The Colossal d’Art Brut ORGANuGAMME II
by Danielle Jacqui
In 2015 the artist Danielle Jacqui donated a work of art to the Foundation of La Ferme des Tilleuls: this was the Colossal d'Art Brut ORGANuGAMME II, consisting of 36 tons (80'000 lbs) of ceramics which are to be erected on site in the form of a monumental structure. Following an initial period of expert research and architectural planning, by the end of the year 2019 the Foundation of La Ferme des Tilleuls had managed to ensure financing for the construction of the first part of the work. Two of the 27 modules have been assembled during the summer of 2020 under the artistic direction of Danielle Jacqui herself, who has resided at La Ferme des Tilleuls for 6 weeks.

Danielle Jacqui is back in Spring 2021 to continue the edification of her artwork.

The Foundation of La Ferme des Tilleuls is pursuing its fund-raising efforts in order to finance the construction of the whole structure in 2021.
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Exhibitions, concerts, film screenings, scientific meetings, readings, ceramics workshops, artist residencies, participatory works... The program at La Ferme des Tilleuls is abundant, multidisciplinary and accessible to all. The artists invited to La Ferme des Tilleuls blur the hierarchies between artistic disciplines, open the doors of their work spaces and develop new in situ projects.

Since its inception in 2017, La Ferme des Tilleuls has been crossing scientific and artistic perspectives and telling the story of the world’s complexity in its own way by valuing the narratives and practices coming from the margins and edges of our societies. It constantly seeks to attenuate or even erase the hierarchies between different art forms, between different audiences, between those who know and those who do not, between the legitimated and the less legitimated.
Danielle Jacqui (1934) is a major figure in the world of outsider art and founder of the International Festival of Outsider Art in Aubagne (in the Provence-Alpes-Côte d’Azur region). She was originally a second-hand dealer who then became a richly creative painter, embroiderer and ceramist. Since 1973, her work has been exhibited at several venues in France, the USA, Japan and in Switzerland, where the Collection de l’Art Brut in Lausanne owns over sixty of her works. As a self-taught artist, Danielle Jacqui today enjoys worldwide renown, in particular for having decorated her whole house with paintings.
Danielle Jacqui was born in Nice on 2nd February 1934. Her mother was a militant feminist and her father an artisan jeweler, opposed to any form of political engagement. At a very young age, her life was turned upside down by her parents’ separation and being placed in a boarding school. When war broke out, she was five years old. Her mother joined the Resistance Movement and Jacqui spent her childhood in hiding. Finally she was taken into care by a couple of teachers and then had to leave school at the end of the World War II. In spite of her chaotic younger years, she was a beneficiary of the Freinet Pedagogical Approach at the “Enfants de la République” institute in Saint-Rémy-de-Provence and the breath of freedom it gave her. She distanced herself from mainstream culture and discovered the use of clay for the first time. At the age of eighteen, the young woman met her future husband, an apprentice coach builder, her elder by two years, and wholeheartedly adopted the workers’ cause as her political creed. The young couple had four sons and worked together in a masonry business. During her spare time, Danielle Jacqui started drawing and books became her passport to the culture that had escaped her so far. She had already started creating small artistic installations, which attracted no attention. The couple separated in 1970. It was the start of a new chapter in Danielle Jacqui’s life.

The source of creation
With no qualifications, the young woman could not aspire to many jobs. Her parents’ passion led her to become a second-hand dealer or “brocanteuse”, which would provide some income while appealing to her creative talent. She opened her first shop and very soon it was obvious that it would be like no other, with her original installations arrayed outside it. This brought her a certain renown and also a visit from César, the sculptor. During the long hours spent in her business, Jacqui started embroidering very expressive dolls which attracted passers-by and also incited gifts of materials, such as textiles, silks and buttons.

In 1971, Jacqui started painting. Soon after she exhibited her work in collective exhibitions in Fédéric Altman’s Musée d’art naïf et marginal in Flayosc. She also showed them on her stand at the Antiques Fair in Marseille, and then, as soon as an opportunity presented itself, in France and abroad (Gallery La Forge, Foundation Paul Ricard, Tokyo French Fair, Migros Art Gallery in Schaffhouse etc.). From 1974 onwards, she was able to share her passion for art with her partner, Claude Leclercq. During the 80’s she produced her large pieces of embroidery, which sometimes took years to complete.

