

A woman with dark hair styled in a large, intricate braided crown. She is wearing a black outfit with a high collar and large, ornate earrings featuring green tassels and gold beads. She is holding a golden birdcage in her gloved hand. The background is a dense forest of peacock feathers.

Passe-Partout Kunstmagazine

Edition 12.6



In this edition, among others:

Master glass blower - Marco Lopulalan, Ayumi Shibata - Paper cut art, Al Stewart - pop song still pays the bills, Elze van der Meer - jewellery, Wedding dress lay on the seabed for 400 years, - Poet and dance maker - Ennio Drost, Rosalind Lyons fascination with the past, Veijo Rönkkönen - Creepy park, Dod Procter a special woman, Alfred Wallis deep-sea fisherman and artist, exhibition - Golden Boy Klimt, Jan Kuiper exhibits in Leerdam.

Cover photo: Model - Anne.

Photography: Antony Swiderski.

Alfred Wallis

Artist & Mariner





He preferred to paint on cardboard boxes that the grocer kept especially for him

Former deep sea fisherman Alfred Wallis moved to the fishing town of St Ives in Cornwall (England) in 1890. He was then 35 years old.

He had stopped fishing and opened a shop selling rope, sails and other fishing equipment. From about 1912 he closed the shop and went to work for a local antique dealer. After his wife Susan died in 1922, Alfred started painting.

His paintings are truly naive, totally uneducated and uninhibited

The perspective has been largely ignored. The size of an object depends on the importance of the object.

A good example of this is a painting by Alfred depicting the houses of St. Ives.

In one of the houses lives his brother with whom he has a fight. He painted that house very small.

Alfred painted with whatever was available. House garden and kitchen paint, and paint with which ships were painted. He also used pencil and chalk. He didn't care what he painted either. He was happy with everything that came his way.

The local grocer kept old cardboard boxes for him. Alfred preferred to paint on cardboard. He cut these boxes into irregular shapes and made his paintings on them.





By a happy coincidence, Alfred Wallis was "discovered" on the first day of summer in 1928 by art painting duo Ben Nicholson and Christopher Wood, who were on a day trip to St.Ives and happened to pass by Wallis cottage in Back Road West.

The door was open and Alfred was painting intently at the table. The walls were covered with drawings of ships and houses painted on cardboard cut into odd shapes.

All works were hung on gigantic nails, even the small paintings

They were surprised by the naivety of Alfred's works and bought some of his works. And they decided to commit themselves to promoting the work of Alfred in the art world.

At one point, Wallis wanted to stop painting because he believed his neighbors resented his fame. That they were convinced that he was secretly rich.

Despite some recognition and the sale of some of his paintings, Wallis lived in great poverty.

When he became mentally confused he moved to the Workhouse in Madron (Workhouse was a shelter for poor elderly people), where he died in 1942 at the age of 86.

He was buried in the cemetery of Barnoon overlooking Porthmeor Beach.



During his lifetime there was little interest for his work. Now, years later, his work is receiving worldwide recognition, with fans willingly paying tens of thousands of pounds for it

Alfred's cottage in the center of St. Ives has been beautifully restored and is available to rent as a holiday home. And yes.... it's full of Alfred's work there. (copies).

The original works hang in the Tate Gallery in St. Ives.

www.tate.org.uk/visit/tate-st-ives

Wallis, the simple fisherman, became one of Brittain's most famous naive artists.

The simple style of his work, the growing interest in his work and rising prices mean that his work is frequently forged.

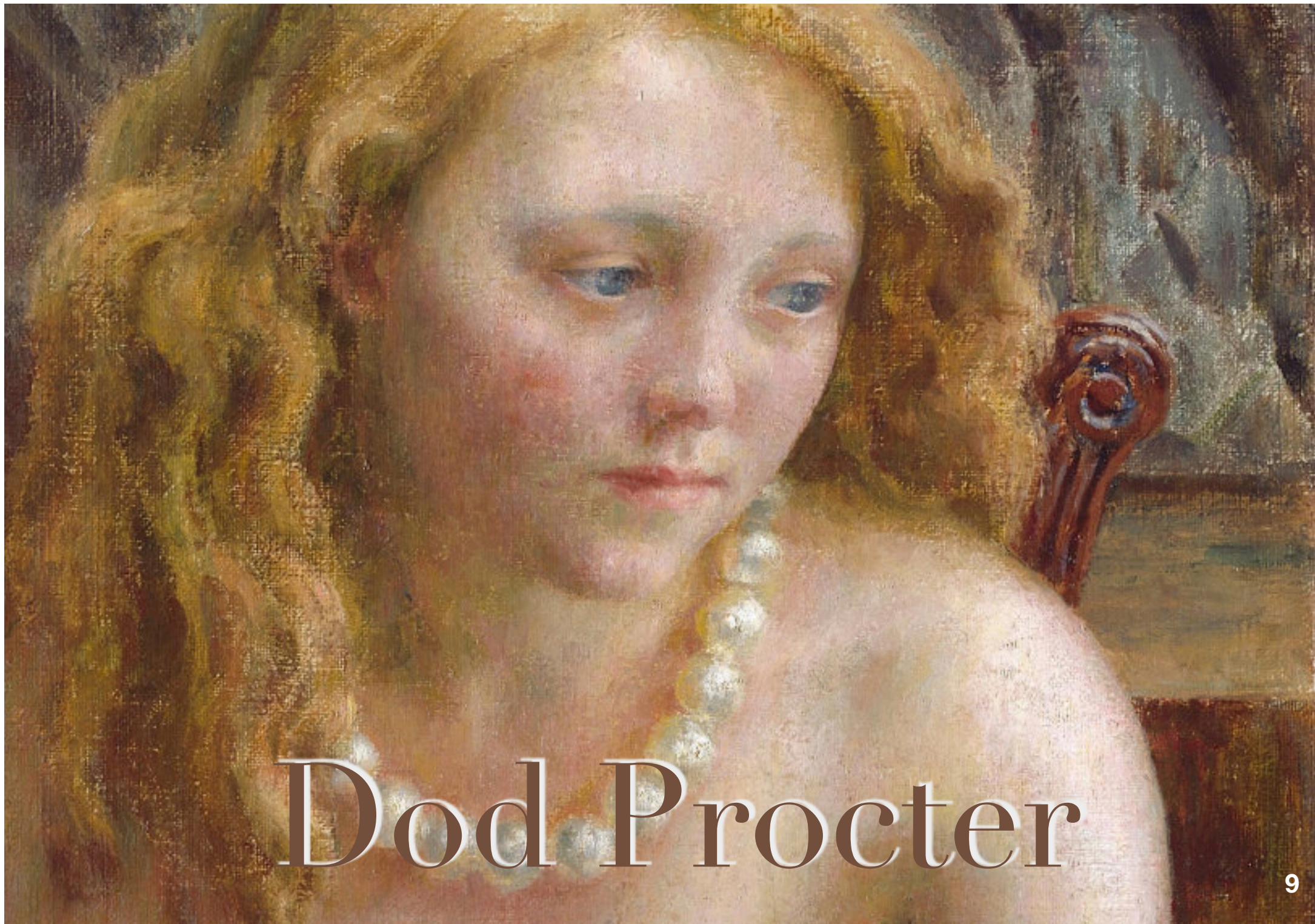
The work of Alfred Wallis is mentioned nowadays Outsider Art.

