

# Passé-Partout

A woman with long blonde hair is dressed as a fairy. She wears large, iridescent wings that shimmer with shades of blue, purple, and green. Her crown is made of a dense arrangement of orange, yellow, and red flowers, with a small clock face visible. She is wearing a dark, strapless top with orange and blue accents. Her arms are extended, and she has blue fuzzy cuffs on her wrists. The background is a lush green forest with sunlight filtering through the trees.

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Model on the Cover photo:  
Minerva la Forêt.  
Website: [Kenomis Cosplay](http://www.kenomis.com)





*"Blooming Cherry Blossom"*  
Pastel Loes Botman

Poem 'Spring'

Anna van der Sloot

<https://www.annarts.nl/>

Pastel drawings

Louis Botman

<https://loesbotman.nl/>





*"Protective"*  
Pastel Loes Botman

One eye opens slowly.  
The geese call loudly in the  
floodplain:  
Come....come....wake up!  
Then the other eye opens  
and shakes her hay-dried hair.

The first leaves of the daffodils  
are already standing proudly  
through her dry leaf cover  
Spring wakes up from  
hibernation...



*"Brave little lamb"*  
Pastel Loes Botman

Slowly her longing awakens for the enraptured thrill of new life.  
The dark days give way to the light.  
The country is opening up again  
The first sparrows arrange their nests  
under the roof tiles.  
Gardens blossom.  
And soon the lambs will be hopping  
along the dikes, the cows will dance  
back into the meadows.  
  
Our doors are also opening again....  
So let's open the door  
to our hearts...





Faithful man builds cathedral of rubbish





## Religious Spanish man spends 60 years building a cathedral for the Blessed Virgin Mary on his own.

Justo Gallego Martinez was born in Mejorada del Campo in 1925 into a peasant family of believers.

He actually wanted to spend his life as a monk in a Trappist monastery. However, tuberculosis forced him to abandon his plan. That same year, after leaving the monastery before taking his vows, he was miraculously healed.

In gratitude for this divine benevolence, he began the realization of a gigantic construction project, the construction of the "cathedral" in honor of the Blessed Virgin Mary.

For six decades, this humble man has worked hard to build a church from recycled materials on his land on the outskirts of Madrid. For this he used bottles, paint cans, jerry cans that he collected and other material that was donated by private individuals and companies. He could use anything.

Justo Gallego tackled the project despite not being a master builder or architect. He sprang into action, driven by his heart of faith and his love for the Blessed Mother Mary. Over the years, the construction project has become famous.

Even the MOMA (Museum of Modern Art) in New York devoted an exhibition to his construction project and him. Despite his long life, he did not live to see the completion of the church.

He passed away in 2021 at the age of 96.









“Shortly before his death, he therefore donated the building to the Mensajeros de la Paz, the 'Messengers of Peace', who will strive to complete it.

"The cathedral has succeeded in attracting visitors and media from all over the world," said a press statement from the town hall of Mejorada del Campo on the day of Justo Callego's death.

The city council of the city of 23,000 inhabitants has made Justo Gallego an honorary citizen. After his death, a 3-day mourning period was declared.





The "Cathedral" is located on a field belonging to the family of Justo Gallego. The building site measures 1.25 acre and the building is 35 meters high. Everything about her was designed by himself. The church building contains all the classic elements of a cathedral, a crypt, a cloister, a staircase, colonnades and much more.

The Mensajeros de la Paz, is a Catholic association. They care for the most vulnerable people. At the request of Justo Gallego, this non-profit Catholic association has set itself the goal of completing the construction of the church within the next two years.

The improvised approach and the pace at which Justo Gallego built step by step on his own, cannot be continued by his successors.

Following the donation, the Mensajeros commissioned an architectural firm to conduct a feasibility study for completion.

Justo Gallego embarked on a work that can only be explained by faith. Alone, without the necessary resources, but equipped with holy simplicity, he created something that is unique.





# Walasse Ting







## Ceramic bowls, in each bowl a pool of luminous color

In Walasse Ting's original artworks with acrylics on rice paper, in neon colors, fluorescent, it's 'always the woman' in every pose. Erotic, European or Asian, surrounded by parrots, grasshoppers, cats, horses, flowers and fruits.

In the 1970s, 1980s and 1990s, Walasse Ting's work was immensely popular in America and Europe.

At that time, the lithographs and posters had huge print runs. The prices of the original works on rice paper and canvas reached absolute records. For more than a decade there has been increasing interest in his work in China and other Asian countries, where the rediscovered work is increasingly being offered at auction.

In the Netherlands, his work was last seen during an exhibition at the 'Museum Jan van der Togt' in Amstelveen in 2018.

## Chalk drawings on the sidewalks of Shanghai.

Walasse Ting was born in Wuxi, 125 km northwest of Shanghai.

He has been drawing and painting since early childhood. Although he takes some classes at the Shanghai Art Academy, the program doesn't offer him much, as is often the case with quirky and talented artists. In his younger years he can be found in the streets of his native city of Shanghai, where he illuminates the sidewalks with countless chalk drawings.





In 1946 he moves to Hong Kong where he is soon able to exhibit his work in a bookshop. In this period he first starts selling watercolors to American collectors of modern art.

## Walasse Ting leaves for Paris with five dollars in his pocket

In 1950 he traveled to France; probably motivated by this success. He disembarks in Marseilles with a cardboard suitcase and a roll of rice paper wrapped in a red cloth. He arrives with only five US dollars in his pocket, without a passport and visa and he doesn't speak any French at all.

In Paris he finds shelter in a small apartment. Although the apartment is too small, Walasse Ting frantically starts painting huge paintings on canvas and paper. There is no place to view the result from a distance.

He remains faithful to the large formats, the physical brushes in the tradition of Chinese calligraphy and painting.

In Paris, Walasse Ting also had his first encounter with Western abstraction, in particular with the works of Picasso and Matisse. They leave an indelible impression.

## Walasse Ting lives in poverty but takes important artistic steps

In the 1950s, Walasse Ting's star rose steadily. He lives in poverty, but artistically he takes important steps.

He exhibits in a group exhibition at the famous Parisian gallery Facchetti and befriends Pierre Alechinsky.

Both find each other in oriental calligraphy.

Alechinsky introduces Ting to Cobra artists.

Ting is particularly interested in the work of Karel Appel, with whom he exhibits in 1965 in the Stedelijk Museum in Amsterdam alongside artists such as Lucebert, Asger Jorn, Christian Dotremont and the poet Bert Schierbeek.









## Walasse Ting moves into studio Manhattan New York

In 1959, the American years begin. Walasse Ting settles in New York, where he moves into a studio in Manhattan. The windows and walls of this studio are soon filled with paint that Walasse Ting splatters like rain on his canvas and rice paper.