An activist artist
Following the death of Jean Dubuffet in 1981, Danielle Jacqui discovered the existence of outsider art and became aware of a deeply-felt affinity with other self-taught artists whose work was born of existential disconnection and the irrepressible need to create. Three years earlier, an exhibition at the Musée d’Art Moderne in Paris had also celebrated the “singuliers de l’art”, a category to which Danielle Jacqui seemed to belong. This was opportunity for her to approach other such artists and, in 1990, to set up a local showcase for these a-typical and popular creators. The International Festival of Outsider Art in Roquevaire was born. It became increasingly successful and in the year 2000 it was transferred to Aubagne. Renowned outsider artists have exhibited there each year, among them Mario Chichorro, Jean Vodaine, Jano Pesset, Jacky Coville, Jeanne Gérardin, Gérard Lattier, Marie-Rose Lortet, Pierre Ledda and Yvonne Robert. From 1990 until the present, Jacqui’s work has figured in numerous publications and been shown in international exhibitions. She is now a major figure of outsider art. Early in the 2000’s she also realised a work while in residence at the Banana Factory in Reading, USA. Today her work is presented in several renowned institutions - the American Visionary Art Museum in Baltimore, the Collection de l’Art Brut in Lausanne, the Banana Factory, the Musée International d’Art Naïf Anatole Jakovsky in Nice, la Fabuloserie in Dicy, the Site de la Création Franche in Bègles and the Musée International des arts modestes in Sète.
The Colossal d’Art Brut ORGANuGAMME II by Danielle Jacqui was conceived while she was artist in residence in Aubagne in 2006. The aim of the project was to marry two living traditions of the Aubagne region: ceramics and outsider art, by covering the facade of the Aubagne railway station with ceramics. Danielle Jacqui worked on this project every day for almost ten years, creating several thousands of ceramic pieces to cover a surface of about 5000 ft². Due to changes in the municipal council of Aubagne in 2014, -ORGANuGAMME- finally found itself without a destination. La Ferme des Tilleuls and the city of Renens, with the enthusiastic support of its municipal authority and the city council, offered to provide a home for this monumental artistic construction.

The Collection de l’Art Brut in Lausanne will also host part of the work, namely two 10 meters/ 32 ft tall “totems” in its garden.

In November 2006, Danielle Jacqui was invited to be an artist in residence in the workshops of Thérèse Neveu, a specialist in ceramics and the manufacture of “santons”, those ornamental figures which belong to the Christmas crib in the south of France. She offered to execute an “anarchitectural” 3-dimensional ceramic work to cover the facade of the Aubagne railway station. This ambitious project was accepted by the Municipal Council and for eight years the artist worked intensively until the floor of the warehouse which was her workshop was completely covered with the ceramic pieces. In 2013, the town and agglomeration of Aubagne took part in a major event - “Marseille, European Capital of Culture”, with a presentation of the work. In March 2014, because of a political reversal, the entire project came under threat and the components of what Jacqui referred to as -ORGANuGAMME- (“make your dreams reality; until you die, if needs be”) became homeless.

An audacious proposal came from Renens in 2015 where the photographer Mario Del Curto, in collaboration with the city of Renens, was working on opening a multidisciplinary, cultural hub: La Ferme des Tilleuls. Together, they decided to provide a home for the work and that it would later be assembled at La Ferme des Tilleuls.

With the artist’s consent it was agreed that smaller components of the work would be exhibited elsewhere in Europe, thereby creating a sort of “Danielle Jacqui itinerary”. And so she is to be found at the Collection de l’Art Brut in Lausanne, at the Musée International des Arts Modestes in Sète, at the Musée International d’Art Naïf in Nice, the Atelier musée Fernand Michel in Montpellier and in Draguignan, where, in July 2019 the Saint-Sauveur chapel was inaugurated and transformed into a museum exclusively dedicated to Danielle Jacqui’s work.

The Collection de l’Art Brut
The museum had taken part in the project since 2015 and received part of ORGANuGAMME as a donation; namely two “totems”, each around ten meters tall (32 ft), which are to be erected on its site. The institution already owns over sixty pieces from the author, including embroidered dolls, with intertwined patterns, books and paintings on wood, plastic or crockery, as well as numerous imaginatively decorated envelopes.
ORGAnuGAMME - on the floor (detail), Marché de Gros, Aubagne © Mario Del Curto
Cartography of Danielle Jacqui’s works throughout the world

Switzerland, France:
- La Ferme des Tilleuls, Renens
- Collection de l’Art Brut, Lausanne
- La Maison de Celle qui peint, Roquevaire
- Musée International d’Art Naïf, Nice
- La Fabuloserie, Dicy
- Musée de la Création Franche, Bègles
- Chapelle Saint-Sauveur, Draguignan
- L’Atelier musée Fernand Michel, Montpellier
- Musée International des Arts Modestes, Sète

United States:
- American Visionary Art Museum, Baltimore
- Banana Factory, Bethlehem
Danielle Jacqui has been working on site at La Ferme des Tilleuls since 2015 in close collaboration with the architect Jean-Gilles Décosterd. Their mission has been to find a simple, tridimensional, robust and financially feasible support which the artist would then be able to “colonise” with her ceramics as her concept of -ORGANuGAMME- required.