That is a collective name for authentic works of art, made by exceptional artistic talents who listen to the voice within itself.

For more information and pictures of the cottage:

<https://www.stivescottages.co.uk/products/alfred-wallis-cottage>





Dod Procter

Dod Procter, a creature like a nymph

Dod Procter was an English artist, she was born Doris Margaret Shaw. She began her artistic career as a teenage student at the 'Forbes' School and became arguably the most famous artist in her days.

Doris ("Dod") Shaw was only fifteen when her mother send her and her brother to study art at the Stanhope Elizabeth Forbes art school.

There she met fellow student Ernest Procter, whom she married in 1912.

Dod's mother also took her to Paris in 1910 to study at the Atelier Colorossi, where she was inspired by the Impressionist and Post-Impressionist painters, especially Cezanne and Renoir.

In the 1920s she specialized in painting the figure, mostly single female figures, sometimes nude, others in softly draped clothing.

One of these paintings, 'Morning', was bought by The Daily Mail newspaper for the Tate Gallery collections, making Dod Procter instantly famous.



'Little girl' by Dod Procter



'Morning', by Dod Procter 1890 - 1972



'The Golden Girl' Dod Procter



Ernest en Dod Procter Working together

Friend Laura Knight described Dod Procter on first meeting as "a charming young thing, with a brilliant complexion, enormous dark eyes, and long slender legs - swift and active as a gazelle."

Another female performer, Gluck, remembered her as "a creature like a nymph." She had great charm, a sharp sense of humor and was always ready for any adventure. When she made a comment, she tilted her head like a wild bird and looked out for the effect on the listener, a quality she never lost....and she certainly never gave the impression of becoming the serious, hard-working performer that she became.'

Throughout her career, Dod Procter painted women, especially young women: from early portraits of her friends to studies of young women's moods.

Ernest Procter died suddenly at Newcastle in 1935. In 1938, after a period of travel, Dod returned to the west of Cornwall, where she lived in the country until her death. She occasionally traveled abroad and often exhibited in London, including at the Royal Academy.

The style of Dod Procter's later works changed significantly, as did the subject matter, which included landscapes, paintings of children, and still lifes.

She died at the age of 80, thirty-seven years after her husband.





Exhibition Golden Boy Gustav Klimt
Van Gogh Museum Amsterdam
until 8 januari 2023

Gustav Klimt (1862 - 1918)

is one of the most appealing artists in Western art history. His gold and decorative paintings and strong portraits of women are world famous. But who was this 'golden boy' and what is the story behind his talent? You may know Klimt's work, but have you actually seen it?

Golden Boy Gustav Klimt. Inspired by Van Gogh, Rodin, Matisse... shows how Klimt developed his unique style, drawing richly on the work of Van Gogh, Toorop, Rodin, Whistler, Toulouse-Lautrec, Monet, Matisse and many other artists.

New research reveals which artists have influenced Klimt, and which he admired. He was co-founder of the artists' association Vienna Secession.

Western European modern art was shown there for the first time in 1898. From then on, every exhibition organized by the association represented a new wave of inspiration and creativity for Klimt.

This large-scale exhibition shows dozens of iconic masterpieces by Klimt: from decorative landscape paintings and powerful figure drawings to monumental women's portraits such as Judith (1901) and Emilie Flöge (1902), but also spectacular paintings such as Water Snakes II.

One of the highlights of the exhibition is the full-size reproduction of the Beethoven frieze, which includes preliminary studies and drawings by Klimt. He made this mural for the Secession in 1902 as a homage to Beethoven's Ninth Symphony, the great cult figure at the time. The Beethoven frieze was the start of Klimt's 'golden period' in which he used gold leaf in his paintings.



www.vangoghmuseum.nl

Van Gogh Museum
Museumplein 6
1071 DJ Amsterdam

Veijo Rönkkönen Finland





According to Cónde-Nast travel magazine one of the most terrifying places in the world. These creepy sculptures stand along the road at Imatra in Savonlinna Finland. The most creepy thing is the fact that some of them have human teeth.

The images were created by a Finnish self-taught artist Veijo Rönkkönen, who lived in Parikkala, less than a mile from the Russian border. The artist was known as a shy and eccentric recluse.

He started using dentures in his figures in 1976; 'Javelin Thrower' (one of the images) shows off the dentures of the artist's father, who died in 1975.

The forest surrounding his home is filled with sculptures of human figures of all ages and cultures depicting every kind of emotion you can imagine.

Born in 1944, Rönkkönen began his career at the local paper mill at the tender age of 16. According to local legend, he used his very first salary to buy apple seeds and a sack of concrete, thus starting his sculpture garden, which he tirelessly nurtured for half a century.

He rendered the sculptures he made in a naturalistic way. These works were exhibited in the garden of his house, where he lived with his parents.

The garden was free to visit, but Veijo liked to keep to himself and wasn't around much to meet visitors.

Now known as the Veijo Rönkkönen Sculpture Garden, the garden attracts 25,000 visitors annually, who are drawn not only by the art, but also by the atmosphere of the forest itself, haunted by the community of figures that Rönkkönen's own hands have so thoughtfully shaped.





The artworks are seen by many people as a bit creepy. Children hold each other up in the air, while older adults sit in traditional dress.

Some have mouths full of real human teeth, which seem to grin at passers by. Others have speakers inside, muttering unintelligible noises. There's even an area where 255 nearly naked figures practice yoga. Yoga is one of Rönkkönen's hobbies that we know, apart from making art, of course.

Rönkkönen is more than an installation or a sculpture park; it's a community, and while some of the artwork may seem disturbing, the forest is undoubtedly quite magical, an amalgamation of many different worlds coming together in one place. This feels especially meaningful considering it's an outside world that the performer has never experienced in real life.

