

Passe-Partout Art Magazine

2024 Volume 14 - Edition 1

Painting: Anselm Kiefer 'Walhalla'



Painting from the series: 'Superstrings, Runes, The Norns, Gordian Knot'

IMMERSE IN THE WORLD OF ANSELM KIEFER

Anselm Kiefer: "Art is desire. You will never succeed, but you will continue in the hope that you will."

Play on the ruins

Anselm Kiefer was born just before the Second World War ended. As a child he played in the ruins of post-war Germany and built houses of stones that he found among the rubble. He has always continued to build and break down. He was one of the first German artists to take a closer look at the recent history of his mother country in the late 1960s.

Initially, he therefore came across a lot of criticism, later he received a lot of appreciation because he exposed what remained undiscussed. In the past five decades he has built up an oeuvre of size and a large crowd of fans, from young to old, who follows him to the foot. His work is included in important museum collections around the world.



Gold, oil paint, straw and lead.

Kiefer is a tireless omnivore with endless interests. The artist is always looking for new insights and meanings. And you can clearly see that in his layered work.

In it he interweaves Germanic mythology, history, poetry, literature and philosophy. He uses traditional and unconventional materials, such as gold, oil paint, straw and lead.

Kiefer exposes his works to the elements, sets them on fire, adds life-sized objects or removes previously applied layers with his chisel..



*Aus Herzen und Hirnen spriessen
die Halme der Nacht 2019-2020*

*(The stalks of the night 2019-2020
sprout from the heart and brain)*

Kiefer uses traditional and unconventional materials, such as gold, oil paint, straw and lead

In this way he creates true symphonies full of texture and meaning, on which he would prefer to keep on working. Because a work of art is actually never finished for him.

***Anselm Kiefer: "What does the artist do?
He makes connections. He ties invisible threads
between things. He delves into history, whether it is
the history of humanity, the geological history of the
earth, or the beginning and the end of the visible
cosmos. "***

Two-stream country / The high priestess

An impressive work of art

This artwork by Kiefer is absolutely very impressive. In the first place alone because of his size. They are two large bookcases made of steel, with around 200 books covered with lead.

The glass plate between the two bookcases is 4 meters high and is approximately 5 to 6 meters long. It is also at least half a meter deep and placed in an empty room.

Kiefer has been working since 1986 with between breaks on the 'lead bookcase'

*Image of the side of the bookcase,
With a lady in the background,
That gives you a bit of an
impression of
The dimensions of this artwork*





On the left bookcase you can read the name Euphrates and on the right bookcase Tigris



Time capsule

'Kiefer started from a book as a time capsule and a repository for knowledge.'

In 1986 he started making the lead books and placing them in a large bookcase like in a library. The final artwork features almost 200 lead books in two steel bookcases. These two cabinets are separated by a four-meter-long glass plate.

The left bookcase says Euphrates and on the right Tigris.

The library of the High Priestess

The title 'Zweistromland' refers to ancient Mesopotamia, 'the cradle of civilization,' where the world's first books were made. These were made of clay.

The second title The High Priestess relates to a specific tarot card showing a high priestess sitting with a book on her lap. She is the personification of a kind of knowledge that is mysterious, immeasurable and intuitive.

Preserving books and passing on knowledge to new generations

However, Kiefer's books are ambiguous: they preserve but at the same time hide the information they contain. While it is technically possible to open the books and leaf through them, their size and weight make it practically impossible to do so.





While some books are blank, others contain manipulated black-and-white photographs of the Earth's surface. All photos are devoid of human figures but show traces of human activity. There are also books that contain symbolic materials such as clay, sand, dried peas and hair.

Fired clay is made of earth, air, fire and water

The 'four classical elements' that were thought to be the building blocks of life.

These elements are also closely related to alchemy, a recurring theme in Kiefer's art.

Theoretically, dried peas can germinate and therefore symbolize hope for future growth. Here, however, they are encased in lead, and it is, as it were, an illegible Braille.

The ash-gray books seem to have been subjected to weather, wind and chemical processes, which is why the visual impression of the bookcase is mainly one of disintegration, destruction and transience.

Paradoxically, Kiefer expresses transience here with a metal that is strong enough to withstand radioactive radiation.

Lead is an ambiguous material because while lead can provide protection, it is also toxic and therefore life-threatening.

The heavy and unwieldy library can be seen as a story about acquiring knowledge, to the extent that we no longer have an overview of it. It can also be read as a heavy burden of knowledge that we have inherited from the past.

Each book is unique and weighs between 100 and 300 kilos.

Kiefer installation 'Winterreise' (*'Winter Trip'*)

Kiefer confronts us with the idyll of a winter forest.

The decor is reminiscent of an underground shelter that has miraculously taken on fairytale shapes and qualities: one that you would like to enter. Into this bizarre and alienating setting, the artist almost casually parachutes into his view that ideas from Romanticism can lead to extreme violence and terrorism.

Bedding made of lead

Kiefer is often a victim of burglary and vandalism

His home was burgled in 2008 and dozens of lead books weighing as much as 7.5 tonnes were stolen from his previous workshop in Barjac before being discovered a few days later in the possession of scrap metal collectors in the Drôme and the Ardèche area.

In 2014, two women were caught destroying the fence and trying to loosen pieces of lead from one of the works of art.

In 2016, 4 thieves were caught dismantling a giant sculpture of books, made of 10 tons of lead and 12 tons of marble, which was locked in a metal cage in the warehouse courtyard.

A security guard interrupted the burglars who dismantled the statue, but was unable to arrest them before they made off with the valuable loot.

The value of the artwork was estimated at 1.3 million euros while the value of raw lead is only worth 1670 euros per tonne.



<https://www.voorlinden.nl/tentoonstelling/anselm-kiefer/>

Voorlinden museum & gardens
Buurtweg 90
2244 AG Wassenaar
+31 (0)70 51 21 660

info@voorlinden.nl

Painting: 'Humbaba'

Museum Voorlinden in Wassenaar has several works by Kiefer in its collection.

Kiefer at Voorlinden until February 25, 2024

Exhibition Japanese photographs 19th century



The exhibition offers a unique insight into Japan in the late 19th century. The collection has never been shown before and is one of the most important largest private collections of Meiji photography in the world. The 155 photos, from both Japanese and foreign studios, show a... extraordinary artistry and are of important historical value.



MANTRA
Street artist and naturalist



Mantra, born as Yuri Cansell, was born in Metz (France) in 1987.

He is a self-taught street artist and naturalist who has been painting on the streets since 2008. He grew up among the noise of the city and the whispers of the surrounding countryside.

Entomology, the world of insects

Although Mantra is equally adept at painting people and animals, he is particularly fascinated by entomology, the world of insects.





In his paintings and street canvases, the artist pays tribute to his childhood heroes (butterflies, owls, spiders, birds, etc.) in a realistic and lively style, like a mirror that reflects on the cries of a nature that we no longer hear.

Lost biodiversity

He poignantly depicts these creatures mostly as lifeless specimens on display in an exhibition case, a heartbreaking commentary on lost biodiversity.

His depictions of infinitely varied species are always spectacularly beautiful and scientifically accurate down to the smallest detail.

Mantra creates these beautiful murals with the intention of leaving his footprint in the urban areas as repeated mantras, hence his nickname.

Not only does he have extraordinary artistic skills – freehand sketching without using a projector or grid – but he also has a strong passion and motivation.

Urgent global problems

This young French artist is on his way to the international forefront of contemporary muralism and his works are recognized beyond European borders: Buenos Aires, Seattle, Vienna, Paris, Lima, Quito, Bogotá.

His exceptional technical skills, combined with his passion for nature and the human experience, not only enliven our cities, but also alert us to pressing global issues.



