

Passe-Partout

Art magazine - 2024

Spirit Guardian - Darlene Olivia McElroy

Edition 14.3





Darlene Olivia McElroy

She is descended from an old New Mexico family of artists and storytellers.

McElroy, born and raised in Southern California, is descended from an old New Mexico family of artists and storytellers. Her mother was Hispanic with a little Native American thrown in to spice things up. Darlene has been deeply influenced by the summers she spent growing up on her family's ranch in Santa Fe where the rich tapestry of Hispanic life filled the nights and brightly colored the days and nature surrounded her.

Weaving through her textured surfaces, found objects, and rich symbolism, the viewer is drawn into a visual world where color plays the role of an atmospheric veil encompassing the personal myths of the artist. For her, creating an art piece is like reading Turkish coffee grounds - a story becomes revealed as one looks at the surface, texture and color. Moving around the canvas, one can see the past, present and future of the creation.

Throughout her career McElroy has combined head and heart in her journey of creating evocative mixed-media paintings. Trained as a painter and illustrator, she has an obsession for materials and exploring new surfaces, materials and techniques. Her work is shown in galleries and collections internationally.



He Who Stares

12" x 12" mixed media on panel.

Although bigger than life, he was a gentle honest man and his direct stare could be disconcerting. It was as though he looked into your soul and knew your truth.

His silence spoke volumes and his spirit took up quite a bit of space.



He Has The Look

8" x 8" mixed media on panel.

He had the fierce, proud face of a hawk, and his deeds were legendary.

He always rode into battle with a long warbonnet trailing behind him. It was thick with eagle feathers, and each stood for a brave deed, a coup counted on the enemy.

His presence was awe inspiring.

Spirit Guardian

36" x 24" mixed media on canvas

A guardian spirit is a supernatural teacher/guide is frequently depicted in animal form.

This spirit picks and guides an individual in every important activity through advice and songs.

With Crow as your guardian, you'll have a natural desire to safeguard and defend your territory and speak your truth without fear.

The Crow as a Spirit Animal also inspires tenacity.

Whatever the wall or barrier, you will eventually figure out a way to get around it.



Mr. Grumpy

24" x 24" mixed media on panel.

Although surrounded by the beautiful sun, colors and textures of the Southwest and guided by his spirit, Mr. Grumpy always had a serious look about him.

He was in serious need of an anti-depressant.



Mr. Lucky

36" x 24" mixed media on panel.

Mr. Lucky was a flamboyant character, a natural born performer.

He wore his turquoise beads, gold tinted pince nez spectacles and his lucky card in his hat while he played dice and cards and entertained with endless stories.

And, sometimes he even showed off his archery skills.





Peace, Love & The Need for Speed

36" x 36" mixed media on panel.

He loved the wind on his hair when he was spinning along in his Harley.

Speeding on the highways and backroads was a natural high for him.

He would ride through the little desert villages and pueblos spreading love and peace.



Los Colores

28" x 22" mixed media on canvas.

She walked around barefoot in nature wearing her favorite hupil that her grandmother gave her.

She would call herself by the name of a different flower or fruit every day - Rosa, Marisol, Frambuesa, Margarita and more.

She loved the feel of grass between her toes and taking dips in the streams.

Life was good.



Southwest Patchwork

24" x 36" mixed media on panel.

The Southwest desert is a kaleidoscope of colors, textures, shards, animals, reptiles and so much more.

I can spend the days wondering around the hills exploring and discovering. I return home tired but incredibly happy.

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Darlene Olivia McElroy





Exposition

Bloom

in 'Palace Het Loo'
until september 1 - 2024

Koninklijk Park 16, Apeldoorn - NL
<https://paleishetloo.nl>

People have enjoyed flowers for ages. The attraction of flowers is their fleeting nature: they are only there for a moment. We capture the beauty of the flower in time. Zooming in on the senses is a suitable way to do this. This way, as a visitor, you learn to see better and in a different way. Look, smell, feel, hear and taste and let time stand still for a moment.

This also reflects on flower cultivation today from different angles. During Bloom, in addition to flower arranging art from the flower room of Palace Het Loo, students from various practical educational institutions will also compose and display flower installations on the entrance balcony in collaboration with the flower room of 'Palace Het Loo'.

Who is the kimono girl in Breitner's paintings?





In the late 19th century, Dutch painter George Hendrik Breitner (1857 – 1923) asked a young girl to pose for him in a kimono. It resulted in a number of iconic paintings.

Who was his model?

Breitner brought Impressionism to Amsterdam. In the 1880s he toured the city with his brushes and canvas.

The brushstrokes on his paintings were as fleeting as the city life of Amsterdam. However, it is not the cityscapes, but rather the intimate portraits of a young girl that are now among his favorite works.

The kimono girl was the then 16-year-old Geesje Kwak. (Geesje is a diminutive of Gezina) She was sixteen years old and came from a family of Zaan skippers who moved to Amsterdam in 1880. She worked as a hat saleswoman.

Breitner was a proper artist. His relationship with Geesje was purely business and he paid her for the hours she posed. Breitner took photos with his box camera, which was unprecedented at the time.

During the posing sessions Breitner also took photos of Geesje. Breitner owned a simple box camera, with which he could take multiple shots in succession. Based on the photos, Breitner later painted the canvases. This procedure was unique for the end of the 19th century, when photography was still little used by painters.

Geesje in kimono

In the works we see Geesje Kwak in a Japanese kimono in multiple poses lying on a bed. She does not look into the camera and seems to be introverted. In the background is a Japanese screen and on the floor is an exotic-looking carpet.

The whole atmosphere breathes orientalism.

Breitner staged everything so that it seemed as if his model lived in a Japanese boudoir, although the Persian rugs he laid down are of course less suitable. But they provide a warm appearance.

All the paintings Breitner made of Geesje Kwak in kimono are warm due to the use of abundant red paint, and the intimacy of a girl model on a divan or in front of a mirror.

It is a perfect illusion. We can just enter that studio and look at Geesje and her blue, red and white Kimonos.

Geesje Kwak had a melancholic look, a slender figure and a shy appearance. Those kimonos were much too big for her thin body, but that is precisely what creates a certain emotion.

She endures everything without protest and lies and sits and stands patiently until Mr. Breitner has finished his painting.







For two years, between the ages of sixteen and eighteen, she was his model.

He painted her for the first time in 1893. She stood in front of the mirror, fiddling with her earring.

He followed this with twelve more girl-in-kimono paintings. And of course all the photos and drawings he made of her.

It is not just about those kimonos, it is the young model that Breitner so lovingly immortalized.

It is the stillness that we find so beautiful.

The people in Breitner's time did not like Geesje, who they said was painted 'ugly, coarse and clumsy'. They did admire the carpets and they looked delightedly at the kimonos.

Romance that died young

The special collaboration between Breitner and Geesje Kwak soon came to an end.

Even before the completion of probably the last girl in kimono, Geesje emigrated to South Africa in 1895, where she died of tuberculosis at the age of 22.

The story of Geesje, who died young, gives a certain romanticism to the whole of the kimono series.

Breitner immortalized her with his impressionist paintings.

* The Rijksmuseum recently published a book entitled "Breitner, girl in kimono. The book costs 20 euros and can be ordered online.





George Hendrik Breitner

THIS SOPEX

ben viegers

MASTER OF LIGHT AIR AND WATER

Painter Ben Vieggers (1886-1947) lived in The Hague for more than half a century. With his Harley-Davidson with sidecar, he went out to paint the most beautiful places. He liked to paint in the Westland.

The rural area inspired him. He searched for the purity of country life with polders, farms, canals and market gardeners' and barges.



EXHIBITION UNTIL SEPTEMBER 8, 2024

Westlands Museum

www.westlandsmuseum.nl



Salvador Dalí



Dalí's Enchanting Ménagère Cutlery Set (1957)

Iconic artist Salvador Dalí is undoubtedly a surrealist superstar. In addition to his trademark moustache, his art and philosophy have had a profound influence on the way artists express their innermost thoughts.

In his prime, Dalí and his surrealist contemporaries were interested in constructs of time, memory, dreams, and the unpredictability of the imagination. Dalí also applied these to his lesser-known works, including a six-piece cutlery set

Dalí's enchanting Ménagère cutlery set consists of six pieces, two forks, two knives, and two enamel spoons. This fanciful cutlery set, sold in 2012 for \$28,125.00 is a thought-provoking collection inspired by nature.

