

Passe-Partout

Kunstmagazine

Edition 12.1

**Bruno Walpoth's sculptures
are minimalist yet
monumental.**

**Paula Rego in
Hague Museum.**

Louis Apol the snow painter.

**Christo Velato,
the legend of the veil.**

**Painter Paula
Modersohn-Becker decided
to become 'someone'.**

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sculptures tell about the
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**Lisa Renner is attracted to
the oddities in art.**

Rose petal shower in Rome.

For your eyes only.





Cosplay Model: IceJade (Germany)
<https://www.instagram.com/icejadecostplay/>

Foto: Antony Swiderski - www.bluebells-photo.nl



Bruno Walpoth

Bruno Walpoth sculptor.

His work is minimalist yet monumental.

The sculptures seem to be caught in the final stages of a dream. They are vulnerable and overwhelming.

Bruno Walpoth was born in 1959 in Bressanone, Italy; he lives and works in Ortisei, a small ski resort in the Italian Alps. Coming from a family of wood sculptors, Bruno Walpoth simultaneously honors an age-old tradition and modernizes it for the 21st century.

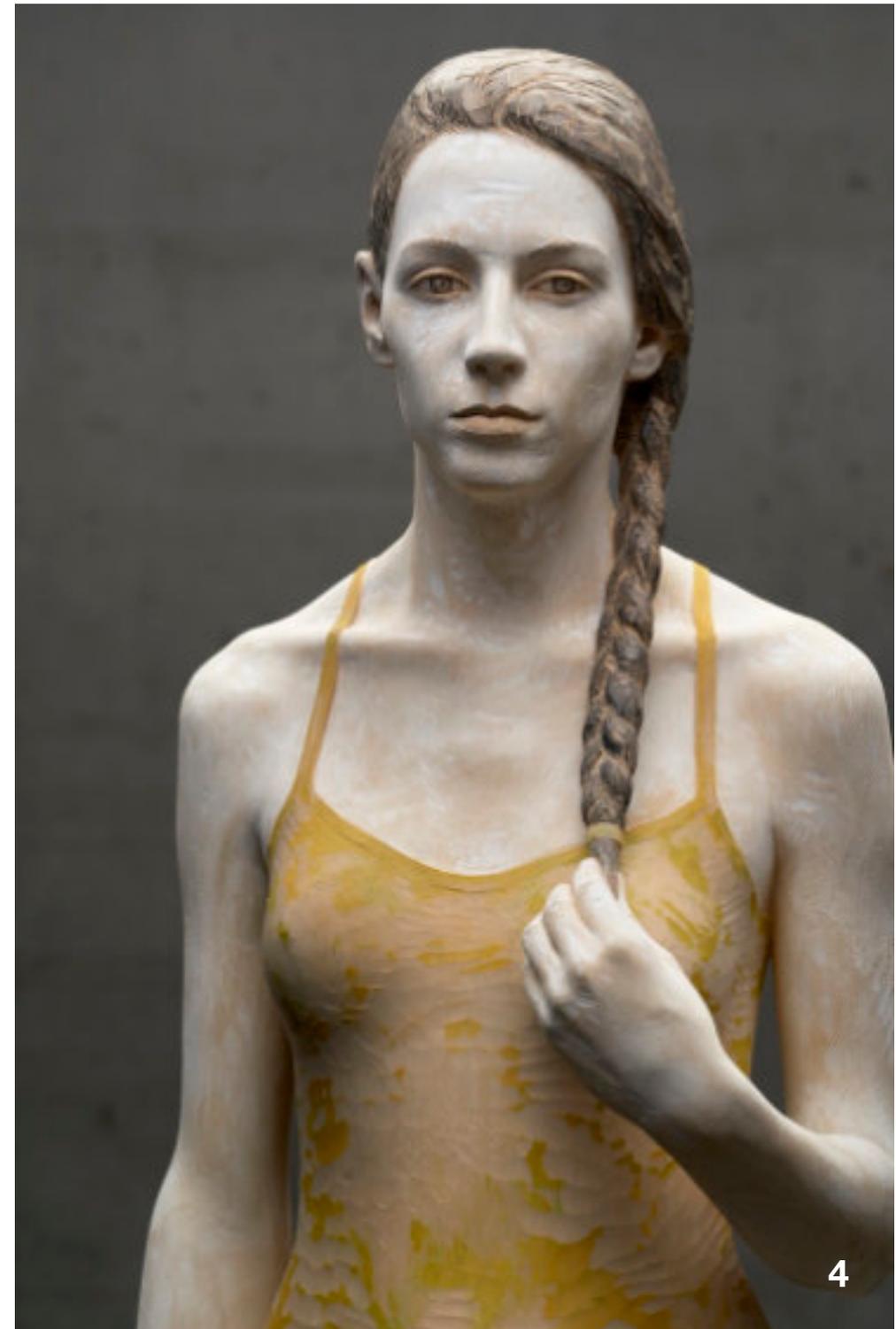
Wood was the medium he grew up in - basswood, birch and walnut - among other favorite source material.

He uses a chainsaw, chisel and file to free his creations from their original shapeless confines.

Bruno carves life-sized human figures from blocks of wood and finishes the sculptures with acrylic paint. He coats and sands the surfaces repeatedly to mask traces of the wood grain and achieve a translucent, skin-like appearance.

Walpoth occasionally covers his sculptures with lead. He has also created bronze works and drawn portraits, but he is constantly drawn to wood for its natural sensuality.

Inspired by Italian wood sculptures of the late Gothic and early Renaissance, Walpoth emphasizes human sensibility over form.









Sometimes the sculptures are painted in typically muted colors; he uses this coloring to create their clothes, hair, or sometimes their skin.

Rather than telling a story through his sculpture, Walpoth aims to capture an isolated and introspective moment.

His figures are rigid in their own thoughts, their eyes often dodging those of the beholder.

The life-size and lifelike figures of Bruno Walpoth are usually named after the model.

Walpoth's creations seem so real because they are so vulnerable and overwhelming.

Under Walpoth's hands, men, women, and children emerge from blocks of wood.

They seem to have recently been awakened from their sleep and are just starting to get their bearings..

Walpoth's creations are meditative and introspective, conceived by a visionary artist and seem themselves caught in the final stages of a dream.

Unlike a subject who smiles broadly for a photographer or poses for a portrait artist, these characters are stripped of artifice and pretension.

They seem so real because they are so vulnerable and caught off guard..



His sculptures appear lifelike.

They represent friends and family - his three sons have occasionally modeled - as well as people he's seen on the street.

Seeing everything through the eyes of an artist, a passing glance from a passerby can arouse the need to capture that expression.

The biography of the person who impressed him does not matter. He has no intention of writing a story or conveying a message or conveying a lesson. Because his works are lifelike in size and proportion, their physical aesthetics say a lot about their humanity. Walpoh points to the expressions of the sculptures:

“When you stand in front of my work, you must get the impression that the characters have a soul. I would like to achieve that.”

Art critics think he has achieved that goal.

Each new figure is a challenge, an attempt by the artist to give a soul to carvings.

The lifelike form of the body is the means to an end - the transporter of the psyche.

The viewer is turned inside out and imagines the mental state of the figure.

Walpoh's figures are not a revival of lost ideals, but by the presence of the audience they are repositories. They reflect the viewer's own stock of impressions.





Walpoth's work is minimalist yet monumental.

Very often his wooden figures are naked or only partially clothed, so that the bone structure of the apparently androgynous (sexless) bodies, which he prefers, is clearly visible.

While the uncoated parts of the figures are sanded smooth and show a skin-like texture, the coated or hairy parts are rougher and show traces of the chisel or of painting with pastel-like pigment.

Permanent 'bleaching' of the bare flesh of the body is achieved through painstaking sanding, in which the white paint on the surface is worked into the wood material, enhancing the pure, almost translucent character of the skin while dehumanizing it at the same time.

