

Dexter Nyamainasche, United Global Village, c. 2000



Luboš Plný, Untitled, 2012

## TREGER SAINT SILVESTRE COLLECTION: THE ART BRUT COLLECTION.!! AT GUGGING

Museum Gugging, Vienna  
April 7 – September 11, 2022

For **museum gugging** to host an exhibition that is international in nature, and not made up of work from Gugging itself, is very unusual. **Treger/Saint Silvestre Collection**, created by Richard Treger and António Saint Silvestre, comprises 1,700 items and is usually housed in Centro de Arte Oliva in São João da Madeira, Portugal. It landed in the Viennese museum with 150 or so works by 80 artists, from the well known and established to the anonymous and emerging. Curator and Gugging artistic director, Johann Feilacher, chose pieces by creators from a wide geography outside the institutional canons.

Among artists who already occupy a significant space within *art brut*, we find pieces in the show by Cuban artists **Misleidys Castillo Pedroso**, who always amazes with her powerful painted giants, this time a torso and a foot; **Damián Valdés Dilla**, inventor of worlds in imaginary conflicts in which no one dies; and photographer **Jorge A Hernández Cadi**, "El Buzo". Travelling on, other artists include Brazilian **Marilena Pelosi** with her sensual compositions; Iranian **Davood Koochaki**, known as "The Pencil Man" for his graphite

strokes and jagged figures; Czech **Luboš Plný**, posing questions about the human body and its limitations; Belgian creator **Kostia Botkine** and their obsessive geometric shapes in a reduced palette; Austrian **Johann Korec** with his erotic drawings; and **Dexter Nyamainasche**, maker of assemblages of recycled materials, from Zimbabwe. The list of nations represented goes on to include India, Senegal, Ivory Coast, Paraguay, Uruguay, and more.

The criteria for the grouping of the artworks – all on walls of reds and greys – move between the thematic, morphological and methodological. But throughout there is the presence of a common creative consciousness, of a global community of authors alien to the traditional art world. Another constant is found in the visual content: the emotional reconstruction of broken places, by distorting reality, from the artist's humble posture of turning the other cheek; and the desire to create a shield against hard circumstances, confinement, marginalisation, poor health, tragedy and pain. This absorbing exhibition also demonstrates the necessary synergies of exchange and collaboration between institutions, whose objectives are the promotion of these artists and their works within the contemporary art scene, as well as the urgent need to relocate them in the review of the history of art itself.

**YAYSIS OJEDA BECERRA**