Dalí's elephant fork is made of three sharp teeth resting on a bed of two leaf-shaped pieces. The elephant's head sits just below the teeth with two red eyes and wing-shaped ears.

Biomorphic curves (forms of Art Nouveau designs) that make up the snail knife convey the paradoxical state in which these invertebrates live.

The soft inner bodies and hard outer shells of snails are a paradox that enchanted Dalí and inspired him to explore this in the visual arts.

This cutlery series is clearly inspired by the shape and textures of leaves, transforming foliage into something almost unrecognizable.

Take a closer look at the two artichoke spoons. The oval head of the spoons is slightly different in size and has serrated edges that exude the organic leaves of an artichoke.

Deep purple with stripes of light blue, yellow and green add depth.

Finally, the fish fork. At the end of this object are four tines, twisted like vines. The body is covered in scales, fins, eyes and a tail, almost as if this fish could swim away before your eyes.

At its core, the surrealist works are concerned with the psychological, biomorphic forms and the fragments of dreams.

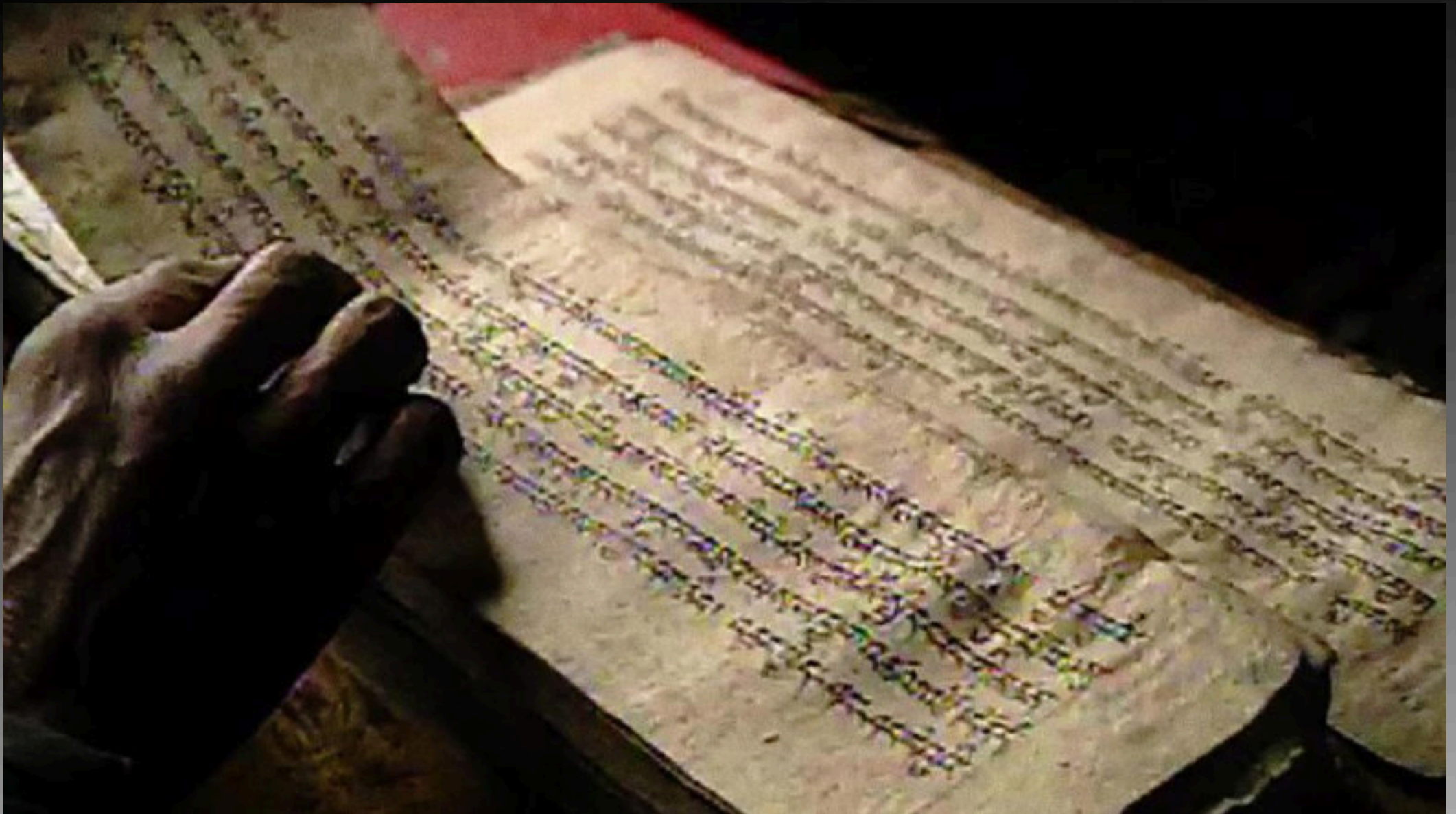
The ambiguity of dreams prompts artists like Dalí to explore the power of curiosity.

The Spanish artist embraces the fundamental components of surrealism, activating different sensations in the process.

<http://thedali.org>



Salvador Dalí 1904 - 1989



Ancient library in Tibet creates digital archive of its 84,000 ancient writings



The Sakya Monastery in Tibet is home to many wonders. The collection, founded in the year 1073, includes some of the oldest Tibetan artworks, as well as ancient manuscripts and books.

Given its remote location, the contents of this library may seem inaccessible to international scholars.

Fortunately, in an effort to preserve these ancient documents, the Sakya Monastery Library began digitizing its holdings in 2011 and is well on its way to fulfilling its mission.

The majority of the library's collection consists of Buddhist scriptures. This is due to the fact that the monastery is the main seat of the Sakya school of Tibetan Buddhism.

The library contains not only literature, but also works on history, philosophy, astronomy, mathematics, agriculture and art.

Among the most precious possessions are volumes of palm leaf manuscripts, which have stood the test of time thanks to the dry climate of the region.

The heaviest of the manuscripts weighs 1,100 pounds.

His Holiness, the 41st Sakya Trizin, Khenchen Appey Rinpoche (1927-2010), the most qualified teacher of Tibetan Buddhism, has emphasized the importance of collecting, digitizing, and publishing important texts to ensure an authentic and complete transmission of the rules and norms of personal conduct (Dharma) to future generations.



The heaviest writing weighs 1100 pounds



Tibetan monks during prayer



By recovering and publishing many volumes of important writings from the Sakya tradition, Rinpoche has made an immeasurable contribution to the Dharma in general and to the Sakya tradition in particular.

Given the enormous scale of the initiative, it took until 2022 for all books to be indexed. So far, only 20% have been fully digitized and are available in the original Tibetan.

In keeping with the mission to preserve these texts for future generations, the works are available under a Creative Commons license for educational and scholarly purposes.

These valuable resources can be accessed on the Sakya Digital Library website.

<http://sakyalibrary.com/Home/Index>

Geschiedenis Festival 2024

(= *History Festival 2024*)

'Historisch Nieuwsblad' proudly and joyfully presents a new edition of the History Festival! Prepare yourself for a historical day full of lectures by the best speakers from home and abroad, fresh insights, sharp discussions, interviews, music, and educational workshops.

This year too, you can enjoy a varied program in the various halls of the PHIL, the Gravenzaal and the Noord-Hollands Archief in Haarlem. There is something for every history lover. The following topics will be discussed:

The Templars, Bronze Age, legacy of Nelson Mandela, last victims of the American slave trade, the power of an American president. The world according to Maarten van Rossem. Fake, people and robots.


Pre-colonial history of Africa. A play from the 17th century. Schokland, the island that no longer exists. Historical research with a smell. War criminals, genocide perpetrators and criminals. Hitler through the eyes of the German people. Women in medical collections. Etc. Tickets for the festival and lunch are now available.

