



EUROPEAN **OUTSIDER ART** ASSOCIATION

European Outsider Art Association  
Conference E-Quality 2019 in Stockholm  
Stockholm 24<sup>th</sup> – 26<sup>th</sup> May 2019

From 24<sup>th</sup> – 26<sup>th</sup> May 2019, Inuti is hosting the European Outsider Art Association (EOA) conference in Stockholm and Sala, Sweden.

This year's conference focuses on 'E-Quality'. Questions around quality and equality in Outsider Art will be addressed.

The conference will focus on inclusion and the importance and challenges of building equality in the art world. The EOA's 10th anniversary will be celebrated with a full program; speeches, exhibitions, workshops, panels, performances, artist presentations, studio visits, site specific art - and of course a party!

Panel discussions will focus on 'the Artist in Interaction' and 'Living Collections'. Presenters at the conference will include Thomas Röske (DE), Olga Fominykh (RU) Rebecca Hoffman (USA) and many more. Panellists will include Nina Roskamp (DE) Fritz Gronert (NL) and Hugo Karlsson (SE) and all special guests mentioned in the program. There will be performance by Anders Wettler (SE), Kristoffer Ekelund and Jan-Albert Carlsson (SE) and a visit to site specific 'Little Istanbul' by Jan-Erik Svennberg in Sala (SE). Not to forget the Nordic Outsider Craft exhibition that opens on Saturday at Aguélimuséet.

There will also be an opportunity to find out more about Inuti through presentations from Director Kenneth Helén with staff and artists.

The 2019 conference is aimed at artists, curators and collectors as well as representatives from museums, galleries, collections, art projects and studio groups.

Welcome!

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If you have questions about the tickets, please email us at [eoat@inuti.se](mailto:eoat@inuti.se)

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For more information about the EOA, see their website. <http://www.outsiderartassociation.eu>

For more information about INUTI, see their website. <http://www.inuti.se/info/se/english>

# Introduction

I came to the European Outsider Art Association conference at GAIA museum in Denmark 2017, with a very vague understanding of Outsider Art. All I knew of the EOA was what the letters stood for. I left three days later, still without definitions, but with new understandings.

At first I found it difficult to grasp the concept of the EOA, when there wasn't even a definition of the term Outsider Art that all members could agree on. Even the use of the term itself was questioned, pending on different viewpoints. Nevertheless, an immense dedication and commitment to the subject seemed to create a sense of affinity.

The contrasts and connections between theoretical discussions of Outsider Art and hands-on experiences of everyday life in a studio were very inspiring. Bringing new perspectives and raising questions about everything, from how and why to discuss various concepts, to studio working methods.

The fact that members have their own definitions of Outsider Art seems to me, however confusing, to be the core and strength of EOA. Researchers, collectors, galleries, studios, advocates and artists, all with their own perspectives and different agendas, contribute to the unique dynamism of the EOA.

The lack of definitions and common objectives gave me a feeling of limitlessness. Without having to label neither myself, nor my work, I can still be a part of European Outsider Art.

**Marianne Schmidt, artist at Inuti**