

Passe-Partout

A woman dressed as a fairy in a white, ruffled, short-sleeved dress with large, translucent wings. She has a long, braided hairpiece adorned with a large white rose. She is holding a single white rose in her hands. The background is a dense forest of green trees under a cloudy sky.

**Art
magazine**

**Volume 13
Edition 1**



Content Passe Partout 13.1

The bulb painters, Anton Koster and George Hitchcock.

Painters competition for professionals and leisure painters theme: 'blooming bulb fields' written by museum De Zwarte Tulp.

Exhibition Keeping Courage, positively involved in art.

Marion Murman and Mérie Rijnberk.

Bella Volen multi talent from Austria. Body paint.

Alda Hutten ceramics inspired by Robert Mouseman Thompson.

Lisa Skyhaert Marshall California, Enchanting Watercolors.

Ennio Drost, poem.

CarHenge, Nebraska's answer to Stonehenge in England.

William Turner. Painting 'The Slave Ship Zong' Mass murder of 133 slaves.

Cement menagerie. Dad makes cement zoo for disabled son.

Stargazer 5000 year old figurine steals hearts of museum visitors.

Gerda van de Brug ceramist, loves fish.

Edvard Munch painting "Vampire".

Skeleton of Polish vampire woman found.

Ad de Rouw juggles with found objects.

Model cover photo: Arcane.

Arcane posing as Living Statue.

She is also available as a gothic/pin-up/fetish burlesque & steampunk model.

<https://www.modelmayhem.com/416796>

Photography: Antony Swiderski. antonyswiderski.nl



Painters of the enchanting
Dutch bulb fields

The enchanting Dutch bulb fields a region to 'put in a picture frame'

Right behind the sturdy row of dunes that protect the low country against the vagaries of the North Sea, lies the Bollenstreek*, an imaginative part of Holland. An area to 'frame like a painting' is an often heard compliment.

There on the lands conquered from the sea centuries ago, millions of bulbous flowers, tulips, hyacinths and daffodils are in bloom every spring. A fascinating spectacle that has attracted countless visitors to this region for generations.

Among this crowd are also quite a few painters, many of whom have drawn inspiration from the very striking play of colors that nature performs there in the spring.

American flower bulb painter
George Hitchcock had his studio in
a small dike house in Egmond aan Zee

The painters of the Bollenstreek* were not only Dutch. American painters also appreciated the Bollenstreek*. One of the Americans most active in the Bollenstreek* George Hitchcock (1850-1913) He had a small dike house in Egmond aan Zee.

*(Bollenstreek is Dutch and is world famous as the flower region of Holland. The region is about 30 minutes drive from famous Dutch cities such as Amsterdam, The Hague, Haarlem and Leiden.



George Hitchcock. *The Dutch Bride*



George Hitchcock. The flower girl



Anton L. Koster - Rijnsburg



Anton L. Koster

In 1887 the American magazine 'Scribers Magazine' published an article about Hitchcock in which he explains his preference for Holland:

'Holland is the most harmonious of all countries. It's picturesque. The sea and its greatest charm, the atmosphere. It is often extremely bright, due to the brightness of the sunlight. The shadows are never the coarse violet spots of the southern sun, never is the blue of the skies like metal. The brightness is always diffused, even in the shadows. And no matter how sharp the sun is, the tone is always nice'

Anton Koster made painting flower bulb fields his specialty

The blooming bulb fields in the Bollenstreek, unique in the world, were Anton Koster (1859-1931) greatest source of inspiration: he made painting them his specialty. From his hometown of Haarlem, later Heemstede, Koster traveled annually in April-May to the Bollenstreek to capture the flowering fields on site. The character of the region is faithfully reflected in his work: the red, yellow, blue and white of the flowering fields, the beech hedges around it, the people at work; in the background the farms and the church towers of the villages.

Koster achieved a masterly balance between a meticulous depiction of the Bulb Fields and a relaxed, impressionistic painterly touch.

Koster's last major exhibition was a memorial exhibition held in 1959. In the decades since, his work has been underestimated and faded into the background. Thanks to new publications about the Bulb Painters, Koster's work is once again attracting more attention and there is a general appreciation for artists who had an eye for the beauty of the Bulb Fields from the end of the 19th century.



George Hitchcock.



Kleurenpracht - (Splendor of Colors)
Painting Competition 2023
theme: flowering bulb fields
organized by museum de Zwarte Tulp

Essenlaan - Nicoline-Heemskerk

Splendor of colors

Every spring, the Bollenstreek is a true paradise for color lovers and it is captured on canvas by countless painters. Each painter has applied his own accents in his own style. In addition to great impressionists such as Vincent van Gogh and Claude Monet, German (such as August Lüdecke-Cleve) and American (such as George Hitchcock) painters also captured the richness of color on canvas. The painting competition 'Kleurenpracht' is organized annually by **Museum de Zwarte Tulp** in Lisse.

It invites every artist (professional or amateur) to give his own impression of the beauty and color richness of our region.

The richness of color as the great Monet jokingly sighed, "So much color, how do I get it off my palette?"

Painting Competition 2023

The theme for the competition in 2023 is:
Flowering bulb fields.

*The annual painting competition is divided into 2 groups:
professional artists and amateur artists (both from 18 years).*

The art forms that participate are: Painting, Photography, Mixed media, Collages, Textile, Printing technique, Lithography, Etching, etc. In short pictorial art, the dimensions of your work may not exceed 120 x 100 cm and the work must be provided with a solid hanging system. The exhibition is from April 29 to May 27, 2023.

The works are judged by a jury consisting of professional artists and an extensive public jury this year.

There are 3 prizes available for both groups:

1st prize – €750,-

2nd prize – €500,-

3rd prize – €250,-

There is also an (extra) incentive prize for the amateur artist.

All prize winners will be given the opportunity to exhibit their work in Museum De **Zwarte Tulp** in Lisse from 28 May to 11 June.

The submitted works will be included in the 'kleurenpracht' database of the museum de Zwarte Tulp.

You can register for Colors Splendor 2023 from 20 February to 02 April 2023.

Check out <https://kleurenpracht.com> and participate.



-advertentie-

Kleurenpracht 2023

De Bollenstreek is met zijn kleurenexplosie in april en mei een geliefde inspiratiebron voor kunstenaars. Schilders als Monet en Van Gogh en na hen nog vele kunstenaars in binnen- en buitenland hebben de streek in prachtige kunstwerken weergegeven. Alweer voor de derde keer organiseert Museum de Zwarte Tulp in Lisse een expositie voor amateur en professionele kunstenaars die de kleurrijke bollenvelden af- en/of uitbeelden in schilderijen, foto's, lithografie, etsen, textiel etc., kortom in picturale kunst.

U bent vrij in de keuze van uw materiaal en techniek maar wat wel belangrijk is, is dat de unieke kleurenrijkdom van de bollenvelden van uw werk afspat.

Aan deze expositie is een competitie verbonden met aantrekkelijke prijzen.

*Naar de bollen
Naar die prachtige bollen
Waar je sprakeloos geniet
van de kleuren die je ziet*

Doe mee!

- De expositie wordt gehouden van zaterdag 29 april tot en met zaterdag 27 mei in twee in te richten expositieruimten in het centrum van Lisse.
- Aanmelden kan vanaf maandag 20 februari t/m de sluitingsdatum op 2 april via de website www.kleurenpracht.com
- Uiteraard is uw werk vanaf moment van inlevering tot en met de sluiting van de tentoonstelling verzekerd.
- De werken worden beoordeeld door een jury bestaande uit mensen uit de kunstwereld en een door de organisatie samen te stellen publieksjury.
- Professionele kunstenaars en amateurs krijgen dezelfde prijzen: eerste prijs €750, tweede prijs €500 en derde prijs €250. Voor de amateurs is er nog een extra aanmoedigingsprijs.
- Na sluiting van de expositie kunnen de winnaars hun werk twee weken in het museum tentoonstellen. Bovendien is er gelegenheid uw werk te verkopen.

