

ABSTRACTS AND AUTHORS

ENGLISH ANNEX

EXPLORATIONS

Colin Rhodes

Outsider Art in Australia

This is an aesthetic category that, says the author, began to be discussed and to circulate in the 1980s. In this land without great artistic traditions, however, Outsider Art has taken on some peculiarities: the break between *inside* and *outside* in exhibitions and collectings is not rigid; Outsider Art is generally identified with the expressive production of studios without the reservations that persist among European scholars.

Colin Rhodes, an artist, writer and curator, is a professor at Hunan Normal University, China; he previously lived for 12 years in Australia, where he taught Visual Arts at the University of Sydney, and currently lives in the UK. Among his publications is Outsider Art: Spontaneous Alternatives (London 2000, also published in French).

Turhan Demirel

The artist with plastic bags: citizen Kolb

Ernst Michael Kolb (1927-1993) was a regular and well-known presence at all public events in his city, Mannheim, both because of his plastic bags stuffed with bits of paper collected on the street, and because he gladly asked to be allowed to speak regardless of protocol. On the bits of paper he collected, flyers, menus etc. he also drew imaginative and humorous figures with a biro, inspiring a story by the writer Rolf Bergmann and the works of the Berlin-based artist Gerhard Kehl.

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

Dino Menozzi

The human comedy by Andrea Mozzali

Andrea Mozzali was a painter-storyteller, attributable rather to popular art and the rural world of the Po region, in the 60s-70s a true centre of naive painting, promoted by the director and writer Cesare Zavattini. Mozzali (1895- 1977) was a friend of the more famous Ligabue, whom he protected and hosted, also making him a characteristic figure of his paintings. Capable of technical virtuosity in paintings with a crowd of characters, he preferred a satirical, grotesque, allegorical and sometimes fantastic vein as in the works dedicated to the circus theme.

Dino Menozzi (Reggio Emilia) since the 1960s has been one of the main promoters and popularizers in Italy of naïve art first and later of irregular art. He founded and from 1974 to 2002 edited the magazine L'Arte Naïve, opening it up to all expressions of marginal art.

DOSSIER – CONTROVERSAL HERITAGE

Jo Farb Hernández

A Struggle to Prevail: A Brief History of Sabato Rodia's Towers in Watts

The author documents and reconstructs 50 years of struggle around the famous Towers of Sabato Rodia, one of the most famous monuments in the USA, demonstrating that the intervention of institutions is often unreliable and that recognition of value in itself is not sufficient for protection of monuments. The fact is that these environmental works require continuous vigilance and a long-term concerted effort by a large base of community members – supported by art professionals and conservators – to ensure their survival.

Jo Farb Hernández directs SPACES, the world's largest archive of documentation on outsider environments founded in 1978 in California, and is considered one of the greatest experts in this field; among her fifty publications on these issues is the impressive Singular Spaces. From Eccentric to the Extraordinary in Spanish Art (Raw Vision, San José State University, 2013).

Roberta Trapani

Bonaria Manca and the House of Symbols. The difficult protection of the 'genius loci'

Bonaria Manca (1925-2020), a Sardinian shepherd girl who emigrated to Tuscania (Lazio) in 1951, also decorated her home with her visionary paintings. While in a first phase nostalgia and recollection of her homeland prevail, starting from 1987 the artist was instead inspired by the place where she lived, where she heard the voices and presences of a vanished ancient people. But, despite ministerial recognition and the commitment of a group of volunteers, who came up against the lack of financial resources and the presence of different sensibilities within the group, the problem of protection has not yet found a solution.

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

IN-DEPTH

Philippe Lespinasse

Paul Amar and the miracle of the shells

The author, photographer and director, takes us on a visit to the home of Paul Amar (1919-2017), the Arcimboldo of shells, with which he created extraordinary extremely decorative assemblages, and through direct testimony tells us the story of a man, a Frenchman from Algeria, with many trades and existential changes, but always obsessed with the marvellous and his explosive Baroque taste fuelled by a constant erotic sense of life.

Philippe Lespinasse, a French reporter, documentary maker, director and teacher; has been collaborating for years with the Collection de l'Art Brut and has made about forty films on outsider artists.

Lucienne Peiry

Giovanni Battista Podestà: 'tamed' death

About this Italian author, with roots in folklore and rural craftsmanship and a medieval preacher attitude, and well known thanks to his presence in the 'Collection de l'Art Brut' and other important collections, the author chooses to highlight the recurring theme of death, which is staged as if to tame it by contrasting its social repression. It is a memento that has the value of an indictment against the uneasiness of modernity.

Lucienne Peiry, an art historian and international Art Brut specialist, directed the Collection de l'Art Brut in Lausanne from 2001 to 2011, after which she was responsible for the museum's international relations; she currently teaches a course on Art Brut at the University of Lausanne and runs the Notes d'Art Brut blog; among her numerous books is the fundamental L'Art Brut (Flammarion, Paris 1997; 2nd enlarged ed. 2016) translated into several languages.

Anne-Françoise Rouche

The 'S' Grand Atelier and the pathways of Art Brut in the 21st century

This is the lively testimony of the founder and animator of the art centre which, in the heart of the Belgian Ardennes, has been supporting people with intellectual disabilities in artistic practice for over 25 years, experimenting with new inclusive models, in the name of human rights, and relationships with professional artists. The project of an art far from clichés, joyful and open to the world, traces the contemporary evolution of the concept of Art Brut.