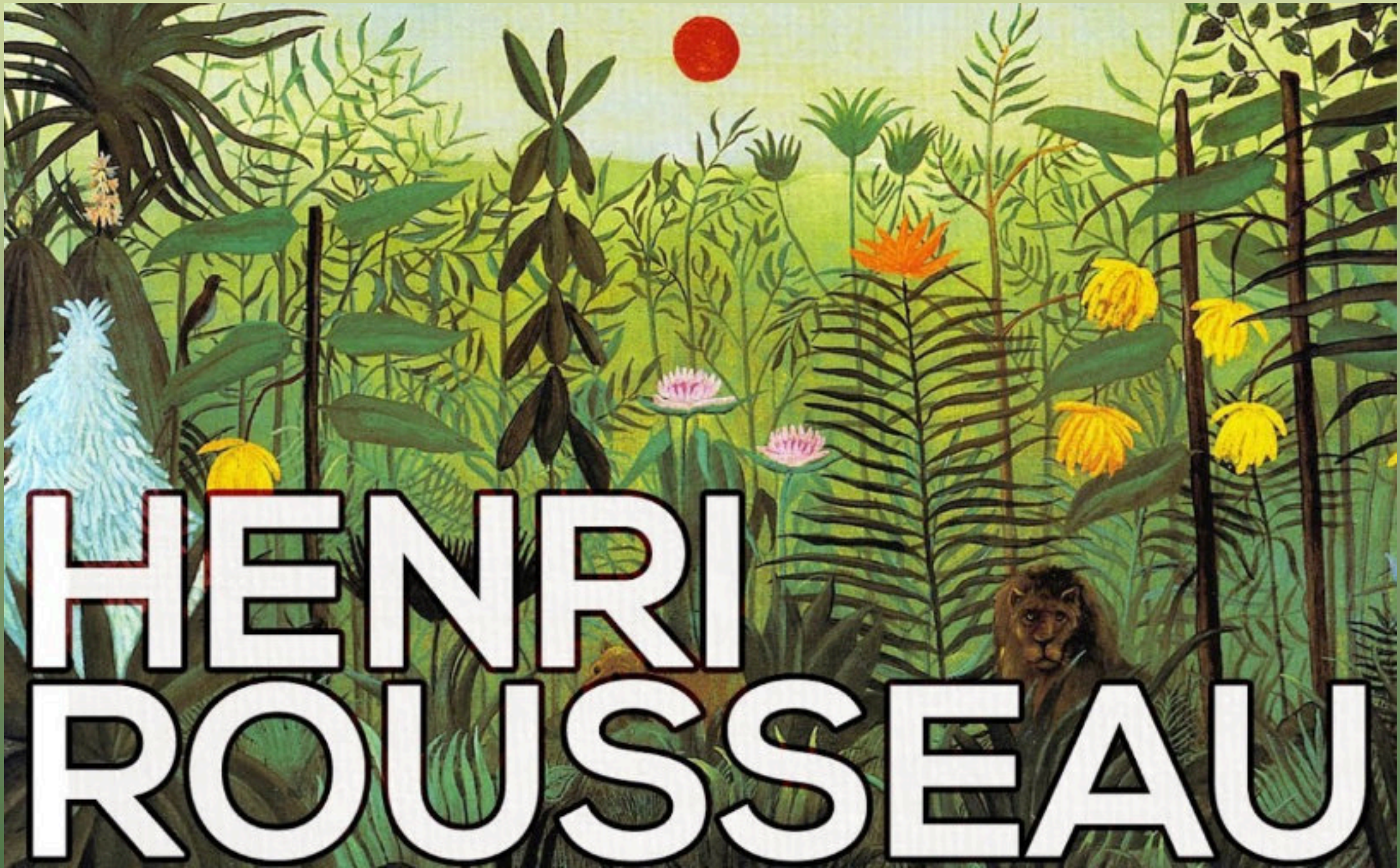


‘Frisse wind’ (‘Fresh wind’) Impressionism of the North

Exhibition
January 17, 2024 -
May 5, 2024

Singer Museum
Oude Drift 1
1251 BS Laren
the Netherlands

<https://www.singerlaren.nl>





Henri Rousseau

He made paintings of the jungle but had never been there himself.

He gained inspiration in the zoo, in the art & history museums, in plant greenhouses, and in magazines.

A woman lies naked in a lush jungle landscape

It is a magical scene. Henri Rousseau painted her among birds, a lion and a snake, as a modern Eve.

Where did Rousseau get the inspiration for his jungle paintings?

Henri Rousseau was a customs officer who enjoyed painting in his spare time.

The Customs Officer

Although art critics had little regard for his primitive style, he received much appreciation from other avant-garde artists. Nicknamed the Customs Officer, Rousseau exhibited his works among the works of the Post-Impressionists in Paris.

In 1891, Rousseau painted a hunting tiger in the jungle. Paintings with monkeys, snakes and lions soon followed. Rousseau made more than 25 jungle paintings in his career. Rousseau was often asked why a French customs officer started making paintings of the jungle.





Never been to Mexico

Henri Rousseau said that during his military service he was deployed to Mexico, where he served as a regimental musician. But to date, art historians have not been able to find any evidence for this story. Nowadays people therefore think that Rousseau made up this story as a sales pitch.

He was accused of just tinkering around

Henri Rousseau was born in Laval - France. He enlisted in the army and worked, among other things, in a toll booth on the outskirts of Paris. He only started painting at the age of 40, and had no artistic training or experience. He went about his work unhindered by the rules and traditions of classical training.

During his lifetime his work was not appreciated and even ridiculed

Rousseau himself, however, always continued to believe in his art. He tried to work in the style of 'Ingres' followers, but he never succeeded.

He received a lot of criticism for his childish style, and he was accused of just messing around. However, if you take a closer look at his work, you will see that his way of painting is very refined. His work was also appreciated for its innocent, primitive qualities.

It was the Spanish painters who first noticed him and considered him part of the avant-garde.



Henri Rousseau worked in a naive or primitive style. He worked on his paintings for a long time and therefore does not have a large oeuvre. Rousseau generally painted landscapes, sometimes a cityscape, with a figure in the foreground. He called these his 'portrait landscapes'.

It is more likely that Rousseau simply found his inspiration in Paris. The Jardin des Plantes housed a zoo with exotic animals. In addition, there were stuffed lions and tigers in the Natural History Museum, which he copied and used for his paintings.

But the biggest inspiration has probably been magazines and maps with images from Africa and South America. The Lafayette department store had published a magazine with images of 200 wild animals. All monkeys in Rousseau's paintings are based on this book.

Picasso

The African jungle paintings of Henri Rousseau were appreciated by Pablo Picasso. Picasso himself was studying African masks as inspiration for his *Demoiselles de Avignon*.

To honor Rousseau, Picasso organized a banquet in 1908. Thirty artists and friends were present: Georges Braques, Marie Laurencin, Maurice de Vlaminck, Fernande Olivier. Picasso's studio was cleared out for the occasion. A table was made from a row of easels and streamers and flags hung on the wall. Tablecloths, plates, cutlery and glasses were rented from the nearby restaurant. The medals Rousseau received were also considered a bit of a joke.

The poet Guillaume Apollinaire wrote a poem especially for Rousseau.

Henri Rousseau was indeed a celebrated painter in his own time. Although the establishment initially rejected him, his unique style was embraced by other modern artists such as Picasso.

Today his jungle paintings hang in the largest modern art museums in the world.

Henri Rousseau died at the age of 66.





To honor Rousseau, Picasso organized a banquet in 1908



Konrad von Friesach,
Genadestoel *Mercy seat) circa 1440 – 1460.
Bonrefanten Museum, NK collection, on loan from the Cultural Heritage Agency of the Netherlands.

Exhibition Kunst Op Drift

(Exhibition Art on Drift)

Not only soldiers and refugees, art also becomes adrift in a war because it is stolen or compulsorily sold.

The Bonnefanten Museum in Maastricht now shows works of art that were stolen during the Second World War or sold under pressure from the Nazis and later returned to the Netherlands.

The incredible stories behind the works are also sometimes told. Fascinating, exciting and sometimes tragic stories are told in this exhibition. They are hidden behind the almost twenty selected works of art on display.

Hidden stories

In addition to their art historical story, the works on display have much more interesting to tell about robbery, sale of their own free will or sale under pressure around the Second World War.

These are hidden stories that can only be unraveled through thorough provenance research. They are about the pre-war owners (including the Dutch art collectors Lanz and Goudstikker and the Viennese Rothschild family), the art trade around WWII and the storage of the works in Nazi Germany as a result of the collecting passion of Hitler and Göring, among others.

After the war, the story of a decades-long search for the rightful owners often follows.



A difficult task, which has repeatedly led to return or restitution, but sometimes drags on for years and is often the subject of legal battles.

From the moment the Allies return the pieces from Germany to the Netherlands, the government tries to get them to the rightful owners through a restitution process. Works that were not claimed after the liberation were auctioned off by the state or set aside for museums and other public buildings. This collection is called Dutch Art Property or the NK collection. Bonnefanten Museum has 132 works from the NK collection on long-term loan.





The exhibition 'Art in Drift'
lasts until November 3, 2024.

Avenue Ceramique 250
6221 KX Maastricht - the Netherlands

www.bonnefanten.nl



Hybiscus Rising

artwork beacon of hope

A new sculpture by Yinka Shonibare has been unveiled in central Leeds (UK) in honor of David Oluwale, the British Nigerian and Leeds resident whose personal story inspired locals to create a lasting legacy to mark his life.

Oluwale drowned in the River Aire on 18 April 1969 after being systematically harassed and hunted by two members of Leeds City Police.

