

ABSTRACTS AND AUTHORS

ENGLISH ANNEX

EDITORIAL

Eva di Stefano

Starting from the long interview with the collector De Galbert that opens the issue, a fundamental question emerges: the legitimacy of the frontier between contemporary art and Art Brut or Outsider, now that the latter is accepted by the great museums. The question that is repeated, or is only implied, in the precious contributions by Michel Thévoz, Bianca Tosatti and Ferdinand Altnöder, remains unresolved: is difference a value or the opposite? Another main theme of this issue is the role of female creativity – of both collectors and pioneers such as Susi Brunner and Hannah Rieger, and female artists from various continents who are more or less famous.

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 edits 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 e Outsider Art in Sicilia* (Kalòs, Palermo 2008).

ENCOUNTERS

Roberta Trapani

Confessions of a collector. An interview with Antoine De Galbert

Antoine de Galbert is well-known as one of the major French patrons and collectors of art brut and contemporary art, but also for his foundation and exhibition activity at *Maison Rouge*. In this intense and extensive dialogue with the interviewer he talks about his training, the reasons for his eclecticism, the difficulties of a pathway, the intimate relationship with the works, the principles he adheres to and current perspectives.

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 taught with a 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).

DOSSIER – CREATIVE WOMEN

Eva di Stefano

Susi Brunner: a gallery manager, collector and pioneer.

An interview with Jörg Furrer

Susi Brunner (1948-2018) was a leading figure, both as a collector and as a gallery owner, already oriented towards art outside the box from the 1970s, even before the Lausanne museum was opened. Her gallery in Zurich is still active, thanks to her husband Jörg Furrer, whom we interviewed to reconstruct her personality as a pioneer of an art that she considered simply contemporary, with no other labels.

Helen Hecker

Collecting Art Brut: not at random and not by chance

An interview with Hannah Rieger

Hannah Rieger is an Austrian collector committed above all to enhancing women creators of Art Brut, for whom she organized the first major group exhibition *Flying high* in 2019 in Vienna. In this interview she recounts her progressive discovery of art brut and its creators, together with the deep, intimate reasons for her collecting and her commitment in the field of art, reasons related to her personal and family history.

Helen Hecker lives partly in Berlin and partly in Palermo, where she has worked at the press office of the Centro Sperimentale di Cinematografia; she is currently a freelance journalist and photographer, and collaborates with various German newspapers.

Roberta Trapani

A dialogue with Margot, the visionary florist

A self-taught French artist and the creator of majestic all-over visionary paintings, Margot has just received the Grand Prix Award for marginal art from the Museum of Naïve and Marginal Art (Jagodina), which will organize a solo exhibition of hers in 2023. In this dense dialogue with the author, the artist talks about herself starting from her childhood, indicates her sources of inspiration and reveals her effusive world with a high spiritual content.

Yaysis Ojeda Becerra

Mary T. Smith's blues

An Afro-American from Mississippi, with hearing and speech problems, at the age of 70 she began to paint on reclaimed sheet metal and wood, transforming her poor garden into an environmental work, thus venting the repressed emotions of a lifetime. Elementary signs, simple but highly expressive figures with a high chromatic impact, make up a powerful song of freedom and redemption, an irreverent blues. Today her works in the collections of prestigious museums testify to African-American art.

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) and La piel del Grito (Hypermedia, 2022) on the work of some Cuban brut artists.

Gloria Marchini

Marilena Pelosi: the enigma of intimacy

A Brazilian artist who moved to France, she has long been at the center of interest in the world of Art Brut and Outsider Art. Her surreal ballpoint pen drawings of strange erotic and sado-masochistic female ceremonies fascinate with for their complex enigmatical quality. They are like an initiatory and cruel fairy tale that perhaps has a healing, expiatory sense, and triggers a process of self-healing from the tragedies of childhood and youth.

Gloria Marchini, an art director and independent Outsider Art scholar, since 2014 has run the blog Outsider Art Now (outsiderartnow.com) with a view to contributing to the enhancement of Art Brut and Outsider Art in Italy; she lives in Milan.

Carine Fol

Martha Grunenwaldt's interior music

The Belgian Martha Grunenwaldt is graceful, as is her work, conceived in her old age. A street violinist, and later a maid in a castle, she started drawing when she was old, transferring on paper a dream of ethereal femininity among colored spirals with a musical rhythm. Delicate, joyful, childlike and nostalgic, her creatures seem to create bridges between her childhood and an idealized world.

Carine Fol, a Phd in Art History at the University of Brussels, a curator of exhibitions, catalogs and scientific publications, directed the Art&Marges museum from 2000 to 2012. Since 2012 she has been the artistic director of the 'Centrale for Contemporary Art' in Brussels. Her publications include From art brut to art without boundaries: one century of fascination through the eyes of Hans Prinzhorn, Jean Dubuffet, Harald Szeemann, (Skira, Milan, 2015; also published in French).

Lucienne Peiry

African queens.

