

English summary

I am who I am; The Emperor Arnaud Rogard

Arnaud Rogard (1977) is a Belgian-born illustrator, ceramicist, dancer, actor and poet. This versatile and unique artist works in De Zandberg studio where, like an emperor, he reigns over a fantasy world that, for those on the outside, remains an enigma. Only in his poetry are we given fleeting glimpses of the world in which 'he loves everything and does.' Fantasy and reality merge in his work, and he has no shortage of ideas, explaining "Arnaud only has to snap his fingers and the image materialises in his head". In his inner world, he plays the role of the man who has everything under control. pp. 10-16



The place to be; Gaia Museum, Denmark

During the conference Art Beyond Limits, we interviewed the founder of the Gaia Museum in Denmark. Dorte Eiersbo: "The idea of establishing a museum for Outsider Art grew slowly. The seed was sown in 1995 when I started an art education programme for mentally challenged artists. It began in earnest in 2000." The museum, which is deliberately different from a normal museum, "has now grown into an internationally renowned museum of art housing more than 400 objects". It "displays art created by people who occupy positions outside 'normal' social structures, people who create art because they feel it is something they are compelled to do". With the help of European funding, the ambition is "to function as a key player in the European network of people involved in Outsider Art". pp. 24-27

Endless desire; Armando

Multi-talented Armando (1929), one of the few living Dutch artists for whom a museum has been established, collects drawings, including those by outsiders, out of "pure avarice. I can't help myself. I make snap decisions.

I am inconsistent but I prefer pencil drawings, or at the very least works on paper." Armando is not necessarily interested in the background of the artist who drew it, and, therefore, makes no distinction between the work of outsiders and the work of mainstream artists.



An exhibition in 2007 featured his own drawings alongside works taken from his collection, which currently numbers 200 drawings. Staff at the Armando Museum in Amersfoort (which will re-open in 2010 after a devastating fire) inventory and document this master's unique collection. pp. 30-35

Transport

Power and enjoyment: introduction to the theme of transport

Why outsider artists are often so fascinated with transport is unknown. Is it because transport has an allure that symbolises power and human ingenuity? Look at the direct and indirect ways in which Roy Wenzel represents his fascination. Look at the tendency that Han Ploos van Amstel has to represent everything that is characteristic of an object like the car. Look at the perspectively interesting works of Jaco Kranendonk, who collapses shipyard cranes into harmonicas so that they fit into the picture. And what about Willem van Genk, whose art asks us to open ourselves up to the experience of an overpowering urban chaos, complete with zeppelins, buses, trains, metros, road systems, zebra crossings, station-houses and railway platforms.



All of these are maintained by terrifying systems that control and determine human existence or, in his words, that "weave webs, trapping you before you have time to blink." pp. 4-8

Han Ploos van Amstel (1931-2004)

began to draw motorised vehicles on wheels after he retired. They are characterised by their repetitive character and simple composition, with the cars being recognisable on account of their number plates and wing mirrors. p. 9

Martin Rámírez (1895-1963)

left Mexico for the United States in order to support his family who had stayed behind. After being diagnosed with catatonic schizophrenia, he resided in a psychiatric hospital for more than 30 years, where he created collages using sweet wrappers and paper cups on which he drew trains, horses and cars. The use of repetitive motifs was a metaphor for his desire to return to Mexico. p. 17

A One Track Mind; the art of Susan Brown



Pamala Rogers writes about Susan Brown (1957), a talented autodidactic artist with autism. On weekdays, she travels by train to the Pure Vision Art studio in New York City, a journey which provides her with inspiration for her paintings and mixed media images that allow her to share her obsession for trains with other people. The very nature of her existence is rooted in making art that reflects her prodigious photographic memories and personal life experiences. She renders perspective and depicts foreshortening effortlessly in her city scenes, train track formations, unique tunnel angles and vantage points that come to life in her work. pp. 18-22

Laan Irodjojo (1969) has Savant Syndrome and has both a photographic memory and an expressive talent, which allows him to draw layer upon

layer of ships, airplanes, trains, bridges and buildings from imagination, without using a rubber, preferably in icy blue and grey. p. 23

James Allen; daydreaming of trains and technology

James Allen (1985) began to draw when he was six. "I am completely self-taught. I was always enthusiastic about trains so when I started drawing I thought, why not immortalise them on paper?" At Project Onward in Chicago, he works in different formats. His labour-intensive drawings have a unique balance between forms that are man-made and others that have organic origins. His work is meticulously structured and contains clear, underlying geometric patterns. Larisa Glushtrom says they still evoke an emotional response. Perhaps because he combines technology with his own daydreams? pp. 28-29

Serge Delaunay (1956) is interested in people and machinery. His drawings combine his real life with his fantasies. He claims to have worked at a Renault factory and is, therefore, an expert in rendering technical looking drawings of factory processes, complete with machinery, parts and finished cars. pp. 36-37

Merlijn Korner (1988) incorporates speed, perspective and technology into his pencil drawings of futuristic trains, cars, airplanes, rockets and helicopters. p. 37

Jaco Kranendonk; captain of the harbour city of Rotterdam

From infancy, Jaco Kranendonk (1951) was often ill. During his school years, he began to travel around Rotterdam, the city in which he was born. Later, during his work, he enjoyed nothing more than catching the train, metro or bus. Ships also held a fascination for him. Since 1991, Kranendonk has sketched and painted his passion for public transport in Atelier Herenplaats, creating an impressive oeuvre characterised by his uniquely colourful signature style in which he uses thick daubs of paint to portray the flows of cars, buses, trams and metro trains that converge on and beneath the city's streets. He also paints ships with the same masterful direction. The metropolis of Rotterdam is stored in the memory of this unique artist. pp. 38-41