

# Passe-Partout

Art magazine 2024

Volume 14 edition 5



*Lorette Gijbers*

Lorette Gijsbers

Painted vases







# Colorful three-dimensional

This is how I describe the work of this special artist, industrial designer, ICU nurse, designer and founder of the FCIC Foundation (Family and Patient Centered Intensive Care) and the MuzIC Foundation (Live music in the Intensive Care).

Her art represents who she is. My sister, Lorette Gijsbers. See the depth in her flowery and landscape paintings and the spontaneity that radiates from her colorful vases!

Look into the eyes of a beautifully rendered favorite animal. Admire the different layers in furniture painted by her. All originating from her creativity, playfulness, free spirit but also her focus on 'sustainability', and on people and animals.



Her passion is expressed in the care for her parents who have just been married for 60 years, her Romanian adopted dog and in her care for the often very ill patients in the Intensive Care Unit of the 'Spaarne Gasthuis'. Her vision and drive led to the national rollout of family-oriented care and professional live music in the ICU adults in now 18 hospitals in the Netherlands.

She has now turned 55 and wants to focus more on that creative, cheerful side. The work in the many management positions has been transferred. You experience Lorette's great commitment, under her motto: "I See You", when you look at her art. Everything Lorette makes is unique, original, often from reusable materials, possibly commissioned and designed with great care.

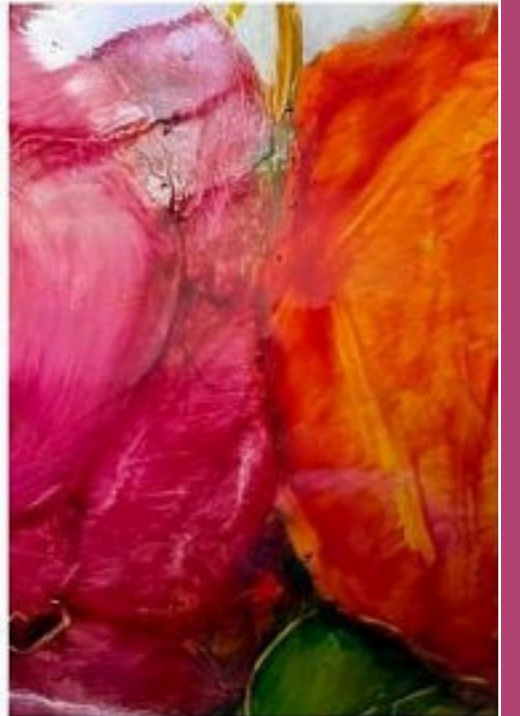
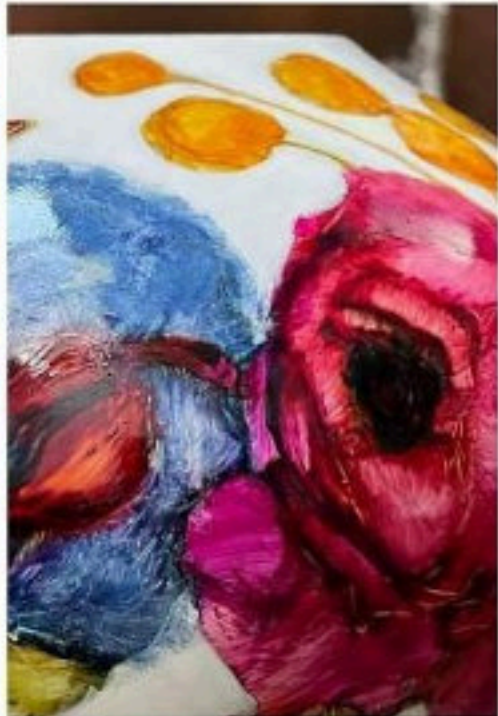
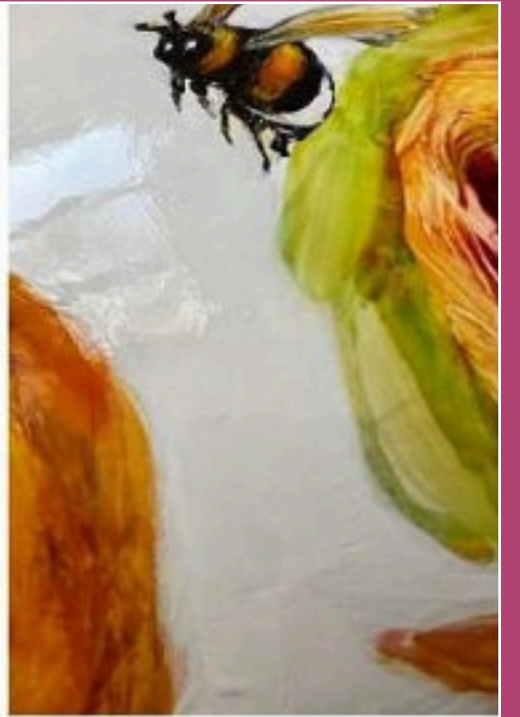
The fashion and interior designs that she designed years ago at Melvin Anderson in Milan and in studio Ulrich Hoff in Krefeld. Her completely renovated mobile home during the -very stressful-Covid time in the ICU. The 'wolf vase' she made for her friend Erna or the recently pimped antique china cabinet with a fairy-tale motif.

In the meantime, her head is overflowing with future creative projects. She is thinking about studying ceramics or learning to blow glass, so that she can realise her ultimate dream, her own art shop. She is regularly asked whether she also gives workshops in painting vases. She would like to do that when she has found a suitable space for it.



*ERNA and the 'wolf vase'*







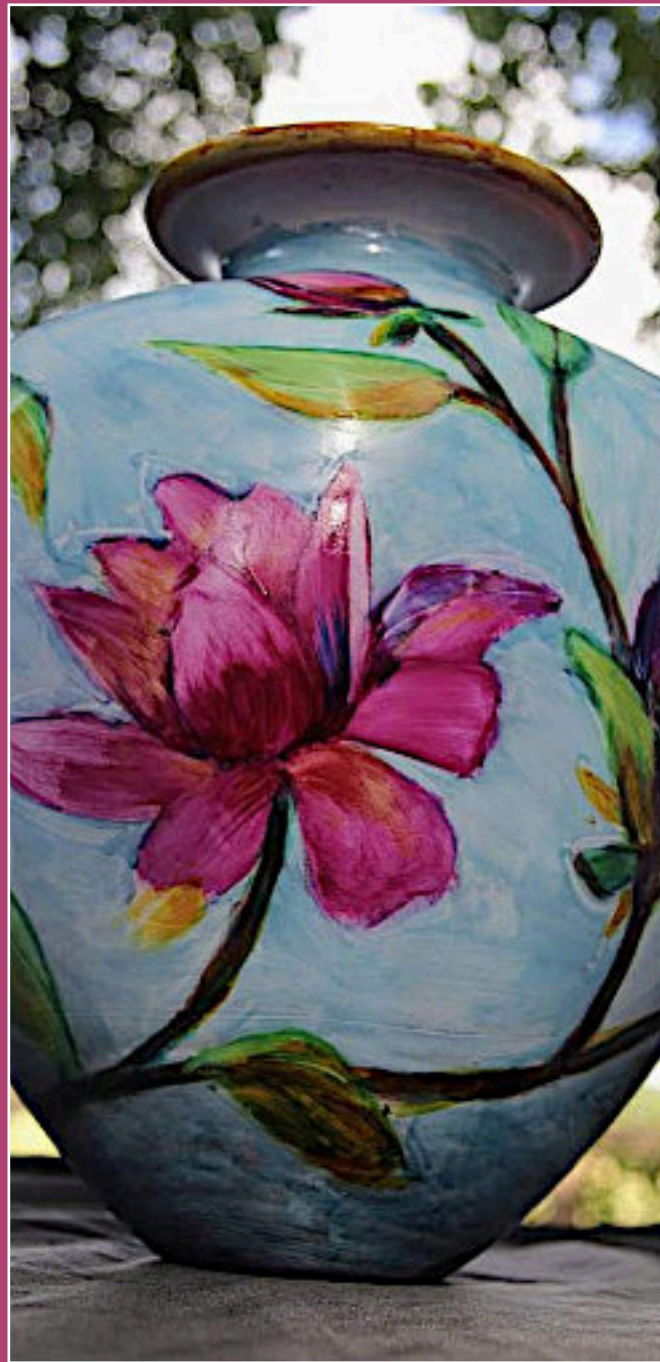
Until then, her vases are exclusively for sale at florist “Bloemenhof” in Heemstede. Lorette likes to work on commission, when it comes to a personal and exclusive gift. Whether it is a painting, vase or piece of furniture! Finally: my sister is extremely modest and certainly does not call herself an artist.

She is inspired by the colorful world of Tricia Guild (Designers Guild) and as a child by the drawings of the Dutch artist Rien Poortvliet. *(A well known artist who specialized in drawing animals).*

She is still grateful to her former drawing teacher Teun Hocks at the Academy for Industrial Design Eindhoven, because he motivated her to continue drawing. And not to forget the vibrant fashion illustrator, Arie Vervelde: he introduced Lorette further into the world of vogue illustrations and helped her graduate.

As an author and big sister, I was allowed to accompany her in 2009 to the Biennale in Florence Italy. Lorette exhibited her paintings there.

In the years that followed, she regularly exhibited at the frame maker André Weda in Castricum. . But there was not enough free time to really develop this.







Lorette:  
"I paint the vases with glass paint.  
I usually paint the flowers from my  
imagination, but I do use photos to start with.  
They are often second-hand glass vases"









Now I am glad that she was 'discovered' by Sylvia Bosch of Passe Partout art magazine. Exactly at the moment that she wants to make the creative shift. I dare say that her work in this and in Designers Guild, would not be out of place! I think Rien would have liked to buy a 'cat vase' from her.. And Teun? He must have been very proud of her..

