

ABSTRACTS AND AUTHORS

ENGLISH ANNEX

EDITORIAL

Eva Di Stefano

Was he a forger or an artist? Beginning from the recent rediscovery of the archaeological forgeries of Gaetano Moschella, our dossier on the archaeological imagination of Sicilian brut artists affords new themes for a debate on the prehistory of Art Brut. Other important features of this issue are the text by the philosopher Mario Perniola and the interview with Bianca Tosatti, an authoritative irregular art scholar. Among the unknown or little known artists that we also introduce this time, mention must be made of the German Klingebiel, to whose extraordinary painted cell there is devoted a circumstantiated essay. Finally, the news of the foundation in Italy of a 'House of Art Brut', a private institution with big collections, leads us to hope that in future the Italian gap regarding these themes can be, if not overcome, at least reduced.

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 directs together with the journal of the same name.

ARCHEOBRUT DOSSIER

Flavia Frisone

Gaetano Moschella and the archaeological forgeries at the Salinas Museum in Palermo

A well documented reconstruction of a fascinating story: in the second half of the nineteenth century a Sicilian farmer, living near Taormina, succeeds in selling his sculptures as archaeological finds to important institutions like the Archaeological Museum in Palermo, which purchases a hundred of them, the British Museum and the Germanic institute in Rome. A learned archaeologist, perhaps actively involved in the imposture out of the desire for an important role in academe, maintains their authenticity. Then, after an indignant outburst by Theodor Mommsen, a controversy starts among scholars, leading to 'unacceptable' sculptures being exiled to the museum's stores, from which they have recently been brought out for exhibitions on archaeological forgeries.

Flavia Frisone, a teacher of Greek History at Salento University (Lecce) and an expert on studies on Greek society in the archaic and classical ages, collaborates with public and private institutions in the field of archaeology. Her main fields of research are Greek colonization and historical geography of the ancient Mediterranean, on which she has published volumes and scientific essays in Italy and abroad.

Bruno Montpied

The origin of the 'Barbus Müller. From the myth of the forger to the myth of art brut

The first-person narration of an investigation for the discovery of the artist that did the famous 'bearded' sculptures till now called by the name of their Swiss collector. Till now they have represented the anonymous icons of Art Brut at its beginnings in the first exhibition organized by Dubuffet in 1947. On the basis of a few signs, above all two period photos where very similar sculptures are glimpsed outdoors, the author succeeds in identifying the site near Chambon in Auvergne, goes there to make cadastral and registry searches, and identifies the former owner of the estate, Antoine Rabany, known as the Zouave (1844-1919). He subsequently discovers some

documents where well-known archaeologists complain that sculptures done by Rabany circulate on the antiques market, presented as Roman finds. Some images found together with the aforesaid documents finally make it possible to establish without a shadow of doubt that the 'Barbus Müller' sculptor was precisely Rabany.

Bruno Montpied, a French artist and experimental cineaste, is an independent researcher on Art Brut and spontaneous artistic expressions; he communicates his discoveries in his blog *Le poignard subtil*; he is the author of numerous volumes, including *Eloge des Jardins anarchiques* (Montreuil 2011); recently he has created a big inventory of French environments (*Le Gazouillis des éléphants*, Paris 2017).

Eva Di Stefano

Archaeological imagination and Art Brut

A frequent aspect of Art Brut sculptures is their archaism, which in the case of Gaetano Moschella even becomes acclaimed archaeological forgeries, while a series of circumstances will at first take onto the market of Roman finds the works of Antoine Rabany, identified by Bruno Montpied as the creator of 'Barbus Müller.' These are two stories of Art Brut ante litteram, and therefore one has to wonder whether Moschella was actually an Art Brut artist before being an active forger. An unintentional archaeological inspiration is also present in other later Sicilian peasant artists like Filippo Bentivegna from Sciacca and Salvatore Bentivegna, known as the Moor, which leads us to believe that in an ancient and stratified land like Sicily Art Brut has the ability to intercept its archetypal figures.

