

ABSTRACTS

Petra Egri

■ ***H&M as Fast Fashion?***

Keywords: *brand, company, consumer, designer, dressing, fast fashion, H&M, video advertising*

Fashion is nowadays increasingly associated with fastness. This study concentrates on the emergence of “fast fashion”, illustrated by the example of the Swedish brand H&M, a company distributing clothes and accessories. This brand has always been mentioned as the typical example of fast fashion in the literature, and the company defines itself for its consumers in the same way. Empirical researches of fashion have also been based on the fact that the company is one of the great brands of fast fashion. However, the investigation of fast fashion and of the brand communication of H&M reveals some special characteristics by way of which this brand differs from its rivals (Zara, Pull and Bear), as well as from the definition of fast fashion drawn up by the researchers. The analysis of the video and printed advertising of H&M calls into question its self-identification as fast fashion and the scholarly definitions of the relevant literature.

Szilárd Ferenczi

■ ***From Outside to Mainstream: The Case of Kolozsvár/Cluj-Napoca***

Keywords: *art world, outsider art, mainstream, Kolozsvár, fame, Bázis*

In Phaidon’s newest release, *Art Cities of the Future* (2013), Kolozsvár/Cluj-Napoca is listed third, and partners up with Istanbul as the only two European future art capitals of the world. For some, this may sound as surprising, for others, it is a heart-warming pleasure and an honour. Be that as it may, the question that pops into most minds is: how did it come to that? How could a shy Transylvanian city trade its comfortable anonymity for worldwide fame? The answer is as obvious among international art connoisseurs, as it seems to be ignored locally, and lies within the Academy of Visual Arts from Kolozsvár/Cluj-Napoca, or, more precisely, in the visual artists it produces. For the last twelve years, the author had the splendid opportunity of becoming close friends with a few painters, graphic artists and curators, present teachers and former students of the academy, of listening to their stories, watching them transpose their daily delights, joyous hopes and sometimes dire fears onto the canvases. This short story conjures up a fraction from

the lives of four painters, Zsolt Berszán, István Betuker, István Kudor Duka and Szabolcs Veres, founders of the visual arts group known as Bázis, whose members went on to worldwide fame.

Beáta Gatti

■ ***An Autobiography from the Transylvanian Plain: (Self)representations in a Rural Painter’s Works from Visa***

Keywords: *naive art, autobiographical strategies, remembrance, local history, popular writing, Visa*

The paper deals with the manuscripts of a folk specialist, János Papp (born: 1930 in Visa/Vișea, county: Cluj), who is widely known in his rural area due to his naive paintings and his published autobiography, entitled *Visszaemlékezés az elmúlt évekre* (Memories of the Years Past. Eds. Mihály Sztranyiczki, Géza Kiss. Visa, 2010). The author interprets his body of work in the context of popular writing, remembrance and everyday life. The paintings and the written stories document not just János Papp’s private life story, but also the local history of his village and the social and cultural changes during the second part of 20th century.

Gizella Horváth

■ ***On the Periphery of the Artworld: The Case of the 55th Venice Biennale***

Keywords: *outsider art, 55th Venice Biennale, institutional ready-made, art world, periphery*

The Venice Biennale is sort of a patent agency for art: if a work is exhibited at the Biennale, it is already regarded as being in the centre of the contemporary art world. In the present year the peculiarity of the Biennale consisted in the emphasis on peripheral works: outsider art was brought to the centre of the art world. The notion of outsider art is full of contradictions – it is difficult to find its place either in traditional art theory, as well as within avant-garde conceptions. This paper aims at tracing a parallel between outsider art and the ready-made, it highlights the similarities and differences, and proposes a new term instead of outsider art: the “institutional ready-made”.

Anna Keszeg

■ ***Art Brut at the Halle-Saint-Pierre***

Keywords: *art brut/outsider art, institutionalization, Jean Dubuffet, Céline Delavaux, Halle-Saint-Pierre, Paris*

This paper focuses on the history of a French concept, “art brut”. The author intends to analyse the different phases of the defini-

tion of this concept and the institutionalization of the art forms covered by it. The analysis proceeds in three steps to the final conclusion, presenting the birth of the first collection dedicated to outsider art, analysing the different definitions of art brut from Jean Dubuffet to Céline Delavaux, and presenting the institutional profile of the Halle-Saint-Pierre museum from Paris. The conclusion is that art brut gained much in interest and has become one of the major domains of contemporary visual creation.

