

# Passé-Partout

Art magazine - 2024

Edition 14.4



*Katherine England with mosaic puppy*



# *Katherine England*

Playful and brightly colored, that's my style

“My name is Katherine England I am an artist based in Southern California USA.

Although I work in a variety of media, I am best known for my mosaic work and my sculptures.

I started making sculptures about twenty years ago. This was before the internet came along.

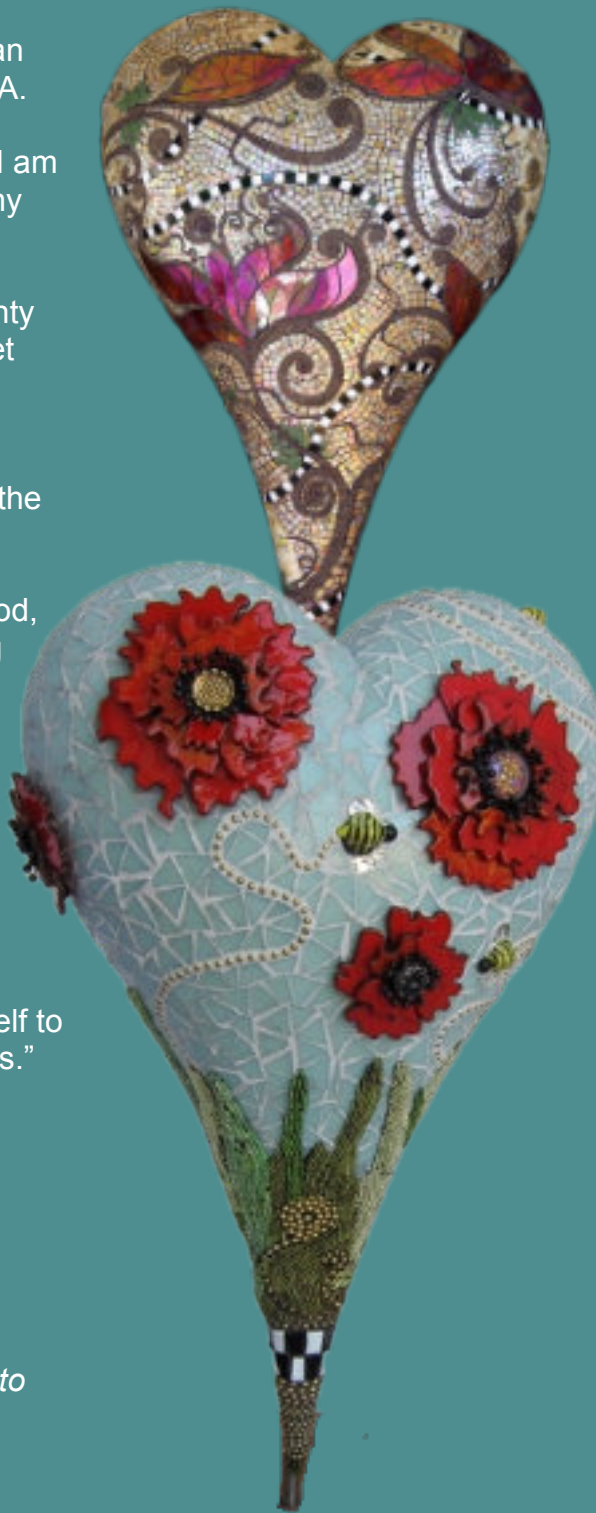
It was a challenge then to gather information to figure out how to make the types of creatures I envisioned.

Once I was confident in my own method, there seemed to be no limit to building any sculpture I wanted.

I have also developed a way to make even larger sculptures using metal and substrate as a foundation.

I really enjoy all the different disciplines that go into making one of these pieces. From problem solving to pushing myself to try more and more challenging projects.”

*These 5” and 18” hearts were made to help fundraise for our local school arts program.*





The garden spheres are done differently than the other sculptures in that they don't have a foam cores. I use a rubber ball and we cover it with two coats of alkali-resistant fiberglass mesh and a plastic cement. After we apply our glass and tesserae using tile mortar for adhesive and sanded grout as the finishing touch.





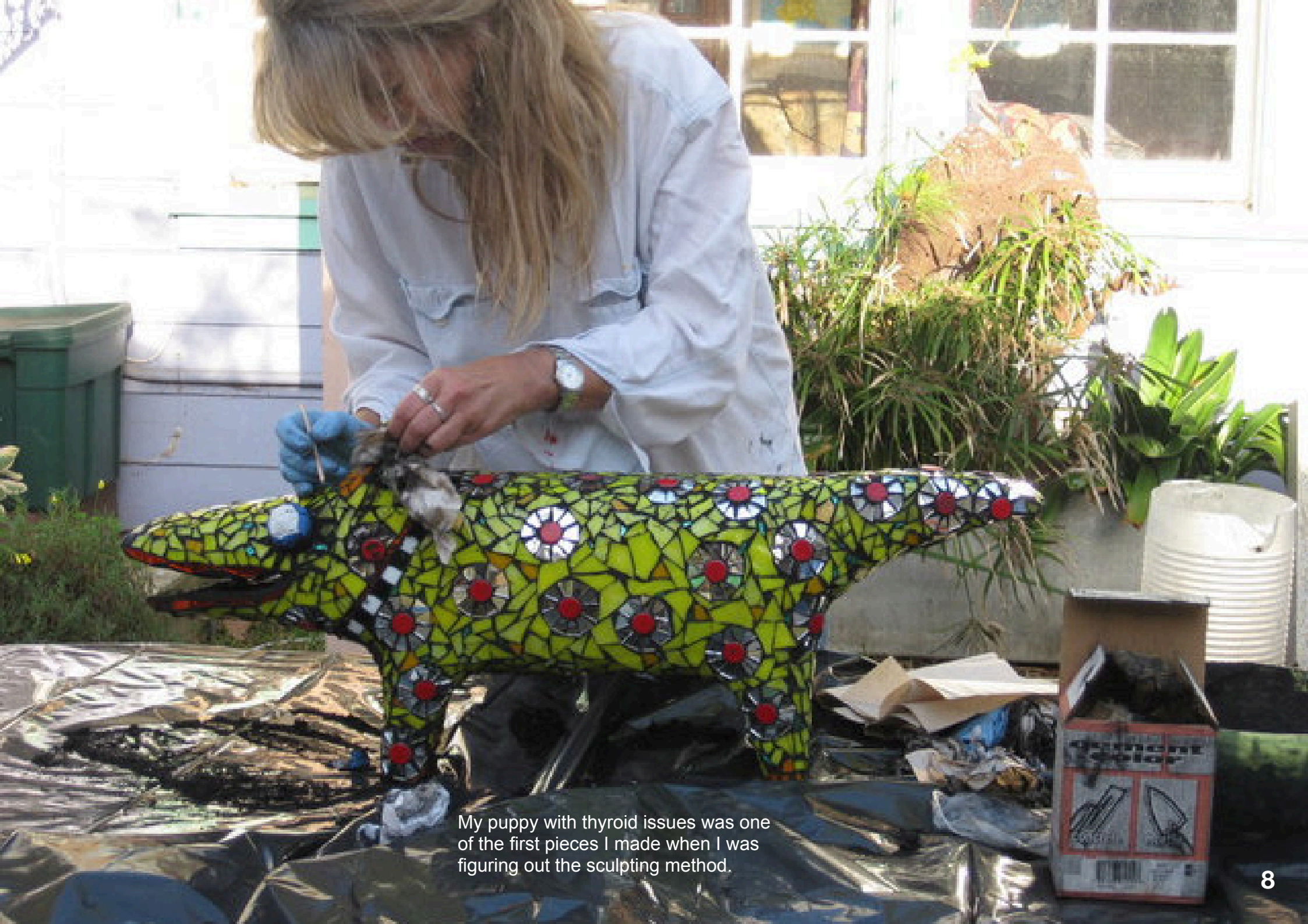
This mermaid is installed in a private pool.

On the right:  
Totem with Katherine:  
This was a commission I really enjoyed  
mostly because the client told me I could do anything I wanted.

On the far right:  
This Totem can be seen at the Susitna  
Salmon Center in Talkeetna - Alaska

Below:  
White totems:  
This is work from students after a five day  
Totem boot camp. Now they only need to  
apply the coatings of cement and mesh  
and then they'll be able to decorate it  
with the glass.





My puppy with thyroid issues was one of the first pieces I made when I was figuring out the sculpting method.





My sculpting method makes it easy to create any shape or creature you can imagine

## Inspiration through accidental discoveries

I travel a lot and that helps me not to get stuck in the sensibility of American art and the general landscape that I am exposed to most days.

