

English summary

I am who I am; Kim Noble

It took more than two decades before English artist Kim Noble (1961) was diagnosed with Dissociative Identity Disorder (DID). Kim's identity is divided in 20 personalities (alters). Every day switches take place, switches that help Kim keep her life manageable. As soon as emotionally charged situations present themselves, she disappears and one of her 20 alters appears. Among Kim's many alters are children and adults, men and women, heterosexuals and gays. Twelve of them are successful painters. They often work at night in Kim's studio; each in their own style and with their own subject matter. Eva von Stockhausen interviewed Kim and several alters about their lives and work.

p.p. 10-15 www.kimnoble.com



The place to be; De Zandberg, Belgium

At De Zandberg, formerly Het Molenhuis, several talented people with learning difficulties work under the motto 'art creates encounters'. Here, in the Belgian town of Harelbeke, they found a large old school building with sufficient room and materials for artists to work. The artists are supported by a professional team. The basic principle is inclusion. "People with a certain limitation do not form a special group but are part of the community." They make their own choices wherever possible in order to achieve their objectives. It would be even better if obstructive factors relating to the infrastructure of their care are removed still further.

p.p. 18-21 www.artotheek.be
www.vzwwith.org

Endless desire; Max Ammann

Swiss-born Max Ammann has collected art on an international scale since 1994, the year in which, on discovering the Collection de l'Art Brut in Lausanne, he turned his attention to Outsider Art. He has since amassed a collection totalling some 4,000 objects, most of

which in the domain of Outsider Art. Ammann is not only a fervent and enthusiastic collector, he is also an excellent networker and organiser. From 2010, an exhibition of his collection will travel throughout Europe for four years, complete with catalogue. *Out of Art* will keep you up to date.

p.p. 27-30



Been there, seen it; Klaas Koopmans' 'Institutional sketches' to Ghent

The Foundation Klaas Koopmans has given several of Klaas Koopmans' (1920-2006) well-known institutional sketches to Museum Dr. Guislain in the Belgian city of Ghent on long-term loan. Self-taught artist Koopmans had a keen eye and did most of his drawing while hospitalised in institutions where he received treatment for a bipolar disorder. He used his fellow patients, or as he said in Frisian, his 'Meiminske', as models. These 'Institutional sketches' are gems of humanity. After the current exhibition ends (see calendar), they will be hung in the 'History of Psychiatry' department.

p.p. 34-38 www.museumdrguislain.be

Animals

Marvellous animals from the collection of Museum Zander

Their temperament and subjective demeanour are what differentiates the animals painted by the masters Anselme Bois-Vives (1899-1969), Damien Conche (1877-1970) and Germain van der Steen (1897-1985) from the subjects of other animal painters. They drew their inspiration from fantasy and they shared an extraordinary passion for unusual animals and zoomorphs. The 'animal' theme shows the great artistic diversity, substantive ambiguity and sensitivity of outsiders to the environment in which they live. Bois-Vives painted spiritual scenes with religious-looking figures flanked by animals and plants. His friend Conche, however, was in his

eighties when he first drew his butterflies, flies and birds, surrounded by flowering tendrils, with felt pens on paper. The birds, flowers and fantasy felines of Van der Steen are also well-known. Inspired by music, he made dynamic compositions full of rhythm and colour.

p.p. 4-9 www.sammlungzander.de



The poetic, narrative animal world of Herman Kip

Born on a town farm in the Dutch city of Zutphen, Herman Kip (1925-2006) was always surrounded by animals. His talent for drawing and painting blossomed after his parents died. In a 25-year period, Boer (Farmer) Kip, who remained in the parental farm, painted doors, cupboards, milk cans and buckets with charming animal motifs. These paintings were stylistically naive and often technically hopeless, but that was of little consequence to him. He felt at one with nature, took his inspiration from it and, through his art, showed a great respect for life in his own surroundings. Museum Boer Kip keeps that memory alive.

p.p. 16-17 www.museumboerkip.nl



Tim Brown – Primal screams of a 'near-beast'

Tim Brown (1923) never had the pretension of making art. Yet despite this, the self-taught artist is among the masters of Outsider Art. Married and himself a father, he started painting images of his own childhood as a farmer's son at the request of his children. Since the death of his wife, Brown has lived in self-imposed isolation. Amidst his animals, the only contact he maintains with the outside

world is through painting. His oeuvre, with animals as the primary theme, is characterised by simple lines and shapes, humour, clear use of colour and anger at the circumstances that have led to his isolation. The power of these "painted primal screams of a near-beast" is found in the commonplace nature of everyday life.

p.p. 22-26 www.guusmaris.com

Marc de Bruijn – the 'Peanut butter hare'

Routine rituals enabled Marc de Bruijn (1974-2008) to give form to the animals that he visited in the zoo every week. After gathering his pens, brushes, paint, ink and paper, he would go into a trance as it were, followed by a total release. With efficient precision, he conjured his animals on paper at high speed. In addition to giraffes around a Christmas tree and crocodiles with fertilised eggs, he invented the 'Peanut butter hare' as an ode to someone who had once allowed him to smear a thick layer of peanut butter on his bread. The power and concentration of his primal images are recognised by the many collectors of his work.

p.p. 31-33 www.olof-art.nl

Jeroen Pomp – "I am an encyclopaedia of animals"

The painting talent of Jeroen Pomp (1985) is rapidly developing. He trains himself in close observation. In her gallery in New York, Louisa Ross represents both trained and self-taught artists because "if the art is good, the background of the artist is immaterial. Ultimately, it's about the chemistry that the work radiates". Using coloured pencils and leaving virtually no margins, Jeroen covers large sheets of paper with flora and fauna, about which he knows all the facts. "I am an encyclopaedia of animals", says Jeroen. At present, tropical birds are number one in his animal top 10.

p.p. 39-41 www.herenplaats.nl

