

Passe-Partout

Kunstmagazine

Edition 11.4

Kristian Tsvetanov takes you
on a spiritual tour through
the history of our world..

Odile Kinart's sculptures
are dancers or spectators
and do not have a leaflet.

Perky paint brushes
from Alexandra Dillon.

The Selkie of the
Faroe Islands

Compressor head
the world's first real
Heavy metal band.

Street artist
Guido van Helten in large
format.

Found in a charity shop
and looted art.

Cornelia Elisabeth.





Ana Rosa Pano

Passe - Partout Kunstmagazine

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This foundation is also
organizer of
The Art Competition Leerdam.



The beautiful Gothic model on the cover page & page 2,
Is the Dutch model Ana Rosa Pano. Instagram @anarosapano

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The latest edition and all previous editions of You can read
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https://www.leerdamskunstenaarscollectief.nl/Passe-Partout_kunstmagazine.html

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worden ?

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Kristian Tsvetanov



When the editors came across the artworks of Kristian Tsvetanov, we were very curious about the person behind these very special creations. We contacted him he is indeed special. He tells his story below.

“The most important thing in life is curiosity and creation”

I was born in 1992, in a small rural area of my country. I don't think the details of my life are that important, as they're similar to anyone else's. I grew up in a regular family, with regular people, who had regular problems. What is important, I would say, is that it was exactly this sort of regularity in my world that made me want to wish for something greater in life

Painting: Reverend Mother Taraza.

One of the greatest pieces of literature to me will always remain Frank Herbert's saga of Dune. A story of philosophy, ecology, politics and history. A story as deep and epic as its characters. And one of those characters is the tragic, yet victorious Reverend Mother Taraza of the Bene Gesserit order. She pays with her life to achieve what she wants, and yet her achievement is the building block toward the survival of a Universe.

Oil 30 x 40 cm.



“I was lucky that my mother gave me the gift of curiosity from an early age”

No-one from my family or friends ever dreamed of experiencing a larger world, greater ideas, or anything beyond our everyday life, no-one except me. It was my luck that from a very early age my mother gave me the gift of curiosity. While regular life was going on around us – work, play, school, friends, troubles – she used to show me things which were otherworldly. I saw stories, books, films and pictures about space, history, fantasy, wizards and monsters, kings and queens – characters and events that were far more monumental than our usual rural life.

The people around me struggled for money, food, taxes, clothing, but the characters in my imagination fought for things like power, happiness, for the people they love, for their own life, or for a great cause to change their world.

Painting: The ghosts of Rome.

I've always been in love with Ancient Rome. The gigantic ancient ruins that are spread all over the city look like the skeletal remains of a titan. And a titan indeed it was – an empire that shaped our world maybe more than any other historical entity. And so the titan's skeleton remains, all those bones of marble. And among it walk the ghosts of all those who witnessed the empire while it was alive..

Oil 46 x 61 cm.



Because I was exposed to these glimpses of a greater world, my real world always seemed too small for me. This is what taught me what was most important in life: it's not success, or money, or love. I think what is most important in life is curiosity and creation. Throughout his existence a person always has to remain curious, and willing to know more, to see more, to explore more, to contemplate what they see, to try to absorb it, and then use it as fuel for their own creativity.

And finally – to use that creativity in order to create something beautiful and unique as a gift to the world after they've gone. I'm a person of secular views when it comes to matters of the world beyond.

We only get one life, one chance to exist in this universe, and that in itself is an amazing gift. Thus, I feel a sense of obligation to honor this rare chance that I've been given. And I honor it by creation; by trying to leave marks of beauty on the world, marks to go on existing after me, long after I'm gone..

Painting: Those who pass.

Similarly to 'Event horizon', it's a depiction of transition, of change. It is a door through which there's no return. But is it a beginning or an end? The people go toward the gate, stepping through the snow, wind and cold, expecting to find what? Do they walk toward safe haven, or toward their death? Do they pass on, or do they pass away? Once again, I leave the viewer to decide.

Oil 40 x 50 cm.



My life and creativity are focused mainly on traditional visual art. I've never studied art, nor do I do it for a living. It was my decision that my education and livelihood should be completely separate from my real purpose. I've graduated in linguistics, and I work within the same industry. I have left Art completely disconnected from this, untouched by life logistics, finance, or popular demand.

I like to keep my creation pure, lonely, independent and steadfast.

I create my works solely for my own self, and only in the way that I want to create them. It is perhaps my weakness that I cannot make my art thrive by capitalizing on it, but I accept this weakness. My Art thrives best when fueled only by my sense of individualism. I like to keep my creation pure, and solitary, independent and unwavering. My finished works are out there for the world to see, but my creative process and power will forever be mine, and mine alone

Painting: Event horizon.

An event horizon is the point within a black hole, where once reached, you can no longer return. It's where the black hole finally devours you, and everything in your world ceases to exist – time, space and thoughts. The character in the painting seems to dissolve. Or maybe assemble back together? Is the painting a depiction of the end, or the beginning? I will never know. But what I do know is that it encapsulates that vital second of the transition between existence and nonexistence. The viewer has to decide which of the two it is for themselves.

Oil 55 x 45 cm.



Painting: Skydive.

A depiction of the concept of fatality, life on the verge of death, the fateful moment when all could be lost. It's a theme that I often depict in my works, as it always lurks in my mind. The idea of the End, our last breath, the last thing we see.

The characters in the painting made a parachute jump. But did they jump from the giant's head? Did they jump from somewhere else with the creature looming behind them? I don't know. All I know is that their jump is decisive for their very existence.

Oil 30 x 40 cm.



Painting: Steps of the capitol.

It depicts the steps toward the Capitoline Hill in the city of Rome, with a view of the Temple of Jupiter Optimus Maximus, as it would have looked around the time of emperor Augustus, 1st century AD.

Oil 45 x 55 cm.



*Pharaoh's repose.
Oil 30 x 40 cm.*

Ancient Egypt is one of my greatest passions. And one of Ancient Egypt's greatest passions was the idea of Death: how to face it, how to survive it, how to honor it, and how to glorify it. It was the aim of the Ancient Egyptians to eliminate mortality by transforming it back into life through ceremony, sacred text, and art. Death cannot reach you, if your body remains the same. It cannot bring you down, if you're standing high and proud on wall paintings. It doesn't stop your existence, if tradition says you still exist, but only in another dimension. The pharaoh in the painting isn't dead. He's just in repose, sleeping forever peacefully.



*Painting: Priests.
Oil 50 x 40 cm.*

Priests is one of my earlier paintings from 2019. The idea behind it is a concept scene from a potential fantasy storyline, where spiritual leaders perform rites in the darkness of night, it stems from my fascination with the phenomenon of religion and mysticism..



*Painting: Osiris.
Oil 46 x 61 cm*

Osiris in wrath, attacking his enemies, the enemies of death and destruction.

It's one of my earlier paintings as well, heavily influenced by an artwork I saw on television a long time ago, though to this day I do not know who the artist was. I painted the picture from memory a few years back, because I wanted to freeze the memory of its impression forever.'



