

English summary

I am who I am: Judith Borst

Galerie De Kaai in Holland received 18 letters with red ink drawings before they actually met the unassuming artist, Judith Borst. They were impressed by her work and organised an exhibition. Borst makes thousands of little drawings. The figurative images represent human figures against black or grey backgrounds or in mountainous landscapes. Their gazes fixed, they stare through one another and stand opposite one another at different heights. In the wooden sculptures androgynous figures merge into one another. In her drawings about love, marriage and death, Judith Borst also surrounds the frozen figures with rigid contours.

pp. 8-12



Endless desire; Dick van den Toorn

Actor and collector Dick van den Toorn became interested in art through his brother, who is a visual artist. His purchase of naive townscapes by the Polish artist Niki for marked the beginning of an ever-expanding collection of Outsider Art. Van den Toorn thinks it is "a shame that the prices have become relatively high. You used to be able to buy original Outsider Art that was still affordable". When occupied with collecting art, he abandons himself completely to his intuition, or, as he himself says "It is another unconscious expression in my head and that works addictively".

pp. 22-26

The place to be; Gugging, Austria

Inspired by critique from Andrea Schüssler about the 'commercialisation of the art' from the Gugging psychiatric institution, the author visited the House of Artists, where the old artistic guard live and work, the museum that opened in 2006 and the Open Studio where young talent can develop. The light and spacious museum has a shop and a gallery selling art.

In 1968, Dr. Johann Feilacher introduced a more business-like approach

to the creation of art. In the same way as psychiatric patients are thought about, this mixture of art therapy and art is a worldwide topic for debate. Supporters and opponents of art therapy versus autonomous art have entered into fierce debates, egged on by Schüssler's critique. Hopefully, the dialogue will remain open and afford talented artists the opportunity to continue their development.

pp. 36-38 www.gugging.org

Architecture

'Exceptional architecture'; an exploration

Some architecture by well-known architects can be interpreted as Outsider Art. The author treats us to an inspirational exploration. It is easy to discern Art Brut in the house of Rem Koolhaas in Bordeaux, France, and in Antón García-Abril's Villa Hemeroscopium in Las Rozas, Spain. At the turn of the century, Vienna was home to the new Art Spirituelle movement of, among others, Otto Wagner and J., M. Olbrich. Painting, sculpture, design and architecture formed one total concept, one work of art. A key representative of Intuitive Art is Stefan Häfner, whose buildings blend into their surroundings. Arthur Wood's 'Broken Angel' in New York can also be classified as Intuitive Art. The office building mutated into an artwork through a metamorphosis of brick, mosaic, exclusive artistic elements, dolls and sculptures. For the Folk Art within architecture, Jonas takes us to the Caribbean, where climatic circumstances and local building materials determined the aesthetics of construction before the style changed gradually due to the influence of Europe and Africa. Viewed in this way, we recognise Outsider Art in many architectural structures. It is a uniquely inspiring way to look at buildings.

pp. 4-7 www.archivision.at

From castle to fort

In 1979, Willem Ham (1921-2006) created some islands in a lake near the Dutch town of Amersfoort. There are also two little castles, which have been an attraction over the years to visitors who came to enjoy the architecture, the quiet and the countless

birds in the area. As the municipality began to gradually develop a new housing estate, Ham began to wage 'war' on the advancing city. The castle became a fort, with cannons made of old sewage pipes. But Ham eventually sold the land to the municipality in 2005. What will become of this unique Dutch folly remains a mystery.

pp. 14-15

Folly Dock Expo; the power of folly

Between 26 May and 9 September 2007, an exhibition of modern follies was held in a neighbourhood in the Rotterdam harbour district. These architectural follies were designed by international architects, graphic designers and artists as part of a competition. Some of the most striking follies were *Temple of Trash*, made from compressed plastic bottles, *Container Origami*, a sea cargo container that had been cut open, *Free Standing Dome*, a wooden temple-like object, *Captain Holland*, a tower with a rowing boat at sea-level as a symbol of rescue and *House of Ki*, a hut made of clay and twigs. Some follies have disappeared, while others have been given permanent places.

pp. 16-19 www.follydock.com

Tree house of God, Tennessee

Inspired by a dream, Horace Burgess began to build a tree house in 1993. After seven years, it has a surface area of 10,000 square feet. The middle of the building is the heart, complete with sanctuary. "It's a place where everyone can feel closer to God, it's possessed by the Holy Ghost", says Burgess. In 2001, a construction crane lift the 5,700-pound tower into place. Except for Burgess' chain saw, it was the only time mechanical equipment was ever used. "It's all in my head; I know exactly how it'll look. I'll complete it, but on God's timing. I've left it up to Him." The tree house was originally open to the public, but due to vandalism, it is now closed.

pp. 20-21

Nomadic artist out of necessity; Verkerke controls the chaos

Gerard Marinus Verkerke (1952) is in search of a spiritual way of life. In nature, he finds places to give shape to his artistic, nomadic lifestyle through stacks and structures. The place and the object together form the artwork. Mostly, they become



meeting places where he invites people to listen to him elucidate his intentions. Through his art, he controls the chaos. Verkerke lives as a nomad with a great respect for nature. He makes his temporary structures from recycled materials. The ashes that remain after burning his artworks are put into 'burnboxes' as a reminder of the life that he created.

pp. 27-31

Buildings as houses of cards; Herman Bossert's visions

Herman Bossert (1940) was a painter until, in 2001, he discovered that by drawing he could immediately express the essence of what occupied him most: fear of the future. In his recent drawings, people take refuge in pompous urban constructions, the overwhelming architecture seemingly depriving them of their freedom, their creativity and their opportunities to play. The structures can "fall down at any moment, like a house of cards". In 2007, he donated 23 drawings made between 2003 to 2006 to De Stadshof Collection Foundation. Bossert is reticent about his work. Since 2003, he has exclusively employed a semi-automatic scratching technique using ink and watercolour associatively, unaware of the outcome. Sometimes after as little as twenty minutes, he is exhausted and stops, surprised by what he has drawn.

pp. 32-35

Klaïda, the Gate of Gemert

In October 2007, a gateway was unveiled in a Dutch village designed by Gerard van Lankveld. The steel gate needed to exude openness, independence and hospitality and is 10.5 metres high. Van Lankveld calls himself the emperor of his fictional empire, Monera Carkos Vlado. He renovates and decorates his house with colourful turrets. He makes a wide variety of objects to which he gives names borrowed from different languages. What began in his youth as resistance against bullying and rejection, has grown over the last forty years into a creative urge in which Van Lankveld conquers and sublimates the broken relationship with his surroundings.

pp. 39-41