Ting becomes a striking figure in New York street life, dressed in extravagant suits, cruising the streets in a blue or bright pink Rolls Royce

Countless muses populate his studio, near his home in Greenwich Village, sometimes as groupies, often as mistresses.

There are lavish dinners in expensive restaurants, where Walasse orders all the Chinese dishes on the menu. Everyone is welcome at his table. His entourage shares in his prosperity; his muses, but also gallery owners who stock his work. He is warm and accessible.

## Walasse Ting in the 1970s

In the 1970s, Walasse Ting's work developed into a pictorial synthesis; the Chinese calligraphy of the poetic word merges with the expressive imagery of Western abstraction. His work also develops in the direction of the figurative.

He begins to paint the female figure, his muse par excellence, in the evocative style that has become so familiar to today's art lover.







## Walasse Ting exhibits in all well-known galleries around the world

Every self-respecting museum in the world shows his work, from the Stedelijk Museum Amsterdam to the Museum of Modern Art and the Guggenheim in New York, from the Silkeborg Kunstmuseum in Denmark to the Israel National Museum in Jerusalem and the National Gallery of Art in Reykjavik and nowadays in museums in the People's Republic as the Chinese buy up the works of their 'prodigal son'.

## Melancholy and homesick

Unfortunately, Walasse Ting is almost manic in his lesser moments and hides in an oriental silence almost completely closed off. He is unable to work in his studio for days, sometimes weeks at a time.

He is then often melancholy and full of nostalgia for his motherland China. But on good days he paints obsessively for many hours and days on end, stripped of every obstacle, and explodes on paper and canvas in all the colors of the rainbow.

In the 1970s and 1980s, Walasse Ting is one of the most important artistic representatives of the US.

## Amsterdam, studio on the Keizersgracht

In 1987, after the death of his wife Nathalie in 1986, Walasse Ting travels to Amsterdam with his son and daughter. The canals remind him of the city of Hangzhou in China. He likes everyday life in the Dutch capital so much that he decides to live there permanently. In Amsterdam he rediscovers his all-encompassing motif, his muse; the woman. In his studio on the Keizersgracht he paints more than sixty models.










## His last years

In 2002, disaster struck. Walasse Ting suffers a fatal cerebral hemorrhage. For eight years he is cared for in a nursing home in Amstelveen, far from his native country, no longer approachable, no longer able to paint, comatose. In 2010 his children take him back to New York where he dies within fourteen days.

His colors still vibrate and fluoresce in paintings in many private and museum collections. They are an ode to love and life, which can be understood backwards but must be lived forwards. Walasse Ting lives on, celebrates life, far into the future, immortalized through his artwork.





**Kunstenaar  
of hobbyist?**

**dekwast.nl**







# The famous bird with yellow feathers

In the Mauritshuis it is often crowded around the Goldfinch. The small painting with the bird with yellow feathers is one of the public's favourites. The maker, Carel Fabritius, was one of Rembrandt's most talented pupils. But his career came to an end at the age of 32 due to a disaster....

It is exactly 400 years ago that Carel Fabritius was baptized in Middenbeemster. Little is known about his youth, but we do know that he left for Amsterdam with his bride 'Aeltje' at the age of 19. In the capital he was apprenticed to Rembrandt van Rijn, who was at the top of his abilities at the time.

## Pupil of Rembrandt

In the early works of Fabritius, Rembrandt's style can easily be recognized: biblical subjects, thick strokes of paint, strong light-dark contrasts and warm colours. Fabritius had so much talent that art connoisseurs sometimes have trouble distinguishing his paintings from Rembrandt. Many of his works were therefore sold with fake Rembrandt signatures in the 18th and 19th centuries. After his time in Amsterdam, Fabritius moved to Delft.

He now used a lighter color palette and tried to paint as lifelike as possible. For example, look at the wall in the background of the Goldfinch. Don't the shades of color and the cracks in the plaster seem lifelike? We also see the same wall in the background in his portraits.

It is the stillness in these paintings that makes Fabritius so popular today. Art historians have therefore wondered whether Fabritius was an example for that other Delft master: Johannes Vermeer. Both painters specialized in subtle portraits with calm backgrounds. Yet there is no definitive proof that Vermeer was familiar with Fabritius's work.

## Delft 'Thunderclap' puts an end to life Charles Fabritius

In 1654 Delft was hit by a disaster. The powder magazine in the center of town caught fire. With a great blow, a third of the city was reduced to rubble. The explosion killed 500 people.

Carel Fabritius' studio was close to the gunpowder store and he was painting the morning of the disaster. His body was pulled out from under the rubble. He died shortly after from his injuries at just 32 years old.

As a result, Carel Fabritius has left behind only a modest oeuvre.



Carel Fabritius - self-portrait





# Jan Mankes

“Holland's most tranquil painter”



## Museum MORE has one of the largest and most beautiful collections of Mankes

As a standard, Museum More shows a number of masterpieces by Mankes from their own collection, currently 8 paintings by his hand are on display.

Jan Mankes (1889-1920) has entered art history as "Holland's most tranquil painter". He died young of tuberculosis, something that contributed to the myths surrounding his artistry.

### Holbein and Vermeer

'Mankes' person had the air of a genius hermit with an 'aversion to loudness'. It is certain that his soft, restrained work also inspired later artists such as Dick Ket and Wim Schuhmacher.

Mankes himself was influenced by art traditions of previous generations.

As a boy he walked every Sunday from Delft to The Hague to see Holbein, Vermeer and Flemish Primitives in the Mauritshuis, that's how the story goes.



Self portrait Jan Mankes



## Dreamy and almost magical

Until his marriage to Annie Zernike, the first female pastor in the Netherlands, Mankes lived with his parents. They had meanwhile moved to the Frisian countryside. There he could lose himself in his great love for nature. He painted outdoors, made bird studies and still lifes. He drew animals just as often 'until he could dream them inside and out'.

The owl from the famous painting 'Large owl on screen' from 1913 lived with the Mankes family.

The bird was sent by the artist's patron. Mankes later wrote: "It is like an apparition from a fairy tale, something royally tender, something you would never dare touch, yes he has become totally perfect for me with his silver breast".

Fairytale-like and delicate are indeed accurate descriptions of Manke's magnificent oeuvre.

More in the collection of Museum More works by :  
Wim Schumacher, Charley Toorop, Pyke Koch ,  
Raoul Hynckes. Dick Ket.

Museum MORE  
Hoofdstraat 28  
7213 CW Gorssel

[www.museummore.nl](http://www.museummore.nl)







Easter Island, the most isolated island in the world



## Image found in volcano crater

Easter Island is located more than 3500 kilometers from the coast of Chile and has about 8000 inhabitants. A Chilean team of researchers investigated a crater last month and discovered the image at the bottom of the crater.

The lagoon had been dry since 2018, allowing the moai to be exposed.

