

ABSTRACTS AND AUTHORS

ENGLISH ANNEX

EDITORIAL

Eva di Stefano

The focus of this issue is a group of articles on creators who are not necessarily outsiders, including for example the famous storyteller Andersen and his compulsive parallel activity of papercuts. These are all artists characterized by technical virtuosity and visual storytelling, such as the Italian Mauro Gottardo with his hand-drawn typefaces or the Cuban Consalvos with his extraordinary collages. Another new element, alongside the usual presentations of new artists (Nabila, Pangerl), is an in-depth study on the existence of brut poetry. The editorial closes with a recollection of Stefano Ferrari, a professor of Psychology of Art at the University of Bologna and a reference point in Italy for Outsider Art, who recently passed away.

*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).*

ENCOUNTERS

Roberta Trapani

Passion and gift. An interview with Bruno Decharme

The recent donation of nearly a thousand works by the collector Bruno Decharme to the Centre Pompidou is an event that changes the history and reception of Art Brut. In this long and interesting interview, Decharme tells the beginning and the story of his collection, his methods as a collector, his vision of Art Brut, the purposes of the donation and future programmes.

Roberta Trapani is 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).

Jennifer Gilbert

A 'spiritual ecosystem'. An interview with Elmar R. Gruber

The author, who has conducted a series of interviews with personalities from the world of Outsider Art, lent us her dialogue with the German collector Gruber, who specializes in mediumistic art, graphic or pictorial productions made in connection with spiritual entities. Gruber talks about his training and the reasons for this choice of field, going deeply into this controversial issue with various examples.

Jennifer Gilbert is a freelance producer and curator who also solely runs the Jennifer Lauren Gallery in the UK. All of her work supports self-taught, disabled and overlooked artists who work outside of the mainstream arts field. LINK: <https://www.jenniferlaurengallery.com/meet-the-collector>.

DOSSIER - LATERAL VIRTUOSITIES

Ejnar Stig Askgaard

The magic scissors. The Papercuts of Hans Christian Andersen

The famous Danish storyteller also expressed his own talent, parallel to writing, in the art of paper cutting, in a way that we could define as compulsive on social occasions. The author, the curator of the Andersen Museum in Odense, in her informative essay, presents these little-known creations outside the borders of Denmark, characterized by extreme skill in the use of scissors on paper, an original technique and enigmatic narrative inspiration.

Ejnar Stig Askgaard (b. 1963) is a Senior Researcher at the Hans Christian Andersen Museum/Odense City Museums. Ph.D. and Magister Artium in literature. Museum Curator at the Hans Christian Andersen Museum since 1997.

Giuliana Ferraro Sardo

Fables of the invisible. Casimiro Piccolo of Calanovella

An eccentric Sicilian baron, passionate about spiritism and occultism, after conventional artistic training devoted himself to more irregular and private creations. They are not without virtuosity in simulating Victorian fairy-tale illustrations. In them, in the guise of gnomes, witches or fairies, he represents the elemental spirits he hunts for at night and that he believes he discovers among the plants and flowers in the garden. The fairytale is just a red herring: it is a question of mysterious visions, secret conjurations of a magical order, and disguises to make the invisible visible.

Giuliana Ferrara Sardo studied Art History at the University of Tuscia (Viterbo) and Cultural Heritage Management at the University of Palermo. She dedicates herself to research on little-known artists and small museums in Sicily.

Bianca Tosatti

Our contemporary apocalypse. Drawings and collages by Mauro Gottardo

In a brilliant and dialoguing text, the author introduces us to the mimetic genius of an artist capable of simulating typefaces by hand to perfection: he is a modern amanuensis, who lives in Turin. Among all his works, here we have chosen to deal with his extraordinary Apocalypse, a long catalogue of drawings and collages in which there is stratified and condensed a hermetic narration of our time, full of esoteric, literary and philosophical references.

Bianca Tosatti is an art historian, an authoritative expert on and promoter of Art Brut and Irregular Art, on which she has conducted pioneering studies in Italy and curated important institutional exhibitions, among which we can mention Figures of the Soul (Genoa 1997) and Beyond reason (Bergamo 2006); she lives near Parma.

Yaysis Ojeda Becerra

Unforgotten Cuba. Shadows and reflections in the work of F. J. Consalvos

Also virtuosic are the collages and découpages by the Cuban American Consalvos, which remained unknown for a long time. They extend from sheets to objects like the skin of an irredeemable nostalgia. They are maps of catastrophes and wonders, the visual story of an forgotten homeland, the epic of a tobacco worker who emigrated

to the USA in 1920. The seals of the tobacco crates, the cigar bands and advertising labels of the industry are a presence repeated in his compositions, almost like an identity tool.

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.

