



FACULTY OF
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PROJECT
AUSTRALIA

CONTEMPORARY OUTSIDER ART

THE GLOBAL CONTEXT



23–26 OCTOBER 2014

KEYNOTE SPEAKERS

LYNNE COOKE

/ABSTRACT/

FUSION OR CONFUSION?

In the United States, the intersection of professional artists with their outlier counterparts spans the twentieth century. Constantly morphing, differently parsed in different locations at different moments in their ongoing history, these symbiotic relations are contextually determined: that is, they are culturally, geographically and historically specific.

The mid-1990s mark a watershed in this American narrative. As the Outsider art field consolidated and professionalized, stewardship of the work of outlier artists passed to specialised institutions or to curatorial departments within encyclopaedic museums (whereas previously such work had entered the broad public domain largely under the aegis of institutions of modern and contemporary art). In concert, commercial galleries, collectors, curators, critics, art fairs and journals dedicated to the work of the Outsider artist gained strength and visibility. A discrete art world that paralleled, and was modelled on, the infrastructure of the contemporary mainstream art world emerged.

Yet given that on the basis of visual inspection alone, it often proved difficult to distinguish work by self-taught practitioners from that of their self-consciously professional counterparts, calls were immediately sounded from within the mainstream art world to remove all classificatory labels, and hence to eradicate distinctions of every kind in favour of an even playing field on which all participants could engage equally, without qualification. Tellingly, such calls came and continue to come from denizens of the mainstream nexus – critics, theorists, curators, and artists. By contrast, their counterparts within the newly professionalized Outsider art world have sought to refine, clarify, and shore up its internal structures, to reinforce its perimeters, and to insist on its distinctions – to focus, in short, on difference and otherness. Debates concerning taxonomies, classificatory systems, and boundaries both porous and impermeable, that were integral to the discourse on the Outsider artist at its inception, in the early 1970s, continue to dominate that discussion.

Lynne Cooke's keynote lecture will address mounting calls from the mainstream to merge these two arenas. Weighing the advantages and disadvantages, the perceived losses and benefits, of integration from the perspective of a curator whose remit is the field of modern and contemporary art, it will underline the degree to which investment s - ideological, strategic, partisan and other - are an inherent feature of every vantage point in this contentious terrain.



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/BIO/

Lynne Cooke is Senior Curator at the National Gallery of Art, Washington, USA. She holds a BA from Melbourne University; an MA from the Courtauld Institute of Art, London University; and a PhD from London University. Most recently she served as the deputy director and chief curator of the Museo Nacional Centro de Arte Reina Sofía, Madrid (2008–2012). She was a curator at the Dia Art Foundation, New York (1990–2008), and artistic director of the 10th Biennale of Sydney (1994–1996). Cooke has organized numerous exhibitions, including the recent Blinky Palermo: Retrospective, 1964– 1977 (Los Angeles County Museum of Art; Hirshhorn Museum and Sculpture Garden, Washington, DC; and Bard College and Dia:Beacon, New York, 2010–2011), as well as Bridget Riley: Reconnaissance (2001) and Richard Serra: Torqued Ellipses (1998), both at Dia Center for the Arts. She has served on the editorial board of The Burlington Magazine since 1988 and is widely published, including contributions to William Kentridge (2001) and James Castle: Show and Store (2011).

DAVID LOMAS

/ABSTRACT/

PASTICHE AND AUTHENTICITY: SURREALISM'S ENCOUNTER WITH OUTSIDER ART

In 1924 the surrealist writer Robert Desnos published an article purporting to be about drawings and poems by inmates of a Polish mental asylum. The article however was a scam: the works were actually authored by Desnos himself. The leader of the Surrealists André Breton, who in a similar spirit simulated the deranged ramblings of a shell-shocked soldier, refers to Desnos' article in the "Surrealist Manifesto". Drawing upon the findings of his recent book *Simulating the Marvellous* David Lomas will critically examine the concept of Outsider art through questions relating to authenticity, pastiche and simulation.

/BIO/

David Lomas is Professor of Art History at the University of Manchester. Lomas trained as a medical doctor in Australia before moving to the UK to study art history at the Courtauld Institute of Art. His doctoral thesis on surrealism and psychoanalysis was published as *The Haunted Self: Surrealism, Psychoanalysis, Subjectivity* (YUP, 2000). Taking up the fraught relationship of surrealism to psychology and medicine, his latest book, *Simulating the Marvellous: Psychological Medicine, Surrealism, Postmodernism* (MUP, 2013), shows how simulation was often at stake in the long



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running dispute between surrealism and medical psychiatry over the question of mental disturbance. From 2002 until 2007, Lomas co-directed (with Dawn Ades and Jennifer Mundy) the AHRC-funded Centre for the Study of Surrealism and its Legacies. He has curated the exhibitions *Subversive Spaces* (Whitworth Art Gallery, 2009) and *Narcissus Reflected* (Fruitmarket Gallery, 2012), the latter show the outcome of an AHRC-funded project on surrealism and non-normative sexuality. In a forthcoming book on art and botany, he considers the plant world as the source of alternative conceptions of the erotic and of sexuality that percolate into the visual culture of surrealism and beyond. He has also written about botanical motifs in the work of the Swedish spiritualist and pioneer of abstraction, Hilma af Klint, and contributed to the re-evaluation of a figure deemed by some to be an outsider.

COLIN RHODES

/ABSTRACT/

CANDIDE. OR HOW THE ART WORLD DINES OUT

Contemporary art proclaims itself global. This globalism is recognisable through its flattening embrace of many types of vision and creative approach, and the institutionalisation of relational aesthetics. The global sites of contemporary art are interconnected and those who work within and across those sites do so knowingly and with studied professional determination. In recent times there has been an apparently easy appropriation of art created away from official art world structures of training, consumption and critique. An art of (in)difference, previously left to languish in an ill-defined borderland, and variously labelled 'outsider' or '*brut*'. Not, this time, appropriated by art world artists and accommodated as influence in their own work, as in the days of modernism, but appropriated wholesale by (mostly) curators. Is it possible, now, to accommodate the singular visions of outsider art without colonizing them, or neutralizing their individual declarative intent? Can outsider art be given a place at the art world table? Or is it merely the hors d'oeuvres?

/BIO/

Professor Colin Rhodes is a writer, curator and artist. He is founder of the Self-Taught and Outsider Art Collection (STOARC) at the University of Sydney and editor of *Elsewhere*, the International Journal of Self-Taught and Outsider Art. His books include *Primitivism and Modern Art* and *Outsider Art: Spontaneous Alternatives*, both published by Thames and Hudson. He has written and lectured widely on modern and contemporary art, notably on Expressionism in its many forms. He was educated at Goldsmiths College, the University of London and the University of Essex. He is currently Dean of Sydney College of the Arts, the University of Sydney.



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THOMAS ROESKE

/ABSTRACT/

OUTSIDER ART – FROM PSYCHIATRY TO THE ART MARKET

We have only aesthetically appreciated what we call Outsider art in the last hundred years or so: astonishingly original works of art made by people without a professional art education.

The process was started by pioneering psychiatrists in France and Germany, and soon professional artists, especially the Surrealists, were also fascinated. After World War 2 the French artist Jean Dubuffet generated new interest with his concept of art brut, again attracting interest from fellow artists. But it was only in the 1970s, when the term Outsider art was coined, that the first commercial galleries specializing in this 'counter-art' opened, and the contemporary art world in Europe and the USA began to exhibit this work. Since then, Outsider art has steadily grown in popularity, and not only in the western world.

The most recent peak in interest was at the 85th Venice Biennale in 2013, when curator Massimiliano Gioni presented a complex mix of classical modern, contemporary and outsider art.

What are the next steps? Will the term outsider art become obsolete? Is the inclusion of these art works in the wider art world and market a purely positive development? When engaging with this work, what dangers and ethical problems should we be aware of?

/BIO/

Thomas Roeske was born 1962 in Reinbek (near Hamburg) and studied art history, musicology, and psychology at Hamburg University from 1981 to 1986. In 1991 he finished his Ph.D. on the intellectual biography of the art historian and psychotherapist Hans Prinzhorn (1886-1933). From 1993 to 1999 he was assistant professor at the art historical department of Frankfurt University, where he became the deputy speaker of a graduate and postgraduate project about psychology of art, funded by the German state, from 1996 to 1999. During this time, he also curated exhibitions for different art institutions in Germany and Great Britain. In September 2001 he became curator of the Prinzhorn Collection at the Psychiatric University Clinic of Heidelberg, a museum for the famous historic collection of art works by mentally ill people from all over Europe. Since November 2002 he is the director of this institution, which stages changing exhibitions and shows touring through Germany and abroad.



