

# ABSTRACTS AND AUTHORS

## ENGLISH ANNEX

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### EXPLORATIONS

*Anna Maria Ruta*

#### **Tradition Reinterpreted. Folk Art by Pina Patti Cuticchio**

Pina Patti (Palermo 1927-2013), a self-taught painter and active member of the famous Cuticchio family of actors and puppeteers of the Sicilian folk tradition of “pupi” theater, painted backdrops and created costumes for her family’s theater. At a certain point, she introduced a freer and more personal touch to that codified language, intended to express her own moods or family events, and her own memories, such as that of the bombing of Palermo during World War II, which she was forced to witness in her youth.

*Anna Maria Ruta, a scholar from Palermo, has combined high school teaching with ongoing research in the literary and historical-artistic fields, primarily Sicilian, and curated exhibitions and catalogues, dedicating herself in particular to Sicilian Futurism and women artists of the twentieth century.*

*Sarah Lucide and Reno Leplat-Torti*

#### **G  rard Lattier and Leonardo Pe  a: unexpected parallels**

This text boldly draws parallels between the folk art of two outsider artists with different cultural backgrounds and expressive practices. The Proven  al artist Lattier, marked by illness and marginalization, narrates miraculous stories, sometimes grotesque, sometimes gruesome, in the multiple scenes of his panel paintings. Pe  a is a Chicano inmate in a US prison, the author of dense drawings on handkerchiefs called *pa  os* that celebrate gang myths and desires. Each in his own way, both are narrative artists who borrow their signs from comics; both, in their forms and methods, create folk art, an expression of exorcism and secular devotion, in which one can recognize a contemporary version of traditional ex-votos.

*Reno Leplat-Torti is an artist, serigrapher, graphic designer, comic book author, documentary filmmaker, exhibition curator, and collector. Sarah Lucide is a musician, philosophy professor, and writer; she specializes in the normative dimension of self-narration. Together, they write for specialized catalogues, including: Pa  os Nation, ed. Le Dernier Cri, and for magazines, including ‘Roadsider Weekly’ (Tokyo), ‘Order Territory Magazine’ (Amsterdam).*

*Claire Margat*

#### **The “Crazy House,” an open work and a living home**

In Dalat, South Vietnam, a bizarre construction that defies definition is now a tourist attraction. More than an eccentric building with non-functional and labyrinthine forms, it is a true environmental complex that grows day by day, intentionally unfinished. It was not conceived by a self-taught architect, but is the existential project begun in the 1990s by Dang Viet Nga, a dissident architect and visionary woman. In the context of a country that experienced decades of devastating war, the house presents itself as a monument to peace, conceived not as a definitive state, but as the coexistence of heterogeneous forces and a work in progress, to be built over time with patience, freedom, and imagination.

*Claire Margat, a philosopher and art critic, with a PhD in Aesthetic Philosophy at the University of Paris 1-Sorbonne, where she teaches courses, participates in interdisciplinary research groups of CNRS; she has translated texts by Aldo Gargani and Mario Perniola into French and has published numerous articles on Art Brut, at the center of her scholarly interests.*

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## BORDER STORIES

*Cristina Principale*

### **Simone Pellegrini's Versus**

The Marche-born artist based in Bologna successfully embraces the challenge of 2000s painting. He is internationally recognizable and recognized for his faithfulness to his universe of signs on paper. Also a familiar figure in the adjacent field of Outsider art, through the influences that have become evident in his work over time, he can be considered a contemporary anomaly. The morphology of his large, visionary works is the result of an ever-new exercise in elaboration and rewriting, a process developed at the beginning of his artistic career.

***Cristina Principale**, an art historian, specializing in Psychology of Art with a research focus on Neuro-aesthetics at the University of Bologna, has collaborated since 2011 with the Department of Visual Arts, and currently teaches the same course at the Academy of Fine Arts in Bari. She is involved in publishing, promoting contemporary art, and curating exhibitions.*

## DOSSIER - BEYOND THIS WORLD

*Elmar R. Gruber*

### **Guided by her mother's spirit: the mediumistic art of Gertrude Honzatko-Mediz**

A previously unpublished and highly detailed reconstruction, based on extensive documentation, of the life and work of a medium artist in the context of Central Europe and the Symbolist and esoteric culture of her time. Gertrude Honzatko-Mediz (1868-1945) drew and conveyed philosophical messages, inspired by her mother's spirit, likely as a way to process grief and childhood trauma. The author has collected more than 160 works by this artist, also admired by Arnulf Rainer, but about whom only scant and dubious biographical information previously existed.