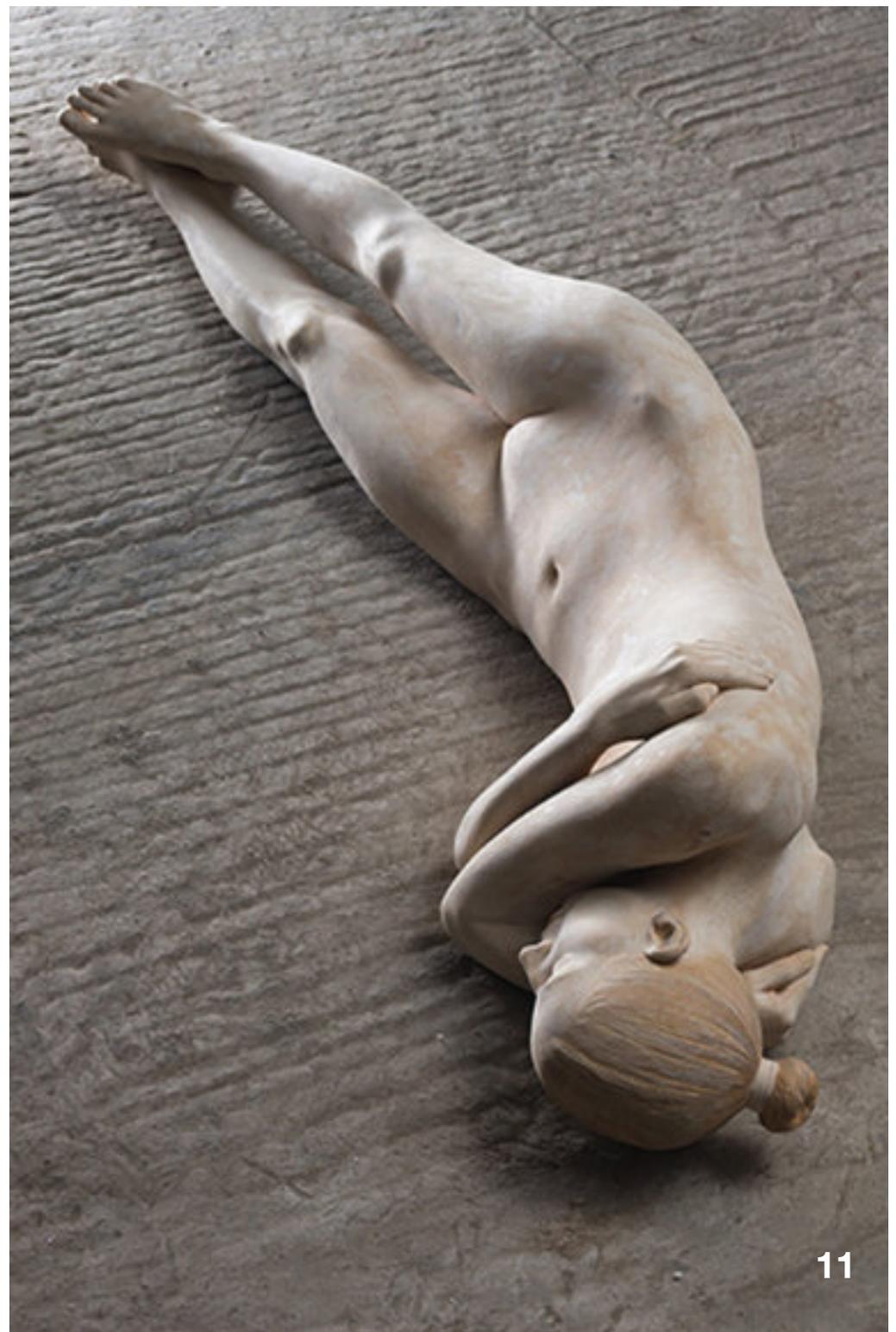
The wood itself is transformed.

It seems to dematerialize even more than when it's just coated in white. As a result, the material itself becomes irrelevant; rather it is the form that is emphasized.

Most famous for his sculptures in wood, Walpoth has also recently produced sculptures in cardboard and bronze. Having participated in numerous solo and museum exhibitions, Walpoth's works are widely collected internationally.

In 2015 he took part in "Personal Structures - Crossing Borders" in collaboration with the 56th Venice Biennale.

Passe-Partout thanks Bruno Walpoth for his cooperation.





https://www.youtube.com/watch?v=VUyrUaxfw_I

Website: www.walpoth.com



**Kunstenaar
of hobbyist?**

dekwast.nl

Panamarenko is chasing Icarus

At the beginning of 2021 we wrote about one of our favorite artists Panamarenko.

Recently a booklet has been published containing all his wonderful stories and fantastic creations.

If you click on the link below you will automatically be taken to Passe-Partout edition 2021.1 containing (on page 27) the article in question.

Who was he ?

Panamarenko – with his birth name Henri Van Herwegen (1940-2019) was an astonishing artist: a wise and a child, a stunning draftsman and a conceptual seer, a tinkerer and a thinker about the world. And all that in an (seemingly) otherworldly guise. And then there were his astute and witty stories.

Now bundled in a small, beautiful booklet: DIXIT Panamarenko. Dé Panà, as he was known in Antwerp and the surrounding area, and in his own unparalleled words.

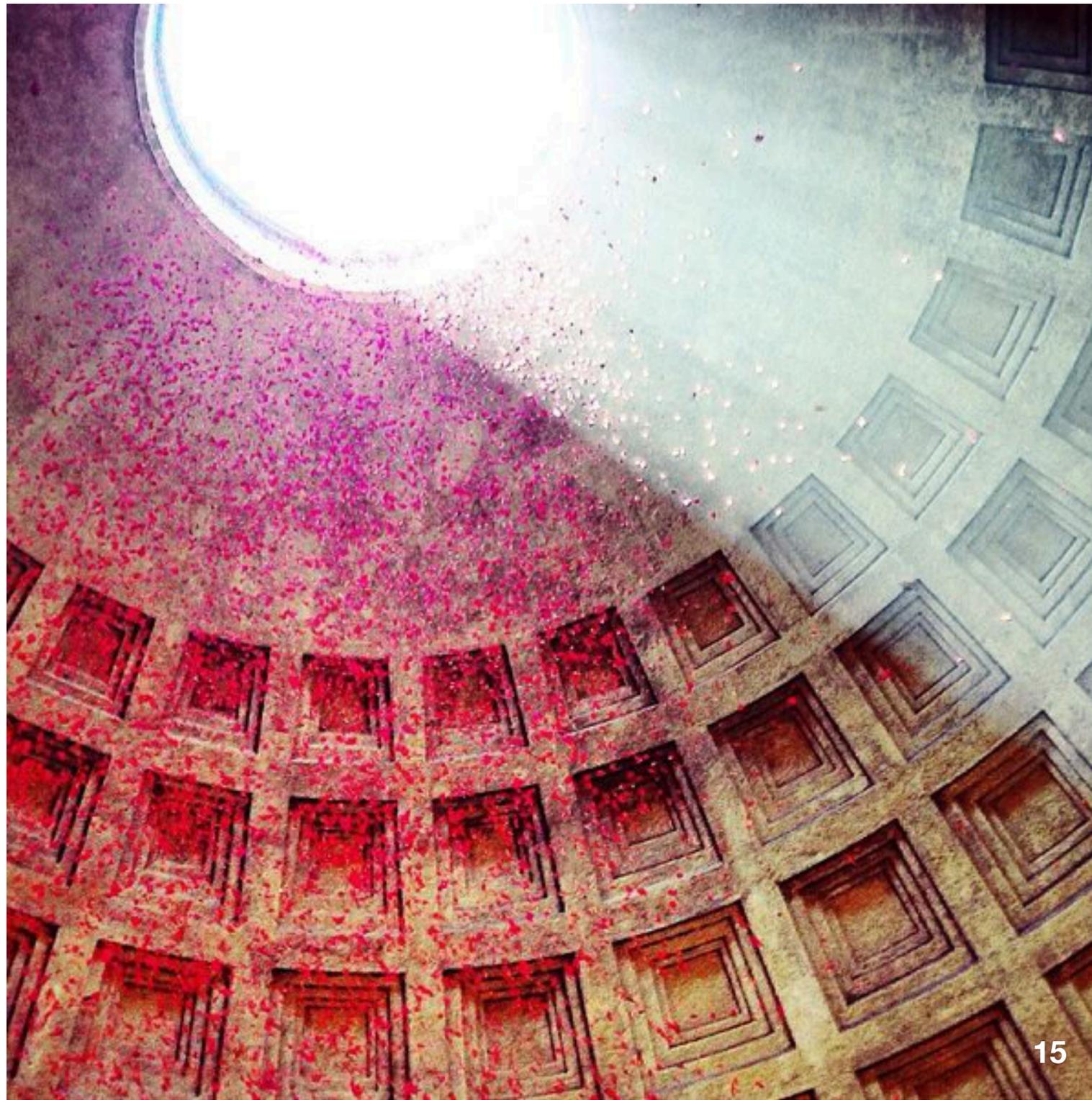
The Panamarenko House, his parental home, was donated by the artist to the Antwerp Museum of Contemporary Art. The refreshed but authentic living and working spaces can be visited (under certain circumstances and by appointment): Biekorfstraat 2, 2000 Antwerp.

The book 'Dixit Panamarenko' composed by Jo Coucke with "colorful" black-and-white photos by Stephan Vanfleteren, is published by Hannibal Books. Price 24.50 euros



The thousand-year-old tradition of the rose petal shower in Rome is still kept alive.

Photo of the Pantheon interior.
In the roof is a hole with a diameter of 9 meters, also called an oculus.



One of the most iconic monuments in Rome, the Pantheon is truly a sight to behold.

The 2000-year-old pagan church turned into a temple is impressive for its ornamentation, harmonious proportions and its magnificent endurance over the years.

It has the largest unsupported dome in the world and has a huge oculus in the center that floods the building with natural light.

The Pantheon is the best-preserved building in ancient Rome and has inspired countless buildings over the centuries in Italy, Europe and beyond.

It is a joy to step inside the Pantheon any day of the year to admire its grandeur, but the experience is even more spectacular at Pentecost.

Every year thousands of red rose petals fall from the oculus of the Pantheon upon a crowd, which gathers for Sunday mass.

The Roman fire brigade is responsible for this.