Barbara Majsá

■ ***The Art of the Streets: Who Are the Outsiders?***

Keywords: *art brut, art therapy, Jean Dubuffet, independence, institutionalization, David Maclagan, marketplace, outsider art*

The French painter and sculptor Jean Dubuffet introduced the concept of art brut to a wider audience in the 1940s in order to promote the work of those creative people who lived outside of the official art world, basically on the margins of society. As Dubuffet's principles with regard to art brut – the “mandatory” characteristics of the art brut creators – were extremely strict, it comes as no surprise that this very specific concept has been much broadened, which resulted in the birth of “outsider art”. This

paper focuses on the evolution of art brut and outsider art. The author tells a short history of these styles, illustrates the differences between them, and demonstrates the present contradictions between the two concepts by taking into consideration the constitutive factors of the current art world.

Aranka Markaly

■ ***Perambulation in Medieval Transylvania***

Keywords: *perambulation, Transylvania, Middle Ages, charter, local history, settlements, borders*

Perambulation was a legal act exercised by the king in the Middle Ages. Several surviving charters from the Middle Ages contain descriptions of borders and disputes regarding perambulation. These charters are of major importance for local history, due to the fact that they also mention villages that no longer exist, while also providing descriptions of natural history. In our earliest surviving document, the Establishing Charter of the Tihany Abbey, which was issued by King Andrew I, we find toponyms in Hungarian. By examining the process of perambulation, the author provides a well-defined picture of the legal customs of the medieval Transylvania as well as of its settlements and borders.



SZÁMUNK SZERZŐI

A lapszámot szerkesztette:
Rigán Lóránd

Adorjáni Anna (1985) – társadalom-történész, Bukarest
Darida Veronika (1978) – esztéta, PhD, egyetemi adjunktus, ELTE, Budapest
Egri Petra (1990) – mesterképzős hallgató, ELTE, Művészetelméleti és Médiakutatási Intézet, Budapest
Fellinger Károly (1963) – költő, Jóka
Ferenczi Szilárd (1977) – doktorandus, BBTE, Kolozsvár
Feuer Mária (1951) – mestertanár, ELTE Társadalomtudományi Kar, Budapest
Fleisz Katalin (1978) – irodalom-történész, tanár, PhD, Temesvár
Gatti Beáta (1985) – néprajzkutató, doktorandus, Pécsi Tudományegyetem
Győri Tamás (1986) – néprajzkutató, doktorandus, BBTE, Kolozsvár
Horváth Gizella (1962) – filozófianár, egyetemi docens, PKE, Nagyvárad
Jakabffy Tamás (1966) – irodalomkritikus, szerkesztő, Román Televízió, Kritérium, Kolozsvár
Kántor Lajos (1937) – irodalomtörténész, az MTA külső tagja, Kolozsvár
Keszeg Anna (1981) – kultúrákutató, PhD, egyetemi adjunktus, BBTE, Kolozsvár
Kormos Nikolett (1987) – mesterképzős hallgató, CEU, Budapest
Kovács András Ferenc (1959) – költő, főszerkesztő, Látó, Marosvásárhely
Kovács Franciska Mária – vizuális művész, Marosvásárhely
László Szabolcs (1987) – mesterképzős hallgató, CEU, Budapest
Majsa Barbara (1988) – szerkesztő, Humana Magazin, Enspire.hu, mesterképzős hallgató, Göteborgi Egyetem
Markaly Aranka (1990) – mesterképzős hallgató, Babeş-Bolyai Tudományegyetem, Kolozsvár
Molnár Lajos (1960) – költő, Békéscsaba
Perenyi Monika (1971) – művészet-történész, MTA BTK Művészettörténeti Intézet, MTA Pszichiátriai Művészeti Gyűjtemény
Rigán Lóránd (1980) – filozófiatörténész, PhD, szerkesztő, Korunk, Kolozsvár
Tamás Dénes (1975) – egyetemi tanársegéd, PhD, Sapientia EMTE, Csíkszereda

Támogatók



„Definíciója alapján az outsider művészet a művészet hivatalos intézményrendszerén kívül születik, előképzettség (techné) nélkül, kánonok ismerete/betartása nélkül, mintegy ösztönös, öntudatlan létrehozásból, többnyire gyerekek, elmebetegek, elítéltek munkájaként. [...] Ahogyan a muzeális művészetet kritizáló művészet szintén bekerült a múzeumba, úgy a tudatlanságában ártatlan és őszinte outsider művészet is a szofisztikált művészeti világ részévé válik. Sőt, itt már a művészeti világ intézményei gátlástalanul átveszik a kezdeményezést: nem a művész a kezdet, hanem a kurátor, műkereskedő, galéria-tulajdonos, aki rátalál az outsider művészetre. Az intézményes meghatározás még erősebb, mint a hagyományos művészet esetében.”

(Horváth Gizella)

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ARTE MARGINALE
OUTSIDER ARTS

5 LEJ
500 FT