Voor meer details, toelichting en criteria waaraan het werk moet voldoen zie www.kleurenpracht.com

MUSEUM DE ZWARTE TULP

MUSEUMDEZWARTETULP.NL ♦ LISSE
HEERENWEG 219 2168 BG LISSE 0252-417900



**Exhibition Keep Courage!
Positively engaged by art**

Marion Murman and Mérie Rijnberk are two artists who have known each other for a long time and both have a passion for sustainability. Both exhibit regularly and the idea for more collaboration has been around for a long time.

Organize beautiful exhibitions on important themes. Make people think and take steps in a positive direction. Together they have set up a new foundation: Keep Courage! In April the foundation organizes its first exhibition in Geldermalsen.

Animal welfare and climate, refugees, pollution and nature: these are themes that are close to the heart of Marion and Mérie. Can't we treat the earth, animals and each other differently?

And how do we do that together?

In the city of Geldermalsen, on the beautiful green grounds where the Art gallery 'De Kunstverdieping' is located, these questions, and various answers to them, are central.

Different works will soon deal with different themes. The combination becomes the strength of this special exhibition and shows the coherence of various current crises.



“We can't shut our eyes and do nothing”

Initiators Mérie and Marion explain their activity and motivation. Mérie: “Why do I want to organize this exhibition? Because I can't resist. I can't do nothing, close my eyes and walk past world problems. The earth is in need and that concerns us all. It concerns people, animals and plants. It's my mission to make art and to find people, artists and visitors who are also concerned about this issue”.

By organizing an exhibition we can reach people who come to look at art, to think about what can be seen/ experienced. So keep a positive thought about this “how to proceed”. Marion and I will be making works ourselves and artists 'Hansa Versteeg' and 'Martine Kuijsten' will also be given a place”.

Marion: “In addition to the concerns about climate change in general, I am also very concerned about animal welfare and factory farming.

In addition to animal suffering, the large herd of livestock that we have in the Netherlands also causes a nitrogen crisis.

The rainforest is being cut down and replaced by large plantations of soya for animal feed, not to mention the large amount of palm oil we use.

The vulnerability of animals that cannot defend themselves, the extinction of species as a result of our actions, I want to be a voice for that.”



Inspiration for action

What do Merie and Marion hope to achieve?

Merie: “What I most want to achieve is that many people come to visit the exhibition and see something that touches them.

That people are inspired to make a difference in their own environment. May these steps take root together in our region and beyond and help to create a turnaround in positivity. That people experience courage and confidence and go back on the road with a positive feeling! Because together we can change something. Entering into conversation with visitors of all ages. That people leave the exhibition with an assignment to themselves: I will also do my best. Fortunately, people are becoming increasingly aware of the need to tackle climate change and are eager to do their part.”

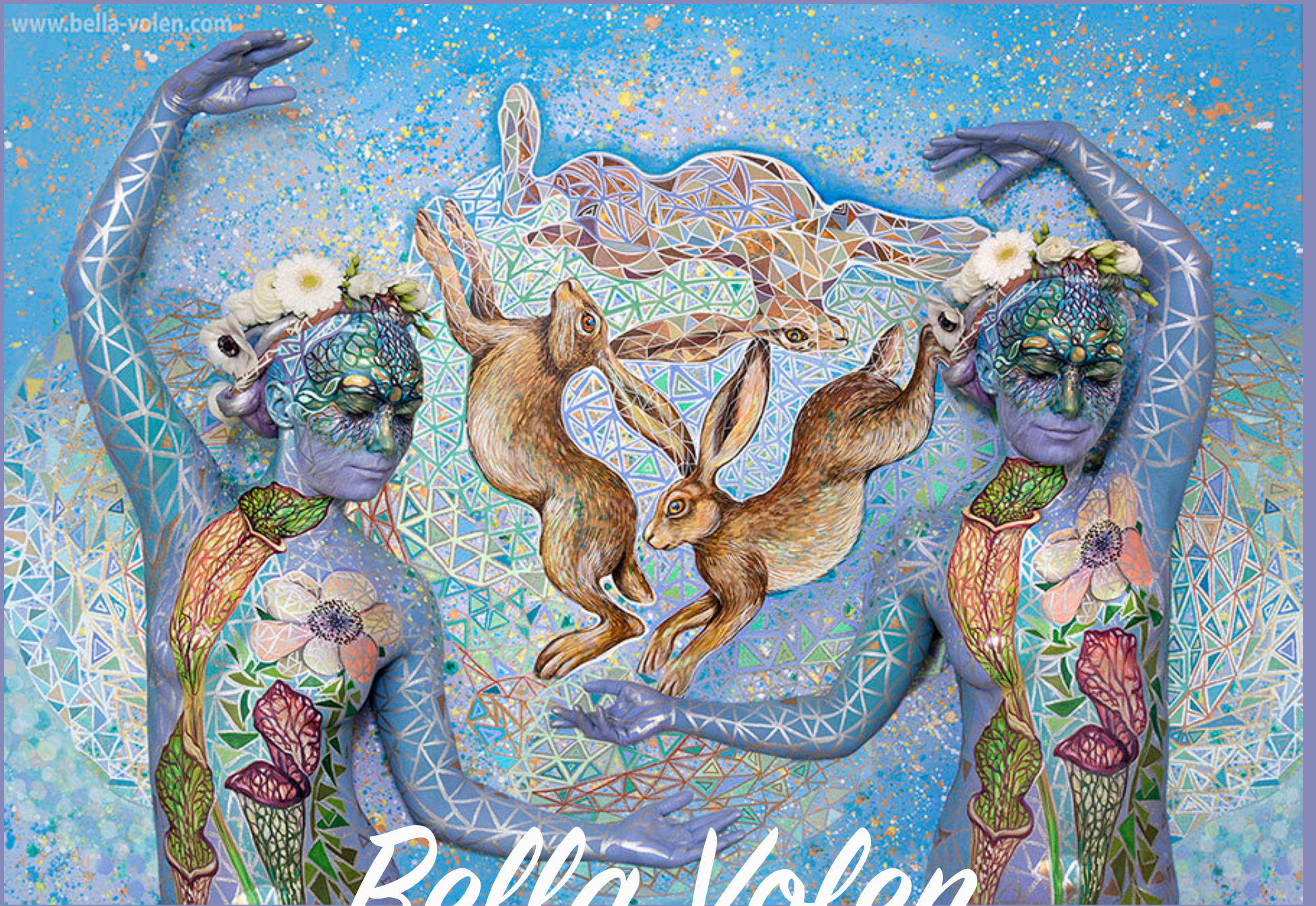
Are you also coming for inspiration?

The exhibition takes place at De Kunstverdieping in Geldermalsen and runs from 8 to 16 April.

For more information, go to www.moedhouden.nl

De Kunstverdieping. Molenweg 3,
4191 AP Geldermalsen.





Bella Volen

Austrian Bella Volen is a versatile talent

Body painting is an art form of the moment, a bridge between the most human tribal traditions and contemporary art.

Bella believes that art is a mirror that we can change the reflection of.

On the one hand it reflects the spirit of our time, on the other hand what lives in you.

When we change the reflection and focus on transforming everything into harmony and beauty, somehow we also change the spirit of our time. The process of creation is often a gap in time.

It is a magical loophole, a happy peaceful place of the so-called No Mind - state, a deep meditation, where your soul speaks, but the profane human self sleeps.

I think the essence of us humans is invisible and free. The invisible elements are many, but all very important.

They are: the time, the mind, the soul, the power within, the power in everything (some call Baraka), the thoughts, the ideas, the goals, our hopes, our feelings, and faith, the courage, the strength, perseverance, endurance, love, trust, friendship.

These are the elements I am most interested in.



In my work I try to capture the special moments of the present. The present itself is but the border between past and future, and before we try to grasp it, it is gone.

The canvas painting plunges into eternity, into a dreamland. Body painting is an art form of the moment, a bridge between the most humane tribal traditions and contemporary art.

