

PROMOSTYL TRENDVIEW

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THE MUSEUM OF EVERYTHING

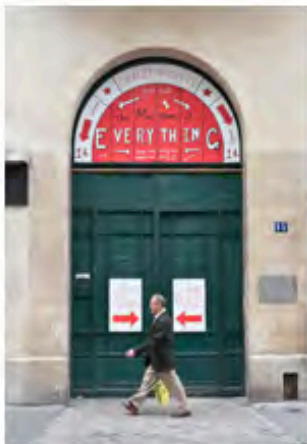
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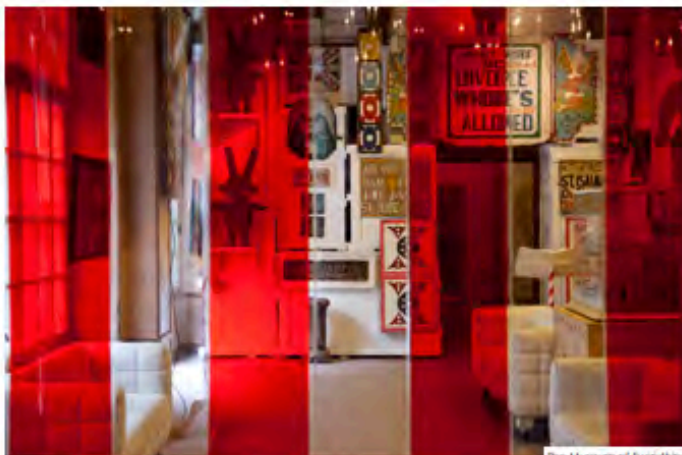
After London, Turin and Moscow, this traveling exhibition "The Museum of Everything" has now landed in Paris and will be here until the end of February. The French version has been redesigned by Marc-Olivier Wahler (the former director of the Palais de Tokyo and founder of **Chalef Society**) and has already attracted 350,000 visitors.

The aim of Exhibition #1 is to shed light on 500 works from fifty under-the-radar, self-taught contemporary artists – the majority being from the last century – with the help of artists' written texts, such as Maurizio Cattelan, Sophie Calle, Christian Boltanski and Nick Cave.



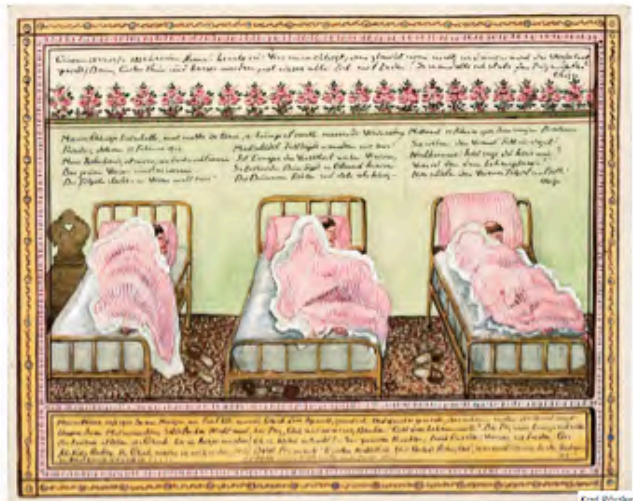
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Circulating outside the mainstream world of art, these naive works rehabilitate the idea of figurative and humanist art. Art considered to be "brut" (or "outsider art") was a term coined by Jean Dubuffet in 1947: "...these productions exhibit a spontaneous and highly inventive character, with as little as possible taken from customary art and from cultural clichés."



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Housed in a former Catholic seminary in the 7th arrondissement of Paris, you enter the exhibition by a spiral staircase that leads to a series of rooms displaying these artists' images – showing their works of obsessive productivity. Works by Josef Heinrich Reissnauer (born in 1938), such as "Kaltfassen" (2008) include infinitely aplicable images. Other artists don't seek to conjure this same chaos but instead ordering their images methodically, telling their life story with captioned drawings such as those by Karl Rödler (1884-1917, a Swiss porcelain painter). Seemingly more relaxing and poetic are the watercolour panoramas painted by Henry Dargey (1940/60).



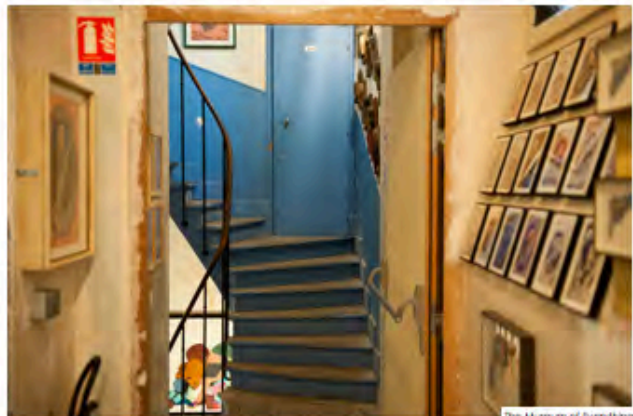
Karl Rödler



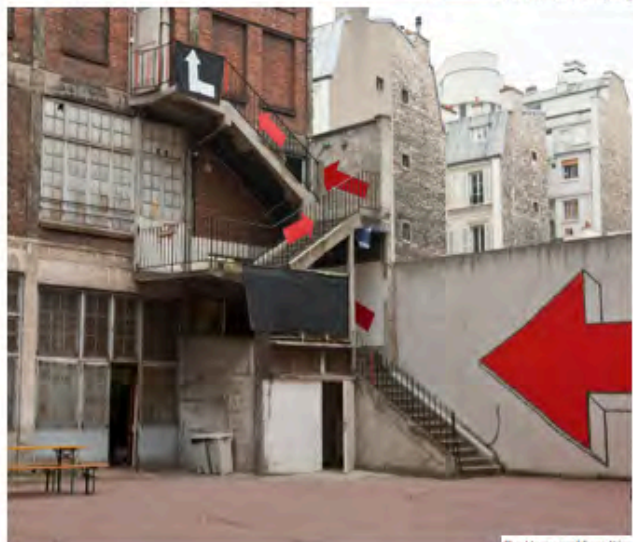
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The success of this exhibition is intrinsically linked with this trend of democratization which has swept through all institutions, and is evidence of the public's new appetite for the "non-institutional" and the non-conventional. It is an inclination that bonds dissimilar communities around one common desire: the rejection of inauthenticity. Therefore, we oppose "art brut/contemporary art" and "sincere/artfact art," even though we once regarded the works of these "Sunday" artists as proof of their mental illness. Yet these same works of art are now starting to show some worth (some of the lesser known artists' works are on sale at the exhibition's website for no less than €400).

The more that society expresses itself in this dematerialized way, removed of everyday objects in favour of multi-functional platforms, the more we are attentive to the prosaic trace it leaves, such as graffiti or street art. The works presented here are not only images, but they are the footprint that individuals have tried to leave behind (many of these works were originally discovered in bins). They are successful at attracting crowds of people because they have proven their ability to paint their innermost stories to us through unmediated means.



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