The Moai, as the statues are called by the islanders, is a welcome addition to the collection of 1043 thousand pieces. The statues are a tribute to the ancestors of the Polynesian people who live on the island. In that culture, venerating ancestors is an important tradition.

It is certainly not the largest specimen of the Moai. The largest is 21 meters high and weighs 90,000 kilos. He has been given the name 'El Gigante' by the residents. This statue never left the quarry. The statues are known, among other things, for their large heads and hat-like hair buns.

## Dutchman discovers island on Easter Sunday in 1722

300 years ago, a Dutch explorer set foot on Easter Sunday (*Paas-zondag in Dutch*) on one of the most isolated islands in the world. It turned out to be a special island, partly because of the many special statues that had been made by the inhabitants many centuries before. He called the island Paasch-Eyland,

Native inhabitants call their island Rapa Nui. After the Dutch were the first Europeans to visit and map Easter Island, the island was visited by more Westerners. In 2022, the island is still called Easter Island..









## Fire probably lit

A number of statues were damaged last year in a fire that was probably started by man.

The fire raged in an area where it is estimated that hundreds of the ancient Easter Island statues are located. "The damage done by the flames cannot be undone," the island's mayor told local media. Some statues are completely scorched by the heat. Climate change and human activities are also threats.

According to archaeologist Jo Anne Van Tilburg, director of the Easter Island Statue Project, "These are the greatest risks to the original population of Rapa Nui, because they place great value on the memory of their ancestors," she says. "They are angry that they have lost so much of their heritage through no fault of their own."

## Oldest Moai dates from 1300 AD.

The towering statues with their prominent heads are carved from volcanic tuff. Contrary to what many people think, they not only consist of a head, but also have a body, although in some cases it is partly or completely buried in the ground.

The statues are on average just under four meters high and weigh ten tons each.

Some statues have cylindrical hats. (buns of hair)

It is believed that the Polynesians conquered the remote island around 1000 AD. and were the first to introduce to Rapa Nui the advanced system of social, political, and religious customs which also produced the majestic Moai.

The oldest statue on the island is believed to date from 1300, while the youngest statues were carved in the late sixteenth and early seventeenth centuries





## Moai's protect wandering spirits so that they could continue to help the people left behind

The Rapa Nui believed that their leaders were descendants of the gods and that they would be made gods again after their death. The statues were made as temporary embodiments of ancestral spirits.

The ahus (plateaus) on which they are erected were once places where death rituals were performed; excavations have found human remains in some of these sites, both in cremated and buried form.

Moai's are considered sacred images. It is forbidden to touch a Moai, and they are traditionally seen as a source of spiritual life force.

## Moai stonemasons were held in high esteem

Rapa Nui carved the statues directly from volcanic tuff, a porous rock consisting of compressed volcanic ash.

The quarry of Rano Raraku where that happened is an extinct volcano. The Moai stonemasons were considered master craftsmen and their work was highly regarded.

According to Van Tilburg, they kept their working methods strictly secret and took great pains not to upset the spirits during the production of the images.

It is believed that the stonemasons first started on the front and sides of a Moai and then slowly carved the back of it out of the surrounding tuff.

The statue was then dragged down the volcano slope and placed upright in a deep pit, after which the stonemasons finished the back of it and carved Petroglyphs into the statue. These are representations carved in rock.

With that, the Moai was completed.







## What happened to the people of Rapa Nui?

As the population on Rapa Nui increased, the once-abundant natural resources on the small island became depleted. By the time the first Europeans visited Easter Island, in the early eighteenth century, there were almost no trees left, probably because more and more forest had been cleared for the construction of arable land.

The population tried to adapt to the treeless environment, and there are indications that the Rapa Nui have tried to reforest their island

## Islanders enslaved and deported

In the 19th century, hundreds of Easter Island residents were shipped by Peruvian slave hunters to other islands in Polynesia. Many people also succumbed to epidemics. The sailors involved in this slave hunt would have brought diseases that the islanders were physically unable to withstand.

The seabirds, a source of food for the islanders, would not have been hunted to extinction by the inhabitants, but by these foreign sailors. All this led to disease and hunger and further decimation of the population.

In 1877 the indigenous population of the island had dwindled to no more than 111 souls after a smallpox epidemic. Since then, the number of Rapa Nui on the island has increased to an estimated 2,000 native inhabitants.

## Quarrel over property rights

The vast majority of Moai are lined up along the coast, where they are vulnerable to coastal erosion and rising sea levels due to climate change.

The Rapa Nui saw this problem coming centuries ago and built seawalls, some of which are now crumbling and in need of reinforcement.



Such repairs were originally carried out by the Rapa Nui himself performed. It was the community's responsibility to carry out seasonal maintenance to protect these areas; prior to special ceremonies, the weeds were pulled and they were also expected to repair the seawalls.

In recent years, scraping together the financial resources for such repairs has proved difficult, especially as local communities, private families and the Chilean government fight over ownership of the ahus and moai.

## Residents want stolen Moai statues back

A huge 'Moai' statue, one of Easter Island's iconic stone monuments, began its journey back home some time ago after years of campaigning to return it to its original setting since it was placed in a museum in the 19th century in Santiago was housed.

The 715-kilogram (0.72-tonne) statue will be trucked to the Chilean port city of Valparaíso, from where it will depart on a naval vessel for a journey of about five days to the remote Easter Island, known locally as Rapa Nui.

The statue then returns home after 152 years.

The initiative is part of a repatriation program that aims to return ancestral remains, sacred and funerary objects to the Pacific island.

Similar negotiations have taken place to try and get a copy back into the hands of the British Museum.

Photo top right: Rock carvings also called Petroglyphs





## In tears, the governor of Easter Island begged the British Museum board to return their favorite Moai

A Chilean delegation recently made an emotional plea in London for the return of one of their Moai's. The famous stone statue has now been in the possession of the British Museum in London for 150 years.

In tears, the governor of Easter Island begged the British Museum board to return one of their favorite Moai.

For the inhabitants of Easter Island, the Rapa Nui, these stone statues have a very special meaning: they carry the soul of their ancestors and are seen as living reincarnations, who must protect the inhabitants of the island.

"The British who took the Moai's from our island, that to me is like going to your house and taking your grandfather and putting him on display in my living room."

said Anakena Manumatoma to the BBC.

Anakena is an islander who sits on the Development Committee of Rapa Nui,

We want the museum to understand that the Moai's are part of our family, they are not stones.

To us he is a brother; a souvenir or attraction for them," says Anakena.

The statue, which was named Hoa Hakananai, meaning "stolen friend" in Rapa Nui, it was excavated in 1868 by the British Royal Navy and brought to Queen Victoria as a gift.

She donated it to the British Museum where it can be admired to this day.

The statue weighs about four tons and is 2.5 meters high. It is estimated that it was made around the year 1200.



