

# ABSTRACTS AND AUTHORS

## ENGLISH ANNEX

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### ENCOUNTERS

*Eva di Stefano*

#### **Art Brut again and again. An interview with Michel Thévoz**

Fifty years ago, the world's first public museum entirely dedicated to art brut opened in Lausanne. This was a significant anniversary and an opportunity to ask a few questions of its legendary creator and first director, Michel Thévoz, whose life was dedicated to art brut as a perspective, a non-standardized view of the world. We are talking about critical thinking that is constantly evolving, as demonstrated by his most recent books, including *L'Art Brut ressourcé* (Knock Outsider, Fremock, Belgio 2025) which revises the notion of Art Brut in light of the changes that have occurred in over half a century since its formulation.

*Eva di Stefano* from 1992 to 2013 taught History of Contemporary Art at the University of Palermo; in 2008 she founded the Outsider Art Observatory, which she directs together with the magazine of the same name founded in 2010; she has published monographic volumes on Klimt (2006, 2023); Schiele (2022) and Munch (2024); among her publications on Art Brut are *Irregolari. Art Brut e Outsider Art in Sicily* (Kalòs, Palermo 2008), and *Art Brut* (Giunti, 2020).

### EXPLORATIONS

*Liborio Palmeri*

#### **Roberto Ventrone and the eternal slaughter**

This is a new discovery to be added to the already rich panorama of Sicilian irregular creators. Ventrone, who was born in 1964 on the island of Favignana, famous for its tuna fishery, and finally arrived in Trapani after a forgetful, unfortunate, and adventurous life – apprenticing as a yoga student in India, a circus contortionist, and more – suddenly turned to painting as a completely self-taught artist. With refined chromatic effects and elegant graphic expression, he paints variations on tuna fishing, a theme with which he seems to make up for the absence of his father, a famous fisherman from Favignana, who marred his childhood.

*Liborio Palmeri* is a parish priest (Diocese of Trapani) and a member of the Italian Episcopal Conference National Committee for the Construction of Places of Worship, an art historian (with a degree in Classics from the University of Palermo) and writer of children's fairy tales. His interests focus on sacred art and the sacred in contemporary art, to which he dedicated the essay "Se Dio non vale un Quadro" (Gangemi, 2021). He founded and directs the San Rocco Museum of Contemporary Art in Trapani.

*Teresa Maranzano*

#### **Diego De Mauri 'designer-architect'**

He is an emerging artist in the field of Swiss Art Brut, already represented in several collections, including the Lausanne Museum one. His fascination with construction sites, cranes, scaffolding, and skyscrapers is the subject of his drawings, drawn with rulers and markers. His is an intuitive neo-constructivism composed of dense geometric grids vibrating with energy on large sheets of paper: a two-dimensional universe where everything is perfectly aligned, and is under control, with unpredictably decorative results. There is an order that, as the article explains, is also an existential practice as well as a working method.

*Teresa Maranzano*, an art historian and curator specializing in Art Brut, from 1999 to 2008 directed the Adriano e Michele painting studio in San Colombano al Lambro (Milan). She has lived in Geneva for years, where she coordinates projects such as Mir'arts, which

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*promotes creative studios attended by people with intellectual disabilities. Her recent publications include 'Oltre il canone. Manifesto per una moda inclusiva' (con E. Fulco e R. Paltrinieri, Angeli 2024).*

*Simona Guerra*

**Still Lives, Living Natures: Claudio Bonvini's Pop Photocompositions**

Bonvini, who lives and works in Senigallia, began painting and drawing as a child, but then discovered photography, which he uses in an original way. His work unfolds in two stages: first, he assembles objects and food into a decorative or meaningful composition, which he then photographs. The final work is thus the result of a staging where the perishable and the non-perishable coexist, celebrating an existential drama that is only apparently cheerful or decorative.

*Simona Guerra, after studying History of Photography at DAMS in Bologna, worked for major Italian photographic archives, reorganizing, among others, the photographic heritage of Mario Giacomelli, to whom she dedicated a volume (Bruno Mondadori, 2008); she is the author of numerous essays, was the co-curator of the Giornate di fotografia festival in the Marche region from 2012 to 2020, and since 2019 has curated the Spazio Pikart for photography in Senigallia.*

*Giada Carraro*

**Visionary Art Car Italian style: Giuliano Pucci's Fiorino**

This article presents the story of seventy-year-old Giuliano Pucci, who for five years has been cruising the streets of Pescia (Pistoia) in a Fiorino van transformed into a visionary work of art, unknowingly aligned with the creations collected at the Art Car Museum in Houston. It all began during the Covid-19 emergency, when the forced suspension of his farming activities unleashed a sudden artistic streak, and Pucci began decorating every element of his vehicle – interior and exterior – engine, wheels, doors and windshield, with various motifs, including multiple smiley faces. The van, still in use today, has thus become a mobile manifesto of imagination and freedom.

*Giada Carraro, an art historian living in Bologna, collaborates with public and private institutions on the cultural heritage cataloging and digitization projects. She is an independent researcher in the field of irregular art and fantastic architecture. She has edited the multilingual electronic magazine "Bric-à-brac".*

**DOSSIER - OUTSIDER DANCE**

*Roberto Giambrone*

**Governing the Dionysian**

By definition, Outsider Dance cannot be a genre, a movement, or a style, precisely because outsider is anything that escapes rules and classifications. In this dossier, we have attempted to map some of the many "eccentric" experiences of contemporary dance, stemming from the early twentieth-century research of dancers and choreographers who broke with the canon of classical ballet and the rules of bourgeois entertainment theater. Between expressive needs linked to existential and social unease and the more recent affirmations of an inclusive, communal, queer dance, we see a varied and contradictory map emerges, in which politics, performance, therapy, ethics, and aesthetics intersect.