Painting: Tiresias the blind prophet.

A character from the Odyssey, an all-seeing wizard. People go to him to ask him questions about life, to seek help and advice, because he has the power of foresight, the ultimate vision upon the world. And yet he physically lacks eyes.

The all-seeing man is blind. Are we then to ask for help and advice from characters whose being is so intertwined in contradiction?

Oil 40 x 50 cm.



*Painting: Queen Nefertiti.
Oil 60 x 70 cm.*

“Nefertiti is my proudest creation”

The history of humanity is one of my most powerful drives in art. Few things are more fascinating to me than the stories of those who lived long before us – their stories and drama, their struggles and passions, their personal strengths and weaknesses, their desires and their fears. It was Cicero who said 2000 years ago – “To be ignorant of history is to remain forever a child”, and I agree. Our own modern world is built by the efforts of those who came before, and if we don’t look back and see how they built it, then we will not be able to understand how to continue building it into the future.

““To be ignorant of history is to remain a child forever”

Out of all my finished works so far, Nefertiti is my proudest creation. She's here, just a few feet away from my desk, her eyes looking at me as I'm writing these words. I'm alone in my apartment, and yet I never feel so, because she's always looking at me. And I meant her to do so. Queen Nefertiti died more than 3000 years ago. And because she was so fascinating to me, I wanted to feel as though she was alive and with me. So I took a blank canvas and built a window into history, through which she could again take a look at the world, and at me.

"I wanted to create an illusion, where she and I could meet through the ocean of centuries."

Her name means "The one who is beautiful has come". She was the queen-consort of king Akhenaten, and the two of them were revolutionaries. They tried to overturn their world by destroying an old religion, and creating a new one. From the desert they created the foundations of a monumental new city, to be expanded and admired forever in their memory. But they failed. Akhenaten died, and Nefertiti was left alone..

She then disappears from the historic records, and no-one knows her final fate.


Their monumental new city was left to rot and ruin in the desert sands, their new god was erased, and their dynasty brought to an end with the death of the young heir to the throne – Tutankhamun. Nefertiti is long gone, she can never tell me her story. And yet she is with me, her eyes of paint, her smile forever frozen, her image showing from behind the curtains of history, always there, always looking at me.



Foto: Kristian Tsvetanov.

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**Kunstenaar
of hobbyist?**

dekwast.nl



Als de violen klinken

Rechtop en fier staan er draden
als gehelmde poortwachters
in afwachting wie langskomt.

De steile stamper heeft zich binnenshuis
verstopt voor
genode gasten.

Iedereen krijgt nectar
maar er wordt meer geserveerd.

Bij het weggaan wordt er feestelijk
als ware het confetti
ruim met pollen gestrooid.

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 turns over on the workbench every now and then to see if he has anything can make it interesting.

Here we are, the metal group.

With a strangely welded prosthesis here and there. Freshly brushed and polished, and ready for a new performance.

Each of us had our own stage; from machinery to agriculture, and even a bolt for the sleeper.

Yours sincerely, Ad de Rouw.

derou023@outlook.com

The metal group

Found in a Charity Shop



He was standing in a corner somewhere back at the Charity Shop.
But I saw him right away.

Tribal art from the Republic of Benin. Made of Ebony Wood
37 cm high, price: € 7.50.

Sculptures from Benin differ from other African sculptures, and are therefore easily recognizable as others.
It is a beautiful sculpture, very skillfully made.

Benin was once a kingdom in what is now southern Nigeria.
The kingdom of Benin ruled by a series of kings who were called Oba's.
And who were active promoters of arts and crafts.

Their beautiful palace in Benin City was decorated with carved wooden heads, beautiful bronze wall plaques and masterpieces of ivory carving.

Invasion and looting by the British.

The English wanted control of West Africa,
This included the invasion and looting of Benin City in 1897.
About 2000 art treasures were stolen and sent to Europe.

The largest collection of Benin art is nowadays not on display in
Nigeria's country of origin, but in museums in London and Paris.

How sad is that.

Nigeria has been asking for the return of looted art since 1960.

In 2017, President Macron initiated a discussion about whether Benin art belongs in Paris and English museums.

Since then, France has already returned several objects to Nigeria. Macron hopes England will follow soon...

And yes...the English have recently returned a bronze rooster to Nigeria. The beginning is here!.

In the Netherlands, being in the Museum of Ethnology and the Africa Museum 114 objects of doubtful provenance are present.

It would be wonderful if we could give this back to its rightful owners so they can connect with a piece of their history that has been so far away for so long.

A plan for restitution has already been sent to the House of Representatives.

The next cabinet will (hopefully) make the right decision.



When will the looted art be returned?

A photograph of a woman with short dark hair, wearing a black jacket and black pants, standing next to a large, stylized bronze sculpture of a cat's head. The sculpture has a greenish patina and is set in a lush green garden with trees and bushes in the background. A small dog is visible in the distance on the left. The name 'Odile Kinart' is written in large white letters with a red outline at the bottom of the image.

Odile Kinart

Belgian Odile on art...

My sculptures are spectators or dancers

The artist is not necessarily known by his work.
I want to express stillness, harmony, light humor. My sculptures are spectators or dancers dancing the dance of life; actually they are buddhas. But I myself am a workaholic, driven and restless. I'm picturing a state I long for, but don't possess.

My boats don't have oars.

My figures are at rest. The attributes are beds, seats, sofas, baths or swings. My boats don't have oars. They sail with the flow, in harmony with the elements, with life itself. The names of my sculptures often refer to solidified time: timeless, time lost, time off
just sitting here,... listening to the summer rain...

The form is just as important as the content

The same theme becomes a tear-jerker in one poem and becomes poignant, universal or poetic in another. The difference is not in the subject, but in the choice and dosage of words and pauses. In visual art, volumes, lines and form tension are important.

I value the artisanal aspect

I value the craft aspect of art. All that vagueness and pretentiousness around art irritates me.
A chair designed in clean lines and executed with care is also art for me, just like cooking can be.



Art without leaflet

I am especially inspired by the pre-Colombian art and also by the old African wooden sculptures that you will find in the museum of Tervuren. Ethnic art appeals to me because it is sober and simple, almost childlike, but with great expressiveness. You also notice the joy of creation with which they were made.

I also like Art Brut, the works of art made by psychiatric patients such as the Ghent Museum dr. Guislain is showing and children's drawings.

I also like allotments, from boxwood and yew, pruned to dragons and animals. I know we're on the verge of kitsch, but that's just a word like the ugly word artist, or the ugly word intellectual. The top five ugly words include the word love and the word god.

Art is a means of communication.

Visual art speaks with sculptures.

If that language is not universal, cannot be understood by people of average intelligence and an open mind, then that imagery has failed as a means of communication.

I don't pride myself on art that requires a degree, which is admired primarily because it confers intellectual status on the admirer.





