

***Super-Rough***

**Guest Curator: Takashi Murakami**

**150 Wooster Street, New York**

**June 9-27, 2021**

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Kazumi Kamae, *Masato and I visit the ISE Grand Shrine*, 2021,

fired clay, 12 x 11 x 7.5 inches. Courtesy of Yukiko Koide Presents, Tokyo.

The Outsider Art Fair is excited to present *Super-Rough*, a large-scale group exhibition of close to two hundred sculptural works by approximately 60 self-taught, visionary and vernacular folk artists from around the world. Overseen by Takashi Murakami, in collaboration with several dozen Outsider Art Fair dealers and gallerists, the show will take place in a raw, expansive ground floor space in SoHo, New York City.

*Super-Rough*, a word play on *Superflat*—Murakami’s highly influential term for a new genre of Japanese Pop Art that emerged at the turn of the millennium, proposes the private and idiosyncratic universe of Outsider Art as an alternative to the ongoing spectacle of contemporary art and popular culture. Also referencing Outsider Art’s DIY dimensionality and handmade aesthetic, *Super-Rough* offers a diametrical departure from the slick seductive surfaces of a shiny consumer consciousness. At the same time it reflects Murakami’s understanding that in visual culture there is equivalence to all manners of art, a super-flattening of prior hierarchical distinctions between fine art and popular or vernacular arts, between what is professional and



institutionally ratified and what is self-taught. On the compositional and textural implications of an adjective like “rough” Murakami cites the calligraphic Zen paintings of temple monks and Buddhist sculpture, in which studied refinement gradually drifts towards a rougher abstraction, and how in each there is a forceful connection between refinement and roughness. He also sees a connection between religious art and the spiritual strain in Outsider Art, explaining that “Outsider Artists don’t think about unnecessary things, they focus in on that state.”

1.) Monica Valentine, *Untitled*, 2021. Mixed media, 12.5x12.5x2.5 in. Creative Growth Art Center, Oakland, California. 2.) John Byam (1929-2013), *Untitled*, n.d., Wood, glue and sawdust, 5.2 x 4 x 3.6 in. Courtesy of Andrew Edlin Gallery, New York. 3.) Nek Chand, (1924-2015), *Untitled*, n.d. Metal, cement, ceramic, 28 ½ x 12 ½ x 9 in. The Gallery of Everything, London.

Certain tendencies emerge out of the imaginative unpredictability of these tactile inventions, where assemblage reveals its true cumulative glory—be it a refuse-laden metal bus by the late Dutch master Willem Van Genk (1927-2005), the bead and sequin-encrusted foam works by Monica Valentine; Lonnie Holley’s re-imagined and transformed talismans made from found objects and imbued with profoundly metaphorical meaning; Gaston Chaissac’s (1910-1964) fanciful collage figures; Bessie Harvey’s (1929-1994) deeply religious animations of the wood she foraged; or the architecturally woven miniature thrones that Eugene Von Bruenchenhein (1910-1983) fabricated from bleached chicken and turkey bones. By presenting together these and other esteemed self-taught makers of sculpture–William Edmondson, James Castle, Judith Scott–with a legion of works by anonymous and scarcely known artists, *Super-Rough* becomes a voyage of discovery more than just a map of the familiar.

Murakami is one of a number of contemporary artists who have supported Outsider Art in recent years (e.g. David Byrne, Maurizio Cattelan, KAWS). He has collected significant works by artists like Henry Darger, but he is clear that he is far from an expert on the subject. But he does explain why trained artists might be in a special position to recognize the creative instincts of self-taught artists. “In baseball or soccer you have excellent scouts who can watch young



athletes play, they are able to see even then that they have great muscle, agility, build or physique,” he offers, “and when we look at self-taught art we can also appreciate this kind of physicality in their work, the agility and flexibility of their hand and brain…the physical perfection is there, they are not trained but they can do it. As artists we train so hard it is sometimes difficult to get out of our shell, we have to think of careers and money, to be able to play by a certain set of rules that allow less creative freedom.” It is with an abiding wonder of that raw state, that *Super-Rough* is dedicated.