Pentecost commemorates the descent of the Holy Spirit on the Virgin Mary and the Apostles during Shavuot (Feast of Weeks) in Jerusalem, and the rose petals symbolize this poignant moment in Christian history.

Incredibly, the tradition of showering rose petals in the Pantheon dates back thousands of years, probably to AD 607 when the pagan temple became a Christian church.



Click on the link below for an explanation by writer Rosita Steenbeek with images of the leaves rain.

<https://www.youtube.com/watch?v=S4ShhgV3Tw0>

Paula Rego - Art Museum The Hague

Power relations, sexuality and mythology are a common thread through the oeuvre of Paula Rego (1935)





27 november 2021 to 20 march 2022

Paula Rego

KUNSTMUSEUM
DEN HAAG

In her figurative work she sheds light on personal struggles, including years of depression, but also social issues such as the inferior position of women.

Rego grows up in Portugal,

“A terrible country for women”, according to her father who leaves for England for work and leaves Rego with her grandmother as a child.

Rego later also moved to London for her studies at the Slade School of Fine Art, where she settled permanently after years of commuting.

In England Rego grew into one of the biggest stars of contemporary painting, but now she is also gaining more and more appreciation abroad.

Kunstmuseum Den Haag, in collaboration with Tate, presents the largest retrospective exhibition of Paula Rego to date, with more than seventy collages, paintings, etchings and drawings.

From early works from the 1960s, huge pastels such as *Angel* and the impressive *Abortion* series to her layered 'staged scenes' from the 2000s.

www.kunstmuseum.nl

The Importance of the Abortion Series by Paula Rego

Paula: *“It highlights the fear, pain and danger of illegal abortion, which desperate women have always resorted to. It is very wrong to criminalize women alongside everything else. Making abortions illegal forces women into the slum solution.”*

In 1998, a referendum to legalize abortion in Portugal failed. In response, Portuguese artist Paula Rego created the Abortion Series (1998), a selection of paintings that draw attention to the dangers of making abortion illegal.

The effect of the series was so powerful that it helped public opinion hold a second referendum in 2007. They are made with pastel colors and are currently on display in the exhibition at the Hague Museum.

Professor Sharon Cameron is a Gynecologist Consultant, and Head of Sexual Health Services NHS Lothian, she endorses the importance of Rego's Abortion Series (1998)

“The women in the paintings are about to have a 'back street' abortion at a time/place where abortion was illegal. The women are alone. A young schoolgirl, an older woman, possibly already a mother. Fear, shame, rebellion, or pain are on their faces.

The bucket next to them that will soon be full of blood. The woman in the painting could die, she could have serious complications. Yet all of this can be prevented with safe, legal abortion.

These powerful paintings are credited with helping to legalize abortion and thereby safe abortion in Portugal.

Yet tragically, nearly half (25 million) of the estimated 56 million abortions worldwide annually, are performed under unsafe conditions, in countries where abortion is illegal or severely restricted.

These unsafe abortions are a leading cause of maternal death and disability. Most of these are in developing countries. It is estimated that unsafe abortion kills up to 31,000 women every year. Deaths that could be prevented by safe legal abortion.

Restricting a woman's access to abortion does not prevent abortion, but simply leads to more unsafe abortions.

Source: The Guardian UK



Wild is the wind - David Bowie

Underrated pop songs.

Who doesn't know Bowie?

His greatest hits; Space Oddity, Heroes, Let's Dance, China Girl, This Is Not America, etc.

But what is the song most people don't know in a "David Bowie version"?

A gem called 'Wild is the Wind'.

One of Bowie's most underrated songs.

A song that shows you a specific side of David Bowie can rediscover, he is able to transform one song with his interpretation.

In 1976 Bowie records the song 'Wild Is The Wind', which he knew from his idol Nina Simone.

Originally, the song composed by Dimitri Tiomkin and Ned Washington recorded by Johnny Mathis for the movie 'Wild Is The Wind' of the same name.

George Michael also covered it once.

The most beautiful version is that of Bowie, who puts enormous drama in his performance. Something that you completely miss in other versions that just kind of "run on". With this Bowie proves that he has such an awful load of soul in his throat that few people come close.

You touch me, I hear the sound of mandolins
You kiss me, with your kiss my life begins
You're spring to me, all things to me
Don't you know, you're life itself!

Perfect example how poetry and music can merge..



We have found a nice video for you. Bowie live at Glastonbury in 2000. Listen and shiver.

<https://www.youtube.com/watch?v=qdrl5krJc5g>



For your eyes only



Emma Bowater, head of art at Wolverhampton Grammar School in England, is the art teacher responsible for this exciting project.

The eyes on the pebbles were made in a trial lesson for students of about 15 years who are interested in art.

The original idea came from Jennifer Allnutt. She collects stones and then paints on them.

www.jenniferallnutt.com



Then she takes them back to where she found them. So that they can be found again.

“At school we searched Instagram for pictures of eyes to paint them. The pebble was first painted purple, then the outline of the eye was drawn with a marker. Only after that was oil paint used to paint the eye. We often had the students work in dark colors first and then use bright colors before filling in the mid tones.



The pebbles have since been varnished and will be left around the school.

Several students of the sixth grade have asked if they can also paint eyes”.

What a wonderful school project!



Louis Apoll the snow painter

Louis Apol – the Snowpainter.

Few other painters are as closely associated with winter as Louis Apol.

His winter depictions, however, deviate significantly from those of his predecessors Andreas Schelfhout, Charles Leickert, Frederik Marinus Kruseman and Hoppenbrouwers, who worked in the tradition of the romantic school.

Where the winter views of these older contemporaries were usually richly decorated with skaters, push sleds and koek-en-zopie tents, figuration plays a subordinate role with Apol.

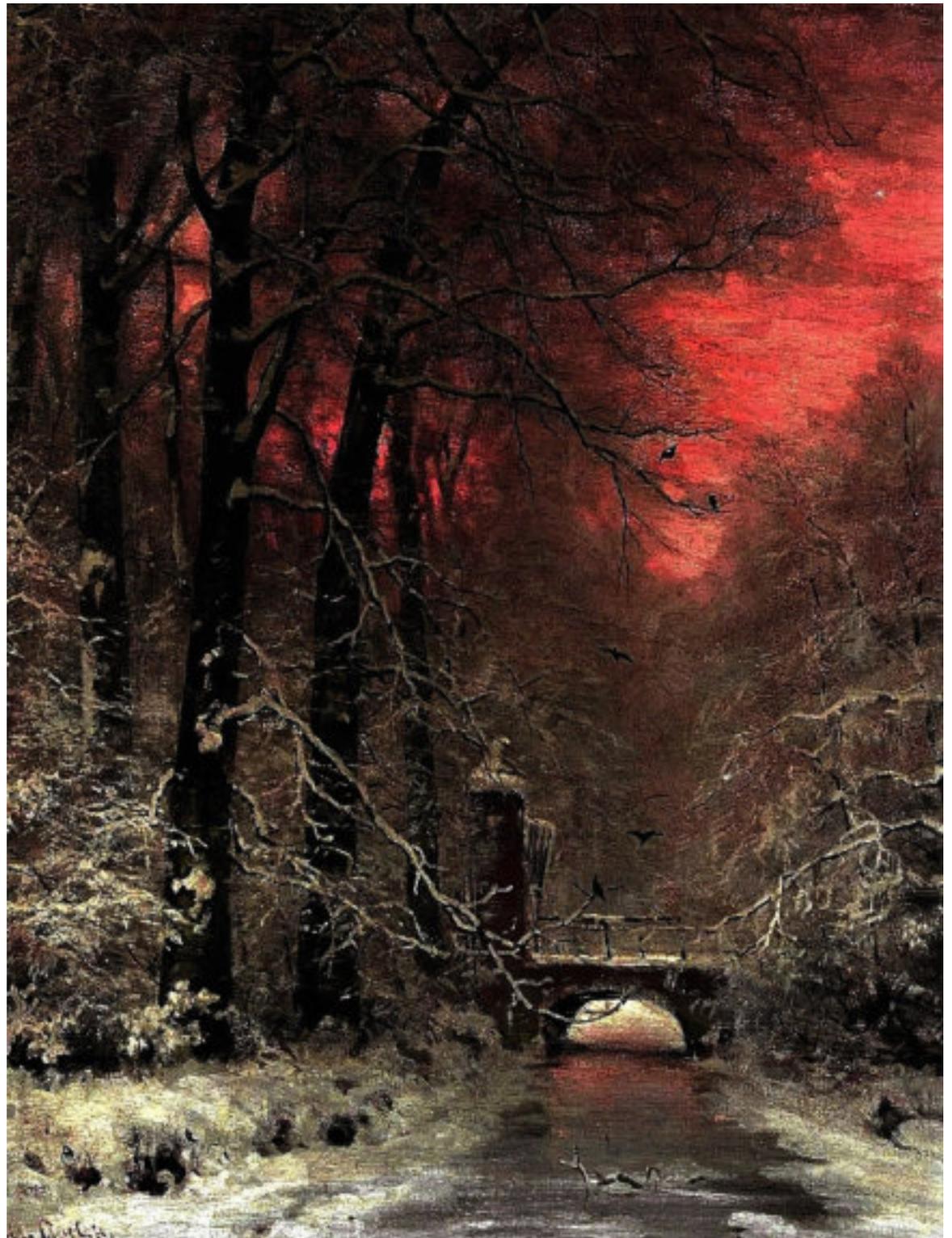
(Koek-en-zopie is an ancient Dutch expression used for the food and drink sold at the ice during skating periods)

The emphasis is on nature itself, often displayed in a grand and serene way, with a lot of attention for mood and light. This makes Apol a true impressionist. He can therefore be counted as one of the most appreciated landscape painters of the Hague School.