A lot of my inspiration comes from chance discoveries, from public art in Europe and Britain. Through the Internet I am influenced by artists from all over the world.

## I live in a conservative environment and that affects my work

I grew up in San Francisco in the 60s, so my style is more playful with brighter colors. I live in a very conservative area, so my installations generally have to be "pretty," but I always try to add some element of surprise. Like my peeing dog.

When I make public installations I spend a lot of time with local residents and try to develop projects that integrate local history or culture”

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

<https://www.instagram.com/katherinesstudio/>



Katherine also doesn't shy away from creating a beautiful mural



*Purple Rain*

# Like walking around in a watercolour painting

November in Sydney Australia is Jacaranda season. As the trees bloom, the light seems to change, becoming bluer – softer and harsher at the same time. No other bloom has such a transformative effect on the city.

One story attributes the purple haze of November to the efforts of a hospital director who sent every newborn home with a Jacaranda seedling.

A less romantic explanation is that the trees were a popular public planting in beautification programs from the early 20th century through to the 1950s and 1960s.

At the end of the blooming period, there comes a point when there are as many flowers on the ground as there are left on the trees. That is when they are at their most beautiful.

It is like walking around in a watercolour painting.

The tree is often mistaken for an Australian native; it is actually native to Brazil. The plant was discovered in Brazil by plant hunter and botanist Allan Cunningham in 1818.



'Three nieces'

Europe  
belongs to  
Picasso

but India  
belongs to

Amrita Sher-Gil

## Amrita Sher-Gil was trained in Paris but became a star in India

She studied Indian cave paintings and painted the Indian population.

However, she was also criticized for her cold painting style. Were her paintings a modernist exercise or did she paint the difficult life of the population?

Amrita Sher-Gil was the daughter of an Indian father and a Hungarian mother and grew up in Budapest.

At 16, she moved to Paris to study at the Académie de la Grande Chaumière and later at the official École des Beaux-Arts.

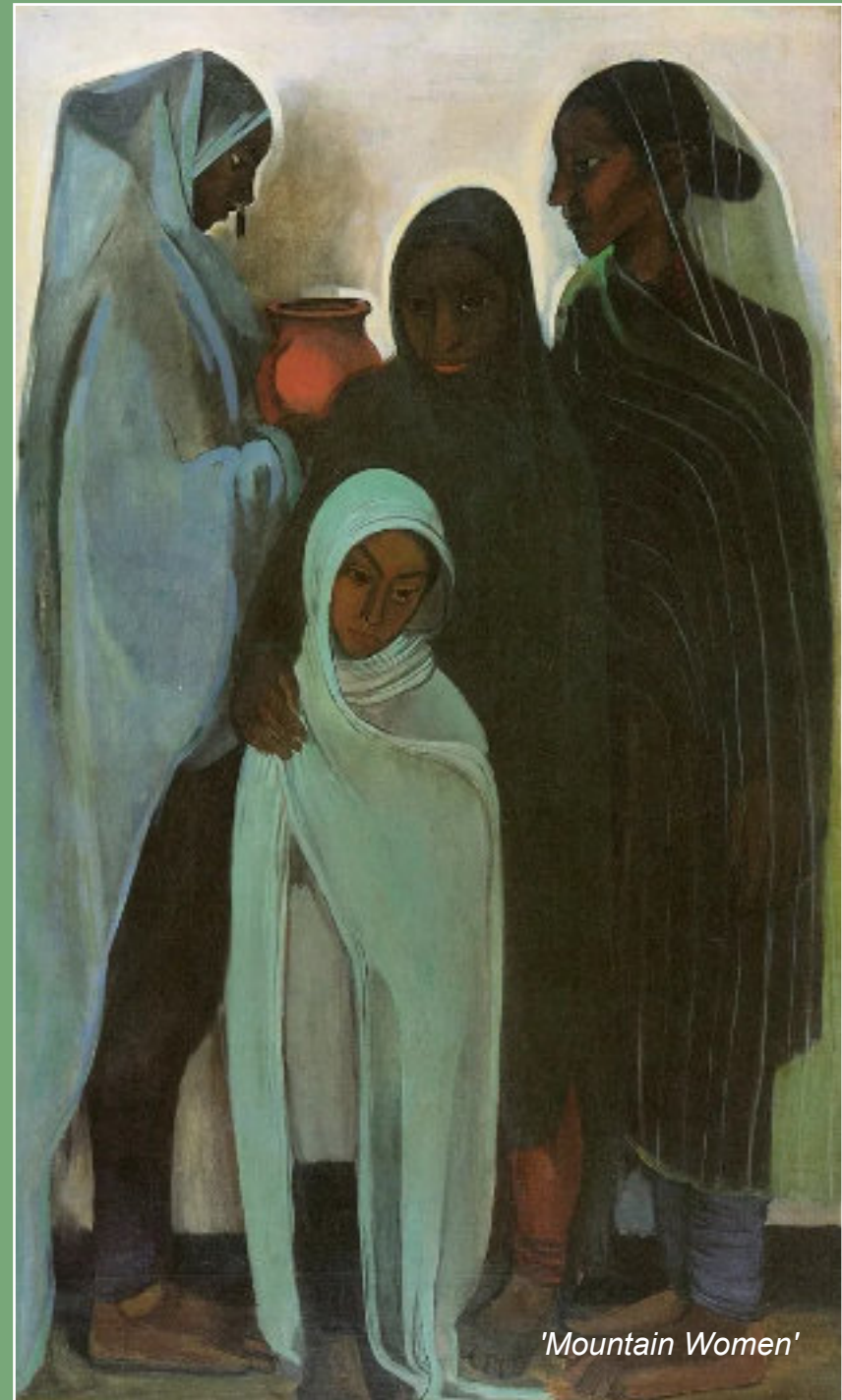
Her teacher Lucien Simon was impressed by her talent and introduced her to other artists.

## Gold medal and membership of the Grand Salon Paris

In 1933, she exhibited her painting “Young Girls” at the annual salon. The painting earned her a gold medal and membership in the Grand Salon in Paris. She was not only the youngest person to win this prize, but also the first Asian person.

One might expect that Sher-Gil would continue her career in Paris after this success, but she decided to return to India. She herself said of this:

“Towards the end of 1933, I began to be tormented by an intense desire to return to India, feeling in a strange, inexplicable way that my destiny as a painter lay there.”



*'Mountain Women'*



*'The Bridal Toilet'*

Once in India, she discovered a new world. During a tour, she visited the caves of Ajanta, where ancient paintings were painted on the walls of Buddhist monasteries.

The paintings inspired her to create a series of paintings in which she combined her modernist style with Indian culture.

In 'The Bridal Toilet' you can clearly see how she mirrored the postures of the depicted women to the Ajanta paintings.