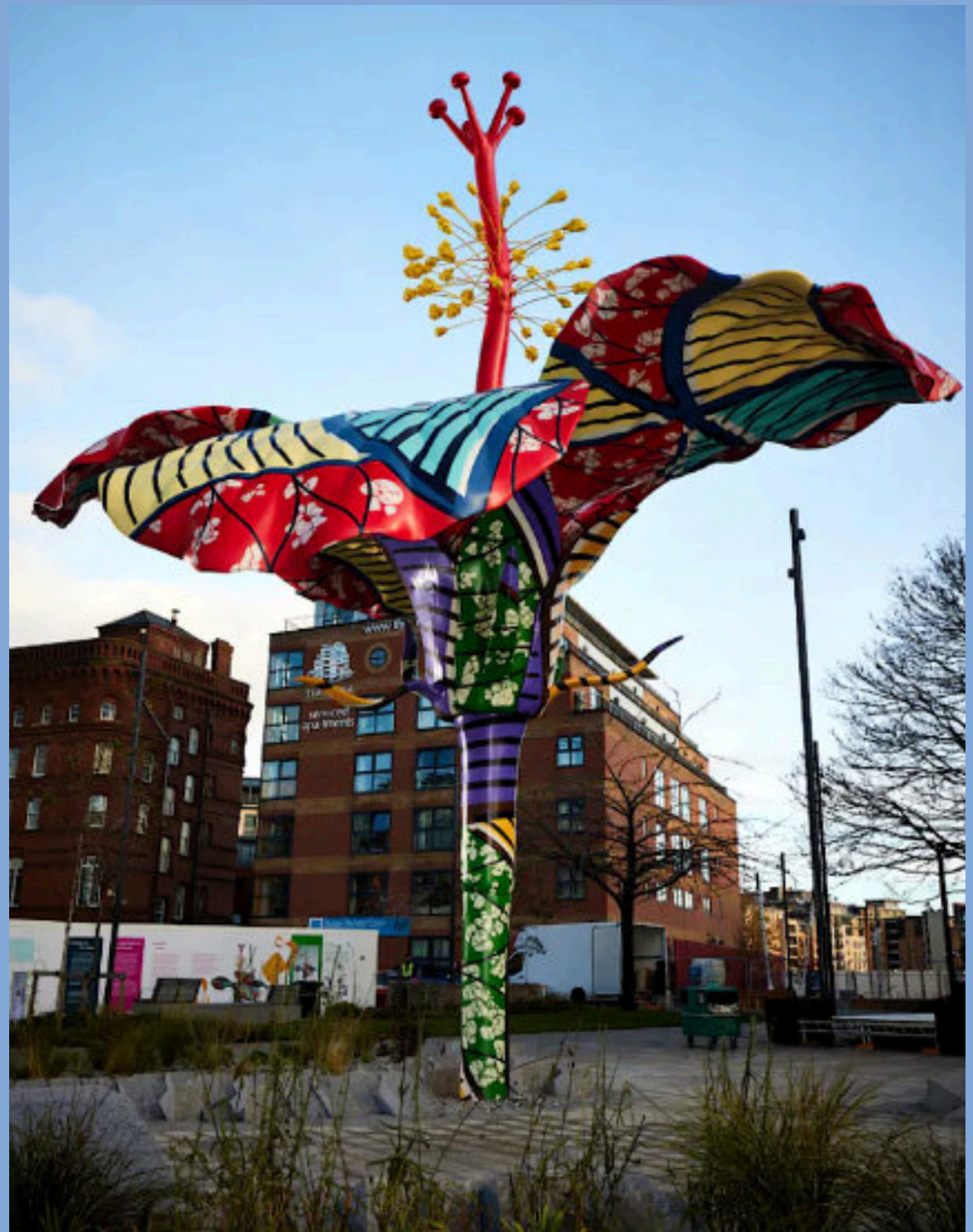
Inspired by the hibiscus flower, a plant ubiquitous in Nigeria, this major new public artwork, embellished with African-inspired batik patterns, stands as a beacon of hope. It provides a place for people to come together and tells a story of reconciliation, healing and renewal for the city.

David Oluwale as hunted game

David Oluwale was a British Nigerian who arrived in Leeds in 1949 at the age of about 19. He had hidden on a freighter from Lagos in search of a better life.

For four years he worked hard and enjoyed a pleasant life with the other West Africans in the city. But in 1953 he was involuntarily admitted to a psychiatric hospital where he stayed for many years. For most of the 1960s he was homeless and slept on the streets in a rough environment.

He was never violent.





David Oluwale drowned in April 1969 after being attacked by two Leeds police officers

Officers Elleker and Kitching often visited him early in the morning when he was sleeping in a doorway somewhere. There were no people on the streets yet. He then had to stand on all fours and sometimes one of them would pee on him.

They also kicked an arm away, causing David to fall face first into the street. He was regularly beaten up and kicked in the groin. He was also sometimes taken into the car and released far outside Leeds in the hope that he would not return.

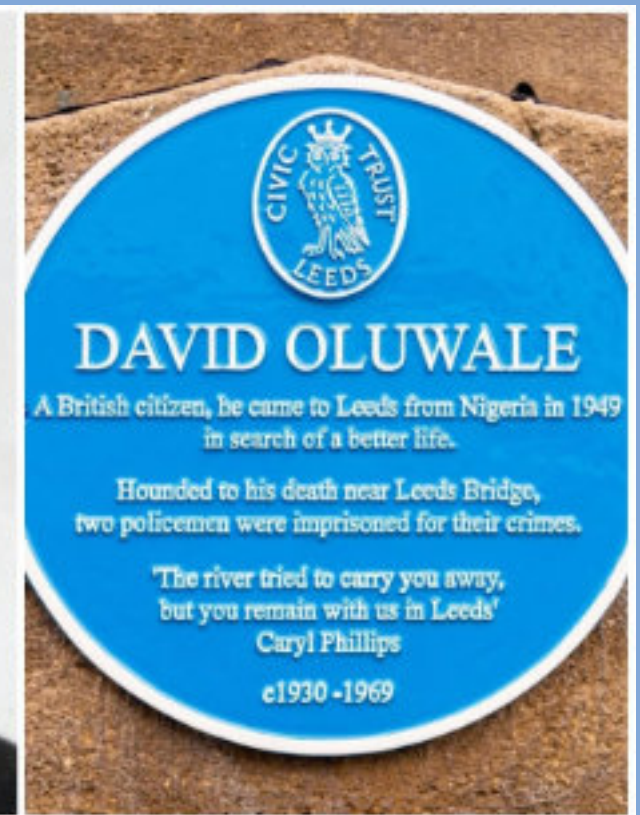
His death briefly caused a national scandal but was largely forgotten until the release of police files thirty years later.

In 2007, the charity #RememberOluwale was founded, dedicated to using the arts to stimulate a creative and hopeful response in the city of Leeds.

Yinka Shonibare, the creator of the Hibiscus monument

Artist Yinka Shonibare was born in London, England in 1962 and moved to Lagos, Nigeria at the age of three. He lives and works in London. He was nominated for the Turner Prize in 2004 and was elected a Royal Academician in 2013.

Shonibare was awarded the honor of Commander of the Most Excellent Order of the British Empire in 2019 and received the Art Icon Award from Whitechapel Gallery in 2021.



Uprooted



Colombian artist Doris Salcedo explores the concept of home and displacement in her installation 'Uprooted'.

This monumental installation, with which she created an uninhabitable house from 804 dead trees and steel, was on display at the Sharjah Biennale in the United Arab Emirates.

The work is a powerful reflection on irreparable loss and speaks to many issues, from the Russian invasion of Ukraine to the devastating effects of climate change.

In a Magic Forest nature trapped in resin





“Hello, I am Mariëlla van Dongen. Together with my husband and two cats Molly and Murphy, I live in the middle of the beautiful nature of the Ooij polder, between the Konik horses, Galloway cows and other animals that are allowed to live here in the wild.

From an early age I have loved nature, fairy tales and beautiful jewelry. I have been able to merge these passions in my creations.

For ‘In A Magic Forest’ I create wearable works of art in the form of distinctive miniature landscapes in resin, jewelry, paperweights and panoramas.

Real native flowers, mosses, mushrooms, etc. are harvested by myself from wild nature and carefully arranged and protected under fine layers of environmentally friendly resin. I use EcoPoxy or UV Poxy for this, both are eco-friendly.

The delicate scenes in the jewelry are embraced in a beautiful frame, resulting in an inimitable looking glass that reveals a magical secret world to those who look through it.

Creating these works of art is almost magical and in this way I can share the wonder and emotion that I experience in nature by creating these works of art for others who love nature.

It is always special to experience that people become silent and moved by my work, just as I am also silent and moved by nature.

I look for the smallest flowers, mushrooms, plant roots, leaves, etc. from nature around our house, to create small fairytale miniature landscapes.

Tiny pieces of nature, in the original form as it grows in nature, which means not crushed, I immortalize in resin, so that you can always carry nature with you.”





“It takes me three weeks to create one piece of jewelry and complete it. It is a labor-intensive process that requires a lot of patience and precision. Every jewel I create is unique and made with great love and respect for nature. Respect for nature means that I will never use a snail shell that still has a snail living in it and I never use real butterflies or other insects. I also make brooches and earrings with the theme 'butterflies'.

Please feel free to take a look at my website”

Greetings from Mariëlla.

<https://www.inamagicforest.com>





Mr. Finch from Leeds is a jewelry designer by trade.

A cool English artist with tattoos who makes cute, adorable animals that look straight out of old English fairy tales.

Completely self-taught, Mister Finch is a published author and a highly imaginative textile artist, widely known for the creation of his distinctive (and adorable) creatures.

His success is undoubtedly due to his ability to create highly realistic wildlife, matched by his skills in portraying the animals as lifelike fantasy characters, each with their own unique characteristics.

“I use recycled materials in most of my pieces, not only as an ethical statement, but I also believe that textile recycling adds more authenticity and charm.”

His unique works of art all depict creatures – hares, hedgehogs, geese, birds, spiders and mushrooms are recurring characters in his dream-like pieces.

