

Passe-Partout

Art Magazine - 2024 edition 14.2



Helen Shafer Garcia 'Saddleback Wanderers'



Helen Shafer Garcia

Where caffeine, cactus and art collide in a colorful way...

About her latest installation

‘Saddleback Wanderers’

A wonderful installation made by the American artist Helen Shafer Garcia.

This installation is dedicated to displaced people around the world. These countries currently hold the highest amount of people who are forced from their homes. Syria, Venezuela, Ukraine, Afghanistan, South Sudan.

The recent turmoil in Israel and Gaza has had a horrific toll for innocent families as well.

The 'Saddleback' tribe is composed of characters who have chosen to work together as a group for survival. The characters would normally not live together. Needs and survival depends on companionship. Everyone has a different collaborative job, for unity and peace as they travel to distant lands with hopes for a permanent settlement.

I chose to name each animal rider with names from each of these countries, names that are uplifting and meaningful.

The Horse names are Latin, with encouraging and hopeful meanings as well.

*On the right Bear: **Bernardo and Horse Nobilis***

Bernardo Strong as a Bear

Origin. ancient Germanic "bero" = bear + "harti" = hardy/brave.

Horse: **Nobilis** the Archeologist Latin, courageous, bold, strong, ardent, energetic

Nobilis and **Bernardo** are seeking bits and pieces of interesting artifacts along the journey.

They are historians, keepers of the past, and protectors who value all in the tribe.





Mouse: Carmen the Gardener
Origin. Latin, Hebrew. Garden,
vineyard

Horse: Calimorfus of the Jardin.
Latin. Beauty.

Carmen and Calimorfus have been riding many years together. They both love plants and knew that they could provide food and spices to contribute for the meals. **Carmen** is an avid horticulturalist with skills needed to find the essential plants. **Calimorfus's** body has become the essence of the earth



*Images: Raccoon **Anahita***

Origin. Persian. Goddess Of Rivers And Water

*Horse: **Arista** Latin: an ear of corn, bristle like fiber on some grains or grasses. A bristle that extends from the antenna of certain dipterous insects: used in flight for monitoring air speed and for wing control.*

***Anahita** is an excellent chief who prepares all meals with the help of the tribe. Her remarkable hands quickly work up delicious meals. Arista carries all of the materials needed for cooking. She also carries tent materials for camp.*

The fabric holds bits of scribes and text, holding stories to tell.



Bobcat: *Olena the Scout*

Origin. Greek. protector of humankind

*Horse: **Valens** who leads the Way*

Latin. powerful

***Olena's** swift and alert eyes lead the way for the tribe. **Olena** and **Valens** are excellent scouts, looking for the safest direction and good places to settle for a while.*



Coyote: **Zina the Storyteller**

Origin. Greek. Shining or hospitable

Horse: **Scholasticus of the Books.**

Latin. Studious

Zina and Scholasticus are the storytellers and keepers of documents.

They provide papers to document stories told by the tribe members. Geological travel documentation is also an important role for historical proposes.



Owl: **Mykola of the People**

Origin. Greek. Victory of the people.

Horse: **Nobilis the Remarkable**

Latin. courageous, bold, strong, ardent, energetic.

Mykola and **Nobilis** are strong companions who plan the area for each campsite. **Mykola** spreads his wings and hovers over the ground moving large obstructions at each clearing.

They carry wood to start a fire to warm up the campsite settlement.



Hare: **Nadia Healer in the Wind**

Origin. Slavic, Arabic. Hope,
Morning dew, generous, natural giver

Horse: **Dromos Two Wings** Latin. Racer, avenues

Nadia and **Dromos** are new companions.

Nadia is a bit hesitant and unsure of **Dromos's** flying skills. They both "sweep" the tribe, making sure everyone keeps the pace. **Dromos** has eyes directed to the front to navigate with swift speed.

Nadia is skilled as a healer and carries hidden supplies for first aid and afflictions.



Horse: **Yeva Mother of Life**

Origin Russian, Hebrew

Children: 3 little mice- **Paloma**, **Oliver**, and **Mira**. 3 piglets- **Benilda**, **Sonit**, and **Acha**, who belong to all in the tribe.

Abuelita Yeva is the oldest horse who takes care of the children while traveling. She carries adornments representing her gentleness and love.

Her side panels hold a small **Puma family** that needs extra protection.

The top of her body opens up becoming a vessel for treasures within.



*Young Horse: **Elpis***

Latin. Hope

***Elpis** is a foal with hope for the future.
Hope that this tribe will find a safe and
wondrous place to live forever.*

Artist Statement

Ceramic sculpture was my first concentration in college. In the years that followed, watercolor became my main medium for illustrations with resort and magazine contracts.

In recent years, I've circled back to clay, with a desire to create subtle political themed installations.

The concepts are driven to draw the viewer with visual interest and text to give the underlining meanings.

I think of my works as encounters with mostly organic fragments bound together with a twist that invokes the spirit for an intriguing visual journey.

I want to pull in the viewer into my coffee stained world of interpretation that intertwines of legends, flora, fauna and icons. Sometimes there is a bit of humor thrown in.

My process involves the process of transference – subtraction and addition of paint, clay, and decayed found objects, creating poetic relationships between organic and geometric shapes.

Experimentation with random folklore themes and images juxtaposing with intriguing botanical shapes leads to deliberate sequestered yet unified shape arrangements.

None of this is intentional.
My interests in a particular theme or subject seem to evolve on their own based on influential connections that I've encountered. I want the impressions to be open for consideration.

Helen lives and works in San Diego County California.

<https://www.helenshafergarcia.com>

Agavelatte.blogspot.com





*Forest with Bluebells 25 x 18 cm
Oil paint on panel.*

Paul Jackson painter

“I like to work on a painting until it suddenly feels like it has come to life. I know when this state is reached because of the sense of calm I feel”

Paul studied painting at the West Surrey College of Art and Design in Farnham, Surrey in the 1970s and has exhibited his work widely.

Paul studied traditional painting and drawing with a great emphasis on drawing from nature.

Paul says: “I like to work on a painting until it suddenly feels like it has come to life. I know when this state is reached because of the sense of calm I feel. It feels like an absence of sound, it's hard to describe.

This is cherry blossom after rain.

*Oil on panel approximately 25 x 20 cm.
This is our front garden from about 20 years ago. It looks different now, but the cherry trees are still there.*

This image is also located in the Getty Image bank and some stores sell prints of it, so a lot of people have seen it.





This is a Barn Owl. 35 x 25 cm. Watercolor and gum arabic and a bit of opaque white on paper. This is a pretty old piece from 2005.

Barn owls are often seen hunting here at dusk, and this is a memory of someone who came very close on a mission.

This image is also part of the Getty Image bank



*This is laundry day.
It is a larger piece of
approximately 60x70 cm.*

*It is an oil on gesso prepared
panel, and larger than usual.
(I have a small studio),
but I wanted an eye-catcher for
the expo I attended last year
called
The Pilgrims Way Arts Group in
Lenham, Kent.*

*It is loosely based on a cottage I
saw on a hilltop in Cornwall, at
the southwestern tip of England.*

*I recently took quite a few photos
of laundry flapping on the line.*

*They seem to strike a chord with
people my age who grew up in
the days when everyone hung
their laundry outside to dry.*



This is a still life.

It is watercolor and dry brush on paper with gum arabic glaze.



Nature child. 15x20 cm.

It is oil on a piece of gesso-prepared wood.

We have a ceremony festival here in Hastings, not far from me, celebrating the arrival of spring. Everyone wears green with leaves and flowers in their hair.

This is a reminder of that...



*This is the Great Tree. It is oil on panel, 30x20 cm.
This is very personal. It is a memory of my youngest daughter Rachael,
who died twelve years ago.
This was one of her favorite places and we scattered her ashes here.
The tree is an ancient beech. The tree is a special one in our lives.*

Where the magic begins

This is my very old watercolor set (I have more), but this one I've used since art school in the 1970s and it wasn't new then.





On every birthday I draw or paint a self-portrait. This is probably from 2015.

This is Beachy Head. Oil on panel, 35x25 cm. Beachy Head is a very dramatic clifftop here in Sussex on the south coast of England and is part of a chain of white cliffs called The Seven Sisters.

I live in Sussex and Beachy Head is only approx 40 minutes drive from here and we visit often. I wanted to capture the scale and feeling of vertigo as you approach the edge of the cliff, and the dazzling whiteness of it in the sun.

There is a 'zen-like' quality to Paul's work, of space and infinite tranquility

Someone once commented that my paintings had a kind of gloomy Scandinavian feel, a 'Nordic Light', and this struck me as equally perceptive as I am half Swedish, so perhaps it is in my blood."