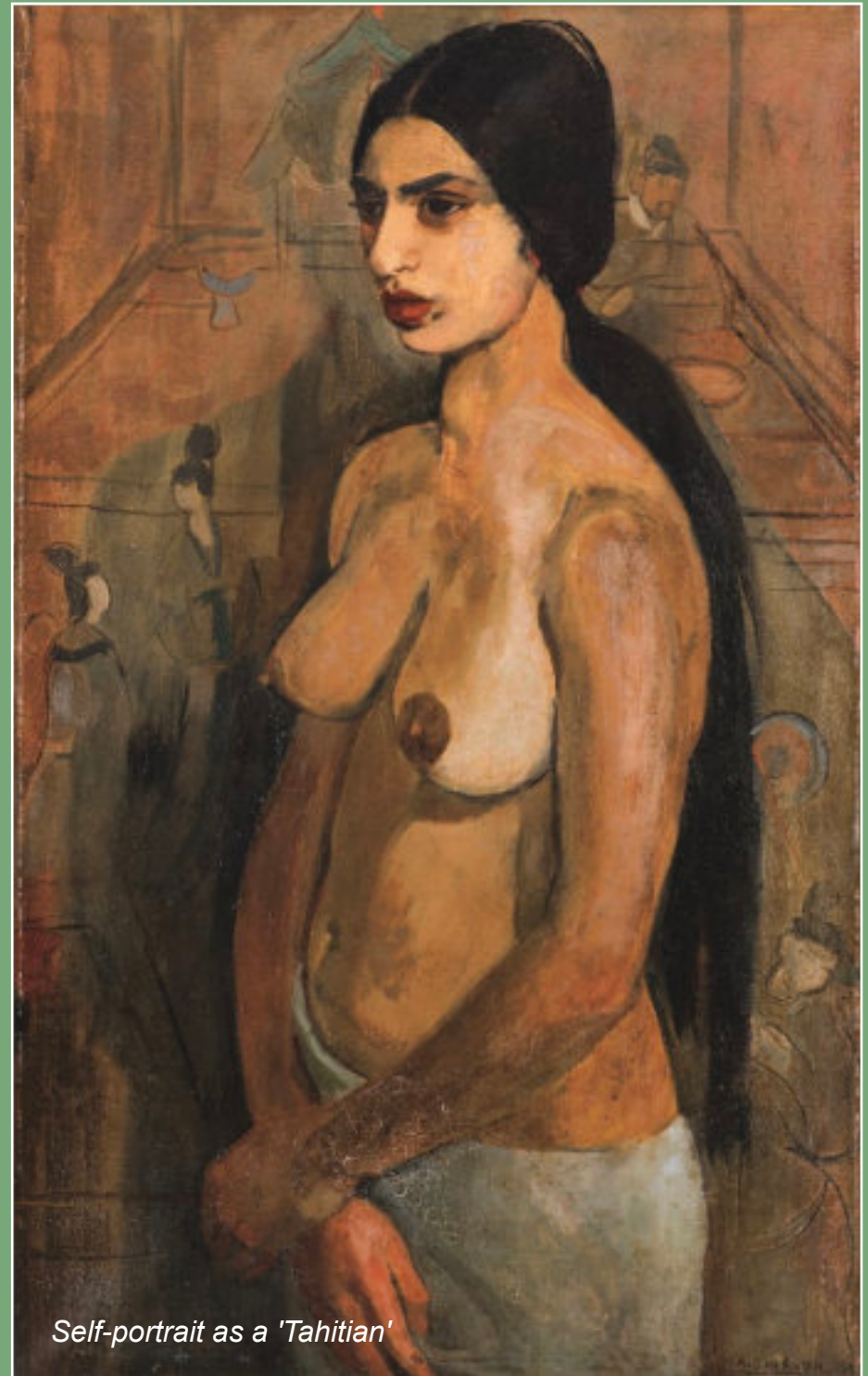
## Always criticism

Amrita Sher-Gil's Indian paintings were very successful. In 1937 she won the gold medal at the annual exhibition of the Bombay Art Society. She won the prize with a painting of her three nieces Beant Kaur, Narwair Kaur and Gurbhajan Kaur (Three Girls). The modern style with simplified forms made a great impression.

However, there was also criticism. Amrita Sher-Gil was born in Hungary and did not grow up in India. Critics thought that Amrita painted like a tourist. Amrita's work was supposedly cold and impersonal.

She was also more concerned with modernist tricks than with the people portrayed. Did she have an eye for the poverty of the Indian people? In their eyes, her modern style was cold and impersonal.

She herself completely disagreed with this. "I approach a painting more on the abstract level than the purely pictorial, not only because I am a painter, but also because I hate cheap emotional tricks."



*Self-portrait as a 'Tahitian'*



In Amrita Sher-Gil's paintings, the characters are often introverted. The 'Mountain Women' wear simple clothing, have low-hanging shoulders and look down. The painting exudes loneliness, even the protective hand on the shoulders of the youngest sister cannot take that away. In the painting 'Mountain Men', the characters do not look at each other either.

Amrita Sher-Gil shows that you can convey the feeling of hopelessness even without realism, with simple shapes and colours.


## Amrita is a master at playing with light and dark areas

At the same time, Mountain Women is also very successful as a modern composition. Sher-Gil shows herself to be a master in playing with light and dark areas. She creates contrasts between the two women in light dresses on the left and dark clothing on the right, but also between the two sisters (light clothing in front, dark clothing in back). With a few simple supporting colours (red and green), she also ensures that the painting does not become flat. Amrita Sher-Gil thus shows that an interesting modernist composition can go hand in hand with a socially relevant painting.

## Presumably died of infection after abortion

In 1941, Amrita Sher-Gil suddenly fell ill just before the opening of an exhibition in Lahore. She fell into a coma and died after a few days. Although the exact circumstances of her death have never been clarified, it is suspected that an infection following an abortion was the cause of her young death. Amrita Sher-Gil was only 28 years old.





Unfortunately, her work is rarely seen in Europe

Amrita Sher-Gil's influence on Indian modern art was enormous even after her death.

Her work inspired generations of Indian artists and ensured that women were given more opportunities to exhibit.

She herself said about her art: "Europe belongs to Picasso and Matisse, but India is mine alone." She was right.

Her work can now be seen in the National Gallery of Modern Art in New Delhi, but unfortunately rarely in Europe.

*'The little Girl in blue' 1934. - (Her name is Babette Singh Mann. She is still alive and is now 92 years old)*



*Amrita with three of her works of art (1930)*



# Paul Gauguin

Brilliant but also controversial

*Painting title:  
When is the wedding?*

## Brilliant but also controversial

Gauguin spent the first six years of his life in Peru and lived as an adult in Paris, Brittany, Martinique, Tahiti, and the Marquesas Islands.

In each place he absorbed and reinvented local artistic and cultural traditions.

When Gauguin first traveled to Tahiti, he was dismayed to find that much of the local culture had been transformed by colonization.

The works he produced there are not historically accurate, but rather a reinterpretation of how the island might once have been.

Gauguin not only worked as a painter, sculptor, ceramicist, printmaker, and decorator; he also invented new processes in many of these areas.

## Gauguin was radically creative throughout his career.

He never stopped experimenting with new methods, and his art continues to fascinate because it remains unpredictable, contradictory and enormously varied.



*Woman with Mango*



Major Tahitian Sculpture by  
Paul Gauguin Auctioned

This wooden bust of Paul Gauguin titled  
'Jeune Tahitienne' sold for \$11.3 million at  
Sotheby's in New York, a record price for a sculpture  
by the 19th-century French artist.

## Controversy surrounding his legacy

In addition to Gauguin's work in the art world and his varied and sometimes completely invented inspirations, it is necessary to consider his personal life.

## Gauguin marries child woman

Many of the muses in his work were directly related to his personal life. The native women he portrayed were often his lovers in real life, and he frequently painted his young wife Teha'amana.

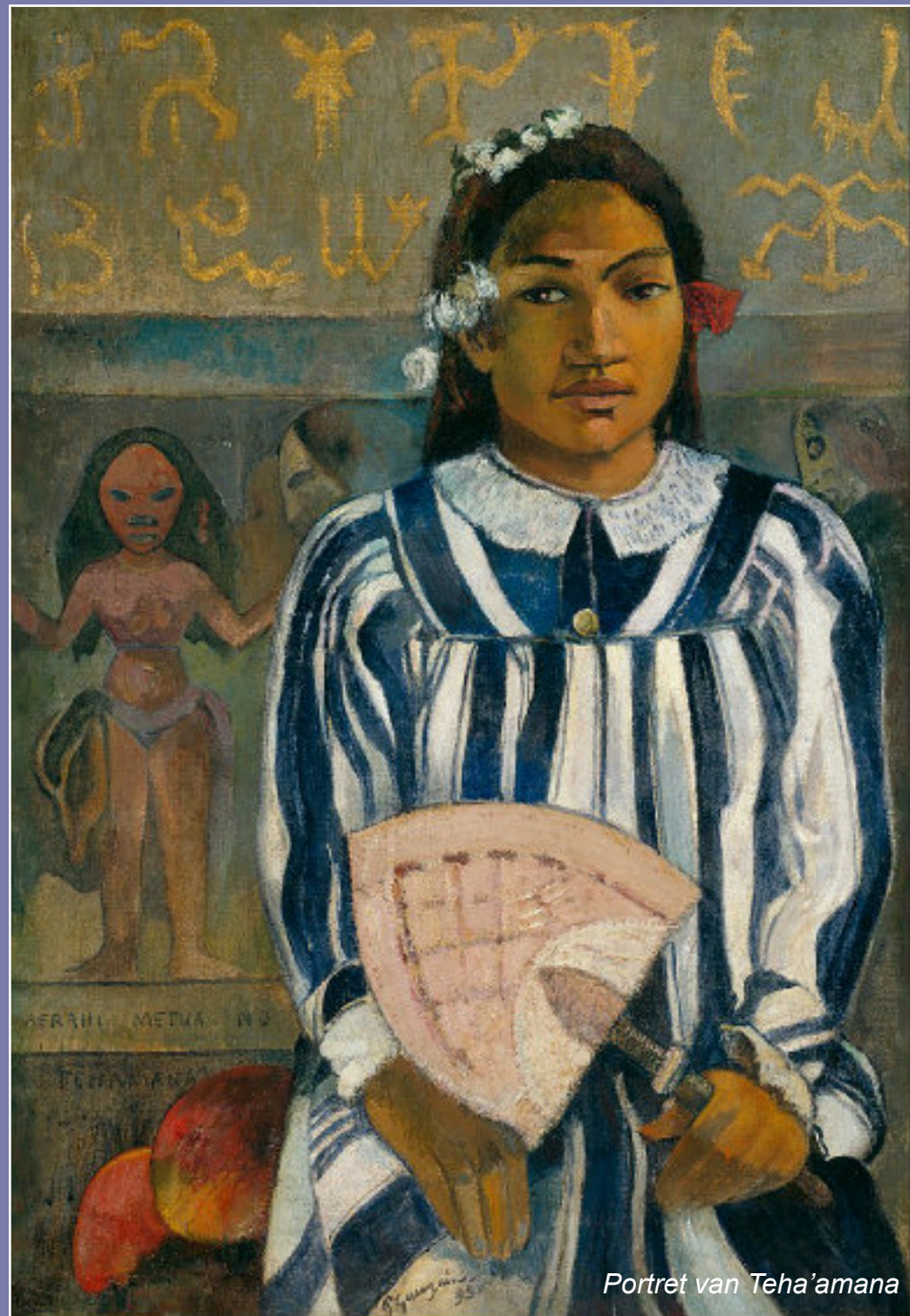
This girl, who was only thirteen when she married Gauguin, was one of three child-wives with whom Gauguin formed relationships during his stay in the Pacific Islands.

