

ABSTRACTS AND AUTHORS

ENGLISH ANNEX

EDITORIAL

Eva di Stefano

Homage to Laurent Danchin

The editorial starts with a dedication to and a short profile of Laurent Danchin (1846 – 2017). He was a French critic and curator of international relevance whose passing is a great loss for the Art Brut world – he was one of its most passionate and expert paladins – and for our magazine with which he collaborated many times. The editorial continues with a highlight of the main novelties of this issue: the unpublished photo shoot of Filippo Bentivegna made by Tony Vaccaro in 1954; the recent discovery of a spontaneous architectural environment in Sicily dating back to 1920s – this is a small chapel overlooking the sea that is made of stones and seashells –; the story of Nise de Silveira, a Brazilian innovative psychiatrist that founded the Museu de Imagens do Inconsciente in Rio de Janeiro.

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 its homonymic magazine.

ACCOUNTS

Alfredo Brunetti, Rita Ferlisi

Filippo Bentivegna and Tony Vaccaro: unpublished images of an extraordinary meeting

Filippo Bentivegna (1888 – 1967), the creator of the Enchanted Castle of Sciacca renowned for his stone heads, is the most famous Sicilian Art Brut artist. In 1954, the magazine Life commissioned a photo shoot of him to be made by Tony Vaccaro, an Italian American who was already well-known for his reportages about the Second World War. The interview in this issue, where Vaccaro tells his meeting with the Sicilian sculptor, and the splendid photos published here for the first time, are a valuable historical account, being the first documentation and interpretation of Bentivegna's work.

Alfredo Brunetti is the President of the CAMR (Cultural Association of the Molise Region) in New York. The Association has organized an exhibition of the photographs of Bentivegna taken by Tony Vaccaro at the Westchester Italian Cultural Center of New York in 2016.

Rita Ferlisi is an art historian at the Soprintendenza Beni Culturali e Ambientali of Agrigento. She attends to the safeguard of and makes scientific research on historic and artistic heritage; she collaborates with the Parco Valle dei Templi on the occasion of initiatives related to contemporary art; in 2015 she curated the conference Filippo Bentivegna. Storia, tutela e valori selvaggi and edited the related book.

EXPLORATIONS

Valentina Di Miceli

Don Turiddu and Rosalia's sea rock

This issue continues the census of the Sicilian buildings made spontaneously by self-

taught people, that are still unknown but worthy of valorization and safeguarding. Among these, a small chapel encrusted with seashells both internally and externally. Located on a sea rock opposite the boardwalk of Trabia – a small maritime town near Palermo – this monument was built by Salvatore Gurgiolo between 1918 and 1930 as a homage to his beautiful wife Rosalia and the Saint she bore the name of. This article and some old time photos tell a fascinating story of love and devotion, the artist's relation with the landscape and the community – which at that time contributed to the Chapel's decorative elements.

Valentina Di Miceli is a restorer, art critic and freelance journalist interested in creative craftsmanship. She is the editor-in-Chief of the magazine *Osservatorio Outsider Art*. She lives in Palermo.

Lorenzo Madaro

Ezechiele Leandro and the sacred

Among Art Brut and Outsider artists, a recurrent subject is their strong bond with the religious dimension and the sacred. This is true also for Ezechiele Leandro (1905 – 1981), a versatile artist from Apulia with a strong attitude to transform junk and waste into artistic materials. He is the creator of the remarkable environmental artwork, the Sanctuary of Patience, in San Cesario, near Lecce. Considering him one of the most interesting Italian artists, our magazine has featured his work a number of times. This article focuses on his Franciscan education (as a child he was housed in a Convent), and his relationship with the culture of the Nativity scene, typical of the South, that he elaborates in a grotesque and surreal way.

Lorenzo Madaro, is an art critic and curator, writes for the Apulian edition of the newspaper *La Repubblica* and edits the column 'Futuro remoto' for the magazine *Artribune*. He also collaborates with *Alfabeta2*, *La Repubblica - Roma*, *Flash Art*, *CoolClub*. He was among the curators of the exhibition *Leandro unico primitivo* (2016).

