

# English summary



## I am who I am; Mies van der Perk

The life of artist Mies van der Perk (1938) is dominated by setbacks: poverty and depression, as well as the urge to be creatively expressive. She began with naive drawings and went on to experiment with a range of styles. In the late 1990s, during a period of seclusion and isolation, she revealed an individuality for the first time in a series of bizarre self portraits. The closer she gets to her emotions, the more she develops an individual hand. Van der Perk is at her best doing quick sketches, which she appears to make absent-mindedly. She has recently started to make dream drawings. Her wish is that her work will be admired by a large audience. pp. 12-16

## The place to be; Museum Dr. Guislain

Since 1986, Museum Dr. Guislain in Ghent, Belgium has been housed in Hospice Guislain, the historic building that opened in 1857 as a hospital for psychiatric patients. The museum aims to contribute to society's questions regarding 'what is normal and what is not?' It organises temporary exhibitions covering the history of psychiatry, medicine, art history, art brut, Outsider Art and contemporary art. This combination of different disciplines within the exhibitions is characteristic of this museum. In 2002, the collection was expanded with work borrowed from the international Stadshof collection and the Willem van Genk Foundation. Selections of classic Outsider Art are on display in the permanent collection, which the museum would like to expand further. They would also like to continue organising quality exhibitions where debate is central and in which history and topicality are both present. pp. 21-25

## Endless desire; Legs Boelen

Since 1976, visual artist Legs Boelen has worked in Vught Prison, in the southern Netherlands, using artistic

forms to help the inmates develop their creative expression. They can discover their own individual character by working with different materials and techniques; an important means of preserving their self-image and maintaining their individuality. The art depot has an exceptional collection, housing thousands of objects that cover a huge range of styles and subjects including erotica. Works are sometimes temporarily lent to galleries for exhibitions. pp. 30-34

## Lust and love

### Lust and love; cleverly portrayed

For centuries, lust and love have been linked to the visual arts. In ancient cultures, male and female genitalia were openly portrayed in pictures we now consider to be art. Despite Christianity wanting lust to be restrained, mainstream artists have continued to depict sexuality. Gustave Courbet's *The Origin of the World* (1866) is a famous example of a painting that was long hidden from the public.



Classic outsiders such as Aloïse Corbaz, Friedrich Schröder-Sonnenstern and Henry Darger have portrayed lust and love explicitly or veiled. Many contemporary outsiders also use the theme as a source of inspiration or an outlet. Serge Delaunay draws women with immense breasts and Hein Dingemans draws burly men with enormous erections. However, the intention of outsider artists is not to shock. They just prefer to stay true to their emotions, feelings and desires, sharing in their art – either consciously or unconsciously – lust and love with their audience. pp. 4-9

### Ben Augustus's hot women

Ben Augustus (1961) finds it difficult to express himself verbally but his interests are clear to see in his drawings, which are inhabited by naked playmates from magazines such as

Playboy. The entire page is filled with naked female bodies in every conceivable position and pose, interspersed with mobile telephone numbers and pieces of text. He uses pictures in newspapers, magazines and advertising leaflets as inspiration for his drawings and texts. pp. 10-11



### The sexual landscapes of Dirty Tursi

John Tursi (1961) works in the Living Museum in New York, a studio in which people with a history of psychiatric problems can express their creativity through art. He is renowned for his 'sexual landscapes' in which he depicts things he cannot do in reality. His obscene drawings emanate from dreams. He has been dubbed 'Dirty Tursi' and also 'Johnny Bear' on account of his comic drawings of bears. Tursi wants to 'think out of the box.' He uses French curves and works with 'bent corners'. Like Van Gogh, he loves vivid colours because 'colour brings joy.' Tursi wants people to enjoy his art, demonstrating that art rather than his psychiatric disorder determines his personality. pp. 17-20

### The women of Corrie Mol

Corrie Mol (1952) makes charcoal drawings of voluptuous, naked bodies. Since 2002, she has worked in a studio for artists with an intellectual disability in which she continues to develop a technique where the accent lies on the body's volume. Body parts are represented as pliable, a technique she describes as 'rubbing the charcoal over the buttocks and breasts with my hands. From one breast to the other and to the naked buttocks' – creating, as it were, sculptures on flat surfaces. pp. 26-27



### The world of passion;

#### Paulus de Groot

Paulus de Groot (1977) paints personal experiences. His favourite subjects are portraits, homosexuals and horror. We see huge coloured surfaces with black contours, applied in thick layers of acrylic paint. The colours have fixed meanings, like light yellow and light red for AIDS and other diseases. Homosexuals painted in bright colours make love with their proud cocks. Horror is expressed in the form of scary monsters and vampires with blood on their fangs. His work is distinctive because violent subjects are rendered intimate through the exceptional use of colour. pp. 28-29



### The power of sexuality;

#### Roy Wenzel and Chris Hipkiss

Galerie Hamer in Amsterdam is a Dutch gallery specialising in Outsider Art, or, as gallery owner Nico van der Endt calls it, Singular Art. He explains the differences and similarities between the erotically-charged oeuvre of Roy Wenzel and Chris Hipkiss. Both allow the viewer to interpret their work; Wenzel possibly unintentionally and Hipkiss on purpose. Both portray 'pent-up rage against the world.' Wenzel's personal and extrovert drawings arise from an incapacity to communicate. He expresses his feelings in figures with wide open, screaming mouths. His sexual desires are visible in a recurring, erotically clad female figure. Hipkiss's 'pent-up rage' has a political overtone. He works systematically and 'intellectual baggage is the basis for his reflections.' His introvert drawings are symbolic. The ambivalence of the fertile world is shown with, on the one hand, the woman as the symbol of fertility and, on the other, the destruction of that same world. Although their work springs from totally different needs, we nonetheless clearly recognise 'the power of sexuality' in both Wenzel's colour drawings and Hipkiss's black and white ones. pp. 35-40