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CONFERENCE COMMITTEE

JOANNA BOSSE

/ROUNDTABLE CHAIR/

EXPERIENCES OF OUTSIDER ART

Joanna Bosse is Curator at the University of Melbourne's Ian Potter Museum of Art. A graduate of the University of Queensland, she previously worked in the curatorial team at the Queensland Art Gallery, Brisbane. Joanna has over fifteen years' experience in curating and producing historical and contemporary Australian and Indigenous Australian art projects. Her most recent exhibitions include Transformations: early bark paintings from Arnhem Land, Trademarks: international indigenous culture from the Leonhard Adam Collection and Everyday imagining: new perspectives on Outsider artists (held in conjunction with the conference). For several years she was Chair of the Exhibitions Sub-Committee of the Cunningham Dax Collection, Melbourne, and in 2010 was awarded a Churchill Fellowship to undertake research in the United States and Canada towards developing new curatorial models for Australian art museums to work collaboratively with Indigenous artists and their communities.

GRACE MCQUILTEN

/ROUNDTABLE CHAIR/

DILEMMAS IN OUTSIDER ART

Dr Grace McQuilten is an art historian, artist and curator interested in contemporary art and design and community development. She completed her PhD in art history at the University of Melbourne in 2008, researching the interconnections between art, design and consumer culture. In July 2011 she published *Art in Consumer Culture* with Ashgate Publishing in the USA / UK. In 2009 Grace founded The Social Studio, a creative social enterprise working with fashion and design to create employment and educational opportunities for young people from refugee backgrounds. Grace is currently Vice-Chancellor's Research Fellow in the School of Art, RMIT University.



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SUE ROFF

/ACMI FILM SCREENING – Q&A/

**AUSTRALIAN PERSPECTIVES AT THE AUSTRALIAN CENTER FOR THE MOVING IMAGE:
DOCUMENTARY FILM AND OUTSIDER ART**

/PANEL DISCUSSION CHAIR/

OUTSIDER ART OR SOCIAL INCLUSION? FACILITATING ART, POSITIONING THE STUDIO

Sue Roff has had a broad career in arts management. Prior to taking on the role of Executive Director in 2009 at Arts Project Australia, a studio and gallery for artists with an intellectual disability, she was the National Manager Cultural Development at the Australia Business Arts Foundation, where she oversaw the professional development program for arts organizations and individual artists, a skilled volunteering program and partnering program for local councils. Sue was also been a corporate Community Relations Manager and Executive Officer of the RACV Foundation. She is an experienced presenter and has delivered presentations and workshops across Australia for small groups and large conferences.

ANTHONY WHITE

/CHAIR/

STREAM 3: OUTSIDER ART HISTORY & THEORY

/ROUNDTABLE CHAIR/

CONTEXTS FOR OUTSIDER ART

Dr Anthony White is a Senior Lecturer in the School of Culture and Communication at The University of Melbourne. He holds graduate degrees in Art History from Harvard University and The University of Melbourne and a business degree from Swinburne University. His monograph *Lucio Fontana: Between Utopia and Kitsch* was published as part of the October Books series by MIT Press in 2011 and re-issued as a paperback in 2014. His writing on global modern art encompasses the work of artists from Africa, Australia, Europe and North and South America, has been published in leading



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peer-reviewed journals including *October*, *Grey Room*, *Third Text*, *Humanities Research and Reading Room*, and translated into Danish, French, and Korean. From 2004–6 he was an editor of *The Australian and New Zealand Journal of Art*, the journal of record for art history in Australasia.

Alongside his research and teaching activities, he has been employed as an exhibition curator. After a brief stint as a curator at Harvard University's Fogg Museum in Cambridge, from 2000 - 2002 he was appointed Curator of International Painting and Sculpture at the National Gallery of Australia where he mounted several exhibitions of American art including *Frida Kahlo, Diego Rivera and Mexican Modernism* (2001), *Sol LeWitt: Drawings, Prints and Books* (2002) and *Jackson Pollock's Blue Poles* (2002). In 2008 he co-curated *The Art of Making Sense* at the Cunningham Dax Collection in Melbourne.

He has held visiting appointments at several international research institutions including the Italian Studies Department, New York University in 2013; the Centre for Advanced Studies in the Visual Arts at the National Gallery of Art, Washington D.C. in 2006; and the Humanities Research Centre at The Australian National University, Canberra in 2005. He has received many grants and awards for his research including an Australian Research Council Linkage Project Grant in 2007, an Australian Research Council Linkage Infrastructure, Equipment and Facilities Grant in 2012 and is a named Collaborator on a project funded by the Social Sciences and Humanities Research Council of Canada for 2012 - 2017. He has lectured in Australia, the United States, Asia and Europe, written reviews and opinion pieces for major magazines and newspapers, and been a regular guest on national radio arts programs.



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SARAH AUSTIN

/PANEL DISCUSSION/

BEYOND ACCESS

Sarah Austin is a theatre-maker, researcher and curator who has worked for arts companies in Australia and overseas. Her creative practice blends an interest in live art, visual theatre and participatory theatre. She has lectured, published and presented on her research interests and own work at the University of Melbourne, Macquarie University, New York University Tisch School of Arts, Manchester Metropolitan University and the University of Manchester. Most recently, she was the Artistic Director and CEO of St Martins Youth Arts Centre in Melbourne. Currently, she leads the Beyond Access Research Project, an initiative of Arts Access Victoria in partnership with the University of Melbourne, sits on the Board of Theatre Network Victoria and is a Peer Assessor for the Australia Council. She holds a Bachelor of Visual and Performing Arts (Hons) from the Victorian College of the Arts and a Masters of Creative Arts (University of Melbourne).

ALEX BAKER

/ABSTRACT/

OUTSIDERISM

While 2013 was a notable year for outsider art's embrace by the contemporary art world with major exhibitions at the Venice Biennale and the Hayward Gallery, this is a relationship that runs long and deep rather than mere trend. What I seek to explore in this paper is the historical acceptance of outsider art by the contemporary art world (Crow 2010, Cooke 2013) a condition I am calling "outsiderism." From there, I will dissect this embrace into manifestations that have particular resonance with the moment: 1) contemporary artists' collaborations (Harrell Fletcher and Pavel Althamer, for example) with outsider artists (Baker 2010, Bishop 2011); 2) contemporary artists who engage outsider art in the creation of their work including James Benning, Jeremy Deller, and Jim Shaw; 3) outsider artists who subvert stereotypes of outsider art as deskilled by adopting aesthetics and techniques more often associated with contemporary art (Mark Hogan camp's staged photographs using customized military toys, for example, evoke photography by Laurie Simmons and



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David Levinthal) (Naugle 2005). Embedded throughout this discussion will be a critique of the term “outsider art” and a discussion of collaboration, participatory art practice, and theories on art worlds all of which shine light on outsider art’s relationship to contemporary art today and how art worlds overlap like Venn diagrams rather than existing in isolation (Bishop 2006, Sholette 2005, Becker 1982).

Alex Baker was appointed Director, Fleisher/Ollman Gallery, Philadelphia, in June 2012. Before that, he was Senior Curator, Contemporary Art at the National Gallery of Victoria (NGV) 2008-2012. Formerly Curator of Contemporary Art at the Pennsylvania Academy of the Fine Arts and associate curator at the Institute of Contemporary Art, he has organized exhibitions with artists including Robert Ryman, Ellen Harvey, Barry McGee, Chris Johanson, Margaret Kilgallen, and Laylah Ali, among others. *Indelible Market: Barry McGee, Stephen Powers, and Todd James*, originally developed at the Institute of Contemporary Art in 2000, toured to the Venice Biennale in 2001. In 2006, he co-curated with Toby Kamps *Space Is the Place*, an exhibition about space travel and contemporary art, which toured through Independent Curators International. At the NGV, he curated *Ranjani Shettar: Dewdrops and Sunshine* (2011), *Harrell Fletcher: The Sound We Make Together* (Melbourne) (2010), and *Ricky Swallow: The Bricoleur* (2009), among other exhibitions. Baker has a Ph.D. in visual anthropology from Temple University, Philadelphia.