Paul works in most media, although he is currently leaning towards acrylic paint, which when dried gives an almost 'flat' finish - matching his apparently simple compositions, the light and the subjects which often consist of land and seascapes with distant horizons or beautiful displayed still life subjects.

Paul lives and works in a rural location near Hastings in the south of England.

For more beautiful work by Paul, visit:

<https://www.flickr.com/photos/92943860@N00/albums/72157716347104438/page5>

<https://www.wingartgallery.com/paul-jackson>

Email Paul Jackson:
eganahpro@yahoo.co.uk



And this is me working at my table easel. I make a lot of still life paintings with a bowl and often paint Chinese bowls. I love the light, the shine and the texture.



Chachapoya 'Warriors of the Clouds'

The Chachapoya puzzle has more holes than pieces



Recent archaeological discoveries have shed new light on the history of the Peruvian Chachapoya people.

Until the 1990s, most of what we knew about this pre-Columbian culture – dubbed the “Warriors of the Clouds” by the Incas – was based on third-hand accounts from unreliable Spanish chroniclers.

Even today, the Chachapoya puzzle has more holes than pieces.

Yet interest and knowledge in the past civilization is growing.

In 2017, Kuélap's hilltop Chachapoya ruins were equipped with a cable car and marketed by the Peruvian government as a northern rival to the crowd-puller Machu Picchu.

On provisional list of World Heritage Sites



Two years later, UNESCO listed the 'Chachapoyas' locations of the 'Utcubamba Valley' on the provisional list of World Heritage Sites eligible for nomination.

The Chachapoya culture predated the Inca by more than six centuries, and flourished in the remote northern highlands of Peru from about 800 AD.

An area of wrinkled mountains, deep gorges and high waterfalls where the eastern slopes of the Andes merge with the humid and misty Amazon basin.



Cloud forests of Peru

Because there is no written language, much of what is known about the Chachapoya is derived from archaeological remains. These have been found at burial sites on difficult-to-reach limestone cliffs in the cloud forests of Peru.

Characteristic are the sarcophagi with human-like faces and mausoleums built into the rock walls. The statues painted with rust red paint are standing stone sarcophagi in which the dead were enclosed.

These tombs, also called chullpas, are still impressive. They look down from isolated hills from a great height. This powerfully independent culture differed markedly from that of its Andean neighbors.

The population, which may have numbered as many as 500,000 souls at its peak, produced powerful shamans and instilled a hard-fighting ethos.

It developed with little external trauma until the invasion of the Incas in the 1470s.



Art Museum The Hague presents:
'Universum Max Beckmann'



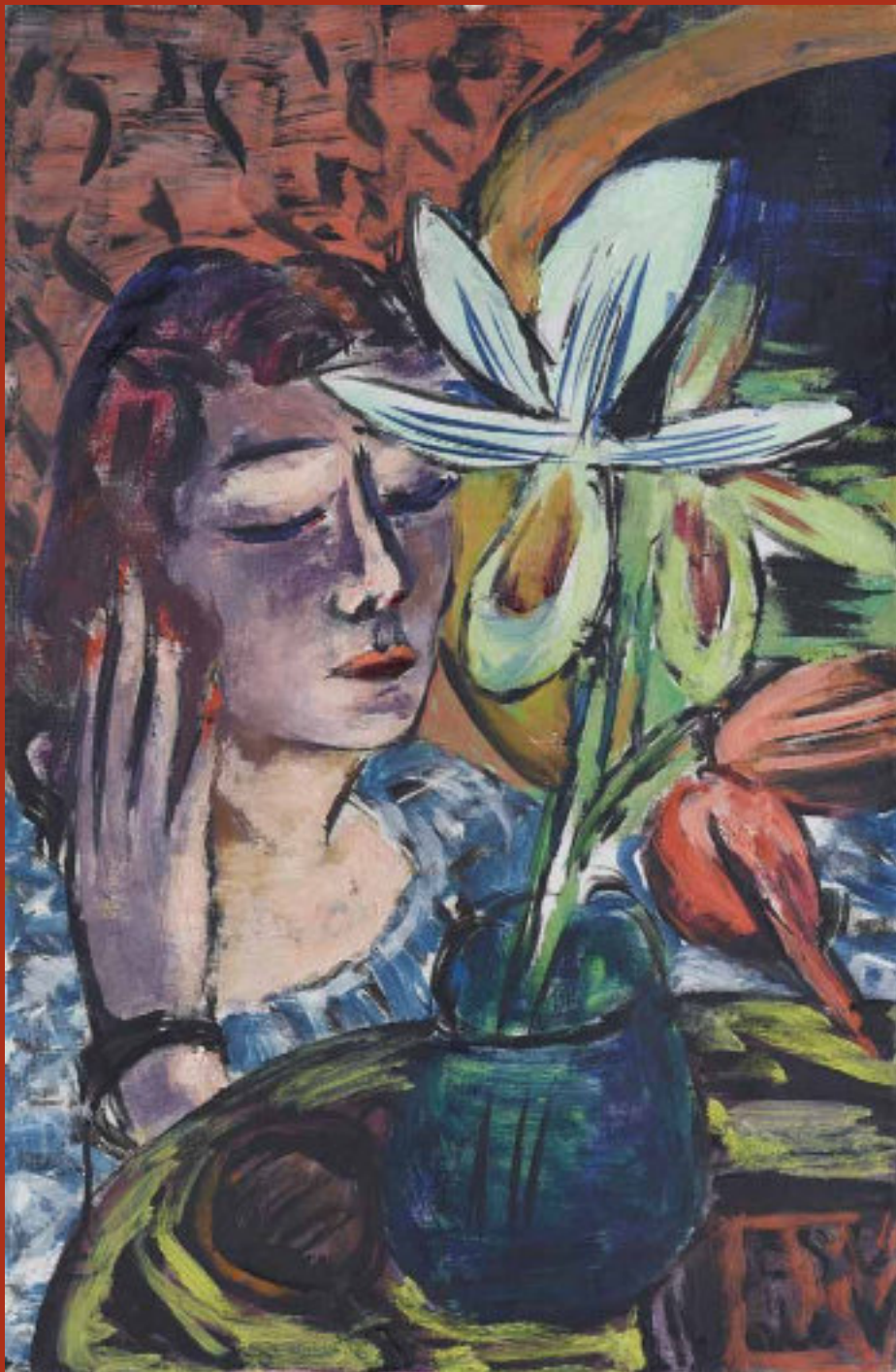
Sharp angles, alienating perspectives, oppressive frames.

The painter Max Beckmann uses all kinds of techniques to manipulate the space in his paintings.

The painted picture surface is his domain; through painting, Beckmann gets a grip on reality, which for him consists of physical but also spiritual dimensions. With his unique imagination of space, he is one of the most idiosyncratic and unique artists of the twentieth century.

In the exhibition 'Universum Max Beckmann', Kunstmuseum Den Haag examines the painter's oeuvre based on his imagination of space.





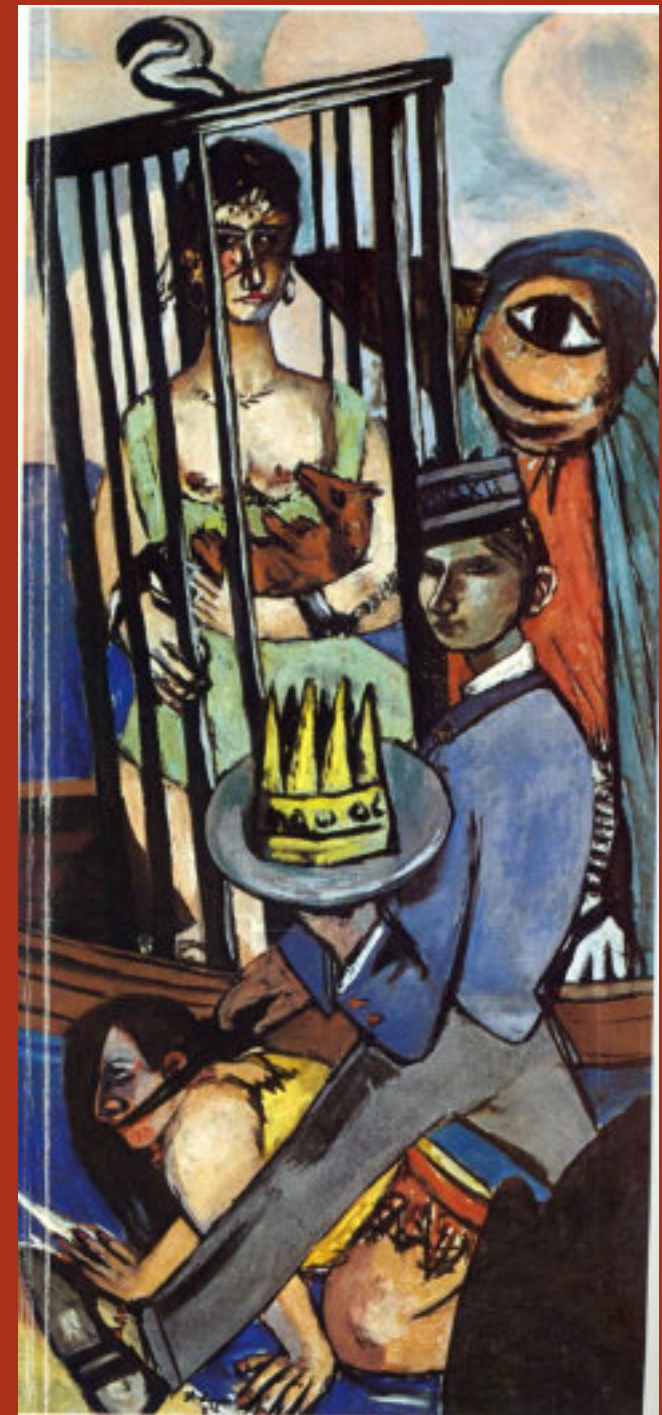
Max Beckmann (1884-1950) fills his paintings with images and meanings that cannot be immediately unraveled; a special visual language, which he develops based on countless sources (literature, religion, mythology) and his own observations. His paintings are charged, intellectual, spiritual.


