

ABSTRACTS AND AUTHORS

ENGLISH ANNEX

EDITORIAL

Eva di Stefano

The artists' presentations in this issue of the magazine – some of them little known – lead to a reflection on the term Outsider Art. Even if it is not accepted by everybody, it still remains the most dynamic and polysemous, able to refer to a wide range of artworks (e.g. Art Brut, mentally disabled artists' works, Psychic Art, Naïve Art, Folk Art, Self-Taught Art, Art Singulier, etc.). Methodologies of interpretation and integration of Outsider artworks are the focus of an equally complex reflection inspired by the other selected themes the magazine dwells on: the anthropological "gaze", Warburg and Didi-Hubermann's theories on image, and Szeemann, Gioni and Macel's curatorial methods. This issue is then concluded by a section centered on the history of the reception of Irregular Art in Italy and by the reports about two Sicilian leading experiences where young contemporary artists dialogue with Outsider Art.

Eva di Stefano taught *History of Contemporary Art* at the University of Palermo from 1992 to 2013, and in 2008 she founded the *Osservatorio Outsider Art* that she manages together with a magazine of the same name.

EXPLORATIONS

Antonio Di Lorenzo

Devils and little devils. Carlo Giampiccolo's small theaters

An outsider in his creative vision but not in his social life, Carlo Giampiccolo is a retired engineer who could be defined an Art Singulier artist. Solitude, silence, and secrets are the Muses of the magical boxes he fabricates with recycled materials and paper cut outs. In these animated and colorful little theaters, he ironically stages memories from his childhood and ghosts from his present. A relentless creator, his numerous works, which have now invaded his middle class house in Bologna, are the pages of a very personal diary—a three-dimensional and highly coded one to which the author gives custody of his own inner life. They are to be understood as almost Dadaist playful exorcisms.

Antonio Di Lorenzo is an architect who graduated with a degree in Cultural Anthropology. He works in the field of cultural goods conservation and collaborates with a number of institutions in Palermo, where he lives. He is currently the contact person of the *Unità Operativa Attività Scientifica Museale* of the *Galleria d'Arte Moderna* of Palermo.

Sarah Palermo

Marie-Claire Guyot's interrupted fabula

The French term Art Singulier is likely to be the most suitable for Marie-Claire Guyot (1937-1991). The term refers to an intermediate category of creators that can neither be classified as Art Brut nor more contemporary genres. Born in Paris, she lived her adolescence in Marseilles before getting married and moving to Italy. Her intense paintings and disquieting fetish-sculptures represent grotesque characters and children with big eyes and a persecutory gaze. Like ghosts of a never-ending macabre dance, they tell a tale of suffering.

Sarah Palermo is an art historian and curator. She works in Rome and Paris where she also contributes to numerous art magazine; she researches female artists, memory, and identity in contemporary art, and Outsider Art.

Turhan Demirel

Irene Weismantel: color at a high volume

Weismantel has been developing her love and talent for color since 1993 when, after some ups and downs, she checked herself at the Lutheran foundation Hephata of Mönchengladbach. She still lives in a protected apartment in this center for the mentally ill and disabled. She has produced a sizable body of work, namely large-scale drawings characterized by thick black lines outlining areas full of color, with no empty space. Her narrative works have a naïf expressiveness that humorously express her vision of the world as it seems to her and her joy of life.

Turhan Demirel, was born in Turkey and lives in Wuppertal. A neurosurgeon, he is one of the most passionate collectors of Outsider Art in Germany, which he seeks to promote through conferences, publications, and exhibitions.

ALBUM

Morteza Zahedi

Alikhan Abdollahi's fantastic archeology

The image gallery presented in this section of the magazine features Alikhan Abdollahi (1961), an interesting sculptor from Afghanistan, who emigrated to Iran and now lives in Teheran. A self-taught and semi-illiterate artist, he has created an original papier-mâché by recycling grey egg cartons and using a glue used in libraries. He has thus created stone-like works representing mythological and legendary figures that arise from his imagination but have the aura of ancient artifacts.

Morteza Zahedi is an Iranian artist and an award-winning illustrator. Moreover, since 2001 he has been the only Outsider Art collector in Iran and has been engaged in its promotion both in his homeland and abroad. In 2017 he also opened the gallery Outsider Art inn// in Teheran, where he lives.

