

Passe-Partout

Kunstmagazine

Edition 12.2

Polina's Paradise.

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Cosplay Model on the front page: Lizzy.
Insta: [@lizzyswonderfulworld](https://www.instagram.com/lizzyswonderfulworld)

Foto: Antony Swiderski
<https://antonyswiderski.nl>



Polina's Paradise



Ukraine

At the age of 69, Polina from Ukraine was consumed with so much heartache and loneliness that she decided to do something about it.

How it all started

In a small village in the heart of Ukraine stands a cottage with the artistic legacy of a woman who transformed the sorrows of life's tragedies into beautiful creations.

Polina Rayko (1928-2004) was born as Pelageya Andreyevna Rayko in Tsyuryupinsk, Ukraine. (near the city of Kherson, not far from the Black Sea coast).

She was a self-taught artist

Polina is the inspiring example of how art is essential to the healing process and transcends our life experiences.

She married in 1950 and had a daughter Elena, and a son Sergei.

The family lived a modest life and earned their income mainly from the produce of their vegetable garden. In 1994 her daughter died in a traffic accident, her husband died a year later.

Her son became an addict, threatened her and tried to get his hands on her meager income. He was sent to prison and died in 2002.



At the age of 69, Polina was so consumed with heartache and loneliness that she decided to do something about it.

Her life deserved some cheering up. She wanted to tell her life story and so the walls of her house became the canvas.

From 1998 to 2004 from her pension she bought cheap paint and brushes and started painting without any training.

She painted the walls, ceilings, the kitchen stove, all the outbuildings, fences and gates.

To avoid the judgment of her neighbors, Polina painted at night under the glow of her lamps with the shutters closed.

She sang and cried as she painted, bringing scenes from her life to life, freeing herself from the emotions of pain and loneliness and transforming her sadness into joyful expressions.

A testament to the healing power of art

The house is filled with large-scale motifs inspired by its surroundings, as well as flora and fauna, Slavic folklore and Christian iconography.

However, some of her compositions were visions she received while she was sleeping.

Such an exquisite and detailed ability to mark every corner of her walls and ceiling is certainly mind-boggling for a woman of her age.

She had an indispensable flair for understanding color and scale and created such powerful images that transformed her sadness into such beauty.



To celebrate their memory, she painted life-sized images of her sisters with wings surrounded by little angels, white doves and flowers.

Since Polina's death, her home remains a living reminder of her innate talent and is a powerful example of how so much grief can be transformed through art. Over the years her work has become well known, and although she was asked to do paintings in other people's homes, she would never make much money from these activities.

In 2003, the local association Kherson Center "Totem" became interested in her creations and took the initiative to produce a book about her life and work. Before the book 'Road to Paradise' was published Polina Rayko died on January 15, 2004.

Polina's house becomes a museum of naive art

The house was put up for sale by the heirs and it was bought to a Canadian couple living in Ukraine. They thought it was important to preserve the decorated house for the future. Although the house was saved as such, the unprotected decorations were fragile.

Protective measures were necessary

In December 2012, experts met in Kherson to discuss what could be done. It was decided to buy Polina Rayko's house and turn it into a museum of naive art.

Meanwhile, a Polina Rayko Charity Foundation has also been established under the direction of visual artist Vyacheslav Mashnysky.



Exhibition in Kiev 2018

In 2018, the Pinchuk Art Center in Kiev organized an exhibition entitled 'A Space of One's own' on the place of women in Ukrainian art, taking into account the specificities of the country's socio-political situation.

Polina Rayko was one of the artists presented, the exhibition showed some of her wall frescoes through life-size photo montages. How proud she would have been.

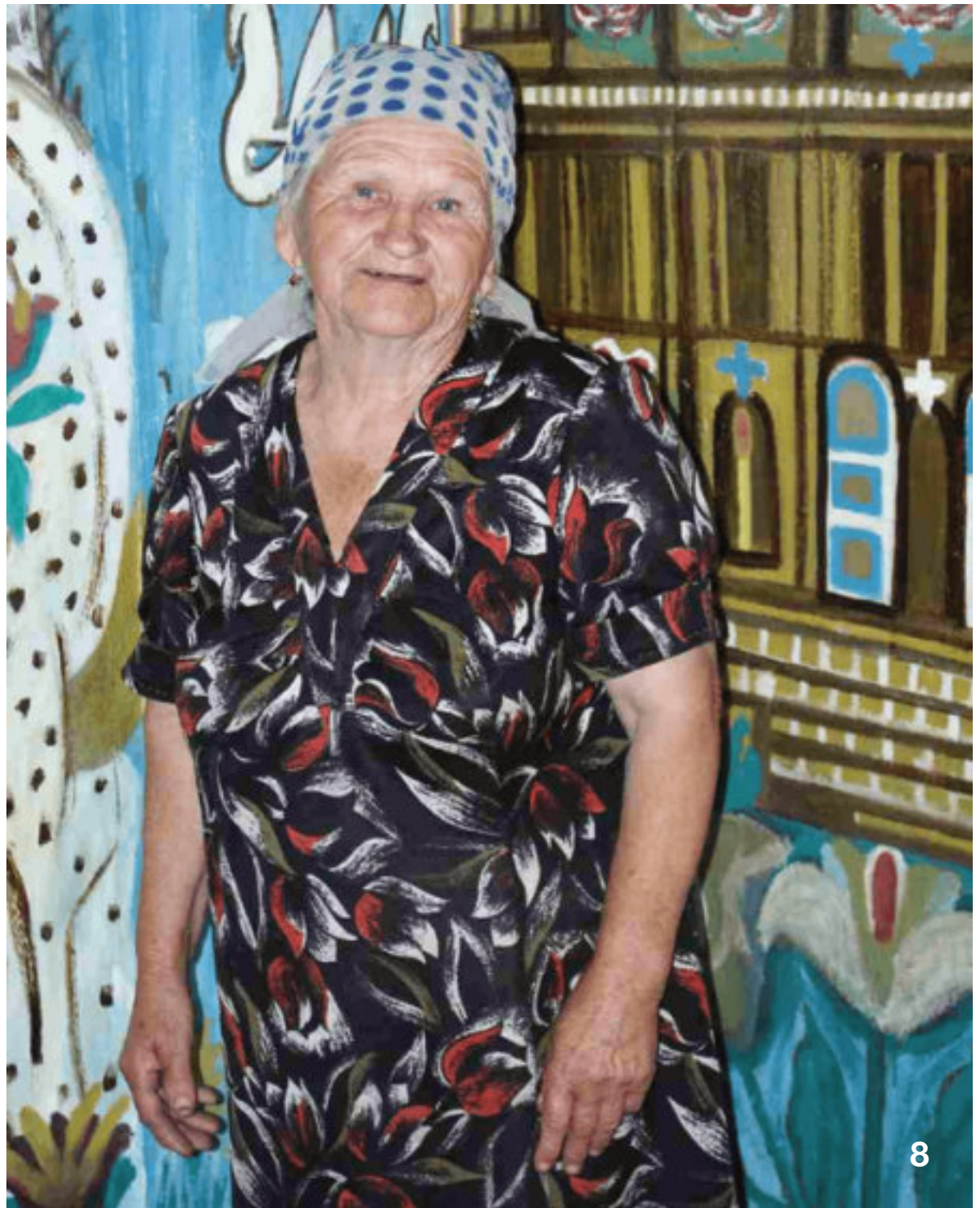
We hope you too were inspired by the power and story of Polina.

Invasion of Ukraine

Whether Polina's museum is still standing.... nobody knows, we fear the worst.

Our hearts go out to the proud people of Ukraine.

Polina Rayko Interior decorated with frescoes/
murals Nizhnyaya Street 74
Oleshky (Tsyurupinsk until 2016),
Kherson region, Ukraine.



The eye of a Ukrainian storm.

The Welsh street artist who goes by the name

"My Dog Sighs" shares with us his new wall painting in Cardiff, UK.

Emphasizing the reflection in the eye of a Ukrainian woman.