Egidius, where have you been?
Everyone understands that.
The poem 'The Marriage' by 'Elsschot is a
masterpiece.
Anyone with any life experience understands that.
(And between dream and deed there are practical
objections and also melancholy and no one can
explain why it comes late in the evening.....).

"Shall we,
she said,
lie down,
together,
in a hotel room,
with our pyjamas on,
and let the servant,
bring in pie?"

That's one of my favorite poems
by Judith Herzberg.

That light-heartedness, that
humor, that childishly simple,
that poetic appeal to me. I hope
my images come across as that
and not as a cultural superficiality
world.





In my world of sculptures there is no hierarchy between humans and animals.

I see people and animals as living beings without that sharp dividing line between more intelligent and less intelligent. I feel animals as more in tune with life than we humans. Dogs and cats and monkeys have a sense of humor. For example, my dog can sit on a hilltop and take in the scenery.

In "Cannery Row," John Steinbeck portrays a professor who, on his morning walk along the beach, greets the stray dogs he meets by taking off his hat. And the dogs smile back. People who can't see dogs laughing should put on their glasses.

Can you imagine that your partner greet you as enthusiastically as a dog when you come home at night?

You wouldn't feel right about it..

The daily portion of poetry can be picked up from the street

We live too busy to see the poetry of the everyday, to stop time and live in the now. We have lazy, tired eyes. If we rub the dust from our eyes and look at life a little obliquely, there are wonderful things to see.

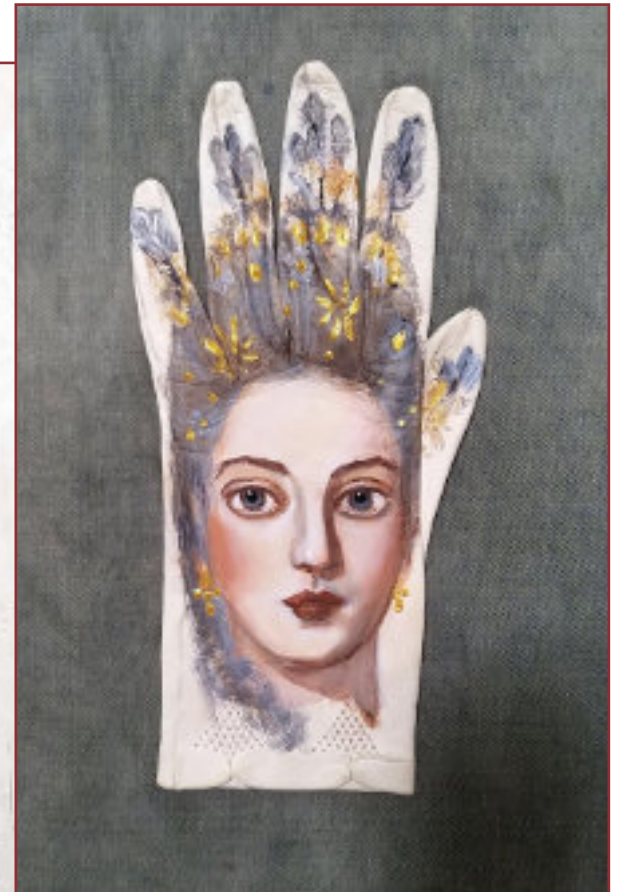
Appreciation.

I wish my sculptures to be understood just as well by someone who has only attended primary school as by university graduates, just as much by Beatrix as by my neighbor, as is the case for Gerard Walschap's novels, Willem Elsschot and John Steinbeck, whom I appreciate very much..



Alexandra Dillon's cocky brushes....





Alexandra is a surrealist painter from Los Angeles who creates art from found objects.

With a flair for the theatrical, Dillon applies European painting traditions, from Roman-Egyptian mummy paintings to Baroque portraiture.

Dillon paints imaginary portraits on worn brushes, the tools of her trade. These small paintings (the size and shape of which are reminiscent of hand mirrors) reflect unique personalities.

"My characters come to me like a novelist's," she says. "They just show up and tell me who they are."

Dillon explores the connection between the clothes and the wearer and reverses the relationship by painting portraits of women on the dresses themselves.

In one of her series, these ladies are presented as extras from the sets of Old Hollywood extravaganzas, who never really 'made it', and were only allowed to wear the costumes briefly, fulfilling the queen-for-a-day fantasy.

Clothing becomes the metaphor for expression as well as disguise, strength and vulnerability. Faces, or bits of faces, painted on old tools, such as axes, cleavers and locks, create new interpretations of femininity.