The total work of art is my greatest passion, activating all our senses and fusing different visual qualities, layers, sound, words, movement into one. This is why I do not only canvas paintings, murals, body painting photography art prints, but also short videos, i call visual poems.

I am a moment hunter, searching between the time and the unspoken words. Chasing brave dreams, believing in miracles, that's my nature.



Bella's website is worth a look.

She also has her own gallery in the center of Vienna.

www.bella-volen.com





Alda Hutten was Inspired by Robert *Mouseman* Thompson

Some time ago in a previous edition of *Passe Partout Art* magazine there was an article about Robert Thompson, the Mouseman.

The Englishman who signed his work by using a mouse as a signature on his works. This in response to a comment from his students "as poor as church mice".

This craftsman / artist inspired me to make the sculpture "the golden yellow grain". A grain sack with mice looking for its contents.

Grain, a necessity of life. There is enough but it is not well distributed around the world. Where one person starves, the other has warehouses full of grain and it is eaten by the mice.

For me it symbolizes the contrast between rich and poor.

How nice would it be if the grain would be distributed fairly and better so that no one would ever be left "as poor as a church mouse".

Alda Hutten.

<https://aldahutten.exto.nl/>

Mail: alda.hutten@gmail.com



Enchanting watercolors of
Lisa Skyheart Marshall

*Lisa Skyheart Marshall
Nasturtiums
and
garden spider*

Lisa Skyheart Marshall is a botanical watercolor and ink artist who grew up in the small town of Ojai in California.

Ojai is a town surrounded by mountains, and is often called The Nest. It's known for its Pink Moment, which occurs at sunset and lights up the the Topa Topa mountains with an orangey-pink glow.

Lisa's childhood was spent out in nature in the hills near her home, where she had time to observe and appreciate her surroundings.

To this day Lisa finds this practice, to be out in nature and slowing down, very beneficial and inspiring.

Being still to allow hummingbirds to come near and to really see the small worlds around her.

Back in the studio, Lisa begins to design and draw a painting. She aims for strong design and color relationships. Many hours of work go into each painting, and lots of layering of pigment to achieve vivid color.

The spotlight is on the plants and flowers, but she loves to include birds and insects as well as things such as marbles and old keys, feathers and seashells, exploring the confluence of humans and nature.

Included in most paintings are "orbs", which she says are "little bits of energy or light".



Lisa Skyheart Marshall - Jay nest



Lisa Skyheart Marshall
Feather Dragonfly Poppy



Artichokes & Hollyhocks



Her recent painting “Theory of Reciprocity” is based on the stories of crows giving small gifts to people who have been kind to them.

She is planning a series of paintings about small animals whose purpose and place in the ecosystem are often misunderstood by humans.

Lisa is an avid traveler, most recently to visit dear friends in Zurich, Holland, a favorite destination for her.

Lisa Skyheart Marshall works in her loft studio in Ojai, accompanied by her two small dogs and serenaded by the songbirds in her oak trees..



Dutch house and blue eyed Crow

<https://skyheartart.com/home.html>



5000 year old stargazer
steals the hearts of museum visitors

More than 5,000 years ago, in what is now modern Turkey stone age sculptors made small, slender, surprisingly modern-looking human figures.

With their heads tilted back, eyes staring up to the sky, these images are known as 'stargazers'.

Only about 30 are known, including the figurine of a woman: "The Stargazer in the Cleveland Museum of Art.

One of the earliest sculptures of the human figure in the collection of the museum, this copy is even still rarer because it is one of the few that is intact and it is unbroken. It is one of the favorites of visitors at the Cleveland Museum of Art.

In form she is pure and simple and very stylized. She is recognizably human, but only in the strictest sentence. The body is flat. Its extra large and oval shaped head is tilted back dramatically and sits on a slender bird-like neck.

Her nose is an elongated ridge and small round eyes were probably applied with paint. She has no mouth.

Her gender is made clear by the incision lines in the pelvic area. These same lines are defining her legs until you reach the feet, which are firmly held together at the narrowest point of the figure.

It is carved from translucent marble that comes with the polishing mimics soft meat, which contributes to the mystical quality of the figure.

We can only guessing at the purpose or function of these ancient objects, made before written language.



They have all been buried and after thousands of years in the ground you can still see the remnants of dirt and minerals on them.

Most have a broken neck.

The deliberate separation of the head from the body most likely took place before the figure was entrusted to the ground, which may indicate that the burial had a ritual significance

The Stargazer at the Cleveland Museum of Art can't stand up on her own, suggesting she was meant to be held or to lie down.

The deliberate portrayal as a woman can be associated with fertility and abundance.

'Writing' was probably not invented before the end of the Copper Age.

This type of statue is called "Kilia".

Named after a location in modern Turkey where the first copy was discovered in 1900.

Comparable figures are found throughout Western Anatolia, what makes up most of the present day Turkey.



The modernist quality of the Stargazer has influenced later twentieth-century artists and gives her a sense of timelessness.

The statue was auctioned in 2017 at Christie's New York.

The expected auction price of the figurine was approx USD 3 million. Finally the stargazer was sold for USD 14.5 million.

The buyer has remained anonymous.

Turkey claims that stargazer had been stolen.

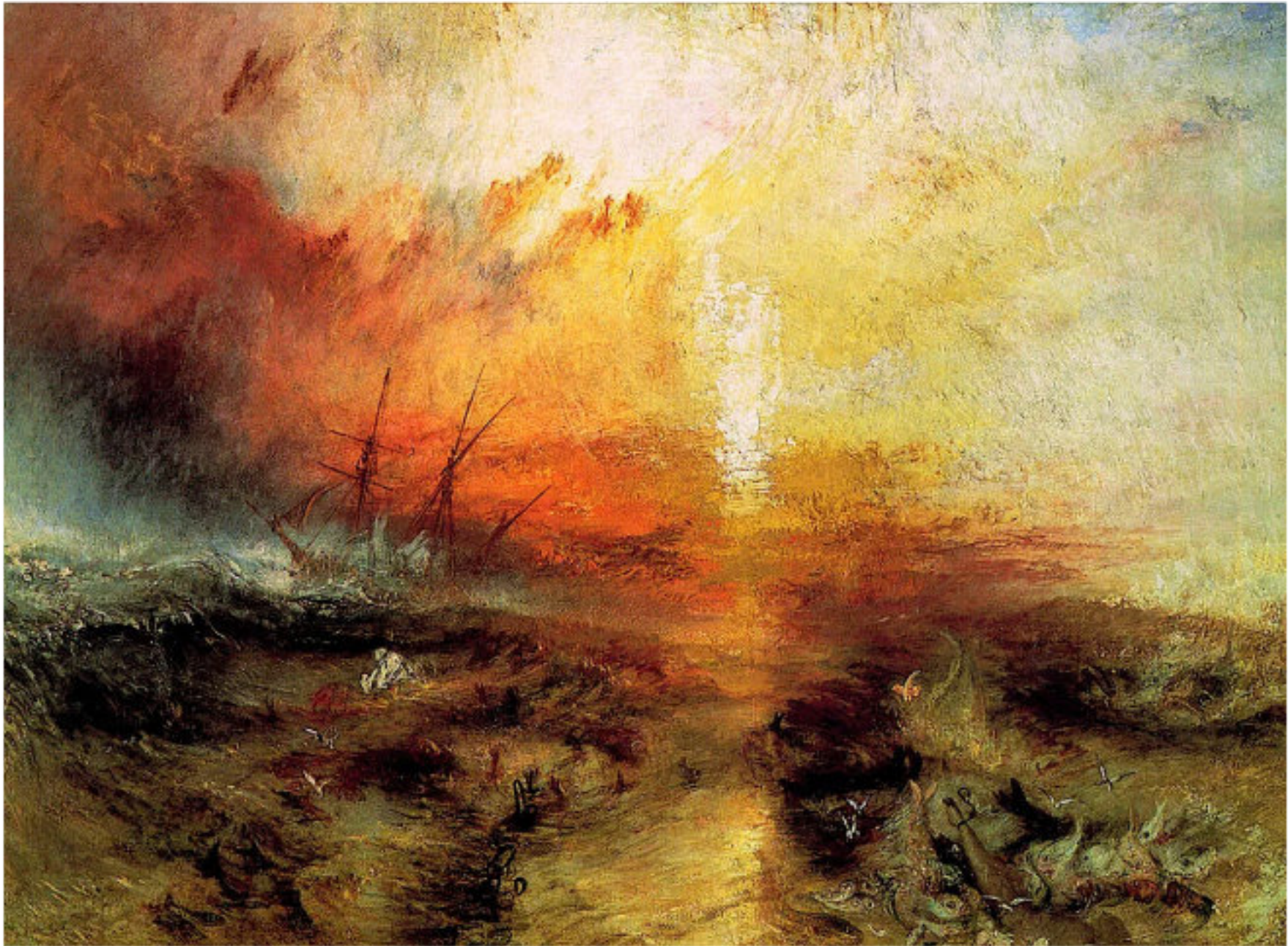
A few days before the auction Turkey tried to block the auction. Turks also protested in front of the auction house office. The figurine would be property of the state, have been stolen, and illegally smuggled out of the country.

