

ABSTRACTS AND AUTHORS

ENGLISH ANNEX

EDITORIAL

Eva di Stefano et al.

With this issue the magazine, founded in 2010, has reached its tenth year. After having illustrated the contents of the new issue (a series of interviews with artists to affirm the critical centrality of dialogue, the presentation of new unknown creators, and the interesting essays on Monsiel and Krüsi), the publishing history of the magazine is told through the testimonies of those who have collaborated in these years, of the members of the scientific committee and the members of the association that publishes it. There follows 'Album 2010-2020' with a brief selection of the principal events (conferences and shows) organized by 'Osservatorio Outsider Art' over the decade.

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.

EXPLORATIONS

Ondrej Sekanina with the collaboration of Pavel Konečný

Coronavirus: predictions and spells of La Inthonkaew

La Inthonkaew, a Thai brut artist that for some years has been living in the Czech Republic, has reacted to the present pandemic armed with coloured pencils, representing in manifold sketches the virus in its metamorphic essence and resorting to the spells practised in her original culture, but also archetypal and therefore universal ones. The sun and female genitalia are entrusted with petrifying or softening the virus. The lively graphic and propitiatory battle exemplifies the influence of the recent lockdown on creativeness.

Ondrej Sekanina (1969), lives in Prague, is a collector of outsider art and occasionally a curator; in his everyday life he is a lawyer.

Pavel Konečný has been a researcher and 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 Art Brut Film festival in Olomouc (Czech Republic), where he lives.

Yaysis Ojeda Becerra

Ceija Stojka: what happened

The gipsy artist, who survived the holocaust in the Bergen-Belsen concentration camp, is well known, above all after the recent exhibition at the Reina Sofia Museum in Madrid, for having fought for recognition of the genocide of Rom and Sinti, through his testimony, his writings and his painting. Expressionistic and vital, his dramatic paintings and black and white drawings, like a tragic diary, capture the horror of what happened because "Death too is afraid at Auschwitz" (the title of a cycle of works).

Yaysis Ojeda Becerra (Santa Clara, Cuba 1977), an art critic and independent researcher specializing in Art Brut and Outsider Art, lives in Madrid and collaborates with different magazines, including "Bric-à-Brac", devoted to Outsider Art. Among her published volumes are 'El Aullido Infinito' (Havana, 2015) on the work of some Cuban brut artists.

Giorgio Seveso

Raffaele Capuana and the ghosts of talent

He was a self-taught artist who came from Sicily but lives in Milan, trapped in his own natural talent and in the frustration of a person that has to work for a living and therefore can only devote the night-time hours to art. Through an excess of sensitivity, Capuana has always suffered from psychic instability, which is reflected in his paintings, in the shades and physiognomic deformations, and in some obsessive recurrences. His pessimism leads him to the last and most productive phase of his painting, to continual meditation on death and the decay of the body through a symbolic series of fish bones.

Giorgio Seveso, an art critic and poet, lives in Milan; he has collaborated with Mario De Micheli writing for about thirty years in the daily paper 'L'Unità'; he has curated exhibitions and monographs devoted to contemporary art and civil commitment; currently he collaborates with various art periodicals.

Domenico Amoroso

Filippo Bordonaro: ink in the veins

Isolated in a small village in the centre of Sicily, Bordonaro is a virtuoso of the Bic biro, with which he also creates large works (270 x 320 cm.) rich in shades and lights, perspectives and details. He depicts above all forests and jungles, interlacements of leaves and carnivorous plants, sometimes almost anthropomorphic: if the first appearance is that of a primitive Eden, a more careful look instead reveals disturbing details hidden among the leaves, eccentric animals, little figures swallowed up in the vegetation that invoke help, or other demoniac beings as in a Flemish nightmare in the manner of Bosch.

Domenico Amoroso is an archaeologist and poet, the creator and founder of MACC, the Caltagirone Museum of Contemporary Art, which has the only public collection of Art Brut and Outsider Art in Sicily.

DIALOGUES

Yaysis Ojeda Becerra

Of love and roots: a Cuban story. An interview with Héctor Gallo

A remarkable character, who seems to have come out of a story by García Márquez, vivaciously tells the story of his life against the background of the history of the Cuban revolution. Gallo, who recently died, was the creator of a big environmental brut work, a mega-monument of scraps and abandoned objects entitled Garden of affections, which in his own vibrating words is transfigured into a testimony of wisdom and passion for life.

Roberta Trapani

The 'lace maker' of dreams. An interview with Isabella Ortiz

The testimony of an acute sensitivity to the colours and lights of nature, nurtured by a globetrotting infancy and adolescence and by a rare cultural DNA that in the family's origin mixes France, Colombia and Australia. Self-taught, Ortiz began to paint in 2009, convinced of the self-healing power of artistic creation. Today her very refined

pictorial visions of aquatic, vegetable and embryonic worlds, somewhere between the oneiric and the metamorphic, are much sought after by collectors and galleries on the international Outsider Art scene.

