

# Passe-Partout

Art magazine 13.4



2023 - Volume 13 - Edition 4





# Laurie Mika

Mixed Media, Mosaic and Assemblage artist



“Some of my works symbolize that unique time during the lockdown when animal and plant life rebounded without human intervention”

I have always been inspired by both Medieval art and Mexican folk art with a bit of Alchemy thrown in for good measure! Many of the pieces that I have been creating in the past few years reflect these disparate sources of inspiration.

During the Covid pandemic I began working on a body of work related to St. Corona who is sometimes referred to as the patron saint of pandemics.

Much of the imagery from this time period including In the Time of Covid features women who are masked and cloaked in robes that use viral imagery along with other references to this global, historical time period.

This is how I processed the pandemic; staying creative was cathartic for me throughout this difficult time of loss for so many on our planet.

The pieces, In the Garden, Life Resplendent and The Healing Tree symbolize that unique time during lock down when animal and plant life rebounded without human interference.

Brain Fog, which incorporates deer antlers as branches protruding from the female figure symbolizes those who suffered and continue to suffer from long covid.









## New techniques

These and many other artworks represent a new direction my work has taken using polymer clay and collage to create “clay appliqué” pieces that have been attached to the substrate giving it a three-dimensional quality.

Many of these pieces are large in scale which required a new way of working with polymer clay because it needs to be baked in an oven to cure and harden. Using collage imagery in the background with polymer clay pieces attached helped solve this problem.





## Social political events influence Laurie's work

Using these techniques, I created two pieces that were influenced by recent social/political events.

'Flowers for Uvalde' speaks to the unimaginable mass shooting tragedy that claimed the lives of nineteen school children in Uvalde, Texas. There are nineteen Monarch butterflies with tiny Day of the Dead skeleton type heads that symbolize those who perished that day. (On the next page I will attach an artist statement for you to read about the symbolism).

'Flowers for Uvalde' currently resides at the Regional Office of Education in San Antonio, Texas.

The other recent piece is called 'Flowers For Ukraine' that I began not too long after the invasion of Ukraine by Russian forces. It features Ukrainian iconography especially with the yellow and blue color palette I chose along with a message of peace.

Another very new evolution in my work began last year when I started manipulating images using AI (artificial intelligence) to create interesting female figures and surrealist collages.

The face of the female figure in 'Flowers for Ukraine' was created in this manner.

I also employ a photoshop type program to further alter the images.



'Flowers for Uvalde' currently resides at the Regional Office of Education in San Antonio, Texas.



# Flowers For Uvalde - June 2022, Laurie Mika Encinitas, California - Artist Statement

This canvas is a reproduction of the original mixed media piece (20"x20") that I began working on the month following the mass shooting at Robb Elementary school in Uvalde, Texas on May 24, 2022. The original mixed media piece was created on a birch panel board and is comprised of polymer clay, found objects and collage.

Being an artist who has traveled extensively throughout Mexico and taught art workshops there for the past decade, Mexican folk art imagery combined with Spanish Colonial art has long been a source of inspiration in my work.

The 19 children of Robb Elementary whose lives were senselessly taken that day were primarily of Latino descent.

My heart went out to the families of those young children and their teachers and creating Flowers For Uvalde was a way for me to express my outrage and to process this tragedy that took the lives of children who had barely begun their own lives.

The central figure in Flowers for Uvalde is of the venerated image of Niño de Atocha, a child saint and the patron saint of pilgrims "with legend having him roaming the land to bring help to the helpless". He is holding a lily in one hand and a small sacred heart that says "Heal" in the other hand.

There are 19 monarch butterflies with small skeleton heads that represent each of the children who died that day. There are tiny messages of hope and healing on each butterfly.

In Mexican culture, the monarch butterfly represents the souls of ancestors whose return to Mexico, after their lengthy migration, coincides with Día de los Muertos, Day of the Dead

It is also believed that these monarchs represent the souls of beloved departed children arriving to visit their families on November 1st.

The white lilies in Flowers for Uvalde are a flower often depicted throughout art history as symbolizing death, however, they also represent purity, innocence and rebirth; a perfect symbol for these young children.

The orange marigold flowers that border this piece are emblematic of the brevity of life. They are associated with Día de los Muertos celebrations and are an integral part of creating ofrendas or altars.

The marigold's bright coloring and potent fragrance is thought to attract the souls of the departed to the ofrendas made for them.

Flowers for Uvalde while providing catharsis through its creation is also meant to celebrate and memorialize each child of Robb Elementary who lost their life that day.

It is a reminder of just how precious and how fragile life is.

Art Heals

















Lastly, I take these images and transfer them onto polymer clay where they are repainted and embedded. The Ties That Bind is an example of this.

Twin Love is another in this series. I am very excited to begin working on new larger works that utilize all of these newer methods.