www.alexandradillon.com

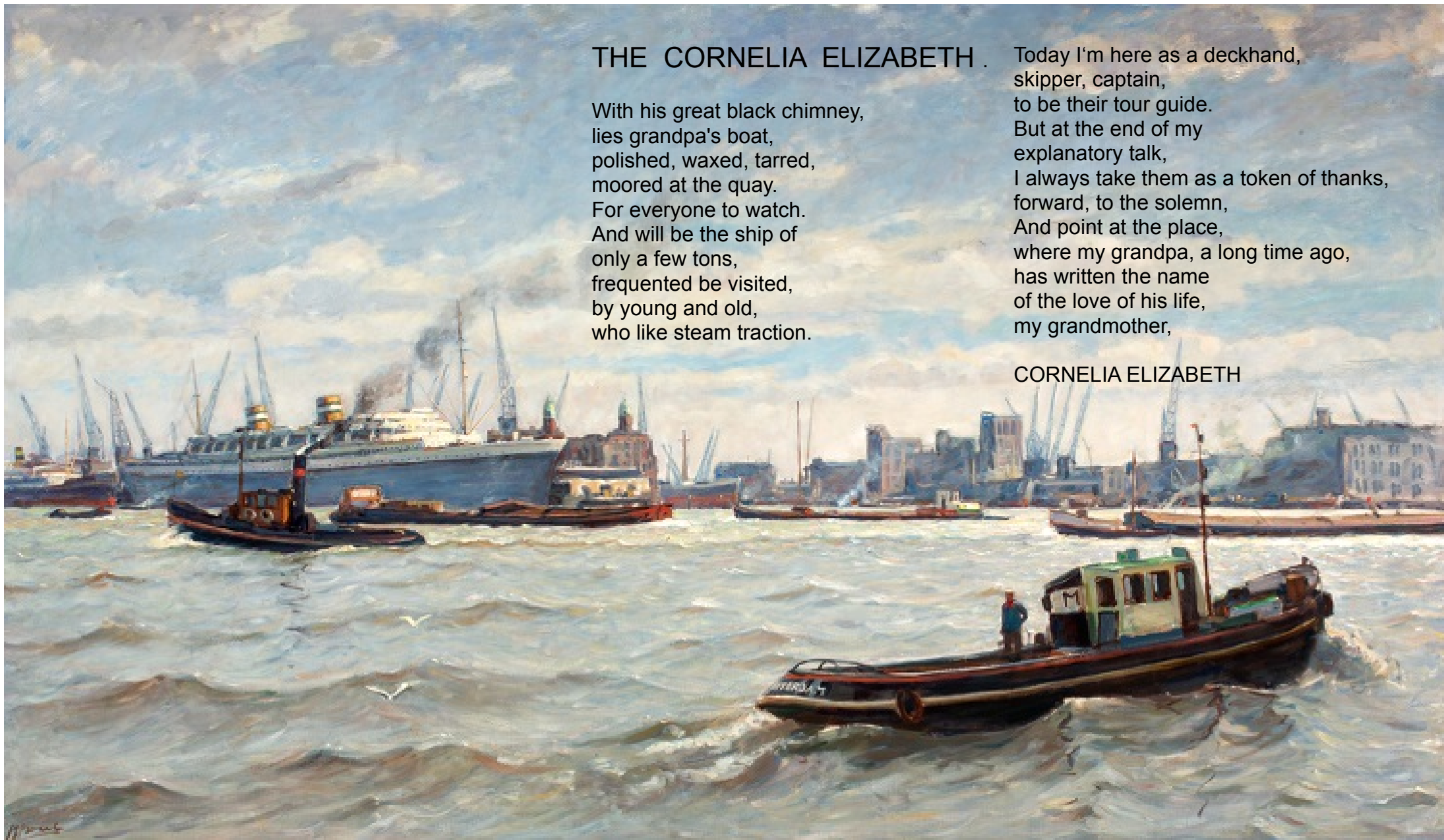


THE CORNELIA ELIZABETH .

With his great black chimney,
lies grandpa's boat,
polished, waxed, tarred,
moored at the quay.
For everyone to watch.
And will be the ship of
only a few tons,
frequented be visited,
by young and old,
who like steam traction.

Today I'm here as a deckhand,
skipper, captain,
to be their tour guide.
But at the end of my
explanatory talk,
I always take them as a token of thanks,
forward, to the solemn,
And point at the place,
where my grandpa, a long time ago,
has written the name
of the love of his life,
my grandmother,

CORNELIA ELIZABETH



THE CORNELIA ELIZABETH.
Poem by
Cor van Zandvoort (PSN) 91 years old.

Painting: Pieter Jacobus van Boxel (1912–2001)
Title: Nieuwe Maas with the head office of the Holland-America Line
and on the foreground tugboat 'De Rotterdam',
Oil on canvas 99 x 170 cm. (39×66.9 in.)



Selkie

The Selkie of the Faroe Islands.

The particularly beautiful bronze statue, made by Miroslav Liska, commemorates myths about Selkies and in particular a well-known myth about the seal woman in the Faroe Islands.

The legend of Kópakonán, which literally means "the seal woman", is one of the most famous folktales in the Faroe Islands.

Selkie stories are traditionally romantic tragedies, with the Selkie in most stories returning to the sea after several years as a seal woman leaving the human life with a human..

A well-known story is about a beautiful Selkie who is caught by a fisherman on the island of Kalsoy, who hides her sealskin while on land one night. Caught, she becomes his wife and they have 2 children.

One day, however, he goes fishing and she finds her sealskin hidden in a chest in their house.

She escapes back to her Selkie family at Sea after making sure the children are looked after until the fisherman returns.

She leaves a message not to follow her and not harm her Selkie family. However, the fishermen ignore the warning, killing both her Selkie husband and Selkie children.



Selkie by Julia Jeffrey,

As the Selkie meat was being prepared for supper, the seal woman suddenly appeared in the form of a troll.

She promised revenge on all the men of Mikladalur, announcing that some would die at sea and others would fall from the mountaintops, until so many were killed that all their arms would encompass the entire perimeter of the island of Kalsoy.

Today it is still feared that the number of victims is not yet large enough, and so the deaths will continue to fall.

A statue of Kópakonán was erected in Mikladalur on the island of Kalsoy in August 2014. The statue is designed to withstand 13-meter waves.

The Selkie legends have inspired several artists.

Youtube video of the Faroe Islands filmed with a drone:

<https://www.youtube.com/watch?v=PbeJbtK0GTQ>

The Faroe Islands.

The Faroe Islands is an archipelago located in the northern Atlantic Ocean in the triangle Scotland-Norway-Iceland. The archipelago is an autonomous part of the Kingdom of Denmark that does not belong to the European Union.

The name Faroe Islands probably means Sheep Islands.



Selkie by Stephanie Pui Mun Law. An American painter and illustrator.

Street Artist Guido van Helten



Lipstick in Reykjavik



Objects can't be big enough
for Street Artist
Guido van Helten.

Guido van Helten is an Australian-born visual artist and photographer (1986). He is an internationally recognized artist who creates contemporary street art around the world.

Born in Canberra and raised in inner-city Melbourne, Australia, the artist was influenced at a young age by traditional graffiti movements which led to an early introduction of aerosol spray at a young age.





After graduating with a Bachelor of Visual Arts majoring in Printmaking from Southern Cross University, Guido began developing his contemporary work which is now closely aligned with the large-scale muralism movement around the world.

His work grew out of his keen interest in travel, photography, architecture and learning about cultures in conjunction with their landscapes. Guido has attracted attention for his work in regional communities in Australia and was nominated for the Sir John Sulman Prize at the Art Gallery of New South Wales in 2016 for his work in the community of Brim, Victoria.

These interests and his ability to work on large-scale projects have led to assignments all over the world in Europe, Scandinavia, the United States and Australia.

<https://www.guidovanhelten.com/projects>



COMPRESSORHEAD



Heavy Metal from Germany



Compressorhead, tireless and immortal.

Compressorhead is the world's first live rock band in which robots play real instruments.