It has been proposed to the museum to make an exact replica. After the conversation Felipe Ward, Chile's Minister of Cultural Heritage, said he was optimistic. He did warn that the campaign to bring the "stolen friend" back home will be a long-term project.

"This was just the first conversation in a series," said Ward. "We look forward to the next conversation, which will probably take place on Easter Island."



Islanders during ceremony to honor ancestors





T/M 10 SEPT 2023

# ESCHER



T/M 18 JAAR GRATIS ENTREE !

KUNSTMUSEUM  
DEN HAAG





# Jeanine Kuiper glazier



MINT has many meanings: the fresh herb, the color mint, which also happens to be my favorite, and in English: in perfect condition. All applicable to the work I like to deliver: of high quality, with an eye for beautiful color combinations and with a fresh look at the age-old craft.

The face behind MINT stained glass is me, Janine Kuiper. I followed my training as a professional glazier through the Craft Academy.

At training company FOKA in Sint-Oedenrode. Here I learned the tricks of the trade.

I work from my studio at home in the beautiful Rossum in the Bommelerwaard. As a creative craftswoman, I can help you with your choice of new stained glass, or with the repair/restoration of existing stained glass.

Janine Kuiper via 06 24463233 or send an email to:

[mintglasinlood@gmail.com](mailto:mintglasinlood@gmail.com)  
[mintglasinlood.nl](http://mintglasinlood.nl)





## Lecturer Jeanine Kuiper gives a course in stained glass at ROC River Geldermalsen.

Glass art has a long tradition and was originally used in churches, cathedrals and later also in homes. But stained glass windows are also very suitable for modern applications in the home.

ROC Rivor offers 3 different stained glass courses:

### What does a stained glass course look like?

Below you will find general information about the stained glass courses.

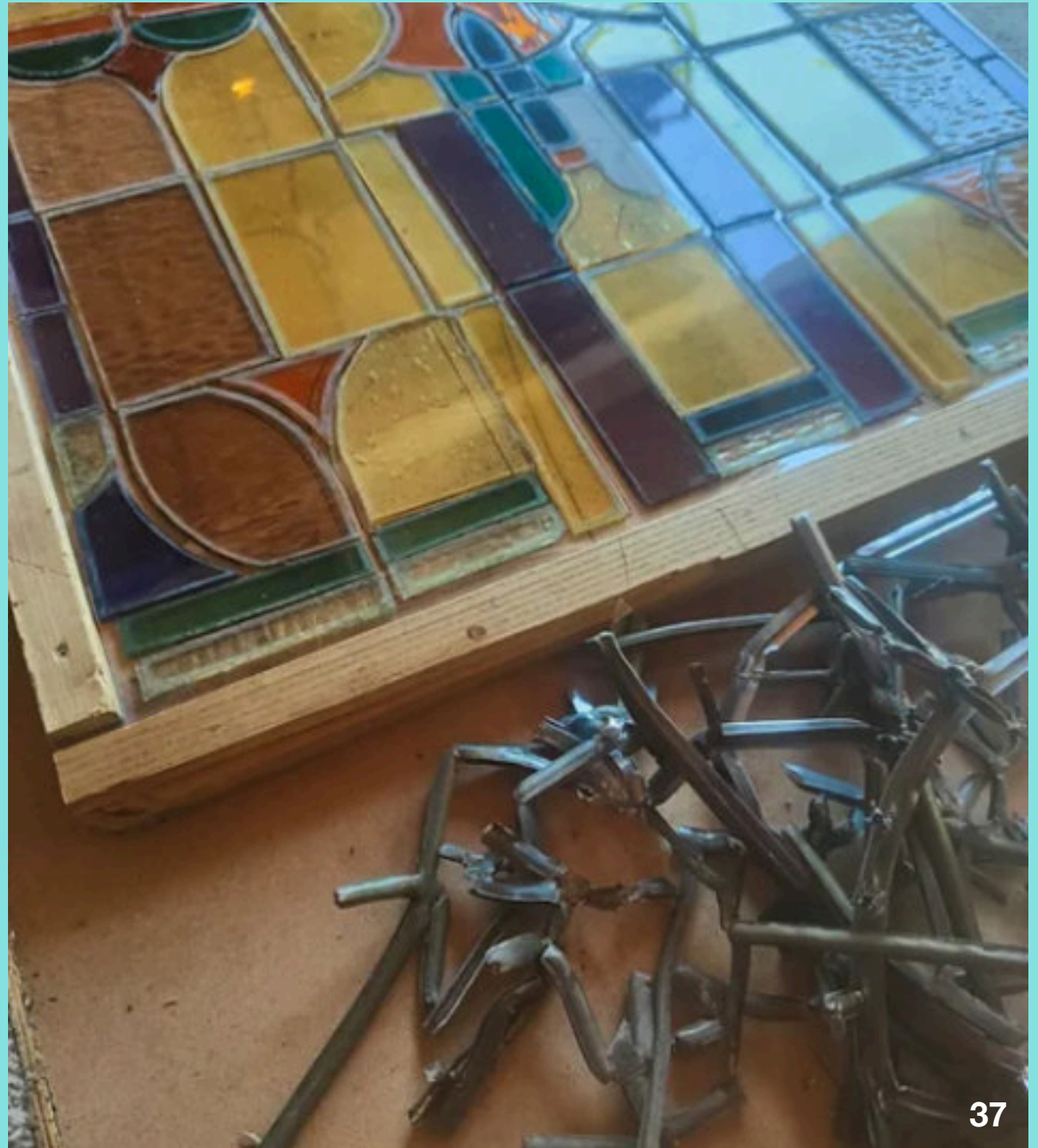
### For whom?

The Glass in Lead course is intended for glaziers and hobbyists who want to learn how to make and/or repair stained glass. A richly filled course with plenty of room for your own work. Do you have a passion for stained glass and would you like to learn how to make a beautiful stained glass window? Then this course is a must for you!

### Average group size ?

A course consists of an average of 6 participants. The training starts with sufficient registrations. A combination of the different stained glass courses may be given to a group of participants.

A course consists of 6 Tuesday evenings 6:30 pm - 9:30 pm. The course starts on October 24.





Please contact the teacher for the  
at the first opportunity.  
Costs - €295 excluding VAT  
Location: - Poppenbouwing, Geldermalsen

The techniques you will learn in the courses are, for example:  
Stretching a drawing on the stained glass board.  
Coloring and numbering the drawing.  
Cutting the different colors of glass to size.  
Sharpening the cut glass.  
Place the glass in the lead.  
Ironing the lead profile.  
Soldering and possibly sealing the stained-glass window.  
The patination, aging of lead.  
Cutting paper templates.  
Cutting / sawing glass in curved and oblique shapes.  
Place curved and slanted glass shapes in the lead.

