

Passé-Partout

Art magazine - 2025

Art & more



Vanessa Barragão

Volume 15 edition 1



vanessa barragão

From Albufeira with love

“My name is Vanessa Barragão. I am Portuguese and from the south. I was born in the seaside town of Albufeira. Growing up close to my family, with the ocean and nature around me, my thoughts, visions and passions were inspired by these environments.

Since I was a child, I made things with my hands, from sandcastles to doll dresses. When I went to school, I fell in love and became quite obsessed with drawing.

That was actually the moment when, at the age of 6, I realized my passion for handmade crafts and the importance it had for me. Crochet and drawing were the first forms of expression and ways of relaxing that I developed unconsciously.

When I turned 18, I left my home and moved to Lisbon, where I obtained my Bachelor's and Master's degrees. I studied fashion design for 6 years and it was a very important stage in my life.

I have not only grown personally, but also professionally and artistically

I became more aware of consumption, sustainability and being more eco-friendly in my daily routine and projects. After university, I felt like I wanted to learn more about textiles and handmade ancestral crafts rather than continuing in fashion.”







My Studio

“This is a textile art studio that focuses on handmade and ancestral techniques, using waste to create artworks, and that shows the importance of preserving handmade processes and upcycling to combat the problems of our planet.”

Vanessa Barragão's studio was founded in 2014. The beginning of this project was marked by the wool yarn collection that was developed during her master's degree.

This 100% ecological and artisanal collection was developed using only discarded sheep wool. Since this project, Vanessa developed a new passion for wool as the main base for her artwork creation, mixing this new concept with all the background she had from ancestral techniques.

Until October 2018, Vanessa created her creations at home. Due to the many orders she received, she felt the need to change her workplace into a dedicated space dedicated exclusively to her projects.

Her first studio was opened in the city center of Porto. There she could collect more scraps and had more space to create larger artworks.

Early 2020, her studio moved to the south of Portugal, to Vanessa's birthplace: Albufeira

A beautiful tapestry entitled ‘Living Coral’, made by Vanessa, has been donated by the Portuguese government to the United Nations, which permanently displays it at its headquarters in New York.







The piece, titled 'Living Coral', aims to be a beacon of 'hope' for coral conservation and reversing climate change around the world.

The creation took two months to make using only recycled materials such as wool and lyocell (a natural-based man-made fibre) and is part of a larger collection of coral-inspired pieces created by Vanessa.

Vanessa creates highly creative and original handmade tapestries and rugs that have attracted the attention of connoisseurs around the world.

Her pieces made from recycled textiles have been exhibited in cities such as Sydney, Taipei and New York, and Vanessa speaks fondly of a piece called 'Botanical Tapestry' that was presented at Heathrow Airport in 2019.

Her beautiful artworks demonstrate her mastery of traditional techniques such as crochet, needle felting and how she uses them in contemporary ways to convey important messages about the threats facing our planet today.

She received the 'Young Innovators Creating a Better World' Award from the Women Economic Forum 2019.

"Art is a very important tool to get the message across, not only to raise awareness about climate change issues, but also to bring a sign of hope."



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Van Gogh's Sunflowers Come to Life in a LEGO Brick 'Painting'

The Van Gogh Museum has entered into a special collaboration with LEGO to translate one of the most beloved paintings in the collection into a 3D version. The LEGO® Art Vincent van Gogh - Sunflowers set brings the essence of Van Gogh's masterpiece to life in a painting made of LEGO® bricks.

The set consists of 2,615 LEGO bricks with which you can create the 16 sunflowers from the painting with customizable petals. The set also includes a removable frame, a tile with Van Gogh's signature and a hanging system with which you can attach the completed set to the wall.

The LEGO® Art Vincent van Gogh - Sunflowers set can now be pre-ordered via the Van Gogh Museum webshop, www.LEGO.com/Sunflowers, and in LEGO® Stores.

The set will be available for purchase from March 1, 2025 for € 199,99.

*'I have the
Sunflower,
in a way.'*

VINCENT VAN GOGH
to his brother Theo, Arles,
Tuesday, 22 January 1889





Jan Mankes
Stillness and Struggle

Jan Mankes Stillness and struggle

Exhibition January 25th
to June 22nd 2025

The largest Mankes exhibition ever, spread over two museums.
Museum Arnhem together with
Museum Belvédère in Oranjewoud show
Mankes as never before.

Jan Mankes (1889-1920) is known for paintings in which
time seems to stand still.
Making the ordinary extraordinary.
The painter was able to do that like no other.
Whether he painted a little owl on a branch,
a jar with bell heather, a white goat or a dead bird,
he always knew how to make these everyday
subjects special.

The dreamy, tranquil atmosphere is evident in all his
paintings.

www.museumarnhem.nl

Museum Belvédère Heerenveen-Oranjewoud Netherlands
www.museumbelvedere.nl





Sir George Clausen

Schoolgirls 1880



High mass in a village on the Zuiderzee (probably Volendam-Netherlands) 1876



Gleaners coming home 1904

A gleaner is someone who, in the days when harvesting was still done with a scythe, walked behind the reapers and collected the ears of corn (stalks) that had fallen.



The farmer's boy 1884



The shy child 1897

Portrait of a girl 1890

Sir George Clausen (1852-1944) was an English Impressionist artist best known for his paintings and prints of idyllic rural scenes

Flickering brush strokes

Over the course of his career, he developed a more fluid style, depicting movement and the play of sunlight and shadow, with flickering brushstrokes.

Clausen, born on 18 April 1852 in London, United Kingdom, studied at the South Kensington Schools from 1867 to 1873.

George was knighted and was from then on Sir George Clausen.

He later studied in Paris at the famous Académie Julian, under William Adolphe Bouguereau and Tony Robert-Fleury.

He was knighted in 1927, after serving in World War I as an official war artist.

Clausen died at the age of 92 on 22 November 1944 in Cold Ash, United Kingdom.

His work can be found in many major museums around the world, including the Art Institute of Chicago, the Tate Gallery in London, the National Gallery of Australia in Canberra and the Dublin City Gallery.



A painting of a girl with a book 1889



Lacrímosa

Lacrimosa is a breathtaking short film that has won many awards

It is about the young girl Mila,
She wakes up in an unknown world full of mysteries. On her journey through ever-changing surreal landscapes she meets her lost lover Theo.
Mila must learn that love also means letting go.

Lacrimosa means something like deeply saddened,
or moved to tears.

Lacrimosa is the story of a tear

Director Tanja Mairitsch tells more about the film

The original inspiration came from an underwater photo:
a woman in a wide dress floating under water, next to her a little boy (no older than 2 years old) with little angel wings. It was mysterious and breathtaking. I thought: I want to tell a whole story that takes place underwater.
So Joerg Ihle and I came up with a story that motivates the use of underwater cinematography.
We came up with the story of a tear.

Underwater photography seems to have an inherent beauty.
I like to discover things that have not been done before.
The underwater world is very different from the one we move in.
It works by different rules and conveys different feelings.
The aesthetics are different. The consistency of the element, the gravity, the perception of sound is different. It offers completely new forms of expression.

And did I mention that it looks breathtakingly beautiful?





My focus was on a true and natural acting performance - underwater! Therefore, my first priority was to cast talented actors. The second step was to test how they feel and behave underwater. I have to say up front that both actors had absolutely no diving experience and had only snorkeled twice in their lives.

Based on specific instructions from our underwater specialist Dan Travers, I did some underwater exercises with lead actress Saskia Rosendahl and recorded them. Then he watched the video and called me the next day and said: "She can do it."

Saskia is one of the bravest women I have ever met in my life.
And believe me, I do crazy things too

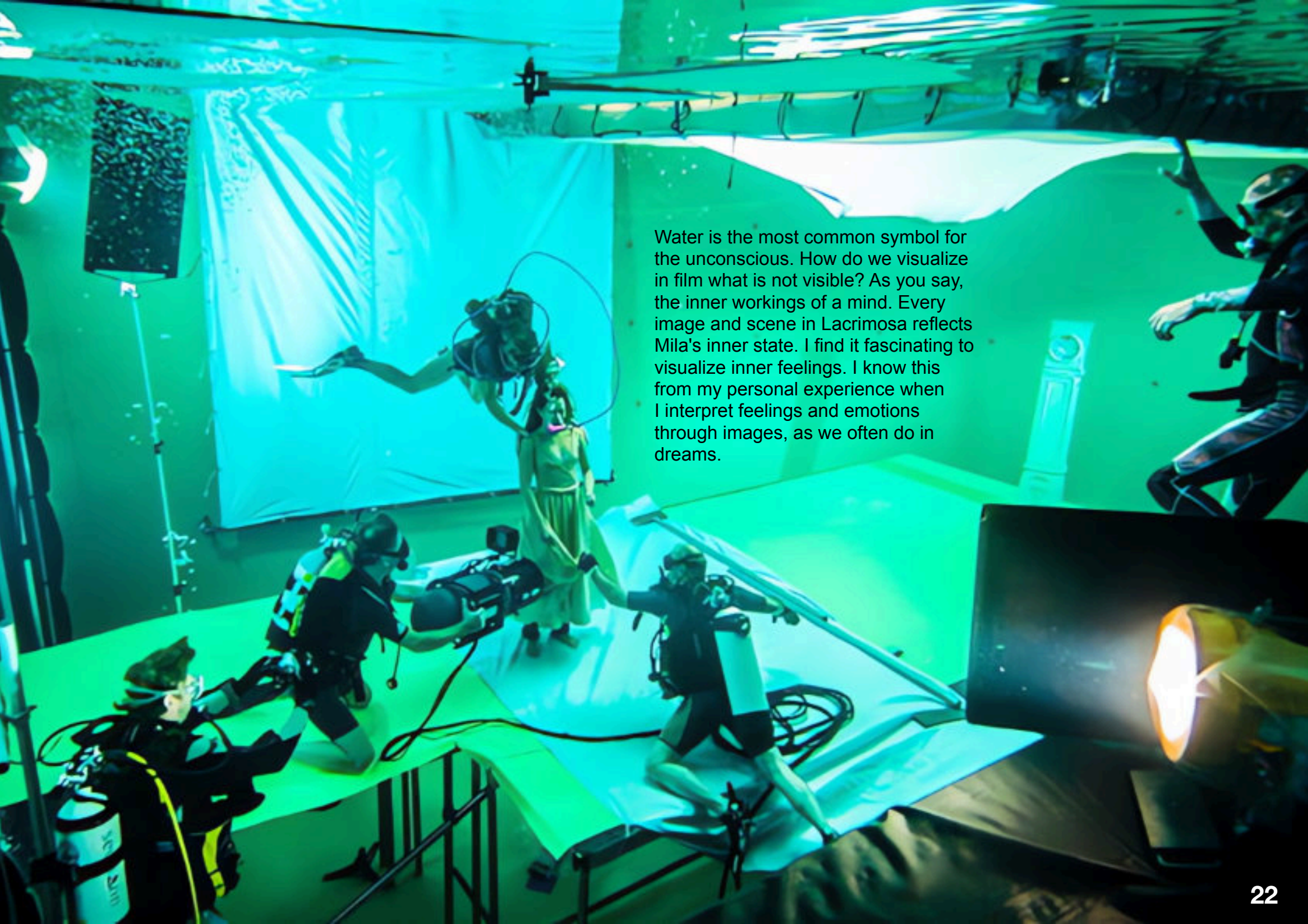
Think about it: a convincing acting performance is a challenge in itself. Now imagine doing a great performance while being five meters under water, with water pressure all around you, not being able to see clearly, with weights on your feet, no air in your lungs while acting.

Both actors received special diving lessons for eight months in preparation for the shoot. The camera crew specialized in the production of underwater films.

Since I had no experience filming underwater, their input and expertise was invaluable; such as building a green screen underwater. I personally love water, so this whole process was so much fun and adventurous.

It is a difficult task to capture the inner workings of a mind on film, but the underwater technique used here works brilliantly.

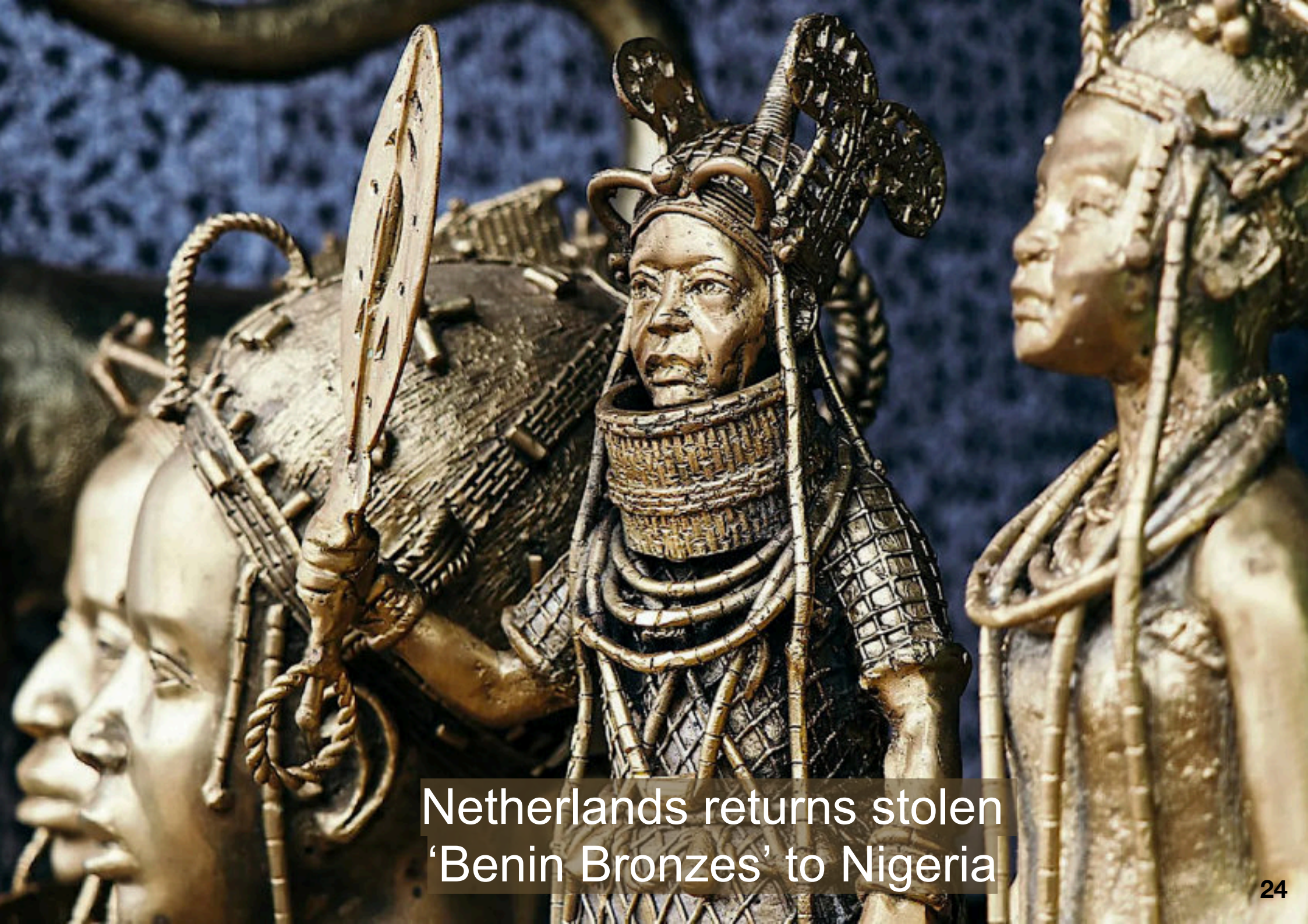




Water is the most common symbol for the unconscious. How do we visualize in film what is not visible? As you say, the inner workings of a mind. Every image and scene in *Lacrimosa* reflects Mila's inner state. I find it fascinating to visualize inner feelings. I know this from my personal experience when I interpret feelings and emotions through images, as we often do in dreams.



Link to short film Lacromosa - 18.35 minutes : <https://www.youtube.com/watch?v=5QPyxpRgutsn>



Netherlands returns stolen
'Benin Bronzes' to Nigeria

Redressing a Historical Injustice

Looting

In 1897, the British army launched a punitive expedition against the kingdom of Benin, in present-day Nigeria. There, they plundered the palaces of the Oba (the king), the Iyoba (the queen mother) and the residences of other high-ranking people. During these raids, countless statues, plaques, decorated tusks and other valuables were taken. Because they were partly bronze art objects, they are known as the 'Benin Bronzes'.

Auctioned

Some of these were immediately offered for sale. The rest were shipped to England and auctioned from there to finance the military campaign. In this way, the Benin Bronzes ended up in various collections and museums all over the world, such as the British Museum in London and the Wereldmuseum in Leiden (Netherlands)

Finally home again after long wanderings

In 2021, the German government ordered the restitution of all pieces in the possession of the German government. In addition, Germany promised to help Nigeria train curators and establish a new museum.

Shortly afterwards, the University of Aberdeen in Scotland and the British Horniman Museum decided to restitute the Benin Bronzes in their collections.



*Head of a prince Oba Benin 1600-1750
returns to the national collection*

A detailed oil painting of a man's face and upper torso. The man has light brown, wavy hair and is looking slightly to the right. He is wearing a white ruffled collar. The background is dark and textured. The lighting is soft, highlighting the contours of his face.

Forgotten Samuel Van Hoogstraten was
Rembrandt's best pupil

Of all the pupils Rembrandt took under his wing, Samuel Van Hoogstraten was the most successful. After the seventeenth century, his fame visibly declined.

In the Amsterdam studio on the Jodenbreestraat where he trained, Samuel Van Hoogstraten (1627-1678) is now praised in his own exhibition as "The Illusionist"

He was a master of optical tricks. He would conquer the world with his trompe-L'oeils (literally translated 'eye tricksters')

Started working at Rembrandt at the age of 15

He was an eager student who always wanted to be better than the rest and especially not inferior to the great master. He wanted to become an all-rounder, just like Rembrandt. He succeeded in that. Just like his example, he made history pieces, as well as portraits, interiors, cityscapes and still lifes.

The exhibition in the Rembrandt House in Amsterdam clearly shows that he adopted many of Rembrandt's tricks. He also depicted himself in several paintings.

Overwhelmed when corrected

In his later years, Van Hoogstraten wrote a famous book full of lessons for beginners. In it, he showed his appreciation for Rembrandt. Although he also noted that he found it very annoying when Rembrandt corrected him, or when a mistake was made. Then he tried to fix it quickly, skipped a meal and swallowed his tears.



Portrait of a Gentleman 1629



The Samuel Van Hoogstraten exhibition
'The Illusionist' can be seen until May 4, 2025
in the Rembrandt House in Amsterdam.

www.rembrandthuis.nl

*Rembrandt or Samuel Hoogstraten ?...
a young man with a turban*



*Portrait of a young man in a brocade-lined coat
and a black velvet cap (Samuel Van Hoogstraten)*



Stolen Indian children as living curiosities in a German cabinet of curiosities

Atrocities inflicted on indigenous peoples in the name of science and colonialism

Naturalists, von Martius and von Spix from Germany undertook a scientific expedition to Brazil in 1817. For three years they traveled through the country and collected data on the flora, fauna and indigenous peoples of Brazil. It provided a wealth of scientific information.

They even went so far as to kidnap several indigenous youths who were added to the Martius-Spix collection as living attractions.

Juri and Miranha

Martius and Spix traveled through Brazil for three years. On foot, on horseback or by canoe, they travelled from Rio de Janeiro to the heart of the Amazon, a journey of ten thousand kilometres.

Along the way, Spix focused on the fauna, while Martius, as a botanist, studied the flora and also had a special interest in the indigenous peoples with whom they came into contact. However, Martius did not limit himself to collecting plants and ethnological objects.

In the colonial mentality of nineteenth-century Europe, taking or 'kidnapping' indigenous people as living collector's items for exhibition was a dubious but common practice.

This is how Martius decided – against Spix's wishes – to add a few young Indians to his collection.

A gift from the governor?
Bought from a slave trader?
Or just plain kidnapped?

There are different versions of how the four young people eventually ended up with Martius. Some sources speak of a gift from a local governor, others claim that Martius bought them from a slave trader.

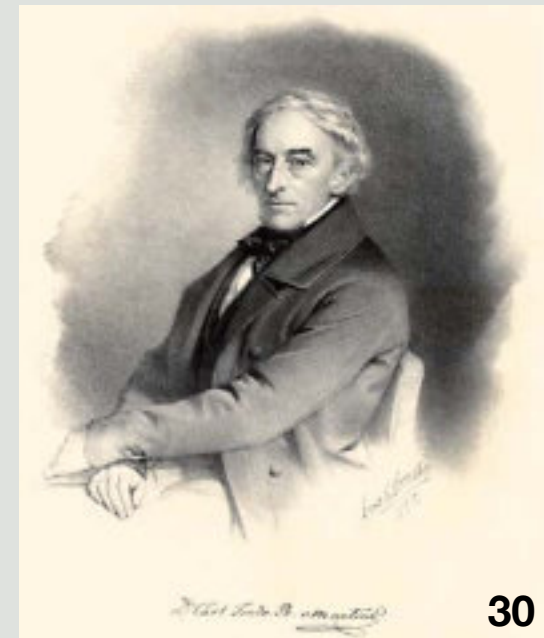
The botanist himself believes it was a humanitarian act in which he saved the Indians from the hands of a despotic warlord who exchanged his prisoners for a few axes and knives. In the end, only two young people survived the crossing to Europe.

A girl from the Miranha people who was given the name Isabella and a boy from the Juri tribe who was called Johannes. Both went down in history as "Juri and Miranha, the Indian children of Martius".

In July 1820, the Martius-Spix party embarked for the return journey to Europe. Once in Lisbon, the journey continued overland. They finally arrived in Munich in early December 1820.

It was a particularly harsh winter and both the naturalists and their 'Indian children' were tired and exhausted.

Upon their arrival, Spix and Martius, together with Miranha and Juri, were received by the King of Bavaria. For the local media, the explorers returning home was great news.



The Indian children in particular attracted a lot of attention.

A magazine described them as follows:

“They are about 12 and 14 years old. The boy is well built and his facial features resemble those of people we can also find here, albeit in the lower segments of society.

Around his mouth he has a square tattoo [...]. His hair is black, stiff and straight, his skin color is yellow-brown.

The girl is small, has a broad body and an expressionless face. It is said that she comes from a tribe of cannibals. The boy, on the other hand, comes from the vicinity of the Portuguese settlements in Brazil, which is why his appearance is more noble.

In the Münchner Politische Zeitung of December 22, 1820, attention was paid to the 'relationship' between the children, without any knowledge of the facts:

The boy shows only contempt for the girl because she belonged to a tribe of savages who had killed and eaten his father.

It is remarkable that the girl in particular could count on little sympathy. Miranha was demonized as ugly, backward and cannibalistic and indirectly held responsible for the death of the father of the gentle Juri.

The latter seemed to adapt better and showed qualities such as kindness and logical reasoning that were considered positive by his European environment.



Isabella (Miranha) received less approval. She seemed less resilient and had difficulty adopting European 'civilized' behavior such as the use of appropriate clothing.

Miranha and Juri got sick

It must have been a hellish experience for them and, moreover, their health was far from good. In January 1821, the newspapers already reported their poor physical condition. Miranha suffered from violent coughing fits and fever. Juri became ill and developed a serious pneumonia. The doctors tried to help him recover with a series of bloodlettings, with the only result that Juri feared that the doctors were slowly but surely trying to kill him.

Early death

Johannes Juri would eventually die in June 1821. In May of the following year, Isabella Miranha also died. Their untimely deaths were deeply mourned.

As a posthumous tribute, the Queen of Bavaria had a grave monument made with the epitaph:

'Torn from their homeland, they found care and love in a distant continent, but the harsh winter of the north was relentless'

That is only part of the truth.

Even more than the harsh climate, psychological factors such as homesickness, displacement and stress may have played a role in their premature deaths.



Juri and Miranha also came from different tribes, did not speak the same language, were ethnic enemies and had feelings of mutual aversion.

Coexistence between them was possibly very difficult. Both kidnapped youngsters were under great mental pressure and had to adapt to European norms and customs that were very different from their culture.

“I will never forget the look on the father’s face when he had to give his son to me.”

Towards the end of his life, Martius wrote in his memoirs that he remembered the moment when he took a young Indian from the Juri nation with him on his journey through the Amazon rainforest. He added that he could never forget the look on the face of the father who had to give his son to me.

Apparently, the botanist was still struggling with a sense of guilt.

Martius took the children with him with the intention of teaching them European civilization. In reality, he led Juri and Miranha to an untimely death.

The suffering of Juri and Miranha thus became an illustration of the atrocities inflicted on the indigenous peoples in the name of science and colonialism.

Source: Historiek



Tombstone Juri and Miranha 1820

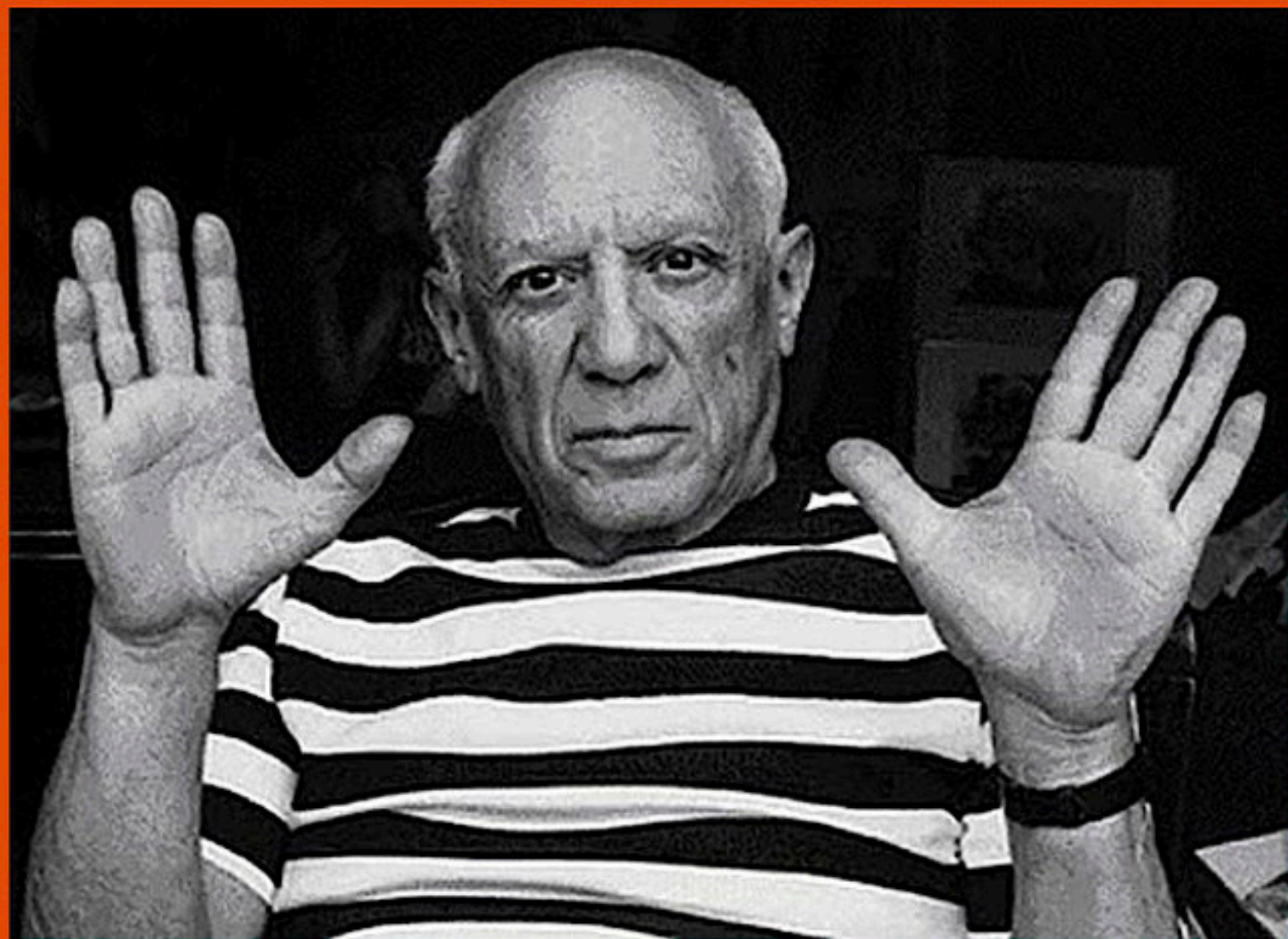
‘Torn from their homeland, they found care and love in a distant continent, but the harsh winter of the north was unforgiving’

(That was only part of the truth)



**Kunstenaar
of hobbyist?**

dekwast.nl



Picasso egoist and manipulator

At the age of 14, Picasso's father took him to a brothel. This first sexual experience was the beginning of a life full of women.

Picasso married twice, but had numerous affairs at the same time. Picasso's paintings tell the story of his love life.

Pablo Picasso had children with three different women, but spent the last part of his life mainly with his last wife Jacqueline Roque. From his first girlfriend Fernande Olivier, Picasso's life was made up of short-term relationships, which ended irrevocably when he fell in love with someone else. He left behind his children and grandchildren from previous relationships.

Olga Khokhlova & Marie Thérèse Walter

In 1917, Picasso was commissioned to design sets for the Ballets Russes. It was in this Russian ballet company that he met Olga Khokhlova. They married a year later and had a son, Paulo. Olga gave up her career to travel with Picasso between Barcelona and Paris, but their relationship deteriorated rapidly in the 1920s.

In 1927, Picasso began an affair with Marie-Thérèse Walter, who was only 17 years old and 30 years younger than him. He rented a house for her near his studio.

He even took Marie-Thérèse with him on holiday, but his wife Olga knew nothing about it. Picasso and Marie-Thérèse met secretly in bathing cubicles on the beach. In his painting here, you can see his silhouette as Marie-Thérèse opens a cubicle with a key.



Bather at a bathing cubicle

It was only in 1935, after Marie-Thérèse was pregnant with a daughter (Maya), that Olga found out about the relationship. She left him. But it never came to an official divorce, because Picasso would have to give 50% of all his work to Olga. But his relationship with Marie Thérèse would not last much longer either.

Dora Maar

In 1935 Picasso also met Dora Maar. She was the opposite of Marie Thérèse in every way. Dora Maar worked as a photographer herself and challenged Picasso intellectually.

But she was also different in character. In addition to Marie-Thérèse's light and expectant attitude, Dora Maar is enterprising and emotional.

Dora Maar was the model for the famous anti-war portrait "Weeping Woman" that Picasso made at the time of Guernica.

The woman symbolizes the suffering of Spain during the civil war. But the crying Dora Maar is often also interpreted as her own sorrow about Picasso's manipulative and egoistic attitude.

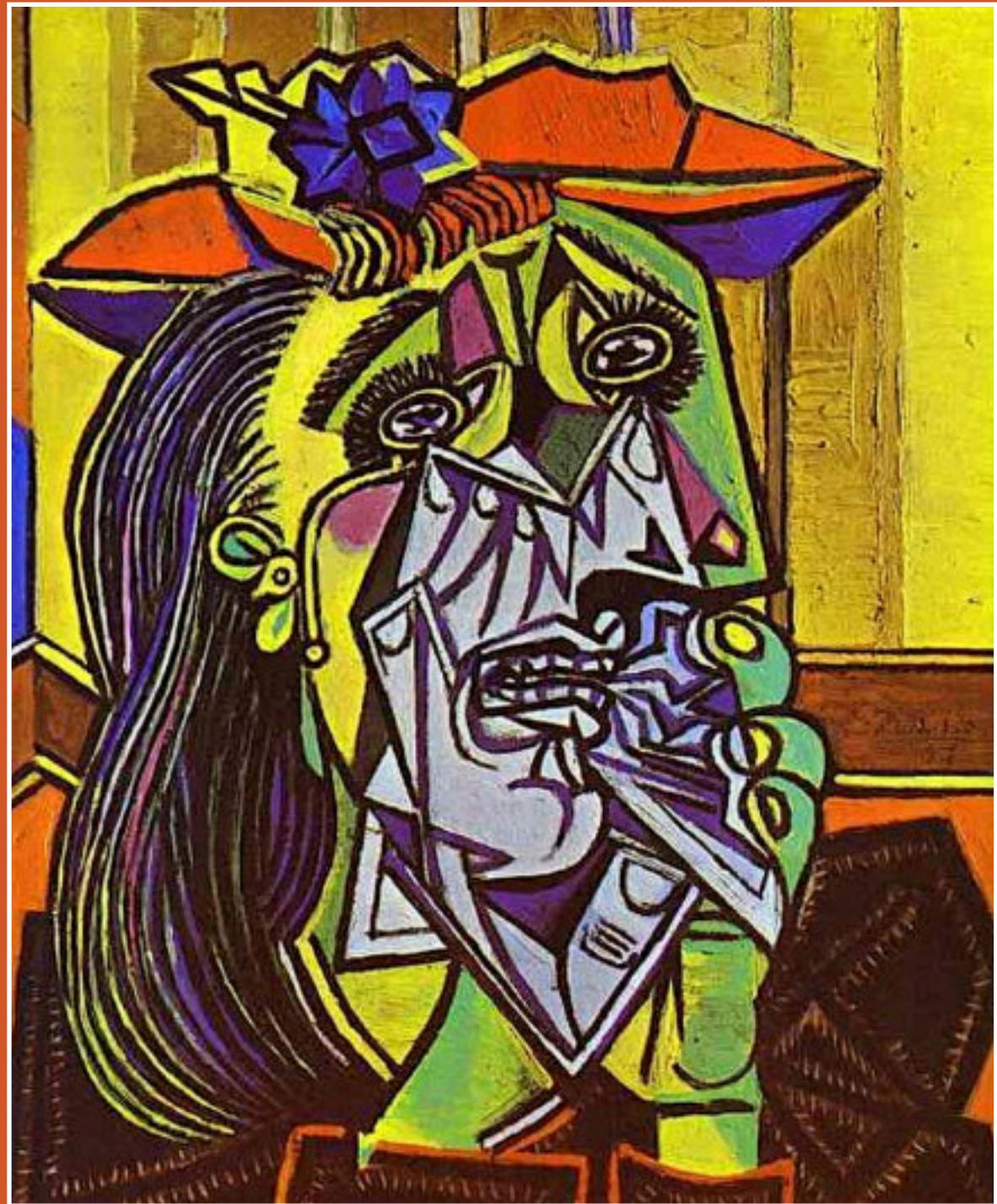
Dora Maar would indeed be abandoned by him, when he met a new love in Françoise Gilot.

She would later say to him:

"As an artist you may be extraordinary, but morally you are worthless."

Françoise Gilot

Of all Picasso's wives, only Françoise Gilot is still alive. She recently turned 100. Picasso met her in 1942. Françoise was an artist herself and despite their age difference of 41 years, a relationship developed.



Weeping Dora Maar - 1937

Picasso left Dora Maar and experienced the happiest time of his life with Françoise. In the painting 'joie de vivre' we see Gilot depicted centrally. They retired to the South of France and had 2 children (Claude in 1947 and Paloma in 1949).

During this time Picasso immersed himself in ceramics and worked in the studios of local craftsmen. Françoise's paintings from this period show a lot of influence from Picasso, only later did she develop her own style. She is successful.

His infidelity, the huge age gaps and the inequality in his relationships have drawn criticism

When Picasso starts an affair with 26-year-old Jacqueline Roque, Françoise Gilot immediately leaves with the children. She is the only one of Picasso's wives who has left him resolutely. Picasso was 72 years old by then. Because Olga died, the way was clear for him to remarry. Jacqueline and Pablo Picasso married in 1961 and remained together until his death in 1973.

In recent years, Picasso's dealings with women have been criticized several times. At a demonstration in the Picasso Museum in Barcelona, demonstrators wore T-shirts with texts such as "Picasso, women abuser" and "Picasso, the shadow of Dora Maar." Not only his adultery, but especially the age difference and the inequality within his relationships have been criticized.

At Picasso's funeral in 1973, it becomes clear how difficult his dealings with his ex-partners, children and grandchildren are. Grandson Pablito is not welcome at the funeral. In helplessness he drinks bleach, damaging his stomach and intestines. He died three months later.



Only in the legal battle after Picasso's death do his children receive recognition: the inheritance is divided fairly.

Since #MeToo, Pablo Picasso is no longer known as a cheerful womanizer, but as a selfish, manipulative, abuser of women.

<https://museupicassobcn.cat/en/>

Artist Mantra paints butterflies at great heights

Miami's Southeast Financial Center has commissioned a large-scale rooftop mural.

The breathtaking work of art, spanning 35,000 square meters, is by internationally renowned French artist Mantra.

Mantra, also known as Youri Cansell, is celebrated for his hyper-realistic trompe-l'oeil style, bringing his signature butterflies to the SEFC rooftop with dazzling accuracy.

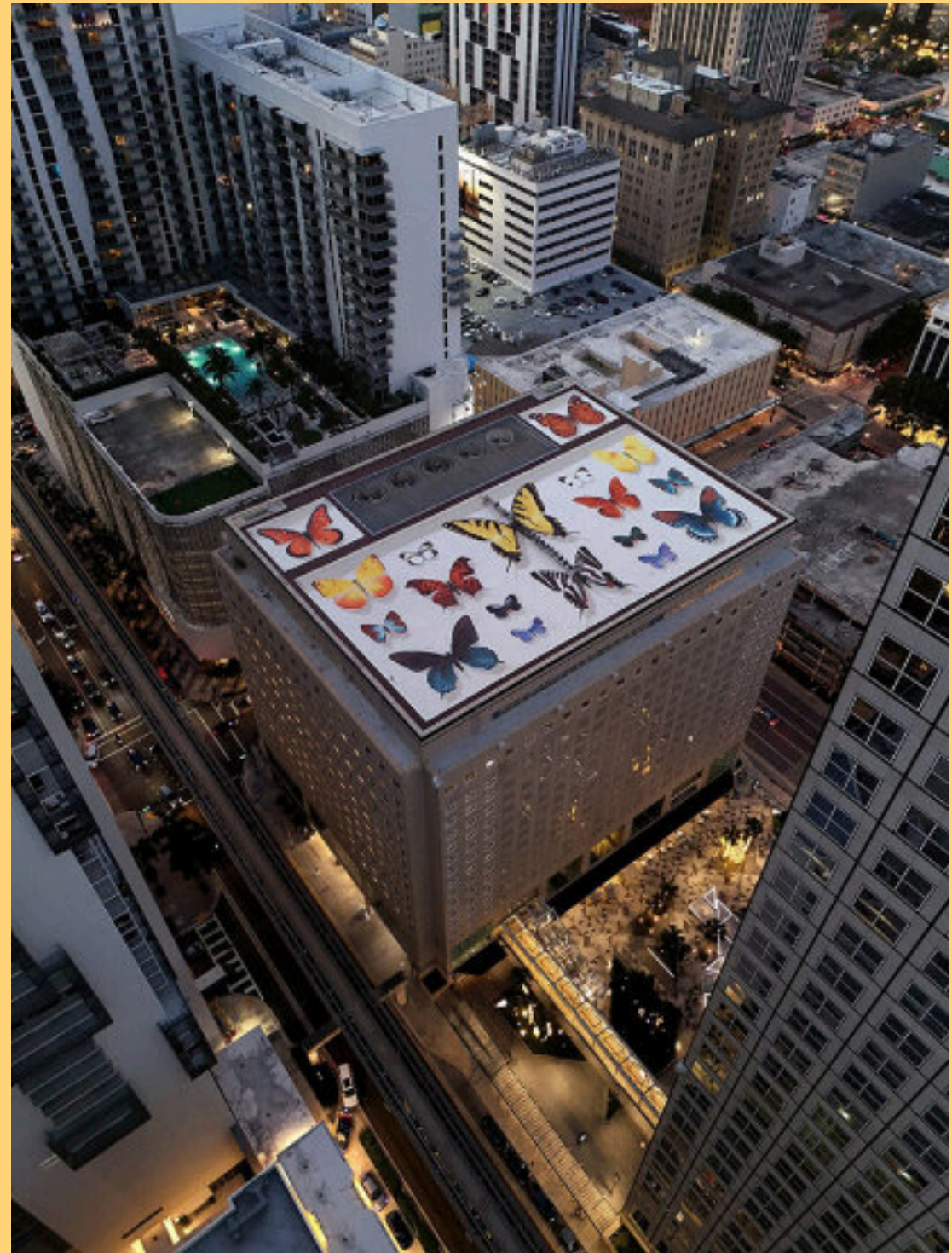
The mural features vibrant species including the endangered 'Miami Blue', native to South Florida.

His lifelike renderings, both stunning and scientifically accurate, often feature museum-like specimens, a poignant commentary on lost biodiversity.

Mantra has a unique talent for celebrating the small, essential components of ecosystems in public spaces, drawing attention to their beauty and importance.

By depicting these creatures in such precise detail on a monumental scale, he inspires an appreciation for nature, and reminds us of the need to protect it.

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





Icarus

an artwork by Marinus Boezem

Marinus Boezem was born in Leerdam, on the Westwal. And also grew up in Leerdam. After his education at the Artibus Academy in Utrecht (1 year), he went to the 'Vrije Academie' in The Hague.

Marinus Boezem has become a very famous artist and he has created very special works of art.

Initially, he mainly drew and painted, but after a few years, the visual arts attracted him more. He has been of great importance for the development of conceptual art in the Netherlands.

Examples include the green Cathedral in Almere and the bronze tree stumps at Het Loo Palace. A few years ago, the Kröller Müller Museum dedicated a large exhibition (All Shows) to his work.

He was born and raised in Leerdam and, according to him, that has also influenced his artistry.

As a tribute to Marinus Boezem, who turned 91 this year, the Leerdam Working Group Art in Public Space would like to realize a project of his in the center of Leerdam.

Marinus has created a design, 'ICARUS', that is really very special. The work reflects on his relationship with Leerdam and has meaning for the people who now live there, grow up there or visit the city.



Green Cathedral Almere, from 1987 - completed 1996



Bronze tree stumps, crown domain 'Het Loo', 1999

The Story

According to Greek myth, Icarus wanted to fly with his father to escape captivity on Crete. The fact that he eventually flew too high in his enthusiasm, causing his wax wings to melt in the sun, is not taken into account here, what remains is the symbol of the (young) person who literally wants to spread his wings, gain new experiences and follow his ambitions. Spreading your wings, with all the associated risks, is the starting point for the design that Boezem made for Leerdam

The artwork


On the Markt in Leerdam, on a round base plate of natural stone with an inscription, a permanent panoramic viewer will be placed. The visitor will be made curious by it and invited to actively participate. Whoever looks through it will be surprised. The golden spots high on top of the church tower, on the edge of the balustrade, appear to be the artist's shoes, flown out to follow his ambitions and dreams. Boezem wants to appeal to everyone, but especially the young people, to be curious and ambitious and to push boundaries.

Realization

The largest part of the realization costs has already been pledged by, among others, the Mondriaan Fund, the Cultural Fund, the Fentener van Vlissingen Fund and the municipality of Vijfheerenlanden.

The recent crowdfunding campaign has raised approximately 16,000 euros.

With that proceeds we want to purchase the panoramic viewer. But what is much more important is that the artwork has received the necessary support within the Leerdam community.



Planning

We expect to realize the artwork in the first half of 2025.

Who are we?

We are the Kior group for Art in Public Space of Leerdam. Our goal is to provide the public space with beautiful art, including murals. In addition, we provide information about existing works of art.

On our website

www.kior-leerdam.nl

you can read more and see where and which assignment is currently open.

Auto biographie
Mondrian
1981



Daffodils

*The
'Spring garden'
by
Elly Doolgaard*

Daughter of a flower bulb grower

Elly Kroon was born in 1948 in Anna Paulowna. As the daughter of a bulb grower, her love of flowers was instilled in her from birth. After secondary school, she trained as a teacher of drawing, painting and handicrafts. After this, Elly focused on painting in all its facets.

Not much later, she ended up with Kees Doolaard, himself a painter, and started teaching at the 'Noorder Kunstkring,' and many years later in the atmospheric studio on the Keizersgracht. In her lessons, she introduced her students to all techniques, such as oil paint, acrylic, watercolour, pastel and drawing techniques. Together with Kees, Elly ran the Kunst & Evenementen Schip. They supervised many activities together and made it one big party. Fascinated by the performing musicians, she made many studies and paintings of all kinds of artists during their performance.

Flat country with Dutch skies is Elly's favourite

The love for flowers is clearly noticeable when looking at her paintings. Elly has painted many canvases with flowers. She has also captured a whole series of the flat Dutch landscape with beautiful skies on the white canvas with great pleasure.

This was commissioned by the Gemini hospital in Den Helder, where the paintings have a calming effect on the patients. Elly has painted a lot for the national and international art trade, which is why her paintings have been sold in many countries.





Purrie-hoop *

This painting is a fragment of a 140 x 70 canvas full of tulips. A chaos of tulip species that are thrown on the "purriehoop" as rejected flower bulbs, after which they bloom in the spring as a big tulip festival. The prosaic name is therefore "de purrie-hoop".

*

Purrie-hoop is what flower bulb growers call a waste pile of flower bubs



Tulip field



Red tulips

'Gallery Doolaard' is a pleasant meeting place

Exhibitions are organised, there are music performances, painting supplies are sold from all the well-known brands, there is a frame shop, paintings are restored, painting lessons are given and workshops are organised, also as a company outing.

There is also an art rental and all this in the middle of the beautiful bulb fields.

Come and have a look, you are most welcome.



Elly



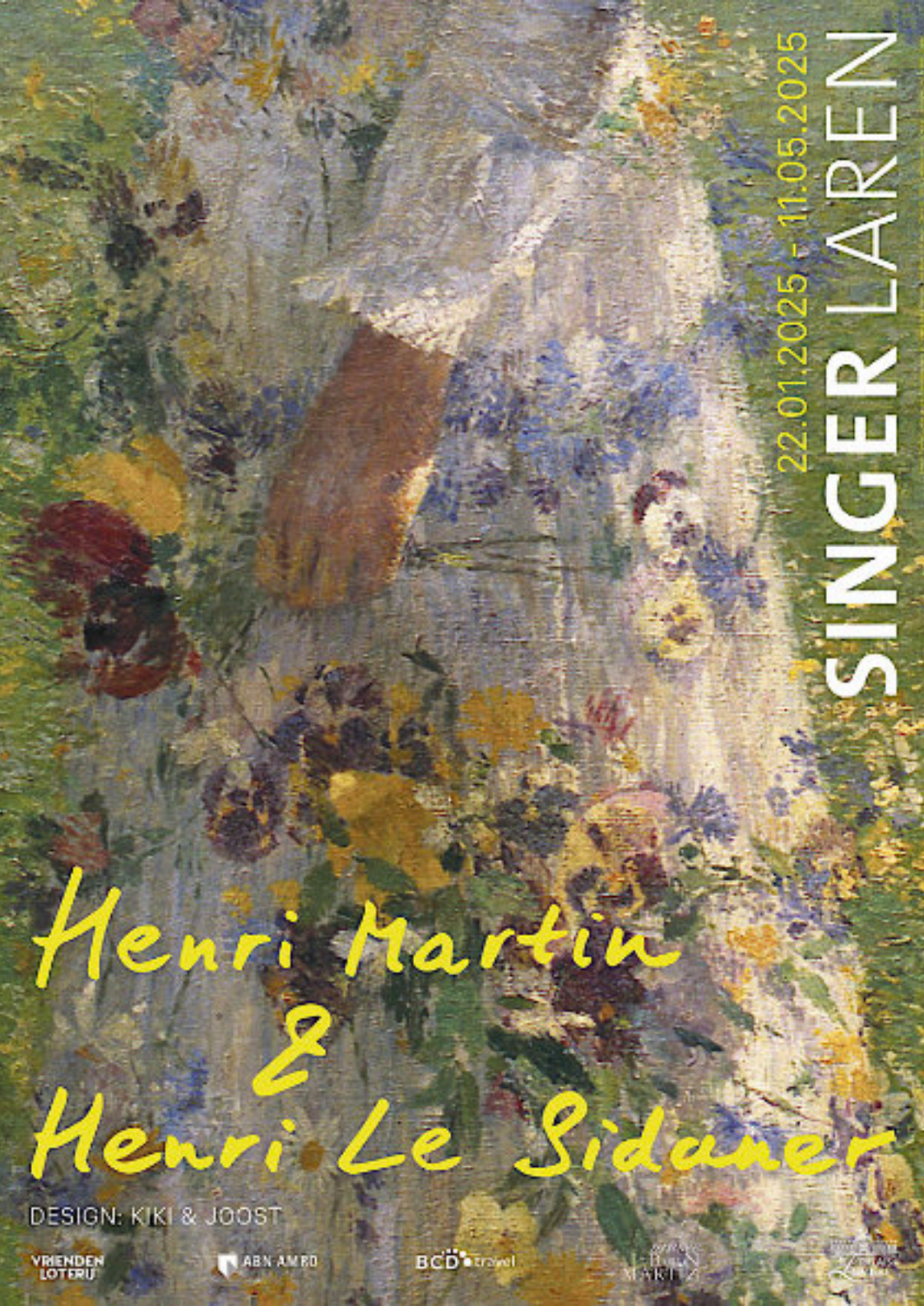
Stokrozen

The gallery/shop is open from Wednesday to Saturday from 10am to 5.30pm.

Gallery Kees Doolaard
Middenweg 9b - 1761 LD
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22.01.2025 - 11.05.2025

SINGER LAREN

Henri Martin & Henri Le Sidaner

DESIGN: KIKI & JOOST

VRIENDEN
LOTERIJ

ABN AMRO

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LEONARDI
MARTIN

LEONARDI
MARTIN

Singer Laren
presents.....

Duo exhibition of French
impressionist
painters Henri Martin and
Henri Le Sidaner.

Until 11 May 2025,
Singer Laren presents a
special double exhibition
in which the works of
the French painter
friends Henri Martin
(1860-1943) and
Henri Le Sidaner
(1862-1939)
are central.

This exhibition gives
visitors the opportunity to
fully immerse themselves
in the idyllic and intimate
world of the two neon
impressionists.



Henri Le Sidaner



Henri Le Sidaner

Henri Le Sidaner was born on August 7, 1862 in Port Louis, Mauritius, the son of a French captain. Le Sidaner was a painter who is considered an impressionist. He also painted in the style of symbolism, although only for a short period.

In 1871 Le Sidaner moved back to France, where he lived in Dunkirk. After the death of his father in 1881 he went to study at the Ecole Nationale Supérieure des Beaux-Arts in Paris where he was taught by Alexandre Cabanel.

In Paris he discovered impressionism through the work of Edouard Manet and Claude Monet.

In 1887 Le Sidaner had his first exhibition at the Paris Salon. He also had exhibitions at the gallery of Henri Petit and at the 'Goupil Galerie' in London. In the early years of the 1890s he received several prizes and medals.

Despite being a successful impressionist, Le Sidaner switched to a symbolic phase between 1896 and 1900, in which he was inspired by literature. His best-known work from this period was *Dimanche (Sunday)* from 1898. In 1902, Le Sidaner moved to Gerberoy where he returned to impressionism. During these years, he often travelled to other regions of France, the Netherlands, Italy and London. In 1909, he was awarded with the 'Legion of Honour'. In 1929, he became president of the Académie des Beaux-Arts in Paris. Le Sidaner died in 1939, at the age of 76.

Singer

From 22 January to 11 May 2025, Singer Laren presents a special exhibition with works by Henri Le Sidaner (1862-1939) and Henri Martin (1860-1943). The exhibition was curated by Le Sidaner's great-grandson, Yann Farinaux.



Henri Le Sidaner - small table at dusk 1921



This follows the career of the close friends and artistically related artists. They suggest a world that is almost too beautiful to be true: visible reality, seen through rose-colored glasses.

The poetic imagination of their subjects, such as the lush gardens at their summer residences, earns Le Sidaner and Martin the name 'intimists'.

Henri Le Sidaner was a dear friend of Anna and William Singer, respectively founder and namesake of Singer Laren. Thanks to this special friendship, Singer Laren has the largest museum collection of Le Sidaner.

Henri Martin

Born in 1860 in Toulouse to a French cabinetmaker and a mother of Italian descent, Martin successfully convinced his father to allow him to become an artist.

He received many prestigious awards

He began his career in 1877 at the Toulouse School of Fine Arts, where he was under the tutelage of Jules Garipuy (he was also a pupil of Henry-Eugène Delacroix). In 1879, Martin moved to Paris and was able to study in the studio of Jean-Paul Laurens with the help of a scholarship.

Four years later, he received his first medal at the Paris Salon, where he would hold his first exhibition three years later, in 1886.

Pointillism

The year after winning his first medal, Martin was awarded a scholarship to tour Italy, where he studied the work of veterans such as Giotto and Masaccio. His 1889 canvas entry at the Salon won him the gold medal for work described as pointillist.

That same year, he was made a member of 'the Legion of Honor'.

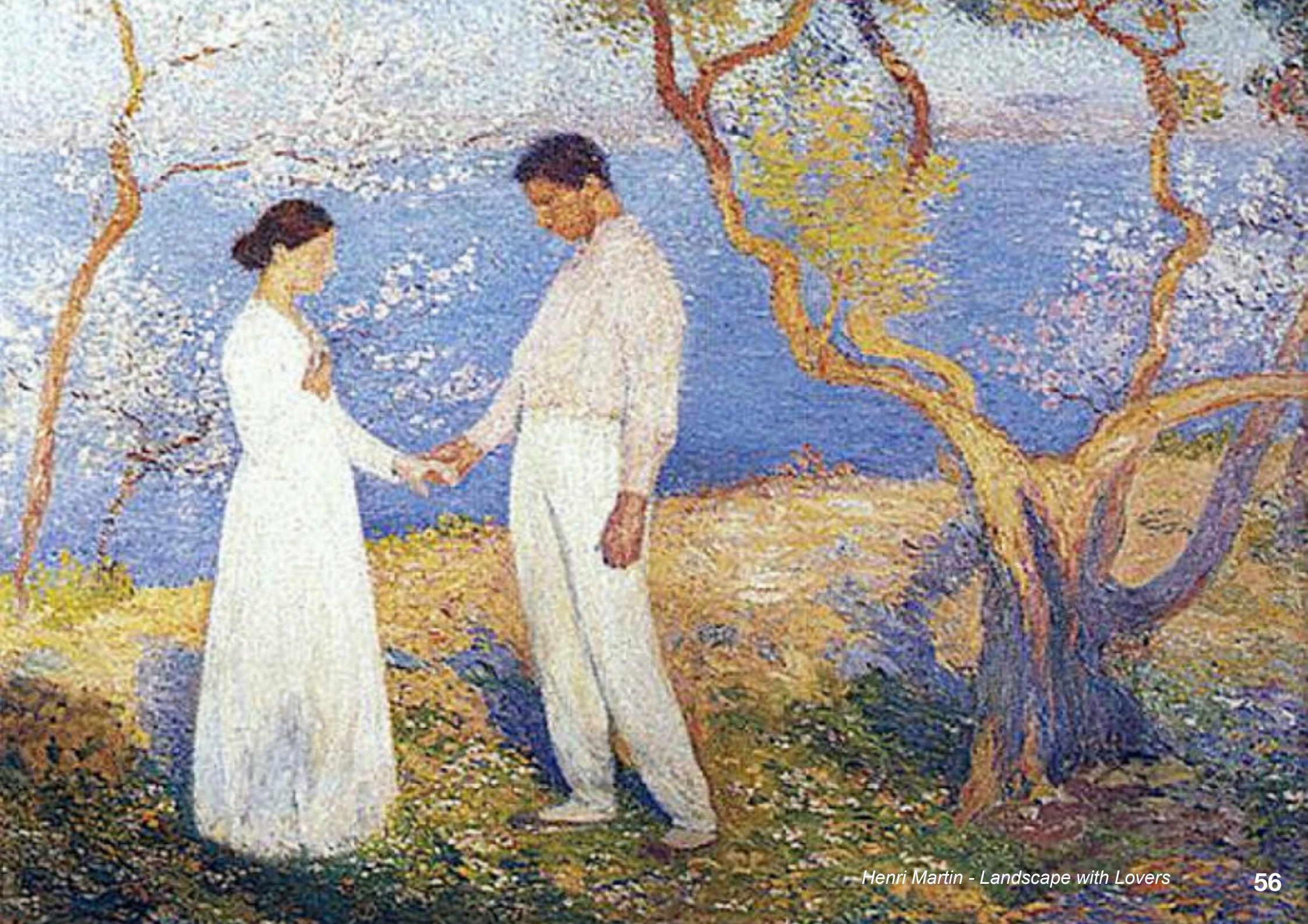
At the 1900 World's Fair, he received the Grand Prize for his work. During this period, he became friends with Auguste Rodin.



Henri Martin - Fountain with Pigeons - Versailles



Henri Martin - Canal in Delft (Holland) 1913





Although Martin's work as a Neo-Impressionist is not considered groundbreaking, his work was fairly well received and associated with the world-class Symbolist painter Puvis de Chavannes.

Introverted man

Due to his introverted temperament, Martin decided to move away from Paris. After ten years of searching for an ideal home, Martin bought Marquayrol, a mansion overlooking La Bastide du Vert, near Cahors. He produced his best work in the new, peaceful surroundings and died there in 1943.

A duo exhibition with Henri Le Sidaner can be seen at the Singer Laren until 11 May 2025

Website: <https://www.singerlaren.nl/>

Henri Martin
Young woman in the meadow - 1900



Camille Claudel

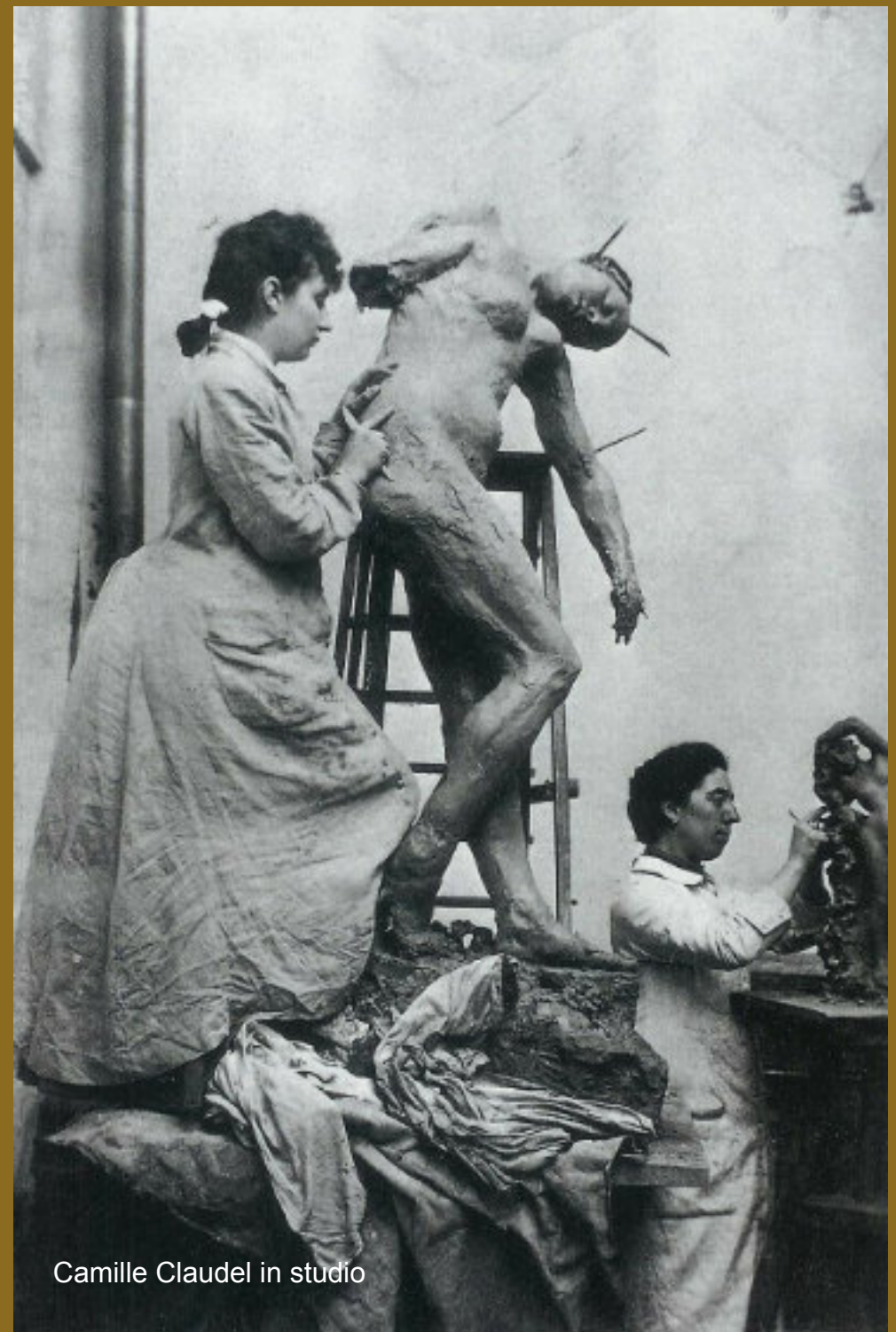
Masterpiece by French sculptor Camille Claudel, was gathering dust in an abandoned Paris apartment, has now sold at auction for €3.1 million

A version of 'L'Âge mûr', a sculpture by French artist Camille Claudel, has been auctioned in Orléans for 3.1 million euros. And this despite the fact that the world had been unaware of the statue's existence for years. It was discovered by chance after years of gathering dust in an uninhabited apartment in Paris.

Auctioneer Matthieu Semont discovered the artwork when he was asked to make an inventory of an apartment near the Eiffel Tower. It had been uninhabited for 15 years. The bronze work had been hidden away under a sheet there all that time, without anyone ever knowing of its existence.

However, Semont himself says he knew immediately what he was dealing with. 'L'Âge mûr' ("The Adult Age") is one of the most famous works by French sculptor Camille Claudel (1864 - 1943).

Claudel designed the statue at the request of the French state, but the French government cancelled the order in 1899. Nevertheless, Claudel subsequently cast several versions in bronze. These can be viewed in the Musée Rodin and the Musée d'Orsay in Paris, among other places. In addition, there are dozens of smaller variations of the work.



Camille Claudel in studio

Camille Claudel's Road to Hell

'L'Âge mûr' not only exists in different forms, it also has different names. For example, it is also known as 'Fate' or 'Path of Life'.

The work depicts 3 phases in a person's life. A pleading young woman, on her knees, must let go of the hand of an older man, who in turn is carried away by an old, winged woman. It can therefore be seen as an allegory of growing old.

But in letters to her brother, Claudel said that 'L'Âge mûr' also depicts her break with the French sculptor Auguste Rodin, and her path to hell that followed. Claudel was a student of Rodin, but also his mistress. Rodin eventually decided to stay with his wife Rose Beuret.

Standing ovation

This new, third version of 'L'Âge mûr' was recently auctioned for 3.1 million euros. It was previously estimated at 1.5 to 2 million euros. This forgotten sculpture has thus suddenly become the second most expensive work by Claudel. Only a first version of another well-known work, 'La Valse', fetched more in 2013: 5.2 million euros. 350 interested parties followed the auction in Orléans, and gave a standing ovation afterwards. The identity of the buyer is unknown.

The artist herself lived a tragic life

Born in northern France, Claudel moved with her family to Paris around 1881. She was recognized early on for her artistic talent and physical beauty. In 1885, Auguste Rodin asked Claudel to become a studio assistant.

Sculpture of Camille Claudel by Rodin 1884





Studying anatomy and nude was unusual for a woman in the 19th century

Much has been made of Claudel's relationship with Rodin: her teacher, mentor, and lover.

Working as a student of Rodin gave her the opportunity to study the nude figure and anatomy, an unusual opportunity for a woman in the 19th century.

She modeled hands and feet for Rodin's 'Burghers of Calais' and posed for figures in his 'Gates of Hell'. In 1893, due to Rodin's prominence in French culture, Claudel secluded herself in her studio to concentrate on creating work that would establish her own reputation.

Her work was censored and labeled as inappropriate, exaggerated and too sensual

Claudel's nuanced portrayal of the human form resulted in certain sculptures being censored by the state and the press as overly sensual and inappropriate. These circumstances, along with her separation from Rodin, may have contributed to her declining career and mental state.

Hidden away in a psychiatric institution for 30 years

In 1913, Claudel was committed to a mental institution, where she remained until her death thirty years later. Her complex personal drama has attracted scholarly and popular attention, but her critical acclaim has come largely from her unparalleled ability to convey stories in marble and bronze sculpture.

<http://www.museecamilleclaudel.fr>

THE HU



Mongolian rock band conquers the world





In 2019, the band was awarded the Order of Genghis Khan, Mongolia's highest state honor, by the President of Mongolia for promoting Mongolian culture.

In 2019, NPR Music spotlighted "a band from Mongolia that combines the screaming guitars of heavy metal and traditional Mongolian throat singing," accurately highlighting THE HU's cultural importance and unique musical identity.

THE HU, Gala, Jaya, Temka, and Enkush, are conservatory acquaintances. Formed in 2016 in Ulaanbaatar, Mongolia, the band is a modern rock group rooted in the tradition of their homeland.

The band's two most popular videos, "Yuve Yuve" and "Wolf Totem," were produced by the band's producer Dashka.

The band's name translates from the Mongolian root word for human, and their unique approach combines instruments like the Morin Khuur (horsehead fiddle), Tovshuur (Mongolian guitar), Tumor Khuur (jaw harp), and throat singing with contemporary sounds, creating a unique profile they call "Hunnu Rock."

Proving their global appeal, THE HU have sold out venues around the world, in North America, Europe, Asia, and Australia, with previous festival appearances at Coachella, Lollapalooza, Glastonbury, PinkPop, and more, creating a community of fans from all walks of life.

And most recently, the band received praise from fans and critics for their Mongolian rendition of Metallica's "Sad But True".

During the Covid outbreak, the group was on tour in Australia. Flying back to Mongolia was not possible. To use the time well, the band worked on a new album. We also saw them there in a cooking program, where traditional Mongolian dishes were prepared.

On Wednesday, June 18, 2025, The Hu will perform in Cultural center in Groningen - Netherlands
The demand for this concert is high and tickets are almost sold out.

The HU - Yuve Yuve Yu (Official Music Video)
<https://www.youtube.com/watch?v=v4xZUr0BEfE>

The HU - Sad But True (Official Music Video)
https://www.youtube.com/watch?v=QpxA_ZxGX_M

The HU live on Pinkpop Netherlands (video with 3 songs)
<https://www.youtube.com/watch?v=urjAouXPz-8>



Italian prisoners of war build a chapel on Lamb Holm, a Scottish island, in 1943



Italian prisoners of war build a special chapel on one of the Scottish Orkney Islands in 1943

The Italian Chapel consists of two Nissen huts that have been converted into a beautiful chapel by Domenico Chiocchetti and his colleagues, Italian prisoners of war captured in North Africa and transported to the island of Lamb Holm in Orkney.

British battleship 'HMS Royal Oak' torpedoed by German submarine in bay 'Scapa Flow' 834 lives lost

In October 1939 a German submarine under the command of Gunther Prien entered Scapa Flow and sank the British battleship 'HMS Royal Oak' with the loss of 834 lives.


Winston Churchill, then First Sea Lord, visited Orkney and it was decided to build barriers to close four of the entrances to Scapa Flow to make the base safer for the Home Fleet.

A shortage of manpower to build the barriers coincided with the capture of thousands of Italian soldiers fighting in North Africa, so it was decided to transport 550 men to Camp 60 on Lamb Holm (uninhabited Scottish island) and a similar number to a camp at Burray. (Scottish island)

At the request of the camp priest Father Giacobazzi it was agreed that two Nissen huts would be combined to form a chapel.

Among the Italians in Camp 60 was an artist, Domenico Chiocchetti, who was given the task of converting the two Nissen huts into a chapel.





Prayer card becomes basis
for fresco

Domenico Chiocchetti carried in
his pocket a small prayer card that
his mother had given him before
he left his home in Italy.

The image on which was that of
'Madonna and Child by
Nicolo Barabino' on which
Chiocchetti based his Fresco
above the altar in the chapel.



Italian prisoners of war in front of the chapel in Orkney

He was assisted by other craftsmen, notably Giuseppe Palumbi, a blacksmith, and Domenico Buttapasta, a cement worker.

When the camp commander, Major Buckland, realised that the prisoner was a very talented artist, he was allowed to continue painting to make the building more attractive.

Now, decades after its completion, the chapel is one of Orkney's best-loved attractions. There is also a strong friendship with the town of Moena in Italy, Chiocchetti's home, and Orkney, and members of the family visit the islands from time to time.

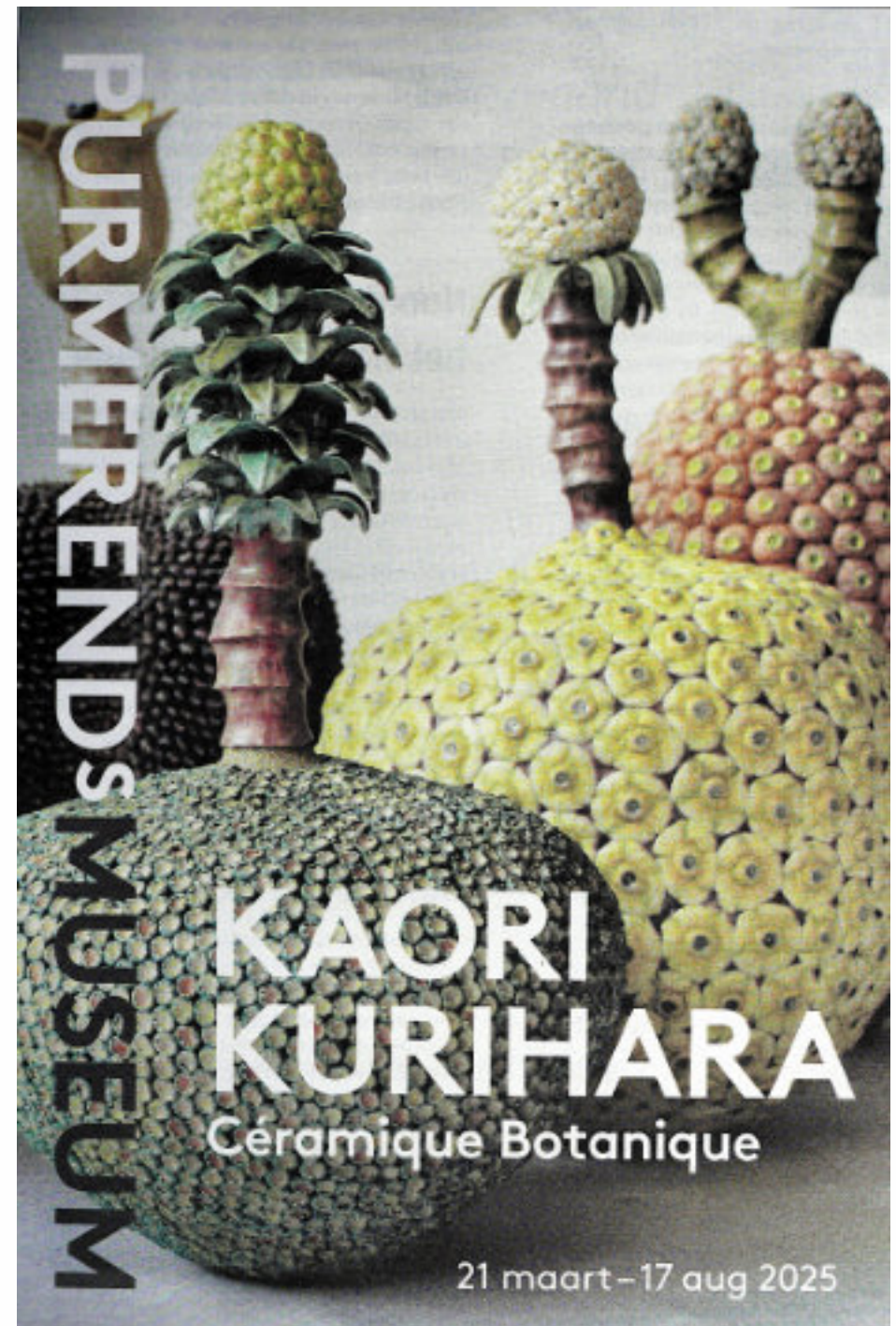
Chiocchetti's daughter, Letizia, is honorary chair of the Conservation Committee. Antonella Papa, a restoration artist from Rome who had previously done work on the Sistine Chapel, also worked on the chapel for a time, restoring parts of Chiocchetti's fresco.

In August 2014, three
'Stations of the Cross' were stolen

Replacement plaques have been installed in the Chapel (made in Moena - Italy), this has resulted in the installation of CCTV cameras which it is hoped will prevent further damage to the chapel.

* A Station of the Cross is a painting or relief depicting a scene from the Passion of Jesus and his dying process.

<https://www.orkneyology.com>



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.

'Years ago I was part of a barn door but after a fire I was a pitiful pile of iron; black and twisted. Now difficult to see, but my eyes are part of the lock. My beak functioned as a coat rack, my body was nicely and tightly screwed around the door as reinforcement. But this role, as a kind of cheeky bird, suits me too.'

Ad de Rouw

e-Mail: derou023@outlook.com



The background of the entire page is a reproduction of Rembrandt's painting 'Isaac and Rebecca'. In the painting, Isaac, a man with long brown hair and a beard, is shown from the chest up, wearing a dark, textured robe. He is holding a large, orange and white tabby cat in his arms. Rebecca, a woman with dark hair, is standing next to him, looking down at the cat. She is wearing a red dress with a gold necklace and a bracelet. The cat is looking towards the viewer with a pink nose and white chest. The background of the painting is dark and indistinct.

Rembrandt van Rijn: Isaac and Rebecca
known as "The Jewish Bride" with a
hairy baby Zarathustra the Cat

The latest edition and all previous editions of
Passe-Partout Art Magazine can be read on
the website of the Leerdam artists' collective

FatCatArt.com Svetlana Petrova

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