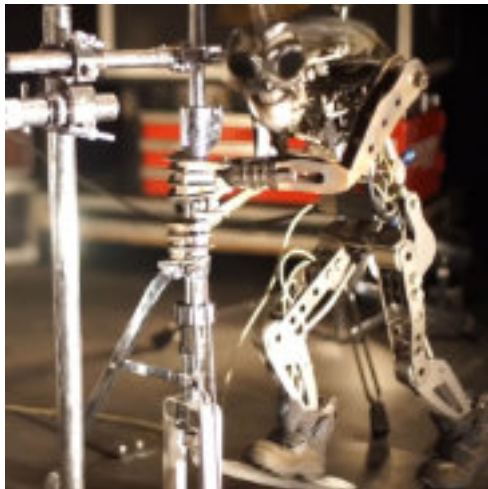
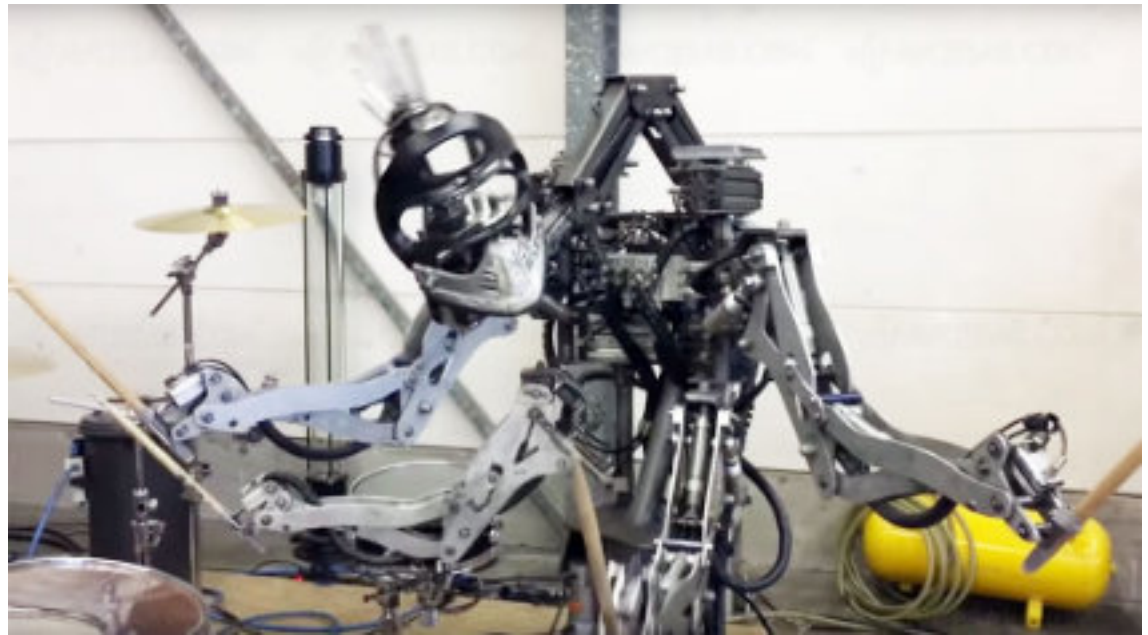
Although their current home and headquarters are in Berlin, the band's robotic members are made on two different continents, partly from recycled metal parts.

Robot drummer Stickboy has 4 arms.

The 'birth' of Stickboy in 2007 marked the beginning of the now globally successful band, which consists only of robots playing instruments.

Stickboy, a robotic drummer with four arms, two legs and a metal mohawk, was created by British engineer and artist Frank Barnes, who has lived in Berlin for years.

In the years that followed he developed assistant drummer Stickboy Junior, who is responsible for the movement of the hi-hat cymbal pedal.

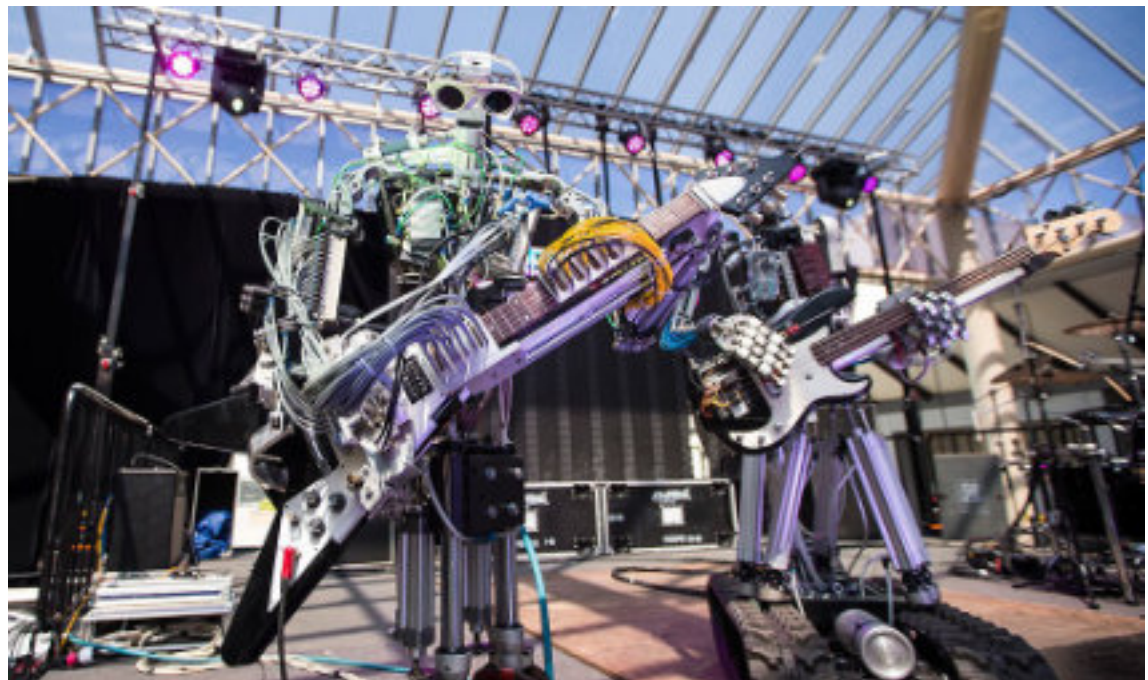


Stickboy Junior

Lead guitarist Fingers has 78 fingers.

Fellow lead guitarist Fingers was built in 2009 and with his two hands and seventy-eight fingers he plays a Gibson Flying V guitar.

In 2012, the band was reinforced with bassist Bones who moves across the stage with the help of tracks while using his two hands and eight fingers to play his Fender Precision bass.





Heavy 350kg singer steals the show.

In 2017, the band was joined by the 350 kg lead singer Mega-Wattson. He's made of scrap iron, funds were raised through a campaign on the Kickstarter platform. With the addition of guitarist Hellga Tarr and "The heaviest true metal lead singer of them all" Mega-Wattson they complete the band. The lead vocals come from Rob Wright of the legendary Canadian punk rock band Nomeansno and the Hanson Brothers.



From New York to Moscow.

They cover music from bands such as Motörhead, AC/DC and the Ramones, Pantera, and Rage Against the Machine. Meanwhile, the robot musicians already have an impressive repertoire to their name.