Written by Ilone Blaauw Gijsbers

Lorette studied at the Academy for Industrial Design Eindhoven from 1988 to 1992

Website: <https://www.kunstinzicht.nl/portfolio/werk/lorettegijsbers/index.html>

Instagram: <https://www.instagram.com/lorettegijsbers/profilecard/?igsh=MXlyYnc2bnk3Z2M5cw==>

Pinterest <https://pin.it/7nQqVoaHC>

Florist "Bloemenhof"  
Raadhuisstraat 75 Heemstede

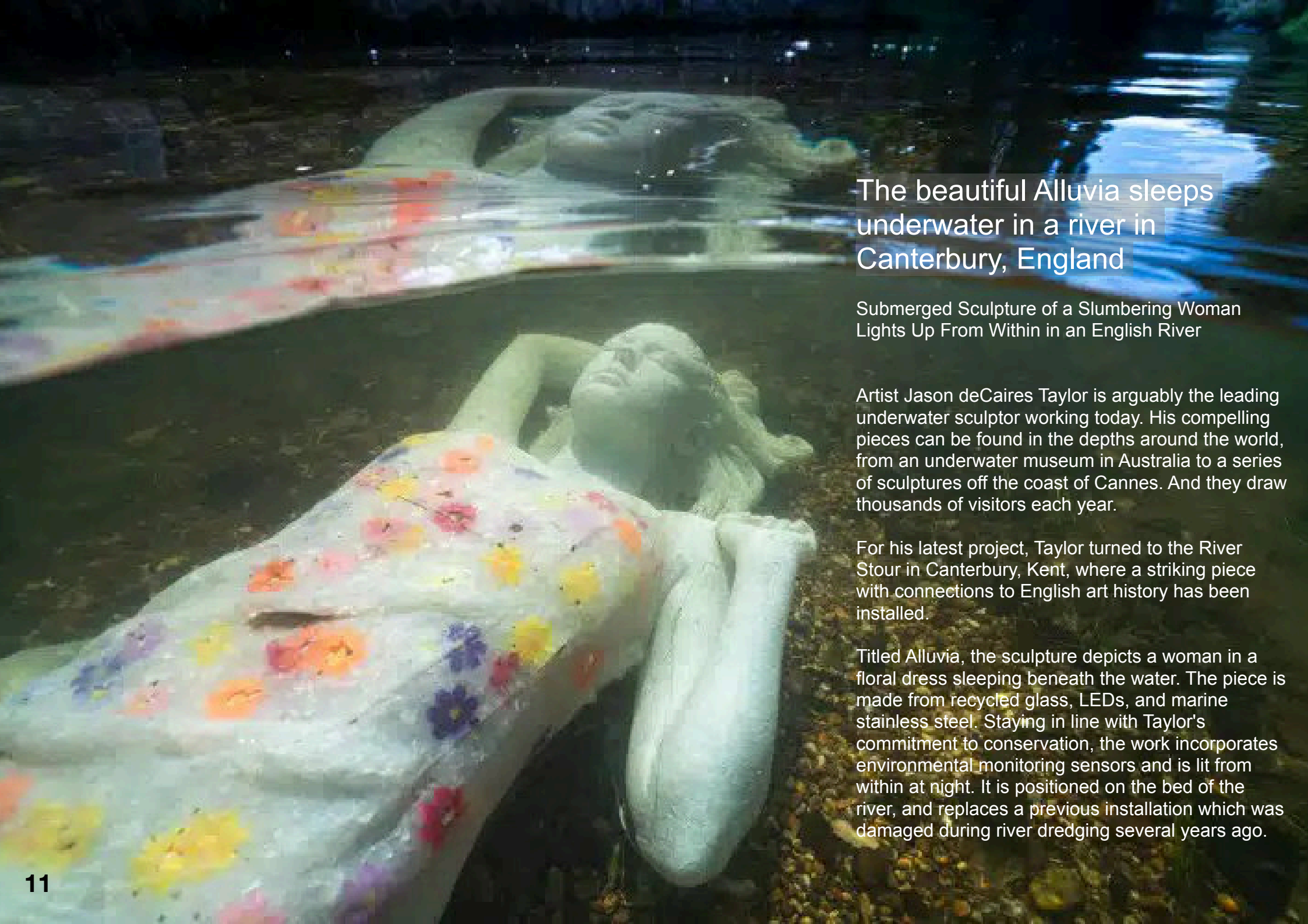






*Alluvia*





## The beautiful Alluvia sleeps underwater in a river in Canterbury, England

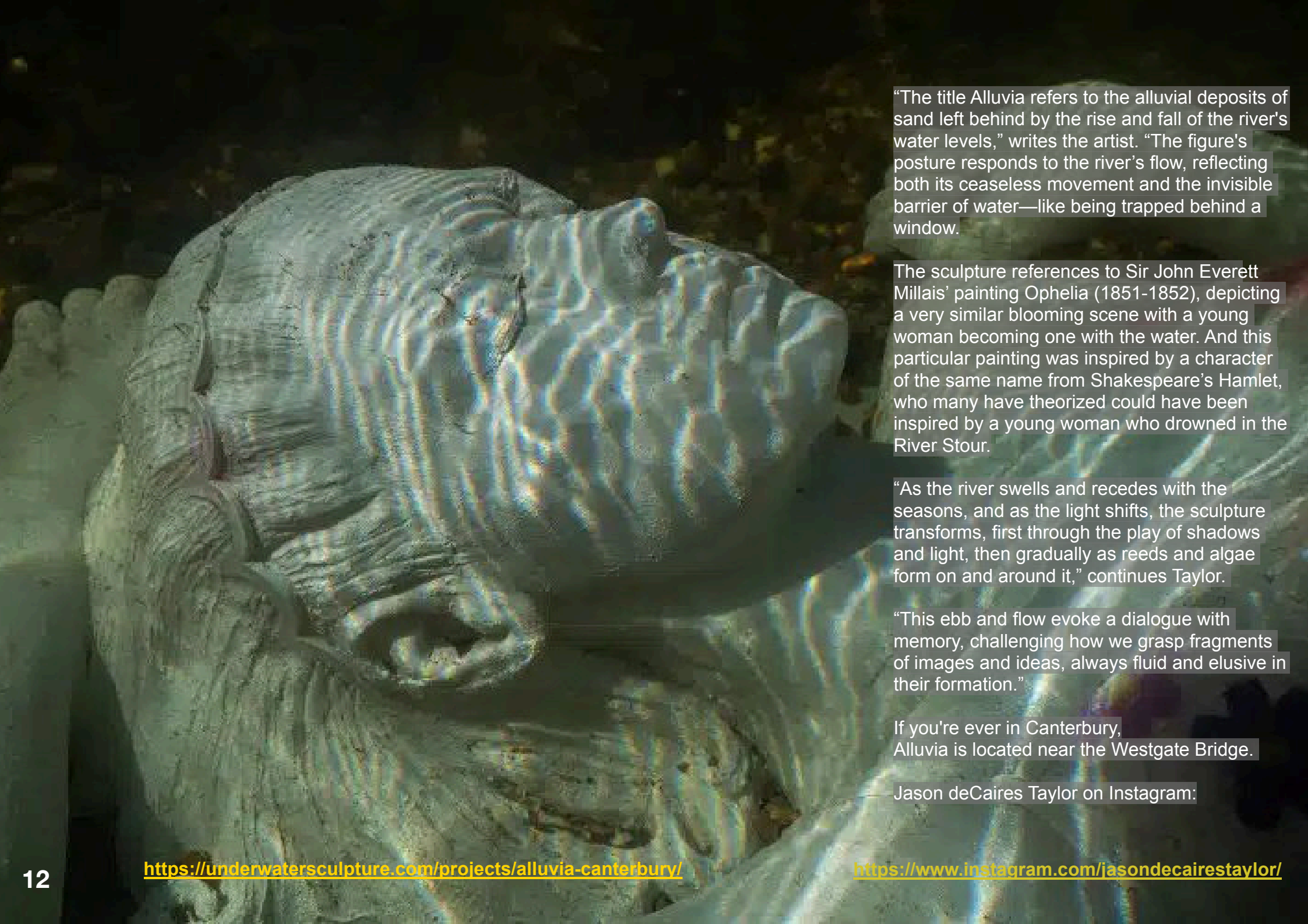
Submerged Sculpture of a Slumbering Woman Lights Up From Within in an English River

Artist Jason deCaires Taylor is arguably the leading underwater sculptor working today. His compelling pieces can be found in the depths around the world, from an underwater museum in Australia to a series of sculptures off the coast of Cannes. And they draw thousands of visitors each year.

For his latest project, Taylor turned to the River Stour in Canterbury, Kent, where a striking piece with connections to English art history has been installed.

Titled Alluvia, the sculpture depicts a woman in a floral dress sleeping beneath the water. The piece is made from recycled glass, LEDs, and marine stainless steel. Staying in line with Taylor's commitment to conservation, the work incorporates environmental monitoring sensors and is lit from within at night. It is positioned on the bed of the river, and replaces a previous installation which was damaged during river dredging several years ago.





“The title Alluvia refers to the alluvial deposits of sand left behind by the rise and fall of the river’s water levels,” writes the artist. “The figure’s posture responds to the river’s flow, reflecting both its ceaseless movement and the invisible barrier of water—like being trapped behind a window.”

The sculpture references to Sir John Everett Millais’ painting Ophelia (1851-1852), depicting a very similar blooming scene with a young woman becoming one with the water. And this particular painting was inspired by a character of the same name from Shakespeare’s Hamlet, who many have theorized could have been inspired by a young woman who drowned in the River Stour.

“As the river swells and recedes with the seasons, and as the light shifts, the sculpture transforms, first through the play of shadows and light, then gradually as reeds and algae form on and around it,” continues Taylor.

“This ebb and flow evoke a dialogue with memory, challenging how we grasp fragments of images and ideas, always fluid and elusive in their formation.”

If you're ever in Canterbury, Alluvia is located near the Westgate Bridge.

Jason deCaires Taylor on Instagram:



A dense forest at night, illuminated by the soft, golden glow of numerous fireflies. The trees are dark and silhouetted against the night sky, with the fireflies creating a shimmering, ethereal atmosphere. The ground is covered in ferns and other forest floor vegetation, also lit up by the fireflies. The overall scene is magical and serene.