**Featuring:**

Alikan Abdollahi

A.C.M.

Jose Adario dos Santos

Paul Amar

Gil Batle

Hawkins Bolden

Raimundo Borges Falcão

Murat Briere

David Butler

John Byam

Seyni Awa Camara

James Castle

Gaston Chaissac

Nek Chand

Ulisses Pereira Chaves

Chomo (Roger Chomeaux)

Raymond Coins

Alan Constable

Ronald & Jessie Cooper

Guillaume Couffignal

Curtis Cuffie

Stroff Denis

Tom Duncan

William Edmondson

Louis (Louie) Estape

Howard Finster

John Foxell

Yuki Fujioka

Dennis Gordon

Cindy Gosselin

Manuel Graziano

Manoel Galdino de Freitas

Bessie Harvey

Yasuhiro Hirata

Lonnie Holley

Rev. J.L. Hunter



Kazumi Kamae

Sylvia Katuszewski

Yumiko Kawai

Jan Krizek

Hans Krusi

Ralph Lanning

Georges Liautaud

Ted Ludwiczak

Jordan Laura MacLachlan Jerry the Marble Faun Jose Marquez

Francis Marshall

Maruch Méndez

Edward Nagrodzki

Michel Nedjar

Ryuji Nomoto

Moses Ogden

Tony Pedemonte

Elijah Pierce

Emile Ratier

O.L. Samuels

Shinichi Sawada

Hans Schmitt

Judith Scott

Charles Simmons

Kambel Smith

Richard C. Smith

Sylvain and Ghyslaine Staëlens Daniel Swanigan Snow

Chico Tabibuia

Ionel Talpazan

Terry Turrell

Monica Valentine

Willem Van Genk

Eugene Von Bruenchenhein Memory Ware

George Widener

Terry Williams

Hideaki Yoshikawa

Anonymous Artists

**Participating Galleries:** Chris Byrne  
Carl Hammer Gallery

Cathouse Proper

Cavin-Morris Gallery

Center for Creative Works



Creative Growth Art Center

Dutton

Andrew Edlin Gallery

Fleisher/Ollman Gallery

Galería MUY

Galerie Lange

Galerie Pol Lemétais

Henry Boxer Gallery

Hirschl & Adler

Jennifer Lauren Gallery

JP Ritsch-Fisch

Marion Harris

Mariposa Unusual Art

NEXUS SINGULARITY (Aarne Anton)

Norman Brosterman

Private Collector

Ricco/Maresca Gallery

Shelter

SHRINE

SITUATIONS

Steven S. Powers

The Gallery of Everything

Venus Over Manhattan

Yukiko Koide Presents

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**June 9 – June 27, 2021**

**150 Wooster Street, SoHo, New York City**

**Tickets: $10**

**https://www.eventbrite.com/e/153881320171**

**VIP & Press Preview:**

Tuesday, June 8, 11:00am-7:00pm

**Public Hours:**

Wednesdays – Saturdays: 11:00am-7:00pm

Sunday: 12:00-6:00pm

Monday: closed

Tuesday: closed

**About the Outsider Art Fair:**

Founded in New York in 1993, the Outsider Art Fair is the original art fair concentrating specifically on self-taught art, presenting works by acknowledged masters such Henry Darger, Bill Traylor and Aloïse Corbaz, as well as living artists like George Widener, Susan Te Kahurangi King, Dan Miller and Luboš Plný. Soon

recognized for its maverick spirit, OAF played a vital role in nurturing a passionate collecting community and broader recognition for outsider art in the contemporary art arena.

In 2012, Wide Open Arts, a company founded by gallerist Andrew Edlin, acquired the fair. Propelled by its immediate success in New York, a Paris edition was inaugurated in October 2013, helping to reinvigorate that city’s long tradition in the art brut field. In 2018, the fair expanded to its current venue, Atelier Richelieu, located in the 2nd arrondissement.

**Connect:**

www.outsiderartfair.com

@outsiderartfair @takashipom

#OutsiderArtFair #SuperRough

#Murakami

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