

# ABSTRACTS AND AUTHORS

## ENGLISH ANNEX

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### EDITORIAL

*Eva di Stefano*

The cover of this issue, with a work by Heidi Jung, is dedicated to Ukrainian children. Top: the new Roman space for Art Brut and the history of Gustavo Giacosa's collection. There follows a reflection on the themes of the Croyances exhibition at the Lausanne museum; a fascinating tour in the Medina of Dakar in search of the signs of Pape Diop; three intense asylum stories of 'accidental' artists: Francesco Toris, Davide Raggio, Jaime Fernandes; dialogues, books and projects from the Alps to Sicily. The common thread lies in the demand for inclusiveness, free expression and the saving of memory.

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

### ROMAN ENCOUNTERS

*Eva di Stefano*

#### **Building bridges: an interview with Gustavo Giacosa**

On the occasion of the opening in Rome of an exhibition space, SIC.12 Art Studio, destined to host its collection of Art Brut, the curator and actor Gustavo Giacosa recounts his existential adventure in theater and visual arts, from Argentina to Italy and France, his elective interest in the theme of art and madness, the discovery of Art Brut, and his career as a curator and collector.

*Fiorella Bassan*

#### **In twos: the Giacosa-Ferraiuolo collection on display**

The author explores the SIC.12 collection from the perspective of two exhibitions: the first one held in 2020 in Aix-en-Provence, while the second one, which recently ended, inaugurated the new space – from September 2021 to March 2022 – in the new Roman venue. Both centered on the theme of the double, the game of mirrors and the splitting of the ego, and partly with the same works. Nevertheless, they were two profoundly different exhibitions: while in Aix the exhibition staged a fruitful comparison between Art Brut and contemporary art, thus proposing a stimulating polyphonic and inclusive reflection, the Rome exhibition was centered exclusively on Art Brut with the intention of characterizing the space and promoting an artistic field still largely unknown in Italy.

*Fiorella Bassan taught Artistic Hermeneutics at the Faculty of Philosophy of the Sapienza University in Rome; among her research themes are the relationships between artistic representation, creativity and marginality. Among her publications we can mention Beyond psychiatry and aesthetics. A study on Hans Prinzhorn (Lithos, Rome 2009), also in a French edition (Le bord de l'eau, Lormont 2012).*

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## DOSSIER CROYANCES

*Eva di Stefano*

### **Desire for the bitter end**

Considering the theme of the *Croyances* exhibition, the last Biennial of Art Brut in Lausanne, at the origin of the very need for art, in particular for more radical creations on the fringe, there are published, by courtesy of the museum and the curators, extracts of the texts in the catalog. If the need for the sacred in a broad sense is probably at the bottom of every gesture and work of art that arises beyond useful and ordinary life, in Art Brut the beyond-worldly tension takes the path of a very eclectic religious and magical and absolutely personal imagination.

*Anic Zanzi*

### **Religious and ritual references in art brut**

The author emphasizes how, despite the obvious influence of her own environment and education in the formation of religious sentiment, the worlds and references of brut artists remain unique and exclusive. Three main types can be identified: works related to religion, so-called spirit productions, and works generated by personal mythologies. The text continues with an analysis of numerous creators from Podestà to Antonio Dalla Valle, from Elijah to Madge Gill.

*Anic Zanzi, an art historian and a graduate in public relations, since 2003 has been a conservator at the Collection de l'Art Brut in Lausanne, where she is in charge of coordinating editorial production and has curated several exhibitions, including: Vehicules d'art brut (2013), People (2016), Henriette Zéphir (2017), Ernst Kolb (2018), Carlo Zinelli, recto verso (2019), and Croyances (2021).*

*Emmanuel Grimaud*

### **Mind your own gods**

Religious inventions, magical thinking, mysticisms, cosmologies, and secret codes that permeate Art Brut are investigated through the lens of anthropology. The author focuses in particular on the works of Dalla Valle, Nedjar, Domsic and Wölfli.

*Emmanuel Grimaud is an anthropologist, CNRS researcher in Paris, and an author of documentary films; he curated the exhibition 'PERSONA, strangely human', Musée du Quai Branly (2016); his latest book Dieu Point Zéro, une anthropologie expérimentale (PUF, 2021) concerns experiments in interaction with a robot in the likeness of the Hindu god Ganesh, which he conceived with the artist Zaven Paré.*

## BORDER STORIES

*Valentina Di Miceli*

### **Chicco Carrega, a wandering traveler on clay paths**

Born in Sicily in 1950, Carrega is a creator of experimental ceramics, also with the raku technique. He is an outsider by vocation, rather than by training. His adventurous and nomadic life, steeped in hippie philosophy and anarchist sentiment, was played out in Paris, Brazil, Peru and the Sicilian countryside. Today he lives in Belgium and his latest production is dedicated to the theme of 'Pandora's box'.