Magical Firefly Scenes Light Up Japan's Forests at Night



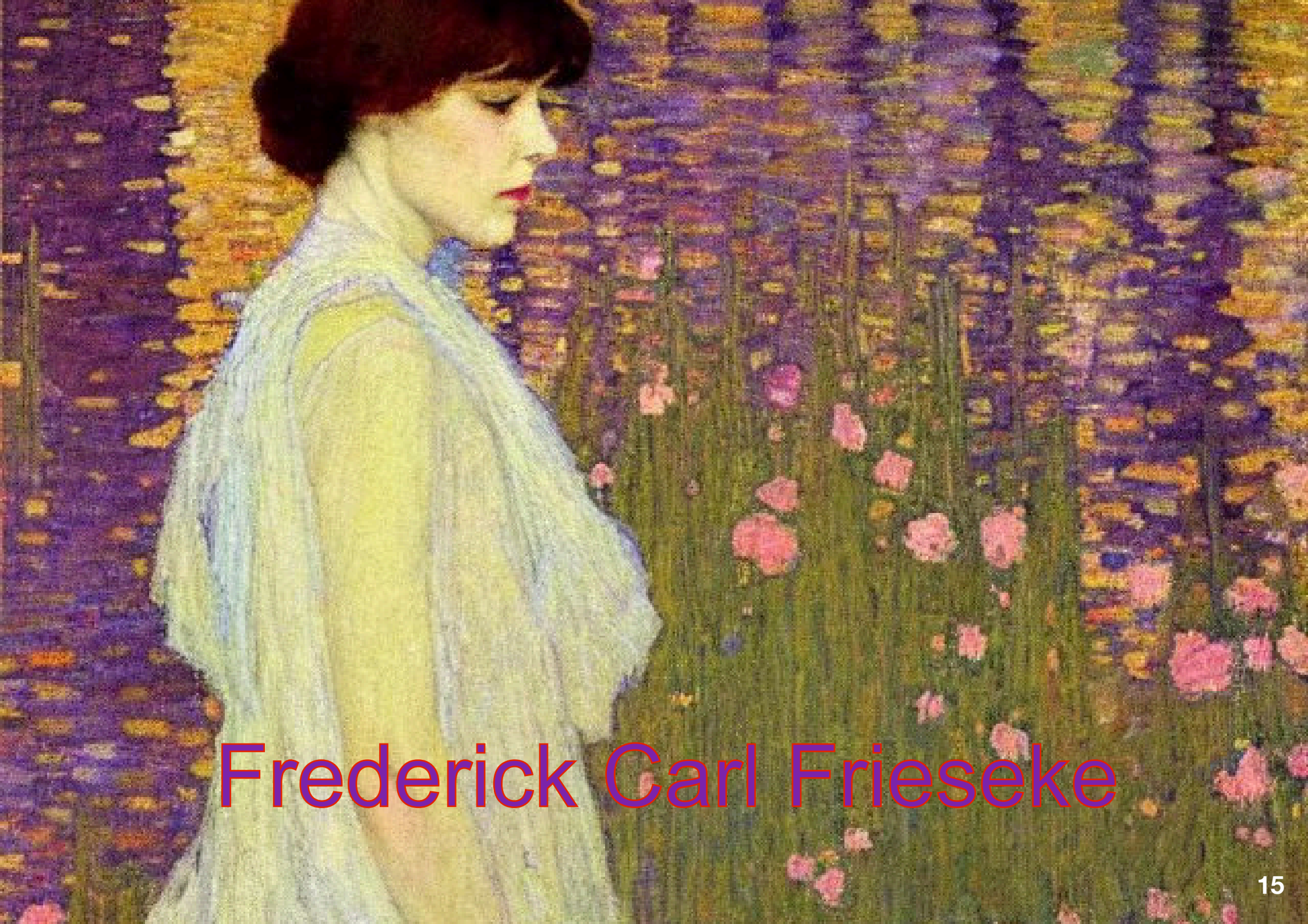


Every summer, the forests of Japan's Yamagata Prefecture come alive with the dreamy, warm lights of thousands of fireflies. Photographer Kazuaki Koseki has captured this charming phenomenon on camera.

The spectacle of fireflies, a native species of Japan, flying through the summer forest is like a scene where the stars twinkle in the sky. It's amazing. The phenomenon can be seen for 10 days in early spring.

<https://kazuakikoseki.com/pg96.html>





# Frederick Carl Frieseke





## Frederick Carl Frieseke

Painter of beautiful women, enchanting gardens, and romantic interiors

Frieseke was born on April 7, 1874, in Owosso, Michigan.

After studying briefly at the Art Institute of Chicago and the Art Students League in New York, Frieseke left for France in 1898, and spent most of his career as an expatriate, maintaining ties with the United States through his New York dealer William MacBeth, and by occasional visits to America.

Following the example of many young Americans, he enrolled at the Academie Julian. He seems to have had brief contact with and been influenced by the American James McNeill Whistler, who had recently opened his Academie Carmen in Paris.

## Giverny

By 1900, Frieseke was spending his summers in the town of Giverny, made famous by the residence of Monet and subsequently by other artists, many of them Americans. In 1906, the year after his marriage to Sarah O'Bryan, he rented a house that had once been occupied by the American Impressionist Theodore Robinson. Although the house was next door to Monet's, Frieseke had only limited contact with the French master. Instead, he apparently found Renoir the most influential of all the Impressionists.





*Afternoon in the yellow room*





Friezeke's house and garden in Giverny, as a setting for a series of female models, provided almost all his subjects for the next thirty years, although in 1930 he made a series of watercolors of Florida scenes he remembered from his childhood and painted some Swiss landscapes.

After World War I, the artist settled with his family in Normandy. Friezeke's career can be roughly divided into three phases.

In the first, figures most clearly show his academic training and draughtsmanship. Gradually, these evolve into the most common images of the next decade, consisting of loosely applied patches of bright color.

The vast majority of these show their subjects in the garden, standing among the flowers, drinking tea or simply enjoying the sun. Others include models in colorful, light interiors.

In Friezeke's latest paintings, the figures appear very often indoors, their forms are more solid and the brushwork is less broken.

At the height of his career, in the 1910s and early 1920s, Friezeke was perhaps the most popular of all living American artists.

*Before Her Appearance*





*The Library*



Decades after the first introduction of Impressionism by Monet and his contemporaries, Frieseke adopted this style for his work, choosing to ignore the newer artistic movements of the early twentieth century.

Nevertheless, his paintings were acclaimed both in the United States and in Europe.

In 1904 he won a silver medal at the St. Louis Universal Exposition and a gold medal in Munich. He was elected a member of the Société National des Beaux Arts in 1908 and the National Academy of Design in 1912.

Many major museums purchased his work.

Frieseke himself became increasingly dissatisfied with the formal art forms of his time. In an interview probably from 1912, he considered himself an Impressionist, saying; "No artist [the Impressionist school] has influenced me except perhaps Renoir."

His main concern was the varied effects of sunlight. As he himself said, "It is sunshine, flowers in the sun; girls in the sun; the nude in the sun, which I am particularly interested in. If I could only reproduce it exactly as I see it, I would be satisfied."

Seventeen of his paintings were shown at the Venice Biennale in 1909, and he won the Grand Prize at the Panama-Pacific International Exposition in 1915. He was commissioned to paint several murals.

After World War I, Frieseke bought a country house in Normandy. He preferred living in France to the United States because of the freedom it offered him.



*The open window*





As his grandson Nicholas Kilmer noted, that Frieseke lived in Normandy for two reasons: first, the trout fishing was good, and second, Frieseke did not have to "make a noise like an artist."

Frieseke himself said, "I stay here because I am freer and there are not the puritanical restrictions that exist in America... I can paint a nude in my garden or by the fishpond and not run out of town."

Frieseke, however, continued to consider himself an American and made occasional trips to the United States.

He died on August 28, 1939, at his home in Normandy, in the town of Le Mesnil sur Blangy. In the decades following his death, his work fell into obscurity as artistic tastes changed significantly, until it received renewed attention as interest in American Impressionism grew in the 1960s.

Ironically, Frieseke's nudes, never popular with the American public, are considered his best works. His paintings have also regained some of their original popularity and often command high prices at auction.

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



*Frederick Carl Frieseke*





The last house on Holland Island  
swallowed by the waves



In the 17th century, American colonist Daniel Holland settled on a deserted island in the Chesapeake Bay in the state of Maryland, on the American east coast. Over time, Holland Island would grow into a thriving community of almost 360 inhabitants in 1910, who lived mainly from fishing.

But storms, floods and stormy weather ravaged the island, which had an unstable bottom of mud and clay, without rocks. After a tropical storm in 1918, the inhabitants sought refuge on the mainland. Desperate attempts to stop the erosion remained unsuccessful.

## The last house collapsed in 2010

In the meantime, Holland Island has also disappeared from the face of the earth, partly due to the rise in sea level. Only a mud pool remains.

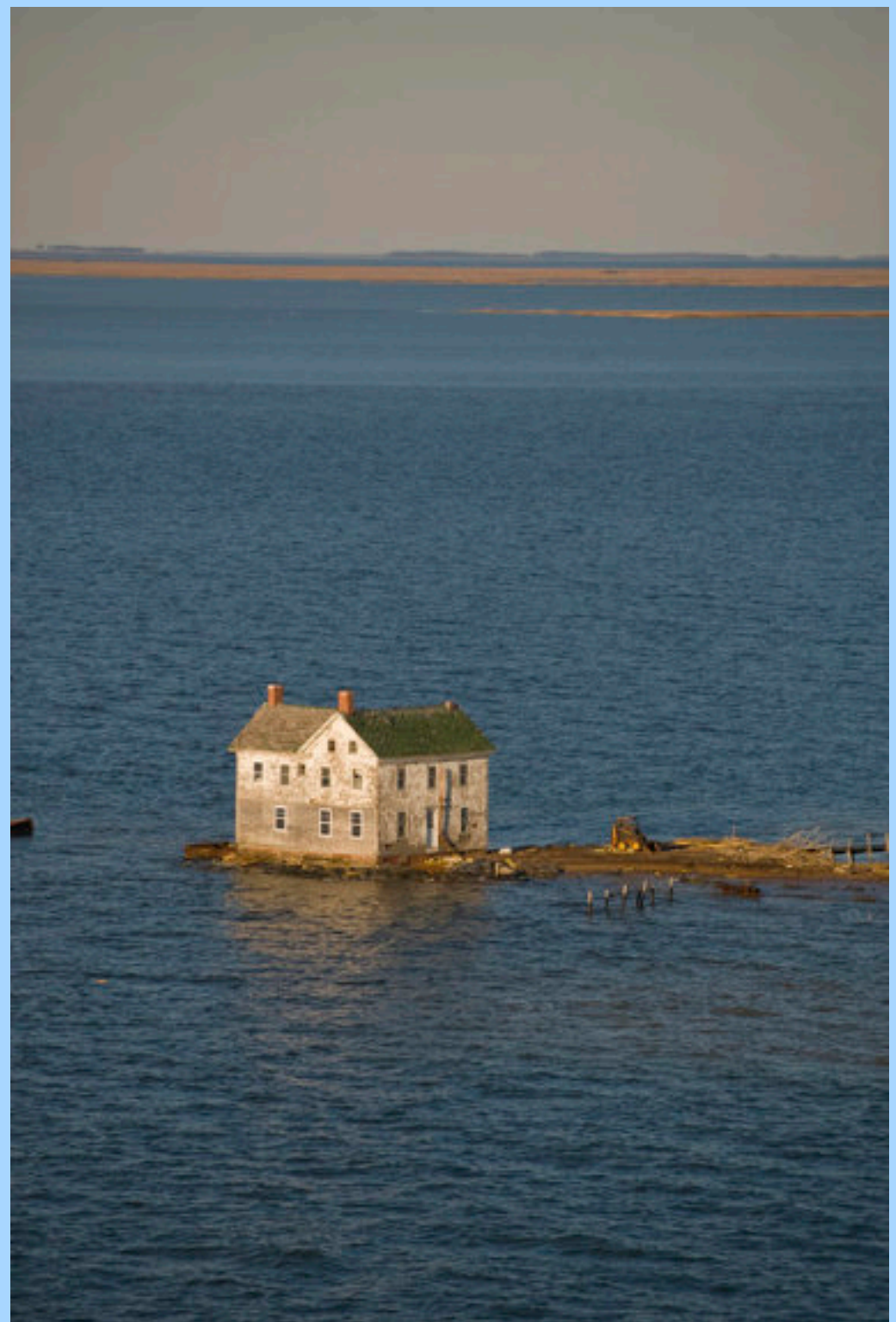
It is unknown where Daniël Holland came from. He may have been an early emigrant from the fatherland. The United States has at least 28 places with the name Holland, although they were mostly founded in the great wave of emigration in the nineteenth century.