Kind regards from Laurie California USA

Laurie's website is [mikaarts.com](http://mikaarts.com)

Also on: [Instagram @mikaarts](https://www.instagram.com/mikaarts)  
and [Pinterest](https://www.pinterest.com/mikaarts), The latest works can be seen at:  
Mika Arts and op Etsy: [Laurie Mika](https://www.etsy.com/shop/mikaarts)

Artwork on Cover: 'In the Garden'  
Artwork on page 2: 'Memento Mori'  
Artwork on page 3: 'Our Lady of the Pandemic'  
Artwork on page 4: 'The Ties that bind'  
Artwork on page 5: 'Life Resplendet'  
Artwork on page 6: 'Flowers for Uvalde'  
On page 7: Artist statement 'Flowers for Uvalde'  
Artwork on page 8: 'In the Garden' (L) and 'Twin Love' (R)  
Artwork on page 9: 'The Healing Tree'  
Artwork on page 10: 'Brain Fog (L) and 'In time of Covid' (R)  
Artwork on the left: 'Flowers for Ukraine'





LACRIMARIUM

A BOTTLE FOR  
YOUR TEARS



Roman glass teardrop bottles are small, irregular in shape, made of frosted glass and usually with a long neck

The shape of these bottles makes them ideal for storing precious liquids. The long, narrow neck acts as a funnel, allowing the contents to be collected or released drop by drop. The narrow neck is also easy to close, preserving the contents.

Tears bottle found in a child's grave from the beginning of the 2nd Century AD

According to a 1st or 2nd century AD document known as Biblical Antiquities, friends who were separated gathered their tears in a tears vial and buried it as a memorial to their relationship.

In addition, a vial filled with tears was found in a child's grave in Jerusalem, suggesting that the family mourned their little one and buried their tears with him as a memorial.

Tradition suggests that girls started collecting their tears at a young age in old tear vases called "lacrimarii", which they added their tears to every time the emotions of life became too much for them.





As a young woman, she presented the tear bottle to her husband as part of her wedding ceremony, entrusting him with a physical representation of her heart.

In addition to collecting tears, these bottles also served as containers for perfume. Numerous of these ancient Roman glass vials have been discovered in 1st century tombs, indicating a practice of anointing the dead with fragrant oil.

In Victorian times, tear catchers came back into fashion. However, the shape was different. Now they were glass tubes that were often decorated.

There's something romantic about it, keep tears as tangible evidence and reminder of a very great loss that has caused you great sadness.

The existence of tear bottles is also contradicted, as they are supposed to be perfume or oil bottles.

Psalm 56:8 says:

“You count my wanderings; put my tears in your bottle, and write them in your book.”

This suggests that in practice, capturing tears was indeed done to commemorate emotional events.





# Gerrit Peele framed







De gulden snede 2 (The golden ratio) - Bluestone - round





Golf bal (Golf ball)



# Gerrit Peele, the sculptor

By Alda Hutten

May I introduce you to Gerrit Peele from the city of 'Woerden' (the Netherlands) artist in stone.

Gerrit has worked with stone almost all his life. In addition to his regular work as a stonemason, he has always found the time to make art.

While he was busy with an assignment, his thoughts turned to forming an image. His inspiration was often nature, but he was especially fascinated by the symmetry of things that occur in it.

After his retirement he devoted himself completely to making visual art.

He knows better than anyone how to best carve a stone.

His statues are made in types of marble, limestone, but most often in Belgian bluestone. Sometimes it is beautifully finished, other times it is deliberately left rough because he thinks it suits the stone better and the shape lends itself to that. The geometric shapes he shows in some images are beautiful. All lines must match each other.

Lately he has been experimenting with other materials in combination with stone. For example, glass marbles or copper rods. All this is cast in a transparent epoxy, which produces a surprising result.

It is very worthwhile to follow this artist. His images are an inspiration to many. More of Gerrit's work can be seen on Instagram. Gerrit has students from the region but also beyond. He teaches both during the day and in the evening.

For more information email to: [gerrit.peele@gmail.com](mailto:gerrit.peele@gmail.com)  
or call: (031) 06-2790549



Kruispunten (Crossings)





# Ennio Drost Dance Maker & Poet

I receive  
I give  
I share  
I live

With water of love  
With light of life  
In the ground of hope  
I will survive

All we need  
Is given by Grace  
Day by day  
I open up  
And show my face

I am thankful for  
Each new day  
And with all my heart  
I can finally say

Little by little  
I can see  
A blooming rose  
I am becoming  
And one day soon  
I will be

Little brother writes





Jet black  
elegant  
and timeless



## Jet is a mineral material

A fossil of compact black-dark brown coal or brown coal. Jet has a black or dark brown color and sometimes contains pyrite inclusions, giving it a copper color or metallic sheen.

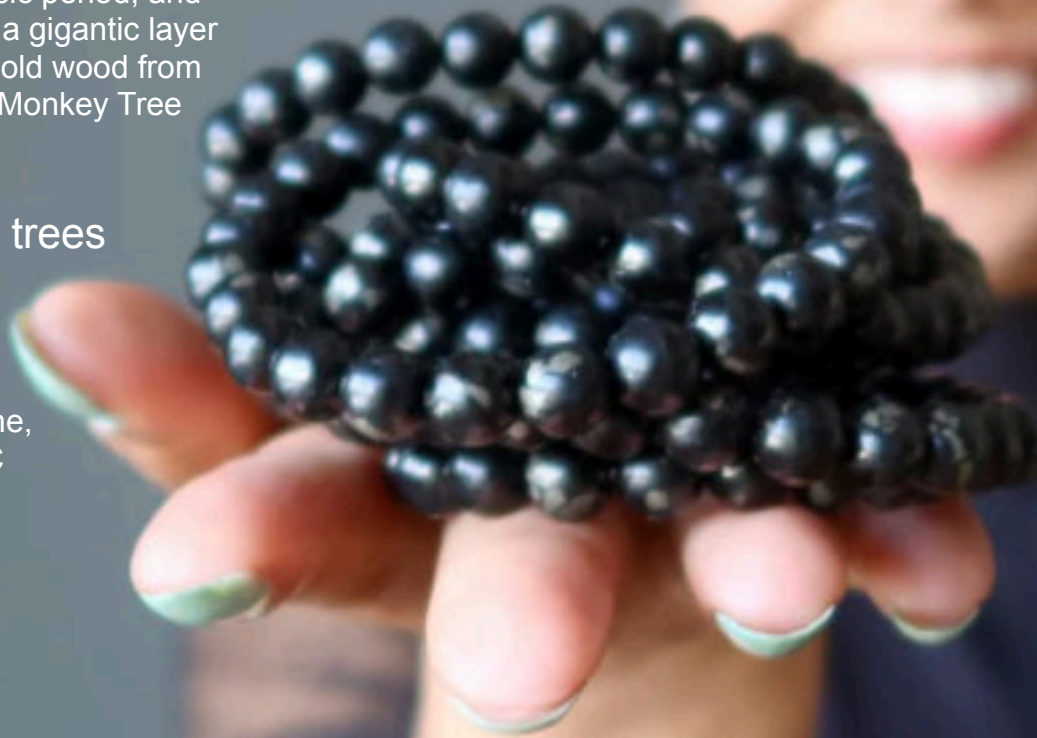
The Dutch scientific name is Gagaat. The name is derived from the Greek Lithos Gagatès, which means stone from Gagas.