But the German-born Beckmann is just as much a sophisticated 'man of the world' who incorporates the influences of modern times into his work. He immerses himself in contemporary forms of entertainment: the magical world of theater, circus and cinema are important impulses.

Technological developments in the film literally offer new perspectives; developments that he follows closely, and are recognizable in the way in which Beckmann himself comes to view the world.

Fragments from some influential productions from this time can be seen in Universe Max Beckmann.

The exhibition runs until May 20, 2024.





**Kunstenaar
of hobbyist?**

dekwast.nl



Portrait of 'Fräulein Lieser' by Gustav Klimt, rediscovered after 100 years

The last known location of the world famous "Portrait of Fräulein Lieser", by the artist Gustav Klimt, was in Vienna in the mid-1920s.

The vivid portrait of a young woman was listed as belonging to "Mrs. Lieser" – believed to be Henriette Lieser, who was deported and murdered by the Nazis.

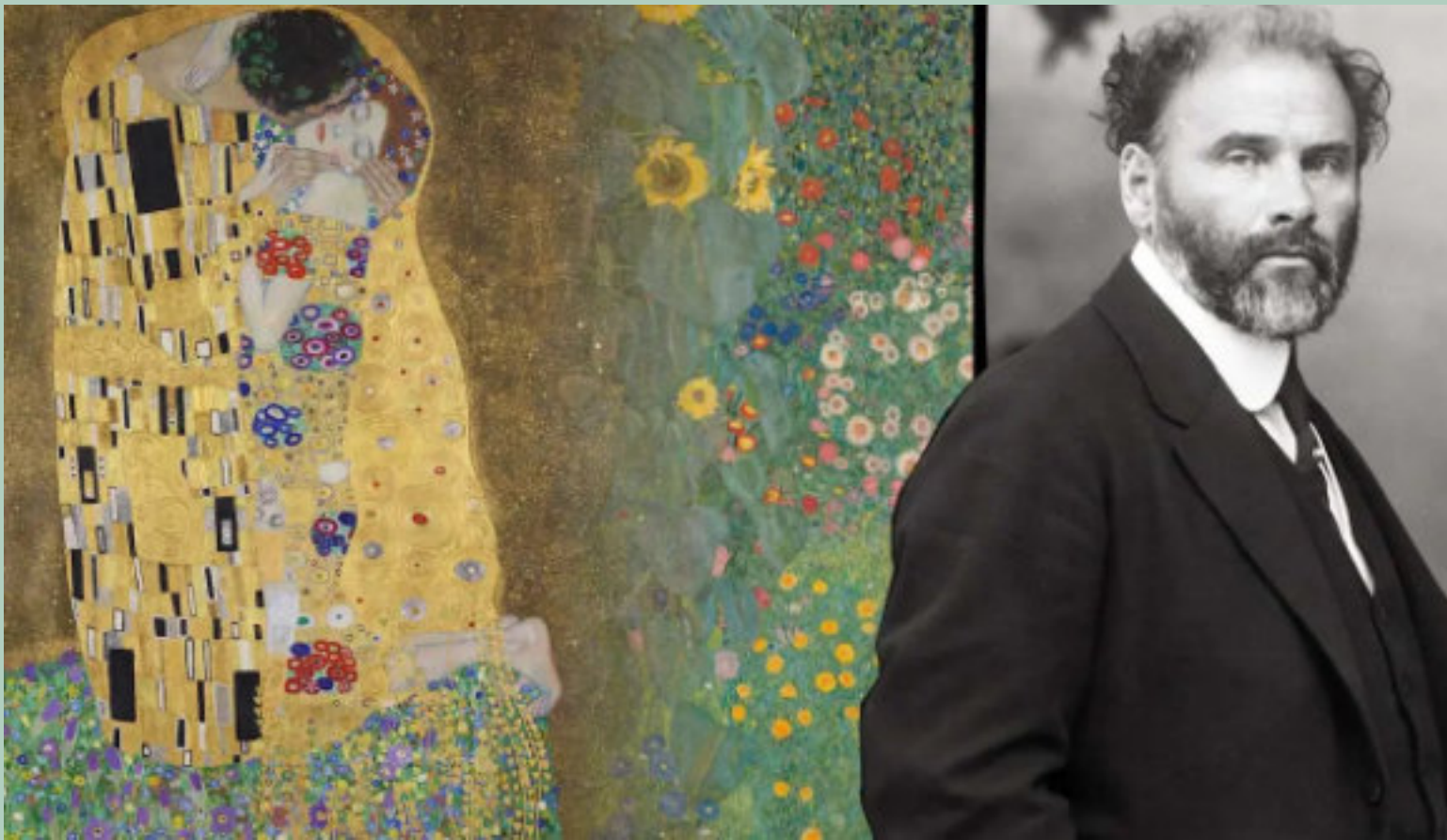
The only surviving evidence of the work was a black and white photograph from 1925, around the time it was last exhibited, kept in the archives of the Austrian National Library.

Now, almost 100 years later, this painting by one of the world's most famous modern artists is on display and for sale – after being rediscovered in what the auction house has called an interesting discovery.

"The rediscovery of this painting, one of the most beautiful of Klimt's last creative period, is a sensation," Austrian auction house Im Kinsky said in a statement.

The 78 x 140 cm painting will probably fetch between 30 million and 50 million euros at auction.

Other works by Klimt, perhaps best known for his painting "The Kiss," have sold for millions of dollars.



The Lieser family "belonged to the circle of wealthy Viennese society in which Klimt found his patrons and clients," the auction house said.

It is unclear which member of the Lieser family is depicted in the piece. It could be Margarethe Constance Lieser.

But some stories suggest that Henriette Amalie Lieser-Landau, who was married to Adolf's brother Justus until 1905, may have commissioned Klimt for the painting of one of her own daughters.

The subject - whoever she was - visited the artist's studio nine times in April and May 1917, the auction house said.

Small parts of the painting were still unfinished when Klimt died in early 1918. The canvas was donated to the Lieser family.

According to experts, the intense colors of the painting and the movement towards open areas show Klimt at the height of his late period.

The auction takes place on April 24, 2024.

GUSTAV KLIMT

WITH HIS MASTERPIECE THE KISS



It has been a long time since Ton Swiderski took this photo. It was during the world championship 'World Living Statues' in Arnhem Netherlands This was the entry from Mexico.



They were one of the finalists. The painting 'The Kiss' by Gustav Klimt was the source of inspiration. It is and remains a beautiful photo.
<https://www.antonyswiderski.nl>



Jacqueline Tijssen ceramics

Treehouse

Houses, gates, stairs and towers keep recurring in my ceramics. The house represents the place where human emotions and relationships are concentrated. For me, the house (the cocoon) is the third skin.

In my youth I traveled a lot with my parents to historical places. Churches and old towns. This left a deep impression on me. Which I keep seeing in my ceramics. Just like my mathematical insight. That helps me with tight, complex works.

I received my ceramics education at the SBB in Gouda, the ceramics education in the Netherlands at that time. Technical work, turning and glazing.

To gain more expressiveness in my work, I started following Artibus in Utrecht. Also annual workshops with ceramists. To learn and spar.