He tells us "We've all sat in front of the TV watching this horrible situation Unfold. And while it's not much, I wanted to do what I do best, (throwing paint) to emphasize my sadness and anger at the Ukrainian invasion of Russia “.

"I used two images to create the silhouette, the first, the beautiful place in the center of Kiev and the second, a powerful photo that was on my mind this morning.

Twitter feed emerged of last night's attack.

The tear speaks for itself.

A horrible, horrible situation.
I sympathize with you Ukraine”.

My Dog Sighs.

<https://mydogsighs.co.uk>





Michelle Mischkulnig

Australian textile artist Michelle Mischkulnig enjoys the simple things in life

“Bringing life to a work of art with color, movement texture and stitch is uplifting for me as an artist”

“ My inspiration comes from warm winter sun, the sound of the ocean, first spring flowers and family holidays to special places of the heart”.

I am inspired by places I have been and places I wish to visit; the colors, the textures, the emotion, needing to feel their rhythm, drawn to their conversation, enthralled by their color and texture. I am inspired by the everyday that holds beauty and captivation; watching the seasons change, listening and laughing with friends and family, the roar of the ocean. I hope to convey the colour and movement of how I respond emotionally.

“All my textile artwork come from my heart, head and hand”

My textile art is an expression of my life, full of happiness, joy, beautiful family, good friends and laughter.

My inspiration comes from warm winter sun, the roar of the ocean, first spring flowers and family holidays to special places of the heart. I am so privileged to wake each morning knowing I will be creating an artwork that emanates joy and puts a smile on your face.

My textile artwork is not an accurate or literal depiction it is how I feel it in my heart, how I am moved what makes me smile. All my textile artwork come from my heart, head and hand..

“Creating is always exciting, like reading an embracing book, when you can't wait to turn the next page and the next and the next.”





© Michelle Mischkulnig

From the time of our birth we are surrounded by color and texture. The softness of a baby's skin; butterfly kisses laid gently on our cheeks.

As we move through life colour and texture bring us emotive memories. They affect the way we feel..

My faithful sewing machines have seen me through 30 years and 18 solo exhibitions (with a few new motors).

I am passionate about my artwork, created with joy and love, and each time I sell a piece a little bit of me goes with it.

hope you enjoy looking at my work, up close and from afar. Thanks to my mother and grandmother for surrounding me in fabrics and textiles and the gift of the sewing machine.

All, of the art that I create comes from the heart. It is organic and unstructured; it is moments captured in layers of fabric and fibre; it is my conversation with the viewer, I am sharing my joy and my passion for all that I make.

I hand paint my silks, I collect threads, cords, paper, fabric and find objects — a bit like a bower bird (only my collection is a kaleidoscope of colour).

I build up layers of colour and texture, tearing, cutting, twisting and fraying. I love the way silk absorbs and reflects colour.

I also embellish my work with hand stitching, beading and collaging.

Each textile piece evolves as I am making it.

I never know what will inspire me to go in a new direction, try some new ingredient and push myself to experiment with something new.





© Michelle Mischkulnig



As a teacher my goal is to inspire my students to make them passionate with the use of colour and texture. I hope to introduce my students to new materials and techniques and watch them grasp these possibilities and make them theirs.

I want them to hold this possibility tight in their hands head and heart allow it to grow.

I hope you enjoy looking at my work, up close and from afar. Thanks to my mother and grandmother for surrounding me in fabrics and textiles and the gift of the sewing machine.

All, of the art that I create comes from the heart. It is organic and unstructured; it is moments captured in layers of fabric and fibre; it is my conversation with the viewer, I am sharing my joy and my passion for all that I make.

I am not depicting reality, but I am sharing with you my song whose lyrics are the stitches which depict my memories of landscapes, music, food, dance, sunsets, gardens, cold droplets of water, salty skin and white cockatoos on the horizon.

Each art work I create resonates my joy in leading a privileged life of being a maker.

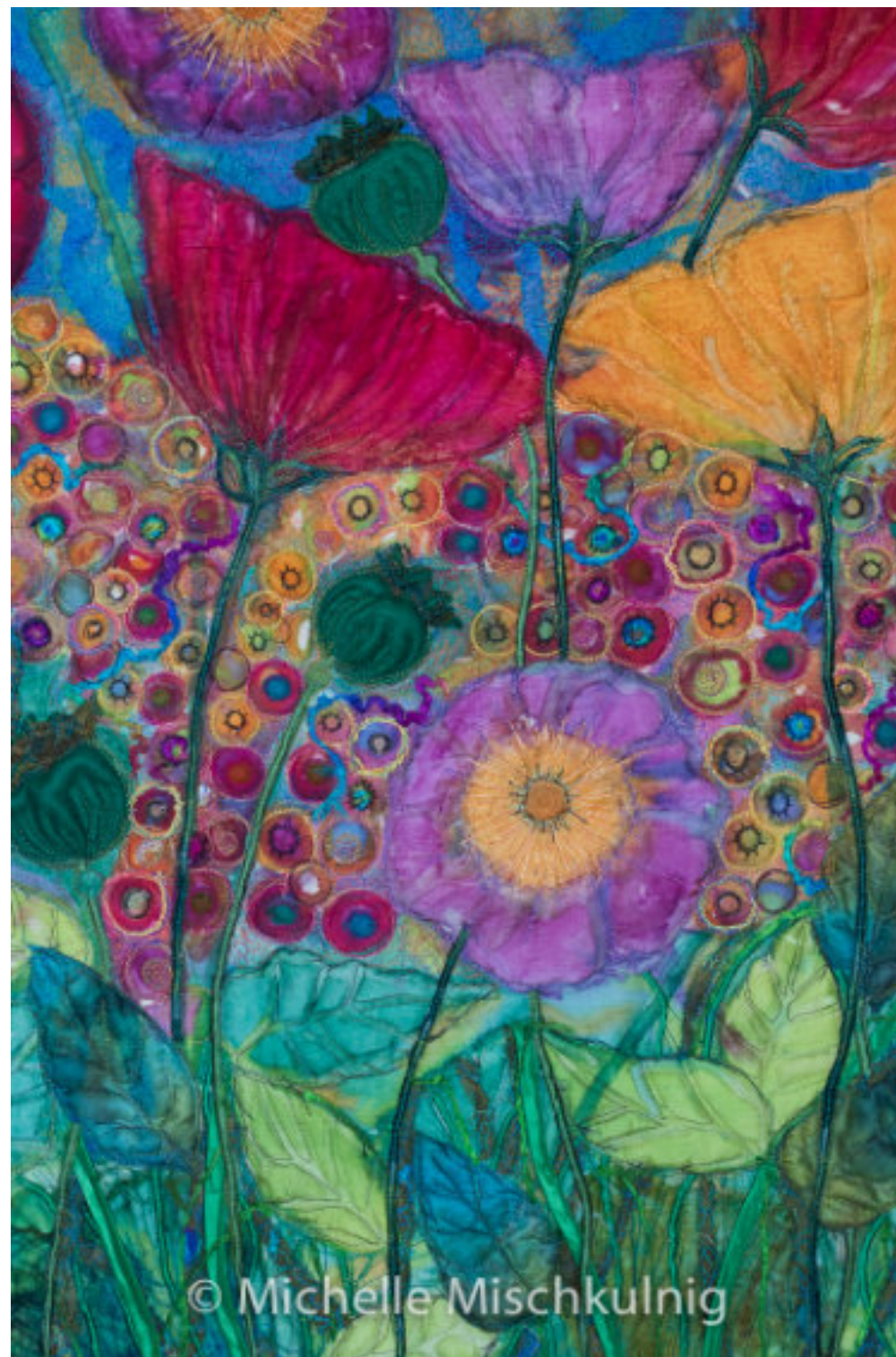
Michelle lives and works in Melbourne Australia.

Passe Partout thanks her for her cooperation.

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Exhibition à la campaign from Maris to Monet in Frisian Museum.

The magic of France consists of many elements and one of them is light. And that's the main focus point at the exhibition à la campagne.