IN-DEPTH

Pavel Konečný

Anna Zemánková's parallel worlds

Following the retrospective devoted to this Czechoslovakian artist by the Collection de l'Art Brut of Lausanne (9 June - 26 November 2017), we present the testimonies of those who knew Zemánková personally. This article describes the artist's personality and artistic practice, the spiritual and therapeutic meaning of her mediumistic apparitions, her magic parallel worlds where the subject has no weight, and the development of her international success.

Pavel Konečný, has been a scholar and a collector of Outsider and Folk Art of Eastern Europe since the 1970s. He curates exhibitions and edits publications that often focus on those Italian talents he has enthusiastically discovered. For many years, he has

also organized the international festival Art Brut Film in Olomouc (Czech Republic), where he lives.

Valérie Rousseau

Outsider Art. The good fortune of a controversial term

The terminology referring to out-of-canon artistic forms – that is, the core of our study – still fuels a passionate debate. We thus think it useful to re-publish this article that was written for the LAM-Lille métropole, Musée d'art moderne, d'art contemporain et d'art brut, originally published in 2014. The author explains the origin and evolution of the term "Outsider Art", as a multifarious one that presents an epistemological challenge.

Valérie Rousseau is an art historian with a PhD from the University of Québec in Montréal and a Master in Anthropology from the École des Hautes Études en Sciences Sociales, Paris. Since 2013 she has been a curator of Self-Taught Art and Art Brut at the American Folk Art Museum, New York, where she has also curated numerous exhibitions. Prior to this, she founded and directed from 2001 to 2007 the Société des arts indisciplinés in Montreal, where she set up an archive on the artistic practices out of the mainstream. Among her numerous publications is Vestiges de l'indiscipline: Environnements d'art et anarchitectures (Canadian Museum of Civilization, 2007).

Turhan Demirel

Paul Klee and the art of the mentally ill

This essay explores how one of the major protagonists of twentieth century art was among the first to recognize the value of imagery produced by patients of psychiatric hospitals. Driven by his need to find new, authentic, and original expressive forms, independent from canonic art, the artist found this type of imagery to be similar to his search for an essential expression. But in the author's opinion, that is not a good reason to state that they influenced the artist's work. Indeed, this idea was used by conservative groups to denigrate him and support the suspicion of his own mental illness. In the end, the Nazis considered his works "degenerate art" and displayed them next to those made by the mentally ill.

Regaida Comensoli

Anarchives and coincidences: Aby Warburg and Armand Schulthess

The author – who studies alternative systems for organizing knowledge and memory – draws an interesting parallel between the famous iconographic Atlas of Aby Warburg, an art historian from Hamburg, and the encyclopedic Garden made by Armand Schulthess, considered an Art Brut environmental artwork. Both are atypical maps characterized by a dynamic organization of information and the absence of a linear chronology. Both had an auto-therapeutic function, as tools for thinking and face the authors' inner demons. Beyond any classification, they are two anarchives that anticipated the open and hypertextual fruition of web surfing.

Regaida Comensoli is an art historian and curator. She lives and works in Switzerland. She collaborates with OffSpace Sonnenstube and with the Kunstbulletin magazine. She researches Relational Art and alternative systems for the organization of knowledge and memory in contemporary art.

Giulia Ficco

Biennials and Irregular Art: from Szeemann to Gioni and Macel

The presence of Outsider artworks at the Biennale di Venezia in 2017 (Scott, Miller, Plný) invites a historical and artistic reflection on three curatorial methods of integration. If Harald Szeemann is the pioneer of a new inclusive concept of display in the name of the artworks' "spiritual truth", it is evident that Massimiliano Gioni has followed along this line of thought, while remaining grounded on Didi-Hubermann's theory of the image. In 2013, he created a transversal Biennale that integrated many utopian works and environments made by Irregular artists. This year, Christine Macel's exhibition is more unitary: the artists, also Irregular, are invited to witness the intimate and Dionysian elements of the necessary neohumanism of contemporary art.

Giulia Ficco is an art historian, curator, and specialist in Irregular Art. She graduated from Ca' Foscari (Venice) in 2014. From 2014 to 2016 she worked at the Musée Visionnaire of Zurich. Now, she is continuing her study at the University of Berna.

ITALIAN STORIES

Roberta Serpolli

Elective affinities. Falzoni, Dubuffet and Zavattini

Through unpublished letters, the author retraces the unknown exchange Jean Dubuffet had with Cesare Zavattini – a writer, cinematographer and promoter of Italian Naïve Art – between 1947 and 1964. These documents are the evidence of their common aims, friendship and mutual esteem. The two developed a relationship thanks to Giordano Falzoni, a unique artist who had a rapport with many French creatives at the time. Beyond any differences, they all shared an interest for the topic of the *homme du commun* and a critical attitude towards dominating culture. This article adds a new and precious piece to the history of the reception of Art Brut in Italy.