GLENN BARKLEY

/ABSTRACT/

SEASONS IN THE SUN: OUTSIDER ART IN AUSTRALIA, THE MUSEUM AND THE MARKET

Outsider Art seems to be newly fashionable following Massimiliano Gioni’s much talked about Venice Biennale, *The Encyclopedic Palace* of 2013, which was both lauded and criticized in equal measure. Outsider Art seems to have become the hot new thing. Well it least it may have for a minute. But what does that mean? Does being fashionable mean that soon it will be in the downward cycle of being unfashionable (again)? What are the resonances and meanings of Outsider Art’s newfound fame within an Australian context? Or has the groundswell of the last three-four years had little effect at all? Does a market, or an ecosystem for Outsider art really exist in this country? If not, how can curatorial, economic and intellectual networks be built and nourished?

Glenn Barkley is an independent curator based in Sydney Australia. He was previously Senior Curator at the Museum of Contemporary Art (MCA) Australia (2008 – 2014) and was previously curator of the University of Wollongong Art collection (1996 – 2007). Between 2007 – 2008 he was Director and



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curator of the Ergas Collection. Barkley has written extensively on Australian art and culture for Art Monthly, Artist Profile and Art and Australia as well as for numerous catalogues and monographs. He has a diverse area of interest and knowledge including public art; artist books and ephemera; outsider art and other marginal art forms; public and private collection management and development, and horticulture.

JAMES BRETT

/ABSTRACT/

THE MUSEUM OF EVERYTHING

This paper will dive into the somewhat radical philosophies that have emerged with the evolution of The Museum of Everything – ideas which in no small part helped set the scene for last year’s Venice Biennale.

The Museum of Everything has demonstrated a historic reluctance to embrace the terminology of outsider art. Words lead to actions – which is why, quite literally, the art world has kept outsiders outside. This is one of the legacies of Dubuffet, who in creating a genre, also created a ghetto. The Museum of Everything has always aimed to break out of that ghetto and reach a wide contemporary audience. It has succeeded in this from day one, evident with over half a million visitors to date, and at a time when other museums in the field have been struggling for a voice or an identity or attendance - or all three.

The underlying philosophies of the Museum of Everything tend to avoid traditional thinking and go for a more activist and accessible non-segregationist approach, asking questions such as:

- What is going on when we make art?
- What is its purpose and meaning?
- What is happening psychologically/physiologically?
- Why are private art-making practices different?
- Is art-making cognitive or instinctive?

The Museum’s tour across Russia discovered many new artists and thousands of people who were makers in some form. The project opened up eyes to the possibilities of creativity, leading to further plans to tour Poland and Mexico. In Venice the Museum held a series of round-table discussions with many of art’s heaviest-hitters engaging with these questions.



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This lovely, strange and indefinable genre may hold the key to an understanding of contemporary art and the history of art today. This paper aims to find out the answer.

James Brett has a background in film, architecture, design and art, and is the British founder of The Museum of Everything - the world's first and foremost travelling institution for unintentional, untrained and undiscovered artists. Since 2009 James Brett has helmed a series of award-winning installations and initiatives, developing the museum into an archive, activist and advocate for the alternative history of 19th, 20th and 21st century art.

BAPTISTE DE BRUN

/ABSTRACT/

JEAN DUBUFFET'S ART BRUT AS A « BOUNDARIE OBJECT » : A TOOL, A METHOD

Since a few years, research in Europe focusing on Outsider Art or Art Brut shows that those topics (artefacts and concepts) emphasise the necessity of working with a new method based on trans-disciplinarity. Historically, the genesis of what became critical categories explains this necessity. The way Jean Dubuffet had created a new conception of art held by a collection of artefacts is paradigmatic of it. At the crossroad of Art History and Sociology, our topic is to show how specific was the painter's work with Art Brut (Art Brut is there thought bough as a work and as a practice of collection and criticism). Dubuffet's original position after-War set at the intersection of Art's world, Psychiatry's World and Ethnography's World. He subverted the tools and methods of both of those worlds to reach his goal that is to renew his own work and to contest the established rules of the Art's World. Furthermore, this enterprise and the artefacts it refers to return to the different disciplines that contribute to its emergence. After presenting the context of this emergence, we will show how Jean Dubuffet's Art Brut has an epistemological efficiency that creates loopholes in established discourses. Short declarations on Art Brut like those of Claude Levi-Strauss, Gilles Deleuze, Howard S. Becker or Nathalie Heinich – amongst others – encouraged us to look at it as a « boundarie object » (Susan Leigh Star and James R. Griesemer, 1989), a tool, a method to think about Art Brut in an anthropological way.

Baptiste Brun has a Phd in Art History and is co-founder of the Collectif de réflexion autour de l'Art Brut (<http://collectif-artbrut.blogspot.fr>). His dissertation was *From the Common Man to Art Brut : Jean Dubuffet, displacing Primitivism*, undertaken at the Université Paris-Ouest Nanterre in 2013. He teaches the History of Contemporary Art at the Ecole du Louvre and in several institutions. He has published articles on Art Brut, Jean Dubuffet and Primitivism and participated in different colloques and studies (Yale University, Epeh, Ehess).



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JOSIE CAVALLARO
WITH KRISTINA TITO

/ABSTRACT/

HENRY DARGER RE-IMAGED THROUGH THE LENS OF SOCIAL INCLUSION

Illuminating the romantic lens that has framed the artist Henry Darger, has been broached by many scholars; how might his art practice and life be re-imagined without the filter of outsider art? In this paper we explore the emergence of agencies that support the practice of socially marginalised artists and the shift of the artist's role, and reception of their work. Looking at multi-contextual histories that represent Darger posthumously; we compare contemporary artists who experience social barriers and connect with supportive agencies, in order to negotiate aspirations they have as artists. We examine the art historical framing of the life and work of Darger, by considering the Intuit: Centre for Intuitive and Outsider Art collection, as well as, the perspective of Australian poet Julie Chevalier. Through action and qualitative research this paper draws comparison between living Australian artists John Demos (1956-) and Kevin Meagher (1978-), together with artist Judith Scott (1943-2005), USA. This enables a re-imagining of Darger's life and practice within a framework towards artistic and social inclusion. This paper works to diffuse the current social and conceptual traps that limit the readings of art produced by artists who are socially marginalised.

Josie Cavallaro is a Sydney based artist and arts worker. As a facilitator, Cavallaro generates projects that aim to extend artistic frameworks for contemporary art practice. She is the co-director of the Belmore Institute for Try-hard Ceramicists and Handicrafters, a residency program that supports both artists and people from non-arts fields to develop new cultural and/or material applications to ceramics. She is the former Arts Development Manager at Accessible Arts, where she established the Support Studio Network.



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CHARLOTTE CHRISTIE

/ABSTRACT/

NOT JUST FOR OUTSIDERS, CHALLENGES IN MANAGING THE CUNNINGHAM DAX COLLECTION

The Dax Centre houses and manages the Cunningham Dax Collection, a collection of over 15,000 works created by those with an experience of mental illness or trauma. The Collection was founded by Dr Eric Cunningham Dax who acquired two thirds of the Collection from hospitals and institutions between the late 1940s and 1980s in Australia. These works, often with corresponding medical records were 'rescued' from such institutions when old patient files and archives were being discarded. The condition of the works, along with their questioned legal status and the lack of consent from the artists has created a unique set of ethical and legal challenges for the Collection in terms of conservation, copyright and the moral rights of the artists. Dr Dax saw these works as diagnostic tools and an important archive of psychiatric records. Since the 1990s, however, the Collection began accepting new works from members of the community wanting to add contemporary narratives of their experiences of mental illness to the Collection, challenging the idea of 'diagnostic art'. Charlotte will discuss how The Dax Centre addresses the ethical and legal challenges of managing the Cunningham Dax Collection, along with new challenges presented by the continued acquisition of works and the evolution of the Collection from a psychiatric collection of diagnostic art, to a relevant, educational and inclusive Collection exploring the human psychological condition.

Charlotte Christie is the Collection Manager of the Cunningham Dax Collection at The Dax Centre. She has a Bachelor of Creative Arts and a Master of Art Curatorship from the University of Melbourne. Charlotte has been a part of the curatorial team at The Dax Centre for over 5 years, and has been managing the Collection for the past 3 years. In her role she also curates on-site and touring exhibitions and manages research projects.



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JUSTIN CLEMENS

/ABSTRACT/

SACRED MADNESS IS HIGHEST HUMAN MANIFESTATION: THE UNTIMELINESS OF FRIEDRICH HÖLDERLIN

In this presentation, I wish to speak briefly to three aspects of the relation between madness and creativity in the work of the great Romantic German poet Friedrich Hölderlin (1770–1843). Hölderlin is of especial interest in this context for a number of reasons. First, because he is himself one of the most influential ‘mad’ people in modern literature; one who re-establishes madness as a crucial possibility for poetry and its inheritors. In a particular sense, Hölderlin is even historically decisive for the very notion of what we today call ‘outsider art.’ Second, because this madness is at once *undecidably* the outcome of his poetry and its antithesis, at once its triumphant figure and its dissolution. Third, because this undecidable relation is itself philosophized as it is poeticized in Hölderlin’s poetry itself, restaging what Plato called ‘the ancient rivalry between poetry and philosophy.’ The paper itself will move from salient aspects of Hölderlin’s life to work to his posthumous reception.