Together they came up with the idea of a modular structure, rather like a meccano construction in three dimensions, which would self-generate a constellation of open and undefined shapes; a sort of organic process with unlimited potential for growth and which Danielle Jacqui would freely be able to use as a support for her ceramics.
POIDS TOTAL DE L’ENSEMBLE 450 KG

VIS DE LIAISON 6 x M20 x 60
PLATINE DE LIAISON EP. 20 MM
NOEUD EXAGONAL EP. 5 MM
MAT OPTIONNEL Ø 121 x 5
MONTANT EN TUBE 100 x 50 x 4
TRaverse EN TUBE 100 x 50 x 4

ART. SYSTEM
CONSTRUCTION METALLIQUES
PERSONNES À ROY En L’INTÉRIEUR
ROUTE DE LA SUISSELLE 29
ECH. 1:20
EUGÈNIUS, LE 20.09.17
P. DIORELLE

REF: MODULE COLOSSAL
ISOMETRIE
ECH: 1:20

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Honorary committee of the Colossal d'Art Brut
ORGANuGAMME II

Cesla Amarelle
State Councillor, Canton of Vaud

Laurent Amez-Droz
Director, real estate and land, Canton of Vaud

Andreas Banholzer
Director, Tourism Office, Canton of Vaud

Daniel Brélaz
National Councillor, former Mayor of Lausanne

Pascal Broulis
State Councillor, Canton of Vaud

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Mayor of Renens

Alain Clerc
Mayor of Saint-Sulpice

Anne-Marie Depoisier
Former Mayor of Renens

Henri Dès
Singer, born in Renens

Stéphane Droux
Responsible for Swiss Railways Real Estate (West)

Bernard Fibicher
Director of the Fine Arts Museum (MCBA), Lausanne

Laurent Flütsch
Director of the Roman Museum, Lausanne-Vidy

Tatyana Franck
Director of the Musée de l’Elysée, Lausanne

Patrick Gyger
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Grégoire Junod
Mayor of Lausanne

Carlos Leal
Actor, born in Renens

Sarah Lombardi
Director of the Collection de l’Art Brut, Lausanne

Christian Maeder
Mayor of Ecublens

Tinetta Maystre
Municipal Councillor, Renens, President of the board of trustees for the Lausanne public transportation services

Pierre-Yves Maillard
National Councillor, President of the Swiss Federation of Trade Unions

Anne Marion-Freiss
Prefect, Lausanne West District, Renens

Yves Mesnard
Mayor of Roquevaire, France

Gustave Muheim
President of Lausanne Region, Mayor of Belmont-sur-Lausanne

Omar Porras
Director of the Théâtre Kléber-Méleau, Renens

Dominique Rast
Director general of ORIF (Integration and vocational training)

Jean-Pierre Rochat
Mayor of Chavannes-près-Renens

Rebecca Ruiz
State Councillor, Canton of Vaud

Philipp Scherble
Head of site management, Swiss Railways Real Estate (West)

Michel Thévoz
Former director of the Collection de l’Art Brut, Lausanne

Claudine Wyssa
President of the Strategy and Development Office for the development of western Lausanne (SDOL), Mayor of Bussigny
« The Collection de l'Art Brut already owns more than sixty pieces created by this impressively productive artist. For this reason, the installation of -ORGANuGAMME- in Renens with two of its elements exhibited at the Lausanne museum will simultaneously create synergy between the two institutions and promote this unique project, destined to become a reference in the field of environmental design, in Switzerland and abroad.

Sarah Lombardi, director of the Collection de l'Art Brut, Lausanne

« -ORGANuGAMME- by Danielle Jacqui is a story of different encounters. First of all, between people: Mario Del Curto, and his passion for a-typical life stories, and the artist, “She who paints”; then, between cities: Aubagne, known for its artisanal tradition of figurines or ‘santons’ and Renens, an industrial centre undergoing major transition; finally, between a place, La Ferme des Tilleuls, and its miraculously preserved garden, and a unique artwork, teeming with life. »

Marianne Huguenin, president of the Founding Committee of La Ferme des Tilleuls

« Assembling -ORGANuGAMME- together with its creator is, for me, a way of revealing not only a work of art, but also the fabulous life story of Danielle Jacqui. »

Mario Del Curto, photographer

« Encouraging the installation of this colossus alongside the railway lines will contribute to promoting Renens’ particular identity and its part in the erection of a unique symbol which is bound to attract the attention of all and sundry - from art collector to passerby - in the heart of the West Lausanne agglomeration, a stone’s throw from the third largest railway station in French-speaking Switzerland. »

Jean-François Clément, Mayor of Renens

« This is a sumptuous metaphor of migration and the benefits it can bring us. This work has undergone a renaissance, a renewal, a deployment in Renens. It's a wonderful story that deserves to be told. »

Michel Thévoz, first director of the Collection de l'Art Brut
La Ferme des Tilleuls is thankful to its precious partners:

- **Module** partner: Orliati
- **Institutional partner:** Collection de l’Art Brut Lausanne
- **Project partners:** SBB CFF FFS, Architram

Private and public patrons:

La Ferme des Tilleuls
fermedestilleuls.ch

Rue de Lausanne 52
1020 Renens
Switzerland

+41 21 633 03 50
lfdt@fermedestilleuls.ch