“ My main sources of inspiration come from nature and I often return to certain ideas again and again. Flowers, insects and birds fascinate me enormously with their amazing life cycles and extraordinary nests and behavior.”

His pieces are indeed legendary – not only because of the vintage textiles he uses, but also because of the British folktales and fables he is inspired by.





“British folklore is also so beautiful and rich in fantastic stories and will always be at the heart of what I create.

Fabrics that I look for everywhere and the hunt for them is endless. In the past I have used leather and feathers in my work but I don't do that anymore.

If I want a feather for a cap, I now make the feather myself. You can also get a leather-like effect by using several layers of paint and wax.

All the fur I use is fake and I try to reuse old clothing where possible. Making these changes hasn't really affected the way I work and if anything has pushed me to be more experimental with fabrics and textures.

Often the fabric from the front can become damaged and stained, but the back can be fine. I once heard an old lady say she liked to use the "ghost side" of the fabric and I liked that: the hidden side that is overlooked. Since then I always turn everything inside out to see what the inside is like.

The backside of old ties can sometimes be very beautiful

The 'ghost lace' of old men's ties can be great if you need small amounts of fabric, and they cost next to nothing.

Also furniture in containers, if a sofa is being thrown away, see if I can use the fabric... some of the best fabric I have found and love came from the side of a vintage bed base that was broken.

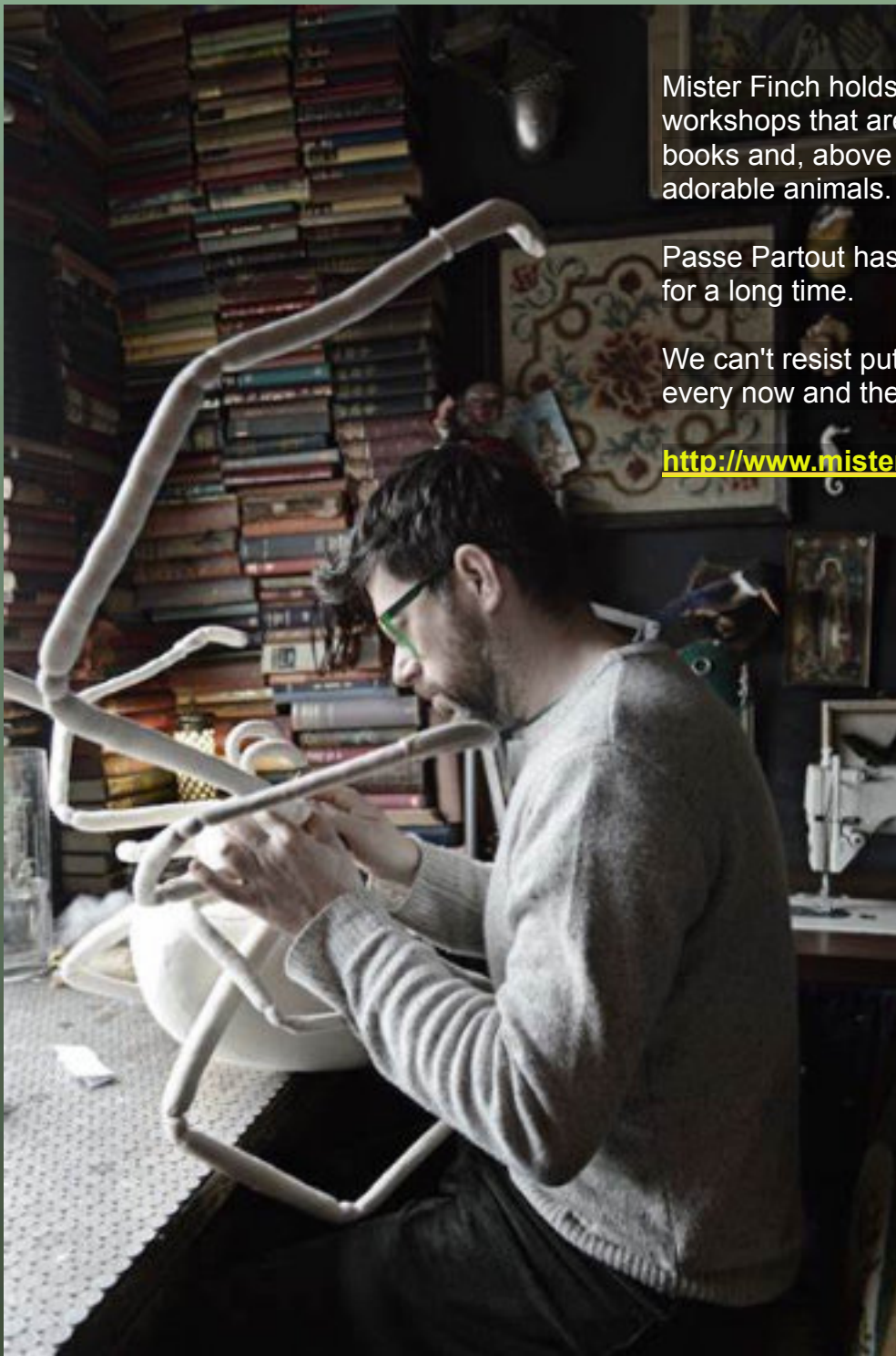


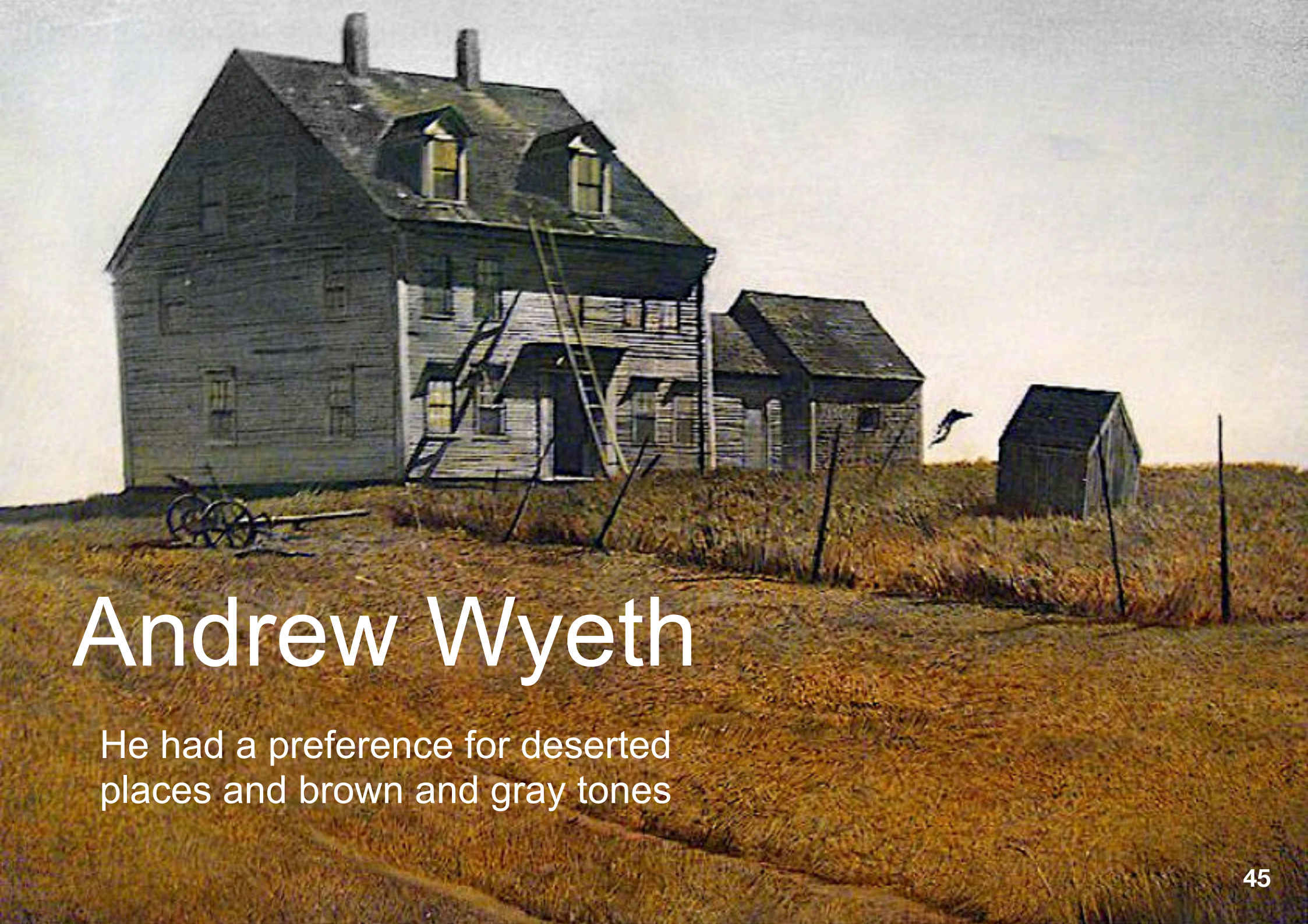
Mister Finch holds exhibitions, gives workshops that are very popular, he writes books and, above all, makes incredibly adorable animals.

Passé Partout has been a fan of Mister Finch for a long time.

We can't resist putting him in the spotlight every now and then.