Justin Clemens is an Australian academic known for his work on Alain Badiou, psychoanalysis, European philosophy, and contemporary Australian art and literature. He is also a published poet.

REBECCA COATES

/ABSTRACT/

IS OUTSIDER THE NEW ‘IN’?

In 2013, Massimiliano Gioni’s 55th Venice Biennale, the Encyclopedic Palace, included an unprecedented number of ‘outsider’ artists. Acknowledging the term in its widest sense, Gioni’s exhibition included the work of artists both self-taught and professional, little-known and famous. It was widely discussed as reflecting the contemporary art world’s growing interest in the integration of alternative and mainstream practices. Gioni’s biennale was the most internationally visible of a series of contemporary exhibitions that challenged notions of ‘outsider’ art, and included the work of outsider artists alongside those of professionals. This paper examines the rise in interest in ‘outsider’ art within a contemporary context, through exhibitions such as the Venice Biennale in 2013. It explores some of the curatorial re-think around this term, and considers why work by these artists



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has attracted increased interest and visibility at this point in the context of contemporary art exhibitions.

Rebecca Coates is a curator and writer, and teaches art history and art curatorship in the Art History department, School of Culture and Communication, University of Melbourne.

DEB DYER

/PANEL DISCUSSION/

OUTSIDER ART OR SOCIAL INCLUSION? FACILITATING ART, POSITIONING THE STUDIO

Deb Dyer has been Executive Director of NIAD Art Center (USA) since October 2010.

She has been a long-time advocate for community arts, beginning as a volunteer in Dayton, Ohio, volunteering for the Dayton Art Institute, Dayton Visual Arts Center and Culture Works. Deciding to build upon the skills learned as an interior designer and volunteer, she transitioned to working professionally with arts non-profits. She was certified as a Capacity Building Consultant by the Ohio Arts Council and consulted with arts non-profits in board training, fundraising and strategic planning. She worked at the Greater Denton (Texas) Arts Council as Associate Director overseeing exhibitions, programming, and community outreach after receiving her Master's of Art in Arts Administration from Goucher College. In her spare time, she enjoys travel, photography and collage plus familiarizing herself with Richmond and the Bay Area.

PETER FAY

/PANEL DISCUSSION/

COLLECTING OUTSIDER ART

Peter Fay is an art collector, mentor and curator and remains most comfortable at the edges of the art scene where the line between art and life is most fuzzy. He has supported through patronage some of Australia's biggest art stars as well as outsider artists. He's amassed what he terms a 'mongrel collection' that reflects his love and commitment to the mixed breed of artists he believes in. Peter has curated a number of exhibitions over the past 20 years, including Blood Lines at Hawkesbury Regional Gallery (2007), Fully Booked at Arts Project Australia (2009), as well as annual shows at Gitte Weiss Gallery and Sheffer gallery, and five shows a year in his home at Leichhardt. "I



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have a strong belief in rattling the cage”, Fay wrote in the *Home Sweet Home* catalogue. “I want to get people asking “Why is that here? Why is that art and that not?”

JOHANN FEILACHER

/ABSTRACT/

THE ARTISTS FROM GUGGING

“The artists from Gugging” includes historical work dating back to the 1970s made by artists residing in the Gugging psychiatric hospital near Klosterneuburg, Germany, which later developed a Center for Art-Psychotherapy in 1981, now known as the House of Artists. The Gugging Museum also shows exhibitions of international Art Brut and other branches of visual art, including contemporary and tribal art. The Museum strives to point out analogies and differences and to demonstrate similarities.

Today former psychiatrist and author **Johann Feilacher** is a freelance sculptor, curator, director of the *Museum Gugging*, the author of catalogues and art books, and a book designer. Born 1954 in Villach, Austria. Studied at University of Graz. Received Dr. Medicine in 1978. Since 1986 has lead Haus der Künstler (House of Artists), Gugging. In 2011 he received an honorary professorship from the President of Austria.

CARLY FINDLAY

/PANEL DISCUSSION/

BEYOND ACCESS

Carly Findlay is a blogger, writer, speaker and appearance activist. She challenges people’s thinking about what it’s like to have a visibly different appearance. She’s written for many publications including The Guardian, Daily Life, Mamamia, Frankie magazine and BlogHer. She’s used her blog to write about her skin condition, Ichthyosis, as well as promoted causes such as Love Your Sister and Donate Life. Carly received the 2010 and 2013 Yooralla Media Awards for Best Online Commentary for her body of disability focused writing. She also won the best personal blog category for Kidspot Voices of 2013, and the 2013 BUPA Health Activist award for Positive Life Change. She’s also been a finalist in the Best Australian Blogs competition in 2011, 2012 and 2014.



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ANTHONY FITZPATRICK

/ABSTRACT/

MUTABILITY: THE MANY FACES OF GRAEME DOYLE

Crazy Grazy Dee, Spike Rotundo, Benny Valentine, The Wounded Poet, the Harlequin of North Fitzroy, Greyhum Toil, these are just a few of the many names by which the mercurial Melbourne-based artist, poet, musician, performer and muse, Graeme Doyle has identified himself. Although it is a label usually imposed by others, he calls himself an ‘outsider artist’, intentionally acknowledging his position on the margins. Through both his poetry and his ongoing project with artist Peter Wegner, who has been painting his portrait for almost 30 years, Doyle unflinchingly portrays, in a variety of guises, the isolation, vulnerability, stigmatisation, exclusion and physical toll that he has experienced as a result of his long term struggle with mental illness. However, in his intensively detailed and often highly disturbing artwork, Doyle challenges some of the longstanding preconceptions surrounding Outsider Art such as its supposed immunity from cultural influence. For example, his playful revisions of works by Rembrandt, Goya and Picasso, form part of an ongoing engagement with the figurative tradition. Similarly, although his work may initially appear to be the product of unmediated expression of raw emotional and psychological states, Doyle’s process of photocopying and repeatedly reworking his original drawings attests to the deliberate and considered arrangement and mark making involved in their construction. It is perhaps Doyle’s ongoing self-portrait project that most effectively undermines any ultimate attempts at definition. In these distorted, disfigured and often grotesque representations of the self, Doyle expresses a deep ontological uncertainty in which no fixed, stable or containable identity can be arrived at. Instead, he depicts a teeming multitude of faces and forms which commingle in a seemingly limitless array of combinations, evoking a sense of self that is multiple, elusive, and in a state of continual mutation. By transgressing conventional limits through his wry humour, subversive wordplay, and confronting artwork, Doyle represents a kind of trickster figure, exposing the folly of attempts to define and uphold boundaries between inside/outside or normal/abnormal.

Anthony Fitzpatrick has been Curator at TarraWarra Museum of Art, Healesville, Victoria since 2011. From 2005-2010 he was the Collection Manager and a curator at the Cunningham Dax Collection (now part of The Dax Centre) in Parkville. During this time he also worked part time as Assistant Curator at Maroondah Art Gallery, Ringwood. In 2005, as part of a Master of Art Curatorship at the University of Melbourne, he completed a thesis entitled *Clinic to Public: The development of the Cunningham Dax Collection* and in 2010 he worked as a Research Assistant on the Australian Research Council funded project, *Framing Marginalised Art*, developed in conjunction with Melbourne Museum and the University of Melbourne.



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ELISABETH GIBSON

/PANEL DISCUSSION/

OUTSIDER ART OR SOCIAL INCLUSION? FACILITATING ART, POSITIONING THE STUDIO

Elisabeth Gibson is the Executive Artistic Director of Project Ability; a highly regarded inclusive arts organisation which has supported people with disabilities to develop their artistic practice since 1984. Project Ability creates opportunities throughout the UK and Europe.

GUO HAIPING

/ABSTRACT/

THE SECOND REVOLUTION BY OUTSIDER ART

Over 200 years after the first Industrial Revolution, with the rapid development of modern science and technology, the relations between human and human, human and nature, our inner and outer worlds, have been more and more distant and strained. There are more and more serious challenges to the human spirit. With the aim to relieve and overcome this crisis, some artists, psychiatrists and philosophers find hope in outsider art. This interest is not limited to Euro-American countries but is global. In the context of post-industrial society, both East and West are turning to Outsider Art as an expression of humanism.