The most enchanting part of the park consists of 255 sculptures practicing yoga. Walking between them, you see them take their perfect positions, their calm expressions and mossy bodies make time stand still.

How can concrete express such resilience?

Veijo's sculpture park can be seen as a reflection of his own life. The different parts and works represent the stages of his life. From growing up with the dreams and fears he experienced, to signs of aging. Some sculptures are even provocative and aggressive, while others inspire a sense of thorough consideration and a pursuit of spiritual harmony.





Impression of the park; <https://www.youtube.com/watch?v=WP6WCKn8FrA>

Veijo has never agreed to lend his images to museums or exhibitions. When asked about it, he said I have to "check with the statues first".

They must have always said no, because to this day none of the statues have left their place in the garden. The park is like a portrait of a personality, with all its questionable and contradictory characteristics.

In 2007, three years before his death, he won the Finlandia Prize (a multidisciplinary prize awarded annually), but did not attend the ceremony to receive it because he did not want to leave his home. It was received in his name by his brother.

Veijo Rönkkönen died suddenly in 2010. In October 2010 it was announced that the site (house and garden) was bought by Reino Uusitalo, owner of one of the most important Finnish paper industries.

Plans have been made to manage the park in house and to ensure sustainable exploitation of the site. Since July 2011, the park has reopened to the public.

Editor's Note:

A Facebook article explains that the teeth are human teeth. The artist did not place the teeth in his sculptures himself.

The sculpture garden was bought by a wealthy businessman who converted it into a park, and the park's managers placed human teeth in a number of sculptures.

Too bad, because how bad can you be to adapt an artist's work in order to attract more visitors. In this way the legacy of Veijo Rönkkönen is tarnished. !!



A man with curly grey hair and glasses, wearing a black long-sleeved shirt, is shown in profile, working in a glassblowing studio. He is holding a long metal rod with a glowing orange molten glass globe at the end. In the background, another person is visible, and the studio is filled with various tools and equipment. The text 'Marco Lopulalan' and 'Master glassblower' is overlaid on the image in a white, handwritten-style font.

Marco Lopulalan
Master glassblower

“I always go for the highest attainable!”

As a Moluccan boy of 18, Marco took his first steps in the crystal factory of Royal Leerdam Crystal.

He grew up in the working-class district of Leerdam, “behind the Pipe” that is. His grandfather was a chalice maker at “De Hut” (‘De Hut’ is a popular name for the glass factory), a specialization that Marco masters like no other. And then you go to the glass factory where not only his grandfather but also his mother worked.

Lopulalan is like a fish in water and quickly stands out in the workplace because of his creativity.

He was allowed to do an education and eventually becomes a master glassblower. A title he wears with pride. “I always go for the highest attainable!”

Marco does not necessarily feel like an artist but more a craftsman. As a glassblower, of course he puts a certain stamp on a piece, a kind of his own handwriting. But it's more about the skills, the fact that you have mastered all aspects of glassblowing. That makes him master.

Yet it is a term that he himself did not use much in the past. It was more like what others said about him. Certainly because he has been the face of Royal Leerdam Crystal for years. In that position he was allowed to blow the wedding service for Dutch King Willem-Alexander and Queen Maxima in 2002.

After the company shut down Royal Leerdam Crystal as a factory (2020), Marco decided to continue as a self-employed person. An enormous challenge, but one that he has seized with both hands.



Memory object 'Light' ('light')- Photographer Jurian Den Besten



Glass service Amsterdam



He is one of the last to
manage the
technology of the
'Leerdam School'

He is one of the last to manage the technology of the 'Leerdam School' and he does not want to let it go to waste.

In recent decades, Lopulalan has traveled all over the world, attended workshops and visited world-famous glass workshops in Italy and the Czech Republic.

He collaborated with master designers such as Siem van de Marel and Peter Bremers. His drive comes from what the profession means to him.

It took him about ten years to get the hang of it. Then came the moment when he stepped over the threshold; he was seized by the glass – compare it to a crush.

From then on, he developed a passion for the profession and does everything he can to let that love grow. And he can't really tell how he does it.

He uses his hands and his mouth at just the right moment as the liquid glass cools. It's constantly in his head.



Memorable object 'Infinity'



Memorable object 'Urn' photographer Jurian Den Besten



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Rosalind Lyons

Rosalind's fascination with Shakespeare, the Renaissance and the Elizabethan England

Rosalind Lyons has long been fascinated with the past; her paintings are heavily indebted to the Renaissance art of Italy and Northern Europe, Elizabethan and Jacobean portraiture, and more recently influenced by Shakespearean plays.

Her practice is to create an interdisciplinary dialogue, where the visual and the verbal merge and overlap.

Ideas and thoughts writhe and float; there is a strong sense of the inherent uncertainty of Shakespeare's plays and characters, the visual allusions to Renaissance and Elizabethan England, to boy-players playing girls playing boys, to the intricacies and extravagance of costumes or the ethereal glow of candlelight on a white-painted face.

It is the interweaving of silent words – what Harold Pinter called the "language imprisoned under"

– and visual quotes, of echoes, of ghosts, of shadows, of something felt rather than known - 'that is, and is not' (Twelfth Night), the impermanence of performance and the illusory ambiguity of real and imagined memory.



The Changeling 60 x 60 cm



Cesario and Olivia
90 x 90 cm



Midwinters Night Dream - 90 x 60 cm



Pierot



Boy With Cat



Boy With Cat



Rosalind has exhibited regularly in both solo and mixed exhibitions, including solo shows at Shakespeare's Globe Theatre, London, and the Long Gallery at Blickling Hall in Norfolk.

Rosalind holds a BA (Hons) in Visual Arts, MA in Fine Art, and has recently completed a practice-based PhD focused on Shakespearean theater and has included extensive research in literature, history and performance.

Including a period as Artist in Residence at Shakespeare's Globe Theatre. She has also worked as an illustrator of children's books and a teacher of art and design.

<https://rosalindlyons.com>



He Send In Writing After Me.

<https://www.youtube.com/watch?v=QRtAjyyIkMY>



Good night Good Owl!



Year of the cat

Hit song by Al Stewart still a whopper after 46 years

Al Stewart talks about The Year of the Cat.

I once did the opening for a North American Linda Ronstadt Tour.

During soundchecks on that tour our keyboard player kept playing this 3 note riff.