During the courses you will make your own stained glass  
window of approximately 400 x 600 mm, which consists of  
approximately 30% colored glass\*, which you can take home.

The cost of the course is based on this. If you make a larger  
stained glass window, the extra material costs will be charged.

No entry requirements.

At the end you will receive a certificate of participation.

You can register for a Glass in Lead course by contacting  
teacher Janine Kuiper on 06 24463233 or by sending an email  
to [mintglasinlood@gmail.com](mailto:mintglasinlood@gmail.com).  
You will then receive a registration form for the final  
registration.

You can also contact us without obligation for questions or  
more information.







Woldgate Woods Oil on canvas David Hockney 2006

# Trees can communicate with each other

Trees blossom explosively every spring with fresh green leaves and blossom, only to recharge bare in winter for the next round. But much more happens in the life of a tree, especially under the ground.

Trees are connected there. Through a net of fungal threads, they pass on nutrients to each other when necessary and warn of danger. Trees work together to defend themselves against insects.



Scientists discovered a good example of this about fifty years ago in acacias on the African savannas.

Giraffes like to nibble on this tree, which not only sends a foul-tasting toxin to its leaves in defense, but also produces a warning gas that gives its neighbors that bad taste, hundreds of feet away.

Something similar is done by 'our' European oaks, beech and spruce.

Together they go against voracious insects and enlist the help of third parties; for example, elms and pines lure wasps to eradicate troublesome caterpillars.

An acacia warns its neighbors, up to hundreds of meters away.

## Mother trees grow their 'children' slowly

Trees can learn. They are in a way very intelligent and social, have feelings, family and care for each other through fungi, molds and their blossoms.

Mother trees make their children grow very slowly by feeding them with a sugar solution through their roots.



Late spring tunnel - David Hockney 2006 oil on canvas

## Orphaned street children

This is not the case with artificial plants. In parks and landscaped forests people like to see trees grow faster and they are more orphaned street children.

Source: OMG



# From stone to sculpture



People often ask “how do you do that”?  
Turning a stone into a beautiful work of art.  
Well this is how I do it!

In the town of 'Woerden' there is an active sculpture club that attracts students from all corners of the world.

The course leader is the stonemason and artist 'Gerrit Peele'.  
That's where the most surprising images are made.  
The technical part becomes clear right from the first lesson and gives a good insight into how to work the stone.

We work in all types of stone, from Belgian bluestone, limestone, all types of marble, etc. The nice thing is that by looking at other people's work, you also come up with ideas yourself.

There is good interaction between students themselves, but also with the course leader, who says that he learns from this.

If you come up with an idea and wonder if it is possible, you will be told "Yes, of course". Nothing is too crazy and no stone is too big. The technical letter chopping can also be learned here. A technique that you can apply when making an image and that often produces surprising results.

Do you want to see the students at work? come and have a look.

Alda Hutten.

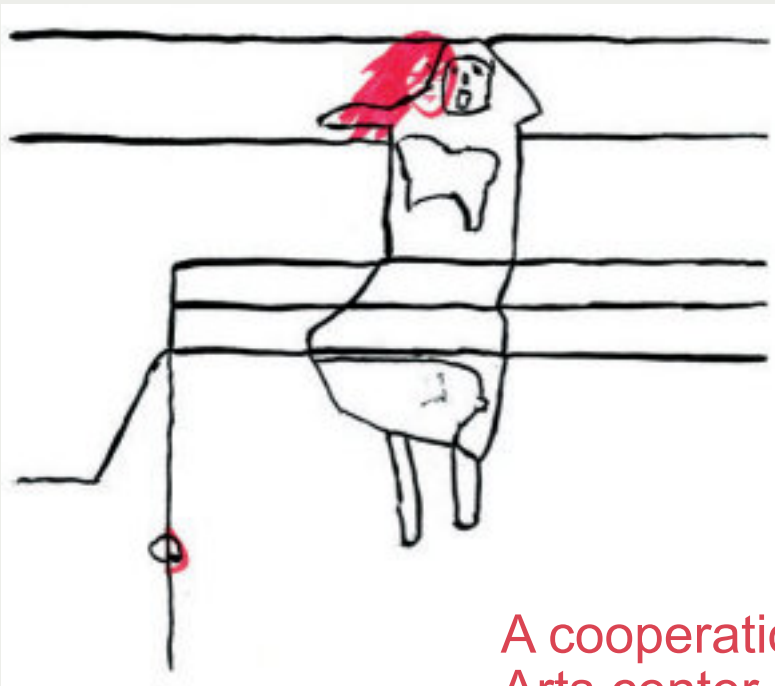
Do you also want to start sculpting?

e-Mail: [gerrit.peele152@gmail.com](mailto:gerrit.peele152@gmail.com)

Web Site: [www.natuursteentijd.nl](http://www.natuursteentijd.nl)



# De Windstoot



Lara Breine  
en Lien Anckaert,  
De Windstoot

A cooperation between  
Arts center 'Wit.h' and Museum Dr. Guislain  
25-03 - 01-10-2023

## About the power of Limitation

The 'Ship of Fools' is back. Once a symbol of intolerance and abnormality, it took the maladjusted and madmen out of society. Michel Foucault even used it as a metaphor for the healthcare sector in 1961: a sneer at the tendency to bring people with 'vulnerability' together and care for them in a facility or prison, without much connection to society.

Today, by analogy with the current healthcare society, the 'ship of fools' is going back ashore. The occupants are encouraged to live inclusively. But is equality really a fact?

*(‘De Windstoot’ stands for ‘Gust of wind’)*



After 'Blood Test' in 2019, the Museum Dr. Guislain again together with Kunstencentrum Wit.h.

This Kortrijk organization (Kortrijk - city in Belgium) develops, produces and presents artistic work by artists with and without disabilities. She organizes artistic expeditions in which artists work together in small collectives, develop skills and claim their place in contemporary art and society. De 'Windstoot' started in 2019.

More than twenty collectives spent three years working on the theme of the 'ship of fools' and the social fact of power versus impotence. De 'Windstoot' refers to the work of Léon Spilliaert, which shows a girl at the edge of the sea. She clings to the railing on the quay and stares at the horizon. She screams at the top of her lungs. The wind blows hard and yet it is deafeningly quiet.

De 'Windstoot' is about equality, about having power and feeling powerless, about giving a voice to people in general and artists in particular.



Crip Studio 03, Michiel De Jaeger & Irène Gérard © Michiel De Jaeger



Crip Studio 07, Dirk Zoete & Dirk Geffers ©Muriel Thies



Anemol Live @Budatoren © Maarten Caesens



It is confronting to see how an artist sometimes loses credibility solely because of 'a handicap' or 'vulnerability'.

Not just reduced to his limitations, but approached as inferior, stupid, childish or as a loser.