I have now been a professional artist for 24 years. Exhibit, participant in ceramics markets and sell my work in my studio. I have also been teaching around 30 students for more than 30 years.

About my work

Houses and Casas in all shapes and sizes, sometimes almost abstract. Frolicking with the shape or on thin legs. But also working on the texture. In smoothness or relief. The regularity of windows and roofs. Or just the playful thing about it.

The Casa are inspired by the ancient Mediterranean cities. Towering houses, sheltering near and against each other.





Amfibi

Stairs, passageways and squares

Mountain villages that you can walk through in your dreams. Stairs and passageways. Balconies and squares. It is a pleasure to come up with constructions in which the walk to the top or the insight into the house is possible.

I keep coming across boats in the watery area where I live. A boat is synonymous with freedom, instability and mobility. But still a place to live and be. It can also be the symbol of adrift. A link to what is happening in the world at the moment.

In 2001, together with the ceramist Betty de Groot, I created a large work of art for the * 'Beatrixsluis' in the city of 'Nieuwegein'.

It was the time of digitalization and a major renovation was required to monitor the passage of the boats.

We manufactured 20 ceramic boats with a size between 50 and 90 cm.

There has now been another major renovation at the locks and a new chamber has been added.

The boats had to be moved. And were given a new place at the lock houses.

Lately I often make old industrial buildings. Factories and warehouses. The old glory. Often so beautifully constructed, full of details.

* Beatrixsluis is the name for the locks in the river near the city of Nieuwegein.



Mountain town

A



C



B



A Live together
B Warehouse
C On the way full of desire
D Overcrowded
E City of the future
F Casa (Home)

D



E



F



The tree house is a bit of an outsider in my work. But I loved making it. It gives me even more freedom of building in clay and is more based on emotion. It is a home or a place of refuge. I usually suggest wooden constructions, but it remains clay.

It doesn't have to be tight but will form under my hands. These tree houses can be hung outside on steel wires. I often add texts. I come from an education background. Language and writing is a way to convey my thoughts. And thus give depth to the piece, self-composed paper clay, treated with oxides, glazes and transfers

Materials

I use turning clay with a cellulose pulp. This pulp is used in road construction and quickly absorbs moisture. I mix this with my clay.

After the clay has set, I turn out slabs with the press. I'm going to build with the slabs. For this I use molds made of sturdy paper and first create a 'pattern'

Because I let the clay set properly before I start building, it does not collapse. The fiber in the clay ensures that the seams adhere well through wet spraying. When the workpiece is completely dry, I sand it. I use oxides to add color or glaze.

I now burn my work in one go. Due to the high energy costs, but especially for the environment. It makes a difference that I don't have to pre bake it first. When I add transfers later I have to bake it again. I use transfers to add texts or to paint, as it were.

Where can my work be seen?

I regularly exhibit at home and abroad.
Stand at ceramic markets at home and abroad.
In art lending and museum shops.
In April I will exhibit in the Stoomhuis in Neerijnen.

Since November 2023 I have moved my studio from Nieuwegein to Hei- en Boeicop. In the municipality of Vijfheerenlanden I hope to connect with artists again or to exhibit together in our rural province or to spar or collaborate

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



END
SEWAGE
POLLUTION



People
over
Profit

LIKE
SEA
NE R





Jason DeCaires Taylor

Sirens of Sewage

The art installation Sirens of Sewage, is by underwater sculptor Jason DeCaires Taylor unveiled on the beach in Whitstable, Kent England.

Local activists and volunteers fighting for environmental rights have been celebrated in an art installation in Whitstable.

The artwork Sirens of Sewage is part of a series of designs to expose environmental problems that often remain hidden.

Jason Taylor created a casting mold from local community members including a cold water swimmer, rescue boat volunteer, kite surfer, school child, fisherman and members of the water pollution campaign group SOS Whitstable, to highlight the role of ordinary citizens in times of crisis.

<https://underwatersculpture.com/>



The day it became silent in
Oradour-sur-Glane

On June 10, 1944, four days after D-Day, the village of Oradour-sur-Glane in Nazi-occupied France was destroyed. 643 civilians, including non-combatant men, women and children, were slaughtered by one German Waffen-SS company as collective punishment for resistance activities in the area.

Razzia

The battalion of Adolf Diekmann, commander of the 3rd and 4th SS Armored Grenadier Regiment, closed Oradour-sur-Glane to the outside world on June 10. And ordered everyone to gather in the village square to have their identity papers examined. Among them were six non-residents who happened to be cycling through the village when the SS unit arrived.

Murder

The women and children were locked up in the church and the village was plundered. The men were led to six barns and sheds, where machine guns were already set up.

According to a survivor's account, the SS men then began shooting, aiming at the victims' legs. When they could no longer move, the SS sprayed them with fuel and set fire to the barns.

Only six men managed to escape.







In the church where women and children had been driven inside, a bomb that had previously been placed there was detonated. Those who tried to escape through the windows were shot dead with machine guns.

Others burned alive.

The only survivor was 47-year-old Marguerite Rouffanche.

She escaped through a window in the rear sacristy, followed by a young woman and a child. All three were shot, two of them fatally.



Rouffanche crawled to some bushes and lay there as if dead until she was found the next morning.

About twenty villagers had fled Oradour-sur-Glane as soon as the SS unit had appeared.

A total of 643 people have been murdered.

The last living survivor, Robert Hébras, died on February 11, 2023 at the age of 97. He was 18 years old at the time of the massacre.



Village as a monument to madness

The village was never rebuilt. After the war, a completely new village was built nearby.

President Charles de Gaulle ordered the ruins of the old village to be preserved as a permanent memorial and museum.

German protests against Diekmann's unilateral action

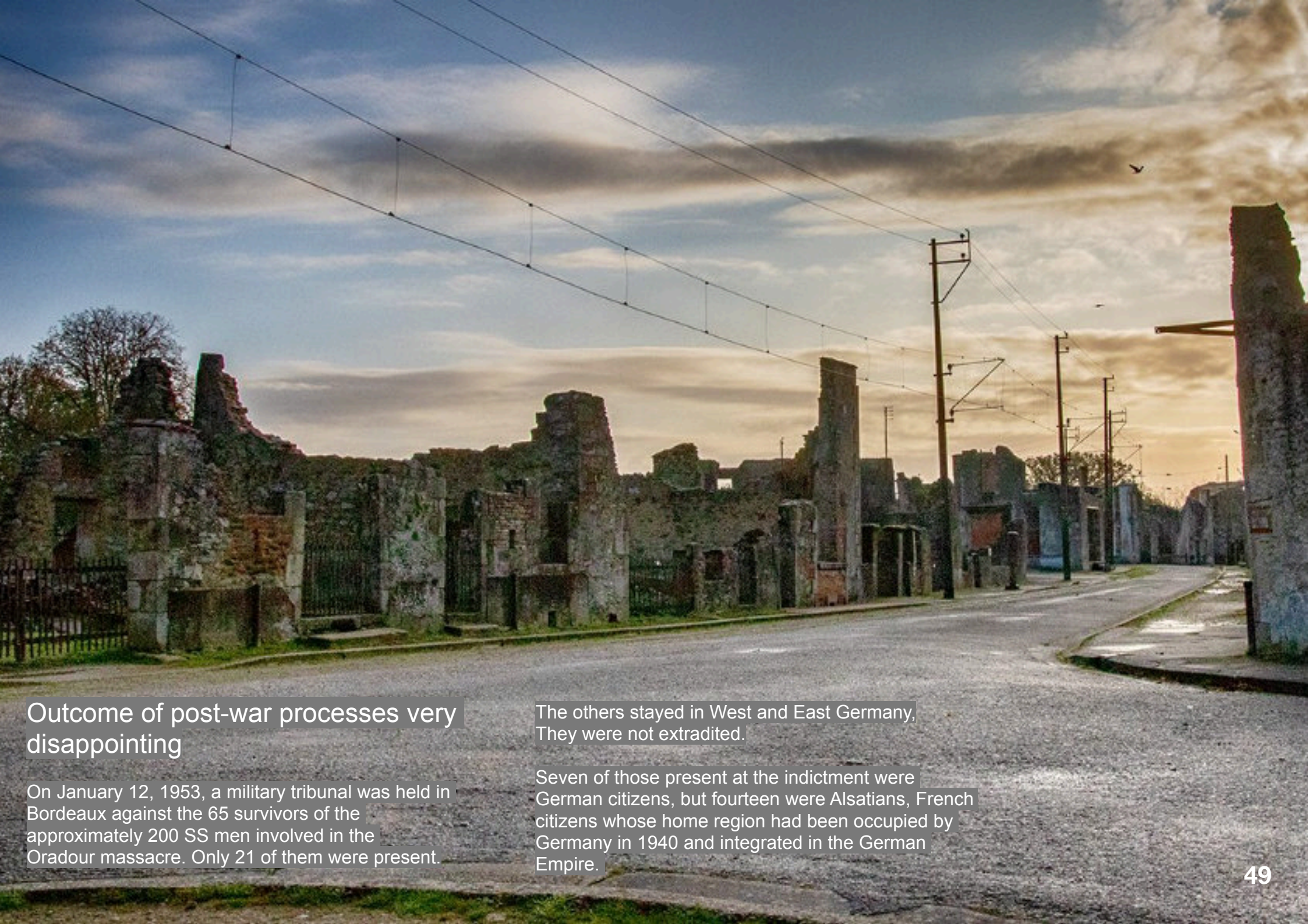
It was felt that Diekmann had far exceeded his orders and an investigation began. However, Diekmann was killed shortly afterwards during the Battle of Normandy; Many of the 3rd Company, which had committed the massacre, were also killed. The investigation was subsequently suspended.