## Explorer calls Holland Island paradise

In the early 1600s, in 1608, the English explorer John Smith made two voyages to the Chesapeake Bay.

He encountered some hostile natives, explored the rivers in a shallot, a small wooden boat, and searched for gold. Smith survived the bite of a poisonous eagle ray that he had speared, but was seriously injured in a fire in 1609.

He returned to England, where he published a map of the bay and described in journals what he had found around it.





Smith described Chesapeake Bay as a paradise:

“There is but one entrance into this country by sea, and that is at the mouth of a well-situated bay, eighteen or twenty miles wide. The promontory on the south is called Cape Henry, in honor of our most noble prince. The country, white rolling sands, with many pines and firs along the shores. The country is privileged to have the most pleasant places that can be found, for there are large and easily navigable rivers. Heaven and earth were never better adapted for the establishment of a habitation by man.”

## The waves take their toll

Around 1900, Holland Island was one of the largest inhabited islands in the bay. The island community had seventy homes, stores, and other buildings. It had its own post office, a school with two classrooms and two teachers, a church, a community center, a doctor, and a baseball team that traveled to away games by boat.

The islanders made their living from working at sea: fishing for oysters, crabs, and shad, a type of herring. Their fleet consisted of almost ninety ships, some of which were built on the island itself.

## The stay on Holland Island was not without worries

The stormy weather and the waves took their toll. In 1914, the west side of the island, where most of the houses were located, began to erode severely. Residents built stone walls for better protection. However, some already had enough and tore down their houses to move them to the mainland.

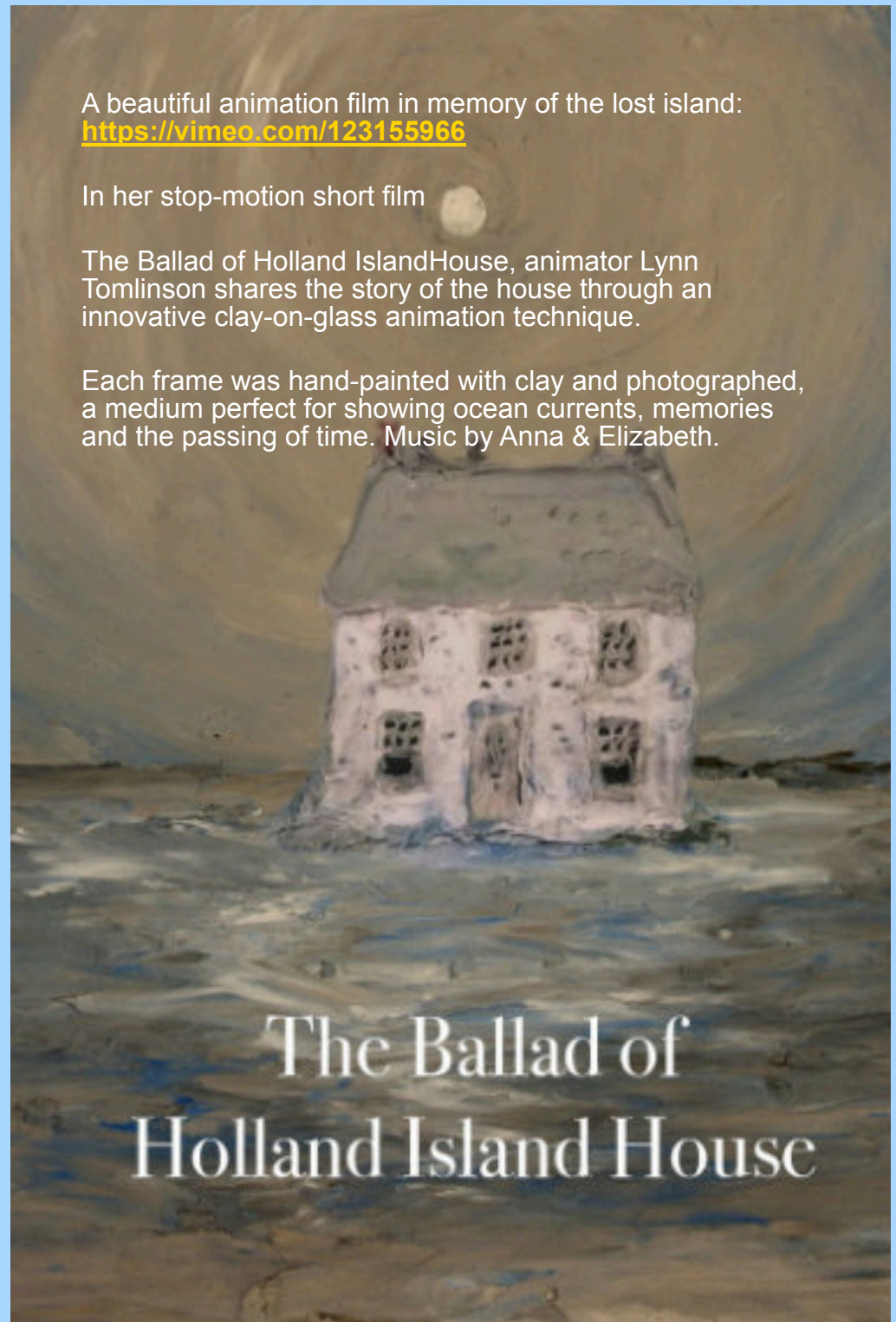
They had a prophetic spirit. When the church collapsed in 1918 as a result of a tropical storm, almost everyone packed their bags.

A beautiful animation film in memory of the lost island:  
<https://vimeo.com/123155966>

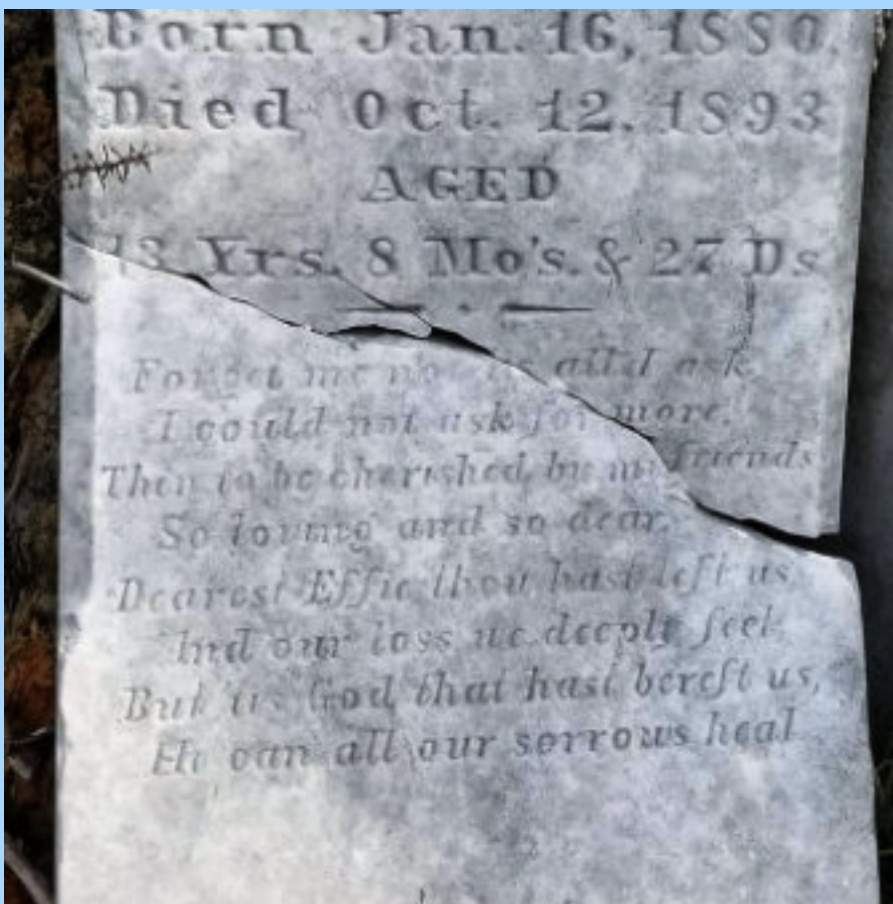
In her stop-motion short film

The Ballad of Holland Island House, animator Lynn Tomlinson shares the story of the house through an innovative clay-on-glass animation technique.

Each frame was hand-painted with clay and photographed, a medium perfect for showing ocean currents, memories and the passing of time. Music by Anna & Elizabeth.







