

ABSTRACTS AND AUTHORS

ENGLISH ANNEX

EDITORIAL

Eva di Stefano

Repairing cities/Survival strategies is the title of the dossier dedicated to repairers, i.e. those who artistic repair of ruins, roads, collective or private spaces, removing from contemporary anonymity and transforming them into magical environments, which often also represent escape routes from anonymity or playful signals. An important study is dedicated to the reception of the concept of Art Brut in China. Furthermore, we look at the genesis of the concept of Art Brut at the dawn of the twentieth century (Flahutez) and the ethical reasons for an inclusive aesthetic (Brunner).

Eva di Stefano taught *Contemporary Art History* at the University of Palermo from 1992 to 2013; she founded the *Outsider Art Observatory* in 2008, which she runs together with the homonymous magazine published since 2010; among her many publications on 20th-century art, the volume *“Irregolari. Art Brut e Outsider Art in Sicilia”* (Kalòs, Palermo 2008) should be noted.

DOSSIER – REPAIRING CITIES/ SURVIVAL STRATEGIES

Eva di Stefano

There’s a soul fixer up there

A man who calls himself Isravele has lived for 25 years as a hermit on top of Monte Gallo, near Palermo, in an old ruined military observatory that he has transformed with mosaics and decorations into a marvellous mystical temple. A young filmmaker, Bartolomeo Pampaloni, made a poetic documentary film about him, *Lassù* (2022), living alongside the hermit-prophet for a year. The article recounts this extraordinary testimony.

Domenico Amoroso

Kintsugi and Egyptian sacredness in urban repair and regeneration practices

Kintsugi is the Japanese art of “precious scarring” which prescribes the use of a noble metal – liquid gold or silver – to bring together the pieces of a broken ceramic object. The author takes us on a journey in southern Italy, and specifically Basilicata and Sicily, amid forgotten villages and ghost villages, mountains and sea, to discover unexpected ‘remedial’ artists: Mario Brienza, who transformed the ruined alleys of his village with glittering decorations, and Salvatore Siciliano, who transformed a house on a waterfront scarred by unauthorized building into an imaginative homage to ancient Egypt.

Domenico Amoroso, an archaeologist, art historian and poet, and the former director of the Civic Museums of Caltagirone, conceived and founded MACC, the Museum of Contemporary Art in Caltagirone which exhibits the only public collection of Sicilian art brut and outsider art.

Daniela Rosi

The wonderful room. A mosaic story by Giovanni Righetti

During the lockdown, Giovanni Righetti, a creative ex-bricklayer who has always been passionate about drawing and sculpture, created a grandiose mosaic room in his farmhouse in Verona province, working day and night. He used marble waste

collected in the marble factories of the area in a technically impeccable way, preparing the mosaic tesserae one by one, and then creating decorations and geometric grids on the floor and walls, in which he framed fantastic figures such as dragons and scenes from history and mythology.

Daniela Rosi, a curator of outsider art and contemporary art, teaches at the Academy of Fine Arts in Verona; after field studies and active experiences on artistic practices in 'places of care', in 2014 she founded and since then has run LAO, a project for research on and support and promotion of outsider artists.

Yvonne Türler

Ben Wilson and the metamorphosis of chewing gum

The English artist is an urban repairman who works on the humblest and most unassailable of waste: chewed gum, spat out and stuck on the sidewalk or asphalt. Known in London as the chewing gum man, he has been wandering the streets for almost twenty years and with his particular process and acrylic colors he transforms these residues into lively miniatures, unique works of art in the public space. He recently worked in the streets of the historic center of Zurich, at the invitation of the Musée Visionnaire.

Yvonne Türler, who lives in Zurich, studied History of Art at the University of Zurich and at the Freie Universität Berlin. Since 2018 she has been the honorary director of the Musée Visionnaire in Zurich.