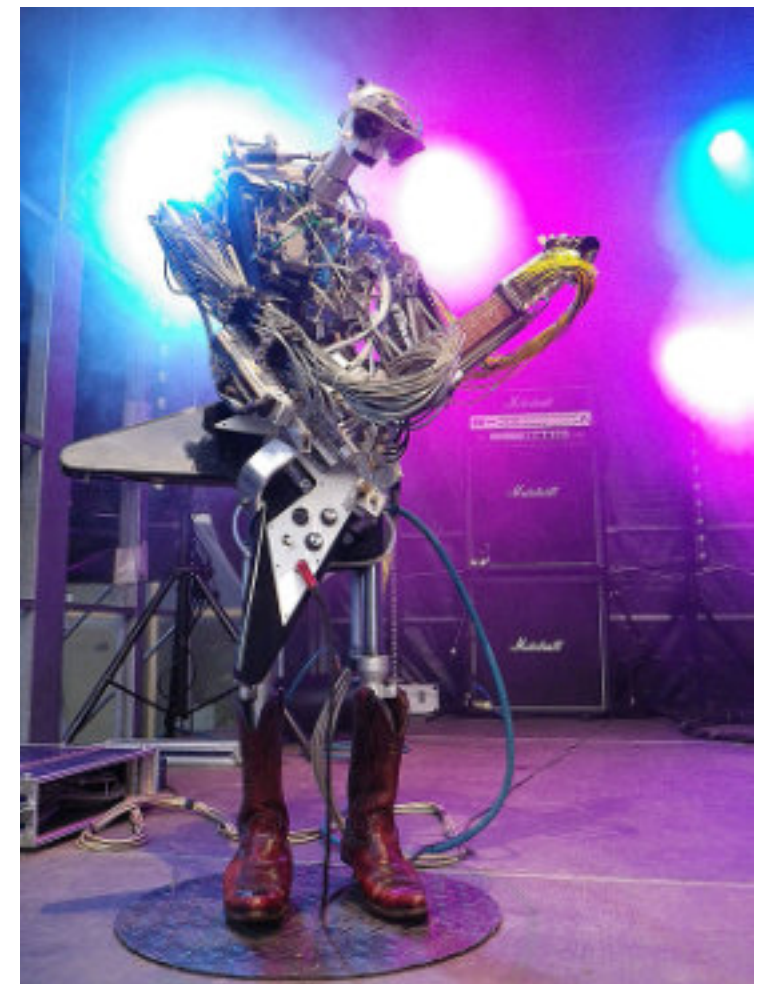
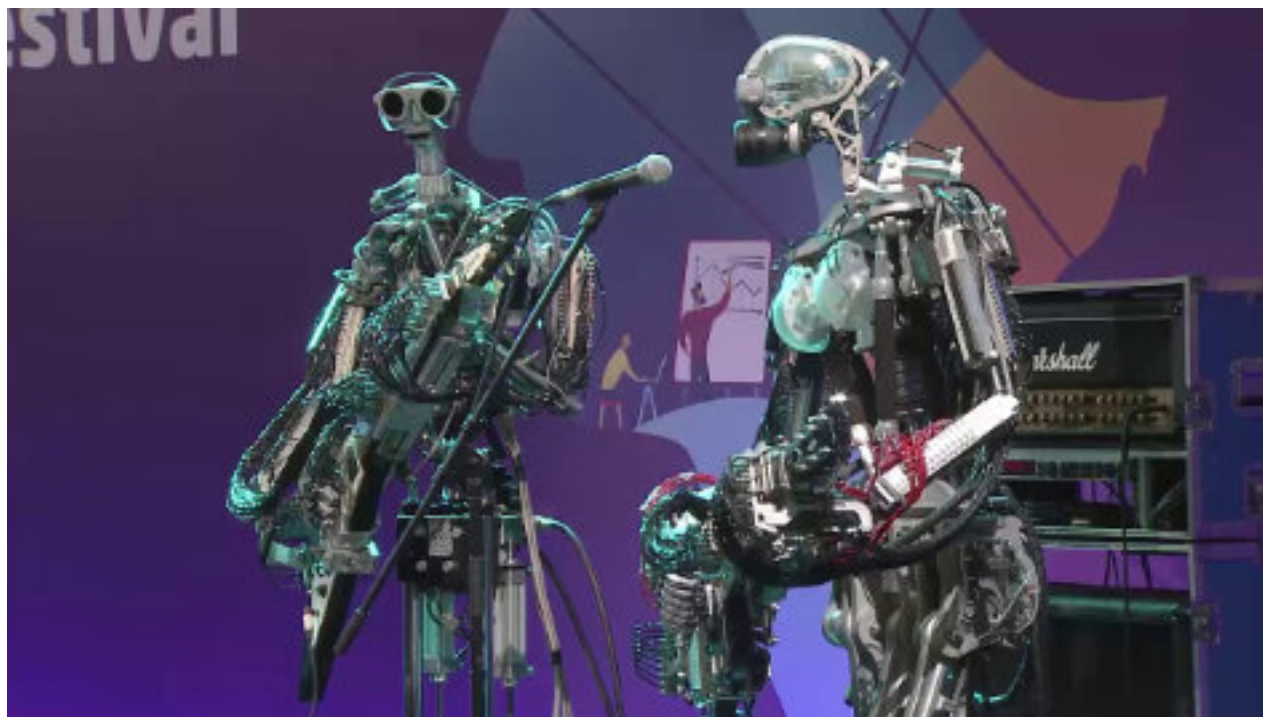
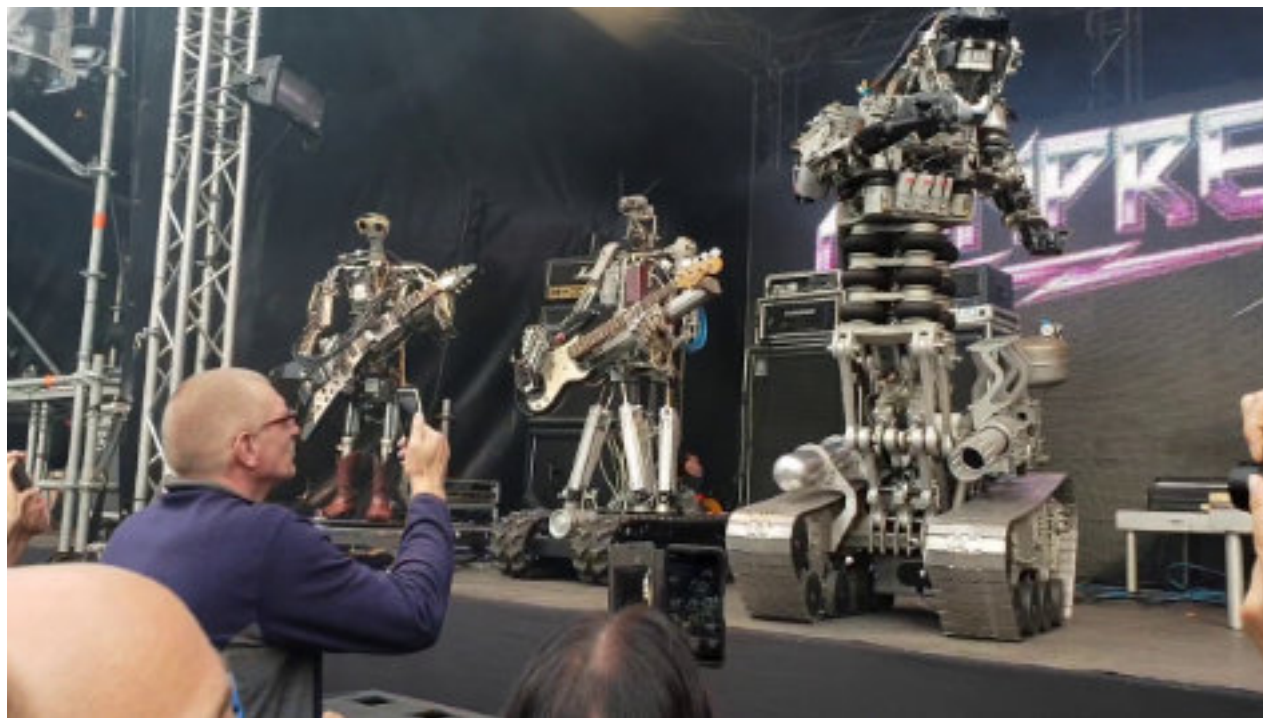
They made their debut at a pop festival in Australia and are still touring the world. They performed in world cities such as Moscow and New York and two years ago they even shared the stage in Los Angeles with singer Courtney Love, the widow of Kurt Cobain.