Louis Apol mainly sought his motives in the vicinity of his native city. He has depicted the Hague Woods (*Haagse Bos*) the most by far. It wasn't winter so much as the snow that inspired him the most.

His winter landscapes are almost always snow landscapes, only decorated with a bridge, a castle or a stone entrance gate. Occasionally a figure is part of his composition. Because Apol hardly dated his paintings, his earlier work can mainly be recognized by a finer brushstroke and detailing.

His later work is broader and smoother, right down to the coarse. In addition to warm white and gray tones, Apol also used subtle color accents.



Adventurous expedition to Nova Zembla Spitsbergen.

In 1880 the Hague artist Louis Apol (1850-1936) made the journey of his lifetime.

He was part of a 14-member scientific expedition to Nova Zembla and spent four months on board the schooner Willem Barentz.

The artist was allowed to come along to document the journey, and saw a great wish come true.

As a specialist of winter landscapes, this journey offered him, during a grueling journey, the ultimate opportunity to study and visualize the most special ice formations and desolate, snowy landscapes up close.

He also drew life on board, which resulted in a beautiful and extensive archive of the polar expedition.

The more than two hundred drawings he made turned out to be of great value to Dutch history, science and culture.



Panorama Nova Zembla burned or just thrown away?

Hendrik Willem Mesdag's well-known Panorama of Scheveningen (*Named Panorama Mesdag*), inspired Apol fifteen years after the expedition to paint his Panorama Nova Zembla.

However, when the canvas was finished at the end of the 19th century, panoramas were already out of fashion. It was on display for five years in the Panorama Building on the Plantage Middenlaan in Amsterdam and then lost, probably destroyed in a fire during the second World War, or simply thrown away.

Panoramas were seen as a circus attraction. The work was not seen as high art, even though the quality of Mesdag and Apol was unmistakable.

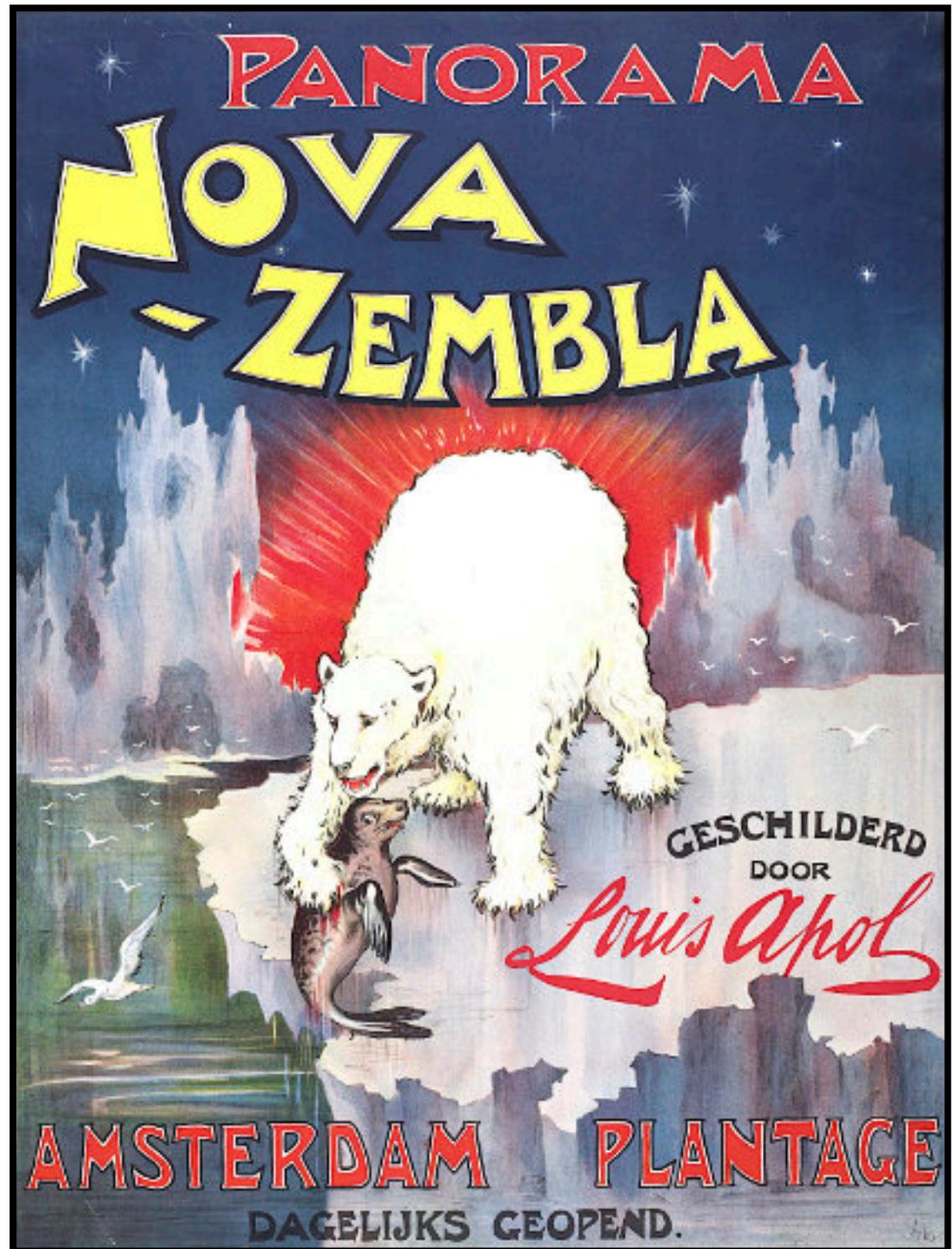
And at a certain point, such a huge canvas just gets in the way:

Panorama Mesdag measures 120 by 40 meters, Nova Zembla is not much smaller.

Mesdag was lucky, a building was waiting for him, but who knows, maybe Apol's canvas was just thrown into the waste bin.

Sketches have been preserved that are kept in the depot of the Rijksmuseum.

image of the original 1896 poster.



A hidden treasure in Naples.....



A hidden treasure in Naples Capella Sansevero dei Sangro

The Legend of the Veil.

Raimondo di Sangro's fame as an alchemist and daring experimenter has spawned several legends about him. One concerns the veil of Sanmartino's Christ.

For over two hundred and fifty years, travelers, tourists and even some academics, incredulous at the shroud's transparency, have mistakenly believed that it was the result of an alchemical process of "marblization" carried out by the Prince of Sansevero.

In reality, the veiled Christ is carved entirely in marble from a single block of stone, as painstaking study and documents from the statue's time show.

A document of this is preserved in the Historical Archives of the Bank of Naples, containing a deposit of fifty ducats to Giuseppe Sanmartino, signed by Raimondo di Sangro.

The total cost of the statue would be the remarkable amount of five hundred ducats.

In the document, dated December 16, 1752, the Prince wrote explicitly: "And on my behalf you shall pay the above fifty ducats to the Magnificent Giuseppe Sanmartino for the making of the statue of Our Dead Lord covered with a veil of marble..." .

Also in the letters to the physicist Jean-Antoine Nollet and to Giovanni Giraldi, a member of the Accademia della Crusca, the prince describes the transparent shroud as, "made from the same block as the statue".





Giangiuseppe Origlia himself, di Sangro's foremost eighteenth-century biographer, specifies that the Christ, "is completely covered with a transparent veil of the same marble".

The Veiled Christ is thus a pearl of Baroque art that we owe solely to the inspired chisel of Sanmartino and the confidence di Sangro had in him.

The fact that the work is made from a single block of marble, without the help of an alchemist, gives the image even more fascination.

However, the legend of the veil is slowly dying out. The aura of mystery that surrounds the Prince of Sansevero, and the "liquid" transparency of the shroud continue to amaze.

It is no coincidence that it was he himself who noted that the marble veil was truly elusive, and "made with an art that left the most able of observers in awe".

The YouTube videos show the artwork Christo Velato in the beautiful surroundings of Capella Sansevero dei Sangro.

You really should see this!

<https://www.youtube.com/watch?v=pZCe5ymUr3Q>

<https://www.youtube.com/watch?v=u6dN9KzhQN4>





Syrian sculptor Nizar Ali Badr is a man of few words. He prefers to have his sculptures tell about the great sorrow of Syria.

He tells the story of Syrian families.
He uses pebbles to depict human emotions, and the suffering and hardships of war.

In Syria Badr refuses to sell them for money.
He believes they belong to the nation, not to a specific person. "My message is to spread love among the nation, this should not stop at one person or one place," he said.