Guo Haiping was born in Nanjing China, 1962. He is an artist, a pioneer of Chinese outsider art and the founder of Nanjing Outsider Art Center. As the editor of the Outsider Art series and the art director of Outsider Art magazine in China, he has published many monographs such as *Get Out of a Psychological Maze*, *Demented Art - Report on Chinese Mental Patients' Art*, *Basking in the Sun - An Art Activity Traversing Twenty Years*, *I am Ill, Therefore I am* and *Notes on Chinese Outsider Art*. Due to his contribution to the development of Chinese outsider art, the Chinese government conferred on Guo Haiping the awards of "The Best Person in China", "The Best Person in Jiangsu Province" and "Touching China Figure". He has participated in contemporary art exhibitions such as "Exhaustion and Extension", "Sense of Pain", "Reflection", "Subconsciousness", "Same Bed Different Dreams", "Our Obstacles", "Limitation and Freedom", "Respective Interpretations" and "Body of the Soul".



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KIRRILY HAMMOND

/PANEL DISCUSSION CHAIR/

ARTISTS COLLABORATE: CROSSING THE BOUNDARIES OF OUTSIDER ART

Kirrily Hammond is Curator – Collection at Monash University Museum of Art (MUMA), where she has worked since 2005. She has worked in the Australian arts sector since 1995, with previous positions held at Canberra Museum and Gallery; Megalo Access Arts Print Workshop, Canberra; Australian Pavilion, Venice Biennale; and the National Gallery of Victoria. Kirrily completed a curatorial Masters degree in 2003 and in 2005 she was awarded a Harold Wright Scholarship to study the prints & drawings collection of the British Museum, London. Kirrily is a Board Member of the National Exhibition Support Scheme (NETS Victoria) and she is also a practicing artist whose work is held in numerous private collections, as well as several university and regional gallery collections. Curatorial projects include 15 Minutes of Fame; 20 Years of Pop Prints, NGV International 2004, Extra-Aesthetic; 25 Views of the Monash University Collection, MUMA 2005; Reverie 2006, Materiality 2007, and Fictions 2008 at Switchback Gallery, Monash University Gippsland Campus; Premonitions: The Monash University Collection 1961-2007, McClelland Gallery+Sculpture Park 2008; Richard Lewer: Nobody Likes a Show Off, MUMA, 2009; The Devil Had a Daughter, MUMA 2011; Self Conscious: Contemporary Portraiture MUMA 2012 and Nocturne, Arts Project Australia, Melbourne, 2013.

ABIGAIL HIRSCH

/ABSTRACT/

REFLECTIONS ON 'OUTSIDE IN: INSIDE OUT' UNITED KINGDOM / ISRAEL

While the field of Outsider Art is well established in the UK and Europe, with several charities working to promote the work of artists with learning disabilities, from provision of studio spaces to facilitators and to offer opportunities for professional development, in Israel, there is a severe lack of facilities for these artists. In 2012 Abigail curated Outside In: Inside Out exhibition at the Artists' House Galleries, a well-established mainstream gallery located in central Tel Aviv, Israel. The exhibition concluded a first time ever opportunity for an international collaborative, professional and a cultural exchange between an Israeli and a British learning disabled artists: Floyd Chance (UK) and Daniel Reynold (IL).



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The exhibition was an attempt to negotiate the possibility of Outsider Art's visibility. It aimed to develop and promote the work of both artists, as well as challenging public perceptions of artists with learning disabilities and raising awareness within the art community and cultural institutions in Israel. The aspiration was to create a model for future opportunities for artists with learning disabilities in Israel. Abigail will discuss issues and challenges facing curators who are themselves disabled or hold an outsider status and how to engage with and support artists with diverse backgrounds and abilities / disabilities.

Abigail Hirsch is a multi-disciplinary artist, educator and curator. Since completing her studies with distinction in art studio practice and contemporary critical theory at Goldsmiths College, University of London in 2001 and specializing in research and art at the European Commission she has followed the path of participatory and socially engaged practice and has gained a track record in leading many projects and exhibitions with the emphasis on supporting and working with artists with learning and mental disabilities; mentoring in studio work, curating exhibitions and creating work in collaboration with these artists and others; site-specific work including under glass, University College London Hospital (2008). Currently Hirsch is continuing to devise and deliver a unique program for disabled young people and adults at the Royal Academy of Arts in London, providing access to art exhibitions and creativity. Since 2011 Abigail's activities entail commuting between London, UK and Tel Aviv, IL

GARETH JENKINS

/ABSTRACT/

THE ATOMIC BOOK DIGITAL ARCHIVE: IS ANTHONY MANNIX SPEAKING OR BEING SPOKEN?

Anthony Mannix is one of Australia's most well regarded and prolific Outsider Artists. In a 30 year career Mannix has created works that utilise image, text and sound. Ever present in his practice has been the creation of artists' books which I have documented in a digital archive called (after Mannix's own phrase) 'The Atomic Book'. In late 2013 The Atomic Book, and its rarely seen contents, went public for the first time on the website of Sydney University's Self Taught and Outsider Art Research Collection (STOARC). The Atomic Book brings together over 80 books comprising 4500 pages of image and text-based work. At the heart of this archiving project is the question: how do you attempt to preserve the distinctive nature of the Outsider's voice, one deeply influenced by madness in Mannix's case, whilst simultaneously drawing it into an academic context which, by its very rational nature, has the potential to silence it?



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The archive, by bringing together over 80% of all work ever created by Mannix, was designed to at least guard against selective misrepresentations of his work, instead presenting his voice so it retains the diverse character and volume of his output. However, a myriad of reframings are already at work continually derailing the authenticity of the presentation, the most basic of which centres on the process of digitalisation itself: what does this process do to the signifying capacity of deeply multi-sensory and psychically-charged works? This paper will explore Mannix's artwork, his mode of production and the role madness plays in it with these questions in mind: Can the uniqueness of the Outsider's voice survive a journey into the academy? What does this journey make more possible? What might be lost along the way?

Dr Gareth Jenkins is an independent academic, creative practitioner and community development specialist. He holds a Master's degree in psychology and a PhD in which he documented and analysed the work of Anthony Mannix. More broadly his theoretical work explores the intersection between creative production and psychotic experience – he has published and presented his research in Australia, Europe and the U.S.A. Gareth is a hybrid-media artist and his creative work includes poetry, digital media and performance. He has performed, exhibited and published in Australia and internationally. A selection of Gareth's theoretical and creative work can be found at: <http://apothecaryarchive.wordpress.com/>

LINDA JUDGE

/PANEL DISCUSSION/

ARTISTS COLLABORATE: CROSSING THE BOUNDARIES OF OUTSIDER ART

Linda Judge began working as an arts worker at Arts Project Australia in 1992 after finishing her undergraduate degree in visual art which she obtained from Victorian College of the Arts. In 2002 she completed a Masters in Art at RMIT and continued to exhibit widely. In 2005 Linda left Arts Project and was invited to curate her first exhibition (Double Take 2006) as an independent curator. This was followed by The Portrait Exchange in 2010 and this year she curated the more ambitious project known as 'knowing me knowing you' which opened in February.



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PENELOPE LEE

/ACMI FILM SCREENING – Q&A/

AUSTRALIAN PERSPECTIVES AT THE AUSTRALIAN CENTER FOR THE MOVING IMAGE: DOCUMENTARY FILM AND OUTSIDER ART

/SHORT SESSION - ARTISTS VOICES FACILITATOR/

PENELOPE LEE IN CONVERSATION WITH GRAEME DOYLE, SANDY JEFFS AND ELIZABETH TURNBULL, ARTISTS FROM THE DAX CENTRE

Penelope Lee is a mental health clinician and visual artist with a versatile art practice spanning two decades since graduating from Royal Melbourne Institute of Technology. Penelope has taught and exhibited nationally and internationally, completed two major public art commissions and been recipient of the Australia Council's Japan studio and Gertrude Contemporary Art Spaces, Melbourne. She has also worked extensively in community, women's and mental health sectors. Bringing her interests together, Penelope commenced work at The Dax Centre in 2004. Currently the Manager of Professional Development, Public Programs and Partnerships Unit, she has worked across research, education, acquisitions, special projects, curating, ethics and film while at The Dax Centre.

MARY LINIGER

/PANEL DISCUSSION/

OUTSIDER ART OR SOCIAL INCLUSION? FACILITATING ART, POSITIONING THE STUDIO

Mary will discuss her experience at Art Enables, a non-profit arts gallery for adult self-taught artists with disabilities from the Washington, DC in the USA. She will address the ethical implications of representing artists with disabilities and how their artwork is potentially affected by working in a professional setting. If our goal is an inclusive society, what does it mean to be an "outsider" artist, and where do artists fit within the outsider art tradition?