Enrico Piras, Alessandro Sau

Condensed time in Salvatore Moro

The past and the present, archaic roots and contemporary imagination blend in Salvatore Moro's rough sculptures (1933-2007). A shepherd from Sardinia, after a ten year emigration in Germany, he went back to Oniferi, his hometown in Barbagia, in 1973. There, he built a primitive but sturdy house-sculpture that was not intended to be his personal residence but served as a space to immortalize historical or tv personalities which have impacted him. Using various materials, he gave them the shape of Nuragic sculptures, assimilating them because their cult and magic value, by now collapsed. Through old rites and new myths, Moro seems to represent intuitively the sunset on the archaic world of pastoral Sardinia and the indiscriminate rising up of modernity.

Enrico Piras, is an artist and visual researcher who studied at the Academy of Fine Arts of Sassari and then attended a Master in Fine Arts at the Utrecht Graduate School of the Arts. He lives and works in Cagliari.

Alessandro Sau, is an artist who studied painting at the Academy of Rome, and Art

and Anthropology of the Sacred at the Academy of Brera. Moreover, he has attended a Master program at the Transart Institute of the University of Plymouth. He lives and works in Cagliari.

Giorgio Bedoni

One hundred (and more) views of Zap

Maurizio Zappon (nicknamed Zap), born in 1962, once wished to be a vulcanologist; he loves animals and collects stones. A self-taught artist, since his youth he has been drawing on paper with pencils and pens, although he prefers watercolor painting. His subjects are: inventorying the volcanoes of the world, drawing them one by one, as well as maps and fantastic bestiaries. His visions are limpid and linear, with no shadows, suspended between tension and atmosphere on the piece of paper. He could be defined a visionary naturalist.

***Giorgio Bedoni** is a psychiatrist and psychotherapist who teaches Artistic Therapy at the Academy of Fine Arts of Brera in Milan. He manages and collaborates with some ateliers of art therapy; is the author of a number of relevant published texts dealing with Outsider Art and the relationship between art and psychiatry. In Italy, he has edited some important exhibitions on this subject.*

Turhan Demirel

The shelter line of Huub Niessen/ Line as a shelter in Huub Niessen

Niessen is an original self-taught artist who expresses himself by drawing. Born in Holland in 1943, he has a great sense of humor, expressive force and rich fantasy. With his Indian ink clear lines, he creates a world of bizarre creatures where everyday life and interior visions are transfigured as in a comic strip. Drawing is therapeutic for him and his struggles with depression and introversion. One of his most passionate collectors presents him in these pages.

***Turhan Demirel**, was born in Turkey and lives in Wuppertal. He is a neurosurgeon and in Germany he is one of the most passionate collectors of Outsider Art, that he promotes through conferences, publications and exhibitions.*

Maria Luisa Conserva

In nostalgia a glimmer of light. The world of Kuffjka Cozma Spiral is the central image of the tangle of signs that are at the core of the Moldovan artist Cozma's paper works. Unable to move, she lives hidden away in a small room. Through an almost automatic drawing, the artist retraces the anguish of a loss she underwent, and overcomes it. The author's sensitive critic interpretation – where she mentions Lacan and Louise Bourgeois – is followed by the artist's touching autobiographical account.

***Maria Luisa Conserva** (Milan, 1989) graduated in Medicine in Pavia with a thesis in Psychiatry focusing on an art therapy project. At present, she is attending the IRPA school of psychoanalysis in Milan and works as a doctor. She also carries out creative activities such as painting and poetry.*

ALBUMS

Nina Krstić

The surreal visions of Sava Sekulić

An image gallery and a short bio-critical presentation introduce an artist considered a worldwide classic of Marginal Art. A Serbo-Croatian (1902-1989), Sekulić is perhaps the major representative of those self-taught painters who received great attention in the territories of the ex-Yugoslavia between the 1960s-70s. Notwithstanding, he cannot be defined by a simple naïf. His elementary à plat pictorial technique actually combines with very original poetics, visionary fantasy, and mysterious allegories.

Nina Krstić, is an art historian. She manages the Museum of Naïve and Marginal Art of Jagodina. Founded in 1960, it houses today an international collection of 2500 artworks, and in Serbia it is considered one of the cultural institutions of national importance.