(Riff is a short repeated combination of notes in popular music and jazz, usually used as an introduction or chorus in a pop song)

(Which is the opening riff to the Year of the Cat) and it was really pretty, and I thought I should write some lyrics to that when we went home from the tour.

I wrote maybe three or four different set of lyrics to it.

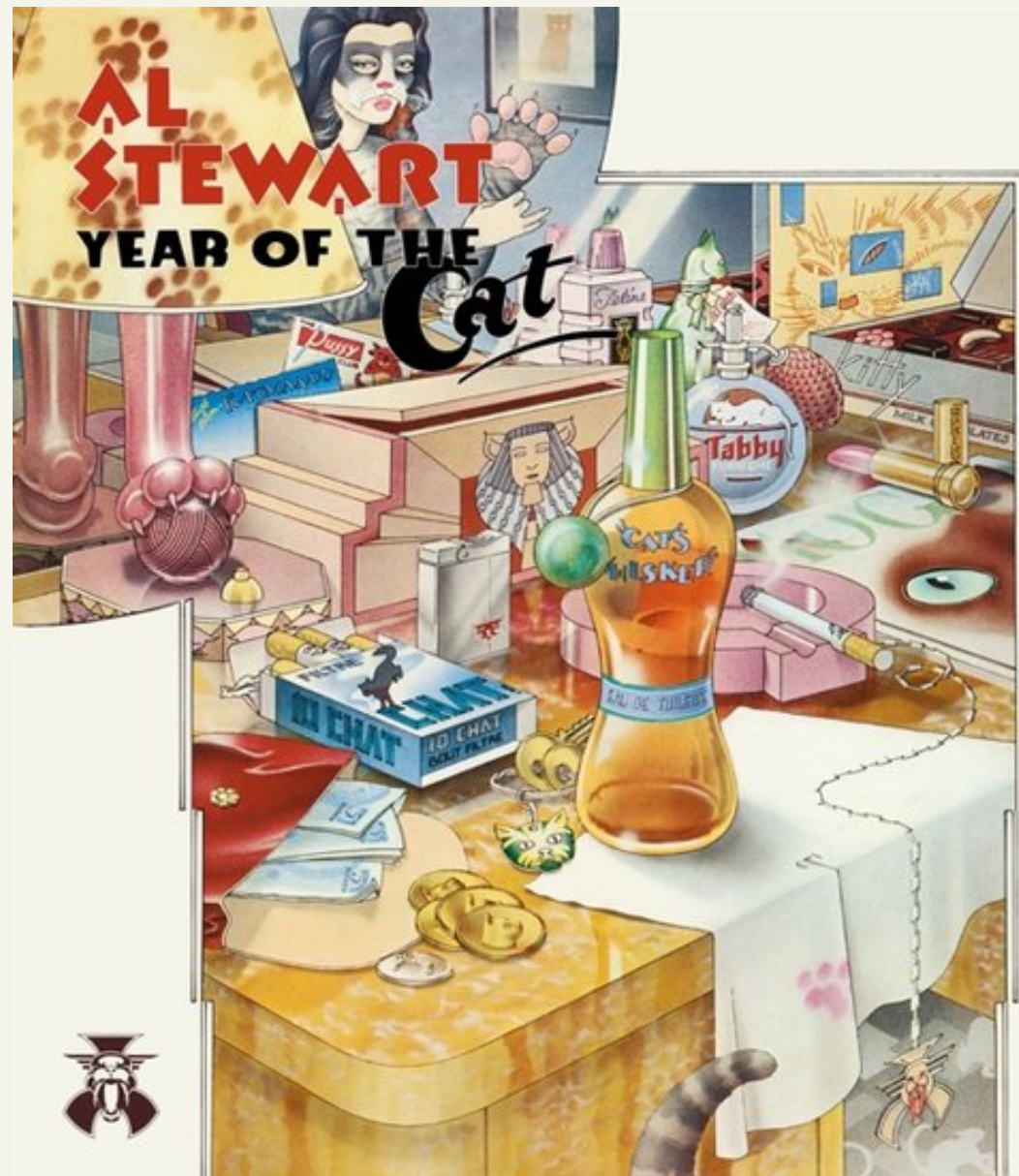
One was all about the British comedian called Tony Hancock and he committed suicide, and the end of the line was:

“His tears fell down like rain at the foot of the stage”.

And it was called the Foot of the stage, and I send it off to the record Company in America.

And they said we have never heard of Tony Hancock, but we love the music.

The music is great can you write it about something else?



I had this girlfriend who had a book on Vietnamese Astrology, and it was open at a chapter called The Year of the Cat.

Now that to me looks like a Song title, so the Cassablanca movie comes on television and I just started playing with that idea:

I set it in Morocco in 1975, which according to Vietnamese Astrology was The Year of the Cat.

(Lunar year 2023 again is a year of the Cat on the Vietnamese zodiac.)

I thought it was too long and too cumbersome and it did not have any commercial appeal so I made it the last track on the record, so that people who got that far listening, would not mind.

But when The Year of the Cat was released as a single, to Stewart's surprise it started climbing the charts.

“When I had gone over to America to promote it, and I was driving on Sunset Boulevard and the sun was shining and The Year of the Cat came on the radio, that was the first time I heard it playing on American radio.

When it finished I thought oh... I wonder what else is on and pushed a button and another station came on and I was on that one too!

And I thought at that moment:

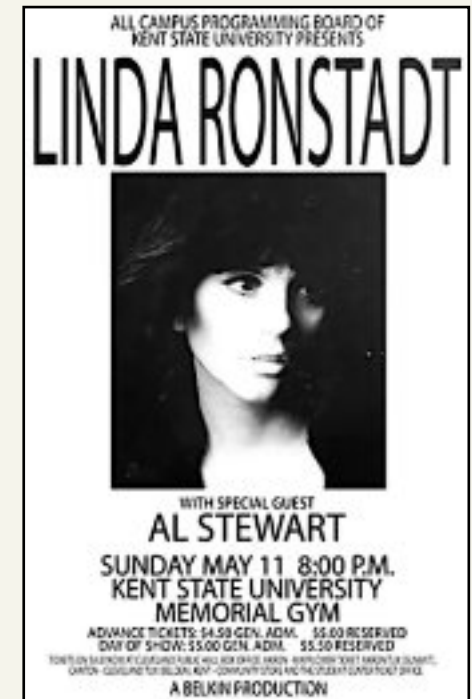
You know what..this is a hit!”...

I immediately went back to England, I Sold my house and I moved to LA. And I’ve been in California ever since, because they still didn’t play it in England, it was never a hit there.