EXPLORATIONS

Silvana Crescini

Coffee-mancy and painting. The divinations of Nabila

An Egyptian who moved to Italy at the age of twenty in 1965, she discovered painting in the atelier run by Crescini at the Judicial Psychiatric Hospital of Castiglione delle Stiviere (Mantua) starting from 1990. A medium raised in a family dedicated to divination, she claims to read fate in coffee grounds. And from the dregs she gets the images that she draws and then colours brightly on the supports: interlocked faces and elastic shapes, multiple human and non-human gazes, and ghosts of energy in dazzling colours.

Silvana Crescini is a painter and sculptress with numerous personal exhibitions to her credit; in 1990 she founded the painting Atelier of the Judicial Psychiatric Hospital of Castiglione delle Stiviere (MN), whose activity, which went on until 2012, has been the subject of documentaries, conferences and exhibitions in Italy and abroad.

Turhan Demirel

Armin Pangerl: 'iconotexts' of resilience

Artistic vocation and great vitality have always accompanied Pangerl, without being affected by black periods and illnesses, but indeed becoming each time an instrument of rebirth. After a phase of abstract painting, his authentic double literary and visual talent exploded, and the author developed a personal style of happy graphic interpenetration between text and drawing. If the texts are generally autobiographical and diaristic, the figures are geometrical, decorative and certainly symbolic as in an illuminated manuscript.

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, which he promotes through conferences, publications and exhibitions.

Lucienne Peiry

The intimate reliquaries of Marc Moret

The historical-cultural context is essential for understanding the strange sculptures of Marc Moret, a farmer in a region pervaded by great traditional religious sentiment, the Swiss canton of Friborg. Devotions, processions and reliquaries fed his imagination. According to an unprecedented principle of adoption, Moret transfers the sense of the sacred to his high-reliefs, where he assembles, even chaotically,

materials and residues of objects that belonged to deceased family members, thus creating domestic reliquaries to commemorate and work out mourning.

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 l'École Polytechnique Fédérale 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

IN-DEPTH

Domenico Amoroso

Furor poeticus

Is there such a thing as brut poetry? And what is its literary value? The aesthetic unhinging of the literary neo-avant-gardes of the 1960s, says the author, also paved the way for a rereading of irregular poems, numerous examples of which are given here. This little explored theme guides us in the discovery of an unsuspected wealth of emotional metaphors and introspections. The article is illustrated with a series of self-portraits by the photographer Concetta Marino.

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

REPORTS

Alessandra Vassallo

Death is pop at the Caracas cemetery

A singular example of anonymous and collective folk art is found in a place that at first sight is unexpected. The "Cementerio general del sur" overflows with colourful statues of Venezuelan folk heroes, rogues and pagan saints, together with exuberant devotional altars, ex-votos, many small worlds saturated with life created and lived in by the population. A creative relationship with death, an ongoing dialogue between the living and the dead, is also testified to by the hundreds of degree theses offered by students for propitiatory purposes at the tomb of the young Maria Francia.

Alessandra Vassallo, born in Palermo, lived in Caracas from 1975 to 2003, dealing with textile design, printing and production in various textile factories, animation and painting; she currently lives in Sicily, where she paints and writes, periodically returning to Venezuela.

Cristina Cilli and Gianluigi Mangiapane

Anonymous people on display at the Collection de l'Art Brut

By contrast, tragic anonymity characterises the creations exhibited in the recent exhibition at the Lausanne Museum, because they were produced in environments very far from art, such as prisons or hospitals, where their authors were often deprived of their identity and reduced to numbers. These rough works from the Lombroso

Museum and the MAET of the University of Turin and the Prinzhorn Museum in Heidelberg, as well as from the Lausanne collection, testify to the merciless time of total institutions.

***Cristina Cilli** is the curator of the Cesare Lombroso Museum of Criminal Anthropology of the Museum System of the University of Turin.*

***Gianluigi Mangiapane** is an anthropologist and a researcher at the Department of Philosophy and Educational Sciences of the University of Turin.*

Valentina Di Miceli

For the reconstruction of souls. Outsider Artists in Gibellina

This exhibition of Sicilian artists, conceived to celebrate the tenth anniversary of our magazine, and long postponed due to the pandemic, was finally held in June 2021 at the headquarters of the Orestiadi Foundation and the Museum of Mediterranean Wefts in Gibellina (Trapani). Curated by the director Enzo Fiammetta, the exhibition exhibited works, already in the collection of the museum itself, by Giovanni Bosco, Mario Cassisa, Sabo and Annamaria Tosini, to which there was added a large kinetic sculpture by Francesco Cassarà, the only artist still alive. These are all artists the 'Osservatorio Outsider Art' has dealt with, preserving their memory, works and name.

***Valentina Di Miceli**, an art critic and freelance journalist, is editor-in-chief of the magazine "Osservatorio Outsider Art."*