The French light from Maris to Monet in the Fries Museum in Leeuwarden.

More than 70 works by Monet and Cézanne, among others, but also Dutch artists such as Maris and Weissenbruch.

Discover the influence of the French light in 19th century painting, with beautiful landscapes by the French masters.

The exhibition can be seen until 17 July 2022 at the Frisian Museum, Leeuwarden, The Netherlands.

www.friesmuseum.nl



Dark Hedges, Ballymoney, Noord Ierland

This beautiful avenue of beech trees was planted in the eighteenth century by the Stuart family.




It was intended as an immersive landscape feature to impress visitors as they approached the entrance to their Georgian mansion, Gracehill House.

Two centuries later, the trees remain a beautiful sight and have become one of the most photographed natural phenomena in Northern Ireland.

The iconic trees have even been used as a filming location in the epic series

Game of Thrones®
from HBO,
which represents the
Kingsroad.



**Kunstenaar
of hobbyist?**

dekwast.nl



Guardians of Time

Guardians of Time

by Manfred Kielnhofer



Guardians of Time

Manfred Kielnhofer is a self-taught artist, known as "Kili", born in 1967 in Haslach an der Mühl, Austria, contributing in the fields of design, film, painting, photography and sculpture.

Have you ever been all alone, in complete silence, in the comfort of your own home, feeling that something or someone is standing behind you and watching you? Or even more threatening, being surrounded by a bunch of people you can't see, but you can feel they're there right next to you?

Well, as sinister as this may sound, you're not alone. Mankind has questioned every aspect of their existence since the dawn of time.

Human evolution, the existence of God, dreams and nightmares, superstitions, history, the end of the world, and so on. There is no way of knowing if all the assumptions made by scientists, philosophers and thinkers are true, and that is the greatest gift given to people.

The freedom to think about any given situation and relate it to billions of possibilities, there is no limit to the amount and length of pathways our brains can visit.

A proof of this is Manfred Kielnhofer's authentic mental exploration.

Lover of the human body and its different shapes and movements expressed in unique sculptures in beautiful Canvas.

His sincere thought process is well reflected in his 2012 creation of miniature watchmen made of plastic. The Guardians of Time, a set of four characters covered in elaborate tunics.

These guards look down, but they have no heads. Kielnhofer argues that there must be an intangible existence watching us all all the time.

The artist defines it as a force stronger for humanity, and his intent is to remind us that we are being watched without mercy.

They do not have a physical body because they do not belong to the physical world that we all know, and therefore we cannot see their faces. In his art he is very concerned with people's need for safety and understanding, so thinking that this person's job is to protect us is a good way not to get into a bitter state of insecurity that most people wouldn't appreciate.

<http://kielnhofer.at/>

Found in a charity shop



Tumi

This metal object is not expensive. A few euros at the Charity shop. Yet it is special.

It is a copy of a ceremonial knife used by the Incas (native Indians) in Peru from 750 to 1100 AD.

According to the mythology of the Incas, they saw themselves as descendants of the sun god Inti. In order to guarantee a prosperous potato and maize harvest, an annual ceremony was performed in honor of the Inti. This extravagant religious ceremony involved the sacrifice of a white or black llama. This ritual was performed publicly using a ceremonial knife, the Tumi. The llama's heart and entrails were then openly extracted and observed more closely. They are said to have a predictive character.

The Tumi was also used for something completely different. In Paracas (Peru) skulls have been found from the time of the Incas, which show that the Tumi was used for research and medical interventions. Such as neurological examination and surgical interventions related to physical or psychological complaints.

In some cases the patient did not survive, but skulls have also been found where the skull wound had completely healed. Just to indicate that the Incas were very advanced in the field of surgery.

Life was pretty horrific in the Inca Empire.

Children were sacrificed to the gods. They were taken very high up in the mountains, intoxicated with Chita (liquor) and Coca leaves to chew. and left there for the gods. Some were first beaten to death.

Remains of sacrificed people are regularly found high in the mountains. They have sometimes been well preserved due to drought and frost.

In some cases, even after hundreds of years, it is possible to trace what those poor people ate before they were sacrificed.

Llama's burial alive for the gods was also popular.

In modern Peru, hanging a Tumi on a wall means good luck.

The Tumi is the national symbol of Peru and has become a symbol used in the Peruvian tourism industry, and can be found on gifts such as mugs and key chains..





Trevor Leat

willow sculptures

Trevor Leat is one of the foremost creators of willow sculptures in the United Kingdom

Using traditional techniques combining beauty with functionality, Trevor Leat has been weaving willow to great effect for over 30 years.

Although he creates baskets, garden furniture and even willow coffins, it is for his willow sculpture he is best known. From life-size animals and figures, through to giant willow sculptures spectacularly burned at festivals and events such as:

The Wickerman Festival,
The Edinburgh Hogmanay Celebrations and
The Burns Light Festival in Dumfries.

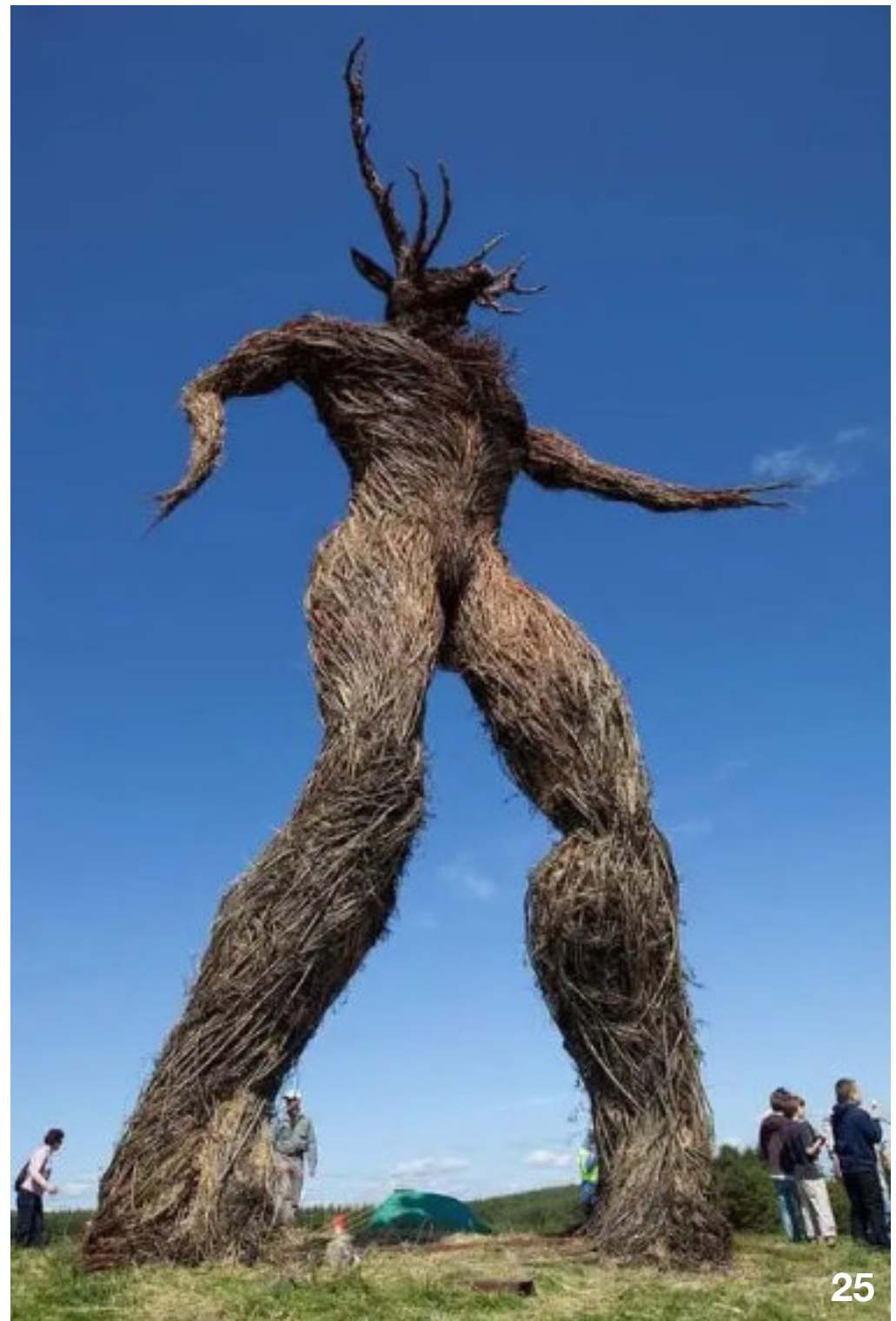
Based in coastal Galloway, Southern Scotland, his work is exhibited widely in galleries, and seen by tens of thousands at festivals and events around the UK and beyond..