Gagas was a place and a river in ancient Greek Lycia, Asia Minor.

Jet originated during the Jurassic period, and was formed by the pressure of a gigantic layer of mud on top 135 million year old wood from the tree 'Araucariaceae' of the Monkey Tree family.

41 species of these old trees are still alive today.

In the Dutch province of Drenthe, Jet beads dating from 3400 BC have been found near the 'Hunnebedden' (Dolmens).







Alexandre mère, situé en cette commune  
naturel de Emilie. Pauline  
âgée de vingt ans, journalière  
fille de Nicolas Vincent Cousin  
et de Aimée Barbey, sans  
tous en cette dite Commune de  
Colbose.

Lequel a reçu les  
Alexandre  
Cassette, de  
Sante, âgé  
ans, demeurant en cette Commune  
de Colbose lequel a assisté à



Jet, (or Git in Dutch), was very popular in Victorian England. After the death of Prince Albert in 1861, his widow Queen Victoria dressed in black.

In England, Jet was mainly found around Whitby.

Whitby-Jet jewelry to support the mourning clothes made in the 19th century has made this Gemstone popular among the upper middle class.

In the roaring twenties, the wearing of long necklaces by young women was a trend in the United States. These necklaces consisted of several strands of Jet beads, which extended from the neck to the lower waist.

Jet is traditionally used for rosaries used by monks.



Model Laura de Rijk in Victorian mourning clothes:  
Photo: Antony Swiderski





Model Laura de Rijk in Victorian mourning clothes: Photo: Antony Swiderski



## Mourning jewelry is a connection with the dearly deceased

Mourning jewelry often includes a tribute to the deceased, often with an inscription, their initials, an eternal knot, a lock of hair, a cameo or silhouette of the deceased.

The death of the body, not of the soul.

In the Victorian era, the urn was a symbol of death and grief. Urns were not used for funerals because cremation was not legal at the time. They usually sat on top of a monument as an expression of the death of the body, but not of the soul.

\* Jet is found in England, Russia, Poland, Tennessee USA, France and India.





"After so much practice, my hands seem just to know what they are doing without much thought."



Erin Hanson-Artist





“My goal is to capture the beauty of light during ‘the golden hour’ and transform ordinary landscapes into extraordinary mosaics of color and texture.

With my paintings I want to capture a moment in time that is so beautiful that it takes your breath away when you see it”

*Autumn Lights*





## Layer next to layer without overlapping.

Unlike traditional oil painters, Hanson does not build the painting layer by layer; instead, she places her brush strokes next to each other without overlapping, trying to get each stroke right the first time.

These clean lines give a mosaic effect to her paintings and at the same time convey a sense of movement in her work.





*Maple Dreams*





*The Path*



## How it all started

Erin Hanson began oil painting as a young girl of 8 years old, and also learned the techniques of acrylic, watercolor, pen and ink, pastel, and drawing from experienced art instructors.

As a child, she drew inspiration from the outdoors as a painter.

She started making paintings at the age of 10, and at the age of 12 she joined a mural studio after school, where she helped paint gigantic canvases.

## Drawing figures for a summer

Later, when she was in high school, a scholarship took her to Otis College of Art, where she spent a summer studying drawing figure.

After earning a degree in Bio Engineering from UC Berkeley, Erin became a mountain climber at Red Rock Canyon, Nevada.

## Birth of 'Open Impressionism'

In 2006, Erin Hanson created the first painting that gave birth to her signature style, which later became known as 'Open Impressionism.'



