

RAWVISION

W E E K L Y

March 22nd 2024 #365

LA FERME DES TILLEULS

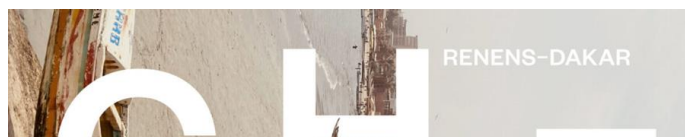
CHECKPOINT 2

FEBRUARY 8 - JUNE 23, 2024

Rue de Lausanne 52 1020 Renens |
lafermedestilleuls.ch

In 2021, La Ferme des Tilleuls presented Checkpoint, an exhibition that in a short space of time had become a platform for young migrants who had made their way to the Swiss Eldorado.

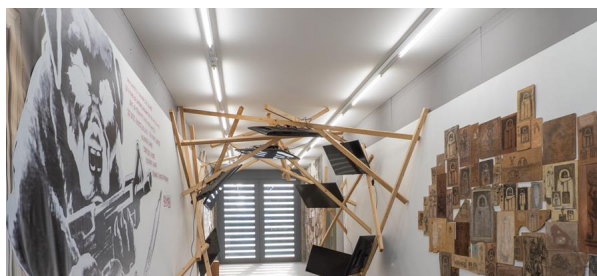
While the exhibition was in full swing in Renens, Senegalese curator Mamadou Boye Diallo, a self-taught specialist in street art and Art Brut, was picking up Checkpoint on social networks from the working-class district of the Médina in Dakar. The Médina is his Eldorado, the place where he was born and where he has been cultivating his artistic projects for years. It is also the playground of Pape Diop, an Art Brut artist who came back dented from a previous life in Europe.





Courtesy of La Ferme des Tilleuls

Under the impetus of Mamadou Boye Diallo, Checkpoint was added to the off-programme of the Dakar Biennial of Contemporary African Art in June 2022. With this artistic proposal, the curator embellished the Medina, hammered home once again the grim reality of departures by pirogue, and expanded the content of the exhibition by organising artistic workshops with François Burland, Audrey Cavélius, people from the Medina, returning migrants and refugees. Together, they created Checkpoint 2, a collection of testimonies gathered at the other end of the migration chain.





Checkpoint 2 Exhibition, Courtesy of La Ferme des Tilleuls



Checkpoint 2 Exhibition, Courtesy of La Ferme des Tilleuls



Checkpoint 2 Exhibition, Courtesy of La Ferme des Tilleuls

Back in Switzerland, Checkpoint 2 includes a new story, this time an administrative one. It's the story of Eliseu, a young Angolan who took part in Checkpoint. He arrived alone in Vallorbe in 2013, at the age of fifteen. What were his ten years in

age of modernism that were his ten years in Switzerland like, and where is he now?

These are just some of the stories that need to be told.

[Learn more about the artists and exhibition here.](#)

CAVIN-MORRIS GALLERY

MORNING INTERVIEW WITH A PANTHER CAROLINE DEMANGEL

MARCH 21 - MAY 4, 2024

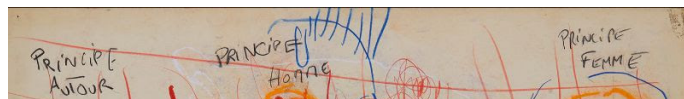
529 W 20th Street, 3rd Floor New
York, NY 10011 | cavinmorris.com

Caroline Demangel was born in 1972 in Remiremont, Vosges, France. She began drawing in 2008 during a hospitalization. The act of making art gave her a newly found freedom for creative and emotional expression.

Demangel relates the following:

'When I was recently (re) hospitalized, the patients, with all their quirks and idiosyncrasies, inspire me deeply without me even realising it.

Figurative characters are always very important to me, as they allow me not to feel alone. For example, I create a "standing man", a bit like creating a presence, another self, a friend, a double.'





Caroline Demangel, *Le Grand Jeu (The Great Game)*,
2012-2020, Pastel on matboard
47.25 x 31.5 inches

'It's also a question of material staging,' she continues, 'since the orderly arrangement of my pencils, pastels and acrylic tubes is important to me.'

