

PARA CULTURAS

SEMINARS + WORKSHOPS

FBAUP

CENTRO
DE ARTE
OLIVA

18-19
NOV
2022

What relationships can we establish between the so-called outsider art and other marginal genres and the contemporary artistic production of the established art system? What barriers exist between the arts, their systems and cultures of evaluation and validation? What aesthetic and critical judgments determine our conceptions of artistic processes? The Centro de Arte Oliva together with the Faculty of Fine Arts promotes a two-day seminar to discuss the relationship between Outsider Art and Contemporary Art.



Centro de Arte Oliva

Support



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18 NOV

10:00 AM | OPENING SESSION

LÚCIA ALMEIDA MATOS
(Director FBAUP, PT)

ANDREIA MAGALHÃES
(Director Centro de Arte Oliva, PT)

10:15 AM | TALK FINDING NEW GROUNDS

CHARLOTTE LAUBARD
(HEAD, Geneva, CH)



Some exhibitions remained famous and controversial in the 20th century for having presented together the works of artists so-called "professional" with those of creators said "autodidacts" working in margin of the art world. The criticisms were each time focused on the difficulty to put on the same plan artifacts which would be produced with different intentions, other knowledges, stemming from far away contexts of production. Considering the unprecedented expansion of creative practices caused by globalization and the digital revolution, Charlotte Laubard seeks to deconstruct the artistic categories inherited from the past century. Her research and exhibitions on the subject aim to build a more inclusive epistemology of art that transcends the outdated categories of institutional/autodidact, expert/amateur, artist/outsider, art/folklore.

CHARLOTTE LAUBARD is Professor and Dean of the Visual Arts Department at HEAD – Geneva School of Art and Design. An art historian and curator, she has worked in various international institutions dedicated to contemporary art before directing the CAPC musée d'art contemporain in Bordeaux from 2006 to 2013. Her teaching and research activities at HEAD focus on the social role of art based on the notion of agency from the field of anthropology; on self-taught learning practices; and on the digital condition and its effects on art paradigms. She curated the 2017 edition of Nuit Blanche in Paris, the Swiss Pavilion at the 2019 Venice Biennale with artists Pauline Boudry & Renate Lorenz, and the exhibition "The Self-taught Enigma" at the Musée d'art moderne et contemporain of Saint-Etienne in 2021.

11:00 AM | TALK NONCONFORMERS: AGENCY, INCLUSION AND LABELS OF SELF-TAUGHT ARTISTS

LISA SLOMINSKI
(Slominski Projects, London, UK)



Using her recently published book, *Nonconformers: A New History of Self-Taught Artists* (Yale University Press, 2022), as a framework, Lisa will explore the relationship of marginalised artists to institutional representation, personal and cultural positioning, and labels. By presenting four key moments where artists were presented in the 20th-century canon as Modern Primitives, l'Art Brut, Outsiders and Folk, she will discuss the shifting position of these artists in art history and institutional curation. It concludes with a look at practices in the 21st century and posing questions of curating and access to artists' direct voices for a more inclusive narrative past and present.

LISA SLOMINSKI is an independent curator, writer, and cultural producer based in London. She actively examines the historical framework of artists often considered 'self-taught' or 'outsiders' and advocates for neurodiversity in the current contemporary art discourse. She lectures on such topics for Queen Mary University of London and Christie's Education. Recent articles include "Cities in the Sky: Minnie Evans" for Burnaway, "Rewriting and Rereading Art History" for Yale University Press, and "Ron's Place: The Theatre or (personal) Power" in the peer-reviewed journal for Cambridge University Press (all 2022). In 2020, she co-founded the inclusive international curatorial platform Art et al. which focuses on international commissions and collaboration between arts professionals with and without disability. *Nonconformers: A New History of Self-Taught Artists* is her first art history book and was published internationally by Yale University Press in the spring of 2022.

12:00 PM | TALK LA CASA ENCENDIDA, A SPACE FOR COEXISTENCE

LUCÍA CASANI
(La Casa Encendida, Madrid, ES)



La Casa Encendida is a social and cultural institution in Madrid at the forefront of new cultural expressions, a valuable point of reference for Madrid society, with great impact both nationally and internationally. For twenty years it has been working with the commitment to bring contemporary culture to a wider audience, to support and promote contemporary artists in every discipline and encourage civic participation in the creation, promotion and comprehension of contemporary culture. Over the years it has incorporated people with intellectual, physical and sensory disabilities into its audience. At La Casa Encendida these people have included audiences and students, but also trainers and artists, all of whom have enriched the institution's proposals, making visible and normalising their presence in society and using La Casa Encendida as a platform to claim and consolidate their rights. La Casa Encendida is spurred by the conviction that helping people with different abilities to develop and use their creative, artistic and intellectual potential is not only in the interest of such communities, but also in the interest of society as a whole. In this line of endeavour, some of La Casa Encendida's programming milestones include, among others, the ÍDEM International Festival of Performing Arts – whose tenth edition was celebrated this year –, the work with the Debajo del Sombrero collective – which had already starred in the Mundo Extreme exhibition – and the exhibition El Ojo Eléctrico, with a selection of works from Treger/Saint Silvestre Art Brut Collection.

LUCÍA CASANI graduated from the Complutense University of Madrid (UCM) with a BA in Audiovisual Communications. Between 1997 and 2001 she participated in numerous film and advertising shoots within the Film Directing Department. In 2002 she joined the arts staff of the recently founded cultural centre La Casa Encendida and helped to launch the Audiovisual Department, which she coordinated from 2002 to 2009. In 2010 she began to supervise the centre's cultural programme, and in September 2014 she became director of La Casa Encendida, a solid initiative with a stellar reputation in both Spain and abroad. Since then, she has maintained the centre's commitment to contemporary creativity in the areas of art and culture, education, the environment and solidarity.