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Mary Liniger is the Executive Director of Art Enables in Washington, D.C. She was previously Director of Education Services for VSA International, where she designed and implemented workshops for inclusive arts programs. She has presented on arts inclusion at the Pac Rim International Conference on Disability, the VSA Arts Institute in Hong Kong, and Cascade School for the Deaf in Trinidad, as well as locations throughout the U.S. Mary was the Arts Education and ADA/504 Accessibility Coordinator for the D.C. Commission on the Arts. She has been a panellist for the National Endowment for the Arts, the President's Committee on the Arts and Humanities, and the U.S. Department of Education.

CAROLYN MACHARDY

/ABSTRACT/

ARE THEY (REALLY) ARTISTS? OUTSIDER ARTISTS AND INSIDE(R) SPACES

Carolyn MacHardy will discuss an exhibition entitled *We Are Artists*, which was held at the Kelowna Art Gallery in British Columbia, Canada in 2009. The exhibition was devoted to the work of artists with developmental/ intellectual disabilities, a group which is often included within the wide embrace of the term "Outsider Art." *We Are Artists* raised challenging questions about the relationship between mainstream public galleries, whose mandate is, in part, to serve the community and Outsider artists within that community. One of the issues concerned the allocation of exhibition space. In the case of *We Are Artists*, the space offered was the community space, and not the space for "artists" as defined in the gallery's exhibition prospectus; the exhibition space thus became a site for differentiating "real" artists from "not real or amateur" ones, and highlighted discriminatory practices against Outsider Artists, reinforcing a precedent set three years earlier when the community space, and not the gallery space, was used for an important exhibition of the work of local First Nations artists. Carolyn MacHardy will discuss the ways that public galleries can, through spatial marginalization within the gallery proper, undermine exhibitions of Outsider Art, as happened with *We Are Artists*, by suggesting that the underlying question is "are they (really) artists?"

Carolyn MacHardy is Associate Professor and Program Chair of Art History and Visual Culture in the Department of Critical Studies at the University of British Columbia, Okanagan campus where she teaches courses in modern and contemporary global art history, including Outsider Art and a course on Art History and Disability Studies. Her publications include articles and exhibition catalogues on contemporary Canadian artists. She is an advocate for persons with disabilities and has served on numerous committees in this capacity, and she is part of an interdisciplinary Disability Studies initiative at UBC. She is preparing a publication on the history of artistic practice in the Okanagan Valley which includes chapters on Outsider Art and Artists with intellectual/developmental disabilities.



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CHRIS MCAULIFFE

/ABSTRACT/

PENETRATING THE HORIZON OF EXPECTATION: OUTSIDER ART AND THE DESIRE OF THE CONTEMPORARY

Late in the twentieth century, Arthur C Danto spoke of the ‘selective enfranchising’ of outsider artists. A collective enfranchisement is now under way; outsider artists have been exhibited at the Whitney Biennial (2012), Venice Biennale (2013) and Melbourne Now (2013). The admission of outsider art to the field of contemporary art comes as the condition of the latter is subject to intense critical and theoretical reflection. Forming in a post-progressive global context, out of time and bereft of master narratives, the contemporary signals its desire for a renewed culture of resistance and change in terms like ‘imagination’, ‘expansiveness’, ‘the unexpected’ and ‘the impossible’. How do the aspirations of a transnational, detemporalized and disempowered contemporary art shape current imaginings of outsider art? Has outsider art once again become the idealized twin of mainstream art?

Dr Chris McAuliffe is an independent scholar and curator, and is currently an honorary fellow in the Australian Centre, School of Culture and Communications, University of Melbourne. From 2000–2013 he was Director of the Ian Potter Museum of Art, the University of Melbourne. He has served on the management committee of Arts Project Australia and co-curated the Arts Project exhibition *Inside out/Outside in*, NGV, 1992.

GABRIELLE MORDY

/PANEL DISCUSSION/

ARTISTS COLLABORATE: CROSSING THE BOUNDARIES OF OUTSIDER ART

Gabrielle will discuss the creative development of Mathew Calandra, an artist who has emerged from Studio ARTES Northside. How has practicing inside Studio ARTES brought Mathew, a seemingly Outsider artist, into the contemporary art mainstream?



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Gabrielle Mordy has worked as an artist, researcher, writer, curator and director in the arts and disability sector since 2006. She was awarded a First Class Honours Degree in Anthropology for her research thesis based on the culture of art making at Studio ARTES and recently completed a Masters by Research in Fine Arts. A practicing artist herself, she derives immense creative inspiration from working in the visual arts. She finds joy in seeing creative and innovative ideas come to fruition, and is a passionate advocate for the right of everyone to create.

ROGER NELSON

/ABSTRACT/

“DO NOT TAKE THE WEALTHY AS YOUR EXAMPLE”: INSIDE AND OUTSIDE OF CAMBODIA’S MULTIPLE ‘ART WORLDS’

In this paper (which takes its title from a Khmer proverb), I propose that Cambodia offers a privileged perspective from which to interrogate accepted conceptual categories in contemporary art, including that of Outsider Art. Through close consideration of selected examples of recent Cambodian visual art practices and their exhibition contexts, I suggest intersection as a more appropriate frame than exclusion in the Cambodian setting. The notion of Outsider Art relies on the presumption of an established “art world” that does not include particular (generally self-taught) artists. Thus, the usefulness of Outsider Art as a conceptual category is significantly diminished when the notion of one singular “art world” is replaced by that of a multiplicity of “art worlds.” I argue that contemporary Cambodia (as elsewhere in the “postcolonial constellation”) can be understood to have its own local “art world(s),” and to be in complex and uneven ways integrated into various regional Southeast Asian “art worlds,” Asian (and Pacific) “art worlds,” and also purportedly global “art worlds.” Considering rare instances when artists in Cambodia have articulated a sense of exclusion from one or more of these various “art worlds,” and been described as Outsider Artists, I argue that “inside” and “outside” are unstable and largely illegible concepts for understanding artists’ relationships to multiple and overlapping “art worlds” of varying natures and scales. Intersection is proposed as a more useful notion than exclusion, in the hope that the specificities of Cambodia’s “art world(s)” might be seen in terms other than those of “lack” and “limitation.”

Roger Nelson is an independent curator, and a PhD candidate at the University of Melbourne’s Asia Institute researching contemporaneity in recent Cambodian art. Roger’s criticism of contemporary art is published internationally, with a focus on Southeast Asian practices. Recent refereed publications include *Udaya: Journal of Khmer Studies* (2014) and *Contemporaneity: Historical Presence in Visual Culture* (2014). Recent catalogue essays include *Khvay Samnang* at Asian Art Biennial, Taipei (co-authored, 2013). Recent curatorial projects include *And That Which Was Always Known*, Yavuz Fine



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Art, Singapore (2014); and Rates of Exchange, Uncompared: Contemporary Art in Bangkok and Phnom Penh, various venues, Thailand and Cambodia (2014).

VERONICA PARDO

/PANEL DISCUSSION/

BEYOND ACCESS

Veronica Pardo has been Executive Director of Access Arts Victoria for six years. During that time, she has led a significant program of reform and development, which has seen the organisation positioned as a leading arts organisation in Victoria and within the arts and disability sector nationally. Veronica has spearheaded policy and advocacy campaigns relating to the National Arts and Disability Strategy, access to cinema and inclusion of people with a disability in arts and culture, as audiences and cultural innovators. Veronica has a successful history of employment at senior levels in the not for profit sector, with a major focus on change management, policy and advocacy. She is Co-Convenor of the Arts Industry Council, Victoria's peak body for the arts.

CATHERINE PEATTIE

/SHORT SESSION – ARTISTS' VOICES/

CATHERINE PEATTIE IN CONVERSATION WITH JULIAN POON, TIM MALEY AND CLIVE COLLENDAR, ARTISTS FROM DADAA AND THE ALCASTON GALLERY EXHIBITION

Julian Poon, Tim Maley and Clive Collender are all figurative, illustrative artists working with drawings and will share an exhibition at Alcaston Gallery at the same time as this conference in Melbourne. With project manager Catherine Peattie, they will discuss the benefits of the mentorship model developed by DADAA, a disability and mental health organisation that focuses on Community Arts and Cultural Development. It will also feature slides of their work, that have in common an idiosyncratic attention to detail. Poon draws with black ink with everything from Biblical iconography to Star Wars scenographies. Maley does highly colourful drawings of animals, personified with the characteristics of human anatomy, such as ears and legs. They become characters rather than naturalistic drawings. Collender assembles memories of his past in Africa. His work is populated by animals and people who lie sprawled across the page, labelled with descriptions of their place in an overall vision. How is it that these artists with disability are able to function as contemporary artists



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in the world today? Their work is curated, collected and appreciated. This talk will offer some insight into the lives and works of working Australian artists themselves, who succeed in spite of and to some degree because of their status as outsiders.