*Blooming Vibrance*



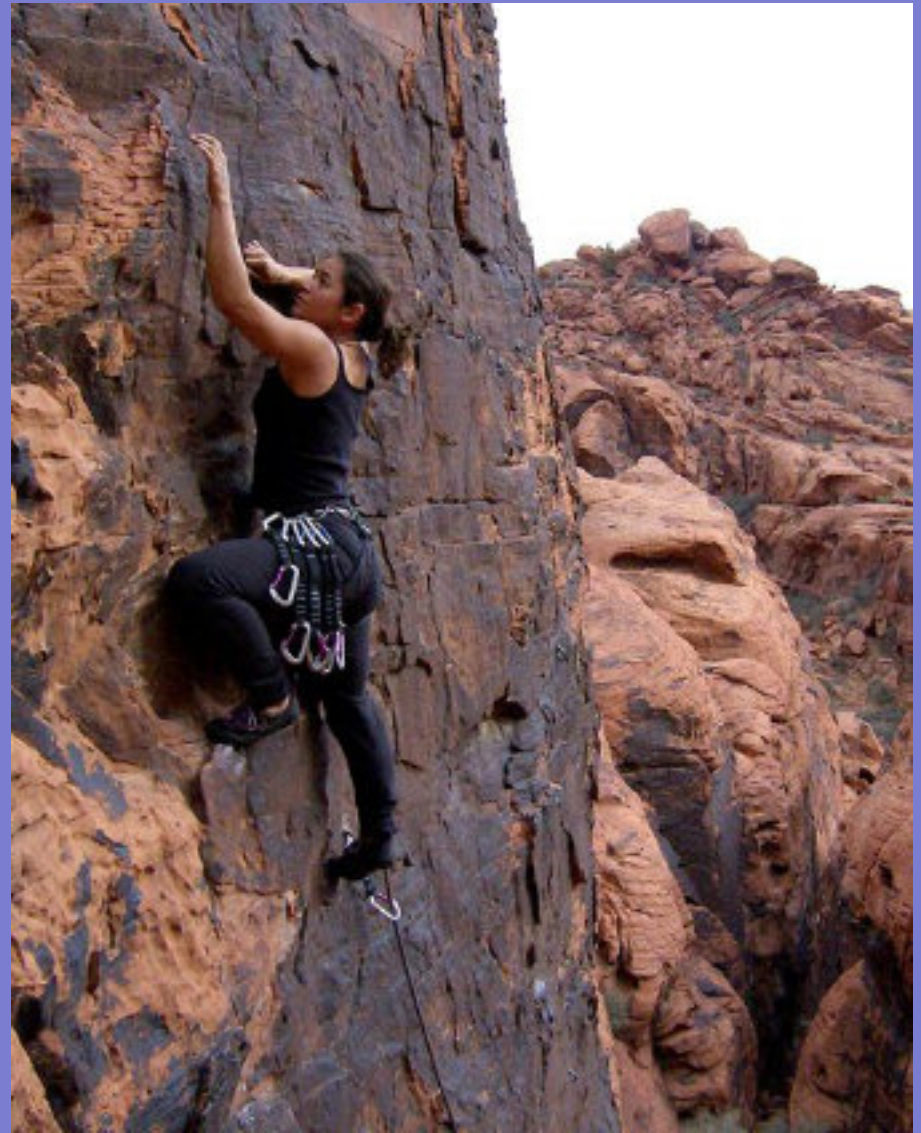


*Sunflower-Bouquet*



*Erin-Hanson*





'Open Impressionism' can best be described as an abstracted, contemporary Impressionism.

*Drenched in Spring*



## One painting a week

At the age of 25, shortly after moving to Las Vegas, Erin made the personal decision to create one painting a week to develop her skills as an artist.

For her first experiments with painting red rocklandscapes, Erin Hanson used richly colored cadmium shades of red and orange. The young artist painted nearly 50 paintings of the Nevada desert.

'Open Impressionism' can best be described as an abstracted, contemporary Impressionism.

Because the brushstrokes are applied alla-prima, without layering, the paintings have a mosaic or stained glass quality. The underpainting may appear through the brushstrokes.

## Limited Palette

Erin Hanson mixes her entire palette before she starts painting, planning her colors in advance and mixing the full range of shades from just a few pure pigments, known as a 'limited palette.'

This limitation of just 4 or 5 primary colors allows Hanson to create a full range of pure and vibrant colors.



*Gilded Arbor*





© Erin Hanson

*Coastal Poppies III*





## Spontaneity and freshness

When she paints, Hanson tries not to go over the same spot on the canvas more than once; she tries to “get it right the first time.”

This has two effects: first, the brushstrokes are very structured, because they have not been flattened by repeatedly passing over the same spot on the canvas; secondly, the paintings have a sense of spontaneity and freshness, never seeming overworked or overly detailed.





Talented Erin has some beautiful books, art calendars and Art reproductions published.

Check out her website for more information.

The Erin Hanson gallery 1805  
NE Colvin Ct McMinnville,  
Oregon 97128  
(503) 334-3670

[info@erinhanson.com](mailto:info@erinhanson.com)

[www.erinhanson.com](http://www.erinhanson.com)

[Wat is Open Impressionism?](#)





Michael deMeng  
Assemblage Artist



Michael is an  
Assemblage artist from  
Vancouver, Canada, who  
exhibits and teaches around  
the world.





## Unexpected applications for discarded materials

In his art he addresses issues of transformation. Discarded materials find new and unexpected applications in his work. They are reassembled and pieced together with unlikely components.

A form of rebirth from the ashes into new life and new meaning.

## It started with his fascination with the Eye of Fatima

Ever since I was young, I was drawn to the image of the hand with an eye in the palm. I can trace my interest back to the film 'The Golden Voyage of Sinbad', filmed in Dynarama, where there was a woman with an eye tattooed on her hand.

After seeing the movie, I spent several weeks drawing eyes on my hands with magic markers, and if I could have gotten a tattoo, I definitely would have.

What is this symbol that I was/am so in love with? It is called the Eye of Fatima, also known as the Hand of Hamsa.

It is a symbol used in various religions to ward off the 'evil eye'.