I thought well thats it, it’s over, this is a divorce.

The song hit number eight on the billboard hot one hundred, and remains a favorite on classic rock station until this day.

You know it pays the bills,
“It’s like having a rich uncle who pays the Bills for you”



Year of the cat

On a morning from a Bogart movie
In a country where they turn back time
You go strolling through the crowd like Peter Lorre
Contemplating a crime
She comes out of the sun in a silk dress running
Like a watercolor in the rain
Don't bother asking for explanations
She'll just tell you that she came
In the year of the cat

She doesn't give you time for questions
As she locks up your arm in hers
And you follow 'till your sense of which direction
Completely disappears
By the blue tiled walls near the market stalls
There's a hidden door she leads you to
These days, she says, I feel my life
Just like a river running through
The year of the cat

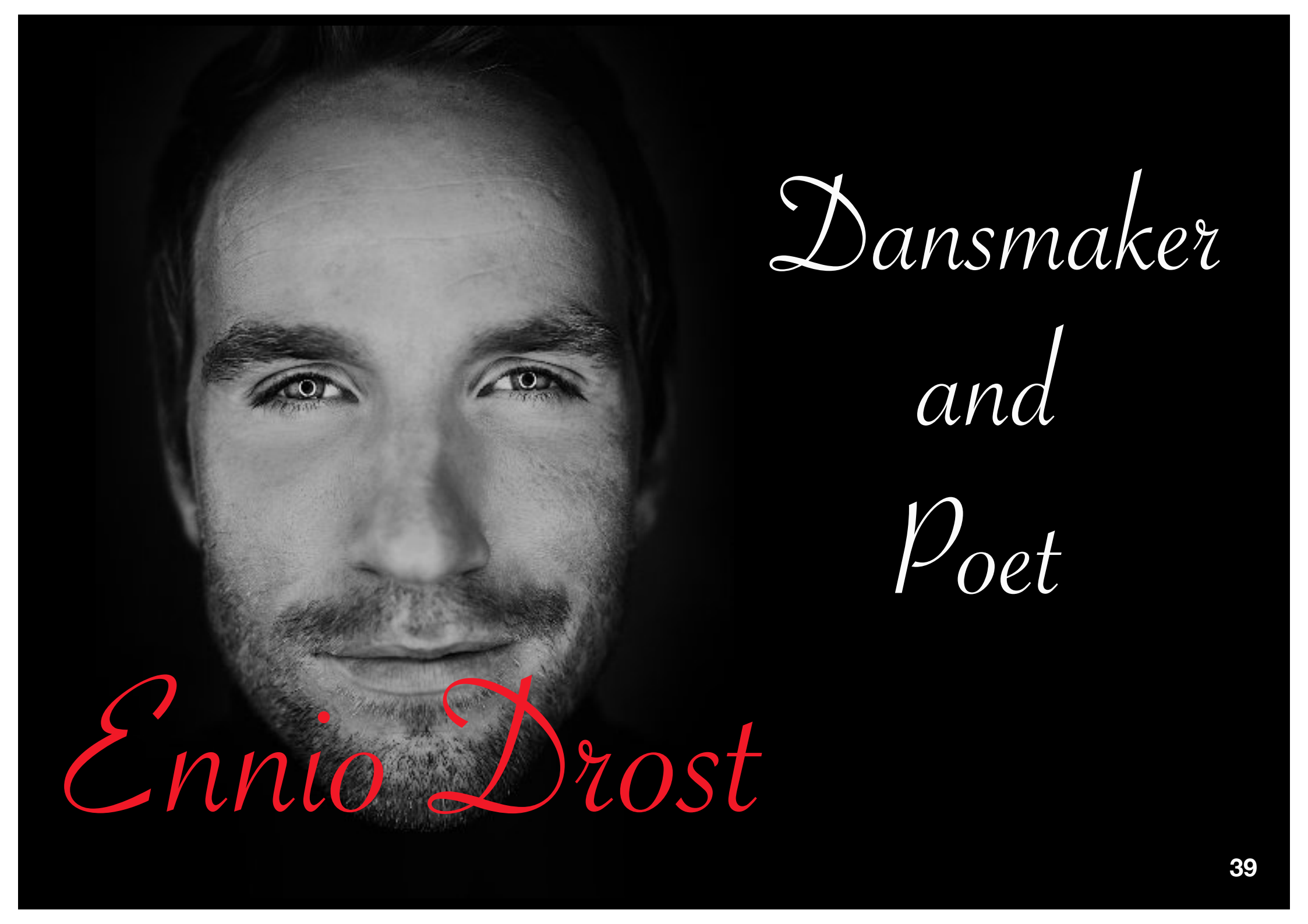
While she looks at you so coolly
And her eyes shine like the moon in the sea
She comes in incense and patchouli
So you take her, to find what's waiting inside
The year of the cat

Well morning comes and you're still with her
And the bus and the tourists are gone
And you've thrown away your choice you've lost your ticket
So you have to stay on
But the drum-beat strains of the night remain
In the rhythm of the newborn day
You know sometime you're bound to leave her
But for now you're going to stay
In the year of the cat



Al Stewart with "Year Of The Cat" live acoustic:

<https://www.youtube.com/watch?v=2hB2dVIXMrw>

A black and white close-up portrait of a man with a slight smile and a light beard, looking directly at the camera. The background is dark.

*Dansmaker
and
Poet*

Ennio Drost

LoveLight Part I

In these dark times
The only thing we need
Is The Light of Love
Given to you & me
Like a precious gift
From above

It is time
To carry each other
Into The Light
It is time
To Love each other
More than ever
And stop the fight

No more hate
No more war
We are
Always stronger together
Because together
We will go far

Come with me
Take my hand
Then we will go
To our Beautiful
Promised Land



LoveLight Part II

Guided by Hope
We Shine bright
Like a million stars
Lets overcome
The dark days
By choosing
For our inner
LoveLight

There is nothing stronger
Than you & me
The Light has overcome
The darkness
Because The Light
Has set us free

Today is a new day
You dont have to fear
The Best is yet to come
Love whispered in our ear

Little brother

Little brother is the writer's name
under which I publish my poetry.

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**DORDRECHTS
MUSEUM**



REIN DOOL

Tekenaar



11.12 2022 T/M
21.05 2023

In every work you recognize
the eye and hand of artist Rein Dool

With this exhibition, the Dordtrechts Museum focuses on a special contemporary artist who has lived and worked in Dordrecht for decades. In more than sixty years, Rein Dool (Born - Leiden 1933) has built up an extensive oeuvre, consisting of painting and drawing, graphics, sculpture and ceramics. The foundation of all his art, however, is drawing, for which he developed a rare talent at an early age.

