

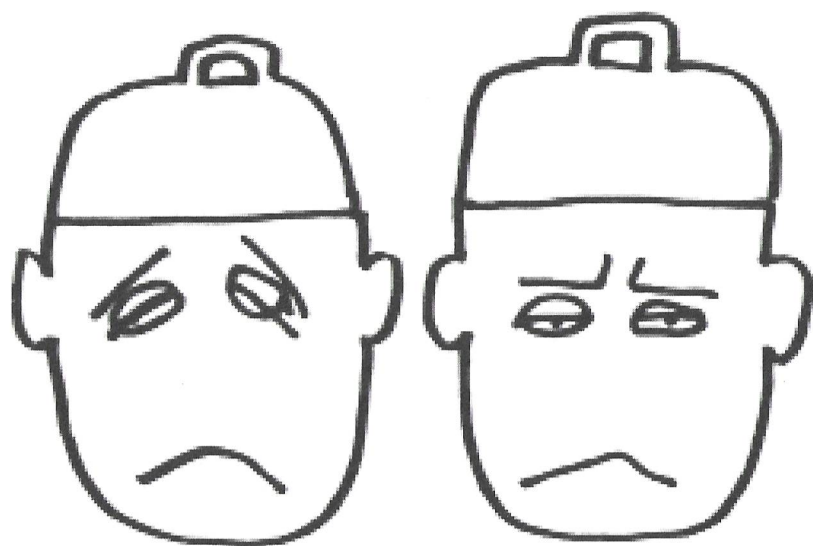
MAD MARGINAL

Cahier #2

L'INADEGUATO LO INADECUADO THE INADEQUATE

Un libro de Dora García

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INCONTENIBILE



than the audience; the two positions are disenfranchised and equalised with regard to the ordinary eye.

What interests me is the phenomenon of transgression, which defines itself as permanent renewal. There is no stability in transgression – one always has to re-transgress, and this is contained in the artistic process. That is how I can admire, for example, the agency in Bernard Bazile's rather violent gesture of 1989, opening the can of *Merda d'artista* by Piero Manzoni. Bazile's work forms a kind of frontispiece in the Secession's central foyer: instead of doing it himself, he delegates the act to African hands, thus also denouncing the petit-bourgeois norm of the artist as white. With this work Bazile anticipated the rupture represented by the fall of the Berlin Wall and the advent of globalisation, questioning at the same time the taboo about the inviolability of the work of art. This touches on the status of the work of art, but it is not once and forever: the act must be continued, pursued and contradicted in order to negate a single fixed state and status for the work.