Adolf Diekmann, commander of the 3rd and 4th SS Armored Grenadier Regiment ordered the massacre of Oradour.



Class photo 1942-1943
Not a single child survived the tragedy of Oradour



Outcome of post-war processes very disappointing

On January 12, 1953, a military tribunal was held in Bordeaux against the 65 survivors of the approximately 200 SS men involved in the Oradour massacre. Only 21 of them were present.

The others stayed in West and East Germany, They were not extradited.

Seven of those present at the indictment were German citizens, but fourteen were Alsatians, French citizens whose home region had been occupied by Germany in 1940 and integrated in the German Empire.

Malgré-Nous 'against our will'

All but one Alsatian claimed to have been forced to join the Waffen-SS. Such forced conscripts from Alsace and Lorraine called themselves the Malgré-Nous, meaning 'against our will'.

On February 11, 19 of the 20 suspects were convicted. Five received prison sentences and two were executed.

Continued unrest in Alsace (including the demand for autonomy) forced the French parliament to pass an amnesty law for all Malgré-Nous on February 19.

In 1958 the remaining German defendants were released.

'Hitler salute' at farewell

General Heinz Lammerding of the Das Reich division, who had ultimately ordered retaliation against resistance, died in 1971 after a successful career as a contractor.

At the time of the trial he lived in Düsseldorf, in the former British occupation zone of West Germany, but the French government was never able to arrange for his extradition from West Germany.

At Lammerding's funeral in 1971, 200 former SS members were present and gave the 'Hitler salute'.





'The Terror'

Painter Gabriel Godard created a monumental series of paintings about the massacre in Oradour-sur-Glane

The works are both violent and disturbing

Painter Gabriel Godard has dedicated a series of paintings to the massacre of June 1944. He donated the canvases to the Center de la Mémoire in Oradour-sur-Glane. The works are both violent and disturbing.

The Suffering, the Terror and the Murder

The titles of these three canvases alone say a lot about the drama they tell. A fourth work has been added to this series of paintings called Oradour with the title 'De l'homme et de l'ignominie ordinaire'.

These gigantic canvases (3.40 m x 9 m for the first three and 3.70 m x 9 m for the last) have a special history.

In 2009, Gabriel Godard began creating a monumental work: a series on the massacre of June 10, 1944 in Oradour-sur-Glane.

Everyone in the village was murdered

On that day, the SS "Das Reich" division, massacred the population of this Haute-Vienne village of Oradour, locking women and children in the church and men in barns. 642 people were executed or burned alive.

Four canvases in four years

For four years, Gabriel Godard devoted himself to this work that he carried within him. A difficult but necessary assignment for him. These canvases were never sold.

Gabriel Godard donated the canvases to the Oradour Memory Center in 2020.





Anger, incomprehension and outrage

These paintings have a special meaning for Gabriel Godard.

Born in 1933 in Lorraine, the artist was 11 years old and living in Sarthe when he heard of the Oradour tragedy.

It was not until 1972 that he discovered the village.

He still remembers very well the feeling of anger, incomprehension and outrage that came over him at that time.

Gabriel Godard had already been devoted to painting for more than twenty years. Self-taught. In the 1960s there was a fusion between figurative and abstraction.

This turn allowed him to rise to prominence. His paintings have been exhibited in major museums such as the Center Georges Pompidou and sold to the United States.

Each of the canvases in the Oradour series tells a specific moment.

The 'Supplice' seems to represent that of the residents of Oradour: black bodies, flames and shadows that may be the souls of the trapped and imprisoned residents.



The empty eyes and screaming mouths are so terribly expressive that it just hurts



There is no female character in this painting ,unlike The Terror, the central painting.

It is the one where female characters appear, especially a woman who is represented in a more realistic way.

Last figurative canvas 'Death'

There are bodies that inevitably remind you of the concentration camps.
The images of the Holocaust were overlaid with the stories of the survivors.

In Oradour, they are the ones who discovered the massacre... As for 'De l'homme et de l'homme et de l'ignomine ordinaire', the fourth and last painting, it is an abstract composition based on patterns (especially stripes: those of the uniforms of prisoners in the camps) but also on the shapes and colors in the other three canvases.

From Guernica to Oradour.

After seeing these paintings, one can hardly help but think of Picasso's Guernica..

The Picasso (3.5 m high and 7.8 m wide), in which the artist is inspired by the bomb attacks that the small town of Guernica experienced on April 26, 1937.

A work in which Picasso refused a realistic representation of the bombed city.

A work in which he limited his choice of colors to shades of gray, black and white.

The gigantism of Godard, the gigantism of the canvases, with few colors, and the anonymized characters who seem to wear a mask. Their empty eyes and screaming mouths are so terribly expressive. That it just hurts.

It's hard not to feel uneasy and emotional about what remains seventy years later, a terrible testament to the violence and lack of humanity that can lead to war.

The facts are there to remind us that this shadow is unfortunately still relevant.

The monumental paintings series by Gabriel Godard are on display at Center de la Mémoire d'Oradour-sur-Glane.

<http://www.oradour.org/>



Chateleine.

The predecessor

of the handbag

Chatelaine is a decorative belt hook that was worn at the waist by both men and women and contained a series of chains suspended from it. Each of these chains had a useful item attached to it such as keys and watches, but sometimes also more everyday items such as scissors or thimbles.

Chatelaines date back to ancient Rome and were worn not only on the Italian peninsula but also in Britain.

More modern Chatelaines appeared at the end of the Middle Ages and were worn until around the 19th Century, but were most popular during the 17th and 18th Century. They were mostly useful in nature, but also very beautiful. They were worn in several European cultures. In short, a Chatelaine contained everything you needed on a daily basis.

From small objects such as your keys to a sewing package, perfume bottle and later a watch. Sometimes you even saw spoons, measuring cups, a wallet or glasses hanging from these chains.

The advances made in jewelry making in the 18th Century made this period the pinnacle in the history of the Chatelaine.

During this time, these accessories, while still functional, were very beautiful and often had great designs and were embellished with stones or other ornamental elements. Some even contained biblical quotes and little by little, these useful everyday objects turned into true jewels.

The development of steel processing at the end of the 18th Century made it possible to create extremely polished Chatelaines, which sparkled like diamonds when exposed to light.





Jeannette van der Schaaf – Hofman

'Art is a hidden entrance to another world in which you can lose yourself '

For me the circle is closing. As a child I often drew and during my high school years the plan arose to go to the 'Normal School for Drawing' in my hometown of Amsterdam, which later became part of the 'Rietveld Academy'.

Although I had already been accepted there, I was advised, undoubtedly to the delight of my parents, to complete the 5 years. And as was customary around 1958, I followed that advice. Yet I continued to be creative. First as a saleswoman in a modern home furnishings store and a few years later during my training as an occupational therapist.

My husband and I took up music as a hobby through his profession, but when I hung my (heavy) double bass 'on the willow tree' at the end of the 20th century, I immediately started to get the itch again to be 'visually active'.

From 2003 onwards I took drawing and painting courses at De Plantage/ZINDER in Tiel, then abstract with Lieke Jongeneelen and portrait at Sylvia van Opstall in Culemborg, encaustic (working with wax) at Ageeth Leemkuil and during the corona period I followed inspiring courses on the internet: 'Find your Joy' and 'Find your Voice' by the English Louise Fletcher.

I paint intuitively, usually abstractly and on several works at the same time, yet figurative elements sometimes emerge.





My work has a rhythm and a pace and is usually colorful

My work varies in size from 120x100 cm to 20x20 cm. and I work with mixed techniques, collage, in acrylic on canvas, paper and panels, sometimes with slightly three-dimensional elements.