The auction house then postponed the auction to give Turkey the opportunity to collect the evidence.

The figurine was in 1960 purchased by the then owner in a legal manner. Turkey couldn't prove it was stolen and smuggled out of the country,

The auction took place shortly afterwards

<https://joyofmuseums.com/museums/united-states-of-america/cleveland-museums/cleveland-museum-of-art/masterpieces-of-the-cleveland-museum-of-art/the-stargazer-statuette-of-a-woman/>



The Slavership by JMW Turner

Murder party on slave ship Zong

The English painter Joseph Mallord William Turner depicted in this painting, visible in the background, a ship sailing through a tumultuous sea of swirling waters, leaving scattered human forms in its wake.

After reading about the Zong massacre, Turner was inspired to paint this event, in which the captain of the slave ship Zong ordered 133 slaves to be thrown overboard in 1781 so that insurance payments could be collected.

Slaves who died on board were not compensated by the insurance, drowned slaves did.

The first impressions of 'The Slave Ship Zong' are those of a huge deep red sunset over a stormy sea, an indication of an approaching typhoon, but on closer inspection one can see a sailing ship and see it bouncing around in the white swirling sea.

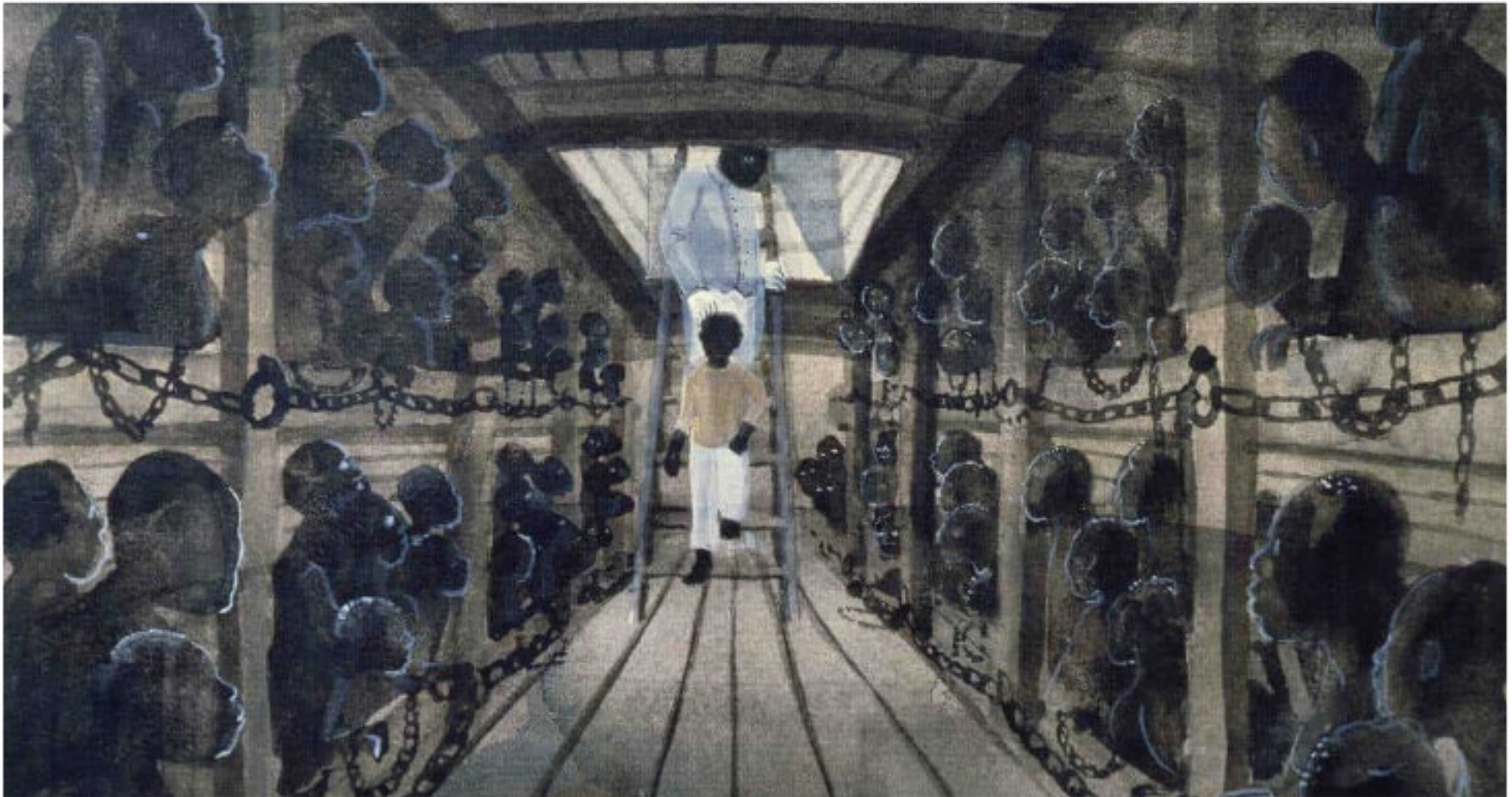
The masts of the ship are blood red and the sails of the ship rolled up in preparation for the typhoon.

In the foreground you can see many bodies floating in the water. Their chained hands and feet indicate that they are slaves. If you look more closely, you will see fish and sea creatures swimming, preparing to eat the slaves, as well as seabirds circling overhead.

The horrific events on the British slave ship Zong inspired Turner to create this maritime painting, and to coincide his exhibition with a meeting of the British Anti-Slavery Society in 1840.



Joseph-Mallord-William-Turner



Slave-ship-hold.
source history channel

Mass murder.

The massacre of the Zong was the mass murder of over 130 African slaves by the crew of the British slave ship Zong in 1781.

Although slavery was banned in 1833 in the British Empire, Turner and many other proponents of abolition believed that slavery should be banned all over the world.

A slave trading syndicate based in Liverpool England owned the ship and deployed her for the Atlantic slave trade.

As usual, the syndicate had taken out an insurance on the lives of the slaves as cargo.

When the ship ran out of drinking water due to navigational errors, the crew threw the slaves overboard in the sea and let them drown.

This cruel action was taken to make sure that the syndicate lost no money to the slaves who would otherwise have perished from lack of water. When the owners of the Zong filed a claim with their insurance for the loss of the slaves,

The insurers refused to pay.

In the resulting lawsuits it was held that the deliberate killing of slaves in some circumstances was legal and that insurers could become obligated to pay for the death of the slaves.

Ultimately, in this case the judge ruled against the syndicate due to new evidence suggesting that the captain and crew were at fault.

Abolition of the slave trade

A freed slave from the Zong brought news of the massacre to the attention of anti-slavery campaigners, who worked unsuccessfully to have the ship's crew prosecuted for murder.

Due to the legal dispute, reports of the massacre became more publicized, stimulating the abolitionist movement in the late 18th and early 19th centuries.

The Society for the Abolition of the Slave Trade was founded in 1787.