Bahia Mahieddine, Chaïba Talal and Seyni Awa Camara

Illiterate people with humble origins, the Algerian Baya (1931-1998), the Moroccan Chaïbia (1929-2004) and the Senegalese Seyni Awa Camara (b. 1945) find in artistic creation a form of emancipation and powerful resistance, while allowing a surprising aesthetic and plastic inventiveness. Giving free rein to their creative impulses, all of them are dedicated above all to the representation of the female figure in their paintings and sculptures.

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 École Polytechnique Fédérale in 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.

Julia Ben Abdallah

Helga Goetzte's militant tapestries

A militant for sexual freedom and the fight against patriarchy, after 1968 Helga Goetzte used the feminine technique of embroidery to create her manifesto-works, which appear as tapestries embroidered with figures, erotic scenes, texts and proclamations. The author of the article highlights the contacts and affinities between Goetzte and the mainstream art movements of the last decades of the last century, questioning the meaning and legitimacy of classifications.

Julia Ben Abdallah, an art historian, in 2019 co-founded the collective for independent art criticism POKUS in Berlin; Her research interests are mainly outsider art and an intersectional feminist perspective.

Eva di Stefano

Sicilian quartet

A brief presentation of four Sicilian artists: Maria Concetta Cassarà, the only one that moved away from the island, Gilda Domenica, Germana Dragna and Annamaria Tosini. All of them, working in a peripheral context, suffered from double marginalisation. Very different from each other in terms of practices, materials, imagination, individual stories and social origins, they have in common exuberance, a theatricality of modes and colors, and two of them (Domenica and Tosini) also particular inventiveness in recycling waste.

IN-DEPTH

Ferdinand Altnöder

The umbrella of Rädler, a painter and philosopher

On the occasion of an exhibition at Berst in Paris, the author has reconstructed the story of Josef Karl Rädler, originally a painter on porcelain, then hospitalized later in life in a mental hospital, where he evolved into a prodigious but unrecognised artist, so much so that his very fine paintings were found in a landfill near the asylum. They are a real hidden treasure, and an exceptional testimony of life in a psychiatric institution in the context of the Habsburg Empire.

Ferdinand Altnöder, after years of journalistic activity in Austria, ran a gallery in Salzburg from 1984 to 2014, promoting Austrian modernism but also Gugging artists; currently he continues his research on Josef Karl Rädler and Alfred Kubin.

Michel Thévoz

Markus Buchser. Autistic talent

Analyzing the works of Buchser, an explorer of architectural and urban spaces through the design of very personal plans, 'deconstructions' that do not destroy but recompose in another way the elements that make up our symbolic order, the Swiss scholar explores the frontiers of autistic language to conclude: "These artists exploit the deposits that we, 'normal people', have abandoned."

Michel Thévoz, an art historian, philosopher, museum curator, professor at the University of Lausanne and leading expert on historical Art Brut, created the museum of the Collection de l'Art Brut in Lausanne in 1976 which he directed until 2001; he has published around twenty fundamental books for understanding Art Brut and borderline phenomena

Bianca Tosatti

Fabrizio Roccattello. A tale of passions and spells

A former restorer of antique furniture, Roccattello has over time become the creator of singular 'bachelor machines', assembling old wood and used objects, building machineries that are as simple as they are disturbing. Through a close and passionate dialogue with the artist, the author allows the existential and conceptual connections of the works to germinate, illuminating them with meaning and also openly reflecting his own subjectivity and intellectual passions.

Bianca Tosatti is an art historian, authoritative expert and promoter of Art Brut and IrregularArt, on which she has conducted pioneering studies in Italy and curated important institutional exhibitions, among which we can mention *Figure dell'anima* (Genova 1997) and *Oltre la ragione* (Bergamo 2006); she lives in Parma.

MUSEUMS

Hélène Ferbos

Création Franche: itinerary of a changing museum

The article presents the works at the new **Création Franche** museum, which will open in 2024 in Bègles near Bordeaux, enriching the already large map of public collections of Outsider Art in France. This is the expansion and transformation of a museum and a pre-existing collection, born of a private initiative in the 1980s. The director Hélène Ferbos tells the story, the individual stages of a progressive growth, and the functional and architectural characteristics of the current project.

Hélène Ferbos, an art historian, since 2020 has been the director of the *Musée de la Création Franche* in Bègles (Bordeaux), where she previously managed the collection for 12 years.

BOOKS

Marina Giordano

The rediscovery of Slavko Kopač

Hitherto overshadowed by the great personality of Dubuffet, whom he supported for years in managing the Art Brut collection in Paris, before moving to Lausanne, the Croatian artist Slavko Kopač was an interesting exponent of the informal movement. His tenaciously experimental painting tinged with melancholy was rediscovered and investigated in a recent volume by Fabrice Flahutez, Pauline Goutain and Roberta Trapani.

Marina Giordano, an art historian (Phd at the University of Palermo) and a specialist in contemporary textile artworks, is currently a teacher of history of art in high schools. Her publications include *Trame d'artista. Il tessuto nell'arte contemporanea* (Postmedia Books, Milano 2012).