

English summary



I am who I am; Alida Schaap

After finishing school, Alida Schaap (1960) ended up in a sheltered workshop where she helped with packing. Her desire to be more creative took her to Atelier de Haagse School. Now, her fascinating artwork is frequently exhibited. Her figurative paintings are characterised by their idiosyncrasy, thematic diversity and use of materials. Her subjects are taken from memories, personal experiences and deeply harboured desires. Basic emotions and clichés are depicted explicitly in her work, making it both banal and moving. A few recurring themes are death, pornography, babies and the popular Dutch singer Frans Bauer. pp. 6-10 / www.haagseschool.nl

The place to be; Outsider Art Fair, New York 2007

The Outsider Art Fair is held in New York City at the end of January every year. It is 'the place to be' for everyone who is interested in Outsider Art. In 2007, many top works in the field of 'visionary, intuitive, self-taught, outsider, art brut and folk art' could be admired and bought at stands set up by over 30 galleries from the United States, Europe and Japan. In an interview, fair initiator and organiser Sanford Smith tells us that the most important aspect of the fair is quality. 'Only the best artists in the world are admitted after an intense selection process by critical delegates from the world of art, museums and galleries.' He is, however, worried about the increased commercialism. 'It seems like Outsider Art is being made in factories'.

Luise Ross, owner of the gallery of the same name, has been participating from the very start. She argues in favour of more quality. According to her, the fair is mainly a market place for selling art, the most important of its kind worldwide.

Lana Zeponi, fair director, hopes that participation in the fair is considered a quality mark for the work of the participating artists. She emphasises the

luxury of being able to view all of the best Outsider Art at a single location. pp. 14-19 / www.sanfordsmith.com

An endless passion for collecting; Paul van der Eerden

Artist and collector Paul van der Eerden exhibits his art nationally and internationally and is regularly asked to be curator. He does not think in art categories, but 'more in terms of professional artists and non-professional artists.' His work mainly consists of pencil drawings.

In both his own art and his collection he is interested 'in people's madness and, most of all, in what goes on in their heads'. His art collection not only includes tribal objects, but mainly drawings by contemporary artists, naïve and outsider artists. pp. 24-27 / www.paulvandereerden.nl

Been there, seen it; exhibition on Lucebert

Until 3 June 2007, the Stedelijk Museum Schiedam will be hosting the exhibition 'Lucebert. Painter, poet and photographer'. The multi-talented Lucebert (1924-1994) wrote poetry, drew, painted and took photographs. His colourful early paintings show traces of the naïve imagery used by CoBrA artists such as Appel and Corneille. In his later work, Lucebert combined his political views with an inner fantasy. In addition to his drawings and paintings, the exhibition will focus on the poetry of Lucebert, one of the Netherlands' greatest poets. His photographs show his love for people, empathy, and a great sense of humour, often in an ethereal atmosphere.

The museum has succeeded in presenting all sides of the artist. A visit to the exhibition is like a dive into Lucebert's blissful playgrounds.

The exhibition will be on view at the Danubia Museum, in Bratislava, Slovakia, from 17 June until 2 September 2007.

pp. 30-31 / www.stedelijkmuseum-schiedam.nl / www.danubiana.sk

Words and pictures

Words and pictures; in short

The relationship between words and pictures in the visual arts is fascinating. The word was dominant between the 15th and 18th centuries based on

the 'ut pictura poesis' (as painting so is poetry) principle. Modern artists attempted to reverse this. Doubly talented people such as Van Gogh, who drew what he wanted to explain and wrote what he saw before him, are able to consciously draw from both disciplines.

Outsider artists choose word and picture combinations intuitively, based on the inner urge to share or restrain their emotions. The prevailing word and picture classifications do not apply to their work. However, in order to interpret the work, we could make a general distinction between three word and picture gradations in Outsider Art. The 'talky picture' is created when text is added to a picture composed earlier or vice versa. In the category 'word and picture in one', both disciplines seem equally important and sometimes even merge. 'Text becomes picture' is when texts become visual images through the way in which they are written down.

The intriguing 'visual languages' of outsider artists are worth delving into. pp. 4-5

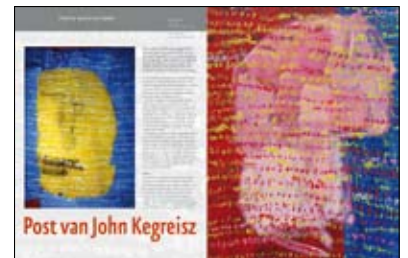


Bart Baele; 'Lives can be saved'

The almost entirely self-taught artist Bart Baele (1969) paints to help himself and others. He works in isolation in order to find out through introspection why humankind has so many dark sides. By painting, he is fighting an 'internal war'. The idea is that anyone who sees the resulting images will not start an 'external war'. The oil paint on the canvas is distinct, bare and convincing. The texts he assimilates into his work remind one of ex-votos and reinforce the atmosphere invoked by the paintings. His creations are called 'masterworks of suffering and solace'.

pp. 11-14 / www.thgallery.nl

Post from John Kegerisz As a reaction to the death of his mother, the illiterate artist John Kegerisz (1951-1998) started to incorporate



signs into his paintings. They look like (unreadable) texts. The enormous canvasses that Kegerisz filled with his amorphous shapes and accompanying 'texts' cannot always be interpreted by the viewer. They have imaginative names such as 'Cowland' and 'Fishes on dry land'. His artwork is mainly abstract even though it is about everyday topics. Image and text have been blended harmoniously with scanty brushstrokes. In the final years of his life, John Kegerisz only worked with pastel crayons on large format paper, often on both sides. He was incredibly prolific.

pp. 20-23 / www.herenplaats.nl

Dirk Martens; Visual language in collages

Belgian artist Dirk Martens (1970) creates intriguing, extraordinarily powerful collages. Text and image are always one, regardless of the variation in subjects. His texts seem to want to explain what the image wants to say, sometimes even including objective and a user manual. He creates out of need. His 'source' can be found in that which torments him as a 'sufferer of chronic depressions'. Martens makes collages that are designs for devices that he himself calls 'absurd' and 'impossible to make'. A good example is his 'Slaap-exorcisme bed' (Sleep exorcism bed) from 2004.

pp. 28-29 / www.museumdruguislain.be

Harald Stoffers; daily writings

Harald Stoffers (1961) writes letters to his mother almost every day. Before he starts, he draws lines. Every line follows the pattern of the line above. If the line is wavy, the waves are copied in the line below, creating decorative patterns. Stoffers has his own personal system for writing these letters. It gives him structure in his daily routine. By writing, he organises space and time and, in doing so, creates a world that satisfies his personal wishes. His letters are an example of the creation of art through the pleasure of repetition and variations on one simple action. The way in which his letters are written down make us perceive a visual image rather than words in a text.

pp. 32-35 / www.galeriedervilla.de