Dool's starting point is the traditional themes of landscape, portrait, still life and figure painting, but his drawings show a great diversity in approach and method. Yet in every work you recognize the eye and hand of the artist. Wonder about the world, fellow man and himself is what drives him.

Rein Dool constantly changes his drawing style. To do justice to the great versatility of his work, a selection has been made for the exhibition from drawings in private collections, the Rijksmuseum, the Dordtrechts Museum and the artist's own collection.

The exhibition is accompanied by a richly illustrated publication with an introduction by Huigen Leeftang (curator Rijksprentenkabinet, Rijksmuseum).

After May 21, 2023, the exhibition will travel from Dordrecht to Paris. In Fondation Custodia, the French public will have the opportunity to enjoy the incredible talent of Rein Dool.

Come and discover the masterful drawings of Rein Dool in 'Rein Dool-draftsman' until May 21, 2023

Egg shell necklace



I spent most of my working life in secondary education. Taught creative subjects.

Making jewelry has always been a hobby, but now that I 'stopped working' I have revived this dormant activity.

The things I make are often wearable but not always. Sometimes a necklace derails into an object that you hang on the wall but not around your neck.

I allow myself to be guided by the material, explore the possibilities and process it into a piece of jewelry or object. The result should be a surprise.

Reuse is important to me, making new objects from used articles and waste materials.

Each workpiece is unique, I do not make series of the same products. I hardly ever use machine tools.

The shapes of the PET bottles chains, for example, are sewn by hand. Material is sawn, melted, cut or reused in another form.

My website gives an impression of the various jewelry and objects.

Elze van der Meer - jewellery



Necklace made of PET bottles



Necklace of Wisteria.



Jewelry from your own garden.
From left to right: grape, curly hazel,
Scots pine, curly hazel and elderberry.



Cotton, shells, stones and glass.



Wedding dress
still beautiful
after 400 years
on the seabed

In the seventeenth-century shipwreck that was discovered off the coast of Texel in 2014, archaeologists have found a luxurious dress that is about four hundred years old. Most likely it is a wedding dress.

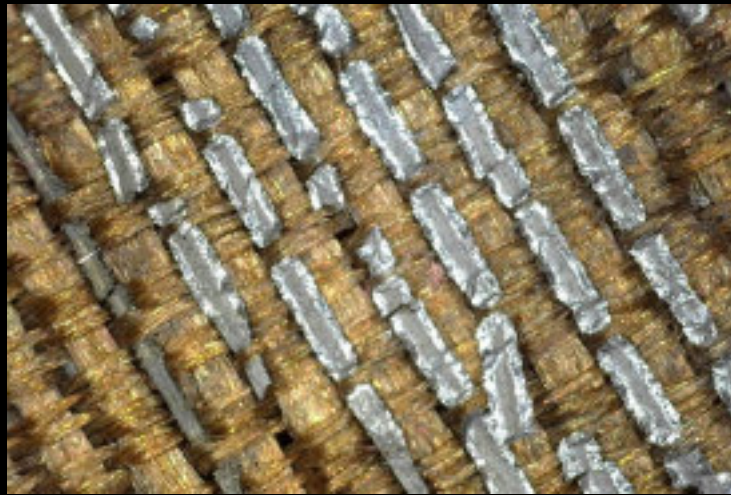
The find from the so-called Palmwood (Boxwood) wreck was recently presented in Museum Kaap Skil Texel.

After the discovery of the Palmwood Wreck, it soon became clear that the ship had a rich cargo. Researchers were especially delighted with a richly decorated gown. But more wardrobe items were found, including a cloak, stockings and bodices of silk and satin with large amounts of gold and silver thread.

Museum Kaap Skil also announced the discovery of a dress with silver plates woven into it. It's the second dress from the wreck. Unlike the other dress from the Palmwood wreck, the seventeenth-century dress that was discovered consists of separate parts. The body of the precious silk garment, the bodice and the skirt, are still attached.

Originally the dress was probably made of light colored silk. The current, brownish color is the effect of nearly four centuries on the seabed. The dress is covered with silver decorations all over its surface.

These consist of small silver plates, which are woven into the silk in the shape of love knots in a repeating pattern of intertwined hearts.



Silver plates woven into the fabric



Toiletary bag

Curator Alec Ewing:

“Thanks to all the silver, the dress will have had a formal, light and sparkling appearance. It must have been one of the most extraordinary dresses that a lady from the highest social class in Western Europe would wear in her life. The dress was suitable for exceptional occasions such as engagement parties, coronations and weddings. Silver discolors and decays fairly quickly in a salty environment, but the traces and patterns of those original decorations can still be seen. The style and origin of this wedding dress are very similar to the other dress from the Palmwood wreck, but the two dresses are not the same size”.

The dress, together with the previously found dress, can be seen in the museum on the Wadden Island.

Museum Kaap Skil <https://kaapskil.nl/>



Image of fashion at that time

A woman with long dark hair, wearing a white short-sleeved top with a pattern of small orange and green motifs and a grey skirt, is leaning over a table. She is using a yellow pencil to draw or cut on a large sheet of white paper. The background is dark and out of focus.

Ayumi Shibata

"Every piece of paper I cut is a prayer"

Paper cut art

Ayumi Shibata's light and heavenly paper sculptures and large-scale installations play with light and shadow

The Japan-based artist designs intricate landscapes from layers on layers of white paper.

Some of her sculptures are miniatures, while others are large immersive installations, and all are brought to life with the play of light and shadow, which create 'movement' in her works.

The works feature architectural domes, cavernous forests and swirling suns hovering over tree-filled cities.

These picturesque spots are not based on any particular location. The artist hopes and believes that the future of the planet could look like this.

Shibata's light and celestial landscapes represent a world where humans and natural forms coexist, and she describes her works as having a "Yin and Yang" element.

"Paper represents Yin, the material, and the way the works emanate shadows correlates with Yang, the invisible world"

"The light represents spirit and life, how the sun rises and breathes life into the world," she explains. "I believe my pieces are a place to observe the material world and the visible world."







The physical elements also have a deeper meaning for the artist: in Japanese, Kami means god or spirit, but also paper, a sacred material in the Shinto religion.

"Invisible 'Kami' spirits inhabit various objects and events and places, as well as our homes and bodies," she says.