"I have never seen a man starve to death in my country but thousands have been killed by guns as they tried to get away"

He tells the story of migration with stones to portray the seriousness of the crisis and the refugee crisis, his interpretation is painfully accurate. The scenes are minimalist and intimate, but there are also sharp and poignant stories.
People, family, love, children, joy... Sorrow, misfortune, war, death, migration, exile...

Amid an unimaginable collection of stone compositions and sculptures arranged by Badr's hands, you feel wisdom, simplicity, a great love for humanity and hope.

Badr's stone sculptures are also a witness of solidarity between all the people on Earth whose lives have been destroyed by war.

Badr chooses to sculpt his work using pebbles from the biblically mentioned mountain Zaphon, known as Jebel Aqra, located about thirty miles from Latakia. He has a "moral human relationship" with his friends the Pebbles because, he says, "only those who are part of the land of the poor will feel their sorrow".



Badr explains that he has personified the displaced Syrian population in 10 characters. "My imagination knows no bounds. I transform these stones into stories woven by my imagination, mixed with the bitterness of reality". Badr considers this work to be the closest to what he feels: "it is the cries of the poor at a time when everyone has become a number in anticipation of death".

For the Syrian sculptor, the pebbles are words with which he tells stories. "This requires you to love these stones, to understand their alphabet... to go on and on."

Nizar Ali Badr's work—comprising nearly 2,000 pieces—created in recent years represents what is happening in Syria, ranging from the corrupt parties responsible for the religious believers, and everything the country is facing today' ignorance'.

Badr does not have the basic material such as glue that is necessary to preserve his art. That is why he photographs his work, and then takes it apart again.

"Unfortunately, every time I finish a sculpture of assembled bricks, I have to disassemble it, because it has now become much too expensive to attach bricks to special base materials with special glue. I don't have the materials and I don't have the money.

All I can do right now is take pictures of my fleeting works of art: that's my way of immortalizing them.

So when I make a stone statue I'm sure there's nothing here to keep it.



It will no doubt be destroyed soon, just like the Buddhist sand mandalas.

As such, my work is ephemeral, requiring the ability to break free from material objects in order to understand the temporal nature of everything in life.”

“Syria is like an arena, the world is watching and applauding. Everyone participates in the dance over the bodies of the dead”.

Living conditions in all Syrian cities have become difficult, but the sculptor does not think that is a sufficient reason to leave the country, let alone the city of Latakia. Badr describes himself as a "man of stone who is only interested in loving Syria and working to show it in the stone".

He prefers not to talk about religion or politics.

According to him, what is happening in Syria is like "an arena. The world watches and applauds.

Everyone participates in the dance over the bodies of the dead".

“Corruption is like a worm in an apple”.

His sculpture is freedom, passion and sustenance in one.

The reason he hasn't been able to find traditional work is because "he should have paid someone a commission first," he says.

“Corruption is like a worm in an apple. That's why I haven't been looking for work yet.

So I support my family with my free sculpture”.



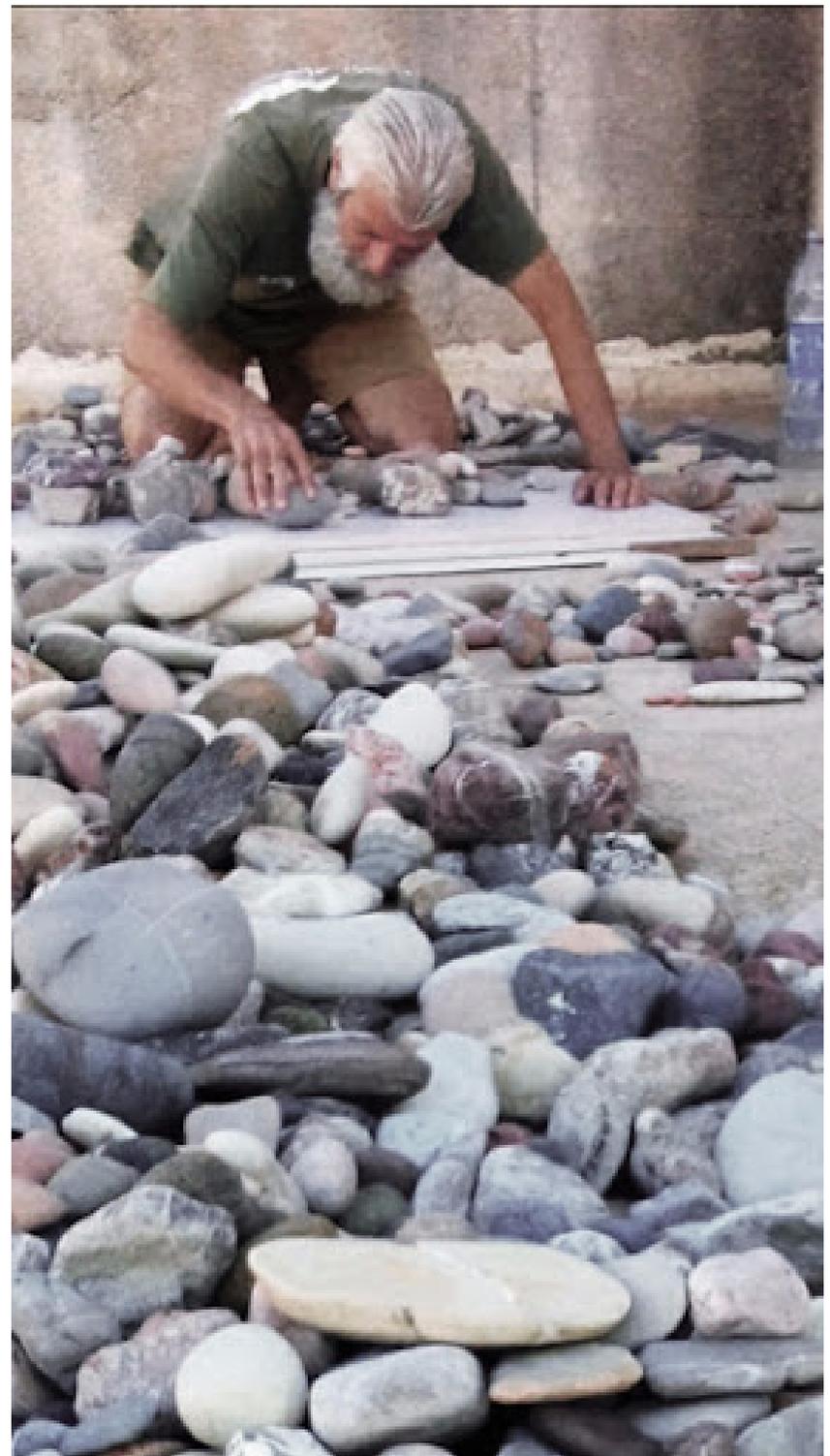
"The conflict has caused me a lot of pain, I can't sleep at night sometimes"

Badr has shot more than 25,000 scenes of daily life in Syria since 2011, he said. He doesn't sell any of his pieces; he never intended to make a living from it.

"I am first and foremost human. The conflict has caused me a lot of pain and sometimes I can't sleep at night," he said.