Yaysis Ojeda Becerra

Lucio Ballesteros: diaries of a journey with no return

On a plot near a Spanish village in Galicia, there is a large and shiny circular aluminum spaceship with a diameter of 20 metres. The author of the article interviews its creator, steeped in science fiction and esotericism. The motionless spaceship is nothing more than a predictive prototype, and the work includes numerous drawings in which Ballesteros, combining technology and spirituality, imagines a future that defeats time.

Yaysis Ojeda Becerra, who was born in Cuba and lives in Madrid, is an art critic and independent researcher specializing in Art Brut and Outsider Art. She collaborates with various magazines, including "Bric-à-Brac" dedicated to Outsider Art; among the volumes she has published is 'El Aullido Infinito' (La Habana, 2015) on the work of some Cuban brut artists, and the recent 'La piel del Grito' (Hypermedia 2022).

Gabriele Mina

Legacy: Mario Andreoli's hill

There are outsider environmental works that become identificatory for a territory and create communities around them. This is the case of the spectacular luminous nativity scene, built for years every Christmas by Mario Andreoli (1928-2022), a self-taught land artist. It consists of about three hundred figures made with recycled materials and thousands of lights on the Manarola hill on the Ligurian coast. After his recent death, an association of inhabitants of the area was formed, determined to continue the work that by then had become a tradition.

Gabriele Mina, an anthropologist, deals with spontaneous environmental works, to which he has dedicated the book *Costruttori di Babele* (elèuthera, Milan 2011) and the precious online archive www.costrutturidibabele.net, dedicated to the video-photographic documentation of irregular environments in Italy.

Pier Paolo Zampieri

The elephants of Maregrosso.

Cultural, urban and planning implications of outsider art

Despite being in ruins, the 'babelish' work of Giovanni Cammarata (1914-2002) (a shack decorated with figures like a fairy tale or dream palace) in Messina continues to be a heteropic warning and to inspire urban actions, artists and writers. In the past few years, street art, wall paintings and performances have suggested a possible future for the neighbourhood. Today, with its urban transformation underway, but in a consumeristic rather than an artistic key, young artists spontaneously pay homage to what remains of the work.

Pier Paolo Zampieri, a sociologist and a founding member of the Messina collective *Zonacammarata*, teaches *Urban Sociology* at the University of Messina and deals with urban phenomena, imagination and *Outsider Art* in an interdisciplinary key.

FOCUS ON CHINA

Laura Baldis

Discovering Chinese Art Brut

The first book in Chinese on the history of Art Brut dates back to 2004, written by the Taiwanese scholar Hong Ming, who was the first to formalize the translation of the term *art brut* into the expression *yuansheng yishu*, referring to art created by people suffering from psychiatric conditions. But its pioneer can be considered Guo Haiping, who in 2010 founded and since then has run the Nanjing Outsider Art Center. The author takes us through the streets of Nanjing to discover this centre, also clarifying the definitions and nuances of the concept in Chinese culture.

Laura Baldis has lived and worked in Beijing since 2018. A researcher on the history of psychiatry in China, she took a Master at the Freie Universität of Berlin with a thesis on *Art Brut in the People's Republic of China*; she currently works as a freelancer at a mental health social enterprise.

EXPLORATIONS

Domenico Amoroso

Giuseppe Cosentino. Scrap morphologies

Giuseppe Cosentino (1984) discovered his creativity in a community for pathological addictions in Caltagirone (Catania province), where he currently lives. His inspiration came from scrap iron, gears, bolts and engine parts, which Cosentino began to assemble, weld together and smooth, creating figures, animals, robots and metamorphic and dynamic morphologies, with work that is a mixture of mechanics and sculpture and also has a cathartic function.

Giovanni Carbone

Angelo Modica. Stone lives

An elderly builder of dry stone walls in the Modica area, in Ragusa province, after a life of work in symbiosis with stone discovered his expressive power at the age of eighty. With an awl or a screwdriver, sitting in the street in front of his house, he began to create bas-reliefs on squared-off boulders, becoming a presence that attracts passers-by and tourists. The subjects are those of the popular sacred tradition or elaborations of his memories with which he fights against his ailments and the limitations of life.