<http://www.mister-finch.com/portfolio/>





Andrew Wyeth

He had a preference for deserted places and brown and gray tones



Andrew Wyeth was one of the best-known American painters of the twentieth century.

He is so popular with the American public that he is also called “The People’s Painter”.

Wyeth learned painting from his father, Newell Convers Wyeth, who was a painter and illustrator, and made about 3,000 paintings and illustrated 112 books.

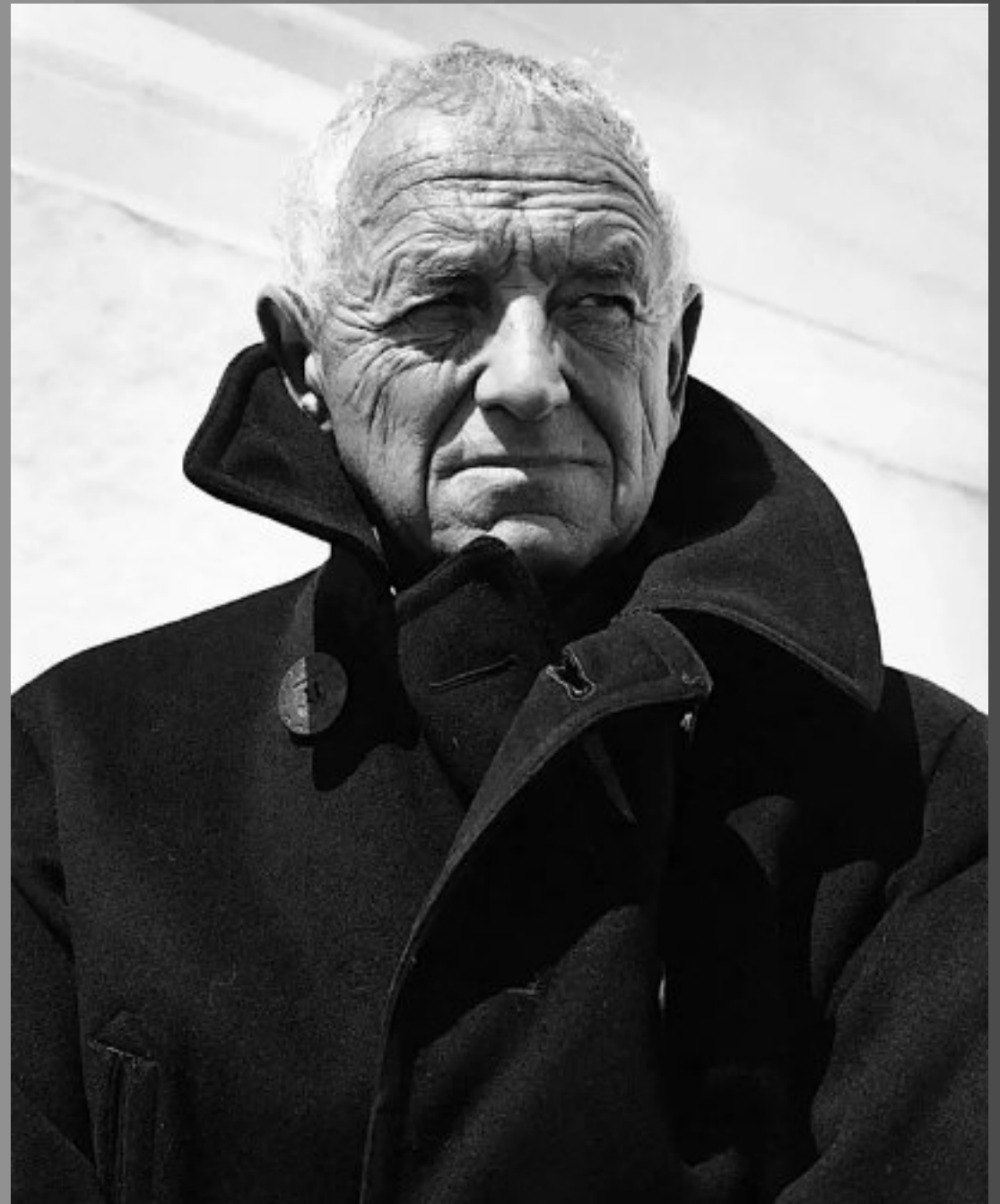
Wyeth was the youngest of five children and, because he was in ill health, he was educated at home by his parents.

Wyeth’s father recognized his son’s raw talent, and found this had to be cherished. While his father taught him the basics of traditional academic drawing, Andrew began making watercolor studies of the rocky coast and sea in Port Clyde Maine.

Son Andrew loved realistic landscapes painted with photographic precision, with a preference for deserted places and brown and gray tones. He worked mainly in watercolor and egg tempera.

His favorite subjects were the country and the people around him. His works usually radiate a longing, melancholic atmosphere.

For example, he once made a painting of the neighbors while they were sleeping.





'Christina's World' is his best-known painting

The painting 'Christina's world' shows a gently sloping landscape, overgrown with dry grass. In the foreground lies a woman, half-erect, with her back to the viewer.

It seems as if she is trying to use her last strength to crawl towards the house on the horizon. The woman is Christina Olson, a friend and neighbor of the creator of this painting. Christina Olson contracted polio in her childhood, which left her crippled for the rest of her life.

Her disability is not immediately visible in the painting, but it does show that there is something wrong with this young woman. In this work the pleasant rural atmosphere is contrasted with an unspoken tragedy.

What may first appear as a soothing situation, turns into loneliness upon closer inspection.

'Christina's world' (painted in 1948) is the artist's best-known work.

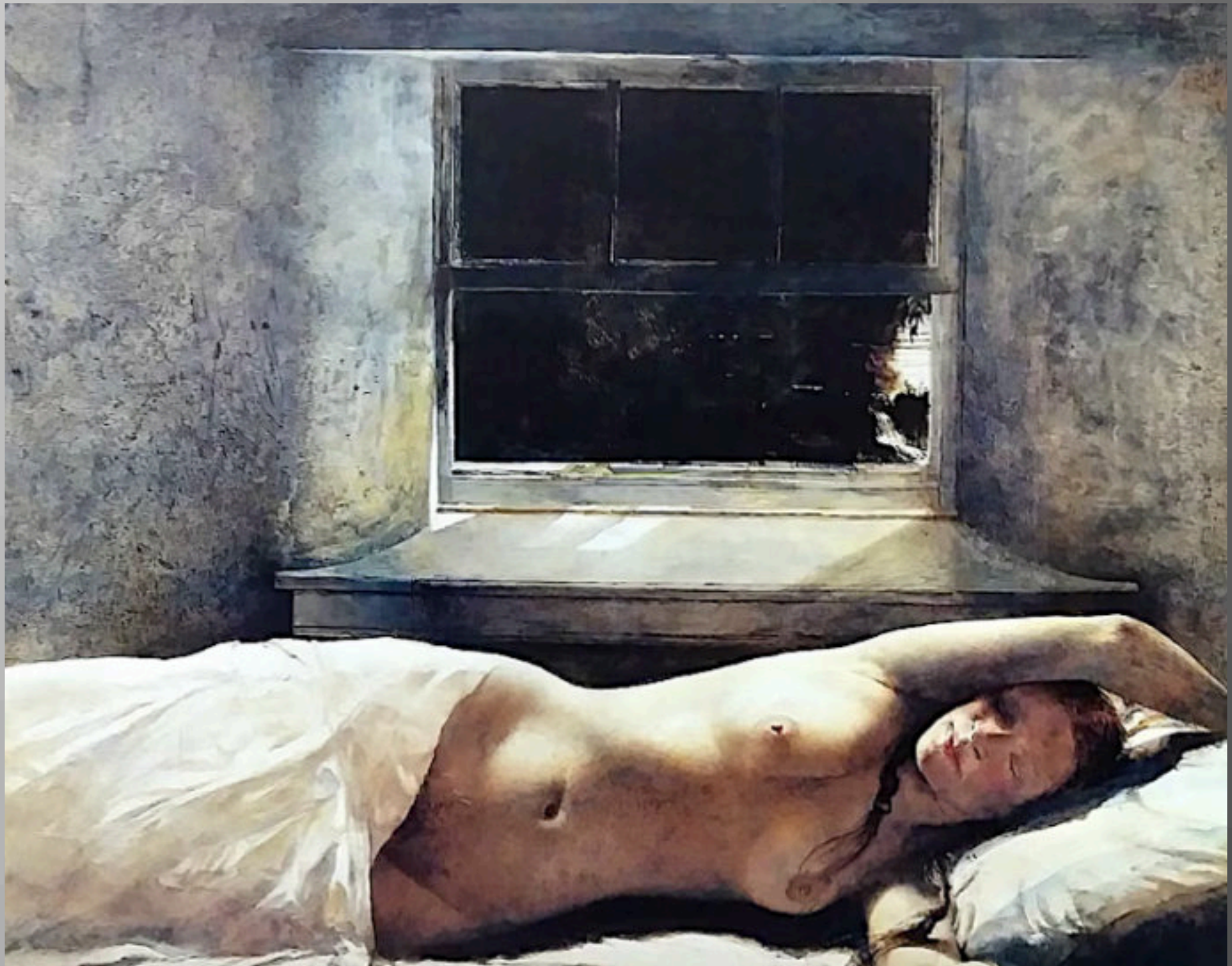
Wyeth secretly painted his neighbor Helga 240 times

Wyeth may be less known in Europe, but has nevertheless exhibited at the Museum of Modern Art in New York, the Baltimore Museum of Art and the Art Institute of Chicago

Over a period of 15 years, Wyeth made, in addition to his other works, a series of 240 paintings of his Prussian neighbor, Helga Testorf.