"I use my technique to express my gratitude to the Kami spirits for being born into this life."

Every piece of paper I cut is a prayer

Shibata started building these sculptures when she lived in New York.

The artist explains:

"The city was so full of noise. I needed a quiet space to return to myself.

That's why I used to visit a church to meditate and escape the noise of the city, and it was then that they saw the enlightened stained glass windows and she was reminded of her love of working with paper.

It reminded me of a childhood memory of cutting black paper and pasting colored cellophane behind it to create a "paper" stained glass work of art.

When I opened my eyes after the meditation I saw colorful light shining through the stained glass window on the floor. It was breathtakingly beautiful. On my way home that night I decided to go back to papercutting again, and I haven't really stopped since."



Poetry of Life

Shibata is currently working on an installation called "Inochino-uta, 'Poetry of Life'" for an exhibition later this year.

The large-scale project is made of 108 pieces of paper tied together with strings and hanging from the ceiling.

Visit her Instagram or website to see more of the artist's work.

Passe Partout thanks Ayumi for her cooperation.

柴田あゆみ: Ayumishibata | ART | PAPERART

<https://www.ayumishibata.com>




Gianni Versace Retrospective



With Gianni Versace Retrospective, the Groninger Museum brings to life the career of the eccentric Italian fashion designer Gianni Versace, one of the most influential couturiers of all time.

In the colorful, daring and emotional exhibition, we take you into a world of extravagant clothing and exuberant catwalk shows, in which fashion, pop and design come together in a spectacular way.

Gianni Versace was murdered 25 years ago, but his forward thinking ideas can still be felt in today's fashion.



Watercolorist Jan Kuiper from Tiel
exhibits his work at
'Stadspodium GO' in Leerdam.

The river area and its flood plains
appeal to me
for years and never get bored.
I like it when you come and watch.

The exhibition lasts until
February 23, 2023.

<http://www.jan-kuiper.nl/>



The sky and the sun ensure that the water keeps changing color and I try to capture that in my work.

**MUSEUM
DE BUITEN
PLAATS**

**Verstild
Het Bezit
Depot Belicht**

**11 november 2022
t/m 5 maart 2023**

www.museumdebuitenplaats.nl

provincie Drenthe



Exhibiton

**‘Verstild Bezit - Het Depot Belicht’
(Hushed Possession - Highlighting the Depot)**

Museum De Buitenplaats
November 11, 2022 through March 5, 2023

Museum De Buitenplaats presents a selection of still lifes and images of tranquility from its own collection.

The exhibition ‘Vertild Bezit – Het Depot Belicht’ brings to the attention works of art that have long gone unnoticed in the depot.

It is the first time in ages that a large part of these works has been brought to light.

Vertild Bezit - Het Depot Belicht shows the work of, among others, Rien Beringer, Karl Blossfeldt, Donald Campbell, Kenne Grégoire, Otto B. de Kat, Jan van der Kooi, Urs Pfannenmüller, Tjerk Reijinga, Michael Reynolds, Matthijs Röling and Luzia Simons.

Museum De Buitenplaats
Hoofdweg 76
9761 EK Eelde
tel 050 30 95 818
www.museumdebuitenplaats.nl



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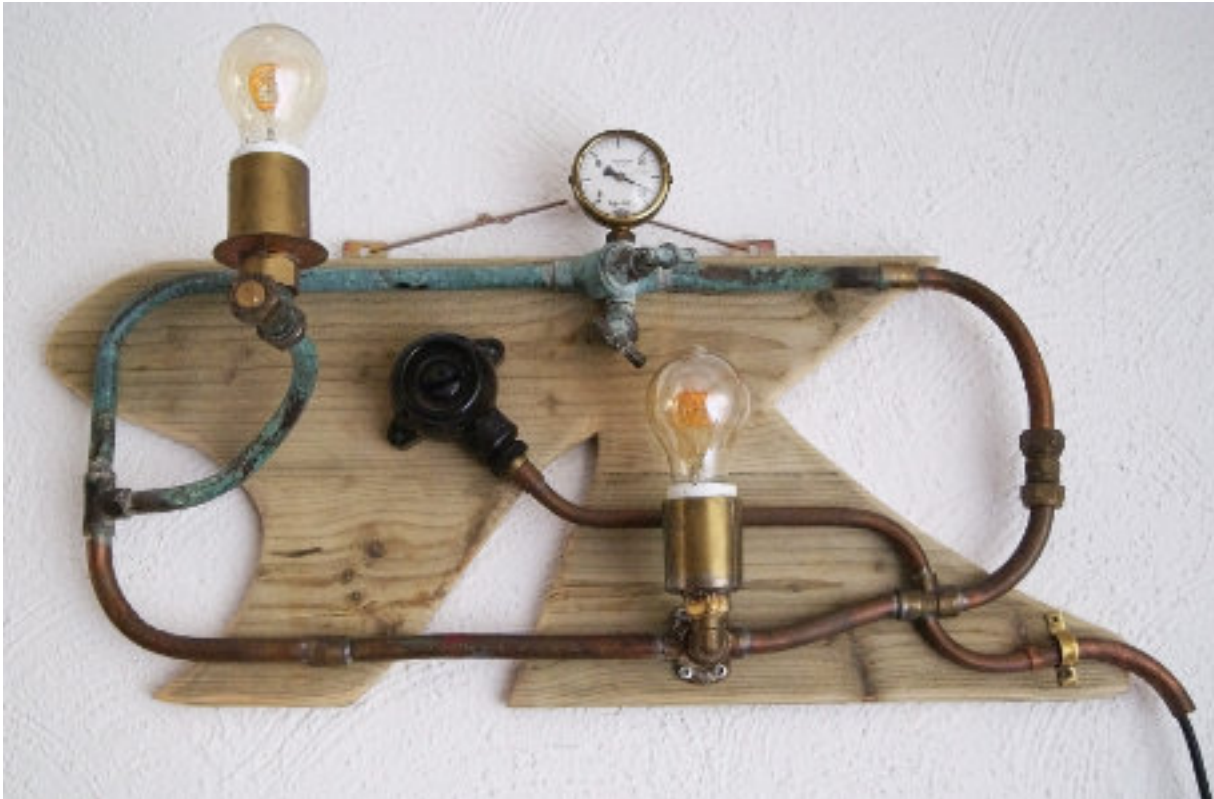
GUSTAV KLIMT GOUD EN KLEURRIJK

t/m 05 februari 2023

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Ad de Rouw



Ad de Rouw from Kerkdriel makes art from found metal objects. Screws, bolts, pieces of iron, etc. everything he encounters on his (cycling) path. He collects this in a box that he occasionally flips over on the workbench to see if he can make something interesting out of it.