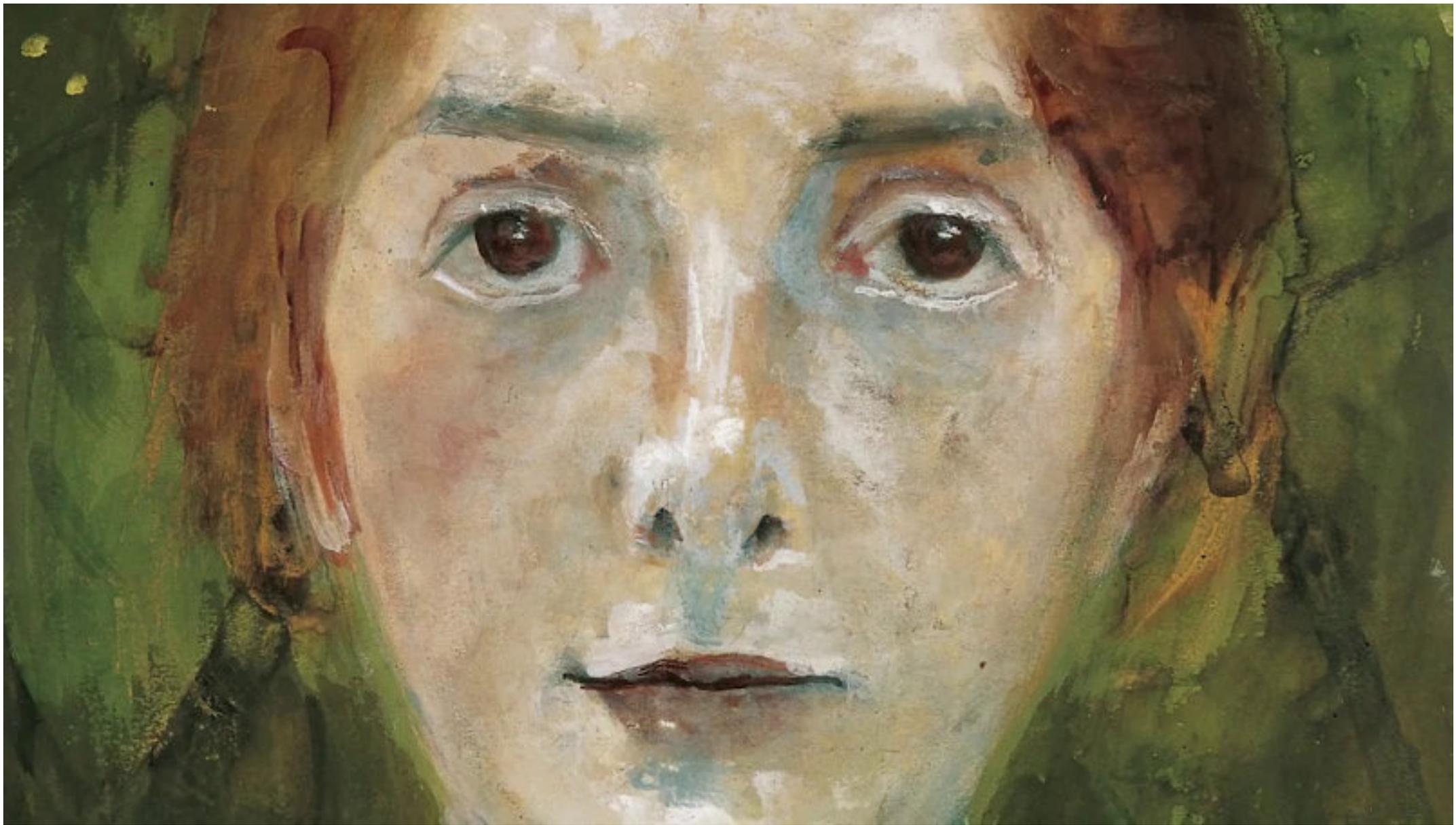
"My only consolation is the work I do, and therefore I don't see it as a source of income.

It is pure passion for stone art. I want to convey human emotions that people around the world share, such as love, hope and sadness."





The life and work of the German painter
Paula Modersohn - Becker.
a story of women's art.



"I'm going to become someone".

She worked feverishly, producing 80 paintings in one year and passed away when she was 31. An intense and fragmentary report by a unique artist.

Paula Modersohn-Becker was the first woman to paint a nude self-portrait while pregnant in 1906. She was in a hurry, lamenting the waste of her first two decades, and producing a painting every four or five days during her penultimate summer. Her portraits, which are regularly described as expressionistic, resemble nothing or anyone else.

Her women are rough and exact, radiant with strange colors.

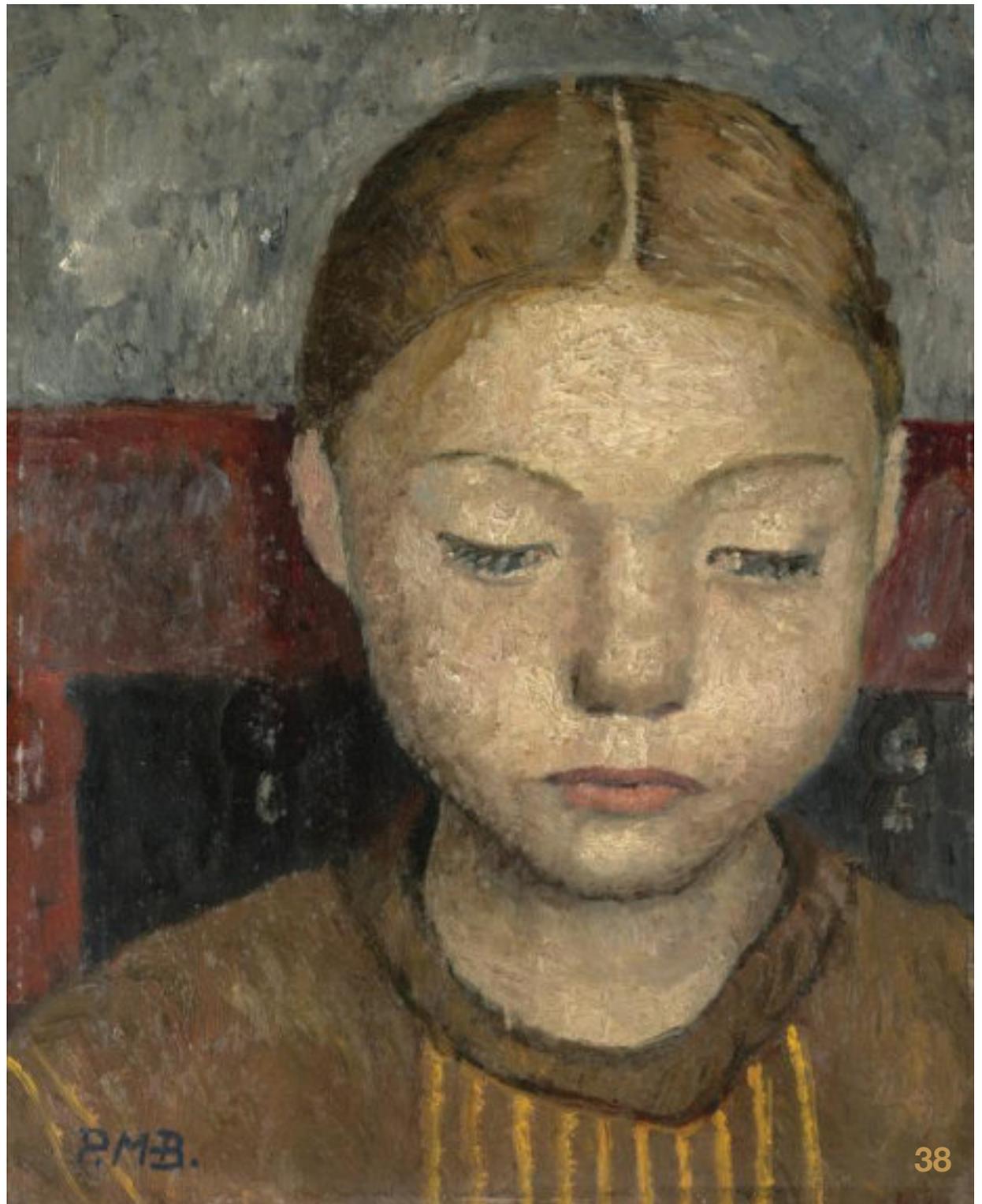
She died in 1907 at the age of 31, having sold three paintings during her lifetime and left behind a forest of letters and diaries.

Paula Becker started drawing seriously at the age of 16. Her father insisted that she train as a teacher, but thanks to an inheritance she was fortunately able to move to the artists' colony of Worpswede, in Germany.

She had the gift of seizing the moment and every opportunity that came her way.

In 1900 she made her first study trip to Paris, where she studied drawing and anatomy. The city steamed her up and she longed to share it.

She wrote a daring letter to a married painter with whom she had become close in Worpswede, begging him to join her, with or without his ailing wife.





Œuvres de Paula Modersohn-Becker : des enfants.



Otto Modersohn initially objected, because he did not want to expose himself to modern art. In the end, her enthusiasm overcame and four months later, after the death of his wife, Becker was engaged to her.

The transition from single woman to wife was one of humiliations.

When she got engaged, her family sent her to a Berlin cooking school for two months, where she learned how to make veal fricandeau and meatloaf.

Her father wrote to her that she had to learn to ignore herself. His cheerful daughter, who had won first prize at the Académie Colarossi, had to give up selfishness and serve!

On Easter Sunday 1902, Modersohn-Becker paused while cooking a roast to write a heartfelt note in her housekeeping book:

“Marriage doesn't make you happier. It takes away the illusion that a deep belief in a kindred soul had perpetuated.”

That same year, after completing an extraordinary, lofty painting of a girl in an orchard, she fiercely wrote to her mother:

“I'm going to become someone.”

Initially, Modersohn supported his wife's ambitions, describing her as:

“certainly the best female painter in Worpswede”.



But soon he was complaining in his diary about her household and her work, how she "fell prey to the mistake of making everything rather angular, ugly, bizarre, wooden ... mouths like wounds, faces like cretins (retarded people)".

In another post, he angrily wrote:
"Women will not easily achieve good."

At home she was happiest in Otto's absence, when she could live on pears and rice pudding, not have to set the table, read about her food.

She painted pumpkins, cherries, bananas, lemons, and mused about her life as a painter in Paris. Hot chocolate in her rented room, visits to the Louvre, buying violets, lunch with fried eggs.

At the age of 30 she left her husband.

Her letters from Paris were full of requests for money: 200 marks to pay her rent, 60 francs for modeling fees. Her studio was infested with fleas, there was a heat wave, but she kept working: 80 paintings in 1906.

In September, she changed her mind.

She reunited with Otto and became pregnant.

A small party was planned.

On November 2, 1907, 31-year-old Paula gave birth to daughter Mathilde.

Paula only started experiencing severe pain in her legs a week after the heavy delivery and had to 2 weeks rest in bed.

