

THE SINGULAR ARTS

In 1945, Jean Dubuffet invented the concept of Outsider Art to describe the creations of non-professionals, whose work was outside of any recognised circuit or school of art and who had no association with existing academic codes. For Dubuffet, its creators should also be free of any artistic influences and culture so that their works could be completely spontaneous and authentic.

In the 1970s, with the «Les Singuliers de l'Art» exhibition (City of Paris Museum of Modern Art, 1978) another concept, parallel to Outsider Art, Naïve Art and folk art, emerged, that of Singular Art: it brought together self-taught artists who, either willingly or not, had created a great separation from official art. Without any concern for aesthetic codes and principles, their creations, whether figurative or not, narrative or not, often full of humour and even, sometimes, completely crazy, were always moving, inventive and full of emotion. These nonconformist creators painted, drew, sculpted, assembled and invented their own materials and produced unclassifiable works that mirrored their imagination and desires.

Over time, Singular works found their place in the art world. In 1973, the Laval Museum enriched its collections with works from fringe arts. It was followed by Alain Bourbonnais's La Fabuloserie (1983), the Site de la Création Franche museum in Bègles (1989), the Collection Cérés Franco in Lagrasse (1994), and the Museum of Modern, Contemporary and Outsider Art in Lille (thanks to the donation of the Aracine in 1995) to mention but a few; all of which devoted themselves to the challenge of conserving, promoting and transmitting works issued from Singular Art.



MARIE-ROSE LORTET,
Chasseur de sons
20e siècle



ADAM NIDZGORSKI,
Sans titre
20e siècle

PRACTICAL INFORMATION MUSEUM OF NAÏVE AND SINGULAR ARTS

Tuesday to Saturday, 9 am to 12 pm and 1.30 pm to 6 pm
Sunday from 2 pm to 6 pm
Closed on public holidays, except 14 July and 15 August

FOR GROUPS: guided tours of the permanent collections or temporary exhibitions by appointment. Call +33 (0)2 53 74 12 30.

Free admission
Guided tour of the permanent collections: 3.00, free on the first Sunday of the month

CULTURAL ACTION
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Further information: <http://laval.fr/musees/>
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MUSEUM OF NAÏVE AND SINGULAR ARTS

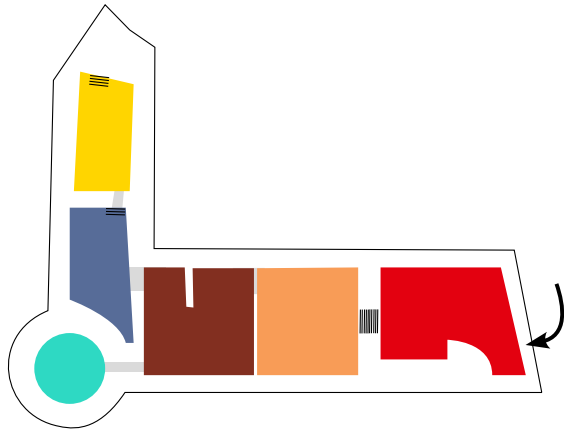
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MUSEUM NAÏVE ART SINGULAR ARTS

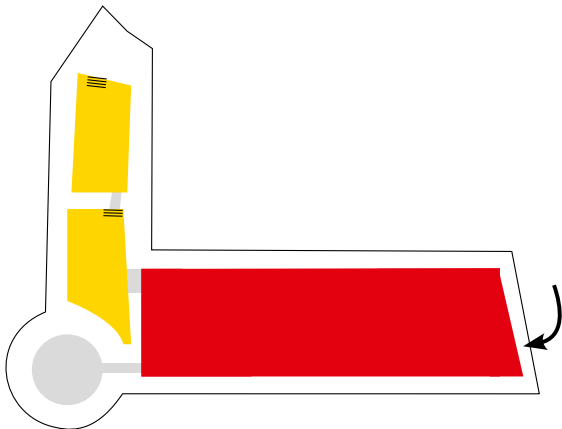
 Museum Laval
NAÏVE AND SINGULAR

LAVAJ 

MUSEUM MAP



GROUND FLOOR



FIRST FLOOR

- ▲ RECEPTION - TEMPORARY EXHIBITIONS
- ▲ THE MODERN PRIMITIVES
- ▲ NAÏVE ARTISTS IN ALL GENRES
- ▲ EASTERN EUROPEAN NAÏVE ARTISTS
- ▲ THE LEFRANC COLLECTION : HE ORIGINI OF THE LAVAL MUSEUM
- ▲ SINGULAR ARTS

NAÏVE ART

The term Naïve was adopted at the end of the 19th century to describe the works of Le Douanier Rousseau: initially used as a pejorative term to describe what some people saw as artistic clumsiness, this title continues to be the most commonly used term for describing this form of art that is so particular, outside of any stylistic category.

Naïve Art does not have any school or theory and any form of classification should be subject to caution. Indeed, from a painterly point of view, there is nothing in common between the works of Bauchant, Trouillard, Vivin or Lefranc: each naïve painter has his or her own imagination and artistic expression. Ignoring or not taking account of artistic conventions, Naïve Art does not apply basic rules with regard to composition, perspective, and the juxtaposition of colours; in this respect, it appears to be one of the influences of Modern Art.

THE MODERN PRIMITIVES



CAMILLE BOMBOIS,
Le Moulin de Provins,
20e siècle

Wilhelm Uhde, a German collector and critic, played a major role in the history of Naïve Art: the first biographer of Le Douanier Rousseau, he discovered Séraphine, Bauchant, Bombois and Vivin, encouraged them to work and helped them to obtain the recognition that their works deserved. Refusing to refer to them as "Naïves", a term that he found too demeaning, he called them "Modern Primitives".

HENRI ROUSSEAU,
Vue du Pont de Grenelle,
vers 1882



NAÏVE ARTISTS IN ALL GENRES

Throughout the history of Academic painting, there are but five genres, which are hierarchized according to their prestige: history paintings, portrait paintings, genre paintings, landscapes and still lifes. This hierarchy determines, as much as talent itself, the status of the work and its artist.

Each genre of academic painting can be found in naïve creations: the artists adopt them and reappropriate them.



JOACHIM QUILÈS,
Hommage à Picasso,
1969

EASTERN EUROPEAN NAÏVE ARTISTS

In Eastern Europe, Naïve Art found a fertile breeding ground and developed very quickly in the 1930s, enjoying great international success. Three artists, Ivan Generalic, Franzo Mraz, and Mirco Virius, became the pioneers of this movement: in the 1930s, they founded the Hlebine School, a Naïve painting school that allowed different generations of Croatian artists to work together.



JOSIP GENERALIC,
Les Baigneuses,
1967

THE LEFRANC COLLECTION: HE ORIGINI OF THE LAVAL MUSEUM

Jules Lefranc was an artist and a major collector from Laval. On 25 May 1966, concerned about the future of his collection, he donated 32 works to the Municipality of Laval in order to «be used to create a Museum of Naïve Art », the first of its kind in France. The donation included 15 canvasses and two gouache paintings by Lefranc, to which were added 15 paintings from his personal collection. These included works by Heinrick, Déchelette, Greffe and Favre. Touched by this act of recognition of Naïve Art, many

artists also decided to donate their works to the new Museum. Iracema, a leading Brazilian Naïve artist, mobilised several of her compatriots, thus allowing the Museum to add a large number of Brazilian works to its collections.



JULES LEFRANC,
Le Lancement du Normandie,
1933