A few years ago they even performed in Holland at Enschede of all places.

An interview with Compressorhead was not possible for a while, but in an email lead singer Mega Wattson said that he himself thinks the band is better than the Beatles, that the band members are in great shape and are not prone to jet lag, booze and Corona..

We are tireless and immortal!





Compressorhead - The Ace of Spades
Now with 350kg singer Mega Wattson.

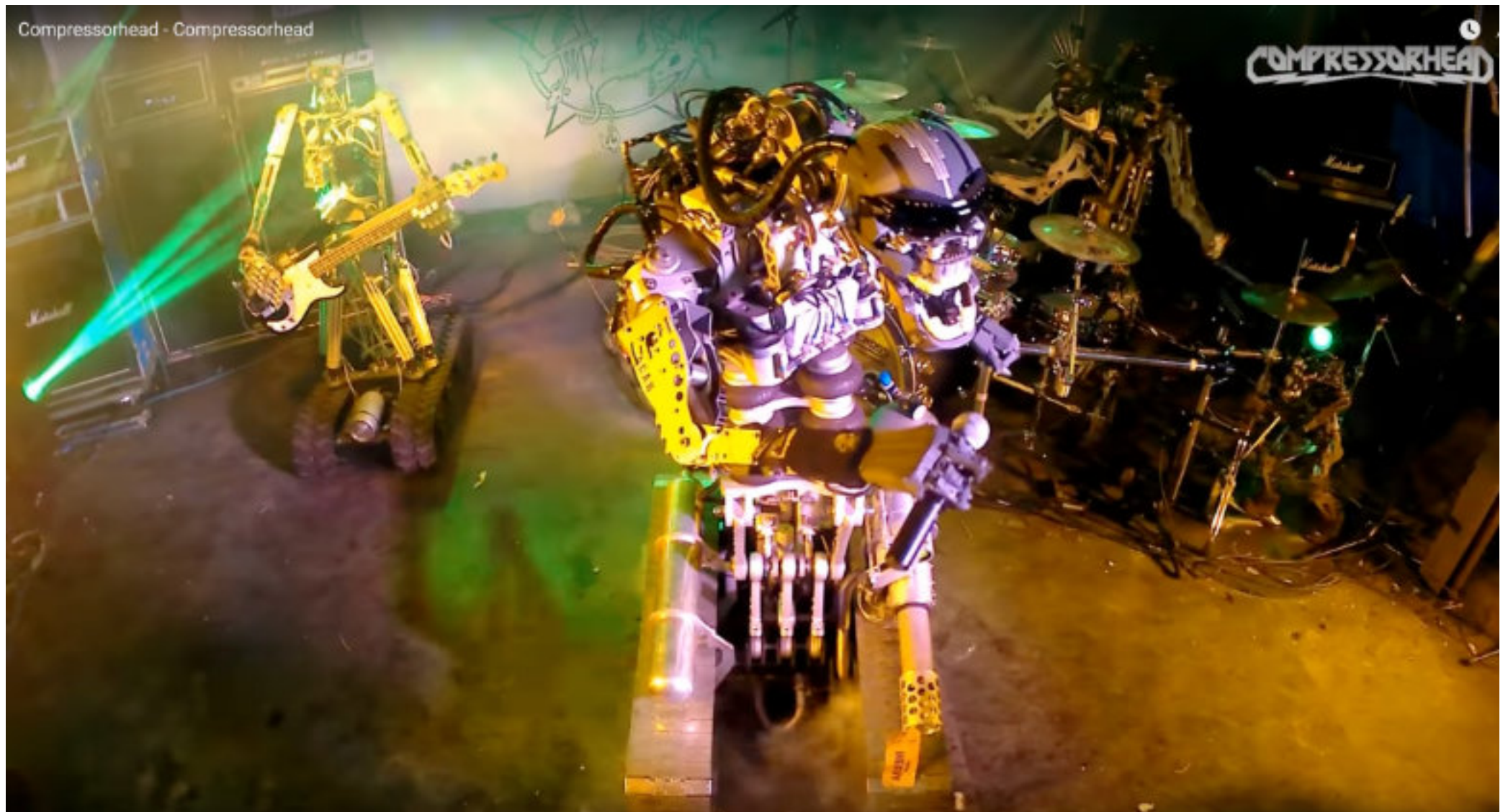
https://www.youtube.com/watch?v=9qMX_hR-RoM

Compressorhead Robot Band
Rehearsals in Berlin Spandau:

<https://www.youtube.com/watch?v=i4UZh2FiEQw>

Compressorhead - Performance in Holland 2018

<https://www.youtube.com/watch?v=MGDH1EeFYWk>



Compressorhead performing the track 'Compressorhead', from their new album: Party Machine.

<https://www.youtube.com/watch?v=b7nMZvueKNQ>

Compressorhead - Party Machine

<https://compressorhead.bandcamp.com/>

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12.00 - 16.00

Exposeren bij een Rivas locatie in Leerdam of Gorinchem ?

Neem contact op met Maya Beijen van de
Kunstcommissie.

Tel. 06-23309395 of mail naar m.beijen@rivas.nl



From October 6 to November 13, a brand new exhibition with a lot of painting can be seen in KunstGein Podium.

The art offer is from the students of Catherine Gathier. Catherine Gathier has a painting studio in Vianen and organizes painting holidays at home and abroad. In her studio she receives a number of very enthusiastic students every week.

We paint with various materials, such as acrylic, oil paint and watercolor. Various topics are reviewed.

In recent years, themes were discussed such as:

Winter landscape, Night in painting, Abstracting landscape, Working with relief, Flowers and much more.

The students all work in their own style and at their own level and receive instructions that take them one step further. Besides a lot of fun, beautiful work is also made.

This unique and comprehensive exhibition presents an anthology of this very diverse work.

In addition to this work, some paintings by Catherine can also be seen

We are delighted to invite you on November 13, 14.30 – 16.00 for the festive closing of this expo !

Attention!....on Saturday November 6th Catherine will give a demonstration of painting techniques, starting at 2 pm. In an hour she explains how to set up a painting and how to work it out in various layers.

Different methods and brushstrokes are discussed, such as the dry brush technique and working with palette knives, blending colors and applying a glaze. You are most welcome and registration is not necessary.

During the exhibition there is always one of the artists present who will be happy to tell you more about the work that fascinates you.