Domenico Amoroso

Jung's archetypes, Cusumano's statues and cultural memory

Francesco Cusumano (1914-1992) from Caltagirone can also be included among Sicilian brut sculptors mysteriously inspired by the ancient world. His artistic vocation arose from an oneiric vision, which is the starting point of the author of this text, an archaeologist, who searches for possible interpretations of this unusual retroactive phenomenology in the thought of Warburg and Jung. For these artists there is delineated an underground channel that makes them able to go through and draw on the ancient roots of collective memory. Sometimes this happened intentionally, as in the case of the 'forgeries', and others as a result of a naïve and impassioned search for iconographic models, as in the case of Cusumano, who in pictures in books saw anthropomorphic Assyrian bulls and fell in love with them to the point of wanting to reproduce them in his own way.

Domenico Amoroso, an archaeologist, is the creator and founder of MACC, the Caltagirone Museum of Contemporary Art, which displays the only public collection of Sicilian art brut and outsider art.

EXPLORATIONS

Giulia Pettinari

Eccentric metamorphoses of the ordinary: Giuseppe Coni's drawings

After his death in 2015, his relatives found a series of drawings on top of a wardrobe. Coni lived at Ciampino near Rome, and at night methodically drew, alone, original wefts of colour evoking the art of weaving. A printer, his work now supplanted by the introduction

of new technologies, he found in drawing a compensation for the work crisis: as he himself told his relatives, drawing was his 'therapy.' The author analyzes from the formal point of view both the most abstract works and those where stylized figures, natural elements or aggregated pictograms appear in an 'orderly chaos' recalling the surrealist lexicon.

Giulia Pettinari, an art historian and an independent researcher on Outsider Art, lives and works in Rome; she has collaborated with the artistic workshop Il Mattone (Genzano) and co-founded the McZee association, with which she organizes cultural events in the region she comes from, Marche.

Turhan Demirel

Martha Grunenwaldt: when art and music go hand in hand

A street violinist from her childhood, the Belgian Martha Grunenwaldt (1910-2008) had a difficult life in which there alternated long years of hard domestic service at a noble castle and periods of free musical vagabondage. She began to draw at 71, after she had finally found a stable and reassuring home with her daughter. After the first wavering attempts, her style became fluid and confident, unmistakable. In her drawings faces of woman bloom like a free hymn to femininity. Unlike the multiples faces of a Madge Gill, ghosts set in the dark of the soul, Grunenwaldt's serial faces freely fluctuate, instead, in the garden 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.

Josefa F. Mora Sánchez

The 'fluid strength' of Josefa Tolrá

This article is a historical contextualization and analysis around the education received by women born in Spain, in the countryside at the end of the 19th century and how this determines formal and conceptually the work of the self-taught artist Josefa Tolrá. This little-known artist, who had no prior artistic training and received only a rudimentary and insufficient basic training, developed in the village of Cabrils (Catalonia) an extensive corpus of original artwork not influenced by aesthetic trends or avant-garde movements, for more than twenty years. The education that girls at that time received consisted of reading, writing, elementary maths and sewing. This singular artist's work consists of drawings, writings and works of embroidery, mainly shawls in imitation of the famous and legendary shawls, but in which embroidered drawings were unquestionably designed by the artist.

Josefa F. Mora Sánchez, aka Pepa Mora, is an artist, curator and historian of art, and a drawing teacher; she took a PhD at the University of Granada, where she continues her researches and has created the specialist course 'Diploma en Art Brut. Mundos paralelos, sinceridad y brutalidad en el arte' (2016, 2018).

