

# English summary



## I am who I am; Ross Brodar

Phil Demise Smith, New York, wrote 'a prose poem collage' about Ross Brodar (1971). In three parts he leads us through Brodar's development as an artist. In the Beginning "Language becomes paintings, becomes words, becomes symbols for words, become characters that represent themselves and Ross. The Middles, according to Ross himself, became "a life of art: music, film and painting and inventing survival, day by day by night". In The Present Phil Smith sees "darkness and light colliding and sharing the same walls and openness inside each expression".

Ross Brodar is now considered a "mainstream outsider".

p.p. 12-15 [www.rossbrodar.com](http://www.rossbrodar.com)

## The place to be; Verbeke Foundation

Geert Verbeke converted the location of his former transport business in Kemzeke, Belgium, into a site for modern art. Since 2007, the Verbeke Foundation has been open to visitors and to artists temporarily working and staying there. This cultural entrepreneur owns an eminent collection of collages and assemblages and with his site he has created an inspiring, animated place that is constantly changing, with special attention being given to such subjects as natural processes and biotechnology.

p.p. 19-24 [www.verbekefoundation.com](http://www.verbekefoundation.com)



## Fascinating encounters; James Brett

Filmmaker, collector and businessman James Brett opened the Museum of Everything in North London in 2009. He is averse to the decadence of the modern art scene in London, where

self-conscious characters hold sway. His museum is about collecting and presenting works of artistic value that capture the combination of creativity and biography. The work itself cannot be separated from the story behind it. This is reflected in the sensational and stimulating presentations at the Museum of Everything, which he describes as "a film with different chapters (...) a stringing together of events and situations".

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[www.museumofeverything.com](http://www.museumofeverything.com)

## Visited and viewed; 'Sous le Vent de l'Art Brut'

La Halle Saint Pierre in Paris is the fantastic setting for a temporary exhibition of drawings and paintings by 46 outsiders from the collection of Museum Charlotte Zander in Germany. It was primarily the work by Schröder-Sonnenstern, Sava Sekulić and Ilija Bosilj that was not yet so well known to the French. Off to Paris this summer!

p. 32 [www.hallesaintpierre.org](http://www.hallesaintpierre.org)



## Endless desire; Egberdien van Rossum

The multitalented Dutchwoman Egberdien van Rossum opened her own 'Gallery rg' on Curaçao in 1966, where for years she organised sensational and popular exhibitions of avant-garde art, naïve art and of the island's folk art. She collected works of many of the artists whom she represented there and, later, elsewhere. This private collection, which also includes Outsider Art, found a place in her Rotterdam apartment block home.

p.p. 37-41

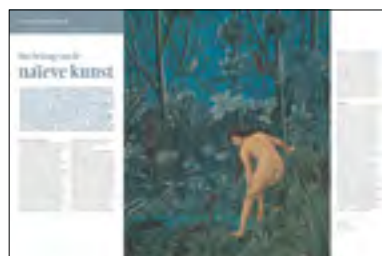
## Naïve art

### The importance of naïve art

Cynthia Thumm of the Museum Charlotte Zander in Germany introduces naïve art. She convincingly

demonstrates how fruitful the union between regular artists and untrained artists was in the early twentieth century. The author calls on museums with notable collections of naïve art to conduct further research into and organise exhibitions about the importance that classical naïve art played in classical modern art of the early twentieth century.

p.p. 4-8 [www.sammlung-zander.de](http://www.sammlung-zander.de)



### Message from Zagreb; The Naïve or Naïve Art

Vladimir Crnković, director of the Croatia Museum of Naïve Art in Zagreb, clarifies the concept of Naïve art. Emotion is privileged over rationalism and intellectual speculations and lyrical relaxation and romanticism over austerity. We also meet the tragic and the symbolic in the Naïve, the fantastic, unreal and somnambulistic. In short, the Naïve is composed of an abundance of extremely different individual creations which makes a simple definition impossible.

p.p. 9-11 [www.hmnu.org](http://www.hmnu.org)

### Elisabeth Gevaert; Urban ambience

According to Galerie Hamer's Nico van der Endt, many of the paintings by German resident Elisabeth Gevaert (1935) are about the city as the setting for human beings and their behaviour, always painted with an eye for detail and a feel for architecture. Thanks to her extraordinary colouristic talent, she knows how to capture urban ambience in particular. In most of her oeuvre the composition aims to create emotional tension, which then arouses the viewer's fantasy.

p.p. 16-18 [www.galeriehamer.nl](http://www.galeriehamer.nl)



### Jescika van Overveld; Mystery surrounds The Last Supper

Dutchwoman Jescika van Overveld (1969) usually paints classrooms and tourist sights. *The Last Supper*, a canvas that is an exception to this rule, mystifies us. How should we interpret this Bible story? Enquiring only prompts a matter-of-fact explanation. Jescika has "nothing to do with religion" and simply painted *The Last Supper* because of the meals and the chocolate eggs that are eaten on the last day of Easter, while someone reads a story aloud.

p.p. 24-25 [www.kunstwerkplaats.nl](http://www.kunstwerkplaats.nl)

### A profound feeling of silence; Ilona Schmit

In the vast Zeeland landscape (the Netherlands), self-taught Ilona Schmit (1943) creates paintings in an unaffected fashion with a colour perspective, full of lightness, floral splendour, rows of pollard willows, dykes and animals. "I feel a great responsibility to instil peace and harmony in my work. The world is already fast-paced and full of conflict as it is," says Ilona Schmit.

p.p. 28-31 [www.ilonaschmit.com](http://www.ilonaschmit.com)



### Recollections of Willem Westbroek: "It always has to be spring in my work"

Dutch painter Willem Westbroek (1918-1998) may have attended the art academy for a few years, but in the late 1950s he developed a style all of his own. Although he didn't much like the term 'naïve', his work can be characterised as such. About refined paintings, paradisiacal settings, innocence, vice and about the desire to organise a major retrospective of this work.

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