Trevor Leat's sculptural work for gardens and interiors are sometimes of figures in flowing tai chi/yoga positions with muscles flexed in movement.

The willow is woven over a steel armature and this process brings strength and durability to the sculptures.

He also makes much larger scale figurative work with his friend and artist Alex Rigg.

They have worked together on various festival and performance events for over 10 years and their dynamic burning sculptures excite and captivate thousands of onlookers in the U.K and beyond.





Ritual burning of sculptures according to age-old tradition

Their company, 'leatrigg', has become well known for its dramatic and beautiful burning figures at Scotland's 'Wickerman Festival' and at the Edinburgh Hogmanay Procession.

Often combined with pyrotechniques, (*the art of making or displaying fireworks*) there is a sense of ritual as the 40 Ft high sculptures are set on fire and then spectacularly burnt.

Trevor Leat grows his own willow organically, and has planted his beds with many old varieties chosen for shades of colour and size.

The slender rods he harvests by hand at the beginning of the year and then he ties, bundles and stacks them at his village workshop.

Visitors always comment on the sweet, heady scent as it dries.

Taller varieties are grown for living sculpture and these are loosely bundled and stored in a nearby burn to keep them fresh for using. (*Burn = Scottish stream*)

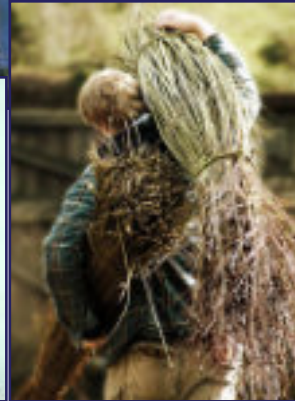
He is drawn to the cyclic nature of his craft and has a sustainable approach to how he works.

Following the willow harvest he often works with schools or on private commissions, constructing 'living willow' sculptures that erupt with buds in the spring.

Trevor first began weaving found material as a small child when he constructed wooden rafts from collected lolly sticks to float upon the Thames.



Wickerman, is a large human figure made of willow wood, which according to Julius Caesar would have been used by Celtic druids for human sacrifice. There is no evidence for Caesar's claim.



Years later a love for nature and an interest in Romany culture led him to Cumbria where he learnt to make creels and traditional baskets and his distinctive work was soon being exhibited in local galleries.

He spent some years off the west coast of Scotland on the Isle of Eigg amongst crofters and fisherman, before moving down the coast to Galloway.

These cultural influences are seen in his baskets and sculpture where he blends tradition with own sense of form, creating flowing work that has enduring strength and appeal.

Trevor Leat.

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The Wickerman Festival is one of the UK's best-loved independent music festivals.

With ten stages featuring an eclectic and exciting mix of leading artists, alternative acts and up-and-coming talent, the two day summer party caters for all musical tastes

Every year the festival stages an unforgettable finale, as thousands of fans flock to watch a towering 40 ft Wickerman be spectacularly set alight.

<https://www.motogoloco.com/blog/events/wickerman-festival/>



Hogmanay Procession Edingburgh.

Hogmanay is one of the world's greatest New Year celebrations.

Join us for three days of spectacular events, as we show the world how to party!

<https://www.edinburghshogmanay.com/>

Kunstmuseum The Hague presents: Theo Jansen



Strandbeests, the next generation: February 26, 2022 to July 03, 2022

Impressive skeletons, moving independently in the wind: the strandbeests by artist Theo Jansen (1948) regularly walk along the coastline of The Hague.

They have also been shown all over the world

In addition to the Animaris Omnia, which has been on display in the Kunstmuseum's Garden Room since 2018. From 26 February onwards, ten more strandbeests can be admired both in the Projectenzaal and outside along the pond edge. All in chronological order of the strandbeests evolution.

Jansen: "Since 1990 I have been involved in creating new forms of life.

The primordial material is not a protein, as in existing nature, but an electrical tube.

My strandbeests get energy from the wind and therefore do not need to eat.

Over time, an evolution has taken place that is visible in successive generations. This is clearly visible in the presentation of the Kunstmuseum."

Watch the youtube video to see Theo's strandbeests walking on the beach, some can run on their own.

https://www.youtube.com/watch?v=9_gaK2KmVcA

www.kunstmuseum.nl - The Hague





Marc Bourlier

Driftwood Sculptures

Driftwood art by Marc Bourlier

Jewish people have told him they see images of the Holocaust in his driftwood art, Vietnamese see images of boat people, Christians see religious images... The artist who has lived on four continents feeds on the world and speaks to the world.

Driftwood comes out of nowhere and from Everywhere

Marc Bourlier was born in Saigon in 1947. He spent his childhood in Africa, South America and then in Pondicherry (India). Today he lives and works in France.

In 1975 he decided to become an artist definitively. Before that time, he had been artistically active for at least ten years. He now works with driftwood found on pebble beaches in Normandy. These pieces of wood have been bitten out by the salt water and carved by water and stone. They come out of nowhere and from everywhere.

A box of pastels leads him to his first exhibition

In the early 1970s, while working as a cameraman in Tunisia, he found a box of 70 pastels in the house he rented. These pastel colors gave him an emotional shock.

Purely self-taught in art, he started drawing and shortly afterwards had his first exhibition at the Goethe Institute in Tunis.





Without any artistic training or culture, Marc Bourlier sought his way into painting and drawing. He probably needed a decisive meeting, which took place in the person of Iris Clert, the great Greco-French gallery owner. She criticized and she supported him.

From the “School of Paris” to the Coast of Normandy

As an artist of the 'School of Paris', he was approached in 1995 by the director of the Poissy Hospital. He ordered 400 hand-painted pebbles from him, the material he was working with at the time.

For this assignment, he went looking for pebbles on a beach in Normandy and discovered pieces of driftwood. This find overwhelmed him. He immediately saw the potential of this special material and started working with it.

He showed his creations to the gallery owner Béatrice Soulié, and that was the beginning of a collaboration that has lasted for more than twenty years.

There is indeed gravity and sometimes even surprise in the faces of Marc Bourlier

Marc Bourlier's driftwood compositions are very diverse: framed, solitary or in groups.

Sometimes the artist paints both his frames and the bottoms of the cabinets with a multitude of small faces reminiscent of Jean-Joseph Sanfourche, but in a more serious sense.



Sometimes, when he finds a piece that inspires him to do so, he can create a "solitaire".
It can also happen that he uses metal parts in his creations: a metal plate, or a piece of an old lock...
The artist ensures that the greatest freedom of interpretation is left to the people who discover his creations.

In my opinion, a work is made to live on its own

Thus he avoids explaining his works, because he does not want to influence the own fantasies that people get from his work.
He likes to hear the comments about his creations.
Very often, these comments are influenced by the person's life course.

Jewish people have told him they see images of the Holocaust in his driftwood, Vietnamese see images of boat people, Christians see religious images...

During the Corona lockdown, the artist created a series of drawings with a multitude of faces, or a multitude of characters. Each sign is titled with the number of the day of the lockdown.
A new proof that once artistic and cultural life has stopped, the artist himself has never stopped creating.

Marc Bourlier managed to reinvent himself, as he did many times during his artistic career.

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Passe Partout thanks Marc for his cooperation





Kirsten Stingle

Narrative Sculptor

I am a sculptor of stories that wander through the
theater of life.