FOCUS

Thomas Röske

The painted cell of Julius Klingebiel

Klingebiel (1904-1965), an ex-blacksmith shut away from 1939 in a cell of the judicial

psychiatry clinic in Göttingen after some serious episodes of mental unbalance, was the creator of a remarkable example of environmental Outsider Art. It is still little known, but since 2012, thanks to the interest of Prof. Andreas Spengler and other psychiatrists, it has been placed under monumental guardianship. Beginning from the 1950s Klingebiel painted all the 9.25 square metres of his cell with heraldic motifs and ones referring to hunting, juxtaposing framed and unframed images, large and small, to the point of filling every space. Some parts are completely covered with human and animal figures, houses, aeroplanes, flags and other features. Thomas Röske reconstructs the story in the context of the psychiatric culture of the time and describes and interprets its particular Germanic imagery.

Thomas Röske, Ph.D on the theme 'Art in the psychiatric context', directs the Prinzhorn Museum (Heidelberg) and is the president of the European Outsider Art Association (EOA); he teaches regularly at the Universities of Heidelberg and Frankfurt.

IN-DEPTH

Mario Perniola, with an introduction by Claire Margat

Environmental aesthetics. Works and extreme experiences

The philosopher Claire Margat introduces us to the life and thought of Mario Perniola, a protagonist of Italian culture who recently died. A thinker with manifold interests in the field of contemporary aesthetics, Perniola was also interested in Outsider Art. The unpublished text that we present here is a lecture he gave on 3 July 2014 in Lisbon, devoted to Visionary Environments. With the greatest clarity, the philosopher points out the historical and aesthetical parameters beginning from the sixteenth-century Bomarzo Park and Mannerism, on down, through the Palais Idéal of Cheval, to the anarchic constructions of Richard Greaves. These works were all fruits of an existential 'enlightenment' that testify to 'fundamental seriousness of life.'

Mario Perniola (1941-2018), a philosopher, writer and theorist of contemporary art, a teacher of Aesthetics at the Rome-Tor Vergata university, has been a central figure in Italian culture and counter-culture. Among his best-known books is *Il sex appeal dell'inorganico* (Einaudi, Turin 1994), and among the most recent *L'arte espansa* (Einaudi, Turin 2015), where he also deals with the theme of the present-day 'artification' of Outsider Art.

Claire Margat, a PhD in Aesthetic Philosophy at the Paris 1-Sorbonne University, where she teaches some courses, is also active as an art critic, and participates in interdisciplinary research groups at CNRS. She has translated Mario Perniola's work 'Del sentire cattolico' with the title 'L'identité catholique. La forme culturelle d'une religion universelle' (Circé, Belval 2017).

Monika Jagfeld

In the land of imagination. The C. G. Jung collection

In the therapeutic process of Carl Gustav Jung, the founder of analytical psychology, Active Imagination was fundamental: it consisted in a technique (almost a meditation) serving to capture internal images and set them down on paper, so as to enter into a relationship with one's unconscious. This led to production that was remarkable, also in quality, of symbolic and archetypal drawings, till now jealously preserved in the file of the Jung Institut in Zurich. This year, from March to July, for the first time drawings

by Jung's patients were exhibited at the Museum im Lagerhaus, an art centre at St. Gallen in eastern Switzerland devoted to naive art and art brut. The translated text that we publish is the introduction to the catalogue.

Monika Jagfeld, an art historian, is an expert on Outsider Art and Naive Art. Since 2008 she has directed the Museum der Lagerhaus at St. Gallen (Switzerland); previously she co-directed the Charlotte Zander Museum, Bönningheim (Germany).

Giulia Ficco

Szeemann and Art Brut, Notes on the margin of the exhibition at the Kunsthalle in Berne

The great Swiss exhibition organizer is an essential figure both for experts on contemporary art and for those who deal with Art Brut. This year a double exhibition in Berne, coming from the Getty Museum, which preserves his archive, made it possible to go over his training and activity, the freedom of his thought and his exhibition practices. Interested in the metaphysical and symbolic characteristics of art, in utopian potential and creative obsessions, Szeemann always conceived each exhibition as a 'space of resonance' among different works, thus without establishing hierarchies or frontiers between mainstream art and marginal art. His was an inclusive method, already beginning from 1963, when he organised *Insanity pingens*, absolutely the first show almost entirely devoted to Art Brut, held in an institution specializing in 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 studies at the University of Berne.