***Giovanni Carbone**, a teacher and essayist and an expert on the history and art of the County of Modica, lives partly in Sicily and partly in Tuscany. He writes for various magazines and has many publications to his credit including, most recently, the audio-video book 'Il sole è blu' (Edizioni Conoscenza, Roma) and 'Le Statue di sale' (Effigi, Arcidosso - Grosseto).*

Sara Ugolini

Suns and moons by Carlo Montresori

Naïve painting that represents landscapes and architecture characterized by a frontal geometric order, almost like theatrical backdrops for the staging of a quiet and peaceful world, is a world-refuge for the artist, now fifty years old, who lived and still lives in Bologna an existence of precarious jobs and life on the street. The circular shapes of the sun or the moon dominate the always horizontal compositions and catch the eye. His production also extends to poetry and comics.

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

IN-DEPTH

Fabrice Flahutez

The dawn of self-taught artists in France and the United States (1913-1942)

The author recounts the pre-history of Art Brut, the discovery and enhancement of self-taught artists at the beginning of the twentieth century, and the flexible American scene up to the 1940s, highlighting the role played by surrealism before the crystallization of the concept by Dubuffet. He gives a perspective that opens up to a broader reflection on the history of the avant-garde and of Art Brut, debunking some clichés of current reading.

***Fabrice Flahutez** is a professor of 20th-century and 21st-century art history at the Jean-Monnet University in Lyon, specialist in post-1945 surrealism and artistic groups, and is a curator of exhibitions. His publications include *Art et mythe* (Les presses de Paris-Ouest, Nanterre 2012), and *Arts drogués, expériences psychotropiques et création artistique* (Les presses de Paris-Ouest, Nanterre 2013).*

Sophie Brunner

Speaking for others.

Ethical reflections on the function of Atelier Rohling in Bern

Running an atelier, the author enters the heart of the current debate, also with the conceptual tools of post-colonial criticism, stressing the need to overcome the notion of Art Brut in the name of a truly inclusive cultural policy. The fact is that the myth of Otherness weighs on artists and conditions appreciation of their work, without really challenging the art system. Furthermore, the author appropriately highlights the ethical and epistemic problems involved.

***Sophie Brunner**, an independent curator, lives in Bern where she manages the Rohling Atelier, founded in 2012 with Diego Roveroni, after an experience at La Tinaia in Florence. She has worked on national Swiss projects for integration in the arts sector and curated art residencies for the Catholic Church in Bern.*

MUSEUMS

Marina Giordano

In the museum of Jagodina: a choral tale

The MNMU Museum of Naive and Marginal Art (Muzej naive i marginalne umetnosti), in Jagodina in central Serbia, can be considered the main museum in the Balkan area dedicated to creation that does not belong to the so-called mainstream. Founded in 1960, its history began by collecting the rich production of Slavic naïfs to extend more generally from 1994 to marginal, brut or outsider art. Today it has more than three thousand works by both Serbian and international authors, and is home to a triennial European prize, which has roots dating back to 1970, and which since 2013 has taken on its current form and cycles.

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

PROJECTS

Katia Furter

The Guignard Foundation from its origins to today

The Guignard Foundation, established in 2004, is based in Nyon, Switzerland. It started by supporting art therapy ateliers, and since 2020 has expanded its range of action to Outsider Art, creating prizes to be awarded annually to projects or individual artists. It collaborates on a regular basis with the Collection de l'Art Brut in Lausanne and with « S » Grand Atelier in Belgium. It supported the realization of Danielle Jacqui's demanding monumental project ORGAnuGAMME II. It is a cultural patronage that certainly leaves its mark.

***Katia Furter**, responsible for projects and development at the Guignard Foundation (Switzerland) dedicated to Outsider Art, is a specialist in children's literature and illustration.*

Traduzione di Denis Gailor