We look forward to seeing you on Saturday October 12th in Haarlem! (10am - 6pm)

<https://www.historischnieuwsblad.nl/geschiedenisfestival/>

PHIL Haarlem, Lange Begijnestraat 11,
2011 HH Haarlem - the Netherlands



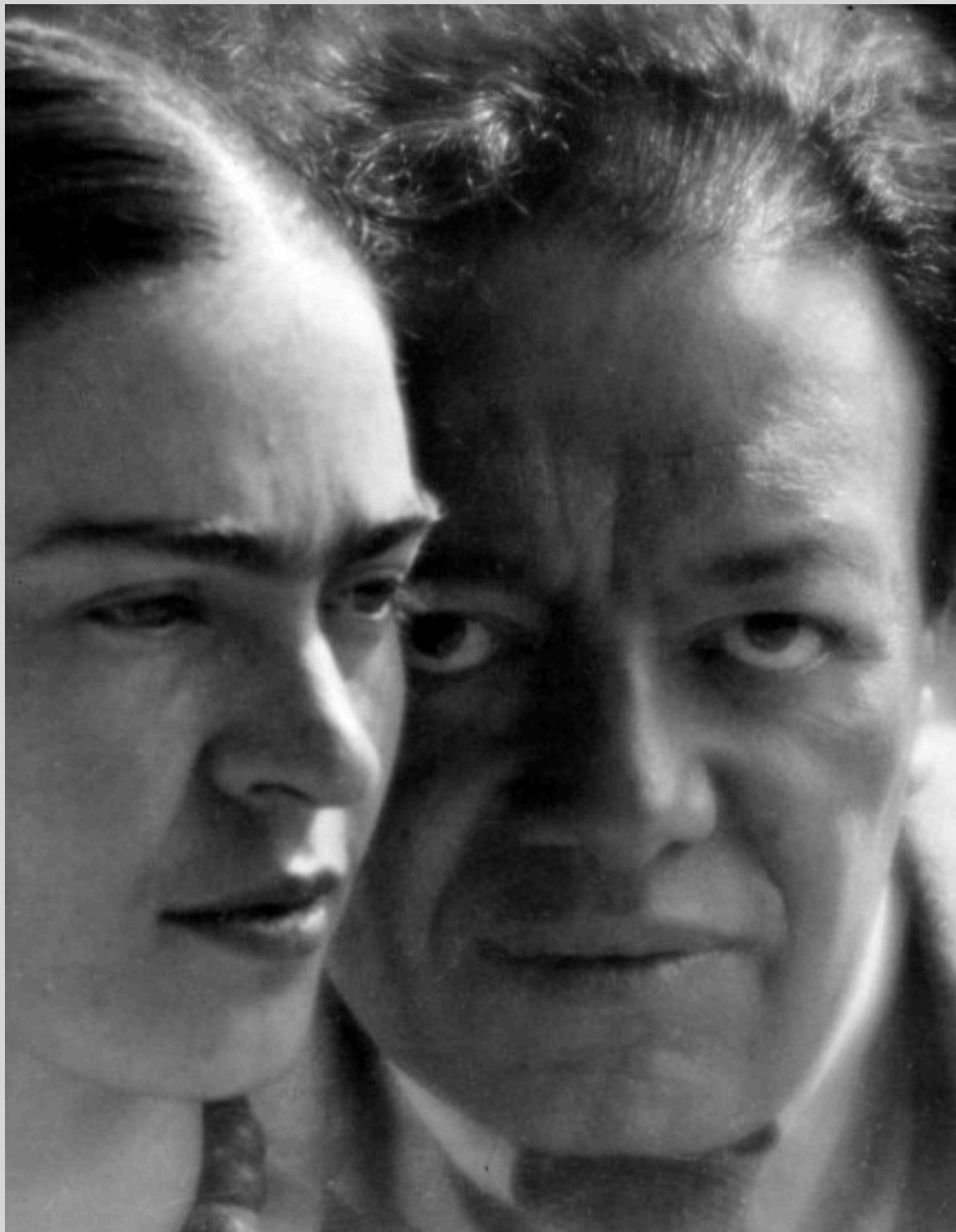


**Kunstenaar
of hobbyist?**

dekwast.nl



FRIDA KAHLO Forever Yours



An exhibition in New York City featuring nearly 50 photographs by the iconic artist provides new insight into Frida Kahlo's life

Visionary artist Frida Kahlo led a fascinating life that continues to capture the public's imagination.

A new exhibition in New York City offers a deeper look into all facets of her life by showcasing nearly 50 of the artist's photographs.

FRIDA KAHLO, Forever Yours, on view at Throckmorton Fine Art, moves from her early photographs taken by family members to her iconic portraits of Nickolas Muray.

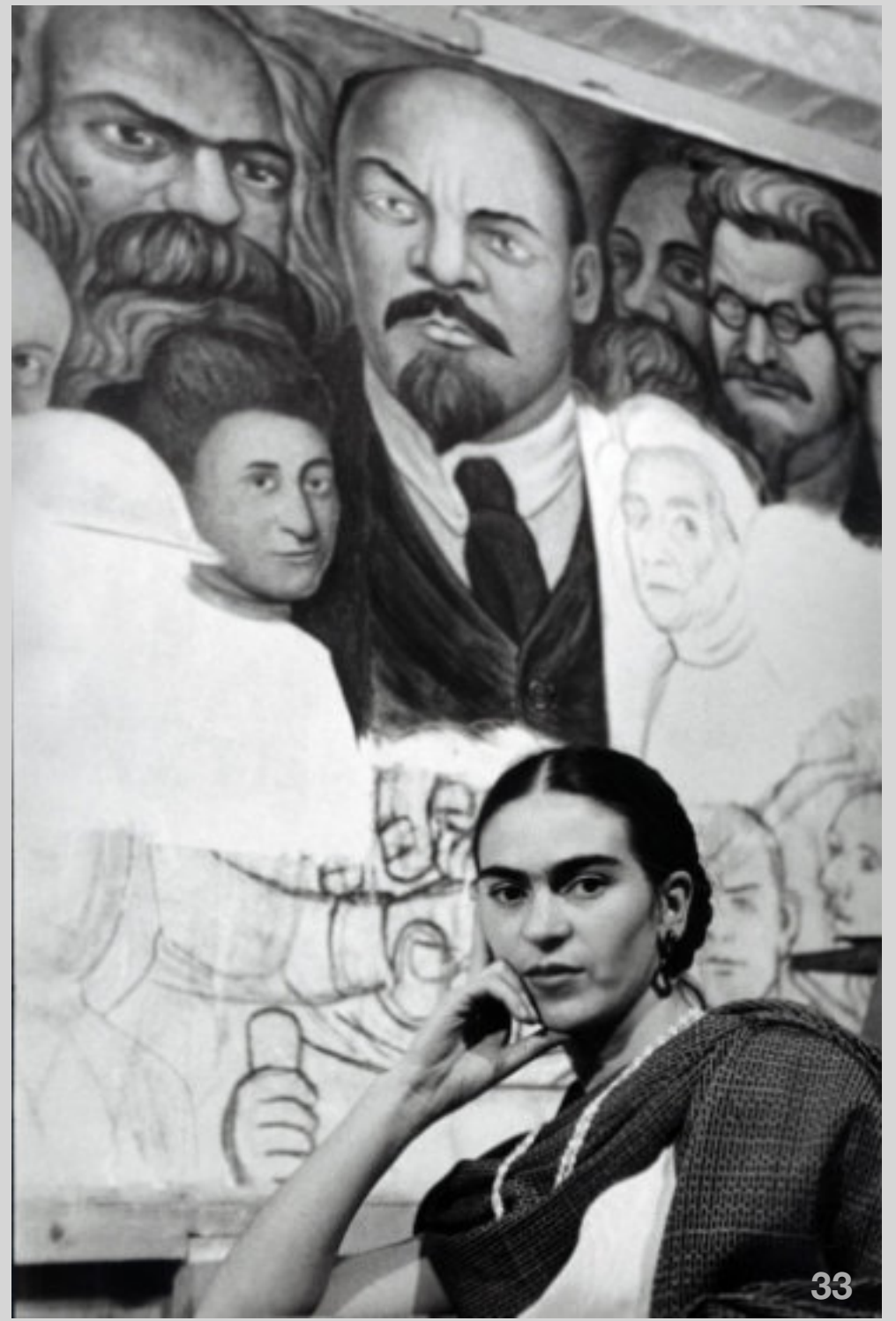
Photos: Frida and husband Diego Rivera.





Along the way, we see her creative process as she poses for paintings, as well as intimate moments from her private life with her husband and fellow artist Diego Rivera.

The photographs, which document her life from the time she was a toddler until just before her death, are just a small part of the vast collection of Spencer Throckmorton





Throckmorton has been collecting photographs of Kahlo since the 1970s, when he traveled to Mexico City in search of images of the iconic artist.

Since then, his collection has grown to over 200 photographs, making it one of the most complete private collections documenting Kahlo's life.

To complete the exhibition, the gallery has also exhibited a number of drawings, an original gouache copy, and a blouse worn by the artist.