My art combines ceramics, found objects and mixed
media to tell a surreal story

The Ballad of Ethel Grace

Throwing a teacup at the Mona Lisa

Years ago, I read a brief newspaper article stating that an elderly Russian woman was arrested after throwing a teacup at the Mona Lisa. Those few sentences struck me like thunder. How many Don Quixotesque stories could be layered in this situation? *The Ballad of Ethel Grace* explores the courage it takes to fight the fights we think are necessary and the long surreal journey of life.

Child's stuffed rabbit as a comfort companion

The protagonist, of hand-built porcelain and ceramic finishes, sits astride an antique hand-carved child's riding horse. Both the horse and heroine are embellished with hand-dyed and stitched silk and vintage lace. Her lance is an antique car horn from the early 1900's. Ceramic tea bags hang from the horse's neck in recognition of their many victories. On her back is a case holding her comfort companion (a child's stuffed rabbit) and a handmade mica book furthering detailing the narrative of their journey.

Goldfish swimming in tea leaves

The horse's tail is hand-constructed, collaged, painted, waxed and stitched pinwheels symbolizing the windmill giants we must conquer. From her belt are a collection of antique demitasse teacups. In each is a goldfish swimming in tea leaves and tea-stained resin. Do they indicate a life lived in a fishbowl? Or a reminder of how easily life's lessons are forgotten? Or perhaps something else?

That is for the viewer to decide.





Winter Shores, 2018

If you guide your own fate, do you become Fate itself ?

Winter Shores celebrates navigating life's adventures, exploring outlying shores, and embracing experience like a new skin.

This heroine is ready to face even the most inhabitable and solitary landscapes because she sees the world through a lens of confidence and value.

The birds that accompany her reference Disneyesque fairytales. But unlike most fairytales, she is not waiting for someone else to rescue her or steer the ship. Rather, she is able to greet the challenges of the journey and surprises that lie ahead.

The primary figure is hand built porcelain stoneware with layers of ceramic and cold finishes. She sits on a vintage architectural pedestal symbolizing "home" as an important foundation in our life.

The antique yacht and pedestal are painted, distressed, and waxed. Fiber embellishments are hand dyed, sewn and heat manipulated, with hand sewn seed bead.

Other mixed media includes eyelashes, glass, and epoxy.



Finalist

BEAUTIFUL
BIZARRE

ART PRIZE 2020



The Keepers 2019

The Keeper and her spirit animal are the tender guardians of secrets, wishes, and memories. Evocative of a surreal fairytale.

The Keepers references the very human conditions of longings, aspirations, dreams, and the fragility of memory.

They care for the dreams we have as children that drift away; the secrets we keep for ourselves or for others; our deepest desires; our dearest wishes; our lost memories.

There is no expiration date within this repository---The Keepers ensure treasures are remembered and safe, only to be released when needed.

The female torso is hand built porcelain with layers of ceramic finishes and cold finishes. Her arms are folded around her chest to protect the keyhole to her heart. The skirt is hand constructed around an antique wire laundry basket. The fabric is hand dyed, and all of the flowers and embellishments are hand cut, sewn, and heat manipulated.

Her antlers are painted, waxed and embellished with copper wire that has been torch forged and painted. She sits atop an old hair dryer armature.

Her spirit animal is upholstered and embellished by hand on a vintage taxidermy form.

The animal's collar and tail are hand cut and heat manipulated. It sits on an antique trunk that holds inside the potential of renewal: a ceramic egg within a ceramic nest.





Kirsten Stingle

Narrative Sculptor

I don't want to create solitary objects, but rather manifest entire worlds of the imagination.

Kirsten Stingle's narrative sculptures confront a modern paradox: a globally connected world that heightens individual isolation and a superficial understanding of our place in the world. Her work strives to cut through this isolation by highlighting common threads of the human experience through storytelling.

Her goal is to create a dialogue with the viewer, encouraging self-revelation and promoting a greater understanding of one another. The primary protagonist in each sculpture is the hand-built porcelain figure, with special emphasis on the communication tools of gesture and expression. Through careful collaboration with other mediums such as fiber, metal, book arts, wood, and basketry, she transforms an intricate mixture of disparate techniques into a seamless narrative Vision.

Stingle was highlighted in the following museum exhibitions:

Museo a Cielo Aperto and Museo MACRO of Rome, Italy; Marietta/Cobb Museum of Art; Georgia Museum of Arts and Sciences; Harn Museum and Barton College of Art.

She has participated in international high-end exhibitions for more than ten years, including SOFA, Art Miami: Aqua, Art New York, Art Wynwood, Art Palm Beach, and Art Palm Springs.



Her work is found in the permanent collections of the Macon Museum of Arts and Sciences, the Kapp Foundation, the Addams Family Foundation, Cafesjian Foundation, and Windgate Center for Art and Design.

Stingle has gained curatorial experience as co-curator of the following exhibitions: "Taboo: Sexuality and Sexual Identity in Ceramics," "Sacred and Profane," and; "Deconstructing the Conversation."

Kirsten lives and works in Georgia USA.
Passe Partout thanks Kristin for her cooperation.

<https://www.kirstenstingle.com/>



Christian Moullec

“The geese father”

It is an overwhelming spiritual experience.
The most beautiful thing is to fly in the Sky with the birds, who are like angels



Birdman takes tourists on microlight flight to give a thrill of flying with the Geese

What can you say about a man who was a meteorologist by trade but became a microlight pilot just to help little geese migrate from Germany to Sweden? A bird lover in the truest sense of the word.

Meet Christian Moullec, the father of these birds struggling with their migration.

The inspiration for this 58-year-old Frenchman was an Austrian zoologist, Konrad Lorenz, who was called "The man who walked with the geese."

This zoologist was able to change the behavior of newly hatched mallard ducks through imprinting. This included mimicking the croaking sound of a mother duck to make them believe he was their mother and have them follow him.

Moullec did better. In 1995 he took to the skies in a two-seat ultralight aircraft and flew alongside a flight of smaller geese, a vulnerable species, to guide them on a safer migratory route, aiming to reintroduce them to the wilderness of Lapland.

Not only this, since 2008 he has been taking tourists in his ultralight aircraft to give them the thrill of flying as part of the formation of migrating flocks of geese.





Moullec has a dual purpose of taking the tourists in his ultralight aircraft. He wants to give them an experience of a lifetime by making them part of the bird's flying formation.

But more importantly, he wants to make people aware of the disappearance of migratory birds in Europe as a result of the use of chemicals in agriculture.

The geese that follow this birdman are hand-reared by him, because wild birds, which he tried to lead, could not follow him.

This hand rearing took several years, but eventually he was able to release them into the wild and started guiding them on the correct migration route.

People from all over the world sign up for a flight with the birds.

“It is an overwhelming spiritual experience.

The most beautiful thing is to fly in heaven with the angels who are the birds.”

You really have to see the youtube video! So special.

<https://www.youtube.com/watch?v=owiwClhc0l0>



Teresa Gironés

Daughter Montserrat says of her mother that she was an artistic hurricane, a physically and mentally inexhaustible person, interested in everything and a student of everything



Teresa Gironés, an artistic hurricane

An internationally recognized Ceramist

The extraordinary world of the ceramist Teresa Gironés is preserved and exhibited in what was once her studio, in Carrer de Verdi 44, in the Gràcia neighborhood of Barcelona.

Montserrat Ros Gironés, daughter and curator of the work of Teresa Gironés, explains that her mother started painting at a very young age, until she managed to study fine arts at a time when it was complicated for a woman.

It was then that she became interested in ceramics and learned all the techniques of this discipline, such as chemistry, the turntable or serial parts and moulds. Later she went from potter to sculptor and took her creativity seriously.

