Paris and New York, we showed it in Lisbon with works from our collection [*Terra Incognita*, 2012].

Were artists such as Artur Moreira and Carlos Victor Martins your discovery?

A.: Moreira was already discovered as he made few exhibitions before we knew of him.

Was he an Art Brut artist?

A.: Semi-Brut, to put it correctly.

R.: His situation is ambiguous as he lives in a psychiatric hospital, yet he speaks fluent French and English.

When you are talking to him, you sense that something is wrong, however he is very coherent.

And C.V.M., was it your discovery?

A.: Oh yes. The Fine Art Academy of Lisbon lent its exhibition space to a psychiatric institution. This is where we discovered his work. They wouldn't sell it to us, though, and it was by chance encounter in a café that I have convinced the director to sell it to us.

R.: Now I suspect they have understood that it was in their interest to keep these works, so they don't sell them anymore.

And once you've discovered an artist who you think could potentially be Brut, what are your steps? Do you consult with someone, is there any committee that decides on this nomenclature?

R.: We often consult Christian [Berst].

A.: Sometimes we don't agree with his opinion and we buy the work anyway and call it Art Brut. You don't have to agree with everyone on the name.

R.: Christian [Berst] is incredibly knowledgeable on the subject, however, his problem is that he is too closed, perhaps a bit too narrow-minded in this subject, but we do ask his advice frequently. And if you are searching for a particular piece – Christian will always find it.

A.: Brut artist has to be committed to his individual mythology. For instance, when you see the majority of patients working in creative ateliers, sure, they do commit to lots of drawing and painting, but there is no

constant. For Christian it counts a lot when someone lives and works in his own world and who doesn't leave this world.

R.: As Antonio was saying, the problem with these ateliers is that often they impose a subject and make a selection of artists like Picasso from which to inspire and to copy. For us, these works don't have any interest. Art Brut has to come from the internal impulse.

I was curious whether it was important for you to make a distinction between Folk Art and Art Brut? In the US these two walk together.

A.: Between Folk Art and Art Brut there is one millimeter of difference, but it exists.

And one cannot expose them together?

A.: Often, Folk artists are midway between Folk and Brut creation, but Christian considers it important to separate them. Art Brut has its own life.

There is a gallery in Porto that you know, Cruzes Canhoto, and they often expose works not far from each other.

A.: It's Folk Art.

R.: I think they have a lot of Folk Art, almost uniquely Folk Art.

However, you've acquired some works there?

A.: Yes, we've gotten work of a Singular artist called Daniel Gonçalves. However, it's not Art Brut.

Do you think Art Brut can be pluridisciplinary? Michel Thévoz criticized Western culture for giving preference to its visual aspect, but it is also happening with Art Brut?

A.: Art Brut is very broad, there are minimalists, figuration, spirituality and mediums.

And music?

A.: Yes, writing and music.

R.: Have you already heard of Gugging [gallery]?

Tu as déjà entendu parler de Gugging ? It's interesting, because they do exactly that. They post videos of theatre plays and music on their Facebook page.

A.: We have an artist in our collection who had also composed more than 50 CD's of jazz.

That's Wesley Willis, I think?

R.: Yes, that's it. And he used to make good music, he was widely known.

A.: And when he wasn't composing his music he would sit down on the street to draw and give his drawings away to everyone.

Have you already thought of acquiring some music CD's, making a concert?

A.: We're mostly into visual creation. I know zero of Outsider music. But may be, in the future...

My next question is what would you like to do with all the books that you've given to Centro de Arte?

R.: I would really like to make a library out of that, yes, everything needs to be organized.

Are you planning on translating the inscriptions on drawings and paintings in your collection? Is it important to you? Henry Boxer [gallery] and Delmes and Zander [gallery] currently have such projects.

A.: For now we're editing a publication consecrated to our collection at the French editor, it was Christian who organized it. But it would be interesting to do that as well.

R.: Christian adores writing. You know, he used to be an editor. He adores books and artworks with writing on them: Harald Stoffers and Dan Miller are his favorite artists. We are less literary, to be honest, but I think it's important to translate the inscriptions on artworks. It's an excellent idea.

To conclude, what is your relationship with Contemporary Culture? Do you like Contemporary Art?

R.: I adore Contemporary Art.

A.: We like all the artists and all the museums: Contemporary, Classical, Baroque. All art interests us.

R.: I enjoy Modern Art less at the moment. I've seen and re-seen it too much. I love Contemporary art exhibitions, even if there are works that annoy me. Anna Vigidal is a Portuguese artist who is quite well-known and who I admire, however I did not enjoy her last exhibition at Baginski.

Are you planning on expanding your collection towards Contemporary Art?

R.: There are very few things in Contemporary art that I would like to get.

A.: And we do have Contemporary Art.

Erró is a very well-known example.

R.: But him, he's not quite Contemporary. For me, today's art is mostly videos and installations.

A.: I detest videos.

R.: It is agreeable when you detest some things in a museum.

A.: To me, artistic creation today is very imitative and boring. There is Duchamp's school and plenty of its variations, that's practically it.

This interview was translated from French, condensed and edited by Daria Semco
Porto, 2017