'Because more than anything else, there's the impulse, which can't be prepared for, can't be intellectualized, can't be expressed in words, and can't be represented in any way. There's the urgency and necessity of pictorial language, a sort of ribambelle (multitude) of signs, knots, guts, nuclei (the inside of the body is very present) and sometimes words come to me that stand between the sheet and me, asking me to inscribe them.'


When I'm working, there really is something transcendent, something "greater than myself" a great spirit that allows the

*myself , a great spirit that allows me
"perfect" gesture, just right.*

*I connect to that which I don't know
elsewhere, outside the place of work, and it
guides me. Sometimes I have the impression
of executing a work that doesn't come
entirely from me. A message to be delivered.'*

Sixteen years later, despite setbacks,
Demangel pursued painting as though her
life depends on it. Drawing is a perfect
medium for her, allowing her to capture
moods and states of mind even if fleeting.
Characters intertwine; they duplicate. Her
lines create multiple facets bringing often
contradictory emotions to the surface
simultaneously. The colorful abundant
images produce sparks, and impose
themselves on us with free and powerful
expression.





Caroline Demangel, *Entretien diurne avec une panthère (Morning Interview with a Panther)*, 2018, Acrylic, coloured pencil, pastel on paper 47.25 x 31.5 inches

Caroline Demangel exhibited regularly at Gallery Polad-Hardouin, Paris, and with Cavin-Morris Gallery since 2015. Her work has been exhibited at Halle St. Pierre, Paris, and has been included in dRAW, an Intuit exhibition organized by Jan Petry in 2015. This is her first solo exhibition at Cavin-Morris Gallery.

[Learn more about Cavin-Morris gallery and Caroline Demangel's solo exhibition here.](#)

MUSEUM DR. GUISLAIN GENT


**INTERNATIONAL CONFERENCE :
EUROPEAN OUTSIDER ART
ASSOCIATION**

MAY 23 - MAY 25, 2024

museumdrguislain.be

The Museum Dr. Guislain will host the 2024 annual conference and general assembly of the European Outsider Art Association (EOA).

From the ancient sculpture workshops of the Classical Antiquity to the recent Documenta 15: artist collectives have always played an important role in art history. From shared ownership to a shared ideology: collectives can bring change on various levels and in various places.





Museum Dr. Guislain Gent, Courtesy of Martin Corlazzoli



Museum Dr. Guislain Gent, Courtesy of Martin Corlazzoli

Various topics and questions will be addressed, such as: How do artist collectives use art to fight for human rights? What makes them so extraordinary in the art world? And can the concept of an artist collective also apply to outsider art studios?

[Learn more about the European Outsider Art Association here.](#)

L'APPART RENOMA

CARLO ZINELLI

Fifty Years of Artistic Heritage

APRIL 3 - MAY 17, 2024

129bis rue de la Pompe, 75116 Paris

| renoma-paris.com

After its launch in Strasbourg at Richard Solti's Galerie Ritsch-Fisch and its New York stop at the Outsider Art Fair, the exhibition *Carlo Zinelli, fifty years of artistic heritage* lands from April 3 to May 17, 2024 in Paris at Appart Renoma, which confirms its programming of excellence in the field of art brut and artistic events that go off the beaten track.

In dialogue with its participation in Art Paris, the Ritsch-Fisch Gallery honors Appart Renoma by entrusting it with this unique retrospective exhibition which celebrates the fiftieth anniversary of the death of the extraordinary artist, Carlo Zinelli known as "Carlo". More than twenty works by Carlo from his period from 1960 to 1973 are presented: paintings, double-sided paintings and bronze sculptures which offer a deep dive into the creative universe of this major figure of art brut whose production continues to fascinate and inspire the whole world.



This leading figure of outsider art, who has today largely transcended its borders, has acquired international recognition and his work has been the subject of numerous personal exhibitions such as at the Venice Biennale, at the Art Museum Modern in the City of Paris or at the Museo di Castelvecchio in Verona.