After the prescribed rest period she was finally allowed to go back into the world.



She braided her hair, pinned a rose to her housecoat, got out of bed and dropped dead. The cause was probably a fatal postpartum embolism from lying for so long.



The posthumous publication of Modersohn-Becker's letters by her mother made her a star, with multiple exhibitions and a museum dedicated to her work.

Self-portrait



Nazis thought her work was too feminine and vulgar.

In 1937, 70 of her paintings were removed from German museums, then exhibited as 'degenerate art' and then burned.

(Entartete Kunst is a German term used in Nazi Germany (1933-1945) to denote art that did not meet the requirements of the National Socialist regime)

The Nazis' criticism was strangely close to that of her husband:

"Her vision is so feminine and so vulgar... A horrific mixture of colours, of idiotic figures, of sick children, degenerates, the dregs of humanity."

Domestic poverty.

The life of Paula Modersohn-Becker is reflected in the claustrophobic fate of her best friend, the sculptress Clara Westhoff. She married the poet Rilke, had a child, and became entangled in domestic poverty.

Rilke hated the baby's crying so much that it was taken by Westhoff's mother. When the family was reunited a year later, the child did not recognize his parents.

Cut off lives, unnecessary limits.

There's only one thing left to do. Look at the girls Modersohn-Becker painted, with their slender arms, their strong heads against the sky.

"It's not about what these young girls dream, but what they think... These girls say, 'Leave us alone!'"



Van Gogh Museum acquires works by American impressionist Mary Cassatt

Cassatt especially caused a stir with her theater scenes. The beautiful intimate scenes of mothers with small children are also special. Perhaps a little too sweet for this time, but very artfully made. Cassatt is not very well known to the general public. How did that happen?

Mary was born in 1844 in Pittsburgh, USA. The fact that she wanted to become an artist was not exactly promoted at home. Another typical case of a woman with talent who was not taken seriously at the time. According to her parents, that would only lead to feminist ideas.

Fortunately, Cassatt was determined to persevere despite the condescending attitude of the male students and teachers.

Early in her career, she left for Europe, with her mother as chaperone, where she successfully made contact with the French Impressionists.

She has never received the recognition she deserves in her own country.

In Kunststof Magazine (now Passe Partout) Volume 7 edition 2 (page 44) we previously wrote about Mary Cassatt.

Click on the link to find Volume 7.

https://www.leerdamskunstenarscollectief.nl/Passe-Partout_kunstmagazine_files/Jaar2017-2.pdf



<https://www.marvcassatt.org/the-complete-works.html?pageno=1>



One to go and two to come back

No attachments,
the choice I made.

So many people on the road
but
no one to share it with.

I learned
know better now.

Sharing alone
does not exist.

Now
I am searching for the one
who might be traveling
the same road.

To settle down
I travel far.



Lisa Renner

Lisa Renner, mixed media artist.

“I am attracted to the oddities in art, especially in figurative sculpture”

“My work generally illustrates my attraction to oddities or abstract shapes with stoic facial expressions.

Although I use different materials, polymer clay is favored in its many applications for its forgiveness and unique properties.

There is freedom in creating and as an artist I embrace the imperfections left in the wake of the creative process. This is where the human element comes out most clearly, and it can be just as provocative as our artistic signature”

On-line workshop small abstract figures.

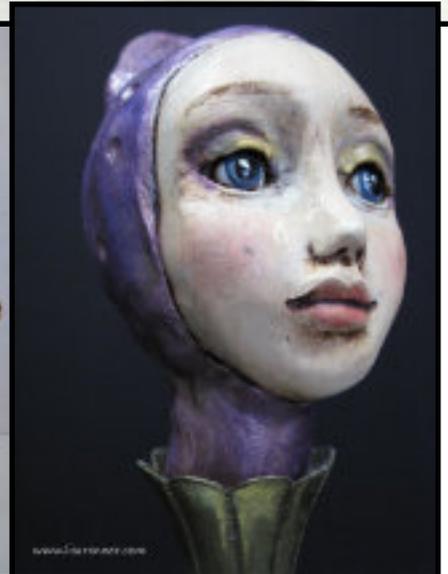
Lisa gives workshops in which the endless possibilities of Polymer Clay are explained.

How to combine the polymer clay with wax, shellac, heat and pigments to get a beautiful whimsical antique look. Common pitfalls are discussed, as well as how to fix mistakes. And how to get certain expressions in the faces.

She also demonstrates how you can get lush effects with shellac combustion. but also the effects of alcohol ink, acrylic paint, metal powders, chalk, gilded pastes, serigraphs or a combination of the above can all add to the look of your design..

The Watchers series





If it doesn't matter to you that the workshops are in English, this is very inspiring and a great way to learn a lot about polymer clay and its possibilities.

About Lisa...

Lisa Renner is a mixed media artist. Her interests include making art dolls, books and jewelry, and working with polymer clay, especially creating figurative sculptures. She gives workshops and likes to share her techniques and creations with others.

Her work has been featured in publications such as Art Doll Quarterly, Polymer Café and Somerset Studios. She has been published in several books, including "The International Contemporary Artists, Volume V" and "Incite: Dreams Realized, The Best of Mixed Media" by North light Books.

Lisa is a member of both the International Polymer Clay Association and the International Encaustic Association.

One of her handmade faux-ivory polymer clay books is part of the permanent exhibition at the Mystic Seaport Museum in Mystic, Connecticut.

Lisa is a native Texan and lives north of Dallas. She works full-time as a surgical coordinator for a periodontist, where she has been employed for the past 27 years.

When she is at home, she likes to spend time with her family and friends, and her newborn grandson.

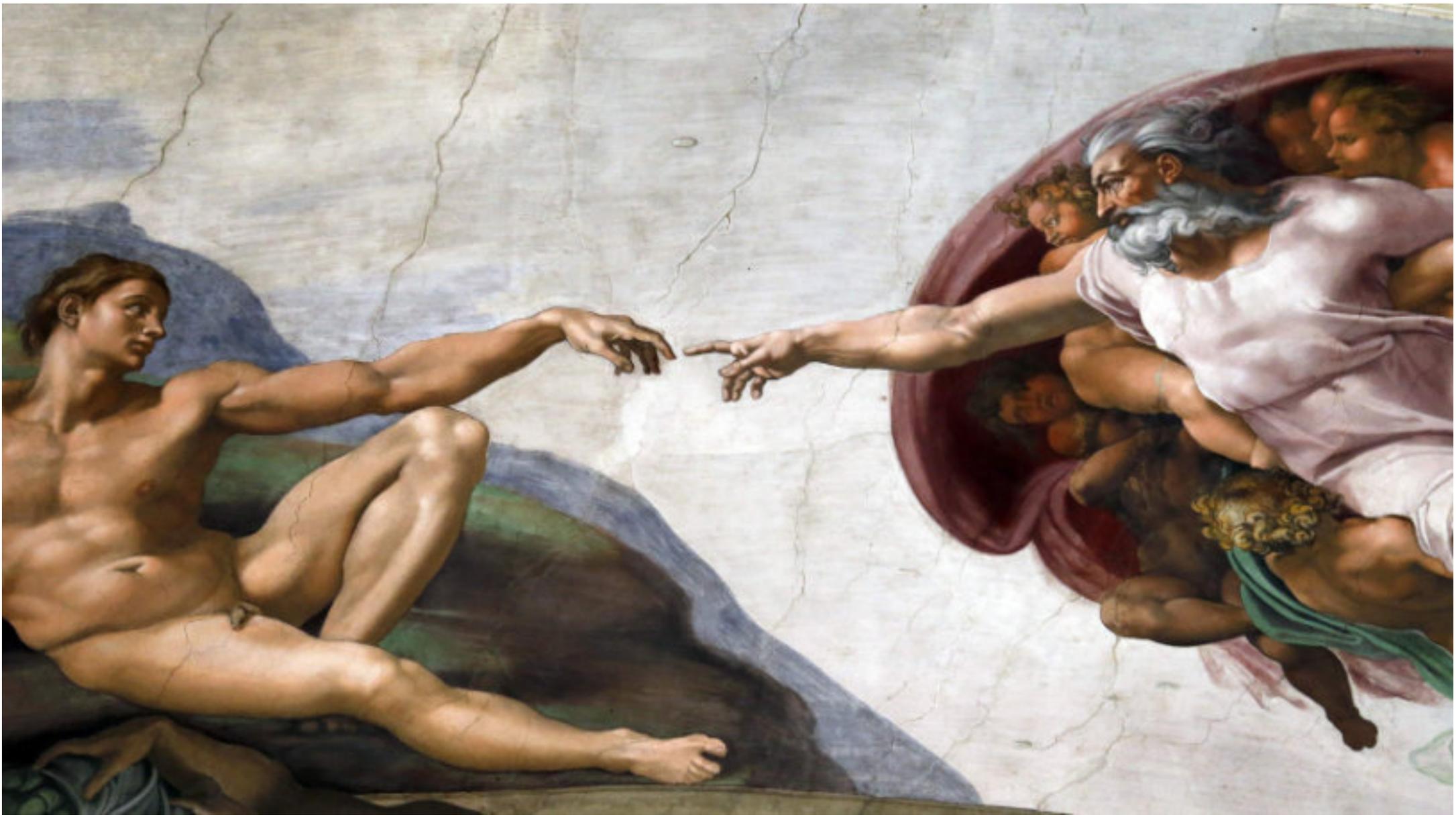
She can often be found in her studio designing new workshops and making art.