IN-DEPTH

Walter Melo

The Museum of the Images from the Unconscious: history, method and cultural transformation

The Museu de Imagens do Inconsciente was founded in Rio de Janeiro in 1952 by Nise de Silveira. She was a brave psychiatrist, whose innovative experience remains little known in Europe. Through her painting workshops, Nise de Silveira formulated a non-verbal therapeutic method contrasting with the violent therapies of that time. The Museum, that still exists, has its origins in the close relationship with art therapy ateliers, and aims to interpret the patients' works relying on the Jungian analytical psychology – which De Silveira introduced in Brazil – and to establish a fruitful interdisciplinary dialogue with the artists of the Brazilian painting and theatrical avant garde movements.

Walter Melo teaches Psychology at the Federal University of São João Del-Rei (UFSJ), Minas Gerais, Brazil. He coordinates different groups of interdisciplinary research among which 'Caminhos Junguianos'. He published the book Nise de Silveira, Rio de Janeiro: Imago/CPF, 2001

Lucienne Peiry

Guo Fengyi and the therapeutic value of painting

The existential facts of life of the Chinese creator (1942-2010) is told in this article by one of the leads of her discovery. In the last years of her life, Guo Fengyi was adopted in Europe as a protagonist of the Art Brut scene and entered large, specialized collections prompting the first opening towards the non-academic artistic forms of the East. As it happens with many Art Brut authors, it was an incapacitating disease which provoked her creative eruption, emerging not with artistic but with therapeutic aims and in a close relation with the qigong, a Chinese traditional medical practice. In fact, her work consists in figures from a visionary anatomic atlas illustrating and transfiguring the paths of energy of the human body. They are represented in vertical and symmetrical structures painted on very long paper rolls.

Lucienne Peiry is an international expert of Art Brut who directed the museum *Collection de l'Art Brut 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 has been published in 2016.

Valérie Rousseau

The American adventure of Jean Dubuffet's Art Brut collection

For a decade – from 1952 to 1962 – the trailblazing collection of French artist Jean Dubuffet was hosted in the New York mansion of his friend Alfonso Ossorio, with no great success. Notwithstanding, it left enduring imprints on the artistic culture of North America, that today is evident in the growing interest for self-taught art. Relying on archived documents, the article retraces the reasons that led to the collection transfer from Paris to the United States in search of a wider audience, the spatial and cultural context of the exhibition, its controversial reception of the avant garde artists and in particular the abstract expressionists who once visited the mansion, the attention that Dubuffet's anti-cultural ideas drew in Chicago, Dubuffet's personal success at the MoMa in 1962, and his final return to Paris.

Valérie Rousseau is an art historian (studies and PhD from the University of Québec in Montréal, Master in Anthropology at 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 curated numerous exhibitions. Before this, she founded in Montréal and directed from 2001 to 2007 the *Société des arts indisciplinés*, where she set up an archive on the artistic practices out of the mainstream. Among her numerous publications: *Vestiges de l'indiscipline: Environnements d'art et anarchitectures* (Canadian Museum of Civilization, 2007).

Coraline Guyot

Jean-Pierre Rostenne, the lord of walking sticks

A singular street performer, Rostenne (1942-2017) assembles any kind of objects around the walking sticks he creates and parades in the streets of Bruxelles. Apparently senseless, these assemblages present a series of references to symbols and traditions, especially African ones, that Rostenne is familiar with because he was a serviceman in the ex Belgian Congo, during its passage to independence. With exemplar attention, the author examines in depth the social and anthropological meaning of the walking stick, its symbolic relation with the scepter and the sword, its function in African culture, and enlightens these artworks, that could be defined postcolonial, giving them meaning.

Coraline Guyot, is a Swiss student. She graduated in 2016 from the University of Neuchâtel with a thesis on the artist Jean-Pierre Rostenne, who she met on the occasion of a course at the Art & Marges museum of Bruxelles. She is currently attending a Master in History of Art at the University of Lausanne

BOOKS

Eva di Stefano

Art Brut out of clandestinity

In the past twenty years, interest in Art Brut has grown exponentially all over the world so today the historical museum of Lausanne, heir of Dubuffet's collection, is no longer alone. It is part of a wide parallel system of museums, institutions, and is supported by publishing activity and market, while its artists are flattered more and more by some great organizations of contemporary art. Considering this transformed context, Lucienne Peiry has updated her book *L'Art Brut* of 1997, published many times and translated into many languages. She has enriched it with a new chapter devoted to the recent history in a new globalized perspective and in the light of the recent discoveries of extra-European artists. With its 400 pages and 500 illustrations, the book (edited by Flammarion in 2016) currently represents an essential reference book and the most complete handbook on the history of the invention and reception of Art Brut.