Gold Coast
NEGROES,
Just arrived
In the Brig.
GAMBIA,
Captain Edward Bofs,
Directly from Africa,
And to be Sold on Thursday
the 3d of August;
A Cargo of Prime,
Healthy, Young Negroes.
The Conditions of Sale,
Produce, the Paper Medium,
or Specie.
Nathaniel Ruffell.
July 27. *1806*
Charleston Evening Gazette, 28 July 1786

**Chained Congolese slaves on
a Belgian
Rubber Plantation.**



Geketende Congolese slaven op een Belgische Rubber plantage

The year 1788 parliament passed the first law that regulated the slave trade, and among other things, to limit the number of slaves per ship.

Then, in 1791, parliament banned insurance companies to compensate ship owners when slaves were deliberately thrown overboard.

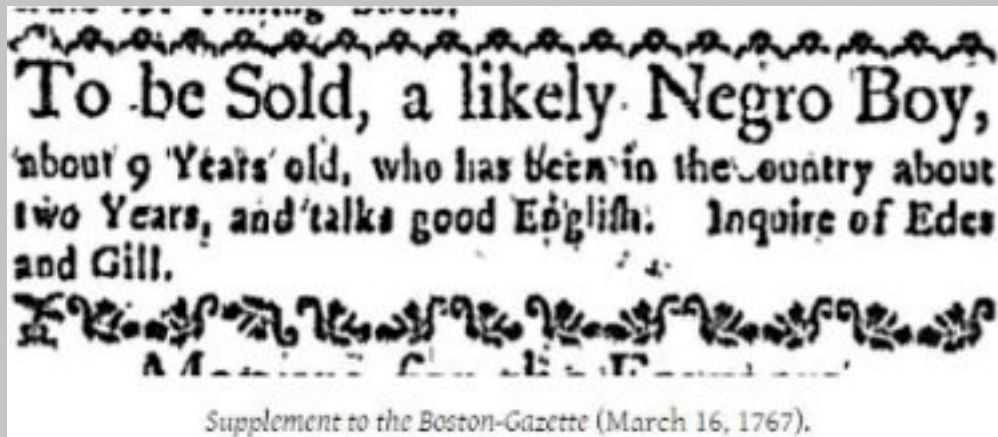
The Zong events were increasingly mentioned as a powerful symbol against the horrors of the slave shipments to the New World.

Slavery was eventually outlawed in the British Empire 1833.

The current estimate is that 12 million slaves were transported from Africa to America.

The total Dutch share is estimated at about 5%.

In the early 19th century, the import of slaves was banned in many areas, although slavery itself and also the domestic trade continued for several decades.



Joseph Mallord William Turner

Later better known as JMW Turner, became in 1789 at age 14 a student at the Royal Academy of Art.

His first watercolor was accepted for the summer exhibition of the Royal Academy in, 1790 at age 15.

From a young art student trained in the performing topographic watercolors, he became one of the most original artists of his time.

Turner was a Romantic painter, graphic artist and Watercolorist, known today for his lively colors, imaginative landscapes and turbulent marine paintings.

As a private, eccentric and reclusive figure, Turner was controversial throughout his career.

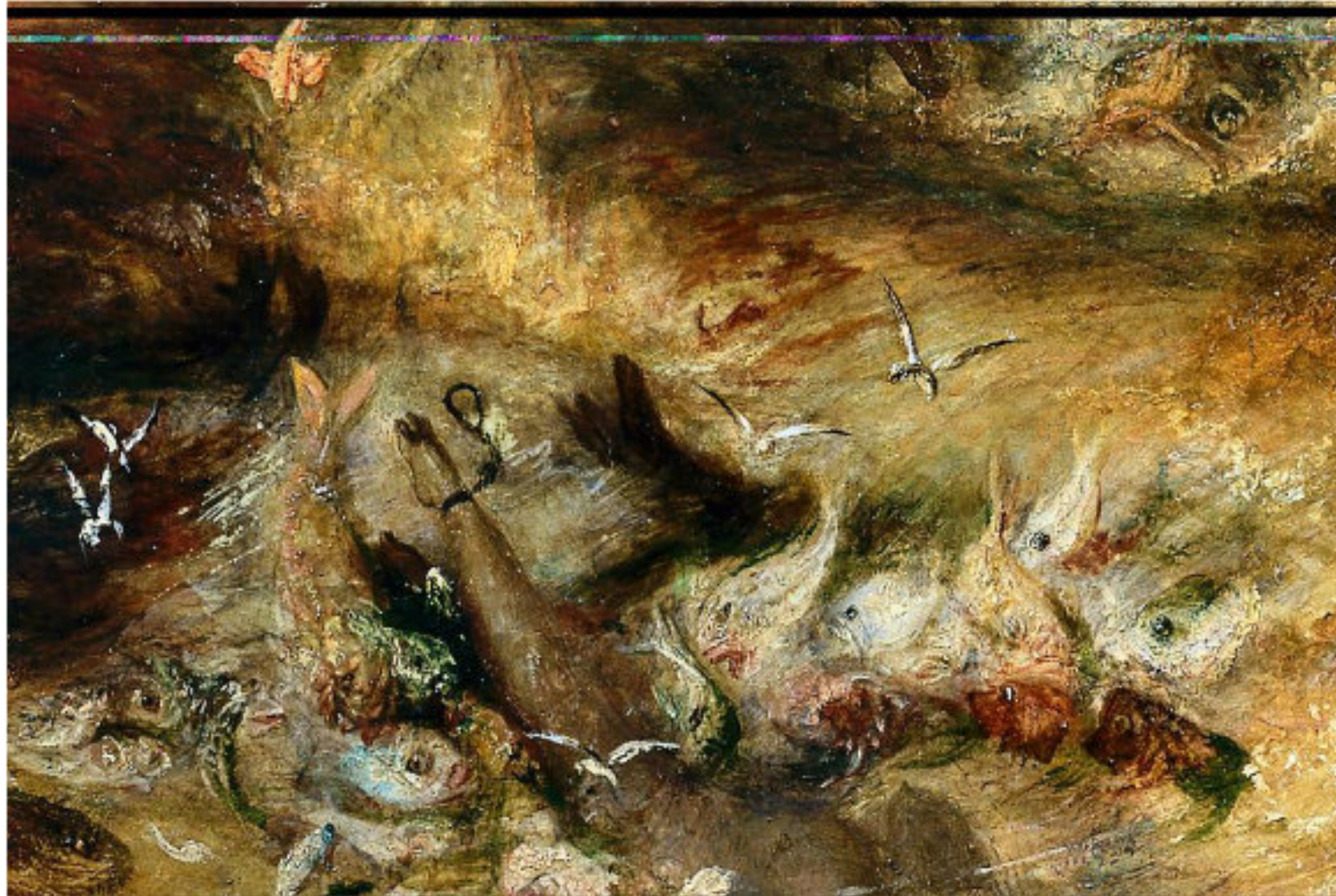
He left over 2,000 paintings and 19,000 drawings and sketches. In many of his works Turner's emphasis was on the colors. This painting is an example of this focus on the interactions of different colors.

Few defined brush strokes appear in the image and objects, colors and figures become unclear.

The colors in the art identify the objects. Some objects, such as the bodies of the slaves and the storm, have no real boundary at all.

The bodies are determined solely by the contrast with the pigments around it.

Turner's emphasis on color is typical on many romantic paintings from that time.



Detail painting -Turner's Slave Ship

The obscure forms and ubiquity of the blood-red glow of the sunset bring the focus on nature over and illustrate the idea that nature is superior to man.

The painting 90.8 x 122.6 cm.
Oil on canvas. Painted in 1840
Museum of fine arts Boston USA

<https://www.youtube.com/watch?app=desktop&v=l5qYAUL>



Gerda van de Brug
Ceramicist

Clay as passion



After taking lessons from various ceramists
I started at home in my own studio.
First the turntable, and later hand molding.
All parts that lead to a beautiful piece of ceramic
I find fascinating.