My work has a rhythm and a pace and is usually colorful.

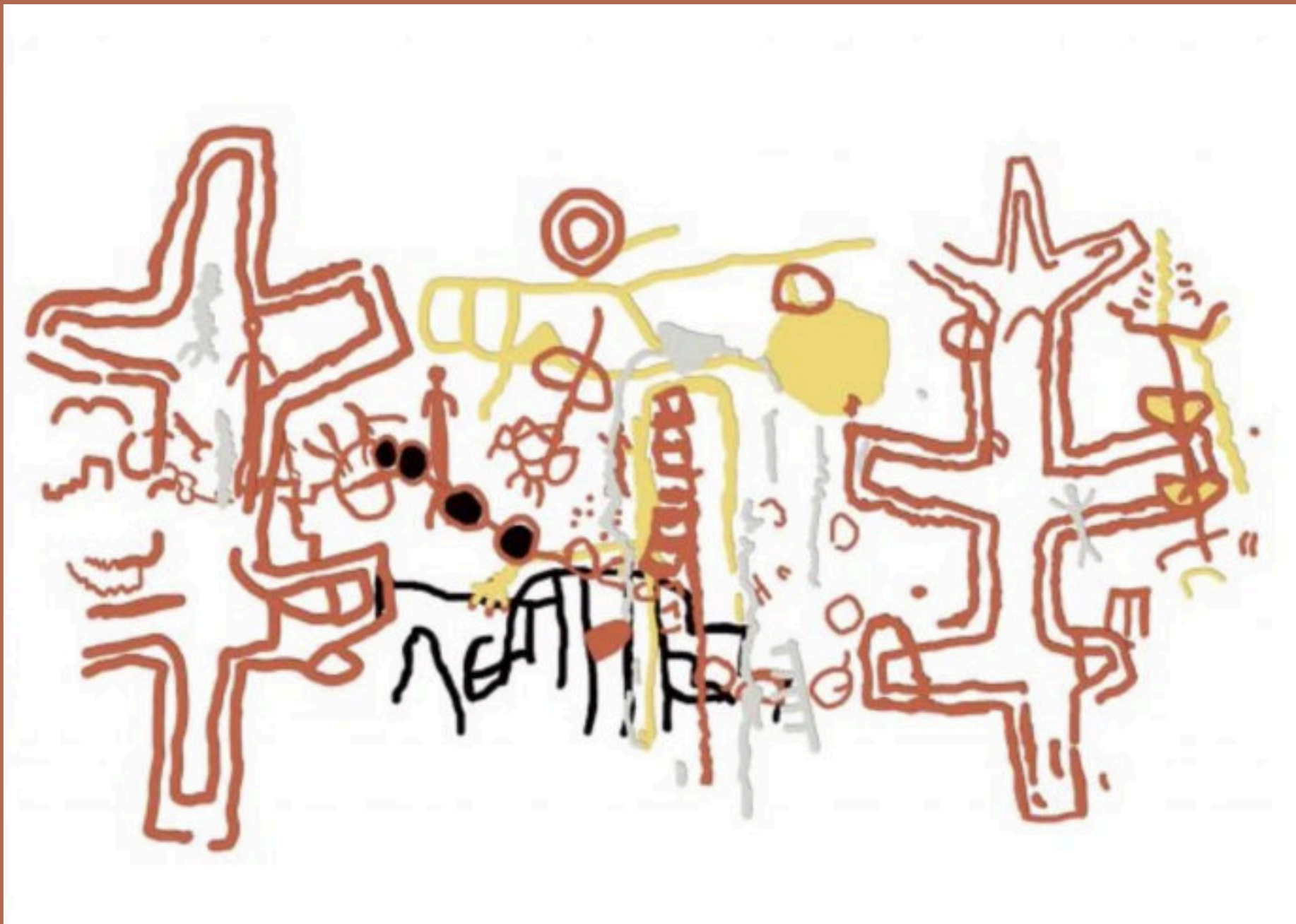
Winner Talens Palette competition - 2011 Rivierenland region

It soon became apparent that my work was appreciated when I became the winner of 'Talens Palet contest' within the Rivierenland Region in 2011, after which the winning work was allowed to be exhibited in the CODA Museum - Apeldoorn. I joined the 'Kunstverein Rhein-Sieg-Kreis', which allowed me to regularly show my paintings in the 'Pumpwerk' Gallery in Siegburg, Germany, until Covid-19 took hold of the world.

In the meantime, until recently, I was a permanent exhibitor at the Gallery 'Kunst bij Karel' in Gorinchem and I am currently permanently involved and an exhibitor at the Gallery 'Kunstkabinet Tiel'.


I also regularly exhibit in the region. Such as in the 'Stroomhuis' in Neerijnen, the Agatha Chapel in Kapel-Avezaath and, in 2022, at the Galerie 'Mariantho' in Velsbroek.





Modern Art ? No.....

8000 year old petroglyphs in Patagonia South America



Art left in ancient times has created many scientific mysteries

Who signed what and when? The answers can tell us a lot about the early lives of our ancestors.

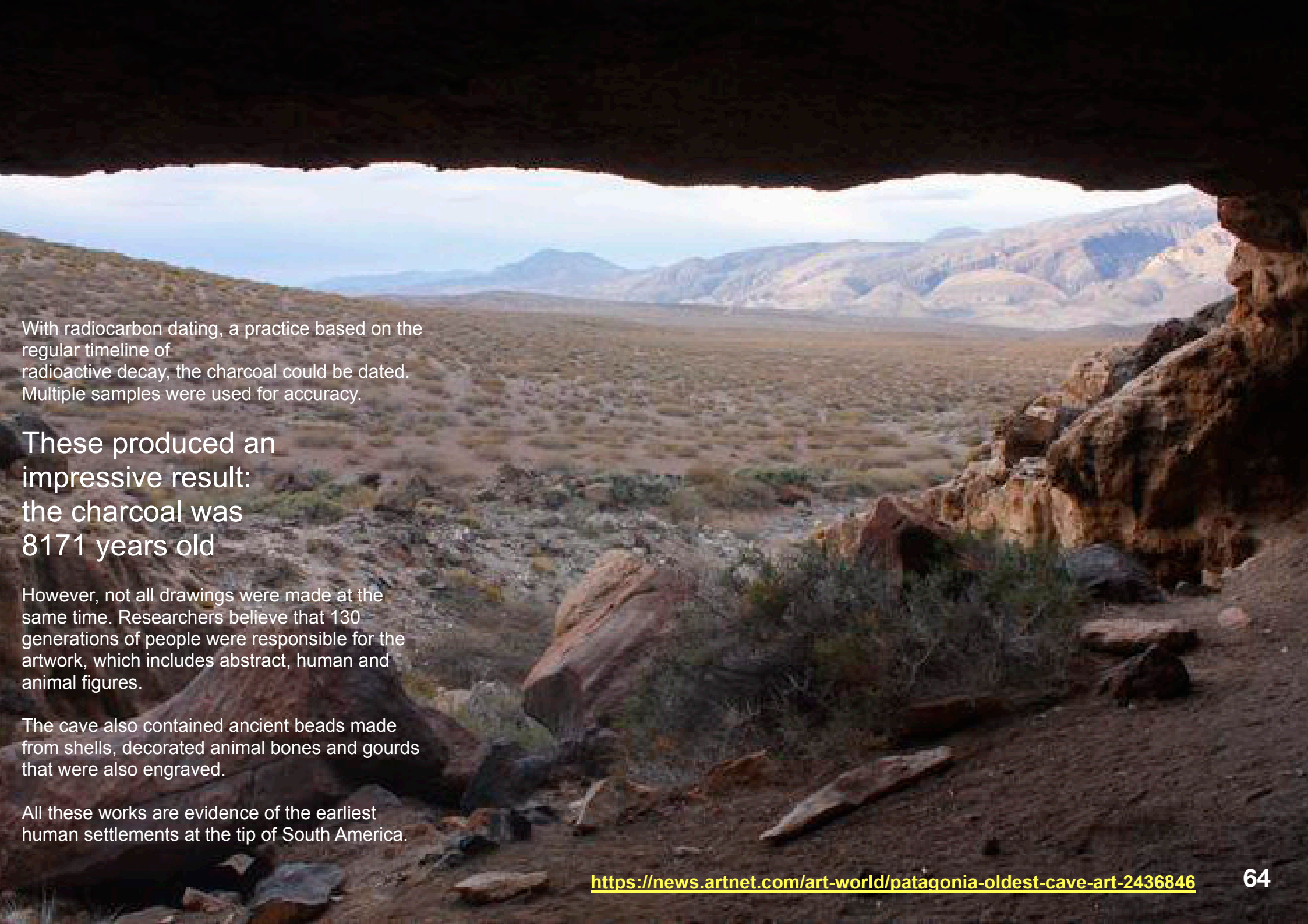
Sometimes cave art captures humanity, such as handprints, or activities such as hunting.