Podium is open Wed, Thu, Fri, Sat. 12.00-16.00.

For more information, please visit our website: www.kunstgein.nl

You will find Podium in the atrium (ground floor) of Stadhuis Nieuwegein. Don't forget the shop window at the Raadstede 75.



In the photo on the left Catherine Gathier with student Jannigje Hansen.



Would you like to take a painting course in which you really learn something? Learn to paint or improve your techniques during a relaxed painting workshop?

For more information call Catherine; 06-13236944
or look at the internet at

www.schildercursus-schildervakantie.nl

A close-up portrait of a woman with vibrant red, wavy hair. Her eyes are a striking blue, and her lips are painted a bold red. The painting style is expressive, with visible brushstrokes and a rich, textured background of warm colors like orange, yellow, and brown. The woman is looking slightly to the right of the viewer.

MUSEUM
GOUDA

Met
andere
ogen

t/m 9 januari 2022



How so free time? The art of my life.



We are so happy that the themed exhibition will finally be on display. The leisure artists have had a lot of patience but are still enthusiastic about this project.

On Saturday December 4, the opening is for invited guests only; from Sunday 5 December everyone is welcome!

The exhibition can be visited from December 5, 2021 to January 30, 2022 daily, except Mondays.

The artists from Gennep and the surrounding area created a piece of work within the theme of 'history and environment'. 30 artists have been selected for this theme exhibition..

Artists from the Top of Limburg: region Mook – Bergen, Land van Cuijk and also Kleve were invited via a media appeal to register for this themed exhibition. Those who wanted to participate had to submit photos on the basis of which the committee made the selection. The selected artists have worked with great enthusiasm. They all made a new work in their own discipline and in line with the theme 'history and environment'.

A group of five ladies from Nieuw-Bergen has decided to make a joint work with their painting group. Finally we will now see the wide variety of art forms.

Museum Het Petershuis publishes an attractively illustrated catalog under the title:

'HOW SO FREE TIME? the art of my life'.

This is available for € 6.95

Participating artists:

Riet Noy / Cor Willems / José Kusters / Jan Verijdt / Ria Bindels / Sita Janssen / Guus Haenen / Ger Franssen / Els Custers / Christina van Oostrum / Annemie Smits / Edith de Koning Ensink op Kemna / Lieneke Holtermans / Theo Laarakker / Rian Verbeeten / Agnes Eurlings / Marie Louise van de Boom / Yvonne Beeuwkes / Joke Kraft / Cunera van Grootel / Nina Holthausen / Gabriele Collard / Clothilde van Bergen / Alexandra Verbroekken / Trudy Bardoel / Hannie de Bruin / Martien Nuyen / Sonja Schouten / Hetty Verweij.

Museum Het Petershuis

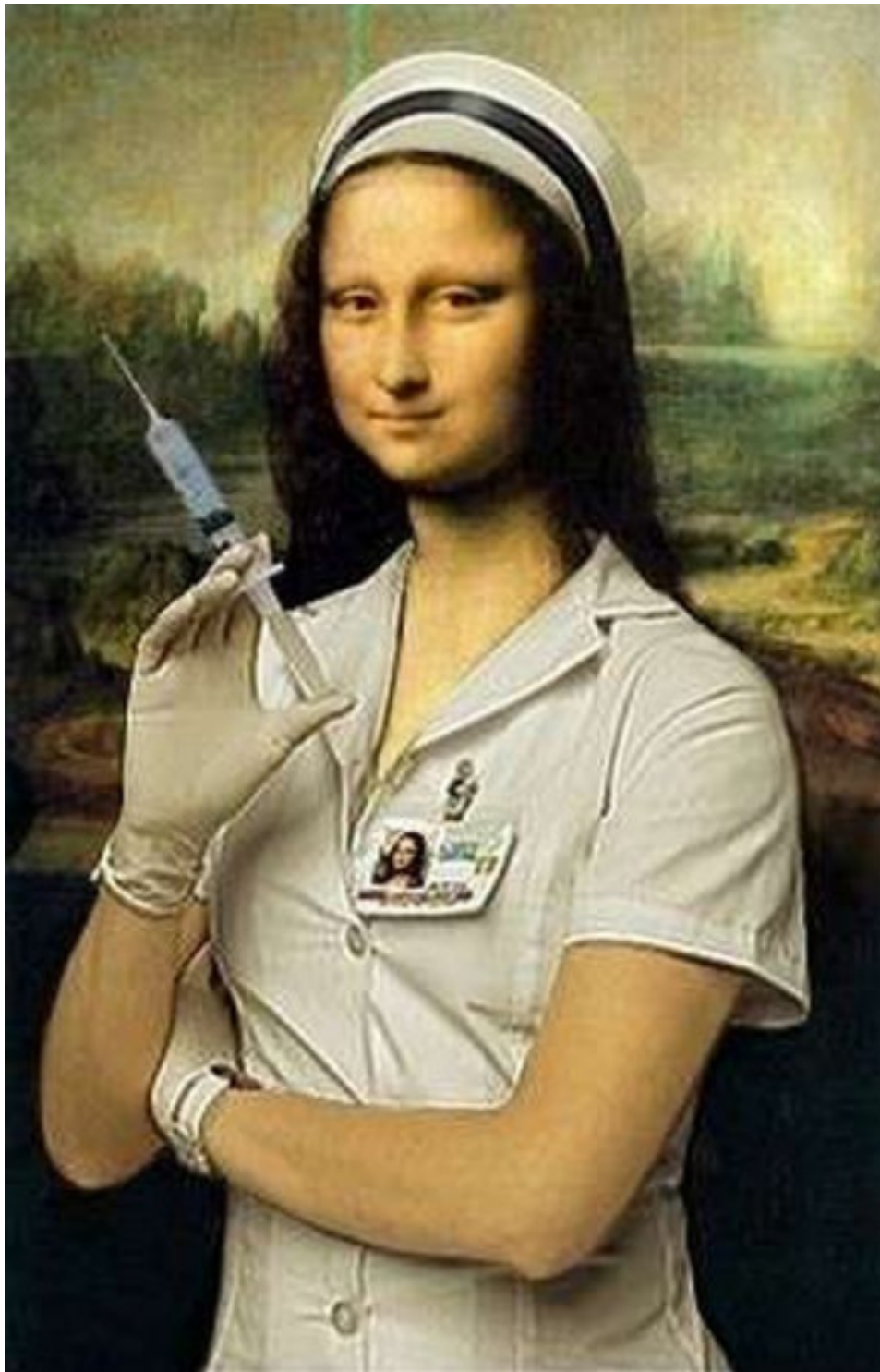
Niersstraat 2 | 6591 CB Gennep

0485-514400 (during opening hours)

E-mail: petershuis@ziago



Participating artists 'HOW SO FREE TIME? the art of my life.'



Passe-Partout Kunstmagazine will be published in mid-December

Submit copy before the end of November 2021.

Editor:

sylviabosch@leerdamskunstenarscollectief.nl