Just like 'Kunstencentrum Wit.h', the Museum Dr. Guislain to give artists with a label a full place in the cultural world through exhibitions and public activities. Accessibility is more than ever a priority for this exhibition.

For example, windless days are organized, on which a limited number of visitors are admitted per time slot and a lot of incentives are removed in the expo.

## Who are the artists?

Twenty collectives created new work for De 'Windstoot'.

De Figuranten (*Belgium theater company*) developed a new theater piece and involves the audience in their story during open rehearsals.

They go beyond the stigmas surrounding vulnerable people, beyond clichés about poverty, about psychiatry, and search further until their work becomes a story of imagination and meaning for both players and audience. Museum visitors take on the role of judge and help determine the rules about power and impotence, guilt and innocence.

De Figuranten makes contemporary theater performances with the most vulnerable in society.

Lien Anckaert and Lara Breine wonder why female artists are so absent from art history.

Are female artists different from male artists?

Is there an equal vote?

And how does society view this? In their working process, the feminine powers of Camille Claudel, Frida Kahlo and Louise Bourgeois measure up to the masculine power of François Boucher, Fernand Botero and Umberto Eco.

Other artists were inspired by the theme of the port, such as Laan Irodjojo, who paints the most beautiful tranquil harbor views in his typical cool blue color.

Or Erwin Verhofstadt and Bart Vandevijvere of Office Sixty One who have regularly found inspiration in the ports of Ghent and Antwerp in recent years.

The exhibition also invites the visitor to make themselves heard and to claim a voice.

For example, there is a trumpet in the courtyard, you can ring a ship's bell at various places in the exhibition and the contemporary music ensemble Tiptoe Company, in collaboration with Wit.h, the collective Anemoi and Conservatorium Kortrijk, created a participatory, musical DIY installation, made from a tangle of PVC pipes.



Lara Breine & Lien Anckaert, do you dare to look?  
© Josefien Ryckeboer



Erwin Verhofstadt  
© Steven Decroos



Cover publication De  
Windstoot.  
About the power of limitation



Videostill  
On reste heureux, malgré tout ça,  
a song by  
Sébastien Faid-herbe &  
Damien Magnette met  
Ava Carrère (SAGES  
comme des SAUVAGES).

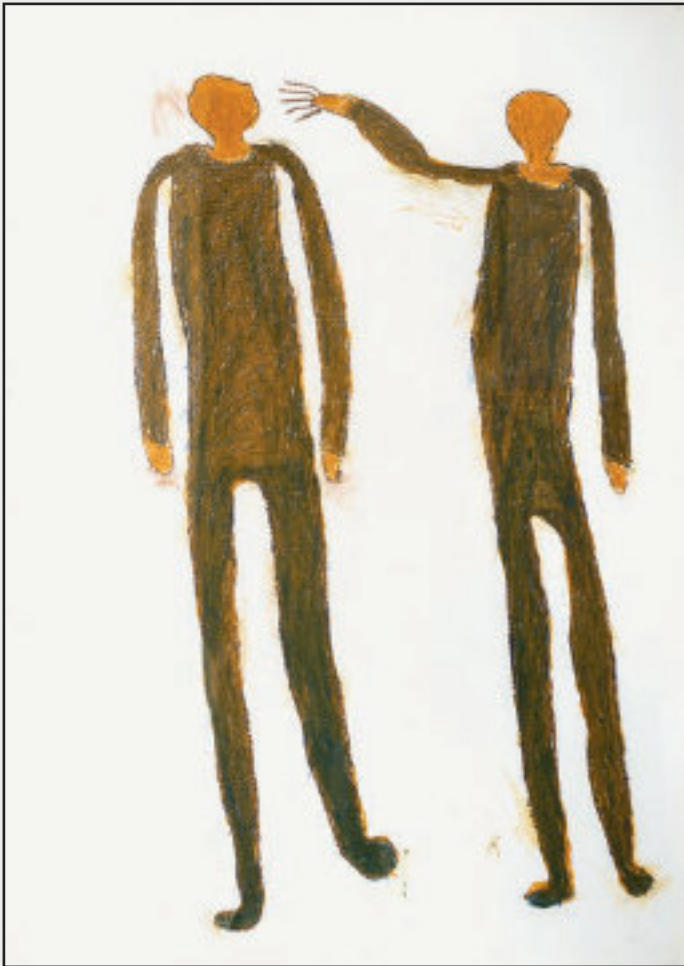


Laan Irodjojo, Untitled © Herenplaats



Collective De Beeldrij, Chain reactions © De Beeldrij





Sylvain Cosijns, Untitled © Steven Decroos



'De Windstoot' is not just an exhibition. A publication with texts from Mustafa Kör, Bart Marius and Jacqueline Kool (€40, a design by Zwerm, 260 p.).

In addition, there are many activities on the program. Find all activities place in the museum at 8 p.m., except the unveiling of 'De Bazuin' in Kortrijk at 11 am.