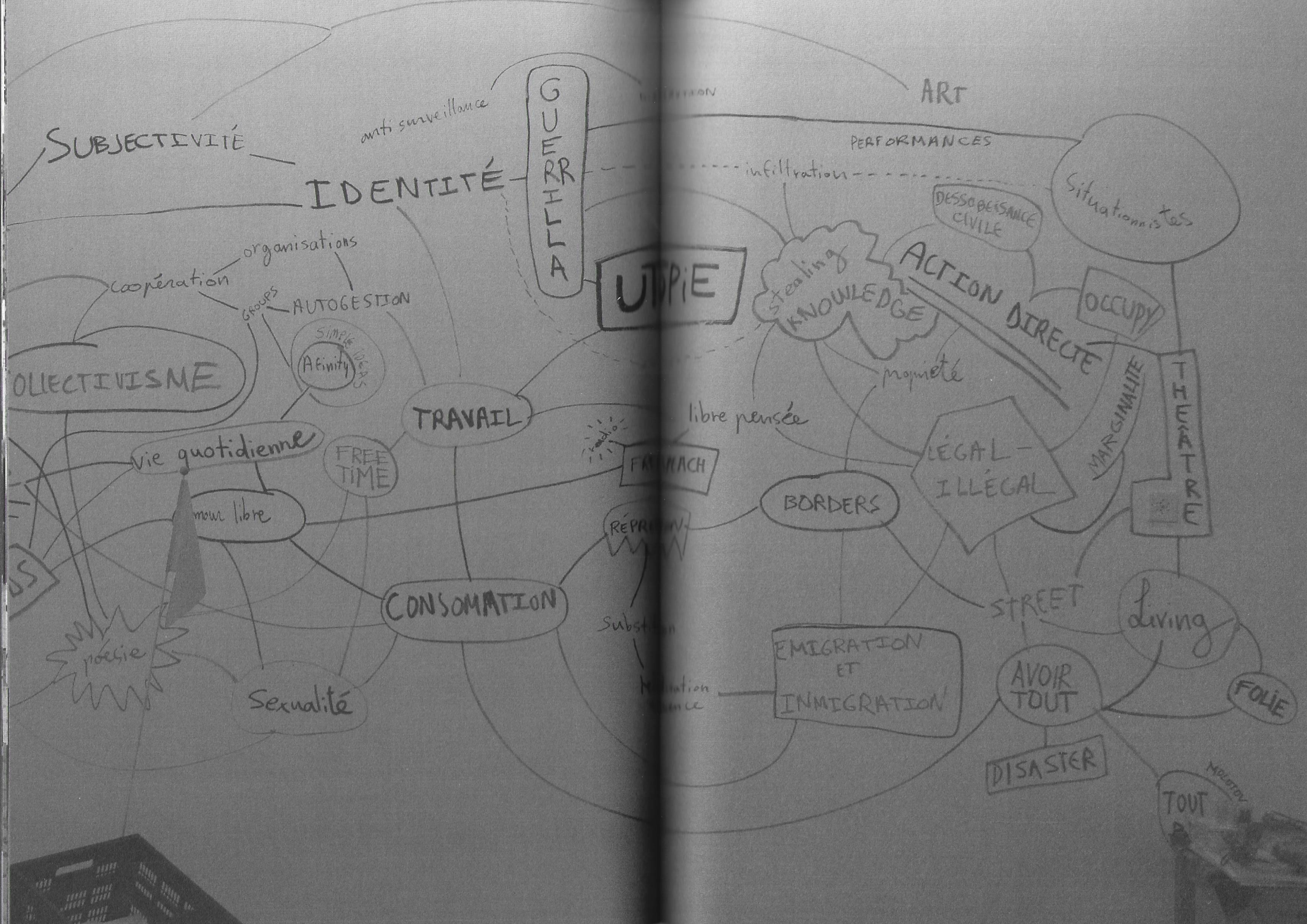
THE INADEQUATE
HD VIDEO
40'
VIDEOSTILLS

Dora García



A black and white photograph of a building facade. A large banner is hung across the front, featuring bold, sans-serif text. The banner is positioned in front of a window with shutters. To the left of the banner, a vertical pipe runs down the wall. In the background, to the left, a bare tree is visible against a bright sky. Further left, a paved area with some equipment and a person's legs is partially visible.

**FOREIGNERS,
PLEASE DON'T
LEAVE US
ALONE WITH
THE SWISS!**





It doesn't matter if four or five intellectuals read about these subjects and get worked up about them; they have not become realities for the public, and have therefore failed to attain true reality.

Nor can censorship be justified as an expression of the will of an entire people that, believing itself to have critically surpassed certain positions and certain relationships, puts the writings and documents of that culture beyond the pale, as if it were throwing out of the window the books that it has already read and that it considers foolish and outdated.

It being understood that the circulation of ideas cannot be prevented, it is a question of seeing whether and to what extent it is possible to prohibit the circulation of facts and forms and stimuli and performances, visions and perversions of the erotic, the macabre and the awful [...].

Federico Fellini, 'Appunti sulla censura', in *La Tribuna del Cinema*, no. 2, August 1958.

OUTSIDER

In Vasari's time it was still remembered that the great Masaccio (1401-28) '...was a very absent-minded and careless person; having fixed his mind and will wholly on matters of art, he cared little about himself and still less about others. And since he would never, under any circumstance, give a thought to the cares and concerns of the world, nor even to his clothes, and was not in the habit of recovering his money from his debtors, except when he was in greatest need, Tommaso was called Masaccio (Silly Tom) by everybody.' (Vasari, II, 289). The corollary to obsession with one's work is indifference to dress, cleanliness, food, family, public affairs; in short, to everything outside the object of the fixation. [...] Of Paolo Uccello (1397-1475), pupil of Ghiberti and friend of Donatello, a great

experimenter, apart from being a great painter, the story went that '...because of these investigations he remained secluded in his house, almost like a hermit, for weeks and months, without knowing much of what went on in the world and without showing himself. Spending his time on those caprices, he knew, while he was alive, more poverty than fame. He left a wife who used to relate that Paolo would spend the whole night at his drawing board trying to find the rules of perspective, and when she called him to come to bed, he would answer: "Oh, how sweet in this perspective!"' (Vasari, II, 204-05)

Margot and Rudolf Wittkower, *Born Under Saturn*. New York: New York Review Books, 2007.

Those works created from solitude and from pure and authentic creative impulses – where the worries of competition, acclaim and social promotion do not interfere – are, because of these very facts, more precious than the productions of professionals. After a certain familiarity with these flourishings of an exalted feverishness, lived so fully and so intensely by their authors, we cannot avoid the feeling that in relation to these works, cultural art in its entirety appears to be the game of a futile society, a fallacious parade.

Jean Dubuffet, 'Make Way for Incivism', in *Art and Text*, no. 27, December 1987 – February 1988.

Scorned and rejected half a century ago, marginal creation has gradually made its way onto the social and cultural scene through the efforts of its advocates in museums, publishing, and business. This recognition marked a debut of a double life for Art Brut. Lifted out of the obscurity and anonymity to which they had been consigned, these creations began to be considered as full-fledged works of art. At the same time, this official acknowledgement altered and misrepresented them, since it partially distorted its initially rebellious and uncultured virtues.

Lucienne Peiry, *Art Brut: The Origins of Outsider Art*. Paris: Flammarion, 2001.