## By today's standards, Gauguin's relationships with his Polynesian muses would be criminal

He is known for creating 'La Maison du Jouis' for himself, translated as 'the House of Orgasm'. Upon his return to Paris in 1893, he separated from Mette, his first wife, and emigrated permanently in 1895.

He is known to have infected his wives and numerous other women in Tahiti with Syphilis, knowing that he had the contagious disease.

Complications with the venereal disease are believed to have caused his death in 1903.



Portret van Teha'amana



*The Three Tahitians*



He lived in the Marquesas Islands and died when he was 54

He lived there for much of his life and never returned to France.

You can't help but believe that something must have made him stay.

Some characterize him as a sympathetic rascal who lived with a freedom that many can only dream of.

Paul Gauguin broke the rules of color and line. But the details of his personal life are highly controversial.

But is it fair to judge history by today's standards? Or should we judge him by the traces he left on the islands he visited?

## Resurrection

Sarcophagus-like Box 1884-1885  
Pearwood, with iron hinges,  
leather and red stain.

The exterior of this box features Degas-esque dancers and inlaid Japanese netsuke masks. Inside, Gauguin carved a figure that resembles a mummy. These elements reflect the transcultural borrowings that became his trademark.





Modern  
art?



Modern  
art?

Modern  
art?



Modern art?.....no way

## Hilarious medieval drawings of exotic animals

Medieval art spans a period of about a thousand years (c. 500 to 1500 AD), and includes a wide range of styles, movements and media.

Popular art forms included sculpture, painting, frescoes, stained glass, illustrations, mosaics and tapestries.

Major influences for artists in medieval Europe were the artistic heritage of the Roman Empire, the iconography of the early Catholic Church and the 'barbarian' cultures of Northern Europe.

The patrons were almost always religious institutions.

Artists themselves were seen as craftsmen during the Middle Ages, like a blacksmith or a mason, and enjoyed a low social status.

Yet they produced works that are now among the most important in art history, from the richly decorated calligraphy in the Book of Kells to the embroidery in the Bayeux Tapestry, which depicts the Battle of Hastings (U.K.).

Then there were the giant snails.

The murderous rabbits. The wheelbarrow full of phalluses. In other words: medieval art was full of bizarre and often funny elements. These trends prove that medieval art, despite its serious, religious image, is imbued with humor and erotic references.

Depicting animals that you have never seen yourself.

An elephant without ears, a crocodile on long legs and a whale with a dog's snout - medieval depictions of animals often miss the mark.

You can hardly blame the artists.



In many cases they had to depict animals they had never seen before. It is also likely that in some cases artists deliberately deviated from a realistic representation, for humorous reasons or to tell a story.



The Animal Museum  
The online museum about animals in art and culture

# Animal art and the relationship between humans and animals

The online Animal Museum introduces you to the different ways in which animals are depicted in art. The focus here is on sculpture and painting. The website tells about the history of animal art and the meaning of animal art.

This also gives you a cultural-historical perspective on the relationship between humans and animals: an image of how we relate to animals, how we think about animals, how we treat animals and to what extent their interests count, in the past and present.

## Art often shows more than beauty

Much animal art shows the beauty of animals and expresses our admiration for animals. We can enjoy that immensely. What we don't always realize is that there is often a story or message behind a work of art or that the animal is used as a symbol for something else.

Then it takes some searching for the deeper meaning. The deeper meaning of a work of art can also have to do with a social protest.

The work of art criticizes a certain situation in the treatment of animals, visually questions it, raises questions and invites us to think. Then we are talking about art as criticism.

## Art as Criticism: Do We Treat Animals Respectfully?

Often the question is whether we treat animals with respect. Are we allowed to keep animals for company, food, entertainment, research, sport and work?

Why yes, why not?

Why is one animal a pet and do we eat another?  
Do we take good care of animals?  
Do they have good welfare?  
And do we treat animals in the wild well?  
Can they continue to exist and live in welfare?

These questions are visible in the art of artists who use their art to raise critical questions in the viewer and give food for thought.

<https://dierenmuseum.nl/>





The Venus of Willendorf, a 11.2 cm high sculpture made between 30,000 and 25,000 years BC, is named after the town where it was discovered, Willendorf in Austria.

However, the stone from which it was made was nowhere to be found in the area – a fact that has shrouded the object in mystery for years. Now, researchers believe they have an answer to the figurine’s history, by locating the unique rock in northern Italy.

Venus figurines are small sculptures of female forms. They are generally believed to have served ritual purposes and celebrated ideas related to fertility, including femininity, goddesses and eroticism.


While most Venus figurines found were made of ivory or bone, the Venus of Willendorf was distinguished by the use of oolite – a rock that was nowhere near the discovery site in Austria.

Finally, high-resolution images of the statuette’s material helped trace its origins to a region above Lake Garda in northern Italy. This new finding was made by an anthropological team from the University of Vienna.

This breakthrough raises new questions about how the statue came to be in Austria. It is possible that people carried the piece with them as they moved around the country. Were people able to travel such great distances on foot 30,000 years ago?

# 30,000-year-old Venus remains an enigma

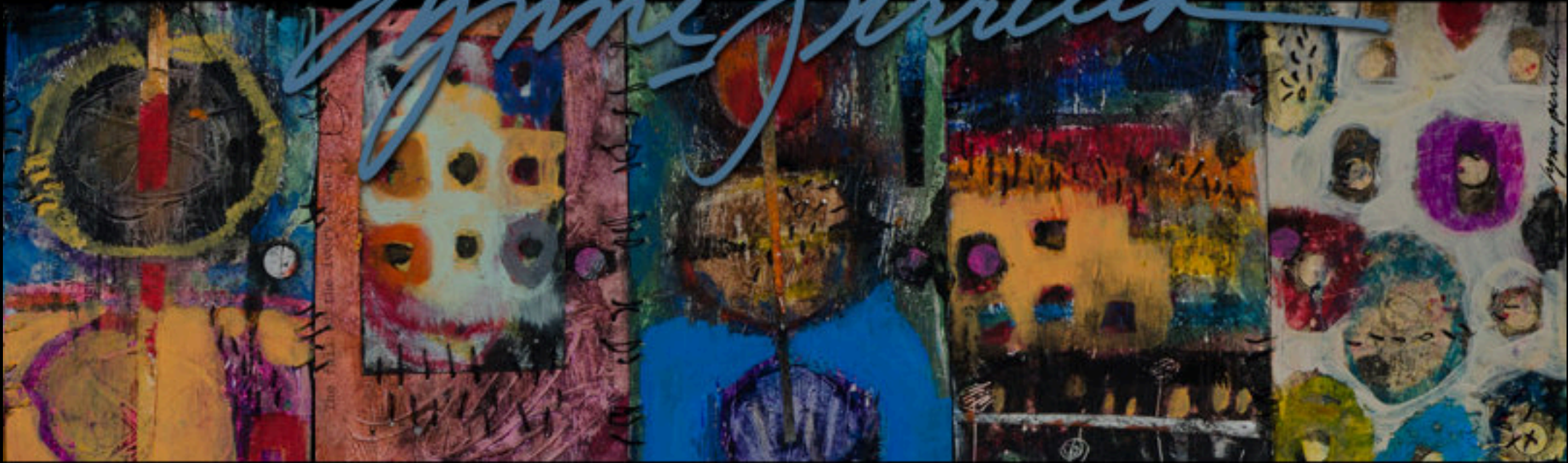




**Kunstenaar  
of hobbyist?**

**dekwast.nl**

# LYNNE PERRELLA



“I'm always looking for a creative spark  
or an outburst”

Lynne Perrella is a mixed-media artist, author, and workshop presenter.....