And when that church was moved across the street to Fairmount, Somerset, in 1922, there was hardly anyone left.

### "Forget me not, is all I ask"

Holland Island would lie abandoned, neglected and virtually uninhabited for nearly three quarters of a century, waiting for oblivion. But in 1995, Stephen White, a Methodist minister who had known the island since he was a young man, decided to commit himself to saving the island. When he visited one of the three cemeteries years later, he was struck by the inscription on a gravestone of a girl named Effie Lee, who had only lived to be 13 years old.





## Last rescue attempt

Then he decided to save Holland Island. He bought the island for \$70,000, founded The Holland Island Preservation and hoped that a wealthy sponsor or the government would help him.

That didn't happen, so White and his wife made it a personal project. They spent hours filling sandbags and hauling rocks to the island to stop the erosion of the coast. But the project failed.

In October 2010, the last house on the island collapsed and fell into the bay. "I knew it was a superhuman task," he said.

His property had shrunk from 200 to 150 acres and was largely underwater.







“Every time we had a strong northwest wind, another foot would disappear. Hurricane Isabel (2003) was the worst; the waves went right through the house. No one helped to save the island.”

White sold Holland Island to the Concorde Foundation, which among other things has set itself the task of ‘preserving the historical value of the island’ and wants to inspire young people to protect the cultural preservation of the Chesapeake Bay.

The last house on Holland Island disappeared completely under the waves in October 2010.

## Schokland in the Netherlands, a similar story

The fate of Holland Island is comparable to the demise of ‘our’ Schokland. That island in the Zuiderzee was also exposed to the elements for centuries. During the storm surge of 1825, the entire island was flooded. Twenty houses were washed away; thirteen people died. More than two kilometres of sea wall were destroyed, the pile barrier and the two churches were badly damaged. The entire island was evacuated in 1859 by order of King William III, also because the poverty had become appalling. Otherwise, the storm surge of 1916 would have been fatal.

But Schokland was not washed away. In 1940, the dike of the Noordoostpolder was closed and Schokland was ‘trapped’ within the Noordoostpolder.

Since then, the contours of the island are still clearly visible and Schokland is an important destination for day trips.





## Medieval hand warmer

In 1849, historians found the sketchbook of the mysterious Villard de Honnecourt. A French architect who lived in the 13th century. It is the only preserved medieval Building Lodge book. A sketchbook that he made during his travels through France and Germany of church constructions. He also thought of frozen bishops. An intriguing sketchbook, made by Villard de Honnecourt, showed an ingenious solution: a hand warmer with glowing coals, which could be used without the risk of fire. If you wanted to make such a thing, the accompanying text said, you started with a metal 'apple', consisting of two neatly fitting halves.

You fitted six metal rings into it, all of which could rotate. And in the middle you made a holder for glowing coals, also with a rotating mechanism. In this way, the holder always remained upright,

Villard promised, and the user did not run the risk of the hot contents falling out. According to Villard, this was especially practical for the bishop during a high mass. He could then move freely and stay warm.

How the average Joe was supposed to stay warm during the endless masses in the unheated churches. No idea.







# *Naarden*

## *the art fair*

### *'In full bloom'*

From 23 to 26 January 2025  
The Great Church  
Naarden-Vesting

Naarden 'the Art fair' has grown over the past 3 decades into the meeting point for art buyers and collectors in the Grote Kerk in Naarden-Vesting.

More than 65 galleries, art dealers & antique dealers present a great diversity of Old, Modern and Contemporary art for 5 days at this historic location in the middle of the fortified city.

Naarden the Art fair  
Grote Kerk, Markstraat 13  
1411 CX Naarden-Vesting

<https://naardenartfair.nl/>



# Diva deserves respect

"If a woman gives her  
opinion, she's a bitch"

This fall, you will be immersed in the world  
of the Diva at the Kunsthal in Rotterdam.

The DIVA exhibition celebrates the  
unparalleled power and boundless, feminine  
creativity of iconic artists who have  
challenged the 'status quo' with their  
bravado and ambition.

Using more than sixty looks and costume  
designs by world-famous designers, worn by  
Maria Callas, Josephine Baker, Marilyn  
Monroe, Tina Turner, Shirley Bassey, Cher,  
Elton John, Rihanna, Lady Gaga, Björk and  
Billie Eilish, the exhibition shows how these  
divas pushed boundaries with their  
stagecraft and created a lasting impact on  
society.

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

Björk





## David Szauder

multidisciplinary artist

“Thanks to AI, I now have a level of creative freedom that was not possible before.

As a digital artist, I have always been fascinated by the hidden aspects of the human body.

These designs come from my desire to explore and bring out the parts of us that remain invisible, even when we are affected by illness.

I created these anatomical garments to bridge the gap between visibility and invisibility, making the inner workings of our bodies something we can identify with and appreciate.

By wearing these designs, you are not only adding something unique to your wardrobe; you are embracing a deeper connection to the beauty and complexity of the human body.”



To me, AI feels like an evolution of the digital collage technique I've used in the past, but with far fewer technical limitations. It allows me to shift my focus from solving technical problems to concentrating more on the creative and conceptual aspects of design, which has been a transformative experience.”

Check out his website and be amazed.

<http://www.davidarielszauder.com/>

## More about David Szauder

Media artist David Szauder (Hungary, 1976) studied art history at Eötvös Loránd University and Intermedia at the Hungarian University of Fine Arts in Budapest, and completed a Masters Fellowship at the School of Arts, Design and Architecture at Aalto University in Helsinki.


From 2009 to 2014 he worked as a curator at the Hungarian Cultural Institute in Berlin (.CHB). David Szauder was a visiting professor at the Potsdam Film Academy and has given workshops on interactive media in Berlin and Budapest since 2010.

Since 2023 he has been teaching 'AI' courses at the Moholy-Nagy University of Art and Design.

David Szauder has participated in various international projects as an artist and curator.







**Kunstenaar  
of hobbyist?**

**dekwast.nl**





# BEING A CHILD IN THE ANCIENT WORLD

*A Persian toy chariot with 2 horses.  
Dated 2000 years before Christ.*



Infant mortality in ancient times was very high: one third of newborns did not make it to their first birthday, and another 20% died in the following three years.

Most of the time were buried very simply.

The favorite toys were often buried with the child. Wooden horses or other animals on wheels, which you could pull along on a rope, yo-yo's, spinning tops, balls and dolls.

If it was a girl who died, her dolls went to the grave with her, with or without doll clothes and Children's tableware.

In the Allard Pierson museum you can see a rag doll, repaired a hundred times, found in the arms of a girl in a grave in Egypt, and sometimes miniature dolls, with accompanying utensils.

Girls also received her handicrafts, wool, tools on her journey to the world of the dead. And if that happened shortly before her marriage, her 'lebes gamikos' was also placed in the grave. A 'lebes gamikos' is a specific variant of ancient Greek pottery. It was a large jar, which was richly decorated.

This jar usually served as a wedding gift. The name says it all: gamein, means to marry.

This age-old toys proves that times haven't changed all that much.



*Egyptian cat that you can pull behind you with a string. Its mouth opens and closes. ca. 2000 years before Christ.*



*This wooden horse dates from around 900 AD. It belonged to a Viking child.*

*An ivory monkey with movable arms, found in the tomb of Tutankhamun. This toy was probably not Tut's, but intended for 2 of his stillborn daughters who were buried in the same tomb. Dated 1323 years before Christ.*







*Striped cow from what is now Ukraine.  
It is very old. ca. 3950 years before Christ.*



The memory of a favorite toy is something that people all over the world have, and the love we have for these objects is strong and understandable to everyone, both children and adults.

Perhaps it's because we never really grow out of loving toys. Toys have been around for as long as there have been people, and some of those very old toys have survived to this day!

Now we can look at how children – and adults – played thousands of years ago. You may even recognize some of these toys. They bear a striking resemblance to the toys that children still play with today!

### Finally, some moving inscriptions found on gravestones:

"You, who row your boat of the dead over the waters of this reedy marsh to Hades, the end of their sorrow, give your hand to the child of Kinyras, when he steps on the ladder, and help him on board, dark Charon. For the boy does not stand firmly because of his sandals, nor does he dare to stand with his bare feet on the sand."

"Moira (Goddess of Fates) carried me away and did not allow me to show noble gratitude to my parents by providing for them in their old age."



*Roman dolls from the 1st century AD. Made of ivory and wood with moving arms and legs. Found in a child's grave.*



*"Farewell Leontianos, my dear child!  
I try to lighten the oppressive burden of my  
sorrows, full of longing for your presence.  
And to dry up my abundant tears  
I long for the day when I shall see your shade,  
when the earth shall have covered me."*

*A Roman horse with rider made of ceramic, 1st century BC.*



*"To Fronto her father, to her mother Flacilla:*

*This girl, who was my joy and my life, I entrust  
to you. Provide for her rest. See that Erotion -  
she is so small, is not afraid of the dog monster  
in hell. Six more days, then her sixth spring  
would have dawned. But her girlish play will be  
among dead old people; I hope that she still  
calls my name softly... Her tender body will not  
get a hard sod, no, let the earth be light on her  
grave because she herself was so light on  
earth.*

*(Erotion was a girl born as a slave in  
Roman times)*

*Dog toy from the Olmec tribe from Mexico. ca. 650 years before Christ*



# Goya's Witches Flight, a scary painting



From the 15th to the 18th century, in the Spanish province of Catalonia alone, 1,000 people were burned alive on charges of heresy and witchcraft.





It is an oil on canvas painting, made by Francisco de Goya y Lucientes in 1797.

'The Witches' Flight' portrays three flying witches with conical hats. These tall hats were worn by heretics during the Spanish Inquisition. Usually combined with a sanbenito or penitential garment.

A fourth figure floats in the air; this man strides in pain, a victim of a strange magical ritual.

Among the figures in the air, another man flees from the stage with a cloth over his head. A cowering peasant makes the figa gesture with his hands to ward off evil.

## Donkeys as a symbol of ridiculousness and foolishness

On the right side of the canvas, a donkey sits in the shadows, watching.