***Elmar R. Gruber**, a psychologist and parapsychologist, has worked in the field of research on and dissemination of anomalous mental phenomena and the anthropological context of spiritual manifestations, including shamanism and Tibetan Buddhism; today he is the best-known scholar and collector of mediumistic art: COMA, based in Munich, includes more than 1300 works by 60 authors ([www.mediumistic.art](http://www.mediumistic.art)).*

*by Eva di Stefano*

### **The Divine Galaxies of Ulises Canales Sáenz**

A contemporary mediumistic artist, Chilean Ulises Canales was born in 1974 in Santiago. Starting from several years ago, his inspired drawings, dense and mysterious constellations of small signs on paper, began to circulate in European collections. He is presented here through images and an anthology of selected texts: a fragment of a critical essay by Frédéric Pajak on the occasion of a 2015 exhibition at the Halle Saint Pierre in Paris; excerpts from an interview with the artist published in 2023; and his biography, complemented by a reading of the works of Elmar R. Gruber, who collects his works.

***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), Munch (2024); among her publications on Art Brut: 'Irregulars. Art Brut and Outsider Art in Sicily' (Kalòs, Palermo 2008), and 'Art Brut' (Giunti, 2020).*

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## IN-DEPTH

*Paolo Torriti*

### **"Outside The Wind Always Blew": Livio Poggesi, Sheltered in Art**

A self-taught painter with a fragile personality, requiring his first admission to the Arezzo psychiatric hospital at the age of twenty-one, followed by others, Livio Poggesi (1934-1985) was aware of the restorative and self-therapeutic function of art. The analysis of his varied and science-fiction-tinged artistic production is combined with a reconstruction of the previously overlooked story of the artist-run studio (the artist was Franco Villoresi) at the Arezzo psychiatric hospital, which parallels Michael Noble's similar and well-known experience in Verona in the late 1950s. This is another piece of the yet-to-be-written story of Italian Outsider Art.

*Paolo Torriti teaches Art History at the University of Siena, and conducts specialized studies in the field of applied arts and the history of the goldsmith's craft, and with Luca Quattrocchi curated the exhibition and related volume: 'Art on the Margins: Livio Poggesi and the Painting Atelier of the Neuro-psychiatric Hospital of Arezzo', 1958-1978, Florence University Press 2024.*

*Gabriele Mina*

### **Caring for the Towers. An interview with Elisabetta Covizzi Perfetti and Mark Gilberg**

The Watts Towers, built by Sabato Rodia from 1921 to 1954, are an iconic Los Angeles landmark and perhaps the most significant and famous piece of outsider architecture in the world. These structures are as resilient as they are delicate, and over the years they have undergone more or less improvised and even damaging restorations. Since 2010, LACMA has entrusted the management of the restoration and conservation project to two conservation professionals, who, interviewed here, address not only technical and methodological questions, but also broader social issues regarding the protection of these unique environments and the ways in which they are used.

*Gabriele Mina, an anthropologist and independent researcher, studies the histories and anthropological representations of individuals, bodies, and irregular spaces; since 2007, he has been carrying out the 'Costruttori di Babele' project, dedicated to the fantastic architecture and visionary universes of self-taught artists in Italy. [www.costruttoridibabele.net].*

## MUSEUMS

*Carl Havelange*

### **Dialogue with Fireflies. The Trinkhall Museum in Liège**

The Trinkhall Museum, inaugurated in Liège in March 2020, replaced the previous MAD Musée, which housed the Creahm collection for twenty years. It promoted creations made in "protected studios" by artists with cognitive disabilities and collected works from around the world. Today, the new museum, with a collection of approximately 3.000 works from Belgium and studios around the world, proposes a museum philosophy critical of current definitions of Art Brut and Outsider Art, as well as their artification, preferring to use the concept of "situated arts" to refer to the context of relationships from which they are generated and which they continue to generate.