This helps to complete the visual biography of one of the most influential artists of the 21st century.

FRIDA KAHLO, Forever Yours is on view at Throckmorton Fine Art in Manhattan through September 21, 2024.

An exhibition in New York City featuring nearly fifty photographs by the iconic artist provides new insight into the life of Frida Kahlo.

*Frida Kahlo
Forever Yours*



Léon Spilliaert

made art for himself

Léon Spilliaert made art for himself,
and not to be included in history
books

After 3 months he left the Art Academy

Léon Spilliaert (Belgium 1881-1946) was a
self-taught artist.

At the age of 18, he spent three months at the
Academy of Bruges in Belgium, but then he was fed up.
He wanted to go his own way. He had no desire to learn
to draw anatomically correctly and become yet another
painter in the line.

While he was teaching himself to draw, he read like
crazy and immersed himself in the
philosophy of Nietzsche.

It was the time when symbolism was gaining ground in
art and literature.

The two worlds came together when Spilliaert met
Edmond Deman, a Brussels publisher of bibliophile
books, in 1902.

Deman regularly engaged artists to illustrate his books.

He saw something in the young Spilliaert.

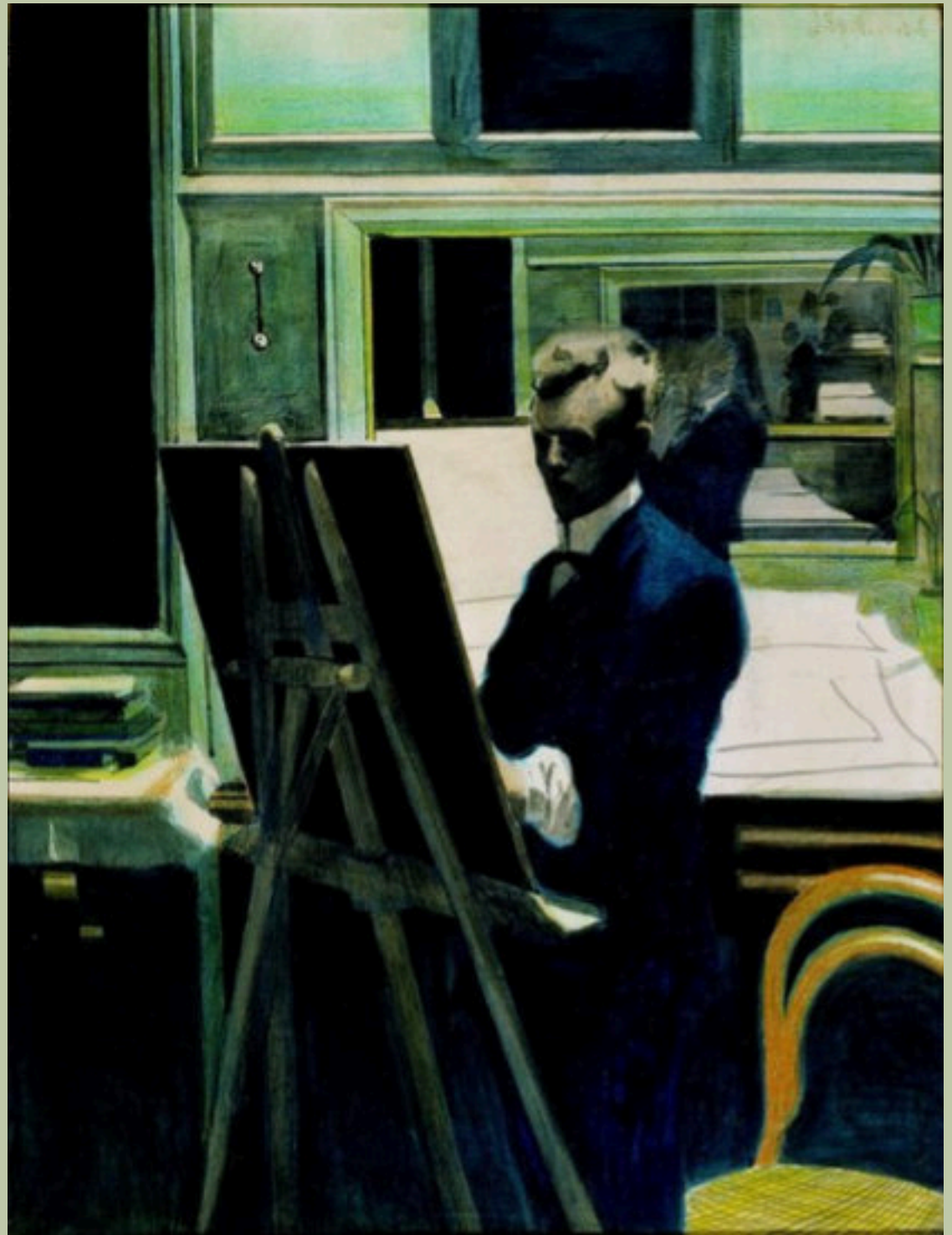
The two worked together from 1902 onwards.

Spilliaert is not a symbolist artist.

His work is too realistic for that.

It is a realism with a strong emotional charge.

Whether he painted a street or beach scene, a still life or
a fisherwoman, you can sense time and again that the
artist looked at the world with a great deal of melancholy
and gloom.





The way through the dark forest - Leon Spilliaert

Especially in the early years, the dark, somber colors dominate, in a desolate setting. Just at the time, by the way, that Matisse and co. invented the colorful splendor of Fauvism in Paris.

But Spilliaert also went his own way in that. He lived in a kind of self-isolation, partly caused by health problems.

He had stomach ulcers from his youth and suffered from insomnia.

He often went for walks in Ostend at night to find peace. He loved seclusion and loneliness, and was constantly searching for himself.

The numerous self-portraits are explicit witnesses to that. Great art, but you also have the feeling that you are looking at a man on the verge of madness.

In 2020, the Royal Academy in London exhibited a number of his works. In the promotion for this exhibition, reference is made to Edvard Munch. Spilliaert's 'Absinthe Drinker' (1907) is indeed reminiscent of Munch's 'Madonna'.

Spilliaert must have seen Munch's black-and-white work during his stay in Paris. There is an affinity. Both were struggling mentally. Spilliaert exorcised his fears with art. Munch was worse off. He was eventually admitted to a psychiatric hospital.'



Spilliaerts 'Absintdrinkster' (1907)

Spilliaert was not a painter but a draftsman

He used Chinese ink, colored pencils and watercolors. But no oil paint like the "real" painters. His oeuvre consists of 4,500 works, of which 61 oil paintings, but they don't look good.

Spilliaert's mother had heard that you could earn a lot of money as a painter and told her son that he should do that too. He obeyed, but it was a fiasco.