Catherine Peattie collated and co-wrote the book *Billy Benn* (2011) with the Aboriginal Artist Billy Benn Perrurle. She is currently working as a manager for DADAA Inc where the focus is on Community Arts and Cultural Development. Catherine holds degrees in both art and science, and was the Project Manager for the exhibition *HERE&NOW 13* featuring eleven contemporary artists with disability and a partnership between Lawrence Wilson Art Gallery at the University of Western Australia and DADAA.

TANYA RAABE

/PANEL DISCUSSION/

OUTSIDER ART OR SOCIAL INCLUSION? FACILITATING ART, POSITIONING THE STUDIO

Tanya Raabe is a UK based visual artist who has established herself as a pioneering visual artist with over 25yrs experience producing artworks exploring concepts of identity, a disabled self and the human figure in contemporary art. Her series of portraits *Revealing Culture: HeadOn* was exhibited in the National Portrait Gallery, SouthBank and BBC2 The Culture Show and continues to tour nationally.

RICHARD READ

/ABSTRACT/

THE GLASS CANOE AND THE HONEY EATER: ROGER LEEVERS' ART OF ELATION

Roger Leever is an extremely original outsider artist who now lives in Geraldton. His art is devoted to startlingly frank moments of elation set on land and sea where work or play has taken him. During the 1980s he worked for \$10 an hour chalking off-beat blackboard ads for meals and the new boutique beers in Fremantle pubs.. Spontaneously drawn under pressure of time, censorship and the artist's colour-blindness, they present oblique but biting satires of the excesses of the Alan Bond era. In much of the art he has done for himself, however, there is a corresponding freedom from worldly



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cynicism in seeking out images of elation lived in the moment in the act of capturing them. Often the subjects are adolescents - a girl's football match on a beach arranged with the complexity of a history painting, boys returning in a boat with the joy of a day in the wilds on their faces or a lattice of kite surfers criss-crossing off the West Australian coast in a cloudless gale. His enthusiasm does not distinguish between species, for he is equally at home with the kinship of birds on the wing at sea or the ecstasy of a honey eater taking pollen. In this paper I consider how his artlessness might make arty types think even harder about how outsider art can put us in the moment.

Winthrop Professor Richard Read has published in major journals on Cubism (in *The Cambridge Quarterly*) the relationship between literature and the visual arts, nineteenth and twentieth-century European and Australian art history, contemporary film, and complex images in global contexts. His book *Art and Its Discontents: the Early Life of Adrian Stokes* (2003) was joint winner of the AAANZ best book prize for 2003.

Professor Read was Benjamin Meaker Visiting Professor at the Institute of Advanced Studies, University of Bristol in 2010; Senior Research Fellow at the Sainsbury Institute of Art, UEA, in 2011 and last year he lectured at the National Gallery of Art in Washington. In 2013 he won a three-month Institute of Advanced Studies Fellowship for 2015 at the University of Durham, lectured at Tate Britain and won a UWA Award for Excellence in Research Supervision. In 2013 he is publishing an essay on Henry Moore and Adrian Stokes in *Tate Papers* and long chapters on the history paintings of Samuel B. Morse (the inventor of the electromagnetic), Rembrandt and Descartes and Pseudo-Giotto at Assisi in anthologies of essays by the Terra Foundation of America, Springer and Brepols, respectively and is running a series of seminars on the Reversed Painting in Western Art at King's College, Cambridge, the University of Maryland and the University of East Anglia.

CHRIS REYNOLDS

/ABSTRACT/

THE HISTORY OF THE LARUNDAL COLLECTION AND CONTEMPORARY ETHICAL AND LEGAL DILEMMAS

Neami Splash Art Studio's history and context are unique. It is a working studio located in the community psychosocial rehabilitation sector that began life on the grounds of Larundel Psychiatric Hospital. It is a place where art has always taken precedence over illness. Splash is also custodian to an historical collection of artwork by artists with an experience of mental illness, and a collector of contemporary artworks by Splash artists.



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This paper will outline:

- The history of the Larundel Collection
- The process so far: ethical, legal and significance assessments
- Splash's dilemma: to exhibit or not to exhibit? How to exhibit?
- Splash's other collections

Chris Reynolds is Service Manager of Neami National Splash Art Studio in Melbourne. Splash Art Studio facilitates access to the visual arts for people with an experience of mental illness. Splash is part of Neami National, a leading community-based mental health service. At Splash people can develop their creativity and artistic processes in a range of media including painting, printmaking, sculpture, ceramics, mosaic, digital imaging, with the support of practicing artists.

WINSOME ROBERTS

/PANEL DISCUSSION/

BEYOND ACCESS

Winsome Roberts is an experienced social policy practitioner, who has worked as a contract policy researcher as well as a policy analyst and adviser at State and Commonwealth levels. Since 2005 she has taught social policy in the Department of Social Work at the University of Melbourne and her recent research has focussed on issues of social justice, social capital, equality and social inclusion.

NORMAN ROSENBLATT

/PANEL DISCUSSION/

COLLECTING OUTSIDER ART

Since early childhood, art and collecting were part of Norman's adventure growing up. As a teenager his fascination with creating art intensified. For 55 years he has been an avid eclectic collector and for the past 20 years he has been enthralled with artists some consider outside the mainstream. He continues to pursue the challenge for their rightful acceptance into the family of professional practising artists. Whilst a board member of Arts Project Australia for the past seven years he has seen the organisation grow into an important component of the art world. As an advocate Norman



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believes that serious collectors should consider including art works from Arts Project Australia in their collections.

STUART SHEPHERD

/PANEL DISCUSSION/

COLLECTING OUTSIDER ART

Stuart Shepherd has been a passionate support of outsider art for the past 15 years, an interest that was sparked when he attended the first Outsider Art Fair in N.Y. Stuart ran a booth at the 2009 Art Fair in N.Y. where he presented previously unknown work from N.Z., supported by the N.Z. Ministry for Social Development through the Creative Business Support Service.

Currently Stuart manages his own showroom 'New Zealand Folk Art and Design' and works part-time on a creative industries degree at the Bay of Plenty Polytech.

TED SNELL

/ABSTRACT/

STAN HOPEWELL: SELF-TAUGHT VISIONARY ARTIST

Stan Hopewell was an extraordinary artist, an octogenarian who developed his painting practice as a solitary activity while nursing his invalid wife. His works had all the hallmarks of art practice grouped under headings such as Naïve Art, Outsider Art, Marginal Art, Visionary Art, Self-taught, Folk Art and Art Brut; it was untutored, grounded in personal experience and initiated by a compulsion to recount a narrative about his life. His catalyst for creation was a compelling need to impart a powerful message. With few models of artistic practice to work from he developed a highly sophisticated way of making paintings that incorporated assemblage, collage, electrical wiring and elaborate framing. Surprised by his ability he believed an unseen power must have directed his hand. While the period of his creative expression was brief — no more than four years — in that time he created a body of remarkable works that provide an insight into the human impulse to create images and our need to make sense of the world by revealing the unseen and decoding the inexplicable. In this paper I will explore the work of visionary self-taught artists within the wider context of art practice in Australia and through a discussion of the exhibition Stan Hopewell: God is Love, held in 2013, examine the issues that arose in developing the project, in establishing a context for its presentation and in managing the issues around its reception.



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Ted Snell AM, Cit WA was born in 1949, at Geraldton, Western Australia. He is currently Winthrop Professor and Director of the Cultural Precinct at the University of Western Australia. Over the past two decades he has contributed to the national arts agenda through his role as Chair of the Visual Arts Board of the Australia Council, Chair of the Australian Council of University Art and Design Schools, Chair of Artbank and Chair of the Asialink Visual Arts Advisory Committee. He has published several books and has curated numerous exhibitions; including Stan Hopewell: God is Love in 2013 featuring the work of self-taught visionary artist Stan Hopewell.