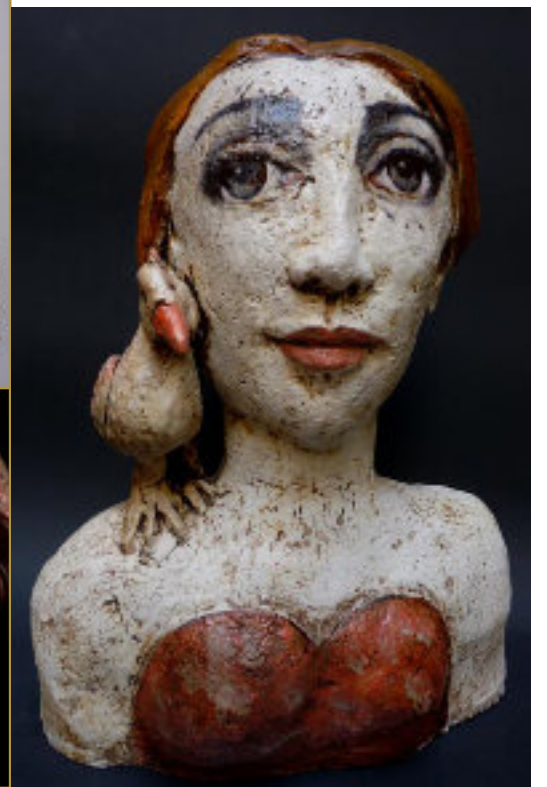
Daughter Montserrat says of her mother that she was an artistic hurricane, a physically and mentally inexhaustible person, interested in everything and a student of everything.

Teresa Gironés started making very simple and serious ceramic pieces to earn a living. She went to the villages to sell plates and cups.

Later, L'Escala, Robert Mercader and Carrer Diputació organized exhibitions. They were shared with other important artists.

This gave her a projection on the level of Catalonia and the rest of the country.







At the same time, she began to win competitions, which helped her.

After the most serious and basic pieces, Gironès started making very classical pieces. They combined heads with molds from the National Museum of Ceramics and sculptures taken from the streets of Barcelona, with very square and very simple bodies.

Later, and thanks to her passion for travel, she incorporated the “luggage” of people into her work, which she met in other countries.

Gironès also incorporated other techniques into her work, such as screen printing, which she mainly used for expressions of faces and eyes. Another characteristic of her work is that she incorporated the presence of animals and people.

Dogs expressed their love for people. Cats, independence. And the fish, the cold.

Gironès has had exhibitions all over the world.

She was a member of the International Academy of Ceramics.

Teresa Gironès died in 2016.

Much of her work is in museums around the world, from the United States to Japan.

Her daughter, Montserrat Ros Gironés has recovered some of this work and collected it in her mothers old workshop to share it with other people, and to emotionally restore herself.

Email: Ros Girones, Montserrat
montse.ros@gencat.cat

Website: <http://www.teresagirones.es/index.php/en/>

Passe Partout thanks Montserrat for her cooperation.



Kristian Tsvetanov is an artist living and working in Sofia - Bulgaria. History and painting are great passions that he likes to combine.

Tutankhamun's tomb is like a time machine. Untouched, frozen in time, as if on the day he was buried 3000 years ago.

Kristian shows us how his portrait of Tutankhamun came to life.

kristiantsvetanov2@gmail.com

https://www.artstation.com/kristian_augustus



This is another one of my historical portraits

Another one of my attempts to create a bridge between the present and the deep past. A way to make me connect to those long dead, who have in some way fascinated me.

Tutankhamun will stand together with my portrait of Nefertiti, and of king Akhenaten, husband of Nefertiti and father of Tutankhamun (the third one I have not yet started).

The three of them will compose the final piece,
My 'Egyptian triptych'

To this day Tutankhamun fascinates people all over the world for two main reasons.

The first one – he is a tragic figure. He died young, the last of his dynasty. His family of revolutionaries were all gone, ousted by their enemies, and he was left all alone among them, placed on the throne as their puppet, whom they could manipulate as they wished. And Tutankhamun could only watch.

The memory of his father was condemned and erased, all his deeds reverted. The young boy's familial legacy was openly exposed to extermination. And he was left alive to witness it, though not for long.

He died around the 18th year of his life, and the circumstances of his death will forever remain unclear.

The second one – his historical persona is a 'tabula rasa'.
(*tabula rasa* = Latin for blank page)

The general outline of his life is known, and yet little actual details of his story survive. And the mystery of his life was only exposed, because, by luck, the discovery of the young king's grave became one of the most fascinating finds in human history.

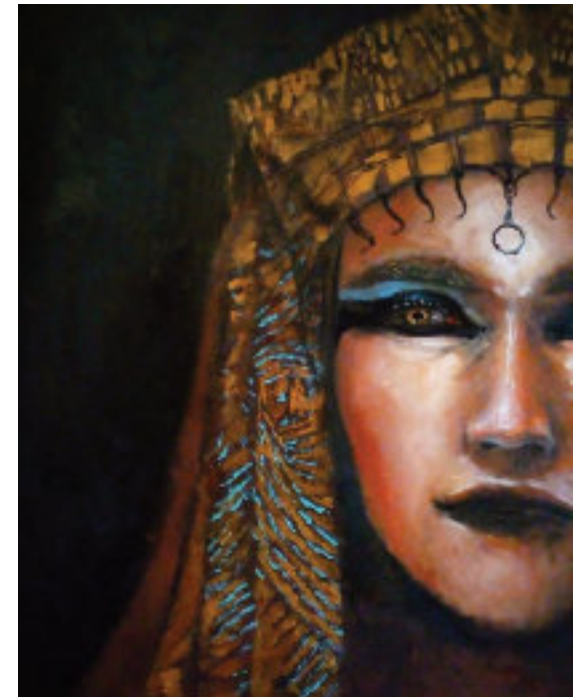
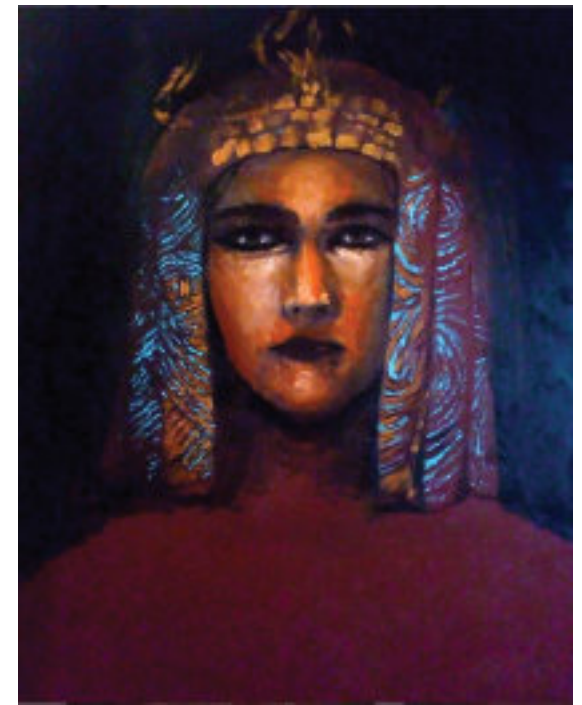
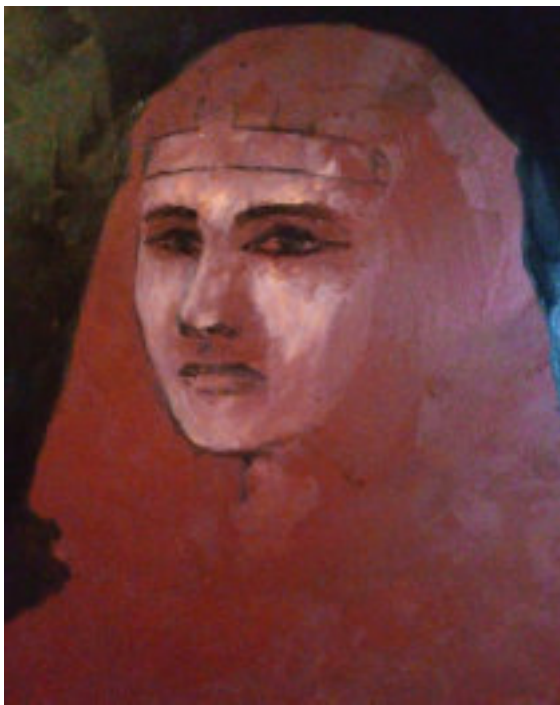
When an Egyptian king's tomb is found, it is usually after it has already been repeatedly disturbed and robbed throughout the centuries – all precious relics gone or damaged, all bodies desecrated, all memory distorted.