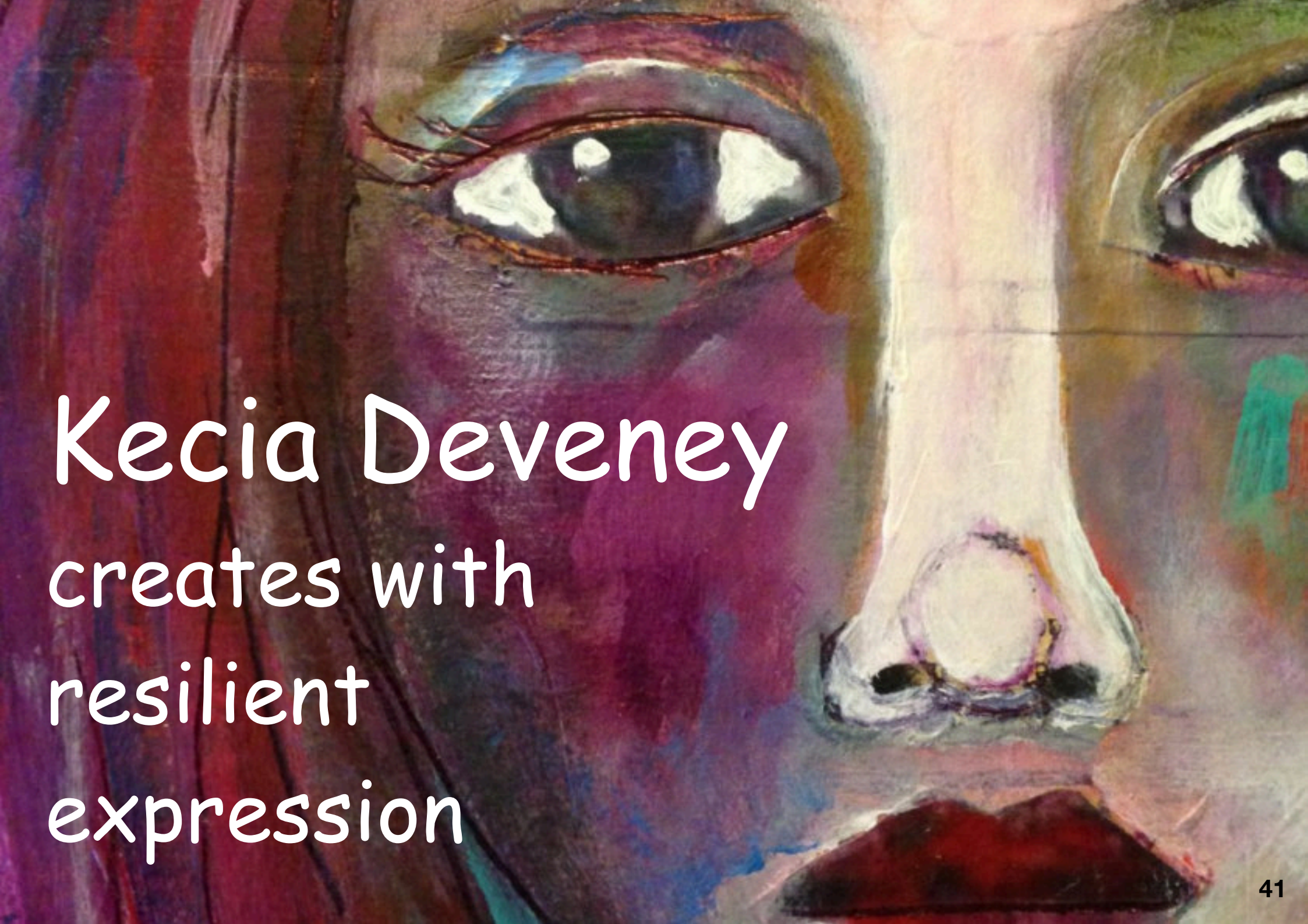
Goya often included donkeys in his work, using them as symbols of ridiculousness and foolishness. Here, the donkey is used to indicate the foolishness of believing in and fearing witchcraft.

The cloth over the man's head symbolizes his blindness and superstition. The whole piece has the feel of a bizarre magical allegory. It may be a powerful critique of superstition, but it is also a damn scary painting.

From 1500 to 1800, 1,000 people were burned alive in the Spanish province of Catalonia alone on charges of heresy and witchcraft.

The painting hangs in the Museo Nacional Del Prado in Madrid, Spain,





Kecia Deveney  
creates with  
resilient  
expression









*Mixed media display*



Artist Kecia Deveney creates with resilient expression  
She channels her life experience into whimsical works that playfully distort our reality

“My art practice is the result of 30 years as a caregiver to my adult son, Tucker.

This journey of surviving the unthinkable has helped me focus that energy to not only empower myself, but to be an inspiration to other individuals who are facing life changing events.

Living on a different plane of existence than the norm has taught me wisdom, being authentic and honest about the ups and downs, sharing my shortcomings and working hard to overcome them.”

Kecia Deveney is a mixed media artist based in Jersey Shore USA who channels her life experiences into whimsical works that playfully distort our reality.

She integrates fabrics, textiles, jewelry design, sculpture and painting into a colorful eclectic practice that seeks to inspire others to recognize their inherent creative spirit.

Self-taught, she rejects the rules and notions of visual art in a vibrant combination of figuration and abstraction, with an emphasis on structured works.

*Sculpted Clay dolls*







*Whispering souls family portrait*





Seaside Heights - after tornado Sandy



Soldered jewelry



## Art became an outlet

Although art had always fascinated Kecia, she discovered her talents when she moved from her home in California to the shores of New Jersey.

As she built her new life, she turned to craft, design, and fine art to transform her living space into a wonderland of her own creation. While she spent most of her days as a caregiver, her art became an outlet.

She embraced the unusual and continued to expand her practice, receiving positive feedback as others fell in love with the imaginative worlds she invited them to explore.

As her fame grew, she became a world traveler, uplifting artists around the world with her art and drawing on their rich cultures and experiences to inform her work and evolving practice.

Today, she shares her journey, skills, and motivation with others as a teacher. Her work continues to teach us about the value of embracing your individuality and allowing your own style of creativity to flourish.

<https://keciadeveney.com/meet-kecia/>



*Mixed media collage painting*





*Spirit wands*



Whispering souls.

We asked Kecia about the meaning of the 'whispering souls' Kecia: "For me, I think whispering souls is part of intuition. Intuition is about immediately understanding something, like danger or trusting someone.

So a whispering soul is almost like a guardian, watching over you and sending messages that you interpret.





## Winter stock

Incredible Acorn Woodpeckers Use Trees to Store Up to 50,000 Acorns.

Many forest animals enjoy munching on acorns, but none quite like the Acorn Woodpecker (*Melanerpes formicivorus*). This medium-sized woodpecker is found in Central America and the western United States.

They use their impressive pecking ability to create an incredible storage system for their precious winter food.

This woodpecker won't be going to bed hungry this winter.



# Rembrandt immortalizes convicted murderess

A well-known drawing by Rembrandt shows a rather dramatic scene. The body of a young woman is hanging to deter other residents on Volewijk, a notorious gallows field in Amsterdam.

The young lady, named Elsje Christiaens, was suspected of having killed her landlady with an axe during a quarrel. After her arrest, Elsje, born in Denmark, was questioned twice by an executioner.

On 1 May 1664, the verdict was pronounced:

***'To be strangled on a stake with death following, and with the same axe with which she put the woman to death, to have several blows struck on her head by the executioner'***

This sentence was probably carried out that same day. After this, the remains of the approximately eighteen-year-old Elsje were taken to the gallows field in Amsterdam to be 'consumed by the air and the birds.'

The axe with which she had taken the life of her landlady was hung next to her.

## Investigation into the identity of the murderess

The fact that Elsje Christiaens is known by name today is of course primarily due to Rembrandt, who decided to record this tragic scene on paper. drawings, a front and a side view.



*Elsje Christiaens, front view - Rembrandt 1664*



He made two drawings in total, a front and a side view. However, Rembrandt did not mention the name of the convicted person. Thanks to the Amsterdam archivist and historian Isa van Eeghen, the name of the Danish murderess is known after all.

When this archivist got her teeth into the case in 1969, the drawings were dated by experts to around 1655, based on the drawing technique. Van Eeghen was annoyed that no one had ever tried to find out who exactly Rembrandt had depicted and therefore delved into the archives.

She combed through a large number of so-called confession books, in which the interrogations of suspects are recorded. After this research, the archivist concluded that Rembrandt must have depicted the Danish servant Elsje Christiaens, who had been sentenced to death. Based on the recorded interrogations, she was actually the only one who came into consideration. The drawing could therefore be dated to early May 1664.

## A big fight

Further research shows that Elsje Christiaens was born around 1646 in Jutland and was about eighteen years old when she ended up in Amsterdam.

She probably wanted to find a job as a servant there and moved in with a so-called 'sleeping woman', a kind of boarding house owner. After a month, this woman wanted to see money from Elsje, but apparently the girl was unable to pay.

When the 'sleeping woman' then threatened to confiscate Elsje's chest of possessions, a big argument broke out. The boarding house owner is said to have hit the young Danish girl with a broomstick. Elsje apparently did not take this lying down. The girl hit her landlady with an axe, causing her to fall down the stairs and lie lifeless downstairs.

Elsje Christiaens had killed a person





She then fled covered in blood. Shortly afterwards she jumped into the water at the 'Damrak', directly opposite the boarding house, possibly in an attempt to take her own life.

Bystanders fished the girl out of the water. Shortly afterwards she was arrested. She pleaded guilty to the death of the landlady and was put to death shortly after her conviction on a wooden scaffold on the Dam, while the town hall bells were constantly ringing.

## Book and bridge

In 2016, the city of Amsterdam named a bridge in Amsterdam-Noord after the convicted murderess. Geert Mak incorporated the tragic story into his bestseller *A Little History of Amsterdam*. And Margriet de Moor was inspired by Elsjie's story for her novel *The Painter and the Girl* (2010).