But in an earlier life she was a corporate communications designer, illustrator and self-employed commercial artist.

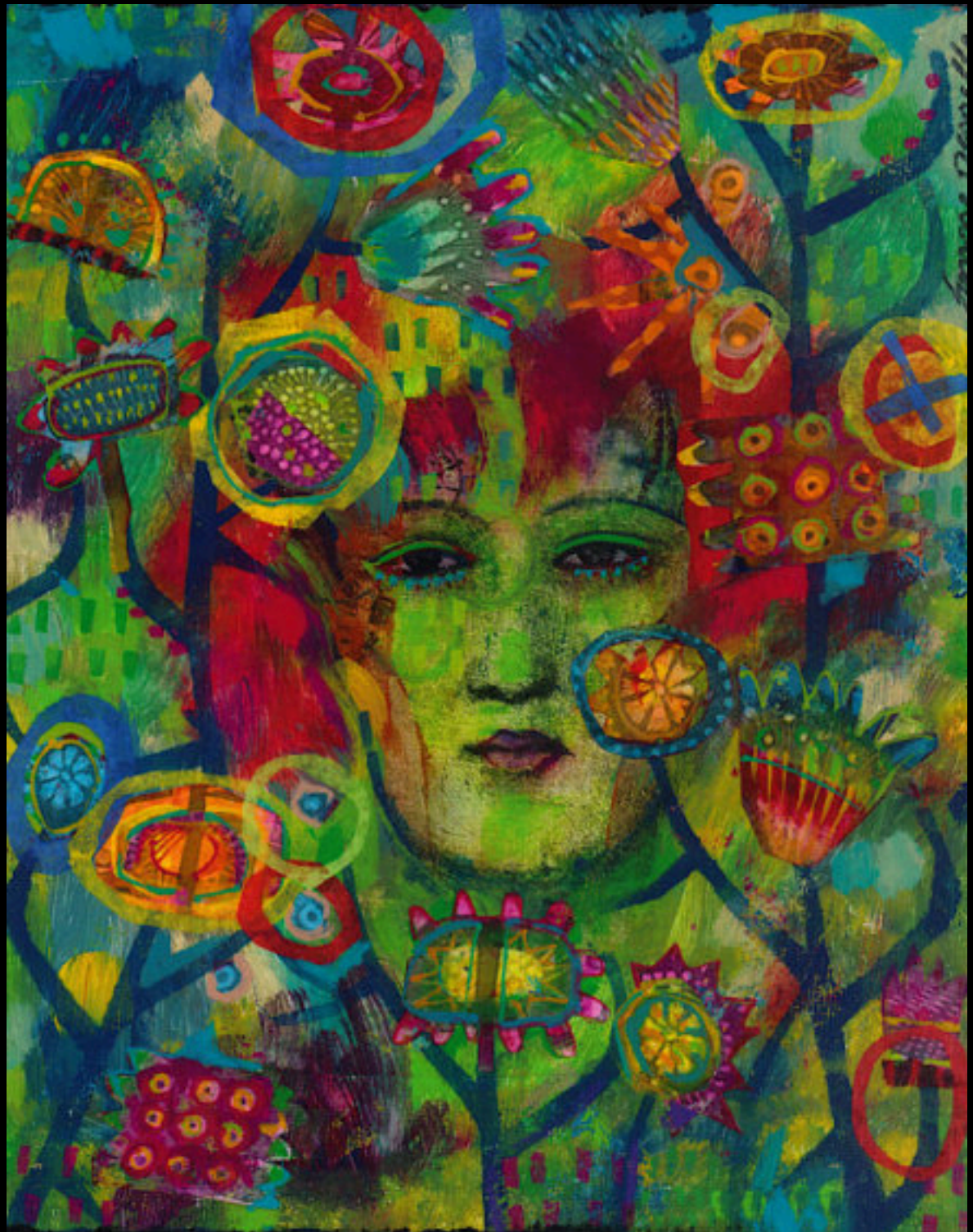
She also wandered into the Correspondence Arts (Mail Art) movement and created her own mail-order rubber stamp company, Acey Deucy; and she currently designs stamps for Paper Artsy.

She has designed posters, packaging, annual reports, needlepoint and embroidery products, point-of-purchase displays, logos and corporate identity programs, and more. Her current interests are collage, assemblage, and one-of-a-kind books.

Lynne: "For me, everything counts. My artwork is about abundance, layering, and piling on."

Everything I have witnessed, enjoyed, obsessed about, and discovered goes into my idea process. I like to boost the volume of ideas by combining each theme with a sub-theme.....for instance, I explored images of insects but also combined them with classic Renaissance portraits. The exquisite, intricate beauty of the insect world became "more so" when combined with the austere, mysterious faces. Author Joan Didion wrote, "I write entirely to find out what I'm thinking, what I'm looking at, what I see and what it means, what I want and what I fear." I feel exactly the same way about the art-making process. I go to the studio every day to take the pulse of what I am feeling, to set goals, to escape, to expound, and to express.

Having an assured outcome in the studio is not my intention – but I know if I go to my art table and explore, something good will come of it. Perhaps only an observation or personal discovery.....not always an art outcome. But I am there seeking a spark or burst, and I know the studio is my place for those awakenings."



As You Like It



## As you like it – theatricality at its best

Lynne: “I love working in a series. It gives me permission to keep going and going, plus I love the challenge of creating a body of work around a theme/idea. Developing a series is an extra challenge that demands that I establish synchronicity between the elements; assuring they are viable on their own, as well as a suite of images with harmony as well as surprise.

Not unlike a series of circus sideshow banners depicting a troop of traveling players, my series based on Shakespeare’s “As You Like It” introduces characters from the play and provide hints about their story lines and relationship to one another.

I so enjoyed the challenge of showing young Rosalind as a woman who disguises herself as a man, and the frontal-facing figure has a puppet-like vibe, underlining the comedy of errors. The series is a result of researching the author himself (an endless topic!) and I appointed myself the director, costume mistress, and production designer as I created this series of colorful/narrative panels. Theatricality is something I often strive for in my work, and Shakespeare provides the ultimate inspiration.



## William Morris was involved in every art form

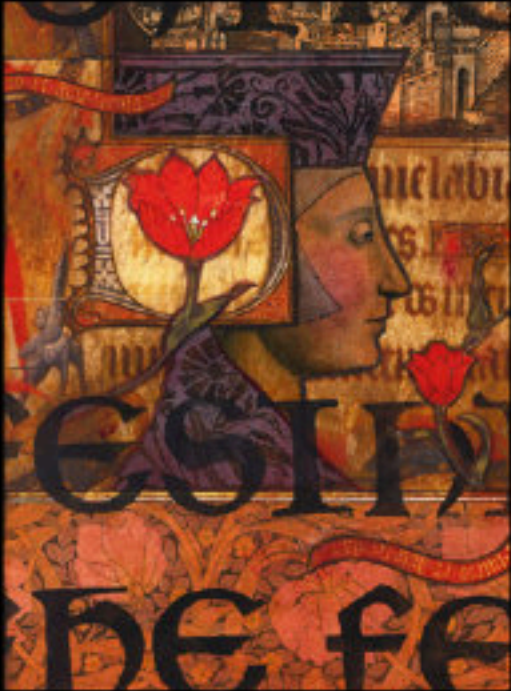
Lynne: "I literally have scores of books about William Morris in my studio, and I thought of this collage series as "chapter headings". Each one of these collages is a salute to a Morris specialty (a dizzying array, since he engaged with almost every art form!) and all are combined with a compelling ancient profile portrait.

I begin every collage with a complex "under painting" done with acrylic paints, and then I start the layering process which involves images, oil pastels, stenciling, mono-printing, etc.

Like countless other artists, I admire Morris for his insatiable curiosity, social activism, and bottomless enthusiasm.

And, for me, a series is always (wonderfully!) open-ended. As I learn more and more about William Morris and his accomplishments, I know I will add to this series."

