

# English summary

## I am who I am; Hans Kuiper

*I prefer to be free and myself*  
Hans Kuiper (1957) of Atelier De Haagse School in The Hague, is renowned for creating imaginary townscapes and inventing entirely new names for them. He can tell you what life is like there, and why dull towns are painted more loosely and in broader strokes than exciting places. Sometimes he just paints empty landscapes, to cheer himself up. Or real landscapes, on assignment. But he says "I have no ambition to become famous, I prefer to be free and myself".

pp. 8-12 [www.atelierdehaagseschool.nl](http://www.atelierdehaagseschool.nl)



## Fascinating encounters;

### John Maizels

*"Obsessed and mad"*

Karin Verboeket interviews John Maizels, founder and chief-editor of the Outsider Art magazine Raw Vision, who was already acquainted with Outsider Art when he was young. In 1989 he decided to start a magazine to tell people about it. He explains how running an international art magazine works, what Raw Vision's future projects are and why mainstream artists hiding their Outsider Art influence are deplorable. In his London garden, hidden under foliage, is a circle holding extraordinary human figures made by Nek Chand (1924). Maizels is an ardent promoter of the world-famous rock garden this Outsider artist created in India. He would advise anyone to go and see it for themselves or, even better, take part in its volunteer programme.

pp. 18-21 [www.rawvision.com](http://www.rawvision.com)  
[www.nekchand.com](http://www.nekchand.com)



## Recently published

Book review of 'On the Map. Exploring European Outsider Art; a Notebook'.

This book was launched on 26 April 2012, being the culmination of the two-year, international survey 'Outsider Art Past Forward'. In it sixty Outsider initiatives ('good practices') from twenty-six countries are presented, together with information about their main activities, international collaborations and future visions. With a kick-off in the shape of essays by well-known professionals from the field like Lisa Niederreiter and Colin Rhodes, it's a veritable 'who is who' of the European Outsider Art world. English € 12,50

p. 31 [www.museumdrguislain.be](http://www.museumdrguislain.be)

## Endless desire; Jan Vellekoop

*An intimate collection*

Impassioned art collector Jan Vellekoop (1958) talks to Frits Gronert about his accidental discovery of Art Brut in Lausanne, and how his Outsider Art collection, which started in 1996 when he purchased his first work with money from an inheritance, has grown over the years. What to do when bumping into Dutch outsider Willem van Genk on a train, and the joy of being given a guided tour by artist August Walla in his Gugging room.

pp. 35-39

## Portraits



## Looking into an African mirror

*Johnson Weree's mannequins*

Johnson Weree (1970) is a refugee from Liberia who has been living in the Netherlands for many years. Not being allowed paid employment, he spends up to eleven hours a day in the public library, drawing faces he has seen before. His portraits are busts of sombre-looking men and women whose multi-layered faces form a strong contrast with their hard, flat bodies. They seem to bring together

Weree's own past, present and future. His colourful memories of life in Africa, his current predicament as a refugee and his lifelong dream of starting all over as a fashion designer. pp. 4-7 [www.collectiedestadshof.nl](http://www.collectiedestadshof.nl)

## Captured emotions

*Mohin Khaleghi's portraits*

Mohin Khaleghi (1992) has a notebook, filled mostly with pictures of beautiful women, that she enjoys looking at, and that she carries around with her. They are a major source of inspiration for her art: portraits characterized by great depth, beauty and harmony. Her reasons for creating portraits are clear: people are alive, so she prefers them to 'dead' objects, like lamps. And painting people gives her an excuse to 'stare' at them with impunity. It allows her to make contact with fellow humans, and to control her fear of them, like a charm. pp. 13-15 [www.wijdedoelen.nl](http://www.wijdedoelen.nl)

## Wiet Eijgenraam's boundaries

Wiet Eijgenraam's portraits are characterized by powerful lines, bright colours and a flowing, light-handed approach. Wiet (1955), who was only diagnosed with autism in 2000, likes to live and work, following a strict routine. Basing his work on photographs from newspapers and working in colour pencil and aquarelle paint, he provides each portrait with strong outlines. His daily life is organised in the same way, based on the principle of boundaries. pp. 22-23 [www.artenzo.nl](http://www.artenzo.nl)

## Joe Coleman; Portrait of a dark world



American painter, performer and former 'geek' Joe Coleman (1955) talks to Eva von Stockhausen about the pagan core of his artistic oeuvre, his love of using language in his work, and why his paintings no longer need multiple borders to protect him from what is going on in them. And what being

ousted from the Outsider Art Fair in New York has meant to him personally and to his work.

pp. 24-30 [www.joecoleman.com](http://www.joecoleman.com)



## Through Harold Pieterella's eyes

All his life Harold Pieterella (1950- 2006) was deeply aware of his African roots. Having travelled the world as a sailor and working as a swimming teacher in Eindhoven, he spent much of his spare time painting. Observing himself in a piece of mirror, he painted some seventy self-portraits. Inspired by what he had learnt about the history of Africa and his birthplace Curaçao, he also created a vast collection of 'Afrique Noir' paintings, in which various African symbols and archetypal images are presented to us. Harold Pieterella's oeuvre reflects a man's quest for his own, multilayered origins and emotions.

pp. 32-34 [www.kunsthalleweert.nl/kunstenaars/haroldpieterella](http://www.kunsthalleweert.nl/kunstenaars/haroldpieterella)



## How's my hair?

*Double portraits in prison*

Artist Legs Boelen used to work at a penitentiary institution, giving art classes to inmates. Over the years he developed a kind of 'rite of passage' for residents who were about to be released, by making portraits of them in charcoal. Inspired by psychiatric patients portraying their doctors, Legs stimulated his students to start drawing him in return. Today he has hundreds of portraits of himself, in all kinds of styles. Some of the men who made them proved promising artists and, once outside, have continued creating.

pp. 40-41 [www.artinprison.nl](http://www.artinprison.nl)