REPORTS

Roberta Trapani

The controversial modernity of Art Brut: a conference in Lausanne

Definitions that evolve, processes of artification, relations with contemporary art, market and globalization, installation and exhibition practices are among the many critical issues debated during the important conference *Actualité et enjeux critiques de l'Art Brut* (3 – 4 November 2016). It was organized in Lausanne to celebrate the fortieth anniversary of the Collection de l'Art Brut – in collaboration with the University of Lausanne and the theatre La Grange of Dorigny. The different opinions of the specialists of the different disciplines – art, history, sociology, anthropology, philosophy, etc. – have enlightened the complexity of this contemporary debate and the relationship between theory and praxis.

Roberta Trapani (PhD from the University of Paris-Ouest) is an art historian specialized in Outsider Art environments. She has held courses in some Parisian universities and has co.-founded various associations dealing with Outsider Art, among which the CrAB and Pif (Patrimoines Irréguliers de France) in France. She lives and works in Paris, and in Italy she permanently collaborates with the Osservatorio Outsider Art and the Association Costruttori di Babele.

Myriam Perrot

What does art do to artists? A research in the gallery

The expanding market of Outsider Art today brings up a series of ethical issues such as the relationship between authors, protected production workshops, and galleries. What are the "artification" strategies of Outsider Art? What are the consequences for creators? Such subject matters are typical of Social Sciences and Anthropology and it is these perspectives that the author has carried out a research in the field, in the wings of a real specialized gallery, that is presented in this article under a false name. The research also includes some statements by artists, who remain anonymous. This article is a summary of the author's speech at the Lausanne seminar *Actualité et enjeux critiques de l'Art Brut* – November 2016.

Myriam Perrot has studied *Social Sciences and Science of Religion* at the universities of Lausanne and Aberdeen (UK); she has attended a Master in Anthropology at the University College London. She is currently continuing her education in Anthropology of Art.

Daria Moldovan

M&M: the dialectics of opposites and a challenge to imagination

This issue continues the census of the Art Brut specialized galleries and presents the activity of the young M&M gallery, that boldly enhances the limited Outsider Art scene in Italy. It was opened in Genoa in 2015 by Alessio Menesini – the owner of a thriving workshop of frames – and Daria Moldovan – a student who, at the time, was barely twenty years old. The gallery avails itself of prestigious collaborations, such as the one with the psychiatrist Giorgio Bedoni; it has a special relation with some production workshops, and has started some international collaborations such as that with the Galérie Polysémie of Marseilles.

Daria Moldovan – born in Cluj-Napoca (Romania) in 1996 – is currently attending the Facoltà di Lingue e Culture Moderne of the Università degli Studi di Genova. In September 2015 she opened the Galleria M&M of Genoa together with Alessio Menesini. Since January 2015, she has been responsible for the Facebook page “Outsider Art Info”.

Annalisa Pellino, Beatrice Zanelli

From decentralized heritage to digital library. The model of Piemonte

The Associazione Arteco has started, in Turin, an important and trailblazing cataloguing activity of Outsider Art works and artists present in the region and created an online library organizing a series of related activities for the promotion and education of audience and experts. Its guidelines are heritage knowledge, safeguarding and valorization, always with a critical problematization.

The ambitious Mai visti ed altre storie project is developing a method and creating the conditions to become a study center devoted to the conservation of works and the valorization of the Outsider artists of Piemonte.

Annalisa Pellino is an art historian, curator and art project manager at the Arteco, where she is charged of the theoretical and planning aspects and of the collaboration with public and private organizations within some cataloguing campaigns. She currently works as a teacher of Art History at the prison high school section of the Liceo Artistico Primo of Turin.

Beatrice Zanelli is an art historian with a PhD in Architectural History and Urbanistics from the Politecnico of Torino. Since 2010 she has been the art project manager of Arteco where she is charged of the projects related to the valorization of the historic-artistic heritage. She collaborates with the Education Department of the Pinacoteca Agnelli.

Translations by Monica Campo, in collaboration with Emily Harper Beard