Roberta Serpolli is an art historian with a Ph.D from Ca'Foscari University, Venice. She researches international collecting of contemporary art and the poetics of marginality, and she has worked with many museums and public and private institutions (MAXXI - Museo Nazionale delle Arti del XXI secolo, Rome; Getty Research Institute, Los Angeles; FAI – Panzas' Villa and Collection, Varese).

Eva di Stefano

Dino Menozzi, the pioneer of Marginal Art

Dino Menozzi's cultural adventure helped Naïve Art come to the fore in Italy during the 1960-70s, facilitating the subsequent favorable receptions of more irregular and anarchist art forms now known as Art Brut and derivatives. Now an octogenarian who lives in Reggio Emilia, Menozzi is a collector and promoter of Naïve Art. In 1974, he founded the magazine "L'Arte Naïve" that published 69 issues in total until it ceased operations in 2002. Featuring criticism and international news, not only did the magazine focus on the Naïve trend, it also introduced more irregular expressive forms of artistic production that Menozzi termed "marginal art" until in 1995 he introduced the notion of Art Brut in Italy.

BOOKS

Marina Giordano

Magic weavings in Paris

The exhibition *Inextricabilia*, curated by Lucienne Peiry, opened in Summer 2017 at the Maison Rouge of Paris. It offered a prime example of the relationship between art and anthropology through a fascinating comparison with Art Brut, contemporary art, folk and religious artistic productions, and African talismans and fetishes. It explores their formal and symbolic affinities on the theme of threads and textile weaving. These works, though separated both temporally and geographically, reveal striking similarities and take on a rich meaning through a historical and artistic analysis combined with an anthropological view.

Marina Giordano is an art historian, exhibition curator, and expert in textile artworks. She currently teaches History of Art in several high schools in Palermo. Her publications include Trame d'artista. Il tessuto nell'arte contemporanea (Postmedia Books, Milan 2012).

Naida Samonà

Art Brut at University. An interview with Pepa Mora

The second edition of the Diploma Art Brut: Mundos paralelos, sinceridad y brutalidad en el Arte will be held in 2018. Organized by the University of Granada (Spain), the specialized 125-hour course includes theoretical lessons, seminars, and practical workshops led by international speakers. We asked the coordinator of the previous iteration of this course, organized in 2016, to discuss its aims.

Naida Samonà is an art historian. She works as a tourist guide in Palermo and collaborates with the Osservatorio Outsider Art.

Rachele Fiorelli

"Soul Stone". Following Sarino Santamaria's footsteps

This article reports an innovative education experience through Outsider Art. Santamaria (1913-1992) was a spontaneous sculptor who created artworks in tuff, the majority of which are now lost. He distributed them in the territory of Favignana, one of the Egadi islands, near Trapani. Twelve young students from the Academy of Fine Arts were invited to creatively explore Santamaria's works and create a collective installation and a video-documentary. The workshop, organized by the OutArtLab association, took place in Palermo and Favignana in Spring 2017.

Rachele Fiorelli is an art historian. She lives in Palermo and works in the field of tourism and cultural project design. Since 2011 she has been working with Osservatorio Outsider Art where she takes care of the scientific and organizational aspects.

Pier Paolo Zampieri and Valentina Raffa

Maregrosso Urban Lab

Over the years, an urban workshop has developed in Messina around Giovanni Cammarata's work – an abandoned dream house. The workshop helps to restore and preserve the artwork while seeking to reclassify the Maregrosso suburb. This activism has created a new relation between contemporary Street Art and Outsider

Art that, in 2017, resulted in the discovery of fragments from Cammarata's wall paintings. The two authors of this article are two of the leaders of this project. Not only do they report its latest results, they also offer some methodological reflections and a chronology of the progress made up until now.

Pier Paolo Zampieri is a sociologist and one of the founding members of Zona Cammarata. He teaches Urban Sociology at the University of Messina and deals with urban phenomena, the imaginary, and Outsider Art.

Valentina Raffa is a Sociology researcher at the University of Messina and a member of the organization Zona Cammarata of Messina. She researches social marginality and engagement, post-colonial studies, sociology of health and illness.

Translations by Monica Campo, in collaboration with Margaret Carrigan