*Carl Havelange, a member of the Royal Academy of Belgium and a professor emeritus at FNRS and the University of Liège, has focused his studies on the cultural history of the visual; artistic and scientific director of the Trinkhall Museum in Liège, he develops a critical, innovative, and committed museum policy.*

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*Monika Perenyi*

**A Museum of the Mind in Budapest: Art and Psychiatry in Central Europe**

From the history of psychiatry to the history of art, from asylum to museum: the collection of works by psychiatric patients now held by the Hungarian Academy of Sciences (HAS) has a century-long history that coincides with the evolution of psychiatry. This essay traces the various stages of the collection's formation, which coincide with the evolution of asylum structures, the role of enlightened physicians, and the progressive shift from a purely clinical evaluation of drawings to the discovery of their artistic value, their valorization through the notion of Art Brut, and finally acquired awareness of the shifting boundaries between normality and deviance.

*Monika Perenyi, an art historian based in Budapest, is a senior researcher at the Institute of Art History, HUN-REN Humanities Research Center, and the curator of the Psychiatric Art Collection of the Hungarian Academy of Sciences. Her main research interests include the cultural history of psychiatric museums, art and psychoanalysis, and the history of photography.*

*Gunnhildur Walsh Hauksdóttir, Cormac Walsh*

**Safnasafnið: Folk and Outsider Art in Iceland**

In Anglo-Saxon and Northern European countries, the definition of Outsider Art often coincides with Folk Art, a highly individualized form of popular art. This often playful combination, as evidenced by the Icelandic Safnasafnið Museum, is a private museum open to the public. It was founded in 1995 by a couple of collectors and artists, motivated by the desire to preserve both self-taught works, individual interpretations of Icelandic legends and traditions, and the work of neurologically divergent artists with special sensibilities. Today, after thirty years of activity, with its collection, exhibitions, publications, and promotion of local craftsmanship, the museum can be defined a true laboratory of inclusive practices and relationships.

*Gunnhildur Walsh Hauksdóttir is an Icelandic visual artist active in the fields of sculpture, performance and video, and collaborates regularly as a member of the board of directors of Safnasafnið, the Icelandic Museum of Folk and Outsider Art.*

**REPORT**

*Eva di Stefano*

**At the Grand Palais a history-making collection**

A brief side note on the recently concluded exhibition "Art Brut. Dans l'intimité d'une collection" at the Grand Palais in Paris, which featured 400 works from the 2021 donation of the collector Bruno Decharme to the Centre Pompidou. Enriched by an impressive catalog, the exhibition was held on two floors, with red as the guiding color, and was organized thematically, presenting, in addition to many historicized canonical authors, mediumistic drawings, ingenious assemblers of discarded material and prophets of various kinds, as well as some more recent creators. It was a journey through the history and present of Art Brut, including in areas outside Europe, particularly Cuba, Brazil, and Japan.

*Chiara Scordato*

**The BRUdoc Festival: three days at the frontiers of irregular art**

The first edition of BRUdoc – International Festival of Art Brut Film – was held in Płock, Poland, from June 6 to 8, 2025. Created by Andrzej Kwasiborski and Radosław Łabarewski, the festival brought together numerous European figures and associations connected to the world of art brut and outsider art. The program included fifteen short and medium-length films, contemporary documentaries, and valuable archive materials, demonstrating the importance, indeed the necessity, of documenting through film marginal art forms and environments often destined for dispersion and abandonment. A

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visit to the museum dedicated to local artist Stanislaw Zagajewski, an interesting self-taught ceramist, completed the program.

**Chiara Scordato**, a visual designer specializing in arts and culture, holds a Master's degree in Cultural Project Management from the Sorbonne. She is the co-founder of the association 'Patrimoines Irréguliers de France', with which she coordinates projects for the protection and promotion of outsider art sites.

*Eva di Stefano*

**The sign of the origins in a new museum space**

In Melegnano, a municipality not far from Milan, the former industrial plant of the Broggi metallurgical company, active from 1900 to 1996, was recently converted into a space dedicated to contemporary art, particularly Outsider Art. The Broggi Museum opened this year and currently (November 2025) hosts the exhibition *The sign of the origins. Outsider Wunderkammer between history and contemporary perspectives*, curated by Giorgio Bedoni and Simona Olivieri. The aim is to bring outsider art into relation with twentieth-century art, particularly the poetics of Expressionism and Surrealism, but also with contemporary artists, highlighting unique connections and poetic expressive transgressions.

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Traduzione di Denis Gailor