**06/04** Crip Manifesto presentation with participation of the publiek by Pierre Muylle

**04/05** Film about an art studio in Kinshasa by Geraldine Tobe

**01/06** Poetic live performance by Vrijhaven

**18/06** Unveiling artwork De Bazuin by Johan Tahon in Kortrijk

**06/07** Concert The Wild Classical Music Ensemble

**07/09** Theaterperformance 'De Figuranten'

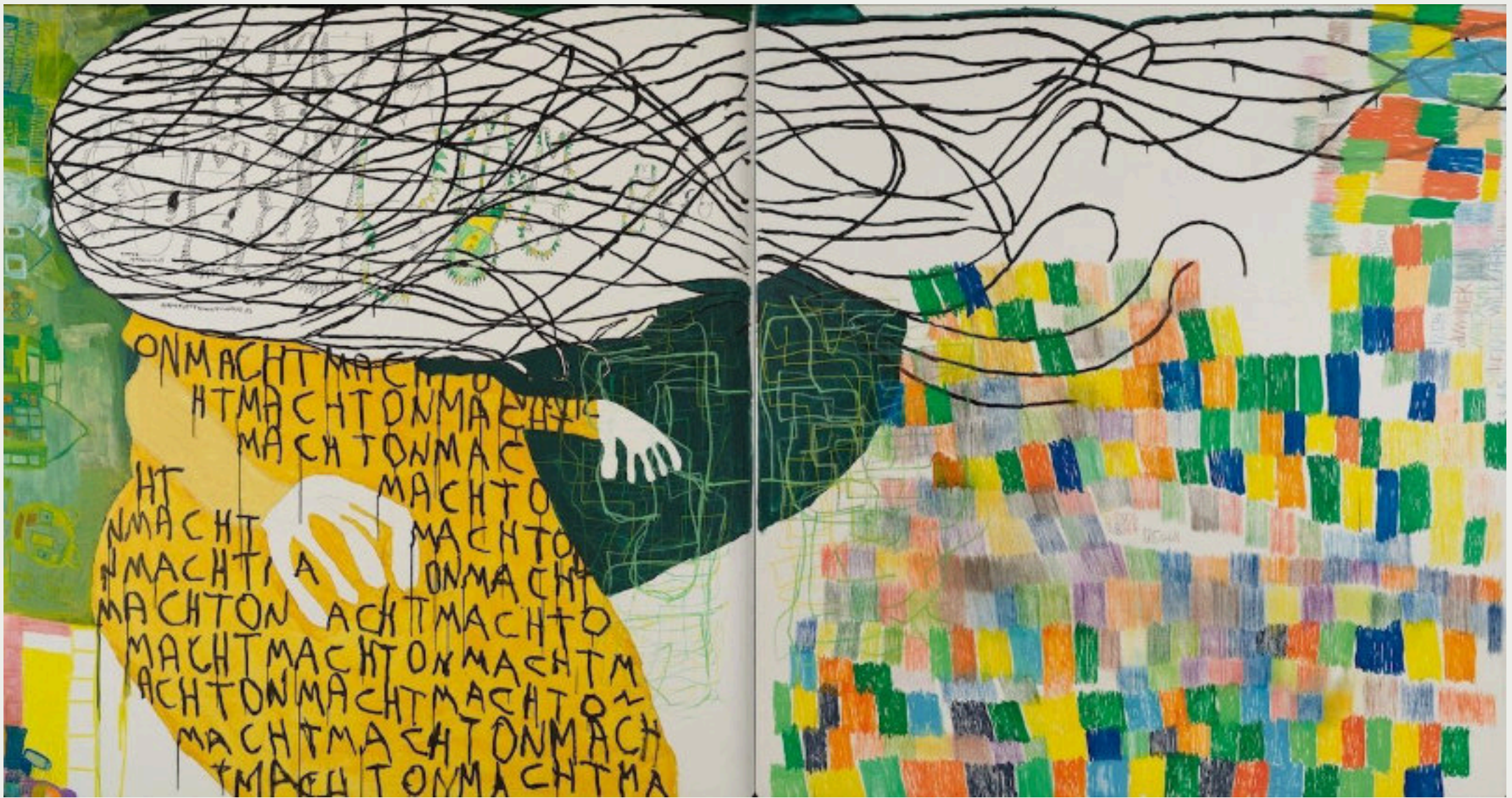
**30/09 and 01/10** Finnisage - weekend with o.a performances by laGeste, Vrijhaven and others.

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Jozef Guislainstraat 43b, 9000 Gent, België  
Tel +32 9 398 69 50

[info@museumdrguislain.be](mailto:info@museumdrguislain.be)  
[www.museumdrguislain.be](http://www.museumdrguislain.be)





# De Windstoot

**About the power of limitation**





Couldn't get hold of a ticket for the Johannes Vermeer exhibition in the Rijksmuseum ..... ?  
Here's what you missed.





The Giraffe Lodge Hotel serves a beastly breakfast







**G**iraffe Manor is a small hotel in Nairobi, Kenya, where guests share the grounds with a herd of endangered Rothschild giraffes. The wild animals often visit guests in the morning and in the evening, their long necks poke through the windows hoping for a treat, before retiring to their forest reserve

This privately owned giraffe reserve is located 10 km outside Nairobi city center and is centered around a colonial mansion called Giraffe Manor.

A herd of rare species lives on the property Rothschild giraffes. The herd has grown from five originally brought there in 1974 as part of a nature conservation project.

The hotel runs along with the next door Giraffe Center is running a breeding program to reintroduce this species to Kenya's protected wild areas.

Young calves born in the center are generally released back into the wild at the age of two.

## At the Giraffe Hotel, the animals can roam freely

The giraffes come for food twice a day before returning to the forest.

While they are still wild animals, they have become accustomed to receiving treats from residents and guests.







Jock, an adolescent male, is one of the most curious of the herd

Rothschild giraffes are one of the most endangered subspecies of giraffe, with only a few hundred left in the wild. More Rothschild giraffes are kept in zoos than are left in the wild

For many years this subspecies was a favorite target for hunters in Kenya, eastern Uganda and South Sudan. This significantly reduced their numbers and they were on the verge of extinction

With the introduction of conservation projects, the giraffes have recovered.