His work is also present in prestigious private and public collections around the world such as the Collection de l'Art Brut, the Center Pompidou in Paris, the Collection of the Musée d'art moderne Lille Métropole, or the American Folk Art Museum in New York.

[Learn more about Carlo Zinelli and L'appart Renoma here.](#)

SOPHIE NOEL AND SYLVIE PERROT-

CLEMOT

HORS CARDRE 2

L'ART SINGULIER Y MET LES FORMES!

MARCH 30 - JUNE 2, 2024

Collégiale Sainte-Croix de Loudun, Vienne

86 | sonoel.com

Sophie and Sylvie are lovers, creators, collectors, tinkerers, researchers, enthusiasts, admirers, marvellers... of art and more particularly of art outside the norm, outside convention, outside the stereotype.... hors cadre.

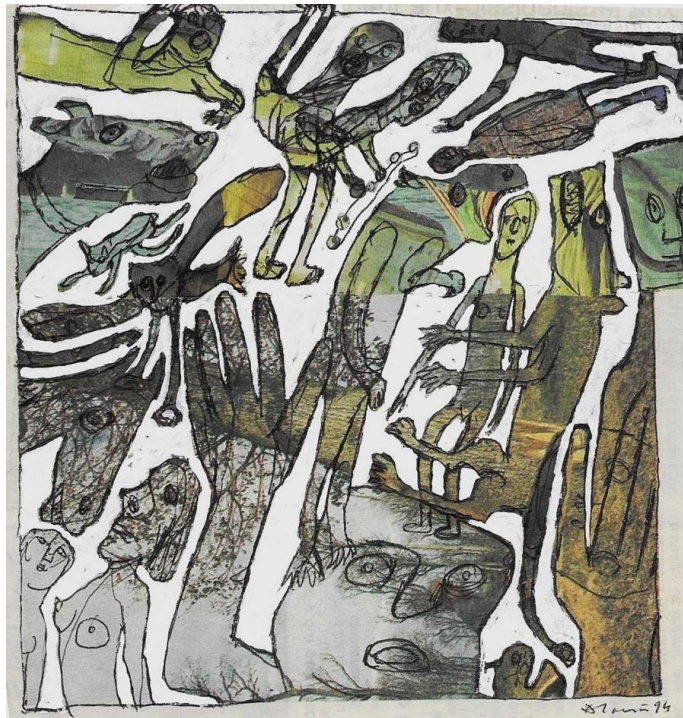
Sophie Noel, a singular artist, has been exhibiting her work for 23 years, and describes herself as a "do-it-yourselfer", a "tinkerer". A builder in the best sense of the word, as the ethnologist and anthropologist Claude Lévi-Strauss understood it in his book "La pensée sauvage". She practices the art of assembling salvaged materials into sculptures, most of which are African in inspiration. She has a flair for organising events, thanks to her former job as a communications manager. This is her second experience as an exhibition curator, after Hors Cadre 1.





Alain Lacoste, Envahissante Réclame

Sylvie Perrot-Clemot has 10 years' experience in coordinating and running exhibitions at Aux Rendez Vous du Neuf in Niort, in the Deux-Sèvres département (79).



Alain Lacoste, Ils Mettent un Coup de Collier

In 2019, she also accompanied Sophie Lepetit and Michel Leroux's exhibition "Quand l'art s'emballa" at the Collégiale Sainte-Croix in Loudun: an exhibition of art brut and singulier featuring works by Pierre Albasser, Caroline Dahyot, Pascal Audin, Claudine Goux, Jean Michel Chesne and Vincent Clemot, to name but a few.



Alain Lacoste, Pas de Quoi

Sophie and Sylvie met almost 10 years ago, at the "Les Sarabandes 2014" festival in Charente (16), where Sophie was exhibiting, and have never left each other since, united by their pronounced taste for singular art and art brut. Above all, their preference for volume, assemblages, textiles and materials.

This exhibition is organised by the AZIMUT association and the town of Loudun.

[Learn more about the Hors Cadre Exhibition here.](#)

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