My ceramic work is hand-formed, mostly made up of
smaller parts, in which the natural elements can be
found again and again.
When I'm busy I roll from one shape to another
shape, the possibilities are endless.

All facets of the job are exciting. From modeling the
clay, to allow the work to dry slowly.
Then the almost nerve-racking process of the
firing at 1000 degrees.

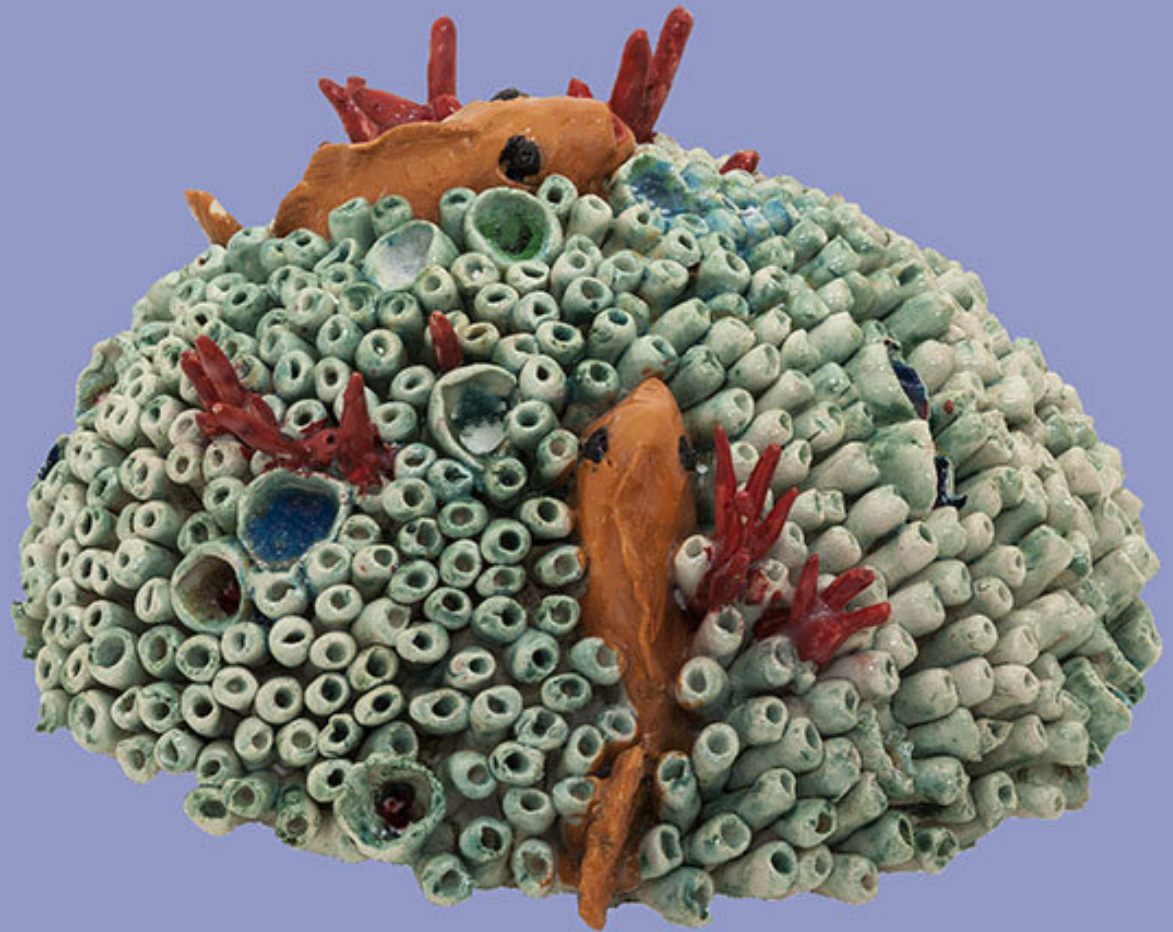
When the oven has cooled down to about 90 degrees
I quickly check to see if everything stayed okay.

Then I sand the baked clay until it is as if it were
polished and then the search for a beautiful glaze
begins that goes well with the work. Then the work gets
fired again in the ceramic kiln, this time with
a temperature of 1060 degrees.
Things can go wrong here too... the color can be
disappointing, or that the glaze is not nicely covered.

I am fascinated by the structures, textures and all kinds
of earthy colors that occur in it.

The longer you work with clay the more you like this
process mastered and that gives a nice feeling.
It always remains an exciting process.

In my studio I have enough space to combine the
sculptures with other materials, such as wood and iron.



Sea Anemone





The magic of the underwater world.

I make animals out of clay, mainly fish. The wonderful underwater life in all its forms and colors is for me an inexhaustible source of inspiration. I give my fish human features, they smile, look at you, are sad or angry. But it's not just fish, birds are a grateful subject too.

Gerda van de Brug Ceramicist 0644764668

<http://gerdavandebrug.nl/>



Gerda exhibits at Gallery 'Art at Karel'.

Feel free to drop in!
Langendijk 88, 4201 CJ, Gorinchem .
Open on Friday and Saturday from 11am to 5pm.
Every 2nd and 4th Sunday of the month
from 13:00 to 17:00 o'clock.