12:30 PM | Q&A

2:30 PM | ROUND TABLE

ANTÓNIA GAETA
+ MATTIA DENISSE

Moderated by Andreia Magalhães

ANTONIA GAETA is an independent curator who has been developing numerous curatorial projects in which she works very closely with the artists. She is also one of the few curators in Portugal with a deep knowledge of outsider art. Since 2015, has been developing curatorial projects with the Treger/Saint Silvestre outsider art collection. Currently, is the Director of Verão (Lisbon, Portugal).

MATTIA DENISSE is a visual artist based in Lisbon. Born in France in 1967, Denisse chose art, or art chose him, as a way to survive. He never felt he belonged anywhere and traveled throughout Europe and Africa. In 2006 he moved to Cape Verde, where he fought insular boredom by writing and drawing, his privileged ways of expressing thoughts. Back in Lisbon, Mattia Denisse devoted himself almost exclusively to drawing and writing.

"O Tautolo", "K contra K" and "Cata-log Cata-strofe" are some of his books. He exhibits regularly in Portugal and abroad. Of the individual shows, highlights include the recent retrospective exhibition Hápax (Culturgest, Lisbon, 2022) curated by Bruno Marchand, Duplo vê (Casa das Histórias, Cascais, 2016), THE ANTHROPOLOGIST MONKEY VERSUS THE ALCOHOLIC LIZARD (GAK Bremen, Germany, 2018); LES ÉDITIONS TRIPÉ (Nouveau Musée National De Monaco, Monaco, 2020); THEODORE'S DREAM (West Deen Haag, Haia, Holand, 2020).

3:45PM | ROUND TABLE ALHURES + ÍNSITO

Moderated by Daniel Costa

Studio do alhures crosses the boundaries of art, ethnography and heritage to develop projects, exhibitions and publications. Using concepts and data collection techniques proper of the social sciences and humanities – such as archive research, participant observation and interviews – conducts research and consulting, focusing on ethnographic heritage and vernacular artistic practices. In addition, it carries its own projects, based on disciplinary crossings and experimentation, focusing mainly on contemporary transformations of vernacular objects and practices. Drawing from anthropology and art history, Alhures seeks to inhabit a place of intersection between the human sciences and the arts, theoretical reflection and cultural production. The title Estúdio do Alhures claims, firstly, a place of experimentation for the human sciences, since the studio is a space usually destined to the practice of architecture and design. The term alhures, which means "somewhere; in an uncertain part", refers to a nomadic territory, consistent with the vernacular cultural practices that it documents and problematizes.

Ínsito takes as starting point a collective informal research, according to a non-linear historical-imaginary perspective, that has been taking place for several years, focusing on people, objects and places of extraordinary nature, with the goal of safeguarding and registering the materials found, since present-day society is propitious to the disappearance of this type of imagetic content. We found the reference to Arte Ínsita in a 1974 television program, where the architect and critic Mário de Oliveira avoids the term *Naif* and prefers "Portuguese Arte insita" a categorie which helps us to sidestep the problem of pejorative denominations or inappropriate classifications, not viewing the creator as innocent, brutish or inferior, but on the contrary, dignifying the artists. Arte Ínsita will then be, as its meaning says, something innate to itself, an instinct that is born from the individual, it is not crude art, popular, outsider, kitsch, naif, primitive but it can incorporate some of these characteristics in an open and carefree way.

4:30PM | SCREENING A CASA, A VERDADEIRA E A SEGUINTE, AINDA ESTÁ POR FAZER

(with the presence of the Director)

USA, Austria, Portugal, Documentary, Experimental, 2018, 35'
Direct by Sílvia das Fadas

Sílvia das Fadas traces a journey between five sites of revolutionary outsider architecture: an ideal palace built by a postman after each of his daily rounds; a red house designed by a socialist agitator; a pacifist tower erected against the movements of history; an exuberant garden engendered in the feminine; and a merry cemetery, which conjures a community of equals in the outskirts of Europe. A travelogue to places which defy the surface of the world.

19 NOV

10:00 AM – 1:00 PM WORKSHOPS FBAUP*

Everything blends together, or as one might say, It's all connected. Creating means to devise a set of rules just to break them. It's a paradoxal process, where the doing is simultaneously still to be and being done. These three workshops present participants situations of discovery and invention of the mediums at their disposal, whatever it may be, whether it's a resonant body or the space around it.

MODOS CRUS (RAW MANNERS)

by Teresa Arêde

We will try to use the voice as material for improvisation and find in notation the capacity to invent new languages. We will entrust part of the process to our gut instinct, thinking of the body as a noisy boxe, an instrument for sound creation.

LONGA EXPOSIÇÃO (LONG EXPOSURE)

by Miguel Almeida

Let's go for a walk! On this walk we will be writing photographs – a record of moments captured by our senses. Sounds, smells, movements and other impressions... We will shuffle these moments and recreate them through images and fragments found in magazines and newspapers

JOGO DE ESCALAS (PLAYING WITH SCALES)

by Sofia Santos

From inside to outside, outside to inside. From volume to plane, tiny and immense, and back again! In a continuous movement back and forth, we will search the details of the world around us for references and scales to create new spaces made of matter and light. In this meeting-workshop, walking, stopping and (re) stopping, will be actions called upon to the body, to thought, and to the senses. We will rehearse the construction of a common place, through drawing as an operative gesture, that enhances and reinvents matter and marks, shared by the group.

2:30 – 5:30 PM VISIT TO CENTRO DE ARTE OLIVA*

Meeting point: FBAUP | Bus at 2:30 PM
The visit to the current exhibition will be guided by Andreia Magalhães.

Limited to 25 participants

*Free admission subject to registration