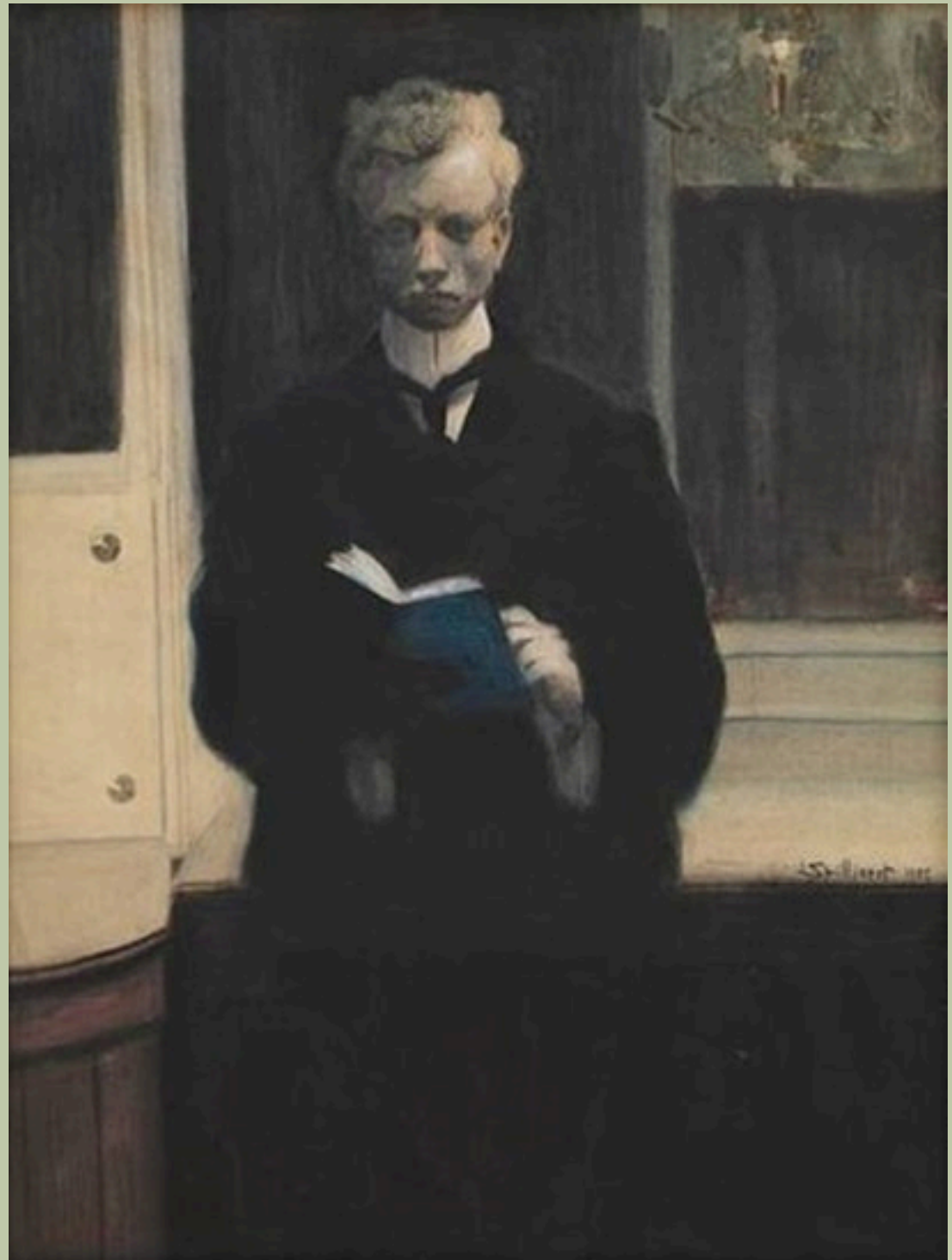
Spilliaert did not need painting to create a painterly feeling

Real painters achieve certain effects by applying different layers of paint. But a drawing has no layers. Spilliaert was so brilliant that he knew in advance in his head exactly what he was going to put on paper. That is why his work looks so much like that of a painter.

Spilliaert at the art market

Spilliaert never made a name for himself on the art market. This is mainly because works on paper never fetch the high prices of oil paintings.

Until recently, you could pick up his work for not too much money at most art fairs. That has changed in the meantime.





Shadows - 1945



Selfportrait - 1906

Spilliaert's realism is not that far removed from abstract art.

You only have to remove a lamppost from the beach scenes and you are left with a purely abstract work. That is why he feels contemporary.

He is internationally unknown because he did not belong anywhere. Many artists from the early 20th century are known because they are classifiable. They belonged to Fauvism, Cubism. Spilliaert did not. Perhaps he was not interested. He made art for himself, not to get into the art history books.

Léon Spilliaert was one of the most important Belgian painters from the first half of the twentieth century. In his early period, he was one of the founders of literary symbolism.

<https://hetspilliaerthuis.be>



A stone sculpture of a couple in a romantic embrace, kissing. The figures are carved from a light-colored, textured stone. The woman on the left has long, wavy hair and her face is turned towards the man. The man on the right has a smooth face and is leaning in to kiss her. Their arms are wrapped around each other, and the sculpture is mounted on a rectangular stone base. The background is a dark, gradient surface.

A kiss for Tatjana

When a young person takes his own life, it is difficult for those around him to bear.

Could you have done something?



Tatjana Rasjevskaja

This would not have been different for the then 23-year-old Tatjana Rasjevskaja, a Russian girl from a good family, who committed suicide in Paris on 22 November 1910, because of an unhappy love.

Yet there would have been little reason to return to this too short life, more than a century later, if a statue by the in 1910 still relatively unknown sculptor Brancusi (1876-1957) had not been placed on her grave, in the Cimétière Montparnasse in Paris.

It is one of the many versions of the statue *Le baiser* (The Kiss) that sculptor Brancusi, a Romanian who lived in Paris, made. It depicts two lovers, who embrace each other with such intensity that together they form one block of stone – which, materially speaking, they actually are.

Initially, 5 people claimed to be the heirs of Tatiana Rashevskaya.

The real heirs turned out to live in Ukraine. The image has now become the subject of a legal battle between the heirs of Tatiana Rashevskaya and the French state.



The heirs want to have the statue removed from the grave and replaced by a copy.
The French state wants to prevent this and has declared the statue a 'Trésor national' (national cultural heritage).
As a result, it cannot be removed or exported from France for the time being.

The background to all this is that Brancusi's work currently fetches tens of millions of euros at auction.

The heirs, who were alerted to the existence of the statue by a French art dealer, believe they have won the jackpot.

Some things are known about Tatyana Rashevskaya, born in 1887, because the Soviet writer Ilya Ehrenberg met her in Paris and mentioned her in his memoirs (People, Years, Life).

Tatyana came from Kiev and had been sent to Paris by her family to protect her from revolutionary ideas and activities that had a great attraction for many intelligent Russian youth in the years following the bloody suppression of the 1905 revolution.

According to the Soviet writer Ehrenberg, Tatyana had previously been imprisoned in a Russian prison in connection with this.

Apparently, Tatyana had an affair with the doctor of Romanian origin, Solomon Marbais, who was affiliated with the Pasteur Institute.



It is his sister who finds Tatjana lifeless one day in her apartment on Boulevard de Port-Royal.

She hanged herself, only 23 years old.

Her mother, who has come over from Moscow, has Tatjana buried in the Cimétière Montparnasse – in a grave with perpetual rights, which may never be cleared.

Doctor Marbais apparently mediates in the search for a suitable grave monument. He suggests that the still unknown Brancusi be given the order.

His Le baiser was placed on the grave at the beginning of 1911.

In 1957, Brancusi, who had become a naturalized French citizen, bequeathed all his rights and possessions to the French state.

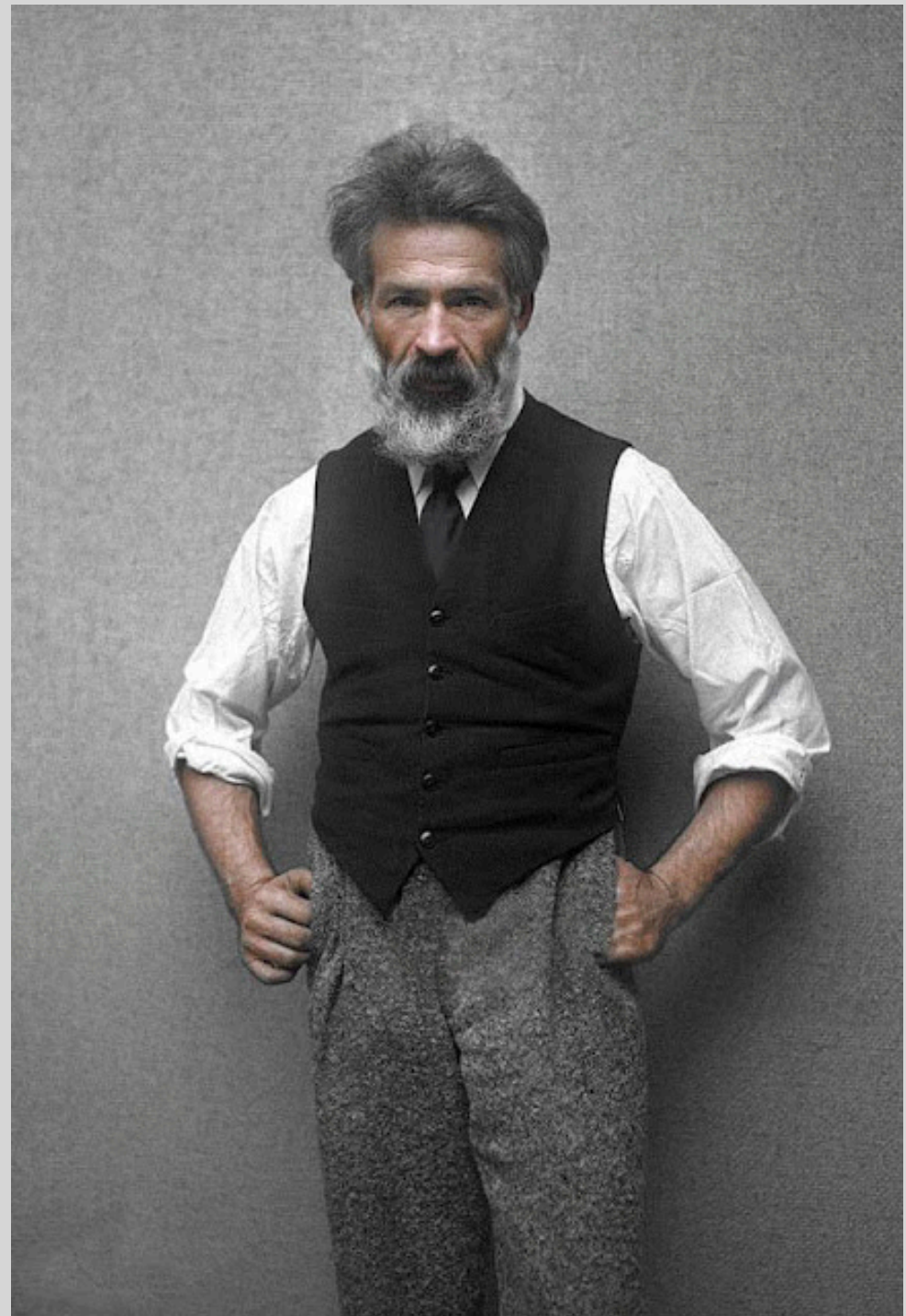
That is why the Centre Beaubourg in Paris also has many works by Brancusi, and the furnishings of his studio.