Sometimes the discovered designs painted in caves or carved into rocks are geometric in nature.

The most exciting cave art studied in the past decade is that in a cave covered with 895 petroglyphs in Patagonia, South America.

Research suggests that the drawings at Cueva Huenul in Argentina are 8,200 years old, making them the oldest known cave art in the region.

This dating was possible because several drawings were drawn with charcoal.



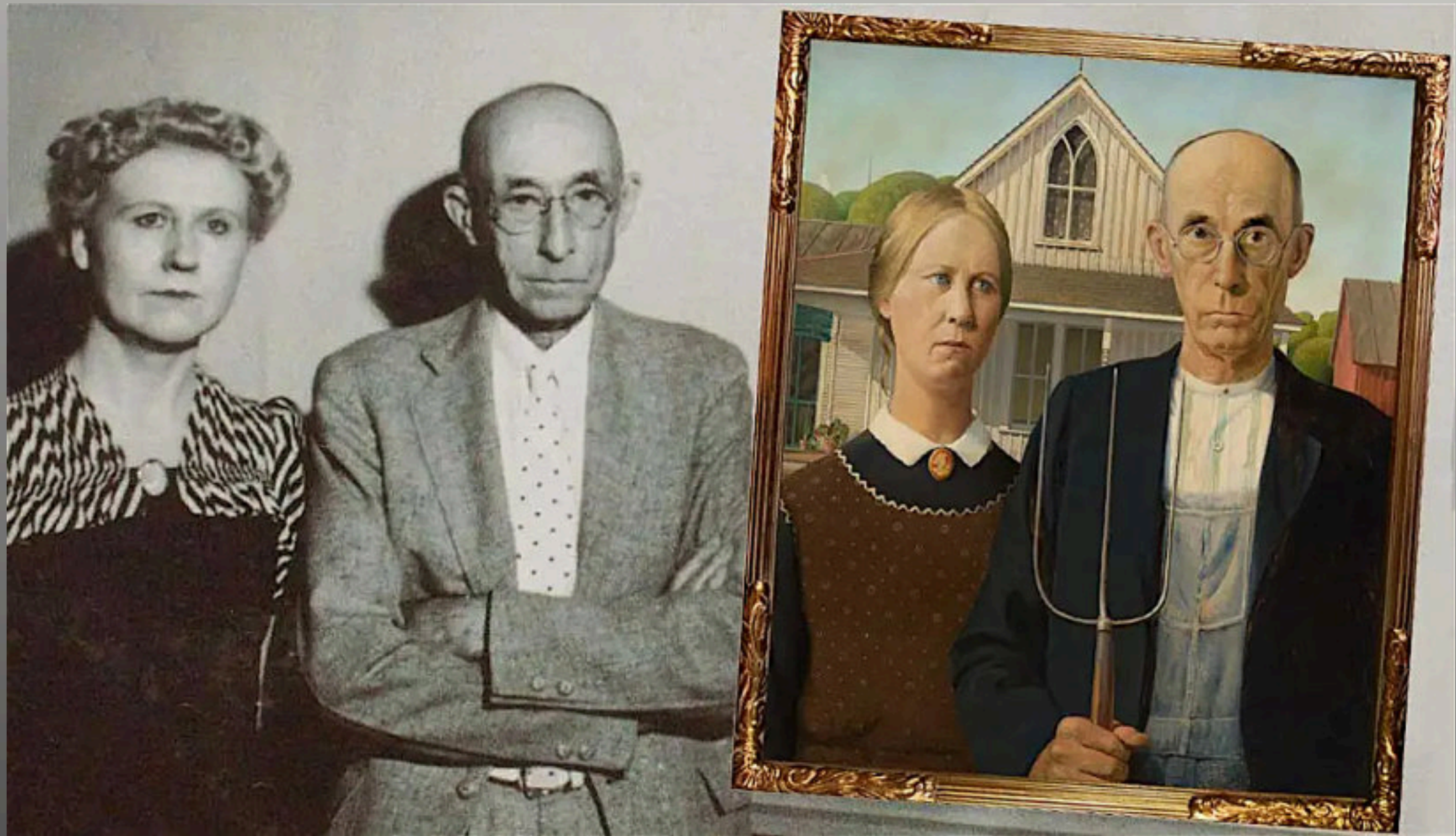
With radiocarbon dating, a practice based on the regular timeline of radioactive decay, the charcoal could be dated. Multiple samples were used for accuracy.

These produced an impressive result: the charcoal was 8171 years old

However, not all drawings were made at the same time. Researchers believe that 130 generations of people were responsible for the artwork, which includes abstract, human and animal figures.

The cave also contained ancient beads made from shells, decorated animal bones and gourds that were also engraved.

All these works are evidence of the earliest human settlements at the tip of South America.



'American Gothic'

'American Gothic' by Grant Wood is one of the most famous paintings of all time. But what drove him to paint it?

Sunday best, stiff as a rake

It is an image that most of us know by heart: a man holds a pitchfork menacingly, while a woman in her Sunday best looks on, stiff as a rake.

Iconic austerity

Behind them is a wooden house with a creepy black window. This is American Gothic, an icon of American art and an austere emblem of rural life in the Midwestern United States.

The artwork, painted by Grant Wood in 1930, has been the subject of study and parody in the art world for almost 100 years.

Weird looking people

Many historians saw the painting as a satirical commentary on the backward-looking Midwesterners who were out of touch with the modern industrialized world.

But the artist has always argued that there is more to it than meets the eye.



Grant Wood's American Gothic, 1930, (left), and the real house in Eldon, Iowa (right) that inspired the painting.

Grant Wood was first inspired to tackle the subject of this painting after taking a drive through the town of Eldon, Iowa.

Victorian Gothic

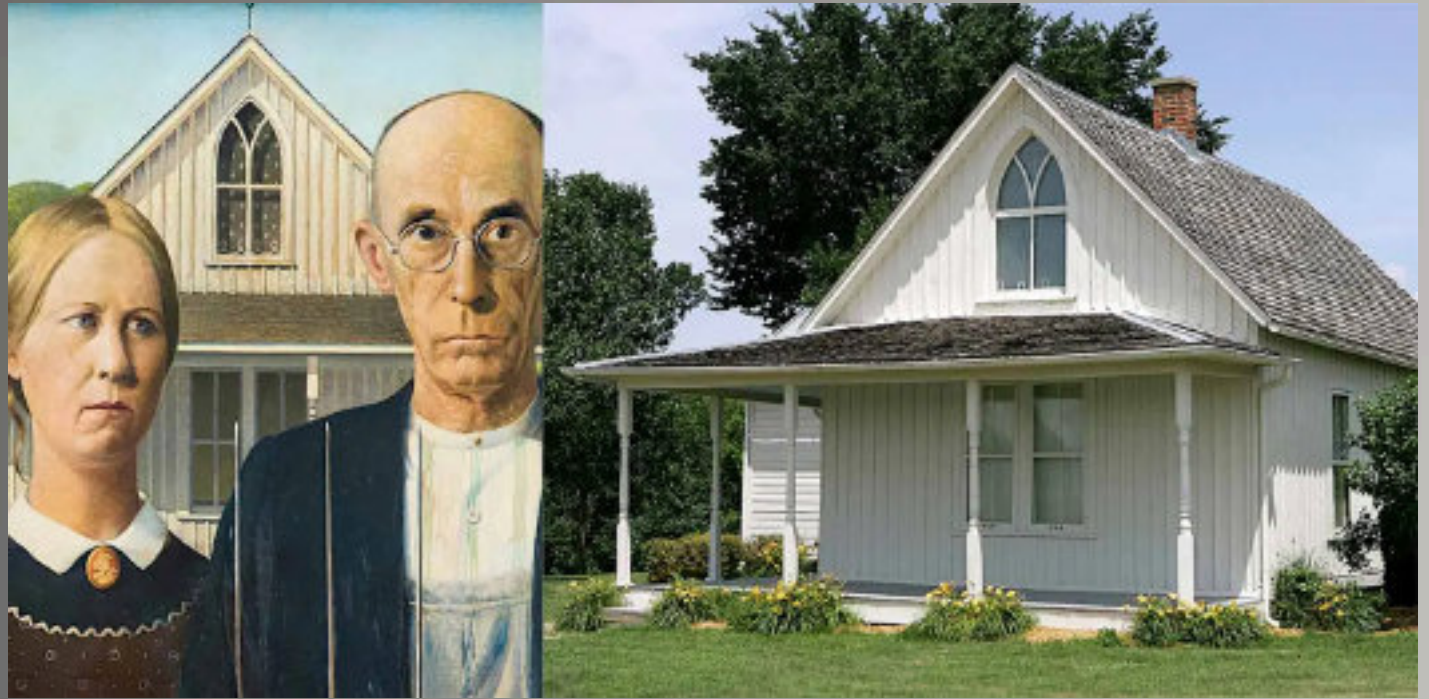
He saw the white house in the background of the painting, built in the Carpenters-Gothic style of architecture in the 1880s.