Helga was 32 at the time. Although she had never modeled before, she agreed to become Wyeth's model. They enjoyed the peace and solitude together.

Helga would often fall asleep modeling while Wyeth stayed painting.

When the series of "Helga paintings" were exhibited after Wyeth's death, it turned out that neither Andrew Wyeth's family nor Helga's husband knew anything about these secret painting sessions.

De Helga's paintings are considered to be Andrew Wyeth's most interesting works.

Andrew Wyeth died in 2009 at the age of 91.

'Michael Palin in Wyeth's World' is a 2013 British documentary directed by Eleanor Yule and starring Michael Palin. It is about the American painter Andrew Wyeth and the people who inspired his paintings.

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





‘Troostmeisje’

(‘Comfort Woman’)
A painting of
Guusje Bertholet

More than 70,000 women and girls forced into prostitution with the Japanese occupier

"Women just have to get used to it"

On January 2, 2024, on Dutch Openness Day, The National Archives in The Hague made public a 1946 report, of an interrogation by the National Office for the Investigation of War Crimes'

The report states that Japanese Major Okada said that women in Japanese camps, who were forced into prostitution in Semarang eighty years ago with the occupying forces of the Dutch East Indies, should just get used to it.

Okada made that statement according to his fellow captain Ishida. Ishida said he believed that volunteers should be deployed to 'serve' the Japanese soldiers in army and navy brothels.

Upon arrival in Semarang of the 'chosen' women, (who first had to appear naked before a committee) he protested "because in my opinion they were not voluntary but forced women"

They forcibly left the bus and Ishida noticed "the mood of the girls and women was very depressed," that many women showed fear on their faces and that they cried a lot. According to him, they found out on the spot that they would be forced into prostitution and end up in brothels.

Ishida said he suggested bringing them back. "Okada then laughed at me and said to me: "the women just have to get used to it."

Investigative journalist Griselda Molemans wrote the book 'Lifelong War' in 2020 about Japanese forced prostitution between 1932 and 1945.

She describes how at least 70,000 women and girls were forced into prostitution by Japanese soldiers in the Dutch East Indies.

The women mainly came from Korea, China, Indonesia, Philippines and other Asian countries.

Until now, the testimonies of these women were usually not (fully) public. But every year on Dutch Openness Day, more documents become public at the National Archives. Various documents can now be requested that previously could not be viewed or could only be viewed under certain conditions.

This year these include documents about the (decolonization) war in the Dutch East Indies.

75 years later, some of those process reports have been released, including personal testimonies.

Because of the privacy of the 'Comfort Women', there was also a public restriction on their testimonies for a long time, says Nadine Groffen, publicity advisor at the National Archives. "By law, we must protect the privacy of every person who may be alive."

Resistance was brutally punished

Stories of resistance can also be found in the archives. For example, 'old' women had to stand up when Japanese officers came to pick up young girls. They grabbed everything within reach, from sticks to gas pipes, and attacked the men. On that day they managed to drive them out. It is very special how the community came up against it at that time.



Bow to the occupier

Resistance was immediately punished by camp executioners

Beating, whipping until the skins hung, was the punishment for the girls who fought tooth and nail against rape.

And it doesn't stop there: the testimonies also tell of 'older' women who say: 'take me with you' when the officers return after a while to pick up young girls.

They would say: "I'm married, it's less traumatic for me than for a fifteen-year-old girl."

And they weren't even necessarily their own daughters."

Much is known in the Netherlands about atrocities in the Second World War.

But if you see what happened in the Dutch East Indies in the meantime, not all groups are equally well represented in the archives.

That is why it is important that everyone can now view the documents.

The Dutch State, the Royal Family and the Dutch Trading Company earned millions from the Comfort Women

Japan financed the war with the money those women earned, the Dutch intelligence service NEFIS discovered (Netherlands Forces Intelligence Service) shortly after the Japanese surrender.

The investigation never became public, which made it unclear for a long time.

NHM (Dutch Trading Company), As major shareholders, the Dutch State and the Royal House made millions from the 'Comfort Women' when the Japanese banks were liquidated.

The liquidation proceeds were exceptionally distributed tax-free to the major shareholders.

The research platform says that 'with a conservative estimate (only the deposits of the last three months before Japan capitulated) this amounts to 25.76 million guilders'. 'Indexed over the period 1945-2021, this amounts to more than 156.5 million euros.'



<https://www.rtlnieuws.nl/nieuws/nederland/artikel/5326657/troostmeisjes-tweede-wereldoorlog-nederlands-indie-koninklijk-huis>

<https://www.telegraaf.nl/nieuws/2070675027/troostmeisjes-leverden-koninklijk-huis-miljoenen-op>

Denial

To this day, Dutch women ask the Japanese government for recognition for what happened to them, unfortunately to no avail. In 1993, the Japanese government apologized and does not want to go back on it.

Conservative Japanese lawmakers believe abuse never happened.

There are still parallels with today.

In a country like Congo, rape is still used as a weapon of mass to this day.



'Troostmeisje'

('Comfort Woman')
A painting of
Guusje Bertholet

'Comfort women' Their eyes speak volumes

These impressive portraits are by the famous painter Guusje Bertholet.

They are called 'Comfort women'.

The concealing term cannot take away the pain and shame about forced prostitution during the Second World War. Nor the sleepless nights, the failed marriages, the childlessness, the nightmares and the poverty. The women rarely talk about it. Neither do the perpetrators or the government leaders.

'The taboo is persistent'.

The Japanese occupier saw controlled sex in military brothels as a pragmatic measure to prevent venereal diseases and large-scale rape.

Women interviewed tell a different story. They have been forcibly snatched from the streets or with false promises, arrested at home, summoned by village leaders and systematically raped in military brothels, barracks, factory sheds, train cars and tent camps.

These are compelling stories and portraits of very elderly women for whom the war has never ended.

Guusje Bertholet painter and illustrator.

"A painting is like an appointment.
A dialogue between meaning and sensitivity.
A timeless moment."

When Guusje Bertholet (1959) was barely old enough to look over the table, she discovered that her father spent all his free time drawing and watercolor painting.

Her first thought was that she wants to do that too. Her father started teaching her, and so her passion for drawing and painting was born.

Unfortunately, her busy working life left little or no time for painting.

Years after she founded her company Bertholet Illustrations – which specializes in creating medical and scientific illustrations – she could no longer ignore the feeling that she had to start painting again.


The artwork of Guusje Bertholet is characterized by large-scale, impressive portrait paintings.

Guusje lives and works in Gorinchem.

www.guusjiebertholet.com

'Openness Day'

On this day, called 'Openbaarheidsdag' in Dutch, thousands of archive documents that were previously inaccessible are made public every year throughout the Netherlands.



**Kunstenaar
of hobbyist?**

dekwast.nl



Flemish (Belgian)
artist Rik Poot
Bronze sculptures and assemblages

'The Four Horsemen of the Apocalypse' is a group of sculptures by Rik Poot (1924 - 2006)

The group is located in Bruges in the Arentshof, between the 'Groeninge museum' and the rear of the Church of Our Lady, in a beautiful location.

Apocalypse, judgment day

Revolution, War, Hunger and Death.

As a symbol of human destruction and the end of time, the whole is a representation of four earthly horrors.

You recognize them by the object that the horsemen carry with them: a bow (Revolution), a sword (War), a scale (Hunger) and the emaciated face of the fourth horseman speaks for itself, you look Death straight into the empty eyes.

In Revelation, God, sitting on his throne, holds a scroll with seven seals that can only be broken by the Lamb, that is, Christ.

Revolution - Antichrist

The Lamb opens the first seal and out comes a white horse, 'and he who sat on him had a bow, and a crown was given to him, and he went out conquering and to conquer' (Revelation 6:2).

The horse represents false peace, the rider is said to be the Antichrist.



The sovereign Antichrist (war)

War

The second horse is red, 'And out came another horse, in bright red. Its rider was permitted to take peace from the earth, so that people should slay one another, and he was given a great sword..' (Revelation 6:3).

Hunger

The third horse is black, the rider has scales, but he does not weigh correctly: he brings hunger and unfair trade.

Death

And finally a pale horse: and his name that sat on him was Death, and Hell followed with him. And power was given unto them over the fourth part of the earth, to kill with sword, and with hunger, and with death, and with the beasts of the earth

A truly apocalyptic image is evoked in this passage: general ruin is evoked: false peace with a conquering Antichrist, war, hunger and death complete the picture.

It is a biblical but much crueller 'Pandora's Box': fortunately the Lamb will also break the seventh seal and thus bring salvation.



The cheating weigher

Disasters

Rik Poot sculpted these four horsemen: the work dates from the period 1981-1987. The artist has depicted all the disasters that can strike the world in a particularly expressive way.