TRACY SPINKS

/ABSTRACT/

THE WITCH OF POSITANO: THE MANY FACES OF VALI MYERS

What's in a name? For Australian born artist Vali Myers, 'labels' meant everything and nothing. During an artistic career spanning some fifty years she was variously described as a mad child, a bohemian, a shamaness, a witch and, more recently, an Outsider artist – this last encompassing term is one that continues to be problematic. Myers rejected being artistically classified, fearing that such judgments would threaten the privacy and purity of a creative life that she shielded from view by living on the margins of society in a remote mountainous location on the outskirts of Positano, surrounded by a menagerie of animals. Away from the gaze of others Myers, a self taught artist, worked slowly and methodically on drawings that could take many years to complete, using an obsessive pointillist technique to apply ink to paper with a large goose feathered quill. In an oeuvre totalling some 130 miniaturist drawings, Myers' works are almost exclusively self-referential, existing as personalized statements produced to satisfy emotional needs. Each drawing was intuitively created and comprised of a series of codified symbols that functioned to communicate details of her life and act as talismans to ensure well being. For Myers, the act of drawing had little to do with commercial gain; her art offered a means to regulate mental and spiritual equilibrium and, as such, was too sacred to be entrusted to the conventions of the market-sanctioned art world. Thus, with premeditated independence from the 'mainstream', Myers' work challenges the accepted binary appraisal of outsider art where 'knowledge' and the 'Outsider' remain polarized.

Tracy Spinks holds a Ph.D in Art History and has studied and worked in the field of Outsider Art both as a curator and an educator. Having completed her Doctoral thesis on the art and life of Australian artist Vali Myers, she curated the first major survey exhibition of the artist's work, which toured nationally in 2013-2014. Formerly a psychiatric nurse, Spinks pursued her interest in art created on the margins at the Cunningham Dax Collection where she conducted research into comparative



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international 'institutional' art collections. She is currently working as an independent scholar and curator while working on the biography of Vali Myers.

MONICA SYRETTE

/ABSTRACT/

'WE HAVE SEEN AND WE BELIEVE': THE HISTORY OF SUPPORTED STUDIOS

In 1974 clinical psychologist Elias Katz and his artist wife, Florence Ludins-Katz opened Creative Growth in California, the first art studio dedicated to artists with intellectual disabilities. In 1979 CREAM (Créativité et Handicap Mental) was founded by artist Luc Boulangé in Liege, Belgium and in 1984 Arts Project Australia launched a studio workshop program in Melbourne headed by Cheryl Daye, a fine arts graduate and former teacher at Janefield Special School. Elias Katz had worked within the disability field for a number of years, advocating for independent living programs. CREAM had its beginnings in a home for severely disabled residents whilst Arts Project Australia, founded by Myra Hilgendorf, Kitty Ginter and Cliff Judge, initially collected and exhibited artwork made in institutional settings.

The studio founders viewed creativity as a basic human right that was often denied to those with intellectual disabilities. They called on their backgrounds in art, psychiatry, psychology and education to design programs based on a non-interventionist, facilitation model. The theoretical framework developed out of the professional and personal experiences of the founders and was further refined through the sharing of knowledge. Although there have been significant shifts in societal attitudes to disability the inclusion of work created by supported studio artists in the contemporary art field continues to be debated. An historical overview will allow for a greater understanding of the facilitation model and its relationship to art process.

Monica Syrette studied fine arts and has a long standing interest in self-taught and Outsider Art. Monica was previously Archivist and Cataloguing Co-ordinator at Arts Project Australia and has conducted extensive research into the history of supported art studios. She is Assistant Curator at the Grainger Museum, University of Melbourne.



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AMY TAUB

/PANEL DISCUSSION/

OUTSIDER ART OR SOCIAL INCLUSION? FACILITATING ART, POSITIONING THE STUDIO

Amy Taub has served as the Executive Director of Creativity Explored, a non-profit visual arts centre for artists with developmental disabilities in San Francisco, California (USA), since 1999. During her tenure, Creativity Explored has become an internationally respected organization, known for its innovative and sustainable programming. Taub regularly consults on Creativity Explored's program that has served as a model for similar arts centres around the world. Taub has worked in the field of developmental disabilities for 35 years. She previously administered residential service programs for people with developmental disabilities in Montana, USA. She holds a BA from Marietta College in Ohio, USA.

**KRISTINA TITO
WITH JOSIE CAVALLARO**

/ABSTRACT/

HENRY DARGER RE-IMAGED THROUGH THE LENS OF SOCIAL INCLUSION

Illuminating the romantic lens that has framed the artist Henry Darger, has been broached by many scholars; how might his art practice and life be re-imagined without the filter of outsider art? In this paper we explore the emergence of agencies that support the practice of socially marginalised artists and the shift of the artist's role, and reception of their work. Looking at multi-contextual histories that represent Darger posthumously; we compare contemporary artists who experience social barriers and connect with supportive agencies, in order to negotiate aspirations they have as artists. We examine the art historical framing of the life and work of Darger, by considering the Intuit: Centre for Intuitive and Outsider Art collection, as well as, the perspective of Australian poet Julie Chevalier. Through action and qualitative research this paper draws comparison between living Australian artists John Demos (1956-) and Kevin Meagher (1978-), together with artist Judith Scott (1943-2005), USA. This enables a re-imagining of Darger's life and practice within a framework towards artistic and social inclusion. This paper works to diffuse the current social and conceptual traps that limit the readings of art produced by artists who are socially marginalised.



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Kristina Tito is the Arts Development Manager at Accessible Arts NSW. Prior, she managed 'Project Insideout', a supported studio and gallery space, at Macquarie Hospital, in the Northern Sydney Local Health District (NSLHD) for 8 years. In this role, she supported emerging artists with disability to undertake artist residencies, creative partnerships and leadership roles within the mainstream art world. She is currently a working party member of the national Accessible Arts - Supported Studio Network. Tito has studied at the National Art School, College of Fine Arts (COFA), University of NSW.

DEBORAH WARR

/PANEL DISCUSSION CHAIR/

BEYOND ACCESS

Dr Deborah Warr is the Leader for the Citizenship and Diversity theme at the Melbourne Social Equity Institute, University of Melbourne. Deborah is a sociologist and Senior Research Fellow at the McCaughey Centre for Community Health and Wellbeing, in the School of Population and Global Health. Following her doctorate in 2002, Deborah was awarded a NHMRC post-doctoral fellowship (2002-06, exploring processes of social capital in settings of locational disadvantage); a RD Wright Fellowship (2006-07, which considered the characteristics of effective community-based initiatives that addressed the social determinants of health), and a VicHealth Public Health Research Fellowship (2007-13, on a project exploring relationships between health, social connectedness, and locational disadvantage). Other research projects have explored the experiences of migrant background and refugee populations through her involvement on major consultancies for Foundation House, Berry St. Children's Services and as a University-based research partner on a raft of community led initiatives. Her published work spans theoretical, methodological and ethical issues. In 2013 she commenced an ARC Future Fellowship that will develop innovative methodological approaches for exploring social network structures across a range of place-based settings. Findings will inform strategies for building 'strong' social inclusion for populations and communities experiencing socioeconomic disadvantage. Deborah has long-standing commitment to participatory and collaborative research.



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MELISSA WESTBROOK

/ABSTRACT/

OUTSIDER, NEO-OUTSIDERS AND THE OUTSIDER PARADOX

'Outsider' is a universal concept commonly associated with feelings of alienation and profound isolation. In 1972 it became the cornerstone of a new art term. Used by Roger Cardinal to translate Art Brut, Outsider Art would signify creative expression divorced from galleries, institutions, art training and the endless discourses and monetization of the Insider Art Establishment. Embracing a plethora of different styles and mediums, Outsider Art promised a more liberal view of what art is and who its makers are. Or so it would seem.

Melissa will argue that while Outsider Art has brought a new type of art creator to public attention the term has created what I call the Outsider paradox. A growing number of artists who reject - or are rejected by - the Insider Art World are finding it increasingly difficult to define themselves as Outsider Artists. Why? Because in spite of its best efforts this art label has come to signify a certain kind of artist working in specific conditions. Not all marginal artists fit these criteria and so find themselves alienated from both the Insider and Outsider camps. Welcome to the Outsider paradox.

Dr Melissa Westbrook is an Oxford-based academic who obtained a PhD from the University of Melbourne in 2004. She founded the Neo-Outsiders in 2010 to highlight difficulties faced by marginal artists ostracized by the Insider and Outsider art worlds. Her Neo-Outsider theory gained popularity and became the basis for the New York magazine *Sic: A Neo-Outsider Publication*. In 2013 Dr Westbrook formed Literarty to teach children a multi-disciplinary approach to creativity. She will curate two exhibitions in 2014, which include children's and adult art, to champion the idea that art from all ages and walks of life can inspire us.