Roberta Trapani, an art historian specializing in outsider environments and visionary architectures (PhD at the Universities of Paris-Nanterre and Palermo), lives in France, where she has been a contract teacher at some Parisian universities and co-founded various associations devoted to Outsider Art, including PIF (Patrimoines Irréguliers de France) and CrAB (Collectif de réflexion autour de l'Art Brut).

Giulia Ingarao

'Spirit doll: the doll mirror. An interview with Maureen L. Simpson

Making dolls and puppets of cloths, rags, and recycled materials as alter egos or fetishes of the soul, is a widespread practice among outsider artists (one need only think of Michel Nedjar, Francis Marshall or Danielle Jacqui, etc) because of their function as projections or 'transitional objects'. There is an analogous function for the dolls, coloured custodians of feelings and lived memories, done by Maureen Lucy Simpson, a South African who moved to Sicily, who in this interview recounts her own existential pathway and the therapeutic function of her creations.

Giulia Ingarao (1978), a PhD in History of Art at the University of Palermo and Master at the Universidad Nacional Autónoma de México, since 2009 has taught History of Art at the Fine Arts Academy in Palermo. An expert on 20th-century art and particularly on surrealism, she has published various books and curated contemporary art exhibitions and projects.

Eva di Stefano

Like a collection of butterflies. An interview with François Jauvion

Himself a designer, a graphic artist and an ordinary artist, Jauvion has recently done a big volume of drawings devoted to a hundred or so protagonists of Art Brut: "L'imagier singulier" (published by Le Livre D'Art). These are narrative drawings in an incisive comic strip style: a picture is devoted to each creator with his or her portrait surrounded by his or her tools and fragments of his or her principal works. The author of this unusual encyclopaedia speaks to us of his working method and his passion for brut or unclassifiable artists.

Roberta Trapani

In praise of brittleness and waywardness. An interview with Matthieu Morin

A rock musician and a non-canonical curator, Morin introduces us to the world of brut music, for which with some partners he has also founded a record label: La Belle Brute. A decisive event was the meeting with the hermit Jean-Marie Massou (1950-2020), who recorded enigmatic sound sequences. But Morin's commitment goes beyond music: an adventurous road trip in the USA in search of outsider environments, which he published the travel diary of; an unusual exhibition on imagined or mythicized America in the world of irregular artists, whose title, quoting Henry Miller, proclaimed: "America doesn't exist!"

IN-DEPTH

Julia Ben Abdallah

The sound collages of Hans Krüsi

Brut music, a field still wholly to be explored, is at the centre of this essay devoted to Hans Krüsi (1920-1995) a Swiss street florist and painter known for rural images and small paintings of herds in mountain pastures. Even before painting, Krüsi, possibly using several tape recorders, recorded sounds and noises of every type, which he then put together or stratified, creating his own existential sound column. The author highlights the unexpected similarities between these recordings and the concrete and experimental music of those years, from Pierre Schaeffer to John Cage.

Julia Ben Abdallah, an art historian of French nationality, lives in Berlin, where she co-founded the collective POKUS for poetic criticism of art; she works as a management assistant at the Thomas Schulte Gallery.

Katarzyna Ból

Edmund Monsiel – ‘bizarre flower in the gardens of God’

An essay that highlights the need for careful preliminary documentary research avoiding the easy temptation of dramatic and pathetic emphasizing of the biographies of brut artists. On the case of the Polish artist Monsiel there has been constructed a myth of total self-isolation, also continued after the end of the war, attributing to him a posthumous diagnosis of schizophrenia on the basis of the horror vacui of his drawings. On the basis of the available documents the author re-examines this legend, while knowledge of places also allows her to trace some possible sources of the artist's imagery.

Katarzyna Ból, a PhD in History of Art at the University of Lublin, is an assistant at the Krakow Museum in the ‘Thesaurus Cracoviensis’ sector; her research themes are non-professional art, Christian imagery and modern art; she lives in Krakow.

REPORTS

Francesca Renda

Cesare Pietroiusti's reticular work

The account of the experience of relational art, activated by Cesare Pietroiusti, a well-known Italian inside artist, during his 2019 exhibition in Bologna, through a participatory investigation of the language of the scribble and continuous creative interaction among artist, curators and public, has brought back to the forefront the very topical themes of the permeable frontier between inside and outside, and of the overflowing of art and life, challenging the statute of contemporary art and the official status of the museum.

Francesca Renda (1993) studied Art Teaching at the Fine Arts Academy in Palermo and Visual Arts at the University of Bologna; she has worked at Spanish museums; among her interests are Surrealism, Outsider Art, photography and 21st-century performing arts.

Traduzione di Denis Gailor