If Brancusi was truly driven by love for Tatjana, the French state might be able to assert moral rights over the sculpture in the Cimétière Montparnasse.

But unfortunately, Le baiser was simply commissioned and sold in 1910.

Declaring it a 'Trésor national' is only a temporary solution – the French state will have to come up with a credible bid for the work in the foreseeable future, which, given the tens of millions that a 'Brancusi' currently fetches, is probably unrealistic.

After that, Le baiser can still be auctioned and exported by the heirs.



Beeldhouwer Brancusi

Wooden box placed over the statue

Traveling to Paris now to see a relatively unknown Brancusi is pointless.

The heirs have now hidden their million-dollar estate from view with a wooden box, to protect their kiss from the effects of weather, wind and exhaust fumes.



The Cimétière Montparnasse version of Le baiser has long been a place of pilgrimage for Brancusi fans and a beloved part of the cemetery for thousands of visitors who come every year



Brancusi in studio



The Kiss by Sculptor Brancusi



*Fashion designer
Iris van Herpen
uses a 3D printer to
create an
unearthly, elegant
wedding dress*





Mariana Pavani walked down the aisle of a church in a stunning couture wedding dress on her wedding day, marking an important day for both herself and the fashion industry.

Dutch fashion designer Iris van Herpen used a 3D printer to create Mariana's avant-garde wedding dress, the first of its kind.

The Dutch designer wanted the outfit to exude an unearthly elegance. The intricate, futuristic design on the bodice and collar gives the dress a tough look while being exceptionally flexible and sturdy.

This fantastic masterpiece is a mix of high-tech factors and inventive experimentation, and it all started with a body scan.

Iris van Herpen combines traditional techniques such as pleating, draping and beading with advanced technologies such as silicone casting and laser cutting.

The 3D file for the dress was 216.7 MB and took 41 hours to print in a factory in Paris. Van Herpen's Amsterdam studio spent 600 hours creating the design.

Left:

Skeleton Dress

Her classic Fall 2011 creation, "Ensemble," popularly known as the Skeleton Dress, was featured in the "Women Dressing Women" exhibition at the Metropolitan Museum of Art in New York.

Ron Mueck

Museum Voorlinden presents the largest retrospective ever of Ron Mueck

Thanks to his unparalleled craftsmanship and incredible attention to detail, the Australian artist creates astonishingly realistic and intimate images with which he conveys universal experiences and feelings of man.

At Voorlinden you will see very early to very recent work, monumentally large and surprisingly small.

Mueck shows himself not only as a great sculptor, but also as a gifted observer of our emotions.

June 9 - November 17, 2024

Voorlinden is open every day, 7 days a week and 365 days a year, from 11:00 AM to 5:00 PM.

Buurtweg 90
2244 AG Wassenaar
The Netherlands

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





**Fabrique Des Lumieres presents
from Vermeer to van Gogh**

In the wheat fields, the last rays of sunshine take visitors into a Mediterranean siesta that turns into a dreamy Starry Night.

This captivating exhibition takes you back to the 17th century, the golden age in which Dutch painters such as Vermeer and Rembrandt captured Dutch society with rough seas, scenes of faith and enchanting winter landscapes.

In total, there are more than 325 works of art by around 50 different painters to admire. Discover the reality of everyday life and follow in the footsteps of the great masters who represented the ordinary in an extraordinary way.

Wander around in Vermeer's world, where a city awakens and comes to life. Residents are already absorbed in their daily work and observing it through their windows creates a sense of intimacy. Busy ladies, servants, merchants, scholars and doctors are painted candidly, from direct observation, as if they were photographs.

Master of chiaroscuro Rembrandt then invites the viewer on an introspective journey. As night falls in the heart of the cathedrals, you are immersed in a spiritual atmosphere surrounded by biblical themes.

The powerfully realistic Night Watch confirms his reputation as an unparalleled portraitist and brings the procession of portraits to a climax. From the realm of the gods of Abraham Blommaert to the enchanting winter landscapes of Hendrick Avercamp, the rough seas of Hendrick Cornelisz Vroom and the festive inn scenes of Jan Steen. The exhibition immerses us in the fascinating world of seventeenth-century Holland.

As a worthy heir to the 17th-century Dutch masters, Van Gogh also deserves our undivided attention. Using bright colours and imbuing his work with intense emotion, he sculpted the paint and sublimated the landscapes, self-portraits and still lifes.

The journey continues with the heat of the Midi, which introduces powerful rays of sunlight that further brighten his colour palette. In the wheat fields, the last rays of sunshine take visitors into a Mediterranean siesta that turns into a dreamlike Starry Night.

The exhibition lasts 34 minutes and is immediately followed by our short exhibition Mondrian, An Abundance of Colour. The expo runs until 31 December 2024

<https://www.fabrique-lumieres.com>





Rien Poortvliet

DRAWING STORYTELLER

Jun 8 - Dec 6 2024

Winckelweg 17a
8071 DN Nunspeet
The Netherlands



Joyful Embroidery

with Fleur Woods



SLOWLY STITCHED WORKS OF LOVE CELEBRATING NATURE

Creativity has always been a big part of 40-year-old Fleur Woods' life; both her travels and her life in New Zealand, surrounded by nature, have influenced her practice and aesthetic.

Fleur lives in the countryside in Upper Moutere at the top of the South Island, New Zealand, surrounded by farms, vineyards and orchards.

Born to British parents in Asia, Fleur's family emigrated to New Zealand from Hong Kong in 1988. Fleur was born in Brunei and believes there is definitely an Asian influence in her work.

"I often think that the unconscious colour palettes that inspire me may have their origins in the Stanley Markets in Hong Kong."

After a stint in the corporate world in her twenties, Fleur decided to press pause to have her daughters.

Fleur Woods Art began in a small spare room in Nelson, New Zealand around 2014 and slowly but surely grew into a full-time home-based art practice, taking many forms over the years.

During the early years, Fleur developed and refined the unique process of stitched painting.



For the past six years Fleur has worked as a full-time artist creating work for exhibitions, commissions, print collections and teaching in New Zealand and Australia.

Originals and limited edition prints are collected around the world and Fleur teaches workshops on both sides of the Tasman.

Relaxation through stitches, colours and fibres

Fleur describes herself as a full-time, self-taught artist, teacher, mother, wife, and all the other hats that creatives and mothers wear. My work has evolved over the past six years while working full-time in the studio.

My pieces are layered, intricate, slow-stitched labors of love, that celebrate texture, color, textiles, fibers, and nature

My studio is at home, so I usually combine creative life with family life and that actually works really well for me.

Hanging out some washing during my lunch break

Working from home started for me during the 2020 lockdown in New Zealand. My goal is always to try and get a lot done between 9 and 3 while the girls are at school.







Without rest you can't be good at anything

I have worked so incredibly hard for years, which I really enjoyed, but last year I learned that without rest we can't be good at anything.
So this year my goal is to get good at it.
Still a work in progress.