kunstbijkarel.nl

SINGER LAREN

c/o Pictoright



HET RESERVEREN VAN EEN TIJDSLOT IS VERPLICHT

KEES VAN DONGEN

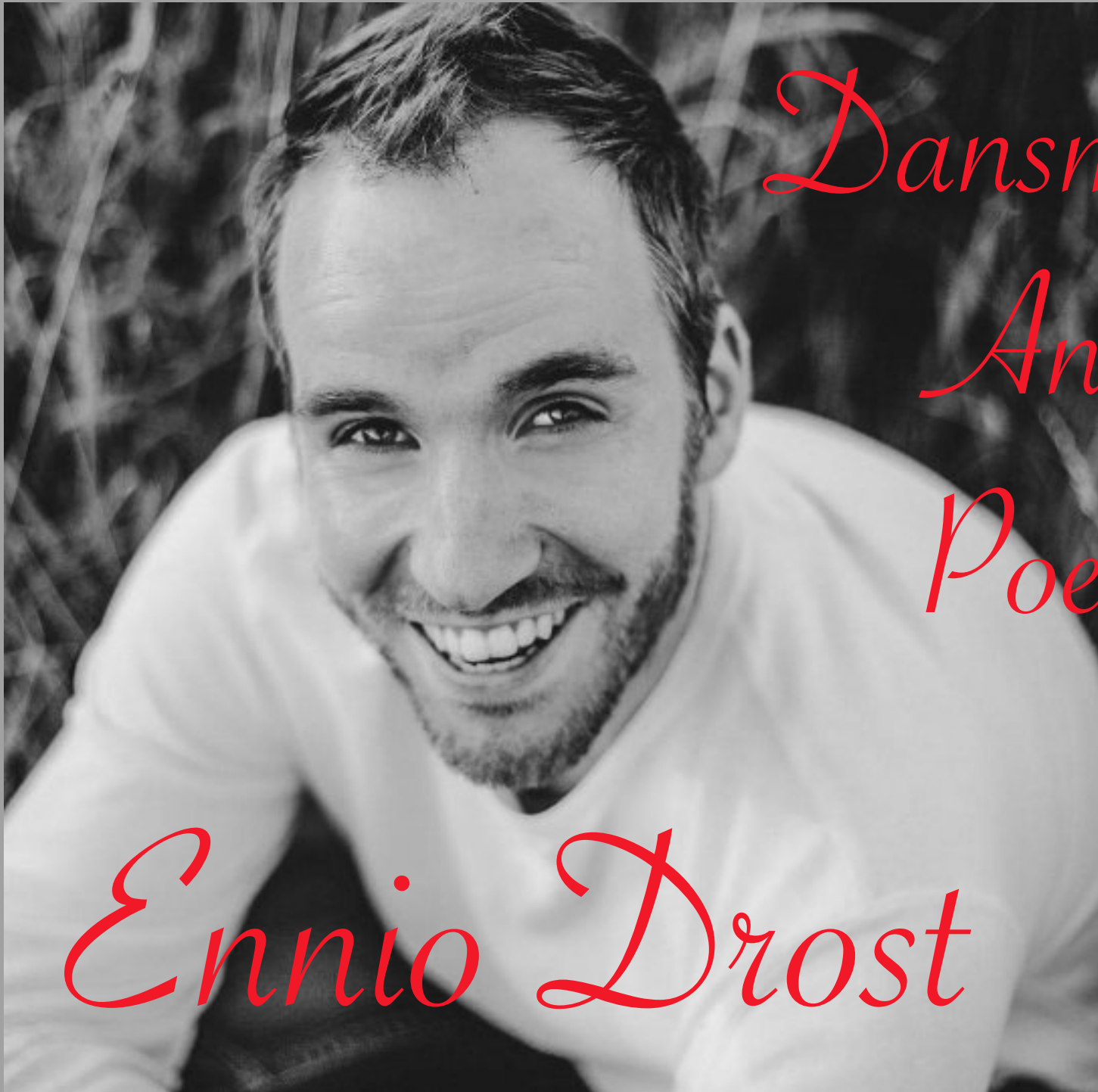
17 januari 2023 - 7 mei 2023

TENTOONSTELLING

<https://www.singerlaren.nl>

Oude Drift 1
1251 BS Laren

17 - 7
jan mei



*Dansmaker
And
Poet*

Ennio Drost

The gift of life

This is
What I
Want to say
I am
Thankful
To be alive
Today

Let's live
Let's dance
Let's raise our hands
Let's speak up
Let's love
Like never before
Let's take every chance

What are you
Going to do
With the gift of life
That Love has
Given to you?

It's up to us
Know that I believe

In who you
Truly are
Its time to
Believe it too
Spread your wings
Then
You will go far

If we go together
It's up to you and me
If we choose love
Then this whole world
Will see

Love is all we need
Love made us
carefully
Love said it now to
you
Live for you are
made
Fearfully
&
wonderfully

Today is
Heavens gift for you
It's time
To decide
What you
Are going to do

Know that
You
Are
Free
Remember
It's yours
So live your life
Wisely!

Thankful
That I can
Share
Love, grace, hope
Thankful
That I can care

For you
And for me too
Let's celebrate life
In all that we decide
To do

Written by LittleBrother Ennio Drost.

kleinebroerschrijft@hotmail.com



CARHENGE

Nebraska's answer to Stonehenge attracts 100,000 visitors a year

Carhenge is a unique, quirky pop culture icon

You ask, why Carhenge?

Creator Jim Reinders simply answers that question with "Why not?"

Carhenge (Nebraska USA) is open year-round, from sunrise to sunset for visitors who would like to experience something different. Nowhere in the world will you find a scale replica of Stonehenge in England quite like this one.

Thirty-nine cars were placed to assume the same proportions as Stonehenge with a circle about 96 feet in diameter.

Some of the cars were set upright in pits five feet deep, hull-side down, while the cars placed to form the arches were welded in place.

They are all covered with gray paint.

The honor of depicting the heel stone goes to a 1962 Cadillac.



Geoff Sandhurst - "Spawning Salmon"



Snappingdragonderbyphotog [Atlas Obscura user]

Jim Reinders donated Carhenge and the 10 acres of land to 'the Friends of Carhenge', a local group of dedicated people who kept and maintained it until October 2013 when it was donated to the City of Alliance. Carhenge's uniqueness, novelty and unusual components continue to attract the attention of film and television production crews and more than 100,000 visitors from around the world.

Additional car sculptures have been built on the site known as the Car Art Reserve.

One of the first sculptures to be added is the "Spawning Salmon", (the spawning salmon) created by 29-year-old Geoff Sandhurst from Canada.

He won a \$2500 prize and placement of his car art creation in the Car Art Reserve. Built during a family reunion to emulate England's Stonehenge, Carhenge was Jim's greatest artistic endeavor.

He enjoyed the international fame that Carhenge garnered: performances in tv shows like Connie Chung and To Tell the Truth. Countless interviews and stories in newspapers and magazines, including those in Forbes and People, and Carhenge's appearance in books, movies, videos, and even on an album cover.

www.carhenge.com

<https://www.atlasobscura.com/places/carhenge>



Top:
Snappingdragonderbyphotog
[Atlas Obscura user]

Left: *MJBAIRD11*
[Atlas Obscura user]



The Cement Menagerie

Elderly father builds a cement zoo out of love for his handicapped son

Branxton, England, was until recently home to a curious attraction known locally as 'the Cement Menagerie'. It was a colossal display of weathered kitsch that seemed oddly out of place in the small farming town.

Steeped in myth and mystery, 'the Menagerie', which is semi-hidden in the garden of a private home, housed more than 300 life-sized cement sculptures.

The figures depict everything from common cattle to exotic animals, to famous figures from history.

Little was known about 'the Menagerie', and what facts there are have acquired legendary significance over time.

The first image of the menagerie appeared sometime in the early 1960s.

It was created by John Fairnington, a retired joiner, who reportedly started the project as a way to keep his disabled housebound adult son Edwin busy.









Fairington spent more than a decade building and molding his outlandish sculptures, often using real horns and teeth in his creations.

Edwin explored his curiously fascinating garden daily until he died at the age of 36. His father's efforts had paid off. It brought a lot of pleasure to his son.

Legend has it that Fairington continued to sculpt even after his son's untimely death until his own death at the age of 98.

The garden and the house are still owned by the family. The elderly owner could no longer keep up with the garden and she offered the sculptures for sale through an auction house.

Renowned auction house Hanson has sold the sculptures in an auction as 'Outsiderart'.



Melle - Painter of another reality

Exhibition until 26 February 2023. Museum Van Bommel Van Dam - Venlo
www.vanbommelvandam.nl

Edvard Munch

De Vampire (1895)

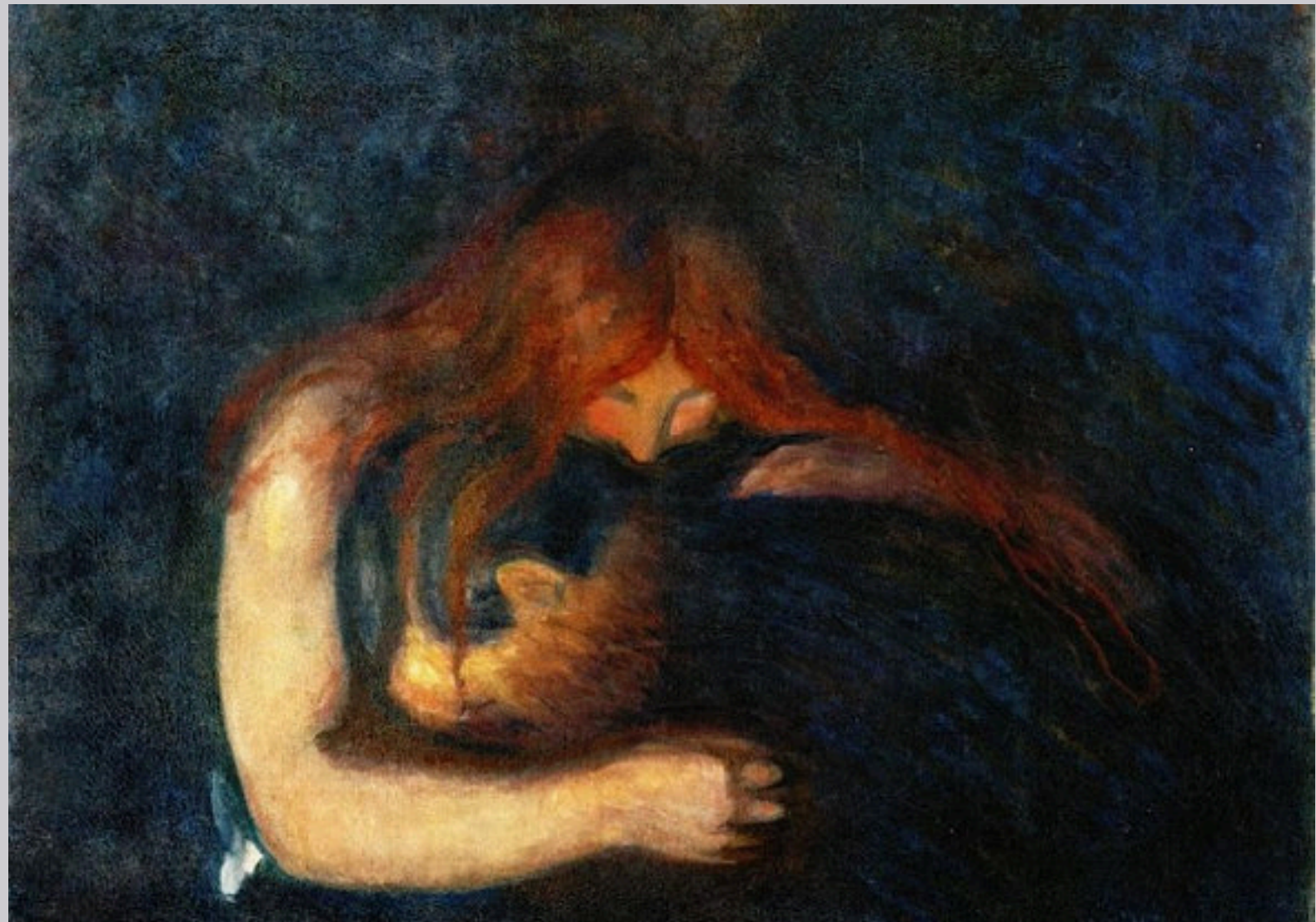
Munch, best known for his painting The Scream, made many versions of the painting we know as Vampire.