Lisa Renner
Artist and instructor.
www.lisarenner.com

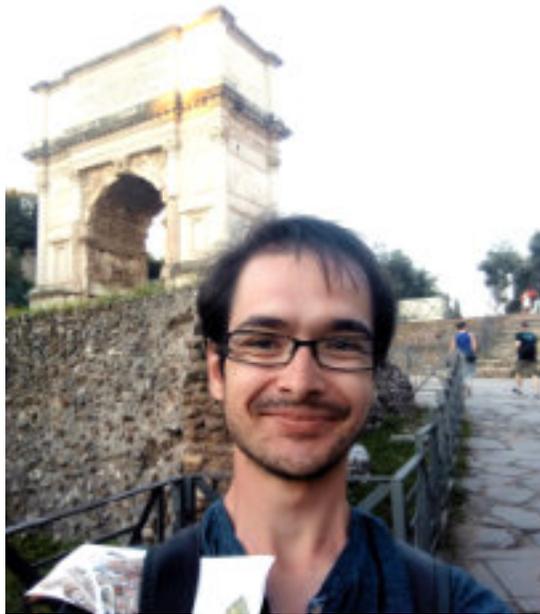
Polymer Clay Flower Seed Necklace.



Michelangelo and the Spark of Creation
forever frozen in the paint

Kristian Tsvetanov's Favorite artwork .

Kristian is an artist, he lives and works in Sofia - Bulgaria. History and painting are passions that he likes to combine. We asked about his favorite work of art, he didn't have to think long about it.



Michelangelo and the Spark of Creation.

The French Sculptor Marcel Gimond once said: 'This is the meaning of life for the artist, as well as the burden of his death - to know that he will never be able to learn the hidden laws of the universe and the secrets of life, but to take comfort in the knowledge that, in his short time on Earth, it is only the unstopping search for those secrets that make him rise above the other animal species.'

There is no other artist in the world that would better suit this description than Michelangelo Buonarroti.

Indeed lots of artists have struggled and suffered from their gift, they have gone through psychological crises, and they have even lost themselves to the hopeless effort to create that perfect thing, which they can see in their imagination, but which they never succeed in bringing out into reality..

But of all the artistic saints and martyrs in history, Michelangelo has to be the most iconic - fighting with his own personality, trying to take command of his creative flame, which pains him more with each passing year.

Even with the mountain of works he has left us - sculpture, paintings, and poetry - his art is to a large extent lost to us, and not because of the passage of time, but because of Michelangelo himself; because of his hatred for the works he never managed to complete; because of all those perfect forms and images that were born in his mind, but were never born out of the marble and paint.

A large chunk of his artwork forever remains in the unreachable world of Plato - forever perfect, forever wanting him to birth them from the stone, forever begging him for creation, and yet remaining forever tragic in their destiny of incompleteness.

To Michelangelo, this is God, this is the Heaven he never manages to reach. The God of unreachable and perfect beauty whom he often curses and despises.

And there is no other artwork which better describes this artistic battle of the unreachable goal, the curse that torments every artist, than the fresco of the Creation of Man from the Sistine chapel. (Sistine Chapel -Vatican Museum Rome).

It's the Biblical episode in which God creates Man in his own image. He has built his body of flesh and bone, and all that is left is for him to breathe into Adam the power of Life; to give him the spark that will start to turn the wheel of thousands and thousands of years of human history.

God outstretches his hand from the skies in order to touch his creature, which lies on the ground helplessly, still unfinished, because it lacks the Spark. It looks pitifully toward its creator, waiting for the moment.

And we the viewers, watching from far down beneath the giant ceiling, are trembling in anticipation of the miracle. We wait for their fingers to touch at any second, we wait for Adam to come alive, we wait for the miracle to happen.

And it never does.

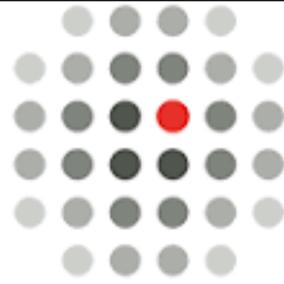
They stay frozen in the paint for eternity, father and child, forever separated. And the Spark of Life never comes. Their fingers are millimeters apart - a space so tiny and meek, and yet impenetrable; it holds them apart without mercy, preventing the Spark year after year, century after century.



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syndion



‘Atelier Leerdam’ is a day care location of Syndion.

Healthcare organization Syndion supports people with a limitation.

Clients (the artists) with intellectual and/or psychological disabilities work there. In this place they can express themselves and develop through drawing, painting and various decorative and visual techniques.

Every artist has his own style and a clear preference for subjects and materials or techniques. They work with great passion on a wide variety of artworks.

Recently a number of artists have made a papier-mâché head.



Atelier Leerdam



'Stadspodium GO' Leerdam is looking for exhibitors.



The foyer of the theater has space for the exhibition of paintings or drawings.

If you are interested in this, please contact
Saskia Mooij from GO: s.mooij@kpnmail.nl

Exhibiting is for 3 months each time.



Well Seen and Understood.

An association for leisure artists from the Alblasserwaard, but also beyond. '(the Alblasserwaard' is a polder area close to Kinderdijk)
The activities that the association undertakes take place in the Alblasserwaard.

Workshops, exhibitions, lectures are organized, but also school projects to make young people enthusiastic about Art.

Being an artist, often is a solitary activity.

How nice would it be to talk about art with other artists and to organize exhibitions together.

You also learn from each other and you can improve your technique. Plus, everything is more fun when you can do it together.

Practitioners of all kinds of art forms are welcome at the association, such as drawing - painting - sculpting - ceramics photography - textile work forms - etching - lino cutting - Installations - casting bronze - writing stories/poems - collages and other art forms.

Below is an impression of what the association can do for you.

Are you interested? Mail with Matzy van Harten,
email address: matzy.vanharten@kpnmail.nl



VIVA LA FRIDA!

October 8, 2021 to April 18, 2022



Good news for all Frida fans! The exhibition Viva la Frida – Life and art of Frida Kahlo, which was planned until March 27, 2022, will be extended by three weeks.

The exhibition about the world-famous Mexican artist Frida Kahlo opened on October 8, 2021 and attracted more than 65,000 visitors to Assen in approximately 10 weeks before the lockdown. The exhibition was then closed for six weeks until it reopened on January 26.

The works and objects from the collections of the Museo Dolores Olmedo and Museo Frida Kahlo from Mexico City can still be seen in the Drents Museum until Monday 18 April 2022 (Easter Monday).

TICKETS

[Viva la Frida!](#)

<https://drentsmuseum.nl/nl/frida>

Passe - Partout Kunstmagazine

Passe-Partout Kunstmagazine formerly Kunststof Magazine is published 6 times a year.

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

This foundation is also the organizer of the Art Competition Leerdam.

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Cover photo : Antony Swiderski
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The model on the first two pages of this edition is the German Cosplay model: **IceJade**.

Instagram: <https://www.instagram.com/icejadecosplay/>



Shall we become friends?

We are a foundation without subsidy.
Our goal is to make people interested in art.

Because art colors your life!

The activities that we organize as volunteers are easily accessible so that they are accessible to everyone.
In order to continue to do this in the future, we need friends who support our foundation with 10 euros per year.

Would you please become our friend too?

Our account number is:
NL82 Rabo 01671774 00
for the Foundation
Leerdam's Artists Collective.

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.

Recently I was presented a box of used bearings. The donor explained: they come from the powertrain of Ligier cars.

It was a nice collection. Ball, spherical and rocker bearings in various sizes. After admiring the gift on the workbench, the idea grew to turn it into a mini motorcycle.

The front and rear wheel are ball bearings, the mudguards are made of a larger size lower. The engine block is part of a discarded starter motor from the last century.

The cylinders were created from a found and sawn in half M16 bolt. The front and rear springs are m6 bolts. These originally come from an old demolished barn door, but when polished they look like coil springs. The saddles are made from the broken hinge of the same barn door; the standard is an old nail from a wooden palette.

I cannot trace the origin of the tank. This piece of broken metal ash lay along a footpath in the Veluwe. (Scenic area of outstanding natural beauty in the Holland).

e-Mail: derou023@outlook.com



**The next Edition 12.2, of
Passe-Partout Kunstmagazine
will be published in mid-April**

Submit copy before the end of March 2022.

Redaction: sylviabosch@leerdamskunstenarscollectief.nl

For more information or a free subscription mail to:
sylviabosch@leerdamskunstenarscollectief.nl

The latest edition and all previous editions of
You can read Passe-Partout Kunstmagazine on the website of
the Leerdam artists collective:

[https://www.leerdamskunstenarscollectief.nl/Passe-
Partout_kunstmagazine.html](https://www.leerdamskunstenarscollectief.nl/Passe-Partout_kunstmagazine.html)