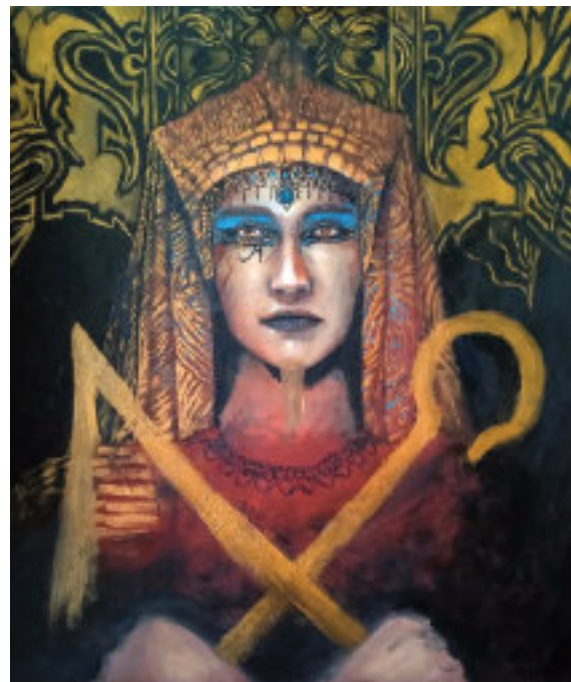
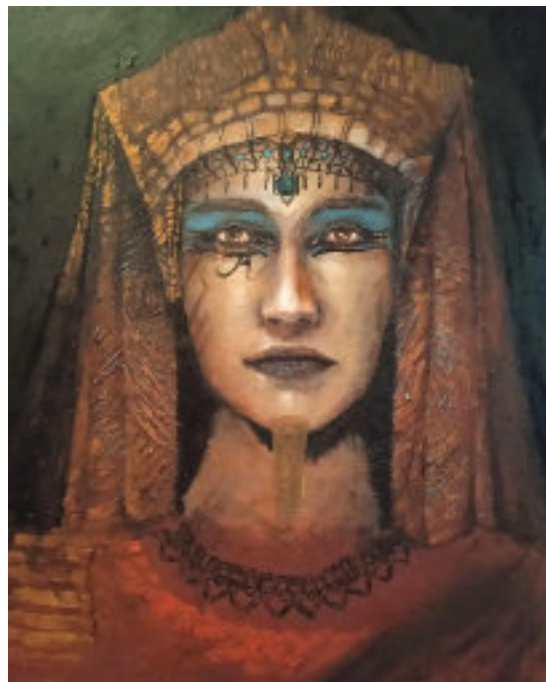
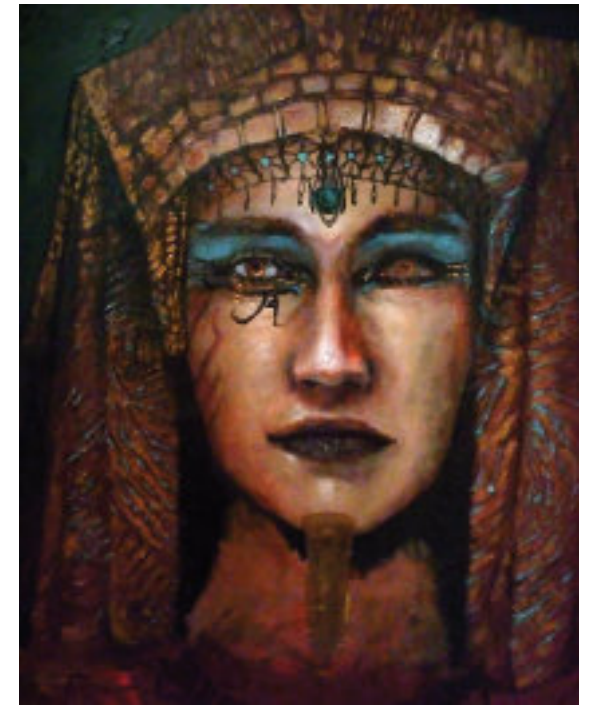
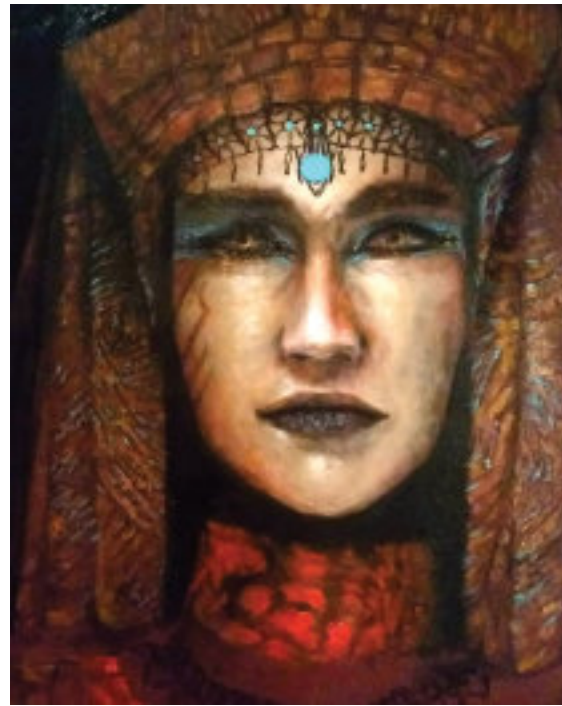
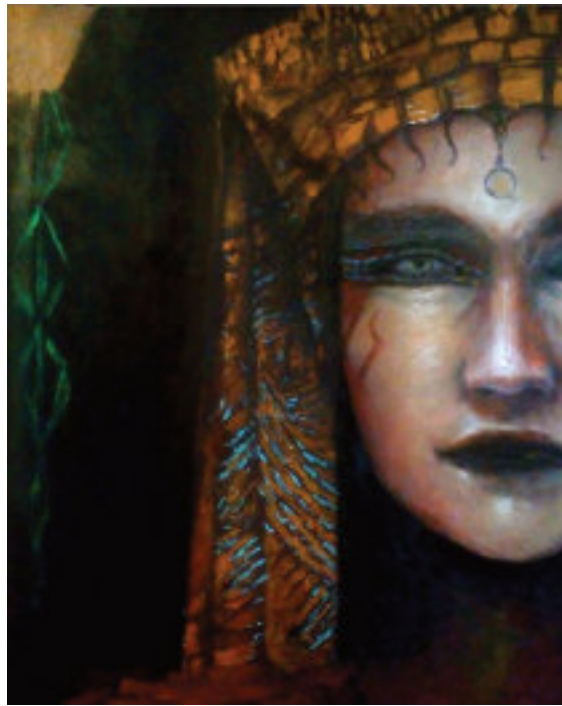
But king Tutankhamun and his resting place have now become a time machine

They were found undisturbed, untouched, frozen in time, just as they were the day the boy was buried. And because of this, so much knowledge and art has been contributed to the zeitgeist of historical knowledge, so much light has been shed on the secrets of Ancient Egypt.

Tutankhamun died young, tragically, and in infamy.

But how could he know that in more than 3000 years he would become one of the biggest icon of his world ?







