

# English summary



**I am who I am; Wouter Valentijn**  
*Outsider among the outsiders*  
Working in studio Herenplaats as 'Don Valentino', Wouter Valentijn (1982) creates humorous drawings, paintings and collages. He has some physical disabilities as a result of an accident and has difficulty expressing himself verbally. He sometimes feels like an outsider among the 'real' outsiders, but when it comes to his place at Herenplaats, he is adamant: 'I'm here and I'm staying here'. Full of loose body parts, his ambivalent art speaks incessantly of the female nude, eroticism, love, grief and death.  
pp. 10-13 [www.herenplaats.nl](http://www.herenplaats.nl)

**Endless desire; Ignace Schretlen**  
*'My house should be an Ark'*  
Ignace Schretlen (1952), former family doctor and also philosopher, musician and painter, is a man of many-sided interests. One of his collections revolves around the 'headfooter' in which he recognises 'essential aspects of life. What excites me is originality and, basically, it makes no difference to me if it's about what children make, Outsider Art or the work of well-known artists. There are no limits as far as I'm concerned. My house should therefore be an Ark, with room for everything in which I can recognise authenticity. It is through this authenticity, I think, that you hit on a source that precedes each life and that transcends death.'  
pp. 19-23 [www.ignaceschretlen.nl](http://www.ignaceschretlen.nl)

**Recently published**  
*Shadows Bright as Glass*  
Positive book review of the English book 'Shadows bright as glass; The Remarkable Story of One Man's Journey from Brain Trauma to Artistic Triumph'.  
p. 26 [www.jsarkin.com](http://www.jsarkin.com)

**Fascinating encounters; Pierre Muylle**  
Pierre Muylle (1974) is director of Madmusée, an officially recognised museum in Belgium. Through his experience in social and artistic projects in which art made by disabled

and non-disabled artists helped to promote neighbourhood social cohesion, he understood that 'if given the right frame of reference, the creative process in people with a disability can create work of the same value as that of contemporary mainstream artists.'  
pp. 31-34 [www.madmusee.be](http://www.madmusee.be)

**The place to be; Kunsthaus Kannen**  
Built near Münster, Germany in 1881, the Alexianer hospital is a clinic for psychiatry and psychotherapy. The large grounds are also home to Kunsthaus Kannen, a museum about the dialogue between art and psychiatry. Twenty male patients regularly work together with third parties in a workshop. According to museum director Lisa Inckmann, this collaboration demonstrates that the work these artists create is their way of communicating. The beautiful and bustling Kunsthaus Kannen organises exhibitions and is known for various publications and the international 2x2 Forum.  
pp. 39-41 [www.kunsthau-kannen.de](http://www.kunsthau-kannen.de)

## Non-figurative art

**Mapping the world; Abstraction and figuration in art of outsiders**  
'When it comes to abstraction in the art of outsiders', Klaus Mecherlein finds it 'important to acknowledge that so-called "abstraction" doesn't have just one single meaning and certainly not just in an intellectual sense. On the contrary: as a very direct sensual artistic strategy, abstraction is capable of adapting any personal content. However, there emerges from the artist's inner relationship to and empathy with his method a sometimes total appropriation of (adaptation to) the simplicity and immediacy of the artistic medium, yielding images of great importance that first of all generate a unique iconic sense'. He shows us the wide variety of artworks made by German and Austrian outsiders.  
pp 4-9 [www.hpca.de](http://www.hpca.de)



**Andrew Blythe; Records of touch**  
Stuart Shepherd writes about painter and poet Andrew Blythe (1962) who works in ToiOra art workshop in Auckland, New Zealand. He expresses himself better through poetry than through conversation. His visual work often studies the balance between purpose and chance, between control and accident. It is further distinguished by the introduction of text into the process of pattern making and by recurring motifs. With or without the extra-interpretative scope that the text gives his work, his paintings are closely related to eastern calligraphy, where each brushstroke contains the absolute truth and beauty of the instant of its creation. Andrew Blythe is wholeheartedly enmeshed in the process of painting.  
pp. 14-18 [www.selftaughtart.org.nz](http://www.selftaughtart.org.nz)  
[www.toiora.org.nz](http://www.toiora.org.nz)



**Pictorial conclusions by Riet van Esch**  
Based in the Netherlands, Riet van Esch (1941-2006) made countless large, colourful paintings using acrylic and oil paint. Her favourite subjects were animals, children and flowers. In the actual process of painting, her brushstrokes and colour nuances led to a pictorial conclusion. What's attractive in her work is that there's always something new to discover, even if it does not necessarily tie in with what Van Esch intended.  
p. 23 [www.artenzo.nl](http://www.artenzo.nl)

**Meanings for Thea Boss**  
The work of Dutchwoman Thea Boss (1959) is marked by powerful shapes, lines and colours and a rapid frenzied rhythm. She often hatches the shapes with black ink or crayon, giving them a vibrant appeal. At first, Boss painted pictures in which human figures were hiding. Over the years, her work has become more 'abstract'. The meaning of what she wants to reveal is not easy to construe.  
p. 24 [www.artotheek.be](http://www.artotheek.be)



**'Poperie' according to John Kegerisz**  
Like the expressionists, Dutchman John Kegerisz (1952-1998) fashioned his own reality. However, for him concrete paintings with concrete titles look non-figurative. The question is whether all artists with a disability are able to choose to start making abstract paintings. John Kegerisz certainly seems to want to express something of his reality, doing so in pure pursuit of his talent and entirely unimpeded by his surroundings.  
pp. 24-25 [www.herenplaats.nl](http://www.herenplaats.nl)

**Klaas Molenaar; Draughtsman of importance**  
Much of the abstract work of Dutchman Klaas Molenaar (1966) stems from what he sees. He zooms in on the smallest details, creating endless series of drawings, often with intriguing, decorative patterns. This sublimely original artist appears to make non-figurative art while bringing his own reality into the open. Simply because that's the way he draws. His work is loved by collectors.  
pp. 27-30  
[kunstcentrumkijkoor@sherpa.org](mailto:kunstcentrumkijkoor@sherpa.org)

**The freedom of Jeroen Wallays**  
The work of prolific painter Jeroen Wallays (1978), active in Belgium, is becoming more and more abstract. 'Title and content now seem to be just a pretext for throwing himself into a painting adventure. Although his canvases still contain figurative aspects, the actual design of the figure increasingly retreats into the background. Wallays is spurred on by intuition and 'joie de peintre'. His spontaneous style of painting has cut itself loose from the narrative straitjacket. The pictorial journey of discovery has become his subject matter and his story', says Bart Vandevijvere.  
pp. 35-38 [www.artotheek.be](http://www.artotheek.be)