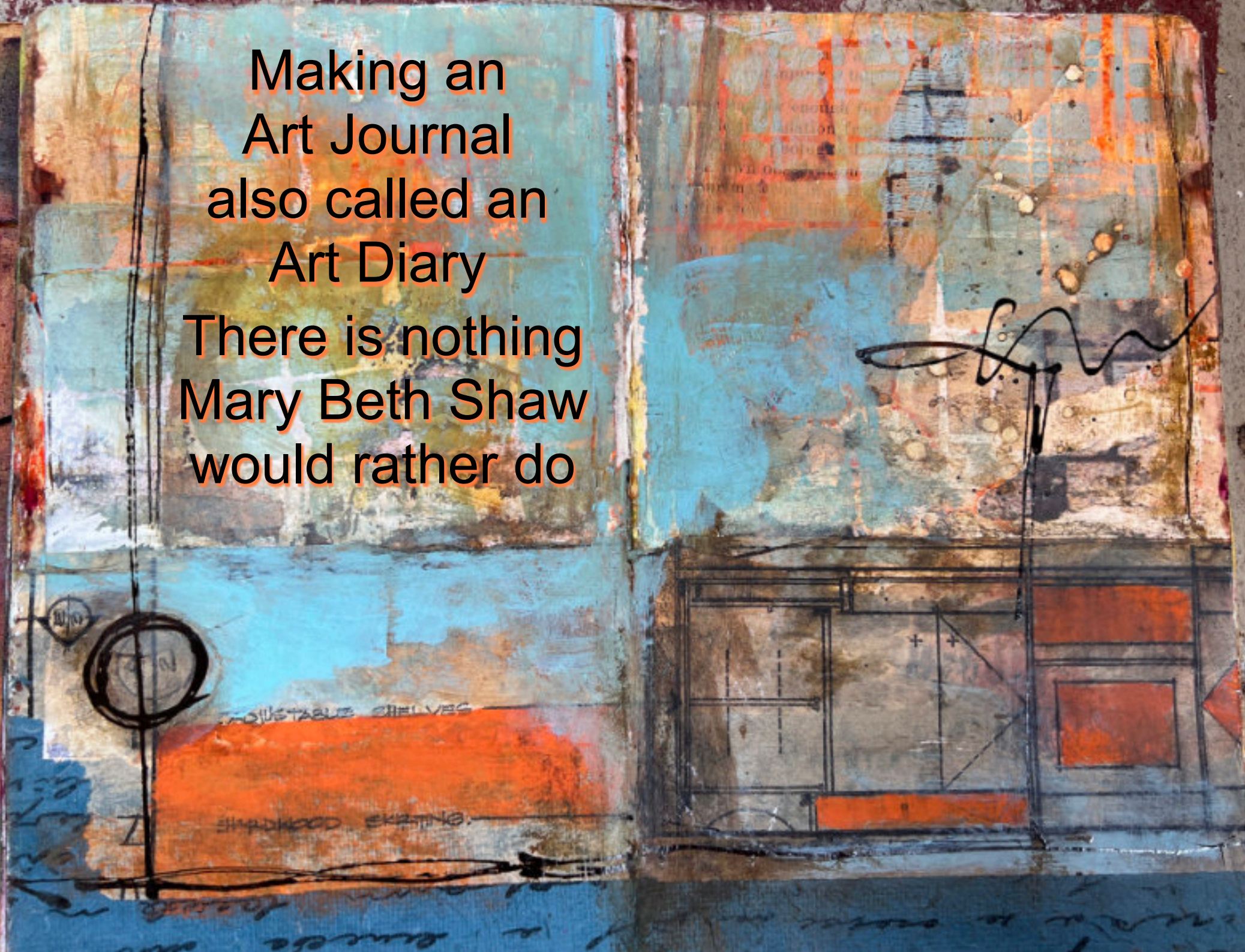


*Volewijk, a notorious gallows field in Amsterdam*



Making an  
Art Journal  
also called an  
Art Diary

There is nothing  
Mary Beth Shaw  
would rather do





...table, and Donan sat op-  
... down.  
... after of life and death, Alan, and to more  
... and been greeted.  
... and seemed not to have noticed the gesture  
... n. He kept his hands in the pockets of his  
... attempt to be steady, searching gaze that be-  
... t. He spoke with slow deliberation. There  
... was a note of life and death. His voice  
... I went to open your house again, Gray.  
... and as you, I think, and the coming



16  
17  
18  
19  
20  
21  
22  
23  
24  
25  
26



1863. 3/4<sup>th</sup>

105#  
102#  
101#  
57  
77#

And with  
Com. - 1/2

45  
72  
88  
112  
6  
93  
68  
58  
48





# Mary Beth Shaw

from St. Louis Missouri USA  
explains what's so great about it

When I turned forty, I began painting seriously, using a mix of paper collage pieces, paint, pencil, and glue. Although mixed media works have a long history in the fine art world, they were new to me and the ideas exploded in my head. I worked like a wild woman, entering juried competitions, group and solo shows.

About ten years into my growing art career, I founded a fine art stencil business that quickly found success in the arts and crafts world. Life changed quickly for me and I rarely had time to immerse myself in an oeuvre.

After expanding my techniques into different media, I got into the habit of making most of my own collage pieces, using mostly vintage components. I bound books, adapted books, and even dug up books.

Found and salvaged materials increasingly took on a synchronistic meaning for me. As my stenciling activities expanded, I turned to art magazines for expression; they merged books and art into an expression that celebrated all the things I love most.

Today I teach art journaling and travel journaling. The stencil business continues to thrive.



backstitching  
around edges

400

43591

own like rain upon the  
upon thine heart.





*Mary Beth Shaw with Eddie,  
a refugee from the  
slaughterhouse*



# Why an Art Journal?



Art Journaling is a way of personal expression that moves seamlessly from one subject to another while maintaining the elements of art.

At least that's what it means to me.

I use a variety of materials in my journal and enjoy exploring juxtapositions in my work.

The process can be topical or memory-based and often involves words and art. I like to push the boundaries of my materials in my journal by experimenting and playing.

For me, my journal can also be a tool of self-control as I struggle with aging parents, the news and politics of the day, and even simple expressions of beauty.

I try to follow the elements of art in my work.

Website: <https://www.mbshaw.com/>

Instagram: <https://www.instagram.com/mbshaw/>

Stencil Company: <https://www.stencilgirlproducts.com/>



## Passe-Partout about art journals

An art journal is a visual diary, a place where you can play, experiment, imagine, remember, try new techniques and document your daily life with more than just words.

You still write, but you also make sketches, add photos or make complete collages. With recipes, newspaper clippings, concert reviews, photos of your family, lists of television programs ... basically anything that is 'visible'. You can also paste all kinds of things in it, beautiful autumn leaves or dried flowers, clippings from magazines. This makes your art diary even more personal!

For the inexperienced beginner, there are beautiful ready-made art diaries for sale on the Internet with a theme on the cover. e.g. flowers, butterflies, children, vacation, famous artists etc. You can fill these books yourself.

## Exhibiting in the foyer of 'Stadspodium GO' In Leerdam - the Netherlands

In addition to theatre, 'Stadspodium GO' is also a gallery where we like to exhibit art by local and regional makers. The windowsills in the foyer are decorated with glass art from the National Glass Museum, the walls offer space for the work of painters and photographers, among others.

Every three months we replace the artworks in the foyer and it is the turn of the next exhibitor.

Do you want to exhibit?  
Then contact Nicoline Emck 06-14840047  
or email to [expositie@go-leerdam.nl](mailto:expositie@go-leerdam.nl)

Dr. C. Voogdplein 90, 4141 CN Leerdam - Netherlands





Franz Ritter von Stuck  
the last art prince



Franz von Stuck was a German painter, sculptor, graphic artist and architect

Von Stuck was best known for his paintings of ancient Egyptian mythology, which received much critical acclaim in 1892 with 'The Sin'.

In 1906, Von Stuck received the Order of Merit of the Bavarian Crown and was henceforth known as Franz Ritter von Stuck.

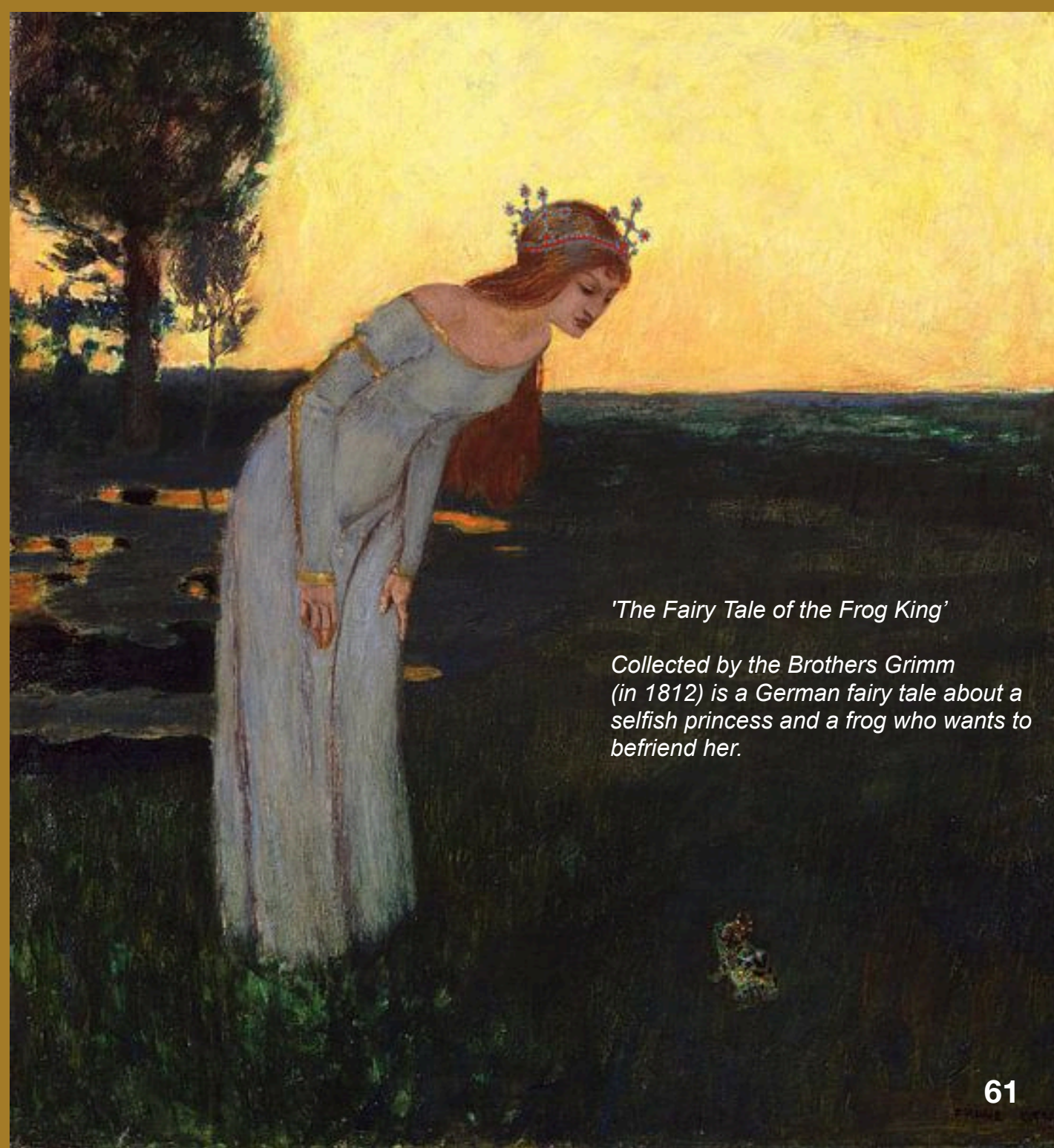
*(Ritter stands for Knight in the German language)*

Ritter Von Stuck was born in Tettenweis near Passau (Germany) and showed an affinity for drawing and caricatures at an early age.