The style was an American version of the Victorian Gothic, which was widespread in rural America in the 20th century, and from this reference the painting takes its name.

This old-fashioned provincial government building became Wood's basis for building a credible story.

Looking for models and props

Wood went looking for some models who looked like they could live in such a house – he felt it would be populated by 'very cramped characters'.



After finding two suitable models, neither of whom knew each other, Wood deliberately dressed them in the kind of old-fashioned clothing he thought suited this austere architectural style, along with props that suggested rural work.

Wood's dentist and sister pose

The real woman was in fact Wood's sister, while the man was a dentist from the artist's hometown.

To blend the figures into the building, Wood made their faces thinner and longer, and stretched the building's windows and roof.

This strange distortion makes the painting feel particularly creepy. He even mirrored the couple's dark clothing with a darkened window behind it.

He studied for a while in Paris and experimented with impressionist techniques. But upon his return to the United States, Wood consciously turned his back on modernism.

Wood becomes a Regionalist

Instead, he became part of a generation of American painters known as the Regionalists, who painted the lives of ordinary local people in a highly detailed, figurative style.



The painting 'American Gothic' was an inspiration for many to depict their own version.

Magical Realism

Wood is also associated with the International Style of Magic Realism, an umbrella term for mid-20th century art that subverted or enhanced real-life subjects to create dreamlike, otherworldly effects.

Wood created this painting at the beginning of the Great Depression and argued that one of his main objectives was to create a reassuring image of stability and security, in a time of nationalized disruption. He said he celebrated deep-rooted, old-fashioned rural values such as family, farm work and religious piety.

Because these values were so out of step with emerging modernity and cosmopolitan life, the painting became the subject of much commentary and ridicule.

Was *American Gothic* a satire, mocking the mean-spirited hostility and provincialism of rural America with a bunch of austere and territorial people?

Or was Wood simply documenting the traditional values that persisted in the less urbanized states?

That much of the painting was a staged arrangement suggests that Wood knew there would be an element of fakery in the final image.



Another contemporary version of 'American Gothic'.



Ocean drifter

'Ocean Drifter' is a winning photo of a football covered in barnacles below the waterline. Only part of the football can be seen above the waterline. But below the waterline there is a colony of living creatures.

The football washed up in Dorset England after a huge journey across the Atlantic Ocean and then returned to the sea to take the photo.

Geese barnacles are not native to Britain, but can wash up on their shores during powerful Atlantic storms. Although the ball is trash and should not be in the sea, you wonder what journey the ball has taken.

From initially being lost, then spending time in the tropics, where barnacles are native, and then perhaps years in the open ocean before the ball washed up in Dorset England

After evaluating more than 14,000 images, the photo of Ryan Stalker from a football floating in the ocean declared the winner.

*Barnacles are related to crabs and lobsters.

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.



Spring is in the air. As with the flowers and bees, motorcycle enthusiasts are also making themselves heard again. One with a sporty and fast motorcycle, and others with a heavy touring motorcycle with matching tough riders.

I have made this steel couple based on this last category, who are about to go on a tour. Apart from a few nuts and bolts, my collection box is empty again for the time being.

But I also had a laugh seeing how something pretty can grow from old worn-out and discarded parts....

Kind regards from
Ad de Rouw

Mail: derou023@outlook.com



3 x ANDERS



assemblages
schilderijen
mixed media

EXPOSITIE

Anja Middelkoop
Bas Middelkoop
Trudi Middelkoop

De Lichtkring,
Dorpsstraat 48, Schoonrewoerd

vr. 10 mei: 9.00 - 17.00 uur
za. 11 mei: 11.00 - 16.00 uur

info: 06 49691067



Exhibition

3 x DIFFERENT

Three 'Middelkopen', born and raised in Schoonrewoerd or lived there for a long time.

They bring their works together on familiar soil.

This makes the exhibition 3 x DIFFERENT.

The diversity of paintings and objects tell stories from now and past times.

Anja Middelkoop

Anja makes objects and paintings

The assemblages are made up of objects that have already had a previous life. Numbers from the psalms and hymns board, wooden pegs, an old skipping rope, a hand Bible and a curved ruler...

Carefully, with respect for the history of the materials, she, like a director, redistributes the roles.

The paintings are also made in this way. It is searching, looking, trying out and connecting. In the meeting room of the church, the consistory, the two art forms can be combined well and ensure that you continue to recognize and discover.

www.anjamiddelkoop.nl

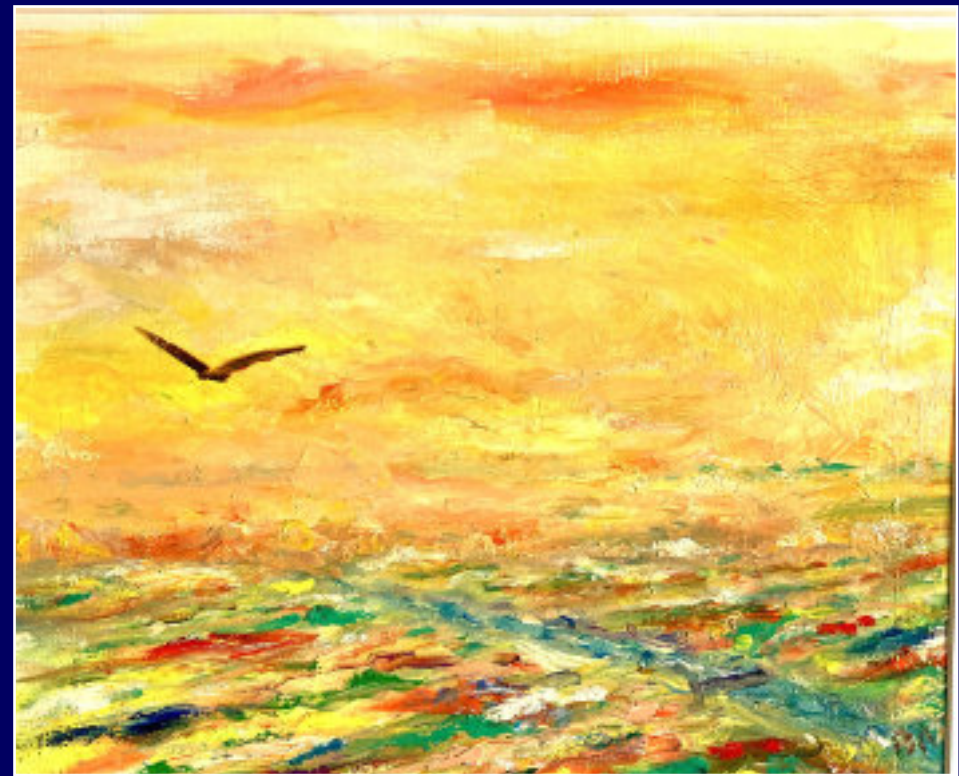


Bijbelse geschiedenis (Biblical history)



Tijdlijn (Time line)

Bas Middelkoop



Bas was born in Schoonrewoerd and stayed there.

Many of the works have a clear connection with his place of residence. Bas paints what the eye sees.

He captures the moment with colorful brush strokes. A flash of a red kite in a summer sky, a reed collar in the light after the rain shower.

The subjects come from nature. Where light and atmosphere predominate.

We see flat polders (diked marsh) in the Vijfheerenlanden, but also rugged landscapes.

Trudi Middelkoop - Van Delft



Meeting with a dog



Gossip

Trudi Middelkoop - van Delft, Culemborg

Born in The Hague, and lived in Schoonrewoerd from 1973 – 2023. Trudi works with different techniques and materials. Daily life is depicted in a light-hearted way. The figures are depicted with love and patience, there are stories hidden in the ordinary, and animals are given human qualities.

www.trudimiddelkoop.nl

Edition 14.3 of Passe-Partout Art Magazine will be released mid-June 2024

For more information or a free subscription, email the Editor:

sylviabosch@leerdamskunstenaarscollectief.nl

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<https://passepartoutkunstmagazine.nl>

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