None of the four horses look completely calm, on the contrary:

One stamps its hind leg, that of the 'Hunger' seems to howl to heaven like a desperate wolf, that of the Antichrist (if it is he) braces his hind legs and neighs in battle, that of Death seems to be standing still and plaintively howling .

The four animals moving also represent what moves their rider. The animals have no colors: they are bronze, to which only the weather naturally adds nuances.

Horrifying

These riders have repulsive, grim and ruthless faces: this is very striking in the rider with the scales.

With 'Hunger' you can count the ribs and see his despondent face, 'Death' has a truly horrible skull.

This results in a visually very impressive group that makes the suffering, defects and shortcomings of the 'human condition' horrifyingly clear.



The emaciated horseman (Hunger)

Poot has the hands of a Dock worker and the fingers of a watchmaker

The late Emile Langui, eminent art critic, described Rik Poot as follows:

“A guy built like a tree. The walk of a grenadier, the shoulders of a lumberjack, the torso of a Sherpa and the head of a fist fighter. A Viking from the North Cape, washed up on the coasts of Normandy, who first retreated to ‘Grimbergen’ and then ended up in ‘Londerzeel’, near ‘Diepensteyn castle’. He has the hands of a Dock Worker and the fingers of a watchmaker.”

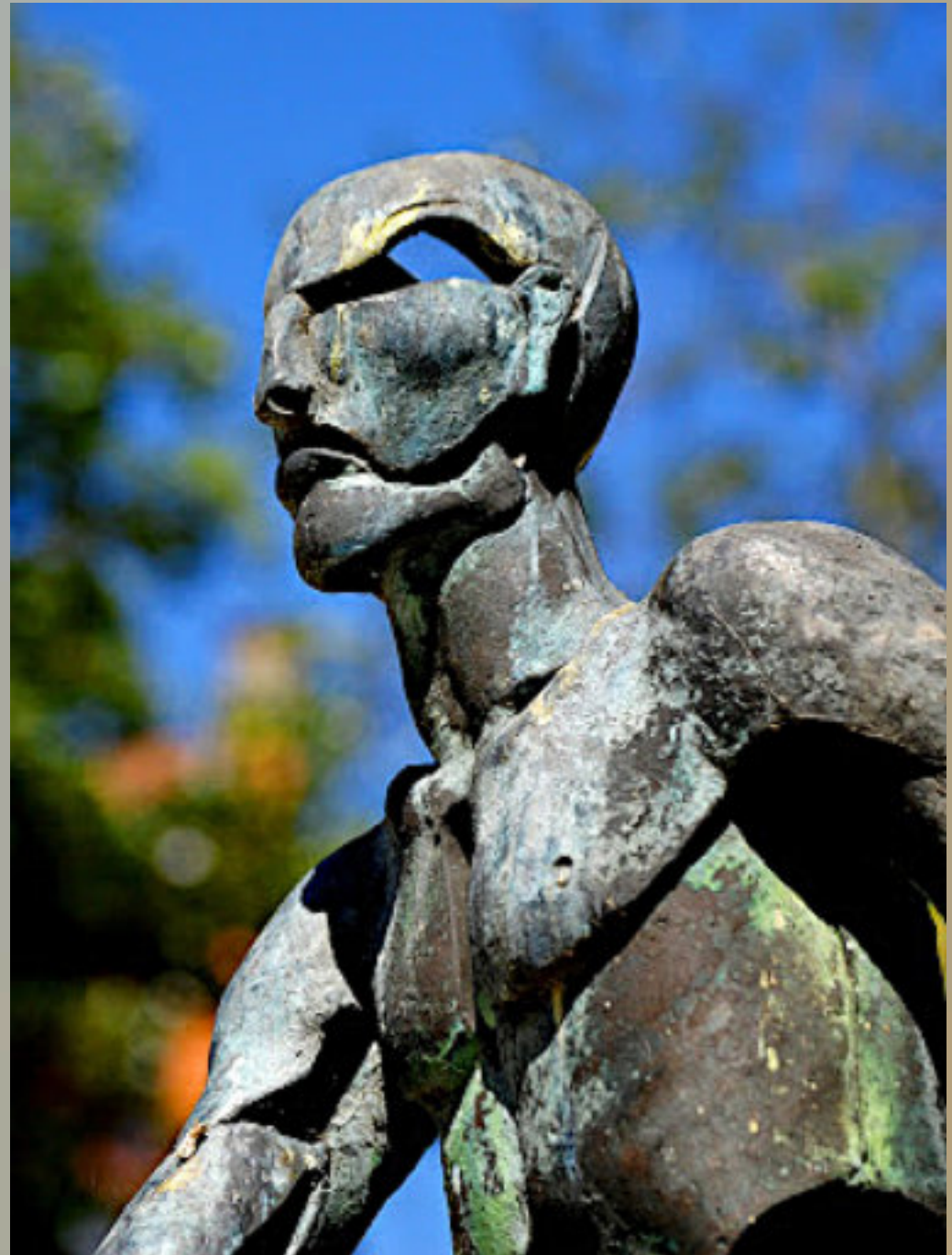
Fascinated by Craftsmanship

Rik Poot was born in the Flemish part of Brabant - Belgium, more specifically in the working-class neighborhood of Far-West, the first social residential area of the municipality of ‘Vilvoorde’. Poot attended Modern Humanities at the Royal Athenaeum in ‘Vilvoorde’ and then took lessons at the Molenbeek Academy.

As a child, Poot became fascinated by the craftsmanship of his father, who was a bronze caster and made grave ornaments. During the war years 1944-45 he studied at the Royal Academy of Fine Arts in Brussels. In 1948 he settled in Grimbergen.

Rik Poot spent his life chiseling and sculpting in his studio. He complained about the loss of craft knowledge in contemporary art. He was an opponent of trends such as pop art and conceptual art and called it fraud. He followed a formal language rooted in expressionism and cubism from the early twentieth century.

He admired the anonymous medieval sculptors who helped build a cathedral.



Thinking with his hands

Essential to Poot's works of art are the hollow spaces between the bronze fragments from which his sculptures are constructed.

In doing so he gave his work a powerful and expressive rhythm. In addition to being a sculptor, Poot was also a wonderful draftsman, lithographer, philosopher and so much more.

For him, sculpting meant 'thinking with his hands'.

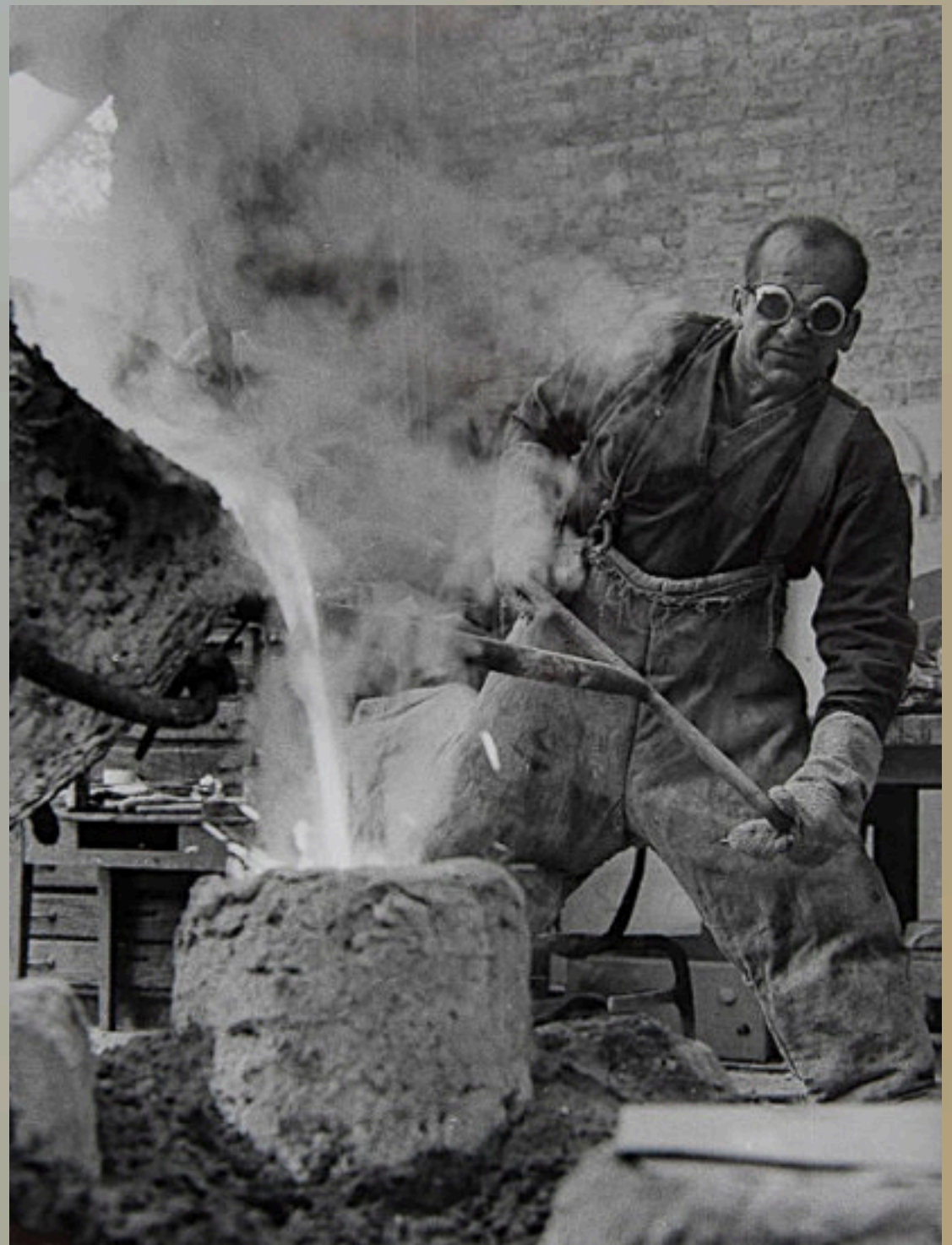
The natural elements such as lightning, thunder, volcanoes, the sea, a sunset ... also provided Rik with constant amazement.