Fleur dreams big

I dream big, big dreams and would absolutely love to collaborate with some of my creative heroes, like Liberty of London or Karen Walker...

I think I've always dreamed of a place/space where my work is fully celebrated in a sustainable and holistic way, but that's never solidified into a physical place that I know exists...

I feel like the goalposts are still moving, but right now I think it would be really special to have my work in a supportive and beautiful gallery with great collectors in a fantastic location.
I've also never exhibited in Europe!

Down the bay

My most favourite project is the body of work I created called Down the Bay
It was inspired by a magical time spent on a friend's property in the Marlborough Sounds prior to the 2020 lockdown.



Uninterrupted native wilderness, and rugged coastlines

During lockdown I made time to explore the concepts; beach-combing, nostalgic fibres, patterns and prints. Ideas you might find on the beach.

Simple long days surrounded by uninterrupted native wilderness, rugged coastline and basic comforts.

It felt great to create and push my work in a new direction.

The collection was exhibited at Kina Gallery (New Plymouth, New Zealand) and I continue to create works in that direction including textured rock pools and collages of layered stitched fabrics.

Fleur Woods

Website: fleurwoodsart.com

Instagram: [@fleurwoodsart](https://www.instagram.com/fleurwoodsart)

Facebook: [Fleur Woods Art](https://www.facebook.com/FleurWoodsArt)

*Bookworm
Isabelle Ouzman
transforms old books
into special
fairytale worlds*





“It all started when I
found a box of
water-damaged
books on a sidewalk
in Seattle, USA
in 2012”

I create dream books from discarded and donated novels, diaries and sketchbooks using a combination of illustration and paper cutting.

Using books as a canvas, I can develop three-dimensional scenes on the pages, using an art knife, glue, ink, crayons and watercolors as my primary tools.

Books are sometimes seen as a portal to another place, and by visually altering them, it has the potential to bring one of those distant places to life.

While these worlds inspired by folklore and fairy tales are tempting escapes from reality, Ouzman notes:

That art is a mirror -
it reflects what we already
feel, or the feelings
we try so hard to avoid.

Art reaches out to your heart, a hug to
your soul

The imaginative artist considers himself a
lifelong bookworm and is fascinated by
the way stories give us understanding of
the world and ourselves.



In addition to considering the role of stories in our meaning, Ouzman also hopes to encourage a slower, more deliberate pace to both our lives and our consumption habits.

“Not everything has to be so fast, so quick, so easy to consume,” she says.

“The world moves fast enough as it is, anyway.”

Saved from the landfill

Most of the books Ouzman works with are donations. By transforming them into art, she essentially saves them from the landfill. Through her meticulous cutting and detailed illustrations, she transforms her art-making into a meditation on meaning and patience.

Ouzman gives new meaning to discarded books and also explores how stories function in our own search for meaning. fragile books become objects of meditation.

I think my book transformations are just the culmination of both my interest in stories and my surroundings over the years.

It is sad to say, but mass-produced, damaged or uninteresting books fill our landfills every day. By transforming the books into art, these books can mean something to us again.

I also try to use the symbolism behind them to emphasize the importance of stories in general.

A family of screen printers

I have also been familiar with the printing industry my entire life. My grandfather and father were screen printers, and I worked with my father from 2010 to 2017.

I am very interested in printed work and art, and how it is produced.





I like careful, deliberate, layered work that needs to be built up over time, like printing. My art books are made in a similar way.

My work often touches on themes such as escapism (retreating to another world) through nature, but also folklore and fairy tales, which teach us about resilience, adversity and strength. All aspects that are also reflected in nature.

In addition, I think that using books for art starts important conversations about the reuse of materials, and the place that books now occupy in an age of digitalization.

Unpredictable process

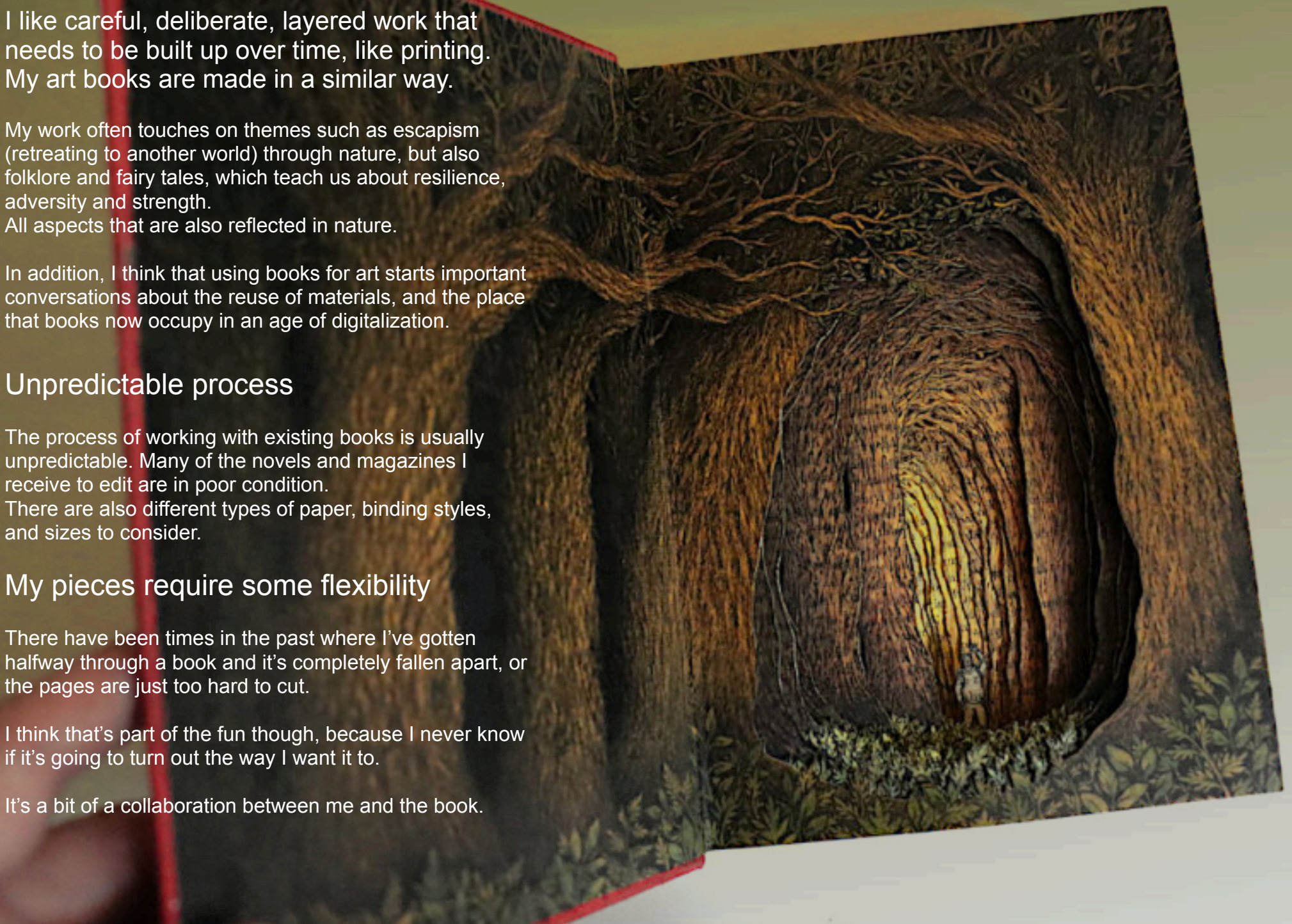
The process of working with existing books is usually unpredictable. Many of the novels and magazines I receive to edit are in poor condition. There are also different types of paper, binding styles, and sizes to consider.

My pieces require some flexibility


There have been times in the past where I've gotten halfway through a book and it's completely fallen apart, or the pages are just too hard to cut.

I think that's part of the fun though, because I never know if it's going to turn out the way I want it to.

It's a bit of a collaboration between me and the book.





A wooden desk with a teapot, pens, and a book being transformed into art. The book is open, showing a page with text and a drawing of a landscape. The pages are covered in a dense, intricate pattern of white lines, resembling roots or a forest floor. The desk is cluttered with various items, including a teapot, pens, and small pieces of paper.

I use the book as a starting point. I have to hold it in my hands before I develop an idea. I use the shape, texture, color, and condition of the book as part of my finished artwork.