*Roberto Giambrone, (PhD in Cultural Studies) is a journalist and theater and dance critic, collaborating with the cultural supplement of "Il Sole 24 Ore", "Danza & Danza", "Rai - Radio 3" and various specialist magazines; he taught 'History of Dance' at the University*

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*of Palermo; among his publications are the volumes Pina Bausch - Le coreografie del viaggio (Ephemeria, 2008), and Follia e disciplina, Lo spettacolo dell'isteria (Mimesis, 2014).*

## **IN-DEPTH**

*Ondřej Sekanina*

### **Divine Cobwebs: Three Czech Artists and the Ambivalence of a Symbol**

The network structures present in the works of Iveta Horváthová, Ladislav Svoboda, and La Inthonkaew take us on a fascinating journey through space and time to explore the various meanings of the net motif (or possibly that of grids and lattices) in mythological and religious symbolism. The motif is indeed recurrent in Eastern and Western mysticism, with an ambivalent meaning of both protection and imprisonment. Similar network structures are typical of many Brut and Outsider artists, who – like the three artists analyzed here – are unaware of these ancient meanings. An anthropological perspective and the science of symbols enrich our understanding of their visual language.

*Ondřej Sekanina is a collector of outsider art and an occasional curator of outsider art exhibitions. He is the president of ABCD Czech Republic, an association founded to promote Art Brut and outsider art.*

*João Pedro Fróis*

### **Elephant Memory: Manuel Casimiro's Drawings**

An interesting exploration of the evolution of child psychoanalysis in Portugal, and the relationship between psychoanalysis and Outsider Art, introduces the works of Portuguese artist Manuel Casimiro (b. 1956), a free expression of fantasies and emotional memories. In Casimiro's artistic creation, as in dreams, we find the invasion of the spirit by an unconscious fantasy that artists tend to remember, understand, and develop through pictorial resources, mastered with talent. These fantasies appear to them as something dictated from within, where artistic activity can therefore be understood as a process of regulation, an affinity shared by both Outsider creators and professional artists.

*João Pedro Fróis, a senior researcher at the Faculty of Medicine of the University of Lisbon, studies the relationship between psychology, aesthetics, and the visual arts. He has worked as a mental health and rehabilitation psychologist for children and young adults, coordinated the Gulbenkian Program "Aesthetic Research and Development," is a member of the International Association of Empirical Aesthetics (IAEA), and is an affiliate researcher at the Center for Phenomenological Psychology and Aesthetics at the University of Copenhagen.*

*Valeria Arneodo*

### **Giovanni Bosco's figurative vocabulary**

Giovanni Bosco (1948-2009), a Sicilian artist from Castellammare del Golfo, represented one of the most significant discoveries in pure Art Brut. His evocative and elemental style has an immediate emotional impact: despite operating with a highly personal figurative code, his works retain a strong communicative intent. The text examines his repertoire of anatomical fragments and hearts, snakes, knives, amphorae, houses, clocks, words, and numbers: emotional ideograms, suggesting possible and multiple interpretations.

*Valeria Arneodo lives in Trapani, where she works in the art sector; passionate about Art Brut. In 2025 she graduated in Art History from the University of Palermo with a thesis on the artist Giovanni Bosco.*

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## BOOKS

*Eva di Stefano*

### **A Babel-like tale. The creation and decommissioning of Parco Lallo.**

The subject of this book is a spontaneous environment on the Sardinian island of La Maddalena, consisting of several roadside flowerbeds cheerfully and poetically filled with plants and toys – teddy bears, dwarves, toy trains, skittles, and recycled objects – created by two women, Carmela Ricco and her daughter Barbara Mula. In chronicling their story, anthropologist Gabriele Mina offers a lesson in method, drawing from this anomalous creation, accused of illegal construction, a wide-ranging family, social, and territorial narrative.

*Eva di Stefano*

### **Art Brut in Turin. A catalog for two**

Fresh off the press, in a double Italian and English edition, is the precious volume edited by Gianluigi Mangiapane and Federica Merlo, which brings together the Art Brut collections of the Cesare Lombroso Museum of Criminal Anthropology and the Museum of Anthropology and Ethnography in Turin. These are two important museum collections of psychiatric creations, gathered for documentary purposes in the late nineteenth century within the framework of positivist scientific thought, but which the twentieth-century notion of Art Brut has shed new light on, highlighting the expressive and aesthetic value of these objects.

## REPORT

*Claudia Latino*

### **Fata Morgana: Memories from the Invisible. When the Margin Becomes a System**

The exhibition *Fata Morgana: memorie dall'invisibile* was held at Palazzo Morando in Milan, produced by the Nicola Trussardi Foundation, and curated by Massimiliano Gioni, Daniel Birnbaum and Marta Papini; it ended in January 2026. It traced a path through two centuries of attempts to give form to what goes beyond the visible. It did not propose a linear genealogy, but a web of relationships between spiritual practices, artistic experimentation, and unorthodox forms of knowledge, bringing into dialogue nineteenth-century spiritualism, historical avant-gardes, and contemporary research.

*Claudia Latino, a graduate in Art History (University of Palermo), she has been working in the museum sector since 2010; a former SYLFF fellow at the Tokyo Foundation, she is currently Head of Educational Services at the Casa dell'Art Brut (Casteggio - Pv) and has been a contributing editor to the Osservatorio Outsider Art since 2024.*

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Traduzione in inglese di Denis Gailor