Lucienne Peiry

Bispo do Rosario and his inventory of the world

The author highlights how the work of the famous Brazilian creator, which has recently become part of Brazil's national historical heritage, and was conceived in fifty years of psychiatric hospital, is only apparently senseless. A coherent spiritual logic unites his shamanic mantle, the disparate assemblages of objects, the embroidered sheets, the flags and the rag sailing ships. The fact is that Bispo feels invested with the mission of presenting his vision of the world of men to God, and therefore with the waste objects found creates his own cosmogony. The blue thread, with which he embroiders or covers objects, is obtained by unthreading the uniform of the hospitalized people, perhaps in a silent rebellion, but it also represents the link between spirit and matter.

Lucienne Peiry is an international expert on Art Brut who directed the *Collection de l'Art Brut* museum in Lausanne from 2001 to 2011. She currently teaches at the University of Lausanne. Among her several books, the essential *L'Art Brut* (Flammarion, Paris, 1997) has been translated into many languages - including Chinese - and an extended and updated version edition was published in 2016.

REPORT

Eva di Stefano

"Art is art." An interview with Bianca Tosatti

The art historian Bianca Tosatti is the principal Italian protagonist of studies on Art Brut and Outsider Art, which she has renamed "irregular art" and which she introduced in our country a long ago as twenty-five years ago and more, handling

important shows. In this interview she talks about her formation, the pioneering years of the Adriano and Michele studio and the protagonists of that time, and reflects on the current situation in Italy and in the world, on the practices of 'protected studios', and on the correct parameters for an ethic and an aesthetic of irregular art.

Bianca Tosatti, an art historian, is an authoritative expert on and promoter of Art Brut and Irregular Art, on which she has conducted pioneering studies in Italy and handled important institutional shows, among which we can mention *Figure dell'anima* (Genoa 1997) and *Oltre la ragione* (Bergamo 2006); she lives near Parma.

Lucia Zaietta

An Italian house for Art Brut

The first centre in Italy for exhibiting and researching Art Brut has just opened, thanks to the Bussolera Branca Foundation. It is simply called the House of Art Brut and is housed in a seventeenth-century villa of the estate of the Mairano di Casteggio Foundation near Pavia. It already has a collection of 33,700 works, formed by putting together two important private Italian collections: the Cei Collection, which for years above all has collected Gugging and eastern European artists, and the Tosatti Collection, with important international artists and a big collection of Italian art brut. There is also a rich specialist library on the theme, as well as an interdisciplinary one with volumes referring to psychiatry, psychoanalysis, philosophy and literature, available to researchers and scholars.

Lucia Zaietta, a PhD in Philosophy at the Universities of Turin and Paris 1 Panthéon-Sorbonne, has worked in the field of planning and cultural communication; since September 2017 she has been the person responsible for the House of Art Brut project at the Bussolera Branca Foundation.

Pier Paolo Zampieri, Valentina Raffa

Sicily, the outsider sign and the moon. The integrated little theatre of Lunaria

In Messina the Dart workshop since 1991 has organized an encounter between art and disability through the method of playful collective work, whose main stages the article reconstructs. This is work that now, with the collaboration of the Lunaria social cooperative, has also come to figure theatre, which includes not only manufacture of puppets or sceneries, but is an exceptional place of synthesis among different artistic languages and different professionalisms. It is a rare case of 'integrated theatre' in which there operate differently abled people, entertainment professionals, craftsmen and teachers, musicians and even philologists of Sicilian fables, who have taken to art as a way of relating to disability in a horizon going far beyond mere care.

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 imagination, and Outsider Art.

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

Traduzione di Denis Gailor