Photography: Klaus Thymann



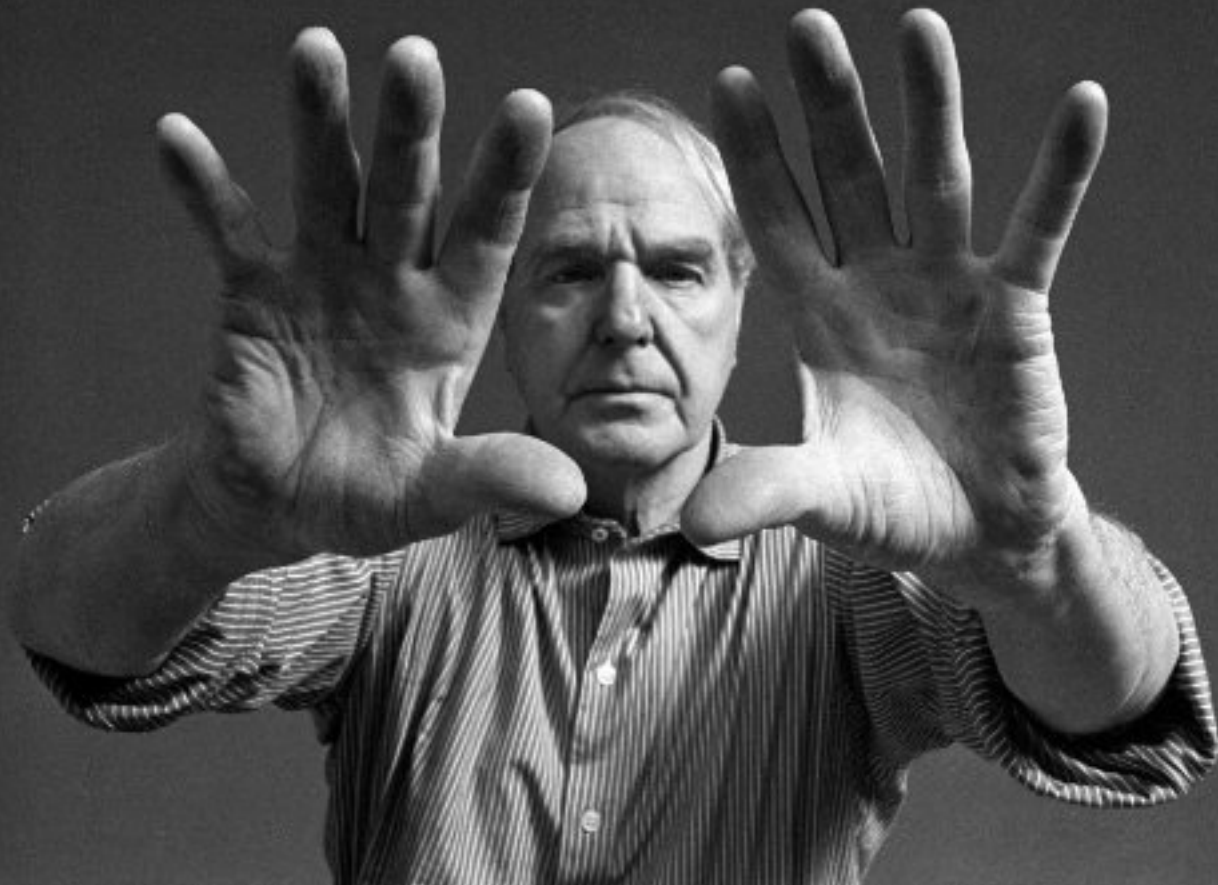


<https://www.thesafaricollection.com/properties/giraffe-manor>



# HENRY MOORE

VORM EN  
MATERIAAL  
FORM AND  
MATERIAL



## Museum Beelden aan Zee

in Scheveningen, the museum once again presents Henry Moore as a pioneer of modern European sculpture who grew into a world-famous artist.

The exhibition fits in a row with grandmasters such as Niki de Saint-Phalle (2019), Zadkine (2018) and Picasso (2016).

Shape and Material is a collaboration with the Henry Moore Foundation and is on view through October 22, 2023.







Atelier Henry Moore



## Exhibition 'Van Gogh in Auvers'

### In the Van Gogh museum Amsterdam

Major retrospective about the short, but crucial last phase in Van Gogh's artistic development, organized together with Musée d'Orsay.

Until September 3, 2023

Vincent van Gogh lived the last months of his life in the French village of Auvers-sur-Oise, near Paris, from May 20, 1890 until his death on July 29 that year. He was very productive in those months and made some of his best-known masterpieces, such as *Wheatfield with Crows*, *Doctor Paul Gachet* and *The church of Auvers-sur-Oise*.

### Hopeful and full of ambition

In the exhibition you follow Van Gogh from his arrival in Auvers-sur-Oise, where he set to work full of hope and ambition. He often made more than one painting a day, and experimented with color, brushstroke, formats and subjects.

Despite the inspiration offered by the new environment, feelings of failure, loneliness and melancholy increasingly prevailed.

Ultimately, he chose to end his life and died on July 29, 1890.







## Grand oeuvre

Vincent van Gogh left behind a great oeuvre. The exhibition also examines what he meant as an artist at the time.

## The exhibition Van Gogh in Auvers

His final months are the culmination of years of research into this last period of Van Gogh's life.

Moreover, it is a unique opportunity to see more than fifty paintings and thirty drawings and sketches by Vincent van Gogh that have never been shown together before, with special loans from private collections and museums worldwide.

<https://www.vangoghmuseum.nl/>

Van Gogh Museum  
Museumplein 6  
1071 DJ Amsterdam



# Movie tip from Passe Partout

Edvard Munch was one of the most important expressionist artists and has become world famous for his iconic work *The Scream*.

In this compelling film we follow him in four important periods in his life, from the somewhat naive and impetuous twenty-something who has a great career ahead of him to the disillusioned thirty-something who is rejected by the Berlin art world.

And from the mentally broken man in his forties who admits himself to a psychiatric clinic to the combative man in his eighties who tries to keep his work out of the hands of the Nazis.

Can be seen in Dutch cinemas from June 1, 2023.





# 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.

This robust figure is a fusion of harp and D shackles combined with a steel locking pin. The parts have come into our possession over the years during our sailing weeks.

For many years a sailing week was a regular part of the holiday; often featuring a hundred-year-old sailing freighter with an emphasis on sailing. This is how all the 'Wadden Islands' were visited. Because such a large ship depends on the tides when sailing in or out, it is sometimes sailed at night or deliberately dried up.

To then walk on the bottom of the sea next to the boat is a fantastic experience. It is also great to sail, cook and eat together with a group of about fifteen people from all over the Netherlands in a primitive environment.

Did I get you excited? See the website - [www.frieslandbeweegt.nl](http://www.frieslandbeweegt.nl)

On trips with this organization we have collected these parts as souvenirs.

One from a fishing cutter, the other from an old tugboat.

This is the story of our steel door-stopping sailor.

Ad de Rouw

e-Mail: [derou023@outlook.com](mailto:derou023@outlook.com)





# OPENING

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CAROLE REY

june 17 2023

Carole Rey is a French photographer who lives and works in Leerdam.

Her work has been exhibited throughout Europe and the US and she received a silver medal at the Prix de la Photographie de Paris for her series Hemicrania-Disambiguation.

Rey's work is a visual invitation to embrace the diversity and beauty that life gives us, but also to give space to suffering and pain.

Opening hours: Saturday and Sunday  
11am-5pm

Also the opening hours of the gallery terrace  
[www.galeriebrandstof.nl](http://www.galeriebrandstof.nl)

Adress  
Diefdijk 19  
4143 ME, Leerdam

[info@galeriebrandstof.nl](mailto:info@galeriebrandstof.nl)

'Galerie Brandstof' is a Gallery that is open from May to September. .



Galerie

Brandstof





DALI

The Endless Enigma | On view from 10 March 2023

Pazzanistraat 37

1014 DB Amsterdam

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# Vehicles in art

On Land At Sea And In The Air

## With work from

Alphons ter Avest  
Bonhansa  
Koos Buster  
Paul Cox  
Ron van der Ende  
Marianne Fontein  
Desiré Haverkamp  
Floris Kaayk  
Mathieu Knippenbergh  
Wilco van Leeuwen  
Olaf Mooij  
Panamarenko  
Roza Robein  
Arie Schippers  
Joran van Soest  
Victor Sonna  
Merijn Tinga (The Plastic Soup Surfer)  
Elizabeth de Vaal  
JCJ Vanderheyden  
Nol Verhoef  
Anne Verhoijzen  
Evert de Vreugd  
Erwin Wurm

[www.gorcumsmuseum.nl](http://www.gorcumsmuseum.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.*



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Sylvia Bosch.

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[antonyswiderski.nl](http://antonyswiderski.nl)

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Minerva la Forêt.

Website:  
[Kenomis Cosplay](http://Kenomis_Cosplay)

## 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-August  
2023**

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

Redactie: [sylviabosch@leerdamskunstenaarscollectief.nl](mailto:sylviabosch@leerdamskunstenaarscollectief.nl)

For more information or a free subscription mail to:  
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You can read the latest edition and many previous editions of  
Passe-Partout Kunstmagazine on the website of the  
Leerdam Artists Collective:  
Leerdams kunstenaars collectief:

