

Passe-Partout

Kunstmagazine

Edition 11.2

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Step into the dream of Claire Basler



In her château in the rural French countryside, the artist paints sumptuous, extravagant works inspired by floral arrangements freshly picked from the gardens behind her window.

Claire Basler is an artist who works in central France and is known for painting dreamy images of the flowers and trees in her gardens - and these are no ordinary gardens.

Basler works from a studio on the grounds of the beautiful castle where she lives, which she calls Château de Beauvoir. She doesn't mind if there is another famous castle of the same name in France - fans of her work sometimes travel to the wrong castle hoping to get a glimpse of her gardens, or Claire herself.

For some time now, Claire's work also has admirers in America.

In 2016, Claire brought her floral canvases to Houston for a show at the Houston Design Center. In record time she almost sold all the works she had brought with her. She is currently very busy with a new series of paintings.

Claire also creates murals on commission and therefore she often travels abroad.

In 2014 Claire published a book about her work.
Title: Claire Basler: Peintures.

The book has been translated into English.











Her beautifully painted works show unruly roses, peonies, dill, parsley and other flora blooming in her garden and the surrounding woods.

It is one thing to see these beautiful works on canvas, quite another to see how she has covered the walls of her castle with her paintings. It's like stepping into a dream.

Basler occasionally opens her castle to specially invited visitors.

The castle is located about three hours south of Paris, halfway between the village of Échassières and Le Lieu-Dit La Bosse.

Often referred to as a castle, the 15th-century Château de Beauvoir is located on the edge of the 'Forest of Collettes' with 200-year-old oak and beech trees.

This forest is said to be one of the oldest and most beautiful in France.

The castle is surrounded by Scots pine and Douglas fir trees, which were planted for logging in the Middle Ages.

The enchanting garden features vines, roses, delphinium and a host of other flowers in shades of pink, white and purple. It's easy to see where Basler's inspiration comes from.





She paints mist-shrouded forests, moss-covered logs and wildflowers on the walls of her Château, turning her sun and shade-flecked rooms into a life-size canvas.

Each scene is beautifully arranged with contemporary mid-century inspired furnishings and lighting.

It's all quite magical. It must be great to be able to work and live like this.

We are very jealous of you Claire !

<http://www.clairebasler.com>

The Sublime Webb Sisters



Charley and Hattie Webb have performed over 250 times with the master, Leonard Cohen.

There now are countless fans of The Webb Sisters worldwide.

The British sisters grew into phenomenally sensitive singers and multi instrumentalists (harp, guitar, mandolin, percussion).

They went on tour with Jamie Cullum, James Morrison, Jason Mraz...

But in the end they are mainly known for their brilliant guest roles with Leonard Cohen.

Click on the link for a beautiful performance of Cohen's

"If it be your will" on youtube :

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

Perpetuum Mobile

Aardediep verscholen hunkering
naar vorig
weer beter weer
wéér beter weer
weer.

Laat laat maarts water
gelaten verzaken.

Draait consequent klokken
terug, of is het voorwaarts?

Naar vorig jaar, volgend jaar
jaar voor jaar
jaar vóór jaar
voor jaar

voorjaar.



A painting of a woman with long dark hair, wearing a vibrant orange, ruffled dress, sleeping peacefully on a dark, heavily textured surface. Her head is resting on her hand, and her eyes are closed. The background shows a white architectural element with a small floral arrangement. The overall mood is serene and intimate.

The Mona Lisa of the Southern Hemisphere

'Flaming June', the dreaming beauty in a transparent orange dress, was painted at the end of the 19th century (1895) by the famous British artist Sir Frederic Leighton. The work is considered his *magnus opus*.

Even if you don't know the title, you certainly know the painting. A young woman, fast asleep on a marble bench, with the glittering sea behind her.

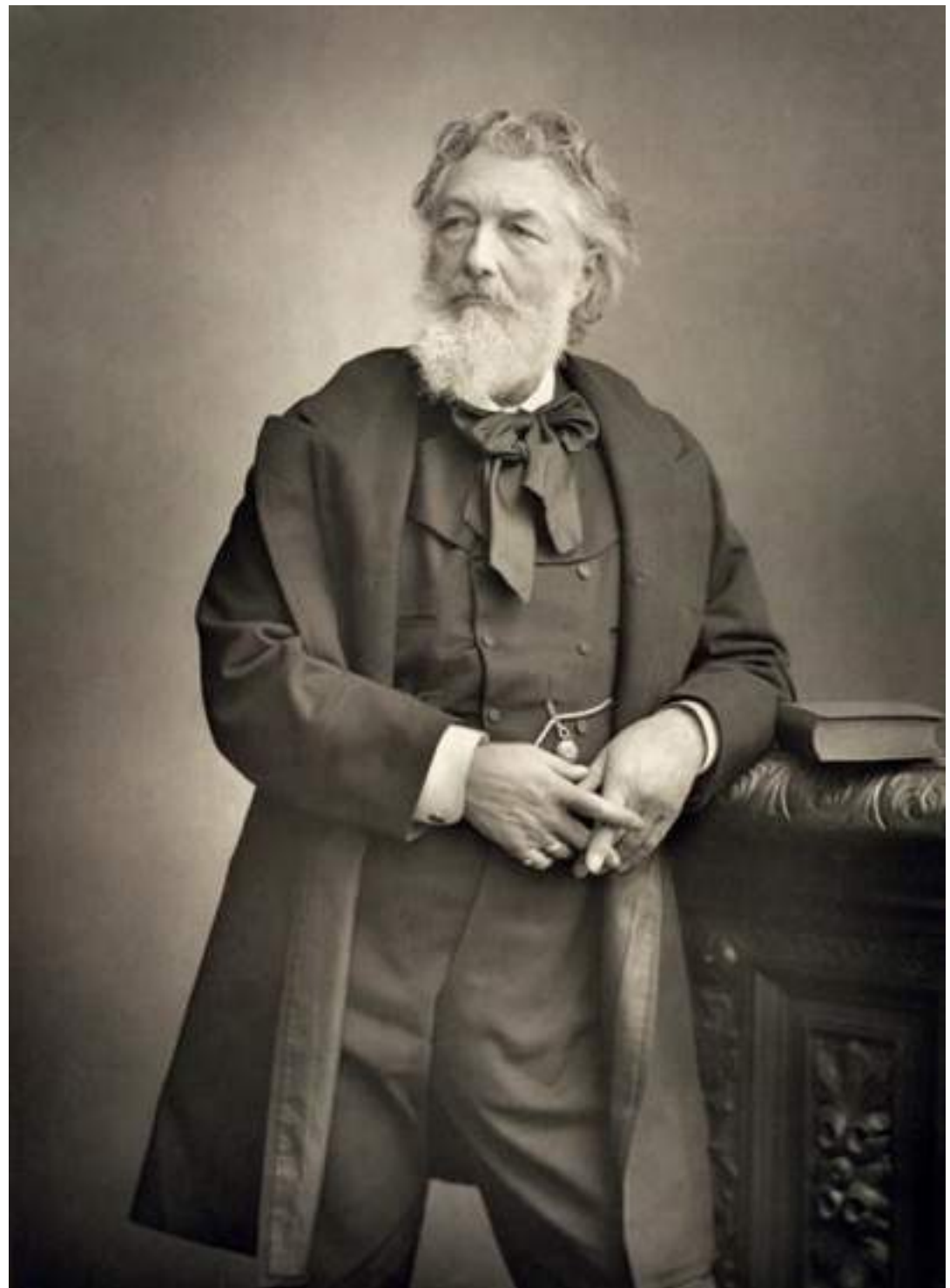
Today, Frederic Leighton's work is considered a classic of Victorian art and is mentioned in the same breath as 'The Kiss' and 'Girl With a Pearl Earring'

But in the 1960s, 'Flaming June' was still considered trash and was even languishing unsaleable in a junk shop in South London.

The story - almost certainly exaggerated - goes that in 1962 a worker walked into the junk shop with a painting he had found. It had been hidden in a fireplace at a local construction site, and he had found it.

The painting was framed and, in his opinion, the worker received a good price for it: £ 60 pounds.

Photo right: Sir Frederic Leighton.



Painting turns out to be unsaleable

The shop owner just couldn't sell the painting.

At the time, the art world was in the grip of a love affair with Modernism and Pop-Art. Victorian art was considered frumpy, prudish and sentimental.

The owner eventually resorted to selling the frame, to recoup some of his losses. Resigning himself to the fact that no one would ever buy a painting of a sleeping girl in an apricot dress.

Then the story goes that in the 1960's a young Andrew Lloyd Webber came across "Flaming June" in an antique shop on Kings Road for £ 50 Pounds.

"I don't want that Victorian shit in my flat," said his grandmother, after asking her to lend him the money.

The painting was later bought by Jeremy Maas, one of the few art dealers in the United Kingdom who still believed in the potential of Victorian art.

Maas believed he had something special on his hands. But unfortunately no one else in the London art world agreed with him.



'Flaming June' is now a big crowd puller in the Museo de Arte de Ponce - Puerto Rico.

He eventually found a man who wanted to buy it, Luis Ferré, a Latin American industrialist looking for art to display in a new museum in Puerto Rico.

Maas sold the painting to him for £ 2,000 Pounds. It was a nice profit, but ridiculously low. Especially when you consider that in a few years time this painting would be considered a masterpiece and become an international tourist attraction.

'Flaming June' was such a hit with the museum visitors, that prints of the painting were sold all over the world. And 'Flaming June' eventually appeared on everything from T-shirts to mugs. By the next decade alone, it was making more in annual reproduction rights than Maas had sold the original for.

A few years ago, 'Flaming June' first returned to her native home in London - on loan from the Museo de Arte de Ponce, Ponce - Puerto Rico.

It was exhibited in Leighton's studio where he painted it in 1895

Photo: Leighton-House-Museum.



The exhibition 'Flaming June': The Making of an Icon at the Leighton House Museum was a great success.

According to Daniel Robbins, senior curator at the Leighton House Museum in London, Leighton painted 'Flaming June' towards the end of his life.

"He had no idea that he had created something that people would associate him with forever"

Leighton, who excelled in both painting and sculpture, was one of the foremost artists of his time.

No one could have imagined that 'Flaming June' would become some sort of savior of Victorian art, becoming one of the most famous paintings in the world in less than two decades.

As the BBC recently put it, 'Flaming June' has become a celebrity in its own right.

Jimmy Page the famous guitarist of Led Zeppelin emotional when seeing 'Flaming June'

Famous Led Zeppelin's guitar player Jimmy Page was one of the first to see 'Flaming June' during the expo at Leighton House.



Leighton House Museum, Holland Park, West London



Jimmy Page of Led Zeppelin emotional when watching 'Flaming June

For Page, a legend in itself, seeing the painting was a monumental moment.

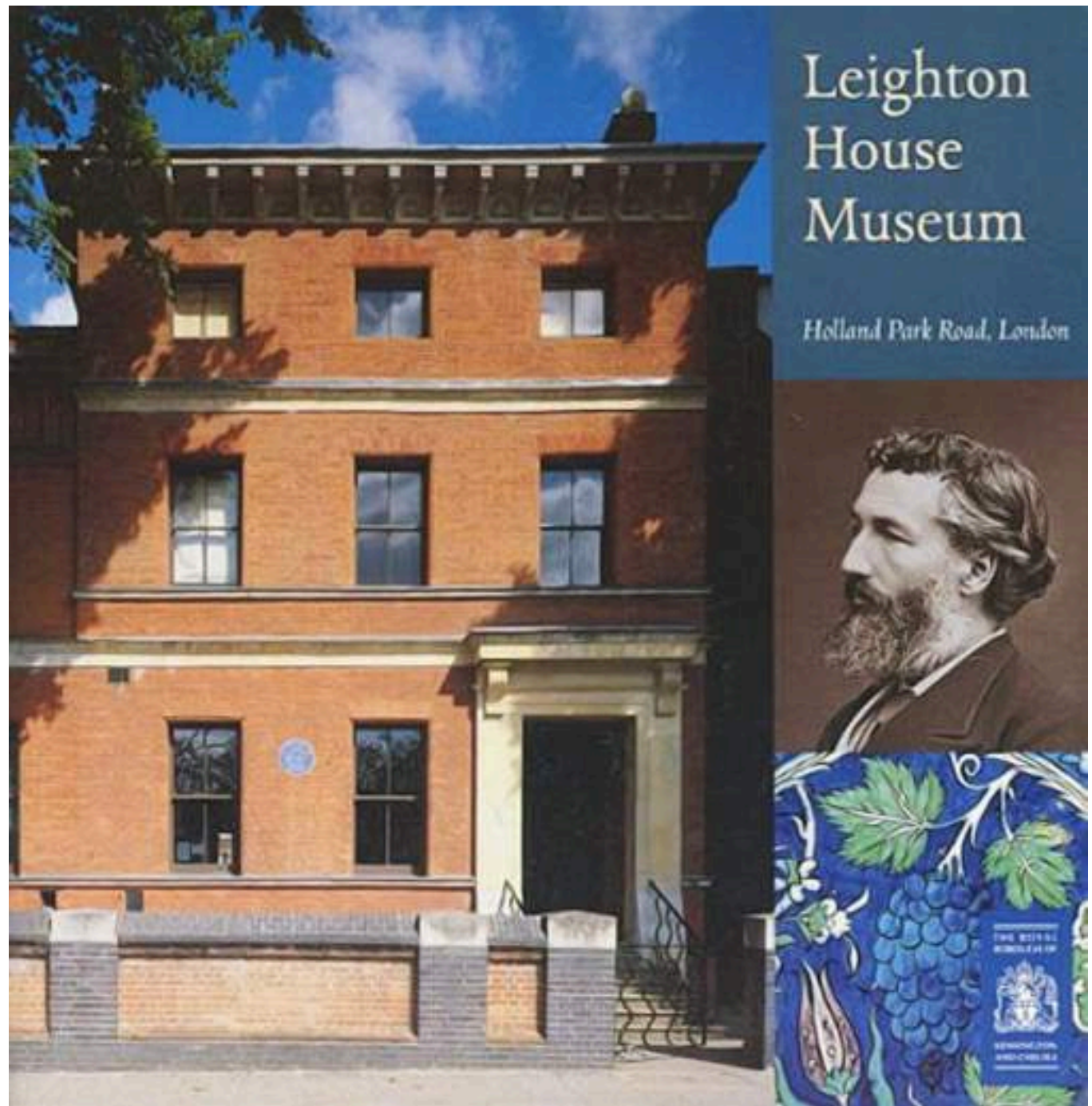
"To really see it in all its glory is absolutely stunning, I would say it is quite intoxicating. To be able to see it up close and really appreciate it, and then also in Leighton's house, where it was once painted, well , it's a special day. "

For decades it has been a beacon of inspiration to millions, not least Led Zeppelin's Jimmy Page.

The guitarist, art collector of Pre-Raphaelite art and recipient of an GQ Men Of The Year Lifetime Achievement Award, was first influenced by the pre-Raphaelite Leighton and his circle of like-minded people, including Dante Gabriel Rossetti, Edward Burne-Jones and John William Waterhouse, when he was in art school in the 1960s.

"I made contact with Pre-Raphaelite art in my early teens, when I discovered that there was a movement and a brotherhood.

The more I learned, the more exciting it got, especially finding out what their ethos was and that there was an aesthetic behind it. "



Mona Lisa of the Southern Hemisphere

The painting was largely forgotten; but the public has fallen in love with the classical movement again.

As Page confirms:
“In those years pre-Raphaelite art sold for hundreds of pounds instead of millions as it is today - it was totally out of fashion”.


‘Flaming June’ found a buyer who took her to Costa Rica where it has been exhibited for many years, nicknamed the ‘Mona Lisa of the Southern Hemisphere’.

Leighton's neo-medieval style is also an undisputed precursor to the aesthetic of Game Of Thrones.



<https://www.frederic-leighton.org>

Actress Jessica Chastain as Flaming June
Photographed by Annie Leibovitz for Vogue 2013



**Kunstenaar
of hobbyist?**

dekwast.nl



Sculptor Robert Thompson signs with a mouse



‘Mouseman’

Is a name that is synonymous with artisan furniture of exceptional quality.

In recent years, his furniture has fetched record prices at auctions.

Some time between 1924 and 1928, English sculptor Robert Thompson started to sign his furniture with the now iconic mouse brand.

Poor as a church mouse.

“Me and another sculptor were carving out a huge cornice for a screen and he happened to say something about being ‘poor as a church mouse’.

I said I was going to cut out a mouse in the screen and I did. Then it struck me that it could be a very nice trademark ”

The mouse trademark remained, and became a success. The trademark was not registered until 1931. Some of the earliest mice were carved free from the oak, and until 1930, most mice were carved with forelimbs.



With modern furniture all traces of the construction have been removed, but Mouseman furniture has always strived to show how beautifully the traditional piece of furniture was put together.

Most of the oak has been quarter sawn, which not only shows the beautiful marrow rays (the connection between pith and bark) in the wood, but also provides a stronger plank and one that is less prone to warping.

Sometimes Blackberry Oak was used with distinct knots that resemble cat's paws; such furniture is very popular and fetches considerable sums at auctions.

Although 'Mouseman' furniture was always made in the traditional way, changes have also been introduced. Some of these are now indicative of the item's dating.

In the 1970s, a few changes were made that increased production speed.

For example, the switch to modern glues (instead of the traditional glues for animals). This eliminated the need for plugs.

Beautiful craftsmanship that's worth showing.

The rise of the Arts & Crafts movement.

Mouseman's furniture is strongly influenced by the Gothic style and the Middle Ages. This also coincided with the ethos of the Arts & Crafts movement.

The Arts & Crafts movement was founded in response to industrialization in the 19th century, which had led to a degeneration of the design and quality of goods. The movement advocated a simpler, timeless and more ethical approach to design and production. It originated in England.

The aim was to reassess the ideals of traditional handicraft production and craftsmanship. Anyone who believed that handmade objects were superior to machine-made products could join the association.

Original Mouseman furniture is highly sought after. An example of timeless design is the Monks Chair by Robert Thompson. Originally commissioned by the monks of Amblesforth Abbey as a comfortable chair to rest on between services. This design is still in production and is one of 'Mouseman's most sought after pieces.

An original Monks chair by Robert Thompson (made in 1939) was recently offered on Ebay for £ 19,000 Pounds.

The 'Thompson Mouse' has become more modern in design and has been adopted by many contemporary English artisan furniture makers and sculptors as a tribute to Robert Thompson.

There are many counterfeits in circulation.

<https://www.robertthompsons.co.uk/>





Enchanting Bluebells

(Latin name: *Hyacinthoides non-scripta*)

Enchanting and iconic, forest hyacinths are a fairy favorite and a sign that spring is in full swing. The violet glow of a hyacinth forest is an incredible spectacle with wild flowers.

Seeing bluebells scattered along a grassy verge or as carpeting on a woodland floor is the highlight of any spring walk.

These delicate flowers can be found all over Western Europe, but about half of the bluebell population is in the UK.

Ancient, somewhat dark forests, where the soil and their root systems remain untouched, is a favorite with the bluebells.

In this way they reach their greatest density.

The darker the forest, the more and deeper blue are the bluebells.

When BBC News reports that the bluebells are blooming again, the English go out in droves to admire and photograph them.

There are websites that mention where and when the most beautiful populations can be seen.

Below a link to a beautiful video about bluebells with bird sounds.

Click on the photo with the arrow to the right and increase the volume.

<https://www.nationaltrust.org.uk/lists/bluebell-woods-near-you#>

Ad de Rouw

Ad de Rouw from the town of Kerkdriel makes art from metal objects he has found. Screws, bolts, pieces of iron, etc. everything he encounters on his (cycling) path. He collects this in a box and occasionally tips it over on his workbench to see if he can make something interesting out of it. You will see Ad's creations more often in Passe-Partout in the future.



A bike ride in the late autumn is the origin of this object.

A monotonous roar chases the silence and draws my attention to an old tractor pulling a plow, making new sharp lines through the greasy river clay, changing the landscape from a gray field to shiny rolls of clay.

So regularly that with a little imagination it looks like a sheet of paper with lines on it.

At the end of each "line" the tractor turns half a pirouette and continues to work like a printer through the next line.

The parts used for this tractor have two things in common: they all are old and worn out.

The tool pin of a tractor was the base (chassis), the 'cylinders' of the engine come from a roller bearing, the front wheels are two broken slab milling cutters, the seat an old and worn bucket handle, and the driver a worn out pair of pliers.

derou023@outlook.com

GLASS & CERAMICS FAIR LEERDAM

Dear Glass and Ceramics enthusiast,

Wouldn't it be nice if we could ...

... meet again

... Be able to talk to each other

... Enjoy people's creativity again

... Admire beautiful glass and ceramic art

Better times are coming and that is why we think positively about the future

Glass and Ceramics Fair 2021!

On Friday 5, Saturday 6 and Sunday 7 November 2021 we hope to be able to open the doors again for participants, glass lovers, artists, collectors and interested parties.

Glass and Ceramics in all kinds of styles, old and modern, are displayed and sold by artists, collectors and gallery owners.

And of course we always follow the Corona measures imposed on us by the government and RIVM.

We will do our utmost to ensure that the exhibition runs as safely as possible for participants, staff and visitors.

We also count on the sense of responsibility of all those involved.



Host and organizer, Harm Wolthuis with Glass artist Bernhard Heesen

Photo: Cor de Cock

The Glass and Ceramics Fair is held in 'Party center Het Dak',
Tiendweg 9a, 4142 EG - Leerdam, The Netherlands.

The opening hours of the fair are:

Friday, November 5, 1 p.m. to 7 p.m.

Saturday November 6 10:00 AM - 5:00 PM

Sunday November 7 10:00 am - 5:00 pm

An entrance ticket costs €12.00

(Museum discount-cards are not valid)

There is ample parking space in front of the building.

The party center is easily accessible,

Use for navigation; 'Voorwaartsveld, 4142 EG'.

More information about the glass and ceramics fair can be found
on the site:

www.glasenkeramiekbeurs.nl



Photo's: Miss Sentinelli



If you have any questions, please email us
at: info@glasenkeramiekbeurs.nl

or call Partycentre 'Het Dak', Leerdam,
The Netherlands. (031) 0345-613626





Museum Panorama Mesdag presents:
Honderdduizend bomen en een bos van draad.
(*One Hundred Thousand Trees and a bunch of wire*)
By artist Sara Vrugt, a panoramic forest of needle and thread.

Museum 'Panorama Mesdag' has been in existence for 140 years and kicks off the anniversary year with a 'special first'. The artwork: 'Honderdduizend bomen en een bos van draad' by the Hague textile artist Sara Vrugt. It will be exhibited for the first time in Museum Panorama Mesdag.

For a year Sara Vrugt worked with more than a thousand volunteers on a forest of one hundred square meters. The project arose from her concerns about the climate.

With an embroidered forest, Sara wants people to participate in the creative process and let them look at nature with different eyes: "I want to create something together that conveys a message about the world we live in. Seen in this way, my projects are a form of 'making a difference' campaigning through art, not by pointing a finger, but with optimism and a wink."

The forest is shown in all its stages: young shoots, mature trees and dying stumps. The canvas is hung in a spiral form - Vrugt's variation on the panorama form - in which the visitor can wander.

Scents and sounds will evoke memories.
All senses are addressed.



In contrast to the painted illusion of 'Mesdag's Panorama of Scheveningen' - the painting that should not resemble a painting - Vrugt's panorama focuses on the tactility of the material and the visible handwork.

The forest is made of perishable material and seeds from the native seed bank of Staatsbosbeheer are added in the seam. As soon as the artwork reaches its final place in the garden of Museum Belvédère in 2023, the canvas will decay and the seeds will germinate in a new forest.

(Staatsbosbeheer = The Dutch National forest management)

The exhibition is ready, and the museum opens when the government allows it. Please contact us about time-slots. (031) 070-3106665
The exhibition will run until June 20, 2021.

Panorama Mesdag Museum
Zeestraat 65
2518 AA THE HAGUE

www.panorama-mesdag.nl

Photo's: Rogier Chang

Bar The Beanery, Frozen in time.



Edward Kienholz (1927-1994) made The Beanery in 1965, after his favorite Pub The Original Beanery on Santa Monica Boulevard in Los Angeles.

Kienholz copied the Pub in six months time and modelled it at two-thirds the size of the original Beanery, into a work of art.

Everything in the Pub is lifelike: from the figures - modeled after acquaintances of the artist - to the bar. Liquor bottles, ashtrays, cash register, phone book, jukebox and the pictures on the wall of the original Beanery.

It is striking that all Pub guests have a clock instead of a head. The space smells and sounds like a café and, because visitors can enter it themselves, it is a penetrating total experience.

A visitor tells about the Beanery:

"It smells of cigarette smoke, sweat, beer, cooking oil and urine. The Pub is nicely packed. It is 1965. You can hear the guests talking to each other, glasses clinking, with the jukebox on in the background.

Behind the bar it is full of bottles of different shapes and sizes. One bottle is half empty and the other has not yet been opened. It is dusk in the Pub.

There is little light, making the labels difficult to read. Ashtrays and glasses are still on the tables and on the bar. There is also an old public telephone on the left side of the entrance. The main café has a dark atmosphere. The walls are made of dark wood.





Behind the bar hangs a sign on a shelf with the bottles on it.
“Fagots - stay out! “
(no access for gays)

There are a lot of signs in the main café. A sign hangs above the red door of the local café:

Please be quiet after leaving,
our neighbors are sleeping ”

There is also a sign in the back:

“Minimum service per person is 35 cents”

Behind the bar is a man, the bartender. He has no hair and wears glasses. His hand supports his head, he is wearing a dark blouse.

At the back left of the pub, a guest is leaning over a table. He is wearing a blouse and has no hair. There are guests at the bar. A girl with blond-long hair has a drink and a cigarette in her hand.

The guest opposite has no hair and is wearing a dark sweater. There is a waitress at the back of the cafe. She takes the empty glasses away from some of the guests. There is also a guest at the jukebox.

All the guests in the Pub have no face.
These have been replaced by clocks.

Except for the bartender, all guests have a clock as a face. All “faces” are on 10 past 10.

Time stands still. Time is frozen.

Anyone who has experienced the distress in this work will never forget it.



Anyone who has experienced the distress in this work will never forget it.

In 1964, the United States was on the eve of the Vietnam War.

A newspaper in the newspaper vending machine at the entrance of the artwork, refers to it.

This newspaper was the direct reason for Kienholz to make this work.

The clock has also been stopped for Edward Kienholz himself.

He died of a heart attack at the age of 66.

<https://www.stedelijk.nl/nl/bezoeken>



More about The Beanery:

The Beanery is part of the permanent collection of the 'Stedelijk Museum' - Amsterdam and falls into the category: Social Realism or Junk-Art.

Dimensions of the structure: 6.7 x 1.9 x 2.53 meters. The artist covered everything with a synthetic resin, which gave it a transitory and dead appearance.

The typical café smell in the work is characteristic of Kienholz's working method.

The artist specially wrote a recipe for this: the scent must be composed of beer, rancid fat, urine, mothballs and cigarette ashes.

The fragrance paste is made over and over again by the Stedelijk Museum's restoration department.

The conservators fry bacon at home to obtain rancid fat, and to collect ashes, the ashtrays in the museum café used to be emptied.

Not everything met hygiene requirements in the past:

Nowadays ammonia is used instead of urine, and the scent mixture is no longer distributed via the café fan but is now in an open glass jar behind the bar of The Beanery.

Who was Edward Kienholz ?

Edward Ralph Kienholz (October 23, 1927 - June 10, 1994) was an American installation artist and assembly sculptor whose work was highly critical of aspects of modern life.

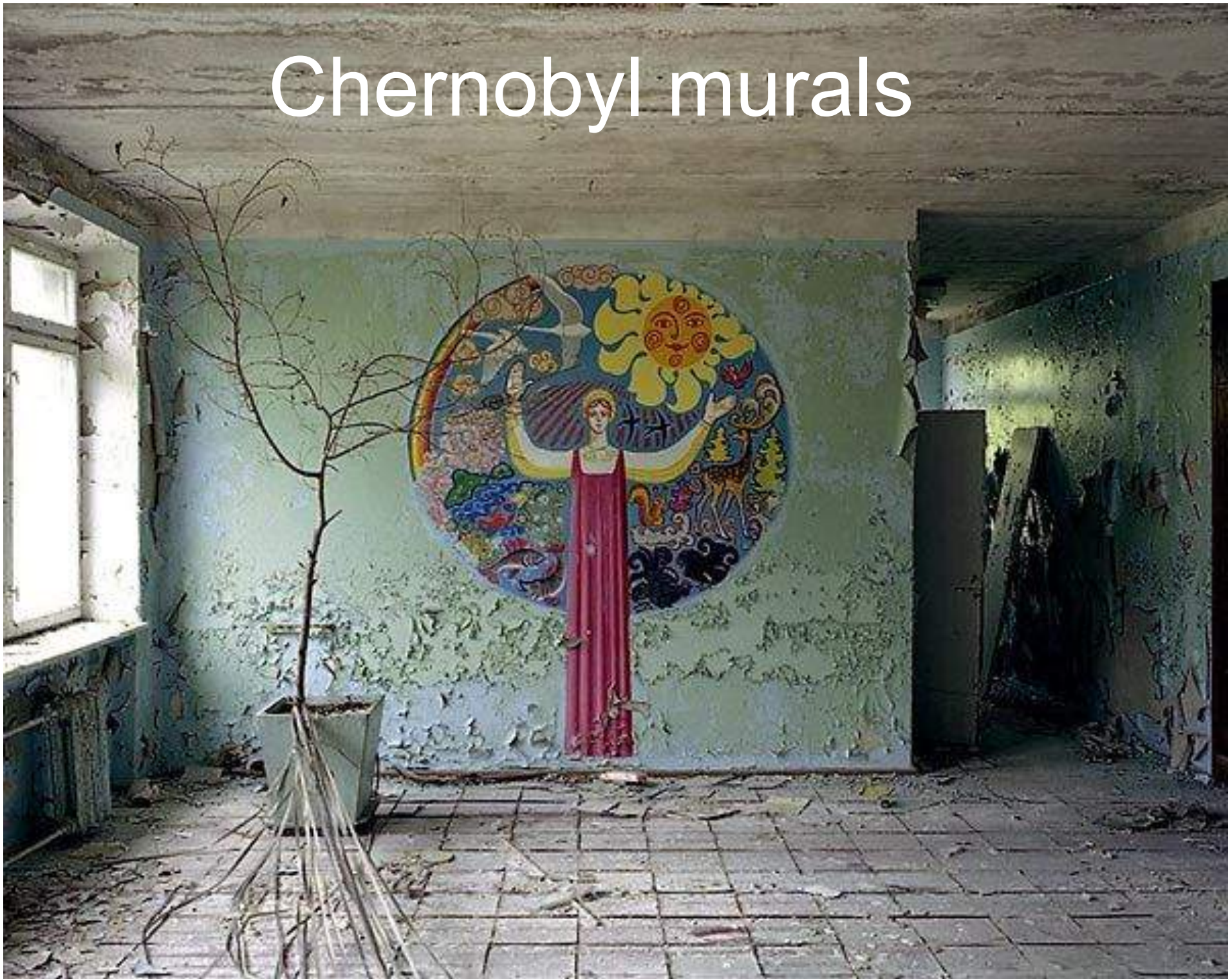
From 1972 onwards he created many of his artworks in close collaboration with his artistic partner and fifth wife, Nancy Reddin Kienholz.

For much of their careers, the Kienholzes' work was appreciated more in Europe than in their native United States, although American museums have shown their art more prominently since the 1990's.





Chernobyl murals



The HBO series "Chernobyl" caused a lot of attention for the biggest nuclear disaster ever, April 26, 1986, when the reactor of the Chernobyl nuclear power plant in Ukraine exploded in the middle of the night.

The city of Pripyat was evacuated. Everything within a radius of 30 kilometers, the so-called nuclear exclusion zone, is still forbidden to enter without permission.

The Plutonium released during the nuclear disaster has seriously contaminated the area around Chernobyl. Plutonium takes about 24,000 years to lose half its strength.

Estimates of the number of fatalities range from 31 to 100,000. Thousands of people suffer from thyroid cancer.

According to The International Atomic Energy Agency, between 100,000 and 200,000 pregnancies have been terminated in Western Europe because the mothers were told the Chernobyl disaster could cause health problems for the unborn children.

As a result of the contamination, Pripyat will remain uninhabitable for a long time.

The city has been deserted by people, but that does not mean that there is no more life. Wolves, wild horses, beavers and wild boars have made it their home.

The high radiation also affects these animals: the birth rates are lower, there are more genetic mutations and the death rates are higher. This is especially noticeable in the forbidden zone, which is within a radius of 30 kilometers around the nuclear power plant.







Near Chernobyl lies the "red forest". The forest got its name after all the trees died from the great amount of radiation and their needles turned red.

About 5 million people currently live in affected areas a little further away. In those areas, residents are still feeling the effects of the nuclear disaster. Food, milk, water and firewood are highly radioactive. Radiation levels are also very high in schools, parks and playgrounds.

The radioactive radiation was carried as far as Ireland after the nuclear disaster. The worst hit were Ukraine, Belarus and Russia itself.

They received 63% of the radiation, partly through radioactive fallout

A concrete sarcophagus was built over reactor 4. Leaving the dangerous radioactive material below in the sarcophagus.

As the first sarcophagus gradually crumbled, a new shell was built. But due to the strong radiation, that new sarcophagus will only be able to last for 100 years.

Regularly fires break out in the heavily contaminated area due to lightning strikes. This will re-distribute the Plutonium at the bottom through the air.





Disaster tourism

More and more people are visiting the exclusion zone around the Chernobyl nuclear power plant. Travel agencies even organize day trips to the deserted city of Pripyat.

After the Urbex photographers who documented the destruction and the desolation, and as a rule only leave their footprints. Disaster tourists now appear to take selfies at the risk of their own lives. In the abandoned houses where the residents had to leave all their belongings, the crockery is still on the table. It feels disrespectful.

And what could be better than photographing yourself wearing a white overall and a gas mask. It's just like the real thing !! Tourists who have to leave their mark with aerosol paint in this disaster area.

People who put scary dolls in abandoned cots for dramatic effect and take pictures of them. Even taking nude photos in the disaster area apparently has something special.

At the end of the day, everyone with radio active sand and soil on their shoes goes back into the bus, and no one is watching.

We will limit ourselves to original murals from before the disaster, showing that Pripyat was a vibrant community before the disaster happened.





Passe - Partout Artmagazine

Passe-Partout Art magazine previously known as Kunststof Magazine is published 6 times a year. This digital magazine is a free edition of the ' Leerdams Kunstenaars Collectief '

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

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Sylvia Bosch.

Layout & photography :
Antony Swiderski.

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Antony Swiderski



Model on cover photo : Jopie LK (Model & Artist)

<https://www.facebook.com/JopieArt>

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

The latest edition and recent previous editions of You can read Passe-Partout Art Magazine on the ' Leerdams kunstenaars collectief ' website.

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

Shall we become friends?

We are a non-subsidy foundation.
Our goal is to make people enthusiastic about art.
Because art colors your life!

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

Would you please become our friend too?

Ons rekening nummer is:
NL82 Rabo 01671774 00
t.g.v Stichting
Leerdams Kunstenaars Collectief.

Would you like to exhibit
at a Rivas location in
Leerdam or Gorinchem ?

Contact Maya Beijen - head of the Art Committee .
Tel. (031) 06-23309395 email m.beijen@rivas.nl



The mosaic virus has taken hold of Anna Vandersloot.

When I was decorating my last house, I dropped a mirror. I kept the fragments.
A while later it turned out that a hideous niche in the bathroom could use a little spice.

And so the idea of “Underwater World” was born.

At one point I thought it might also be fun to mosaic on objects. But then with objects of our own making.

This is how ‘Het Bakje’ (the “Bucket”) was created.

Both projects have subsequently been shelved unfinished for several years.

After my retirement from a very busy job, I came into contact with the ‘Kompas foundation’, a volunteer organization in the town of Zaltbommel. At one point the school behind it turned out to be in possession of a very unfinished concrete ‘Social Sofa’. They wanted to send it back to the Social Sofa supplier in Tilburg. Fortunately, the ‘Compass Foundation’ put a stop to this.

And so I ended up in a core group of 3 to 4 women, who came together once a week to complete this Sofa according to their own design.