*The Scarecrow - (Detail)*



*Down in the hole*





*Pimpin' Krishna's Ride - (vehicular-varmints)*



*Armor of Uriel*



## Myths and legends as a source

Michael likes to return to myths and legends as source material. He uses these in his assemblages as metaphors for the evolutions and revolutions of existence: from life to death to rebirth.

These forms are investigations of the world that is constantly in motion, where meaning and function are constantly changing.

## Cryptozoology

### Beware of goat-stalking vampires

Everyone has heard of the Loch Ness Monster, the Abominable Snowman or Big Foot, but it's surprising how many types of mysterious beasts people believe roam the planet.

The technical term for such a creature, a 'cryptid', it is described as a creature that is rumored to exist but has not yet been proven. In Wisconsin there is the devilish Hodag, Mexico and the southwestern states have the goat-stalking vampire, the Chupacabra, which lurks beneath the waters.

In Western Canada there is the Ogopogo lake snake, and who could forget the red-eyed Mothman of West Virginia?  
By land, air or sea, they seem to be everywhere.....  
yet they elude us.

Michael has published 3 interesting books.







Dream Monsters



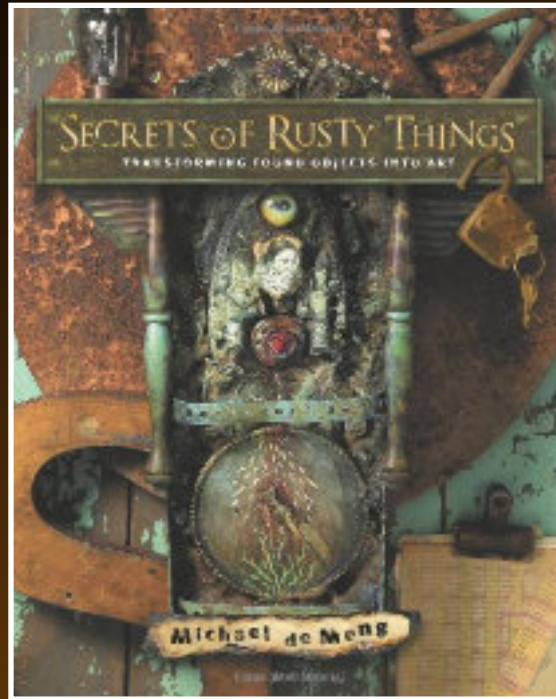
Michael has written three books explaining his fascination;

Secrets of Rusty Things,  
Dusty Diablos and  
the Art Abandonment Project,

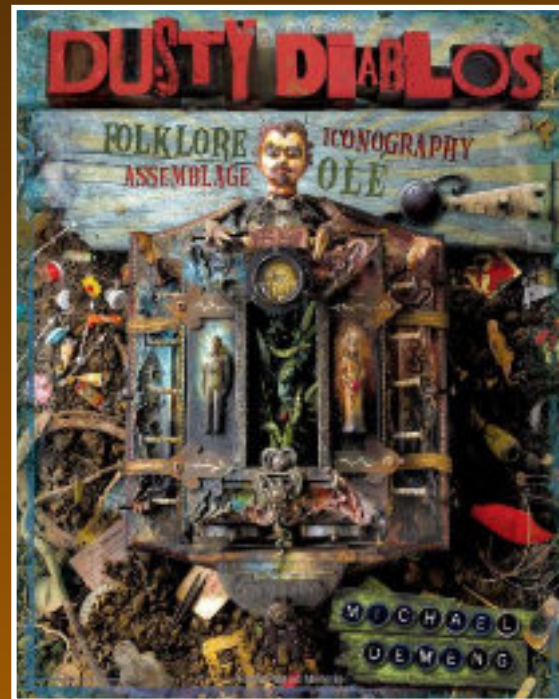
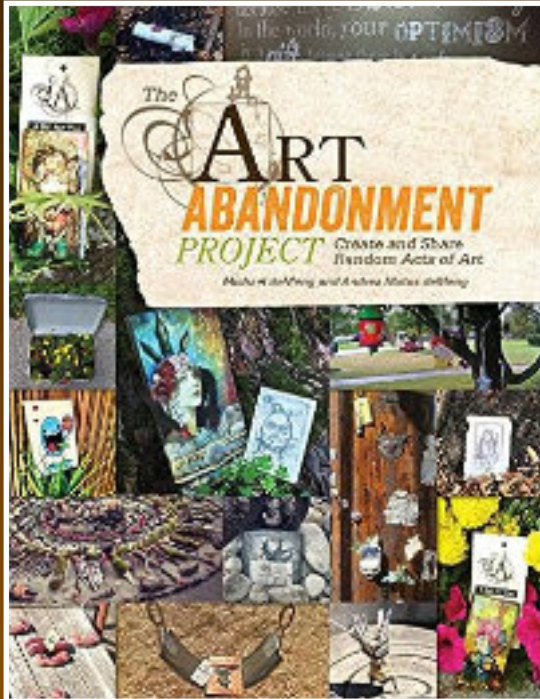
All published by NorthLight Books.

Web: [www.michaeldemeng.com](http://www.michaeldemeng.com)

contact: [mdmuerto@gmail.com](mailto:mdmuerto@gmail.com)



*Grave Digger*





# Tony Joe White



The swamp fox singer, songwriter, musician



# De 'Swamp sound' of Tony Joe White

Tony Joe White grew up in rural Louisiana, USA and was given the nickname 'the Swamp Fox'. This is because of his ability to write songs that captured the brooding, quirks and tensions of the American South.