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

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## EXPLORATIONS

*Céline Delavaux*

### **With Pape Diop through the Dakar Medina**

Two paths intertwine: that of the Senegalese curator Modboye, who with his association Yataal Art has created an open-air museum of contemporary murals in the Medina of Dakar, and that of Pape Diop, an uprooted, perhaps mad person, who freely disseminates his strange graphic signs in the streets. Following his hieroglyphs and his stylized Marabouts, we discover the history of the historic area of Dakar, the customs of the inhabitants, and a true brut artist according to Dubuffet's canons.

*Céline Delavaux, a writer, collaborates with artistic and cultural magazines. She is currently an editorial coordinator of 'Grande Galerie. Le Journal du Louvre'; she has published various essays and books on Art Brut and is the author of an important critical study on the thought of Jean Dubuffet: L'Art Brut, un fantasme de peintre (Flammarion, Paris 2018).*

*Daniela Pellaud*

### **Philippe Wittner's fantastic entomology**

In this interview, the artist recounts the origins of his passion for drawing and insects. From the very beginning, his work reveals a great interest in nature, including photographs of moving water and collections of dry branches. Hence the discovery of the infinite variety of shapes and colors of the different species of insects, at risk of extinction. Enchanted by their secret beauty, based on photographs taken during long walks, Wittner traces out his astonishing literal and symbolic inventory.

*Daniela Pellaud graduated in ergotherapy at the University of Lausanne and in Visual Arts at the Haute école d'art et de design (HEAD) in Geneva. From 2003 to 2020 she taught in Lausanne in the framework of occupational therapy training. In 2000 she opened the LIVINGARTS Ergo/Art Therapy Center in Geneva, where she still works today, combining an interest in the visual arts and mental health.*

*Lucienne Peiry*

### **Pascal Volanthen's graphic inebriation**

The artist is a regular visitor to the Swiss expression atelier CREAHM. Illiterate, he has developed a singular attraction for print media, especially newspapers, from whose graphic order he draws his inspiration. His imagery also includes stylized forms of animals, among which he inserts passages of fictitious writing, which over time becomes the visual protagonist of his compositions.

*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.*

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*Turhan Demirel*

**Heidi Jung queen of color**

Heidi Jung's drawings (1949-2005) are balanced, planar and firmly built compositions closed off without spatial perspective, characterized by many joyful and shining colors. The sheets are filled to the edges, as if in a kind of cheerful horror vacui. The article is completed by some ethical considerations on the use of terms such as disability arts, which influence reception of the works, and on the need for inclusive critical practices.

***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.*

**IN-DEPTH**

*Maurizio Cilli*

**Let's free the New World. Investigation of Francesco Toris**

The author guides us through the story of a masterpiece of Art Brut, the New World of Francesco Toris (1863-1918), a sculpture of carved and intertwined bones preserved in the Museum of Anthropology of the University of Turin. The article summarizes years of passionate and eccentric investigation, with a lot of new information and hitherto unpublished documents on the life of Toris and his socio-territorial context, which illuminate this mysterious work with meaning.

***Maurizio Cilli**, an architect, artist and public art curator, studies phenomena of transformation of anthropized and urban territories; he conducted research on the relationship between Ferdinand Cheval's work and the territory of Drôme (France); in 2020 he published the book 'Homeless Without What?' for Boite Editions on the occasion of the '999 questions on contemporary living' exhibition at the 2018 Milan Triennale; he lives in Turin.*

*Dino Menozzi*

**Roots, straw, cardboard: the 'arte povera' of Davide Mansueto Raggio**

The story of the gradual discovery by the author of the article of the works of Davide M. Raggio (1926-2002), hospitalized in the Genoa Psychiatric Hospital, made with very few means: torn sheets, boxes, branches and leaves, lumps of clay, documented here with many unpublished photos. Unconscious self-therapy and representation of an inner world through signs and symbols, these brut works, which show disarming simplicity, are distinguished by their unusual expressive power.

***Dino Menozzi** (Reggio Emilia), from the 1960s one of the main promoters and popularizers in Italy of naïve art first and later of irregular art, founded and directed the magazine "L'Arte Naïve" from 1974 to 2002, opening it up to all expressions of marginal art.*

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*João Pedro Fróis*

**Jaime Fernandes: A biography of a Portuguese accidental artist**

This article, with its brief introduction to the subject of patient artwork produced in a psychiatric environment, has the aim of discussing the biography of Jaime Fernandes (1899-1969), a small crop farmer who became an accidental artist when he was interned in the Lisbon Miguel Bombarda Psychiatric Hospital for over three decades. He started drawing in around 1960. His magnificent drawings, consubstantiated figures uniting men and beasts done in the most rudimentary conditions, make him a representative of patient artwork undertaken in a mental-health institution. Today, Fernandes' drawings have been included in international collections of Art Brut.