I would like to show you this form of (artificial) use of old materials in this edition of *Passe Partout Artmagazine*.

This lamp is a fusion of materials that have had different functions over a period of about half a century.

For example, the heavily oxidized copper pipes come from an old laundry room. The beautiful bakelite rotary switch comes from the 1950s and served faithfully in an old farmhouse until three months ago.


The old brass pressure gauge started its career as a pressure gauge for gas cylinders and the wood is part of an old weathered door that has had at least six different colors of paint over the years.

With a lot of sanding and sawing, the door has been given a new shape and appearance. The two LED lights complete the journey through time.

Yours sincerely,

Ad de Rouw

e-Mail: derou023@outlook.com



**Kunstenaar
of hobbyist?**

dekwast.nl

Passe - Partout Kunstmagazine

Passe-Partout Kunstmagazine formerly Kunststof Magazine is published 6 times a year.

The digital magazine is a free edition of Leerdams Kunstenaars Collectief.
(Leerdam Artists Collective Foundation)



Editor Passe-Partout :
Sylvia Bosch.

Lay-out & photography:
Antony Swiderski.

Model Cover photo: Anne.

Leerdamse Kunstvierdaagse
Poster 2012

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Edition 13.1 of Passe-Partout Kunstmagazine will be published mid-February 2023

**Submit copy
before the end of January 2023.**

Editor: sylviabosch@leerdamskunstenaarscollectief.nl

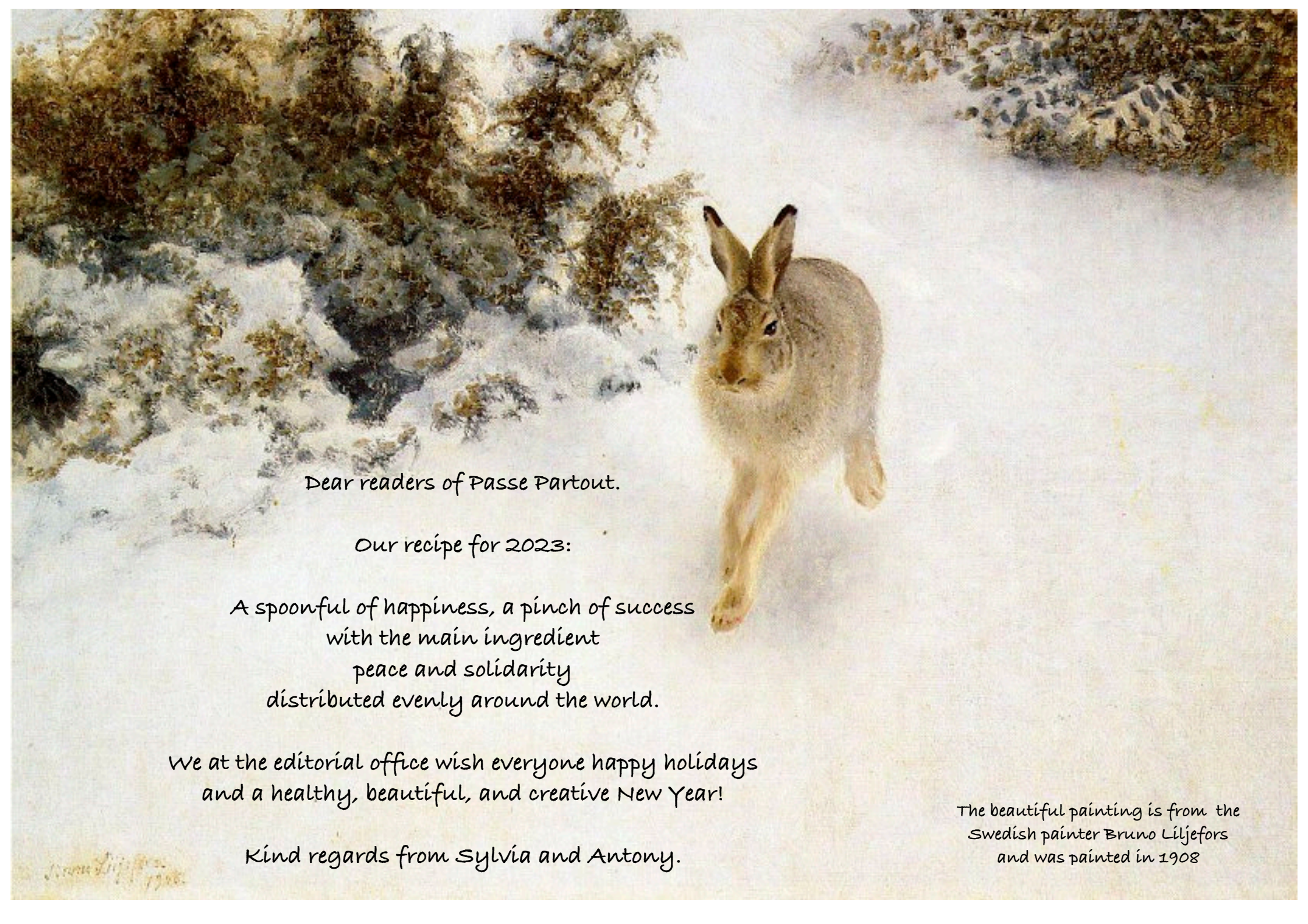
Passe-Partout Kunstmagazine appears in a
Dutch and an English version.

For more information or a free subscription mail to:
sylviabosch@leerdamskunstenaarscollectief.nl

You can read the latest edition and all previous editions of
Passe-Partout Kunstmagazine on the website of the
Leerdams Kunstenaars Collectief:

https://passepartoutkunstmagazine.nl/Collectief2022/Passe-Partout_Art_magazine.html



A painting of a brown rabbit in a snowy landscape. The rabbit is in the center-right, facing left. The background shows snow-covered ground and dark, textured evergreen trees. The style is impressionistic with visible brushstrokes.

Dear readers of *Passe Partout*.

Our recipe for 2023:

A spoonful of happiness, a pinch of success
with the main ingredient
peace and solidarity
distributed evenly around the world.

We at the editorial office wish everyone happy holidays
and a healthy, beautiful, and creative New Year!

Kind regards from Sylvia and Antony.

The beautiful painting is from the
Swedish painter Bruno Liljefors
and was painted in 1908