The most famous of these was Rainy Night in Georgia, which gained worldwide fame not through its own version, but through the interpretation of Brook Benton, Ray Charles and Randy Crawford.

His 'Swamp songs' proved surprisingly universal and were recorded by everyone from Elvis Presley and Tina Turner to Dusty Springfield and Rory Gallagher.



Tony Joe White was born in 1943, the seventh son of Virgie and Charlie White, in Oak Grove, a small town in Northeastern Louisiana.

He grew up harvesting cotton and corn and the Swamps with Alligators. He had a great interest in music, especially the blues that his African-American neighbors played.

When White graduated, he started playing Texas honky-tonks. The beer bottles would often fly around, he remembered.

In 1970 he performed at the Isle of Wight Festival Great Britain and broke through to the general public.

He performed regularly in Europe, his laconic personality making every performance, no matter how large the venue, sound as if he were playing on his own porch at home. And it has always stayed that way during his successful career.

This special musician with his warm voice died suddenly in 2018 of a heart attack.

Here are some nice links.

Link to Rainy Night in Georgia

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

Link to Steamy Windows:

<https://www.youtube.com/watch?v=yOVnM2u66FQ>

Link to The Bad Wind:

<https://www.youtube.com/watch?v=UaiqMXaTPw8>





## Flower Power wall collage

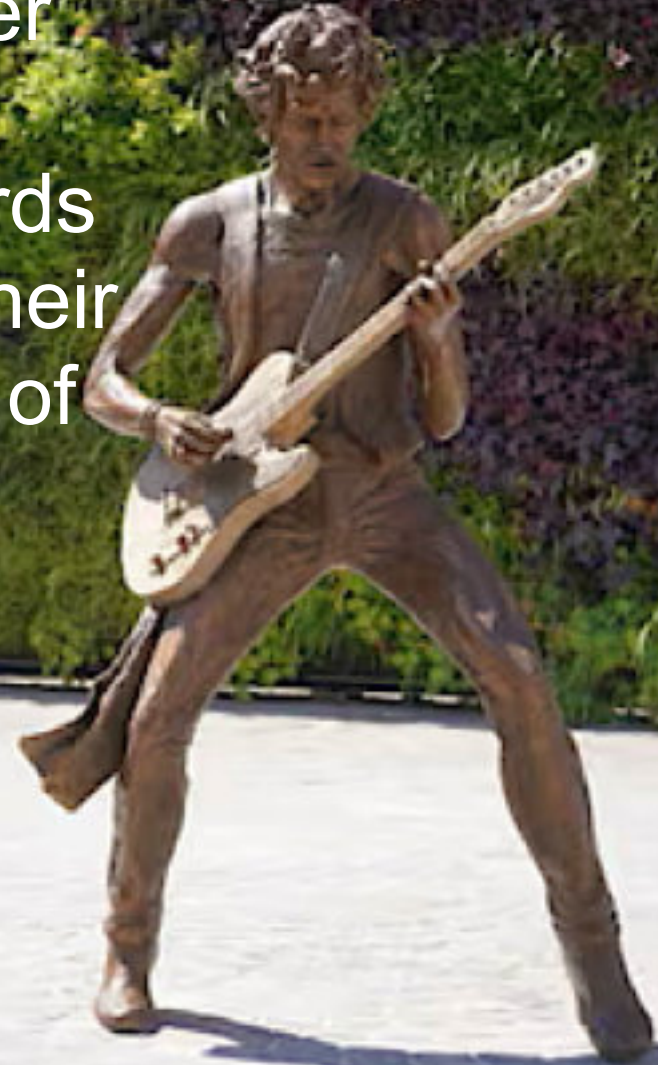
This beautiful flower collage is an idea by Ailyn Stein.

Flowers made of clay, egg cartons, paper, supplemented with pieces of mirror glass and beads. Then it is glued and colored.

What a wonderful project to do together with your child or grandchild!



Statues of  
'Glimmer Twins'  
Mick Jagger  
and  
Keith Richards  
unveiled in their  
home town of  
Dartford  
(UK)





Mick Jagger and Keith Richards, have been unveiled in their hometown of Dartford, Kent, best known for its tunnel and bridge over the River Thames.

The pair met as teenagers on a platform at the city's train station in 1961 and joined the Rolling Stones the following year. They had both attended Wentworth Primary School in Dartford, but went to different secondary schools.

The Stones became one of the most successful bands in history and lasted for over 60 years to date. The footage, commissioned by Dartford City Council, shows the pair performing.

Jagger, wearing his signature tight-fitting pants and singlet, walks with a microphone in hand. Richards has his head bowed over his "Micawber" Telecaster guitar, a birthday present from Eric Clapton.

Artist Amy Goodman said she wanted to honor Jagger and Richards chemistry and energy.

The bronze statues, titled The Glimmer Twins, were created by Amy Goodman, a fan of the band. She said it was an honor and a privilege to sculpt "two incredible music icons". Her goal was to capture their energy and chemistry.

Goodman decided to portray Jagger and Richards as they were in the 1980s. Richards' daughter Angela and granddaughter Ava attended the unveiling of the statues at One Bell Corner in the city center on Wednesday. Jeremy Kite, of Dartford Council, said: "In terms of culture and music, you don't get much more influence than the Rolling Stones. Their music has changed the face of popular music and these boys from Dartford are now two of the most recognizable and loved people in the world."







# Brighton Pavilion

Royal retreat and pleasure palace in the UK





The Royal Pavilion in Brighton is a remarkable testament to the diverse decorative tastes of George IV as Prince Regent (1811–1820). The exotic domes and minarets hint at the splendor within.