He varied the colors and technique, but the motif remained more or less unchanged after the first painted version in 1893.

The painting has a simple and concentrated expression. A woman is bent over a man who rests his head on her lap. Her long red hair hangs around him to accentuate the embrace and tie him to her. The shadow behind the couple collects them in a pyramidal composition so that they become one.

The motif has had a number of titles. The first version was called Love and Pain when exhibited in Berlin in 1893.

Many years later, in connection with the Frieze of Life exhibition in Kristiania in 1918, Munch titled a new version of the motif Woman kissing Man on the Neck.



Yet it is the title Vampire that we usually associate with the painting.

It was probably the Polish poet and anarchist Stanislaw Przybyszewski, a central figure in Berlin artist circles, who chose the title Vampire for the painting.

The idea that vampires exist is thousands of years old. Babylonians already believed in vampires. In the 18th century, vampires really caused the necessary hysteria, especially in Eastern Europe.

Recently one was excavated that was thought to be a real one.



Polish Vampire Discovered

Woman buried with sickle over throat to avoid rising from the dead

Researchers found the remains of a female "vampire" in a 17th-century cemetery in Pień, Poland. The woman's skeleton was chained to the ground by a sickle placed above her throat. In addition, a padlock was attached to one of her big toes.

All this to prevent her from rising from the grave as a vampire.

According to the investigators, the citizens of Pień suspected the woman of being a vampire. To ensure that she did not rise from the dead again, these measures were taken. The lock would be more symbolic, to 'lock up' the woman's soul in the realm of the dead. The sickle was placed tactically to decapitate, or at least injure, the woman in case of sudden resurrection.

Vampire Hysteria

The idea that vampires exist is thousands of years old. Akkadians, Samaritans, Assyrians and Babylonians believed in vampires.

It wasn't until the 18th century that vampires really caused the necessary hysteria, mainly in eastern Europe.

The thought was that a human could become a vampire by being bitten by another vampire, but it could also happen to victims of suicide, witches, or being possessed by an evil spirit.

In the 18th century, the hysteria reached a peak, and bodies were regularly dug up and impaled with a stake - a well-known way of killing vampires -, according to excavations.



Explanation

There are several theories as to why people were suspected of being vampires in the 18th century. In 2014, researchers thought they could be aliens in the area. The newcomers were distrusted by the xenophobic population, after which suspicions began.

This theory sounds plausible, but has been rejected by scientists in an article published in the journal PLOS ONE, at the Public Library of Science.

A biochemical study of another vampire find in Poland showed that the "vampires" came from the same neighborhood where they were found.

When the woman was found in Pień, the researchers believe that the woman was identified as a vampire, partly due to a protruding front tooth.

The researchers also theorize that it could be because they didn't know much about how disease was spread in the 18th century.

Cholera then made its appearance, and instead of finding a scientific explanation, people rather blame the supernatural, in this case, vampires.

High social status

In addition to the sickle and the lock, the archaeologists found remains of a silk cap. In the 18th century this was an object that was only reserved for the rich. This shows that the woman was of high social status, or at least financially well off.

The find has been sent to the university in Toruń for further research. This will have to show, among other things, the cause of death of this 'vampire'.

The chief archaeologist tells Archeology Online that the woman was not killed in a witch hunt, and that her skeleton was completely intact. This makes it appear that the woman was not killed by violence.

While we obviously can't say for sure, it seems that the sickle and lock have worked to this day; after all, the 'vampire' was still there.

Source: Archeology Online.



There was a padlock attached to one of her big toes.

Ad de Rouw



Ad de Rouw from Kerkdriel turns found metal objects into art.

Screws, bolts, pieces of iron etc. everything he encounters on his (cycling) path, he collects in a box. Every now and then he tilts the box over on his workbench to see if he can make something interesting of it.

When in the fall the harvest has been taken from the land, the combines, mowers and tractors have to be in a top condition. In the subsequent winter months they receive maintenance and all the necessary repairs are carried out, to ensure that the machines are fit for use again in the spring.

Despite the high quality of the material wear is sometimes inevitable. Gears, bearings and sometimes a chain need to be replaced. These parts are broken, dirty and very greasy. Recently I visited a workshop where I discovered these parts and when I showed interest in them, I received them in a large box with a big smile. "Man, what are you going to do with that?" they said.

During an hour of degreasing, the plan for a desk lamp was born. After some sketching I made a mold to fix the chain so I could weld it solid. From a piece of tube and a nail I made the mounting for the light. I bought a simple small light at a well-known retail chain.

So dirty worn parts out of the agricultural sector and a cheap light transformed into a decorative desk lamp that fits in many interiors.

Ad de Rouw

e-Mail: derou023@outlook.com



DALÍ

The Endless Enigma

On view from 10 March 2023


Pazzanistraat 37

1014 DB Amsterdam

+31 (0) 20 247 9500

<https://www.fabrique-lumieres.com>

FABRIQUE DES LUMIÈRES
AMSTERDAM



**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 Leerdam Artists Collective Foundation.



Editor Passe-Partout :
Sylvia Bosch.

Layout & ohotography:
Antony Swiderski.

Model Cover foto:
Arcane_Morticia.

Website Arcane:

<https://www.modelmayhem.com/416796>

Zullen we vrienden worden?

We are a non-subsidised foundation.
Our goal is to make people enthusiastic
about art.

Because art colors your life!

The activities that we organize as
volunteers are accessible to everyone.
To continue doing this in the future, we
need friends who support our foundation
with 10 euros per year.

Will you please become our friend too?

Our account number is:
NL82 Rabo 01671774 00
t.g.v Stichting
Leerdams Kunstenaars Collectief.

Edition 13.2 of Passe-Partout Kunstmagazine will be published mid-April 2023

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

Editor: sylviabosch@leerdamskunstenaarscollectief.nl

Wist U dat er ook een Engelse versie van Passe-Partout
Kunstmagazine beschikbaar is.

Voor meer informatie of een gratis abonnement mail naar:
sylviabosch@leerdamskunstenaarscollectief.nl

You can read the latest edition and many previous editions of
Passe-Partout Kunstmagazine on the website of the
Leerdam Artists Collective:

https://www.leerdamskunstenaarscollectief.nl/Collectief2022/Passe-Partout_kunstmagazine.html