*João Pedro Fróis is a researcher and professor, a research affiliate of the Center for Phenomenological Psychology and Aesthetics, University of Copenhagen. His main interests lie in the psychology of aesthetics, creativity, and the visual arts. As of 2014, he has been Fellow of the International Association of Empirical Aesthetics and served as its vice-president for Portugal and Spain.*

**BABELIC DIALOGUES**

*Gabriele Mina, Pier Paolo Zampieri*

**Blowing on the embers. Cammarata house**

An anthropologist, a great researcher of outsider architectures and environments in Italy, and an urban sociologist, an activator of collective projects in the city of Messina, discuss the current precarious state of the construction of Giovanni Cammarata (1914-2002) in via Maregrosso in Messina. It is a former shack transformed into an imaginative castle with sculptures and decorations in concrete and mosaics of various materials. What remains of it, after its partial demolition in 1997, has been the subject of study and debate for years, spontaneous adoptions and a lively urban laboratory. Nonetheless, institutional attention has remained intermittent and so far ineffective. Now that the neighborhood is undergoing transformation, suitable solutions should be found for its protection.

*Gabriele Mina, an anthropologist, lives in Savona and deals with spontaneous environmental works, to which he has dedicated the book Builders of Babel (elèuthera, Milan 2011) and the precious online archive "Builders of Babel" dedicated to videophotographic documentation of irregular environments in Italy.*

*Pier Paolo Zampieri is a sociologist and one of the founding members of Zona Cammarata. He teaches Urban Sociology at the University of Messina and deals with urban phenomena, the imagination, and Outsider Art.*

**PROJECTS**

*Valentina De Pasca, Alessandra Falconi*

**Inclusive workshops with Art Brut: the value of expressive freedom**

The two authors present their interesting teaching proposal, intended for primary school teachers, which starts from the assumption that the expressive freedom of Art Brut has a great pedagogical potential to be experienced collectively. Their volume,

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recently published by Erickson, in addition to theoretical reflections, contains several case studies, methodological suggestions, schemes and exercises for creation workshops.

**Valentina De Pasca**, a PhD in Early Medieval Art History, University of Milan, works in the field of publishing, studying issues related to design, sale and promotion of books, and carries out authorial projects in the artistic and literary field.

**Alessandra Falconi**, who uses the Bruno Munari® Workshop Method, is responsible for the Alberto Manzi Center (Bologna) and the Zaffiria Center (in Rimini province), and deals with media education and digital creativity; she is among the leaders of the national #Esediventifarfalla project for the fight against educational poverty, and the national #nodrugstobecool project for prevention of drug use and trafficking.

*Mirta Bottai, Beatrice Obertini*

#### **Brut'Incontri: from Turin to Chicago**

This is the title, which is also an untranslatable play on words, of a project born from the collaboration between the Accademia di Brera (Milan) and the University of Turin to enhance the Art Brut collections of its two university museums: the Cesare Lombroso Museum of Criminal Anthropology and the Museum of Anthropology and Ethnography (MAET). It was a collective learning process, consisting in museographical experimentation and in the intersection of different collections. Today it continues with a stimulating overseas appendix, expanding the comparison with works in the collections of some Chicago institutions.

**Mirta Bottai**, who graduated at the School of Enhancement of the Cultural Heritage of the Brera Academy of Fine Arts and subsequently in Creative Communication for Art, is currently attending the Master in Arts Management at Columbia College Chicago, where she is a teaching assistant in the Department of History of Art.

**Beatrice Obertini**, who graduated at the School of Enhancement of Cultural Heritage of the Brera Academy of Fine Arts and later in Creative Communication for Art, is currently involved in communication and marketing for several Brescia companies.

## **REPORTS**

*Yaysis Ojeda Becerra*

### **Grammars of the unconscious**

NEMI, a Miami-based organization dedicated to promoting neurodiverse artists, has titled its annual exhibition *The Language Game* (February 4, 2022 at Kendall Art Cultural Center) bringing together the works of 16 artists who visually play with the book, language and writing. The techniques range from collage to painting, and from mixed media on paper to action on objects. It is an exploration that immerses itself in those elements that build a grammar subject exclusively to the rules of the unconscious.

**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

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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.

*Yvonne Türler*

**Neverending Stories. From Sicily to Zurich**

*Neverending Stories* is the evocative title of the current exhibition at the Musée Visionnaire in Zurich of the works of two Sicilian artists: collages and layers of painting, books and leporelli by the prolific globetrotter Mario Cassisa; and the refined and painful recycled paper sculptures by Annamaria Tosini, a woman with a difficult destiny. These are very different artists, but both inspired by memory, cultural or intimate and personal memories, and mnemonic clumps of stories that continue to radiate over time.

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