

English summary



I am who I am; Derk Wessels *'The art of Derk'* Derk Wessels (1972) says little about his own art. He grew up with the work of wellknown Dutch artists. He was one of the first people with Down's syndrome to attend an ordinary primary school. He later went on to study at the Atelier De Wijde Doelen studio in Utrecht for artists who cannot attend regular art school. Wessels wants people to enjoy his art. The direct relationship between the material and his love of animals and landscapes is remarkable, particularly in his drawings from the 1990s. The curator of the Centraal Museum in Utrecht thought so too, and until 26 November 2006, the museum will be exhibiting about twenty works on paper the artist has entitled 'The art of Derk'. The nearby Galerie Besselaar is organising a sales exhibition.
pp. 10-13 / www.wijdedoelen.nl

Been there, seen it; musée du quai Branly *Prestigious project of Jacques Chirac* In June 2006, French president Jacques Chirac opened his showpiece, the musée du quai Branly in Paris. By encouraging communication between different communities, he hopes to create more respect for other cultures. The four eye-catching buildings designed by Jean Nouvel stand on the banks of the Seine. A garden has been laid out under the pillars that support part of the structure. In the museum, which oddly enough already seems to be the victim of wear and tear, visitors are moved by the power of the fabulous, high-quality pieces. In spite of the sombre lighting, these day-to-day objects, elevated to the rank of art, remain in the mind's eye.
pp. 19-22 / www.quaibrantly.fr

The place to be; le Palais Idéal *The architectural folly of a postman* Le Palais Idéal designed by French country postman Ferdinand Cheval (1836-1924) is a folly. The concept comes from architecture of the 18th century, when English landowners had their parks and gardens decorated with useless edifices. The designers were hardly ever taken

seriously, yet their creations are still intriguing. Some of them have even been elevated to the status of listed building, like this 'ideal palace'. Cheval dreamt about building a strange castle. In 1879, he began building a crypt, stairs, towers, figures, terraces and an indoor gallery with a collection of stones and cement. On one of the outside walls, he wrote that it had taken 3,500 sacks of cement and plaster, 10,000 days, 93,000 hours and 35 years. Two years after its completion, Cheval died at the age of 88. In 1969, he received posthumous recognition for his feat when Minister for Culture André Malraux granted the Palais Idéal the status of listed building as an example of naive architecture.
pp. 24-26 / www.facteurcheval.com

An endless passion for collecting; Roger Brown *Collecting as an artistic discipline* For artist Roger Brown (1941-1997), collecting a diversity of visual objects was essential to his working process. He was inspired by self-taught artists, popular art, the Chicago Imagists (of which he was one himself) and others. In 1974, he bought a shop building in Chicago so that he could live and work among his rapidly growing collection. He classified the objects according to the democratic conviction that works of art from all cultures and genres could share the same space. He was critical of the term 'outsider', as it separated artists from inside and outside the mainstream. In 1991, he co-founded Intuit, the Center for Intuitive and Outsider Art, with the aim of formalising self-taught art. As a legacy to students, he arranged for his houses (including this 'Artists' Museum of Chicago'), studios and collections to continue to exist for the School of the Art Institute.
pp. 33-36 / www.saic.edu/rogerbrown

Art and autism



Autism and Outsider Art *A paradigm shifting* Some very extraordinary and

compelling art is being made by people with autism. As the number of people diagnosed with autism rises, there is an increase in the number of artists who have autism. Diagnostically categorising art is viewed by some as minimising or compartmentalising the contribution of the artist; the work created by people with autism should not be regarded as a separate genre. Remarkably, on the other hand, many autistic artists share the belief that their autism is an inseparable part of who they are. Since the deinstitutionalisation of people with autism and other developmental disabilities some 40 years ago, more social programmes have emerged to serve them. One of the factors of the emergence of so many artists with autism is related to the increase of studios for artists with developmental disabilities, like Pure Vision Arts in New York. It will be interesting to see how the unique collective vision of this growing group of young, international autistic artists will contribute to the arts, sciences and the humanities. Their creative achievements could well make an important contribution towards a paradigm shift occurring in Outsider Art and contemporary art in the 21st century.
pp. 4-9 / www.purevisionarts.org

The amazing world of Caspar Russel Caspar Russel makes substantial, colourful paintings. He started drawing at an early age, hardly taking part in day-to-day social life. From 1989 to 1991, he was coached by a visual artist, who helped him to come out of his shell. He has worked in the Carillon studio in Roermond for 15 years now. Recurrent fascinations are: men with bald heads, death and prisons. His characters are to be found in dingy cafes or ominous prisons, often in the company of criminals. Caspar prefers to make large paintings. He works with big brushes and uses a lot of paint, layer upon layer of it. To him, the process of painting is the most important aspect and that makes him an enthusiastic artist who works with pleasure and passion. Art lovers have known and admired his oeuvre for decades.
pp. 15-18

Ria Mul; about 'flakes of skin' People can only admire the highly original work of Ria Mul (1955). She works in the Artenzo Studio in Tilburg, where artists with autism are super-

vised by professional artists like Marc Mulders. She explores her fascinations, that are often taboo, down to the last detail. Apart from leather, plastic and rubber, she is also interested in medical equipment, naked people, angels and 'flakes of skin' (skin cells with hair). Ria, who takes everything completely literally, has a highly developed associative capacity and depicts her world literally and realistically. Nothing that happens is spontaneous, almost everything is planned. We are sucked into a world of things and events that are completely alien to us.
pp. 28-31 / www.artenzo.nl

Catwalk artists

Alain Balleur (1982) makes graffiti and self-designed comic figures like the *Meraffs*, p. 23. **Wouter Coumou** (1957) began using black pen to draw memories of the time before his parents got divorced in the 70s, p. 32. **Laan Irodjojo** (1969) suffers from Savant Syndrome. In blue-grey tones he paints extraordinarily detailed architecture and vehicles, p. 32. **Ans Janssen** (1950) in spite of her poor eyesight, has a remarkably sharp, selective perception that she turns into detailed pictures of buildings, interiors and streetscapes, p. 14. **Erik Krediet** (1964) has wide cultural interests. He paints ancient buildings, years, nature and the 1950s and 60s, p. 37. **Ad den Otter** (1953) is a passionate artist who sketches his day-to-day experiences. Buildings and planets are his particular fascination, p. 18. **Jescika van Overveld** (1969) increasingly draws life around her, based on her own perception and visual memory, p. 18. **Evert Panis** (1940) is somewhat of a celebrity in Outsider Art. Art lovers are amazed at the systematic, graphical approach behind the apparent chaos of lines, circles and figures, p. 27. **Olga Paulissen** (1976) makes detailed pen and pencil drawings. They depict how an autistic person perceives the world, p. 37. **Jeroen Pomp** (1985) makes internationally renowned crayon drawings with detailed animals, flowers, plants, cityscapes, roads and trains, p. 14. **Fabian Puls**: 'I like to paint from photos because I'm good at it. I sometimes use photos I've taken myself, p. 23. **Piet-Jan Sep** (1970) works with a visual artist in a professional studio. His masks, chickens and lines are always an even number, p. 27.