He was a nature person who loved animals almost more than people. Rik was always restless on his way through 'space and time.'

Rik was someone who has never denied his origins. He has always turned against the foolish consumer society.

His respect for nature, animals and especially the horse was immense.

Rik did not participate in all that mundane hassle of receptions. He has never been associated with a gallery, with the result that he never really experienced the international breakthrough.

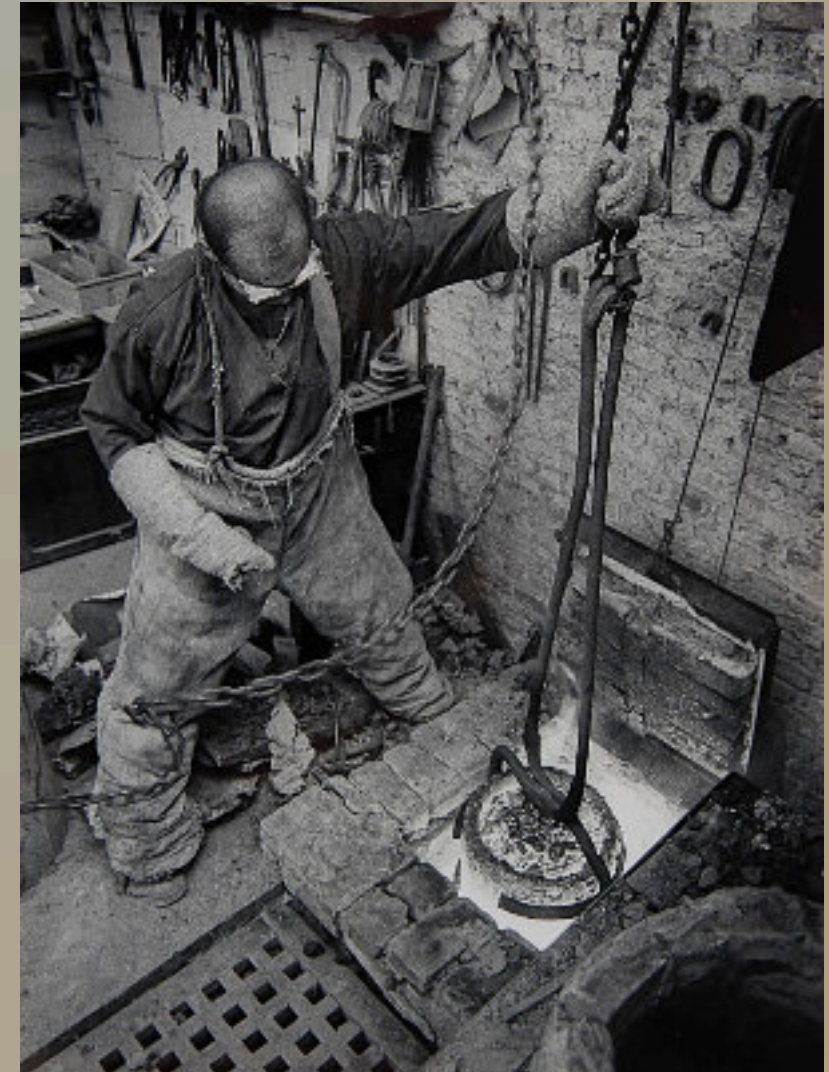




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Rik Poot (1924 - 2006)



Medieval punishment for an adulteress



If a city had city rights, it also acquired the right to its own jurisdiction.

If you had harmed yourself as an adulteress, the punishment was not mild.

A judge ruled that the sentence would be pronounced in public, because everyone had to know.

Then a city messenger led the women through all the streets while carrying a rod.

The women themselves were required to wear two large wooden shame balls around their necks. To draw extra attention to this, the heavy balls were painted bright red.

What the punishment was for adulterous men is unknown.

Stoning is still a common practice for adulterous women.

The Bible already mentions stoning for adulterous women.

To this day, this primitive practice unfortunately still occurs in Islamic countries.

You are then dug in so that only your head sticks out above the ground. Then the audience can try to hit the head with stones until death occurs.



Etruscan painting was some of the most refined pre-Roman painting in Italy.
(circa 900-700 BC)

This style is best known for the frescoes from Etruscan tombs and painted ceramics. The frescoes often contain scenes from the daily life of the wealthier upper class of Etruscan society.

The most important sites of these frescoes are Tarquinia, Caere, Veii and Sarteano (Tuscany Italy)

The Tomb of the Lions is one of the most famous tombs and was discovered in 1873.

The frescoes were made by painting with paint on a layer of fresh wet lime.

By applying a layer of paint on top of the still damp lime, the painting became part of the lime when it dried and thus an integral part of the wall. Dyes (pigments) were made from rocks and minerals.

Relatively little is known about the Etruscans. They may have belonged to the Italic peoples who settled around the 11th or 12th century BC. settled in Italy.

Centuries later they formed a powerful state, but were eventually outflanked by the Romans.

It is generally accepted that the Etruscan civilization is rooted in the so-called 'Villanovan' culture (circa 900-700BC),

It is remarkable that scientists have still not been able to fully understand their language and culture.





The Etruscan sarcophagi in the photo contain ashes of the deceased.

On top a statue of the deceased.

Sometimes depicted with a round belly, which was a sign of wealth.



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 (bicycle) path.

He collects this in a box that he occasionally turns over on the workbench to see if he can make something interesting out of it.

These old zinc shears, used for years, no longer cut as expected and after some detours ended up on my workbench. After some twisting and turning, the scissors have transformed into something like a fish, with all kinds of small found metal objects; such as a key, fuel tank cap of a moped, spark plug and some nuts and springs. This fills the belly of the fish.



With the help of an almost invisible fishing line, the fantasy fish now spins circles in my workshop

Ad de Rouw
Mail: derou023@outlook.com



“The only way to be truly liberated was to wake up from the dream I was living in”

Call for Artists to participate in Project "By Default Dream"

Are you a passionate artist who dreams of the opportunity to participate in a unique multidisciplinary performing arts project? Then grab your chance now and become an essential participant in the extraordinary adventure called "By Default Dream"

Over "By Default Dream":

"By Default Dream" is no ordinary performance; it is an artistic journey that explores the boundaries of creativity and expression. This multidisciplinary stage project invites artists to be involved in the entire process of development from concept to beautiful execution.

The project includes 12 workshops from mid-May to the end of January and 4 workshops in September. (Leerdam region) From September to the end of 2024, performances will take place in various theaters in different cities.

Participation in this project is free and participants will be reimbursed for their travel costs and expenses related to the project.

What we are looking for:

We are looking for passionate artists with diverse artistic backgrounds, including visual arts, theater, music, dance and more. Whether you are an experienced artist or just starting out, your creativity and enthusiasm are the keys to the success of "By Default Dream"

How to participate:

Send your Portfolio:

Send a portfolio with examples of your work to bydefaultdream@gmail.com This may include paintings, drawings, videos, musical recordings, or other artistic expressions. Or just tell us what you do in your own life.

Motivation letter:

Let us know why you want to participate in "By Default Dream" and what you hope to contribute to this exciting project.

Selection process:

Selected participants will be invited to one group introduction, in which you will learn more about the project and also because we want to learn more about your life and artistic vision, and how it can contribute to the project.

Why participate?

Develop skills and learn from professionals.
Collaborate with like-minded artists.
Watch your creative vision come to life on stage.
"By Default Dream" is not just a performance; it is a collective dream that we will realize together. Join this unique opportunity to push your artistic boundaries and be part of something extraordinary!

For questions and submissions, please contact: bydefaultdream@gmail.com

Let's discover the magic of art together and Bringing "By Default Dream" to life!

"By default Dream" project is an initiative of the foundation Fara Tekan Nursu - Art for Unity

For more information, see <https://faratekanfountain.com/>

FatCatArt.com:
Svetlana Petrova

Edition 14.2 of Passe-Partout Art Magazine will be released mid-April 2024

Editor: sylviabosch@leerdamskunstenaarscollectief.nl

You can read not only this latest edition but also previous editions of Passe-Partout Kunstmagazine on the website of the Leerdam artists collective (Link at the bottom of this page)

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Because art colors your life!

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