

Outsider Art Spontaneous Alternatives

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colin rhodes surveys the history and reception of outsider art first championed by dubuffet and the surrealists and provides fresh critical insights into the achievements of both major figures and newly discovered artists

the updated edition of this comprehensive overview of outsider art distinguished by its wider international scope and inclusion of global developments since 2000 outsider art is the work produced outside the mainstream of modern art by self taught untrained visionaries spiritualists recluses folk artists psychiatric patients prisoners and others beyond the imposed margins of society and the art market coined by roger cardinal in 1972 the term was intended as an english equivalent to jean dubuffet s art brut literally raw art uncooked by culture unaffected by fashion unmoved by artistic standards in this comprehensive and indispensable guide colin rhodes surveys the history and reception of outsider art first championed by dubuffet and the surrealists now appreciated by a wider public this volume provides fresh insights into the achievements of both major figures and newly discovered artists as well as the emergence of specialized studios as the relationship between outsider art and the contemporary mainstream art world has developed and become more intertwined from spirit guided madge gill and schizophrenic adolf wölfli to rosemarie koczy s expressions of trauma and nek chand s outdoor creations these individuals passionately pursue the pictorial expression of their vision now illustrated in full color with the exception of some archival photographs this new edition has been substantially revised with a greater focus on global outsider art as well as including more recent talents to the field

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this spectacular volume reproduces in full color some 150 pieces from the anthony petullo collection an extraordinary assemblage of paintings and drawings produced by individuals working outside the perimeter of conventional art training and traditions some of the pieces are fanciful even whimsical others are haunting in their unembellished depiction of vulnerability and terror some are spare others are crowded with figures some exhibit a childlike simplicity others are almost sculpted in their precision and clarity the thirty six european and north american artists represented in self taught and outsider art include a hospital janitor a factory worker concentration camp survivors a truck driver a guard at the tate gallery a self proclaimed fortuneteller and healer and a female impersonator and hollywood screenwriter their canvases include paper wood long strips of calico cloth and cardboard one artist paints with both hands simultaneously another finds it difficult to paint except amid the chaos of his family many began painting quite late in life others had early dreams of pursuing art that were deferred by economic and family circumstances some have been institutionalized or incarcerated others have struggled with terrible poverty and personal loss perhaps more than the work of conventionally trained artists pieces by outsider or self taught artists are entwined with the identities of their creators in support of that connection self taught and outsider art presents the artworks in conjunction with portraits usually photographs of the artists and brief biographical sketches in some cases a friend or patron provides an anecdote about the artist taken together these offer an intimate glimpse of the process by which art emerges from experience

books recommended for undergraduate and college libraries listed by library of congress classification numbers

how to look at outsider art is an invaluable resource to help navigate the aesthetics of this evolving field it provides an overview of the field s most exciting works some of them never before published in book form this book points out the challenges of assessing work offers guidelines for aesthetic and collecting judgments and gives accounts of some of the field s spectacular successes featuring case studies that provide in depth examinations of individual works by particular artists and that discuss their critical and popular reception the book provides the criteria that should be used to evaluate these works of art all outsiders are not created equal and this book tells why book jacket

in this lucid and insightful essay renowned linguist roy harris reflects on the early nineteenth century doctrine of art for art s sake this was attacked by prudhon and nietzsche but defended by théophile gautier and e m forster it influenced movements as diverse as futurism and dada over the past two centuries three main positions have emerged the institutional view declares art to be a status conferred upon certain works by the approval of influential institutions the idiocentric view gives absolute priority to the judgment of the individual the third is the conceptual view of art which insists that what counts is the idea that inspired a work not the physical execution but as harris shows the tacit assumptions which once supported this debate and these positions have now collapsed art as a coherent category has imploded leaving behind a historical residue of empty questions that contemporary society can no longer answer the great debate about art provides much needed signposts for understanding this sorry state of affairs

this timely volume challenges the narrow western centrism of most art historical models archeologists have found that for tens of thousands of years all human cultures have shared a desire for visual representation or expression yet the study of art history has traditionally

focused on western artworks of the past few centuries world art studies examines the phenomenon of art through a broader cultural global and temporal perspective bringing together a uniquely exhaustive range of perspectives on art and borrowing approaches from the study of neuroscience evolutionary biology anthropology and geography as models alongside more conventional art historical perspectives in musicology or linguistics using such diverse viewpoints for reflection and research is considered part of the normal process in that spirit this volume goes beyond abstract models using case studies to demonstrate and examine specific methods of investigation book jacket

create and be recognized is the first survey of a compelling always surprising art form outsider photography presented here is the work of seventeen largely self taught artists who have used photography or photographic elements in their creations including such luminaries as adolf wolffli howard finster and henry darger as well as discoveries from little known equally dramatic artists as with most outsider art the work here is fuelled by singular passions marginalized mindsets and extreme circumstances falling outside mainstream picture making employing collage affixing photos or reproductions to a background photocollage photographs cut and pasted together to form a new whole and tableaux works based on manipulation and staging the artists here present work that is by turns lyrical and frightening and always fascinating published to coincide with a major touring exhibition of the same name originating at san francisco s yerba buena center for the arts create and be recognized documents an emerging and important facet of contemporary photography

the art of self taught artists including visionaries folk creators spiritualists recluses the mad and the socially marginalized was once scorned by the art establishment among the first to value and collect such works was the french artist jean dubuffet 1901 85 who coined the term art brut or raw art he saw art brut as the purest form of creation because it was uncooked by culture touched by a raw nerve and deriving directly from the psyche some 50 years later a wave of enthusiasm for contemporary folk art has gripped countries as far apart as india and the united states john maizels ties these disparate strands together providing an extensive survey of the self taught art of the twentieth century today a bewildering range of terminology has emerged along with growing enthusiasm for strains of creative expression outside the conventional art world in raw creation maizels traces the history of the recognition and study of this art and examines different theories and definitions that have grown up around it he provides detailed expositions of the work of individual artists ranging from such art brut masters as adolf wolffli and aloise corbaz to such gifted american folk artists as bill traylor and mose tolliver devoting several chapters to large scale visionary environments maizels takes a broad view embracing rodia towers in watts los angeles the palais idéal in the south of france and nek chand s sculpture garden in north india raw creationprovides an indispensable guide to self taught art and a fascinating account of human creativity

michel nedjar is one of the most important living artists of the art brut movement dolls that fascinated him during his journeys to mexico and guatemala are the result of his first encounter with magic and death these dolls inspired him to make his first fetish figures from waste materials these were later followed by drawings his icons consist of a series of figures that are endlessly repeated faces and masks human bodies mummies stick dolls and silhouettes as well as certain animals and birds

julian freeman s 16 essays on british art turn the subject on its heads its side and without pretending to formally reassess it give it a good shaking deliberately provocative and affectionate by turns he moves from discursive commentaries on the art of the home counties of the british isles to consider some of the ways in which brits of all colours and persuasions have handled the practice of art from inspiration and inception through creation in its countless modes to the testy business of exhibiting deliberately opinionated and stupendously accurate

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