## Gout attack

George IV first visited Brighton in 1783 at the age of 21.

He had suffered an attack of gout and was advised to breathe the sea air and drink the water.

Brighton was an obvious choice for its recovery: from the mid-eighteenth century it had become a fashionable seaside resort and its seawater was believed to have therapeutic characteristics.

In 1786 the prince decided to acquire a residence in Brighton. He bought a boarding house by the sea and the surrounding land.

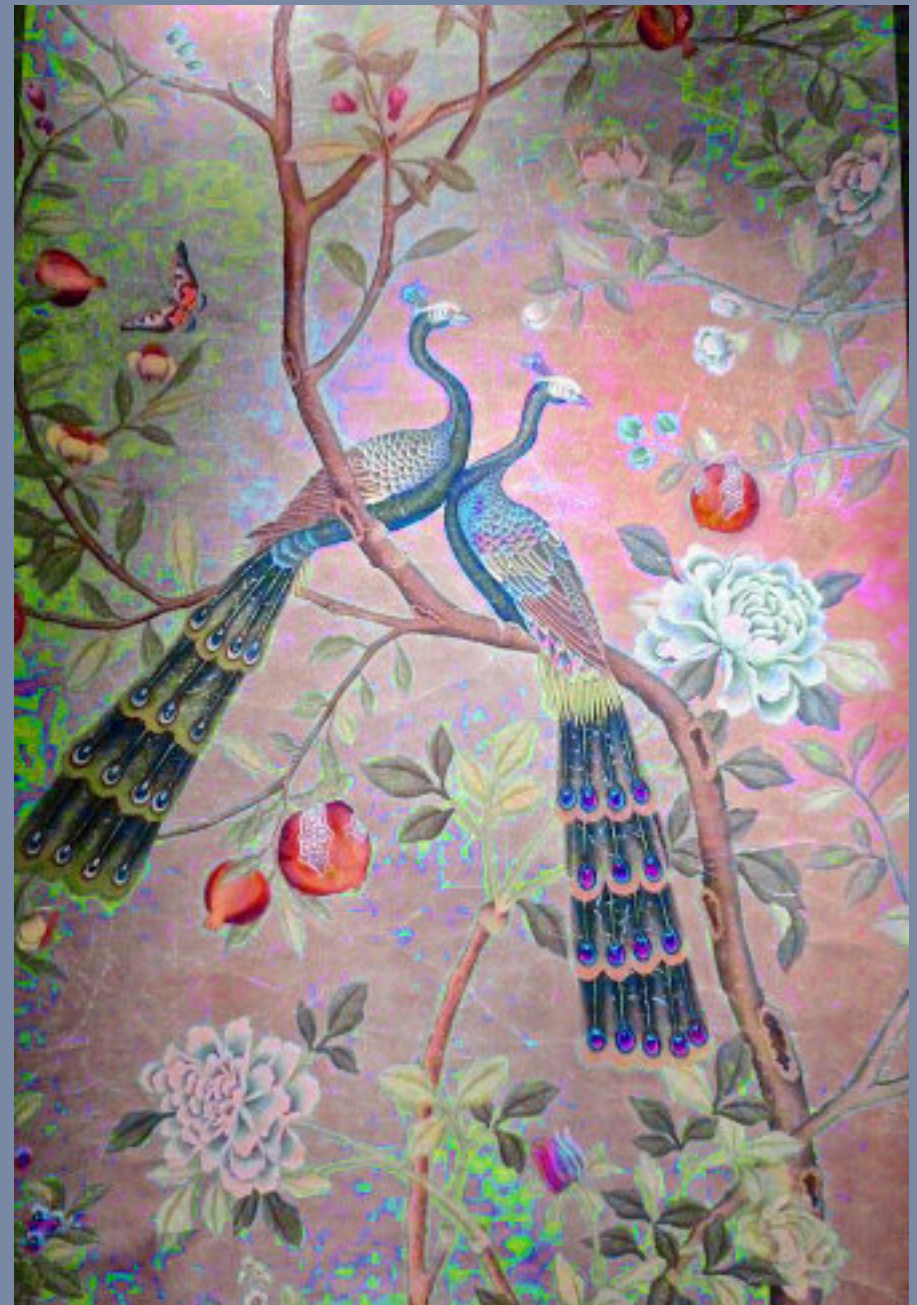
To initiate the process of transforming this lodging house into a princely residence, architect Henry Holland was called in in 1787 to enlarge and expand the building in neoclassical style.

The prince, whose tastes were constantly changing, later employed theater designer and architect John Nash to decorate the pavilion.

These changes took place from 1815 to 1822 and the exterior was transformed by the addition of Indian-inspired domes and minarets.







Hand-painted wallpaper





During the reign of George IV, the pavilion acted as an escape from London and the strict formality of life there.

## Chinoiserie, Asian art and design

Designers Frederick Crace and Robert Jones worked on the interior of the pavilion. These spaces showcased the prince's love for Asian art and design. This style later became known as Chinoiserie, a style inspired by porcelain, silk and lacquerware imported from China, Japan and other Asian countries.



## Banquets, balls and music concerts

In Brighton he could enjoy his favorite things: music concerts, balls and banquets. In the 15 years after his death in 1830, Brighton Pavilion was used as a residence by both William IV and Queen Victoria (1819–1901). Unfortunately, the pavilion was not to Queen Victoria's taste.