Lynne Perrella



Inspired by William Morris



## Montmartre, more than a tourist walk

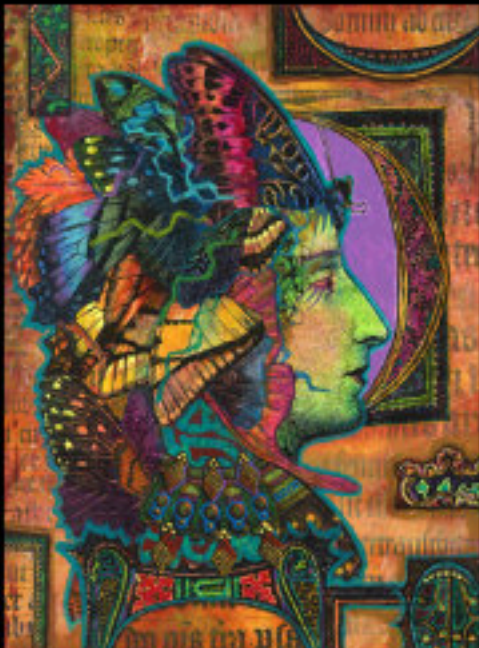
Lynne: “Travel experiences often spark my work. Creating collages once I am home from a trip prolongs the experience, and solidifies the high points of the journey. A good friend of mine invited me to join her on a walking tour through Montmartre, and it became far more than just a scenic tourist stroll.

As we made our way upward through the winding narrow cobbled streets, I expected to encounter Van Gogh carrying his easel, or Lautrec with his walking stick and a sheaf of posters

I had recently seen a definitive exhibit about Montmartre at the National Gallery of Art in Washington DC, and all the unique locations, notable entertainers and artists, and cultural touchstones swirled in my mind. I was actually tracing the footsteps of characters who had disrupted the societal and artistic norms of the Belle Époque, and I was eager to capture everything in visual form.

After reading about Lautrec’s singular approach to poster design, I cut my own stencils to create large areas of flat color, and used his legendary ideas about how to include elements of scenery, lettering and Asian-inspired splatter. Although my works are done on 9 X 12 shipping envelopes, I evoked the look of his well-known huge silk-screened posters and broadsides.”

# Insecten, delicate complexiteit



Lynne Perrella

Lynne: “Once I get obsessed with a topic, I am all IN.

The year I investigated insects I couldn't stop after a series of collages. My interests spilled over into a whole collection of rubber stamps. My personal sketchbooks were brimming with insect drawings, and my idea binders were bursting.

The intricacy and delicacy of insects appeals to me – their beauty and endurance are grace notes in the natural world; yet our encounters with them are fleeting and often misunderstood. For my panel on bees, I loved re-inventing domed buildings of a mythic village as woven bee skeps.

And for my panel about spiders, I've used a jeweled version dropping down into view from an elaborate hat. Eeeeeek! I can't think of beetles without thinking about scarabs, so I've incorporated the insects into a Fayum-like portrait, encircled with temple wrappings and dotted with gem-like bugs.

Butterflies dot the pages of a medieval manuscript, and the elegant architecture of a dragonfly combines with DaVinci-like spirals and classic academic renderings. “



Lynne Parrella

Lynne: "I think we all have had this experience: Inside a museum or gallery, we encounter an object that seems to radiate with hidden mysteries, and we are lured-almost-beyond-logic to stand and stare. We have a dazed "I can't look away" sensation, and we know that this serendipitous sighting was destined. I felt that way decades ago when I first saw the Lewis chessmen in the British Museum.

These small figures had me under their spell, and I had an irrational urge to hold them; maybe even put them to my ear and listen for whispered stories. Yes, irrational!? I went on a quest to learn all about them, and in more recent years I was thrilled when the entire stash of chess pieces (from two different museum collections) were gathered together in one of the most notable Medieval museums in the world, The Cloisters in New York City.

Still totally compelling, still riveting and alluring, still soaked in mystery and intrigue. Ah, the Queen with her hand to her face in stark horror.....

Oh, the venerable King with his regalia and ceremonial sword.....

Whoa, the frightening Berserker clamping his teeth over his shield!

Intensity beyond the pale.

All in small carvings that would fit inside one's hand."



Lewis Chess Pieces





## The Three Graces All-Knowing Wise Women

Lynne: "I love the charm of classic portraits by Ingres or Piero dell Francesca, and I transform them repeatedly in my work.

But sometimes an anonymous face from an ancient altar mural will provide the ultimate character for a collage.

For this threesome, I used and re-used the same frontal portrait for a trio of all-knowing wise females. "The Three Graces" suggests a gathering of wisdom, instinct, kinship, endurance, and vulnerability. It is my statement about the strength of women, and the unfailing way we work together and make things happen.

Sometimes in moments of joy, and sometimes in the midst of grief and confusion --- Women abide."

# Shrines and shrouds in a drizzle of melted beeswax



Lynne Perrella

Lynne: "I rarely do artwork that has a hushed, quiet color palette; but my assemblage structures and shrouds are mostly sepia and gray."

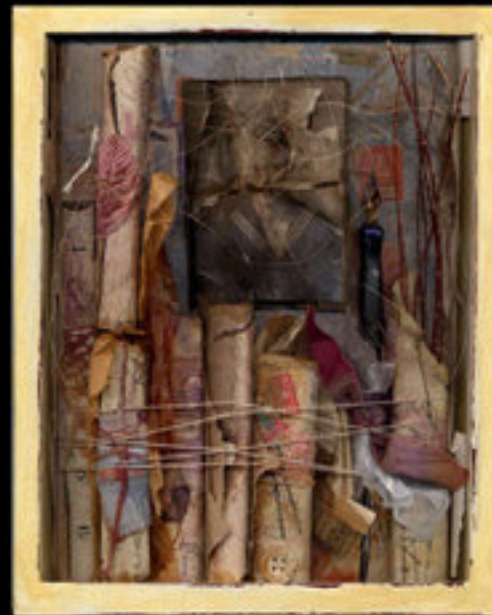
This series was made from throw-aways, discarded bits, and imperfect cast-offs I found during travels.

I melted natural bees wax and drizzled it over many of these pieces, and I like how the aged papers and stark objects look when burnished with wax.

Reliquaries and cabinets of curiosity have always fascinated me, and they often include stray bits of weathered cloth and indecipherable scrolls and labels.

Many of the Shrouds include wands that are made of bundled/discarded papers, tied with thread or string, and then distressed with an awl or needle tool.

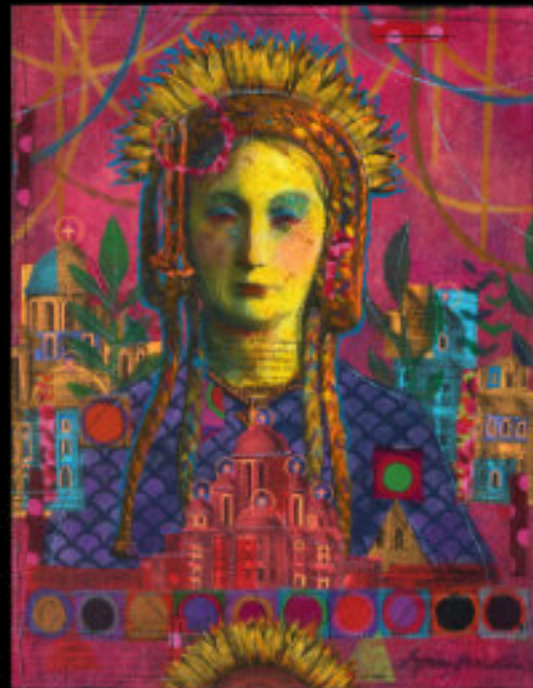
The contents of the wands spill out, sometimes trapped in a coating of wax; a celebration of imperfection and the beauty of decay."



Shroud Series



Lynne Perrella



Ukraine/Sunflowers Series

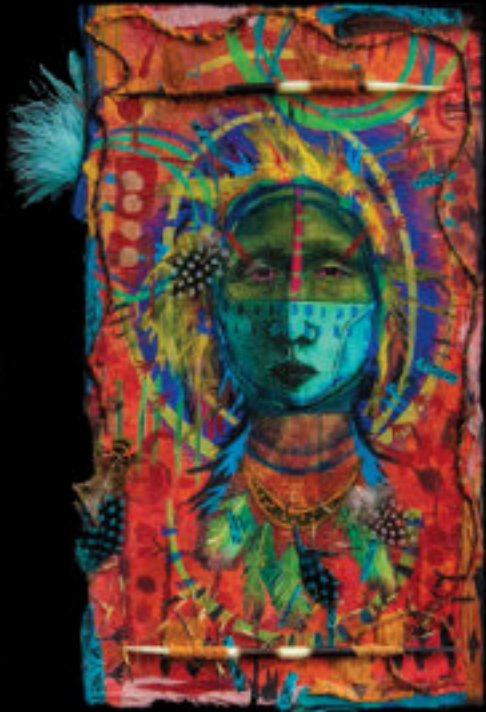
## Ukrainian folk costumes and traditions

Lynne: “I admit to having a penchant for “vintage” and historic themes; but when the oppression of Ukraine by Russia hit the front page, I found myself in the studio looking for answers.