Passe-Partout Artmagazine

Passe-Partout Art-magazine formerly
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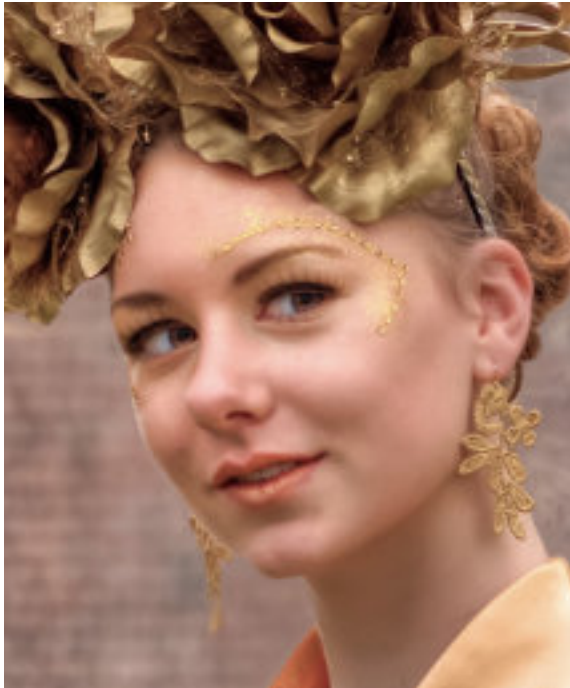
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The model on the first two pages of this Edition is Dutch Cosplay model: **Lizzy**.
Instagram: [@lizzyswonderfulworld](https://www.instagram.com/lizzyswonderfulworld)



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.

Last December, around the holidays, there was a run on jigsaw puzzles. All shapes and sizes and even 3D; they flew over the counter as it were.

The thought came to me: what can you make in metal as a puzzle?

Sniffing around in my collection box of scrap iron, I found a rusted metal plate, no bigger than a breakfast plate.

Looking at that picture and with a puzzle in mind, the plan for the turtle was born.

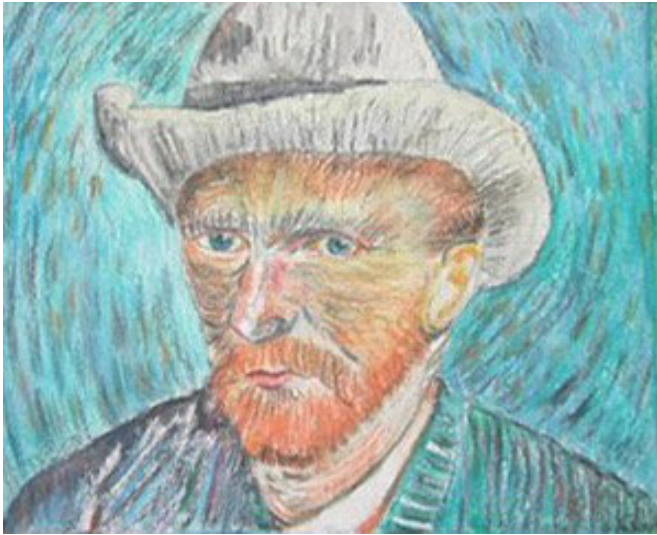
After some drawing and measuring I started making the shield; of 42 small metal plates. Each plate must have a different size and curve.

To make the body fit together I used hammer, anvil, saw and file. The legs were formed from pieces of reinforcing iron.

I always find the head a challenge. The tortoise gets its character with the facial expression and the position of its head. That sums it all up for me.

All in all, it was a very labour-intensive project.

e-Mail: derou023@outlook.com



Van Gogh at Laura

Exposition

26 maart until 8 mei 2022

Hans van Gogh, Watercolors

We cordially invite you and your friends to visit this exhibition and to raise a glass to art with us.

Opening hours: Saturday and Sunday 11 am - 5 pm and by appointment.

Laura and Peter Mol | Dorpsstraat 5d | 4152 EM Rhenoy
T 0345 64 32 44 | M 06 57 68 37 20 | [E info@galerielaura.nl](mailto:info@galerielaura.nl) | www.galerielaura.nl

Stadspodium GO
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is looking for
exhibitors.

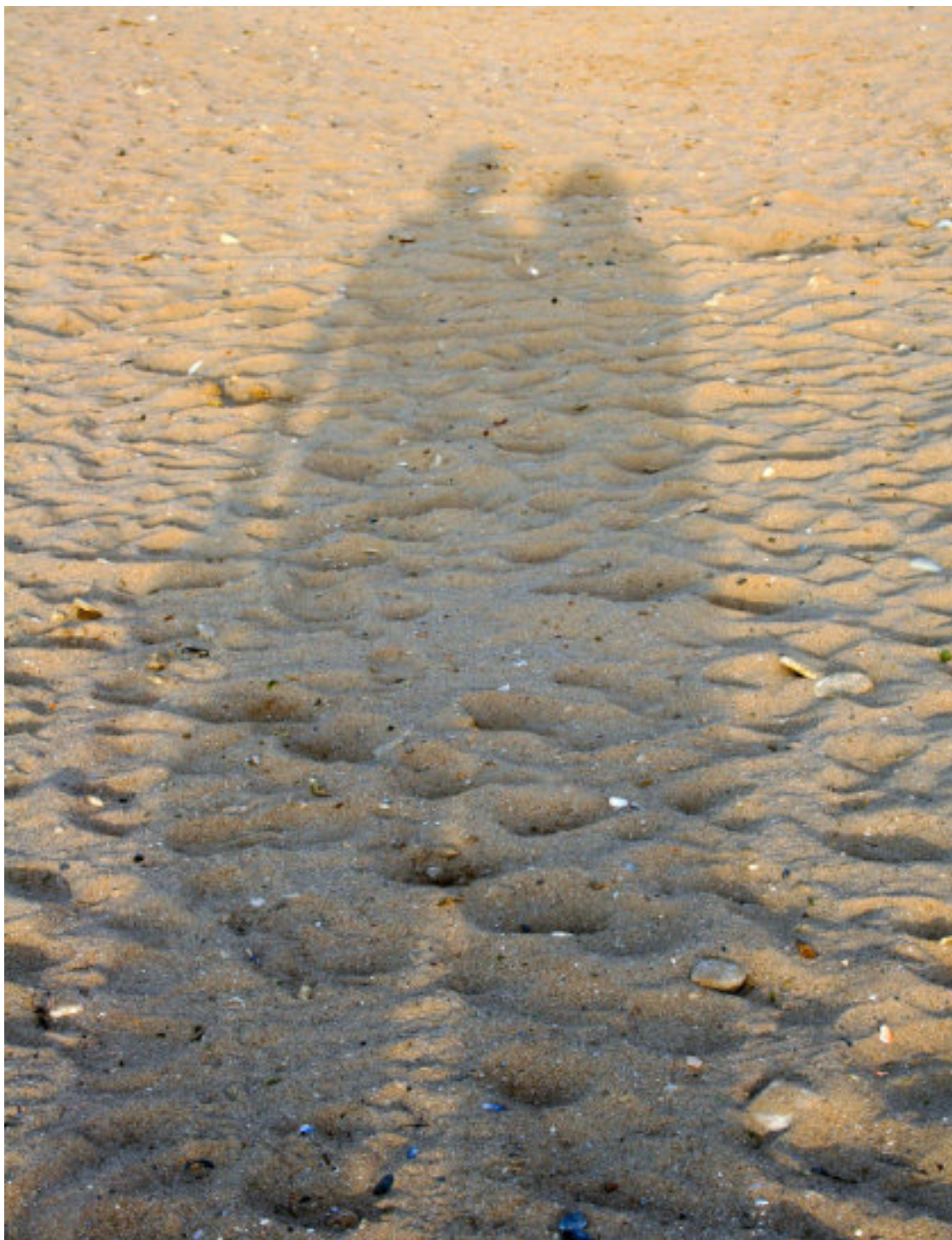


The foyer of the theater has space for the exhibition of paintings or drawings.

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

Exhibiting is for 3 months each time.





Good morning my sunshine

No day without the night

No flag without colours

No moon without the sun

No ebb-tide without the flood

No book without a writer

It's all the same

No me without you.



Passe-Partout Art-magazine Edition 12.3 will be published in mid-June

Submit copy before the end of May 2022.

Editor: 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 Art-magazine on the website of the
Leerdam artists collective:

https://www.leerdamskunstenarscollectief.nl/Passe-Partout_kunstmagazine.html

Did you know that there is also a Dutch version
Passe-Partout Kunstmagazine is available.

Albrecht Dürer & Minoes