Gluing pages together for days

Once I find a 'canvas' that I like and feel inspired by, I spend a few days gluing the pages together. Then I wait at least a week for them to dry. Only then I start working on them.

It's a long and drawn-out process, but it gives me enough time to think and make an informed decision about what I'm creating.

Transforming books for art is an attempt to make these books mean something again. And at the same time, trying to use the symbolism behind them to emphasize the importance of stories in general.

I use book pages to bring my passion for stories and nature into a three-dimensional realm, often touching on themes of escapism, self-reflection, and hope. I want to show that transformed books and stories can give us a sense of self-worth and connection..

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THE CAVE DWELLERS



Stunning music cover/video of
Jefferson Airplane's 'White Rabbit'
by The CAVE DWELLERS

Chicago's Original 1960 Garage Band

The Cave Dwellers were the brainchild of Gary Goldberg. He grew up on the North Side of Chicago and attended Wilbur Wright Junior College in the city. It was 1964 and the British Invasion had just reached American shores. Gary had a vision to have a rock and roll band that would perform and play music.

By late 1964, the group was really starting to take shape. Now, over 50 years later, the Cave Dwellers are back, still playing music and entertaining people.

This video featuring singer Alain Quinn is worth watching:
<https://www.youtube.com/watch?v=gd7D2iXHnWs>

More of the Cave Dwellers:
<https://cavedwellerschicago.com/>

Produced by Alain Quinn, and Greg Bizzaro of Jaffe Films.

<http://AlainQuinn.com>

<http://JaffeFilms.com>



Pampering the Old English Horse

The Ceremony of Chalking the Horse,
a 3,000-year-old pictograph
the size of a football field

Standing in the valley below the village of Uffington in Oxfordshire, England, and looking up at the high curve of chalk grassland above you, one thing dominates the view.

Across the side of the hill stalks a vast white abstract figure of a horse, carved from the chalk itself. It has a thin, undulating body, stubby legs, a curiously long tail and round eyes in a square head.

This is the Uffington White Horse, the oldest of the English hill figures. It is a 3,000-year-old pictogram the size of a football pitch and visible from 20 miles away.

On this July morning, black dots dot the lower slopes as small groups of people slowly trudge uphill. They have come to clean the horse.

It is 'scouring day', a cleaning ritual that has taken place here regularly for three millennia. Hammers, buckets of chalk and knee pads are handed out and everyone is assigned a place.

The chalkers kneel and beat the chalk into a paste, whitening the stony paths in the grass inch by inch.

"It's the world's largest coloring between the lines," says George Buce, one of the participants.





“It's the world's largest coloring between the lines,” said George Buce, one of the participants

The chalking or ‘scouring’ of the horse was already an age-old custom when antiquarian Francis Wise wrote about it in 1736. ‘The ceremony of the scouring of the horse has been celebrated from time immemorial by a great multitude of people from all the surrounding villages’

He wrote:

In the past, thousands of people came for the clean-up, which included a funfair held in the circle of a nearby prehistoric fort.

These days, it is a quieter event. The only sounds are the wind, distant birdsong and the pounding of hammers on the chalk that can be felt through the feet.

The National Trust oversees the chalking, ensuring that the horse’s original shape is preserved. But the work is done by anyone who wants to join in. Lynda Miller is working on the eye, a circle the size of a car wheel.

she says:

“The horse has always been part of our lives”,

"We are very excited to clean the eye today. When I was a little girl and came here with my mom and dad, the eye was a special place. We used to make a wish there.

Weeks later, someone thought it would be fun to spray the 3,000-year-old icon with purple paint”

What a jerk!



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 tips over on the workbench to see if he can make something interesting out of it.

At first glance it looks like a piece of rusty old iron with some holes and a rivet in it. Yet it catches my attention; what can I make of this?

After some polishing and bending and finishing with an old ball from a large broken bearing, I had a seated figure. But I had the feeling that it was not finished yet.

Days later my eye fell on "the house" of a broken hoe. A pair of pruning shears that had seen better days provided a pair of legs for a second figure.

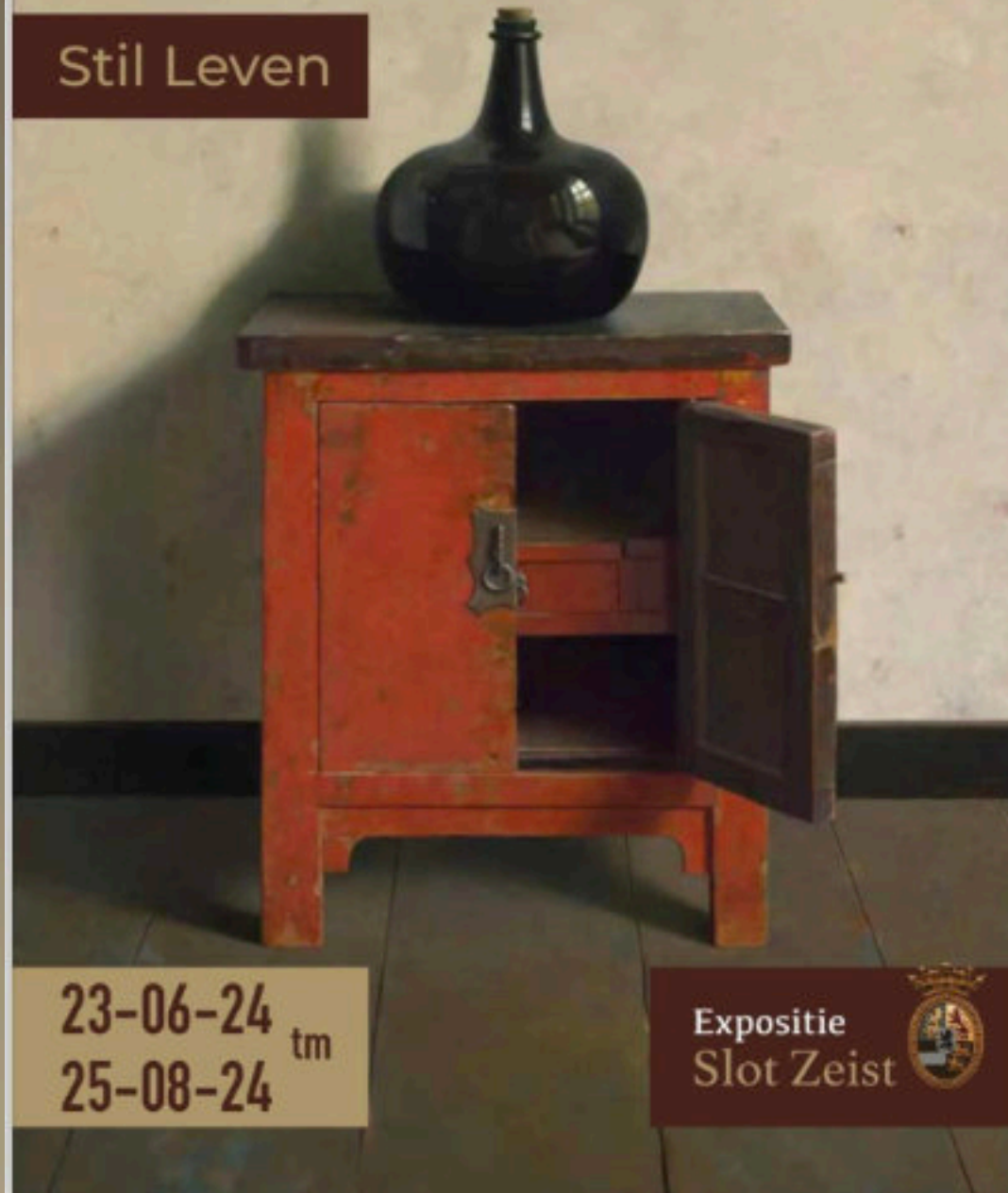
A few pieces of round iron for a head, finished with a lock ring for the hat, completed it.

The bridal couple was born.
Just like the ones you saw in old photos.

Mail: derou023@outlook.com

HENK HELMANTEL

Stil Leven



Exhibition:
Still Life Painting by
Henk Helmantel

From 23-06-2024
to
25-08-2024

Zeist Castle
Zinzendorflaan 1
3703 CE Zeist
The Netherlands

23-06-24tm
25-08-24

Expositie
Slot Zeist





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Painting: the Dream - Henri Rousseau

Edited by

FatCatArt.com: Svetlana Petrova

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