I created this series of four panels, and sold limited-edition sets of blank greeting cards (and original artwork) in my Etsy shop and donated the proceeds to Jose Andres’ World Central Kitchen (an inspiring venture that goes to battlefield locations and provides healthy nutritious food.)

Before starting this series, I was a blank slate and didn’t know anything about Ukrainian folk costumes and traditions; but almost instantly I felt a kinship with the color-and-pattern-soaked exuberance behind the garments.

Large wearable coronas of sunflowers, shafts of wheat, and other natural materials were awe-inspiring to me, and I loved learning that these glorious examples of national pride were being worn again, to express solidarity. “



Lynette Perrella



Global Shape Shifters Series

## Global Shape Shifters

“More is more.

With a series of work titled ‘Global Shape Shifters’, I am stirring the pot and weaving together various cultures and their rampant regalia.

Not taking a pure linear view, I combined endless versions of personal embellishment.....shells, amulets, fibers, textiles, feathers, shards.....and created a global community of lavish, encrusted characters.

I enjoy searching for and gathering odd bits of ethnic textiles, and I used these to add a tactile vibe to the panels. Fabric has a look and a richness that is unlike paint, and I like to combine both.

These collages include chunks of cardboard, tendrils of fibers, feathers, and painted shreds of cheesecloth, and much more. “

“What am I going to learn tomorrow? I can’t wait to find out!”

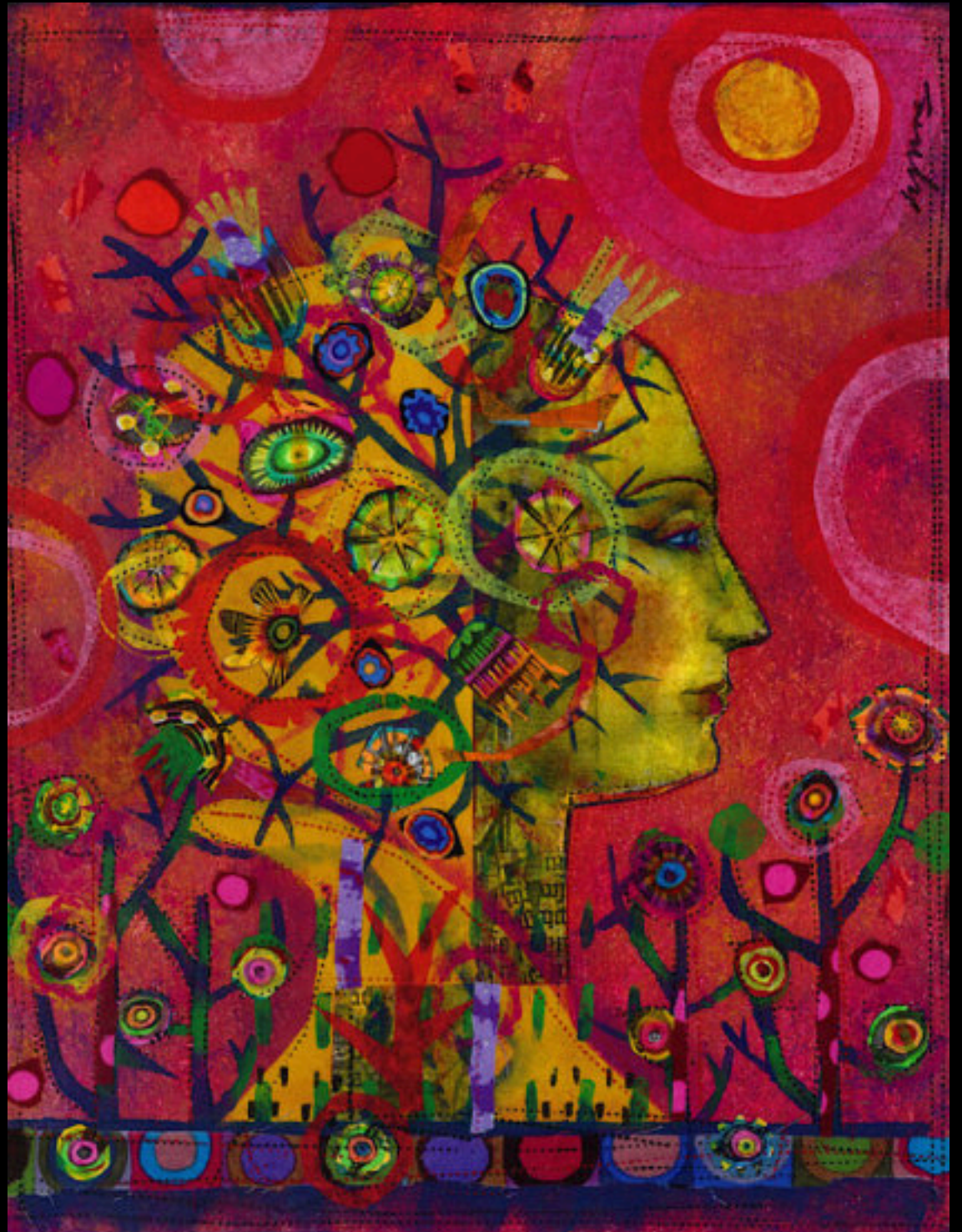
Lynne: “I have been an artist since the age of five. I am now 77. My goal is to be at my drawing board until the very end. All throughout my life, art has been my pathway. A lifetime making a living by doing art? – Yes, it can be done. It’s not a linear journey, and it demands flexibility and quickness.

As legend Chuck Close has mentioned, art is not for geniuses, but it is for the workers. Most notably, designer Milton Glaser asked: “What will I learn by doing this?” I think I know what he meant. Each time I enter the studio, I position myself in the midst of ideas, awakenings, vitality, and potential.

What will I learn tomorrow?

I can’t wait to find out!”

Website Lynne Perrella: [www.LKPerrella.com](http://www.LKPerrella.com)





Sia Hollemans  
Painter

## 'A world to search, get lost in and find answers'

Her most beautiful discoveries were sticking a drawing with felt-tip pen on transparent paper against the window: those colours! And the technical means: how to draw a ceiling with beams if you have never heard of perspective. And a drawbridge on the blackboard. And how to calculate an enlargement.

### Expressing what lives inside

At the Pabo \*, it turned out that there were more drawing and painting materials and especially in art history, a whole new world opened up. Jugendstil, so graceful. And especially William Turner. "So you can paint like that!" The training to become a drawing teacher provided even more input through twelve subjects. Sia was actually interested in the 'thirteenth subject': expressing what lives inside. How do you do that?

When your foundation is touched by music, when people search for the meaning of their lives, when separate sentences and stories awaken feelings and evoke images? And also: when you draw or paint, what does that contribute to the world? Is it good for anything?

Sia cannot seem to give up painting and drawing, because that is how a new world is created with suspicions and expectations, with promises and with hope. A world to search in, to get lost in and to find answers.

*Christopher 1 - On the way to the wonders of the world  
Oil painting 100 x 100 cm.  
He was so happy with his granddaughter. With her trust and cheerful curiosity.  
He would always protect her from everything.*



\* Pabo is the abbreviation for: pedagogical academy for primary education. The word pedagogy is derived from Greek, and actually means 'education'.

The theme of Christopher is an example of this.

Christopher the journeying saint, who finally finds his destination in life by doing what he can: as a ferryman to carry a child across the river.

Maybe he experienced it like this:  
I carry you  
You are my treasure, my hope, my friend

Without you I am a person  
who cannot find the way  
Take me where I may live  
carry me my future  
Your warm hands, strong shoulders  
your softness and your tenderness  
are my new beginning  
You carry me  
I am your watching child

*Christoforus 6 - Stay with me*  
Oil 70 x 90 cm.