In 1846 she sold the property to the Counsel of Brighton for 53,000 English Pounds. The pavilion's furnishings and accessories were completely removed and used to furnish Buckingham Palace and Windsor Castle.

The interior of the pavilion was renovated under the ownership of the Counsel of Brighton.

In 1864 and throughout the 1920s, Queen Victoria (1819–1901) and Queen Mary (1867–1953) returned many of the pavilion's original furnishings and accessories, which were incorporated into the restoration.

Today the pavilion is open to the public as a Regency museum, allowing visitors to experience the splendor that was once George IV's pleasure palace.

The location can also be rented for weddings







# Dream

## Reflection of ambition

'Dream' is a 20 meter high sculpture located on the former site of Sutton Manor Colliery in St Helens UK, designed by world-renowned and award-winning artist, Jaume Plensa.

The sculpture takes form of a young girl's head. Her eyes are closed in a dream-like state. The white, almost luminescent finish is a stark contrast to the history of the site and the black of the coal that still lies in the ground below. The facial contours and reflectivity changes regularly due to changing weather and light conditions.

'Dream' was commissioned by both ex-miners and St Helens Council with the aim of reflecting the aspirations of the community. It was decided a mining monument was far from the wishes of the community and instead, a forward-looking piece that would inspire generations. Above honoring the human heritage of the site.

'Dream' is also intended to symbolize St Helens post-industrial transformation and became a regional landmark.

Over 35 million visitors a year pass the sculpture close to junction 7 on the M62, half way between Liverpool and Manchester.

*Please note that due to the gradient of the path, the summit of Sutton Manor has never been easily accessible to wheelchair users.*







# 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 them in a box that he occasionally flips over on the workbench to see if he can make something interesting out of it.

I was recently invited to a farm where they were going to have a big clean-up, to see if there was anything for me that I could still use before the scrap dealer would take it away.

Because it was an agricultural company that had existed for a century, there was a chance of beautiful material.

My eye quickly fell on a leaf spring construction in an S-shape that was connected with rivets. I also found four spiral springs with irregular ends.

Upon inquiry, these turned out to be parts of a hay tedder from the time when people literally pulled the hay from the field with horse power. When I put the leafsprings together and against each other, a horse was soon born.

With some heating pipes from the fifties and a matching bend with a hole in it in the right place: the place for the eye.

A simple rope as a braided bridle was the icing on the cake. Just like that, horse and jockey were complete..

Ad de Rouw

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







ZATERDAG 30 SEPTEMBER  
VAN 10.00-17.00 UUR  
ZONDAG 1 OKTOBER  
VAN 12.00-17.00 UUR

**KUNSTRROUTE  
CULEMBORG**

**2023**



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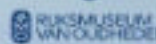
**NAAR DE  
ANTIEKEN!**

GLAS UIT DE OUDHEID ALS  
BRON VAN INSPIRATIE

2 september '23 — 17 maart '24



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



VRIENDENLOTERIJ

**Nationaal  
Glasmuseum  
Leerdam**





Exhibition in the library of the town of Vianen..

Since 2019, a rotating exhibition has been on display throughout the year in Vianen's former art library, provided by the Vianen Open Studio Association.

24 Artists, show their works here: sculptures, ceramics, watercolors, quilting, jewelry, various metal techniques, and acrylic and oil paintings.

The exhibition can be viewed during library opening hours until the end of November. Monday to Thursday 10:00 AM - 5:00 PM Friday 10:00 AM - 8:00 PM Saturday 10:00 AM - 3:00 PM

Closed on Sundays and public holidays.

Spekdam 2 - 4132 BP Vianen (Utr.) The Netherlands



Gemma de Rooij



Femke van der Weerd



Marion Wardenaar



Raquel Pereira Silva



# Nationale kunstdagen

18 & 19 november 2023



Evenementenhal Gorinchem


Franklinweg 2, 4207 HZ Gorinchem  
The Netherlands  
See website for Tickets.  
<https://kunstdagen.nl/>



Opening hours 'Nationale kunstdagen':  
Saturday, November 19, 2023 from 11 a.m. to 5:30 p.m.  
VIP Evening from 5.30 pm to 8.30 pm.  
Sunday, November 20, 2023 from 11 a.m. to 5:30 p.m.

(Nationale Kunstdagen in English: National Art days)





**Kunstenaar  
of hobbyist?**

**dekwast.nl**





Dalí

The Endless Enigma | Can be seen from  
March 10 to the end of December 2023

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# Passe - Partout Kunstmagazine

*Passe-Partout Kunstmagazine is published  
6 times a year.*

*The digital magazine is a free edition of  
Leerdam Artists Collective Foundation.*



Editor Passe-Partout :  
Sylvia Bosch.

Lay-out & photography:  
Antony Swiderski.  
[antonyswiderski.nl](http://antonyswiderski.nl)

Model: Laura de Rijk.

## Shall we become friends?

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?

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Stichting  
Leerdams Kunstenaars Collectief

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Stichting  
Leerdams Kunstenaars Collectief.



**Edition 13.5 of  
Passe-Partout Kunstmagazine  
will be published mid-December  
2023**

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

Editor: [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)

[https://passepartoutkunstmagazine.nl/Collectief2022/Passe-Partout\\_Art\\_magazine.html](https://passepartoutkunstmagazine.nl/Collectief2022/Passe-Partout_Art_magazine.html)



*Painting Gustav Klimt - with Zarathustra the Cat*  
**[FatCatArt.com](http://FatCatArt.com): Svetlana Petrova**