It took us 9 months to do that.

First we followed a short course in Tilburg, then ordered kilos of mosaic stones and by working hard the Sofa was completed



Then the group fell into a 'black hole'.
That's why we have decided to continue together.
The mosaic virus had gotten a hold of me.
And so many of my designs have found their way
into mozaic.

I also made designs for others and guided them
in their creation process.
In the meantime I have also been able to
manufacture company signs with mosaic.

I am a fairly impatient person, but when I'm
working with mosaic I get completely absorbed,
and to the surprise of my friends I almost have
infinite patience for it.
And that also applies to my other artistic
expressions, such as sculpture, ceramics,
painting and, among other things, also making
photo books.
All of this makes me very happy !!!

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



Mosaic "Underwater World" by Anna Vandersloot

JASON deCAIRES TAYLOR



Jason deCaires Taylor realizes new underwater Museum in Cannes France

On February 1, 2021, a new underwater museum was opened in Cannes, France.

Funded by the City of Cannes.

The development of the project took over 4 years. The museum is the first installation of Jason deCaires Taylor in the Mediterranean.

It contains a series of six monumental three-dimensional portraits, each more than two meters high and weighing ten tons. They are located near the island of Sainte-Marguerite, one of the Lérins Islands, just off the coast of Cannes, France.

Placed at a depth of between two and three meters, these works of art rest on white sandy plains, between seagrass meadows in the protected southern part of the island.

The shallow depth and proximity to the coast make the site easily accessible, and the crystal clear waters provide ideal conditions for snorkeling.

This is the only museum you can visit from a social distance, with a diving mask over your eyes instead of a mask over your mouth.

The six works of art are based on portraits of local community members, spanning different ages and professions.

For example:

Maurice - an 80-year-old local fisherman - and

Anouk - a 9-year-old elementary school student.





Each face is scaled up considerably and split into two parts, the outer part resembling a mask.

The theme of masks ties in with the history of Sainte-Marguerite, known as the location where 'The Man in the iron Mask' was imprisoned.*

Cannes, for its famous annual film festival, is known for its relationship with the performing arts.

The site of the sculptures used to be an area with disused maritime infrastructure.

Part of the project was a significant site clean-up, removing marine debris, such as old engines and pipelines. To create a space for the installation of artworks, specially designed using Ph neutral material to reduce marine debris, to attract fauna and flora.

The site is now cordoned off from boats, making it safe for snorkelers and divers and preventing damage from anchors to the seagrass meadows.

Posidonia grass is a vital habitat and is sometimes referred to as the lungs of the ocean for the sheer amount of oxygen it creates.

With all of his projects, Jason aims to draw attention to the sea as a fragile biosphere in dire need of protection.

- * The Man in the Iron Mask is a 1998 American action drama film directed, produced and written by Randall Wallace, and starring Leonardo DiCaprio
- * The Man in the Iron Mask has also appeared in many works of fiction, most prominently in the late 1840s by Alexandre Dumas.

*The proud Anouk - She's a
9 year old primary school student*







The split mask is a metaphor for the ocean

One side of the mask shows strength and resilience, the other vulnerability and decay.

From the land we see the surface, calm and serene, or powerful and majestic.

This is the view of the mask from the sea. However, beneath the surface is a fragile, balanced ecosystem - an ecosystem that over the years has been continuously degraded and polluted by human activity.

<https://www.underwatersculpture.com>





'Your silence will not protect you'

Afra Eisma's first solo museum exhibition

Afra Eisma (1993) creates intimate worlds bursting with color and energy.

Her work consists of tufted carpets, ceramics, drawings, paintings and textiles that lead to radiant tactile installations in which connection and generosity are central.

From March 27, 2021
The Fries Museum presents
her first solo museum exhibition.

For this exhibition, Eisma transforms the rooms into immersive installations. For each space she highlights an emotion that connects them to the stomach, heart and mouth.

Guides, sometimes in the form of animals, lead the visitor from one room to another.

The installations are a gathering of life and art, she literally weaves life experiences into her work. With the exhibition she reflects on her own vulnerability.

Until June 13 in the
Fries Museum - Leeuwarden,
the Netherlands

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



Afra Eisma in her packed studio in The Hague. Photo: Serge Lichtenberg.



In the tapestries, wonderful creatures with long limbs act as 'guides'.

Art Competition 2021 theme Animals.



Oil painting: Dog "Rose"
by Ditske de With.

Apply before September 1, 2021 at:
sylviabosch@leerdamskunstenaarscollectief.nl
we will then confirm your registration.

More information about the conditions can be found at
www.kunstwedstrijdleerdam.nl
That site will be updated soon.

Due to Corona, we had to cancel the 2020 art competition.

People had other, more serious things on their minds, and that's very understandable.

We hope that this year will be a more positive year, and certainly also for art.

And that, just like in previous years, we will be able to organize a beautiful exhibition of all your entries at 'Van der Wal Interior consultants' in the city of Leerdam.

And isn't it great to be able to exhibit your work in the beautiful surroundings of 'Van der Wal Interior-advisors'.

Many art forms are allowed such as drawings, prints, paintings, textile art, stained glass, ceramics, photography, installations, mosaics, collages, sculptures in stone, wood and metal, jewelry, etc.

We look forward to hearing from you again this year.



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**Please submit copy
before
end of May 2021.**

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