*They had to wait for the traffic lights. It couldn't last long enough for him, that little head on his shoulder, her warm breath on his neck. He forgot to look to see if the light turned green. That didn't matter.*

*Together they stood as if under a protective bell jar.*







*Strong Woman*

*Acrylic 50 x 60 cm.*

*She sat there, posing for a group of painters. She remained alert, talkative, gave her opinion. Even from her back the energy radiated as if she could say at any moment: "Enough!"*



*Waiting*

*It will be evening on this day  
Oil painting - 90 x 120 cm.*

*Yes, it seemed cozy.  
It seemed calm and summery.  
In her head, autumn storms raged in  
search of space.  
She turned off her eyes so as not to  
reveal her feelings.*



*I will carry you 1*

*Where do you want to go?  
Yourself? I will go with you.  
And will let you go  
Oil painting - 80 x 60 cm.*


*Shall I show you the garden, firm warm curious  
life? Shall I let you smell the roses? Now they are  
close to you. That will not always be the case.  
Sniff the scent in you, forever.*

Oil paint is the ideal material for Sia to search for the desired atmosphere and structures. With supporting music, working on a painting feels like an opening of the soul.

She is also trained as a specialized portrait painter, works freely, on commission, exhibits and illustrates.

Sia gives painting and drawing lessons in Gorinchem & Hardinxveld-Giessendam - The Netherlands.

[www.siahollemans.nl](http://www.siahollemans.nl)



*I will carry you 2*

*I will carry you. Where do you want to go?  
Yourself? I will be there for you.*

*Oil paint - 80 x 60 cm.*

*Come little package. We feel each other's warmth and softness and will continue to feel it.  
Even if you can walk away and go your own way.*

# Jon Foreman from Wales, England, likes playing on the Beach

The subtle irregularities and variations of nature are fodder for Jon Foreman.

Using found leaves, rocks, and sand, the Wales-based artist assembles swirling gradients and organic motifs that radiate across forest floors and beaches.

He meticulously arranges each composition by size and color, relying on basic geometric principles to transform modest materials and unconventional backgrounds into stunning works of art.

Since the structures only last a short time before being blown or washed away, head over to Foreman's Instagram to see them in pristine condition.

<https://sculpttheworld.smugmug.com/>



## October 26 Night of the Night

Climb the  
'Dom Tower' in  
Utrecht in the dark  
and be surprised  
by the magic of the  
night!



# Flowers and more Keimpe van der Kooi

We extend the summer with a solo exhibition of the colorful and often summery work of Keimpe van der Kooi.

Galerie Bonnard  
Berg 9  
5671 CA Nuenen

The exhibition will last until October 27, 2024 and is free to visit

[info@galeriebonnard.com](mailto:info@galeriebonnard.com)

# DRAGONS & DEMONS

5000 YEARS OF ASIAN CERAMICS FROM THE ANDERS COLLECTION



8.6.2024 - 4.1.2026

**GRONINGER MUSEUM**



Now until Sunday  
January 4, 2026

Take a journey through the highlights of the more than 1,400-piece collection of ceramic objects by the couple George Anders and Netty Bücher.

Each object tells something about the world of experience, daily habits and rituals and the urge to decorate in Asian cultures.

From tea drinking to ancestor worship and from dragons to demons.

Visiting address  
Museumeiland 1  
9711 ME Groningen

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





Vincent van Gogh, *Olive grove, June 1889*

## Search for meaning

Searching for meaning was the driving force behind Helene Kröller-Müller's personal life and collection. Through the collection you follow her journey along artists and movements, philosophy and spirituality. Her destination was a museum as a center for spiritual life, placed in the peace of nature.

Search for meaning is an exhibition that inspires and invites contemporary philosophizing about life and art.

You will see works of art by, among others, Vincent van Gogh, Johan Thorn Prikker, Jan Toorop, William Degouve de Nuncques, Odilon Redon, Pierre Puvis de Chavannes, Jan Sluyters, Charley Toorop and Piet Mondriaan. And sculptures by, among others, John Rådecker and Johan Coenraad Altorf.

When:  
October 5, 2024 - May 11, 2025

Where:  
Kröller-Müller Museum  
Houtkampweg 66731 AW Otterlo  
Netherlands  
+31 (0)318 591241

<https://krollermuller.nl/>

Tuesday - Sunday : 10am - 5pm



# Echoes of the Nile

<https://www.rmo.nl/uw-bezoek/activiteiten/echoes-of-the-nile/>

National Museum of Antiquities in Leiden  
presents: Echoes of the Nile

Friday 27 September 2024 at 19:00 hr  
Evening with music, DJs, poetry reading, workshops, and talks  
Especially for Echoes of the Nile, the  
Rijksmuseum van Oudheden will be transformed into a  
festival location.

Hear, see and feel the echoes of thousands of years of culture  
around the Nile: ancient Egypt and Nubia. With music, DJs,  
guided tours, a poetry reading, workshops and talks, you will feel  
how the appeal of ancient Egypt and Nubia resonates in the  
here and now.

Time: 19:00 – 23:00 hr

Location: Temple Hall, Museum Garden and Egyptian Halls  
Rijksmuseum van Oudheden Rapenburg 28, 2311 EW Leiden

Program Echoes of the Nile

Enjoy the beautiful voice of Sudanese-Dutch singer Hatoon  
next to the Egyptian temple. Dance along during the DJ sets  
of Katayoun and Bouba Dola and swing to the jazz of the Bart  
Wirtz Quartet, which performs the music of legendary artists  
such as Pharoah Sanders and Alice Coltrane. Fly along  
through the alien universe of the poetry of Sun Ra – the  
pioneer of Afrofuturism – during the poetry reading session by  
multidisciplinary artist Bouba Dola.

# Ad de Rouw



Found on the quay of an old seaport: a large piece of old iron. One side had screw thread and the other side was a tapered and forged square. After a lot of brushing it turned out that the screw thread had endured a lot. Pieces of screw thread had simply broken out and/or melted together. This is the base of the object. Six old, bent nails represent the legs and gripping arms. It is also equipped with wings that come from an old garden rake. Large old textile scissors were sacrificed for the head; the eyes of the scissors are provided with balls from a bearing. The whole thing has been finished with some red and green paint.

And here is a new variant of a grasshopper; or what you as a viewer/reader see in it.

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 these in a box which he occasionally turns over on the workbench to see if he can make something interesting out of them.

Mail: [derou023@outlook.com](mailto:derou023@outlook.com)



Evert Thielen

*Museum van Bommel van Dam, the museum for modern and contemporary art in North Limburg, is presenting an anniversary exhibition this autumn of the realistic painter Evert Thielen (1954), born in Venlo Netherlands*

In the museum-filling presentation Evert Thielen – De Luiken Open (The Shutters Open) you will discover almost all of his monumental polyptychs.

Thielen has been working intensively on one of the shutters on display in recent years. Now that it is almost complete, he is exhibiting it here in this form for the first time.

The exhibition also includes a large number of paintings, including many new and previously unseen works.

Using universal themes, you are encouraged to look at his oeuvre with different eyes. A must-see!

September 15, 2024 to February 23, 2025 A surcharge applies to this exhibition.

During Evert Thielen – De Luiken Open you need a ticket with a time slot to visit the exhibition.

The chosen time slot applies as the entry time.

With time slots we can distribute visitors over the day and ensure that it that it doesn't get too crowded.

Keulsepoort 1  
5911 BX Venlo - Netherlands

<https://www.vanbommelvandam.nl/tentoonstellingen/evert-thielen/>





# The soul of Schokland

*Paalwering, Schokland, Johan Briedé, 1930, collection Zuiderzeemuseum*

BRIEDÉ  
1930



*Church in Middelbuurt on Schokland by Jos Lussenberg 1904*

Fotografie: Collectie Zuiderzeemuseum.nl



Zuiderzeemuseum  
Wierdijk 12 - 22  
1601 LA Enkhuizen - Netherlands  
0228-351111

<https://zuiderzeemuseum.nl>

<https://schokland.nl>

Visit 'The Soul of Schokland' in the indoor museum from 11 October; a fascinating exhibition about the vanished Zuiderzee island and its inhabitants.

Schokland was evacuated 165 years ago; all 650 Schokkers had to find a new place to live, because life on their island became too dangerous.

'The Soul of Schokland' shows that migration continues to have an effect even in the current generation.

Discover how an island could disappear forever, but never from the hearts of its inhabitants and their 10,000 descendants.

# Edition 14.5 of Passe-Partout Artmagazine will be published at the end of October 2024



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

FatCat and 2 ballet dancers by Degas:  
Created by Svetlana Petrova

**FatCatArt.com**

We are a foundation without subsidies.  
Our goal is to get people excited about art.

Because art colors your life!

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10 euros per year.

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