Anne-Françoise Rouche (1968) is the founder and director of the Centre d'Art Brut & Contemporanea La "S" Grand Atelier in Vielsalm (Belgium), co-founder and co-director of the Knock Outsider editorial collection for the Frémok editions (Brussels) and the author of articles, in particular for the Knock Outsider Magazine blog.

Thomas Röske

Humour and schizophrenia. Conversation with Thomas Fuchs

This dialogue-interview was conducted, in July 2020, by the director of the Prinzhorn Museum in Heidelberg with the psychiatrist-philosopher Thomas Fuchs, on some drawings exhibited in the exhibition *Wahnsinnig komisch – Follement drôle. Humor in der Psychiatrie*, in 2020 at the Musée d'Art et d'Histoire de l'Hôpital Sainte-Anne (Parigi), and currently running at the Prinzhorn Museum. Through an analysis of the voluntary and involuntary humour present in the works, an attempt is made to define how the sense of the comic manifests itself in mental illness.

*Thomas Röske, an art historian, has directed the Prinzhorn Museum in Heidelberg since 2002, has been president of the EOA (European Outsider Art Association) since 2012, and regularly teaches art history at the universities of Heidelberg and Frankfurt. The area of his research mainly concerns the relationship between art and psychiatry. Thomas Fuchs, a philosopher and psychiatrist with a phenomenological orientation, is a professor at the University of Heidelberg. He is known for his pioneering research on psychopathology and interdisciplinary engagement; among his publications is the important *Ecology of the Brain: The phenomenology and biology of the embodied mind* (Oxford University Press, 2017).*

Marc Décimo

From 'literary fools' to 'madmen' ('mattoidi'): France and Italy

The author traces the story of an authentic fascination, from the nineteenth century to post-surrealism, with 'literary fools', thus defined in 1835 by the writer Charles Nodier, that is, amateur philosophers with the most bizarre theories, eccentric writers, lunatic poets, and extravagant graphomaniacs. They are the ones that Cesare Lombroso was later to call 'literary madmen', that is, "the link between the mad geniuses and sane people." Some of them, like Jean-Pierre Brisset, were to be highly appreciated by the avant-gardes, by Apollinaire as well as by Marcel Duchamp, and in the 1930s Raymond Queneau prepared an anthology of them, which, however, was only published in 2002.

Marc Décimo, a writer, linguist and art historian, is a professor of Contemporary Art History at the University of Paris-Nanterre; he has published numerous essays, mainly on Duchamp, on Art Brut (Les Jardins de l'Art Brut, Dijon 2007), and on 'literary madmen', dealing in particular with the writings of Jean-Pierre Brisset.

BOOKS

Eva di Stefano

The advent of extravagant graphomaniacs

The new book by Lucienne Peiry, *Ecrits d'Art Brut. Graphomanes Extravagantes* (Seuil, 2020), dedicated to the pictographic use of writing, which is very frequent in irregular creators, has been published at a time when, through exhibitions and conferences, there seems to be growing interest, a linguistic one too, in anomalous texts, forgotten in the depths of psychiatric and museum archives. The scholar proposes a selection of thirty creators of Art Brut, with great aesthetic and visual intensity, dedicating an acute and sensitive essay to each of them. The interpretation is often enlightening, and the precious transcription of some difficult-to-read texts enriches the volume.

*Eva di Stefano taught History of Contemporary Art from 1992 to 2013 at the University of Palermo; she founded the Outsider Art Observatory in 2008, which she directs together with the magazine of the same name published since 2010; among the many publications on twentieth-century art, we can note the volume *Irregolari. Art Brut and Outsider art in Sicilia* (Kalòs, Palermo 2008).*

Eva di Stefano

A blue suitcase and other stories

The blue suitcase is the one that one day ended up in the hands of Bianca Tosatti, the greatest scholar and pioneer promoter of Irregular Art in Italy. It is full of touching drawings, also showing great graphic quality, by Rino Ferrari, an artist who is still largely unknown. It is one of the stories, the coincidences, the discoveries, which Tosatti recounts in her very recent book *Con il senno di poi. Nulla rimane fermo. Nulla rimane nostro* (Prinp, 2021), in which she puts together a series of texts published over time, where the encounter with art (historical, contemporary and 'irregular') generates a sensitive combination of 'critical eye' and narration, bringing subjectivity into play.

MUSEUMS

Sara Ugolini

The geography of art according to MIAM

The Musée international des Arts Modestes, in Sète (France), born of the pop taste of two artists, Hervé Di Rosa and Bernard Belluc, is dedicated to 'modest art', that is, to all those objects, figurines and images without artistic status, utility, value or creator, which playfully run through our lives, and which constitute the daily aesthetic fodder of ordinary people in consumer society. It is a collection of the new serial icons that activate emotional memories and new myths in all of us, fully entering the imagination of the contemporary artist as well as that of outsiders.

***Sara Ugolini**, a PhD in art history at the University of Bologna, currently teaches at a high school in the same city; she has been involved in Outsider Art for years, curating exhibitions, courses and seminars; in 2019 she published the text "Usi e abusi del trauma nell'arte irregolare" (in *Psicoterapia Psicoanalitica*, Milan).*