To begin his artistic education, he moved to Munich in 1878. From 1881 to 1885, Ritter Von Stuck attended the Munich Academy.



*Selfportrait Franz Ritter Von Stuck*



*'The Fairy Tale of the Frog King'*

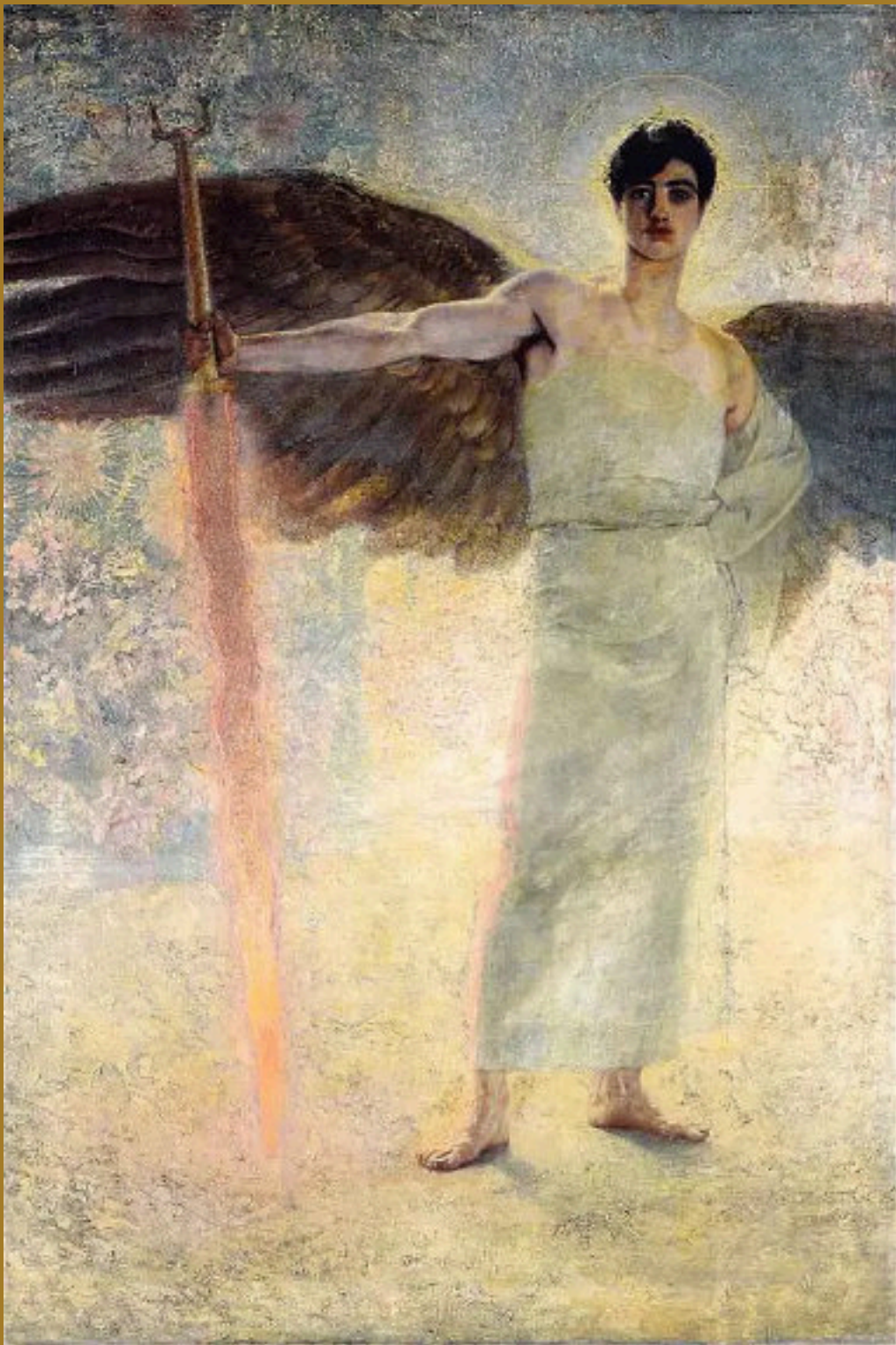
*Collected by the Brothers Grimm (in 1812) is a German fairy tale about a selfish princess and a frog who wants to befriend her.*





*Ritter Von Stuck was best known for his paintings of ancient Egyptian mythology which received much critical acclaim in 1892 with 'The Sin'*

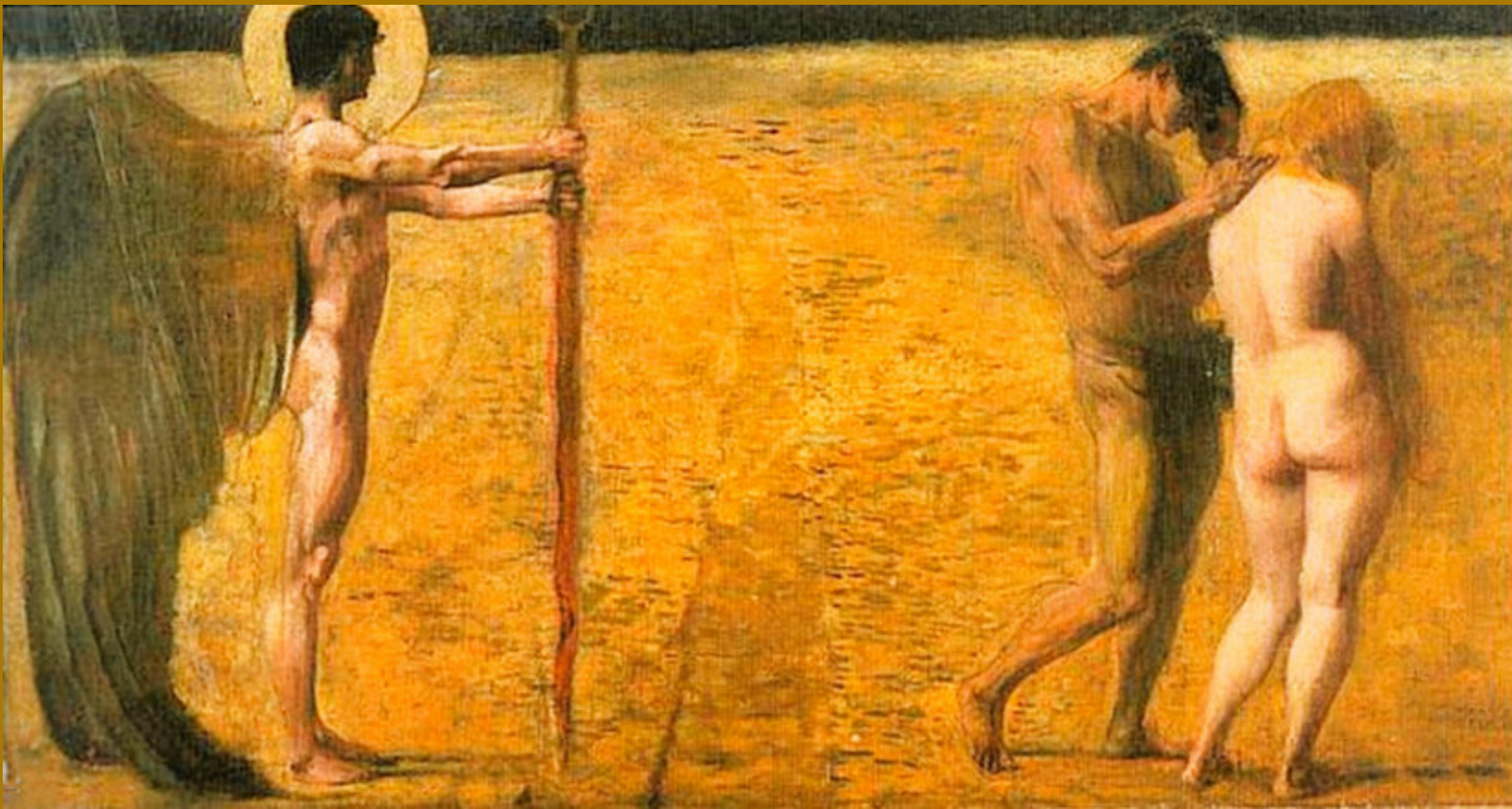




*Spirit of Victory*

In 1889 he exhibited his first paintings at the Glass Palace in Munich, winning a gold medal for 'The Guardian of Paradise'





*The Expulsion From Paradise 1890*



In 1892 Ritter Von Stuck co-founded the 'Munich Secession' and also created his first sculpture

The following year he became even more famous with the critical and public success of what is now his best-known work, the painting "The Sin."

Also in 1893, Ritter Von Stuck received a gold medal for painting at the World's Columbian Exposition in Chicago, and was appointed a royal professor.

In 1895 Von Stuck began teaching painting at the Munch Academy. In 1897 Ritter Von Stuck married an American widow, Mary Lindpainter, and began designing his own home and studio, the Villa Von Stuck.







Pietà ca. 1891  
Franz Ritter Von Stuck



His designs for the villa included everything from the layout to the interior decoration; for his furniture, Ritter Von Stuck received another gold medal at the Paris World Exhibition in 1900.

Having achieved a high public profile by this time, Ritter Von Stuck was ennobled on 9 December 1905 and would receive further public honours from across Europe for the rest of his life.

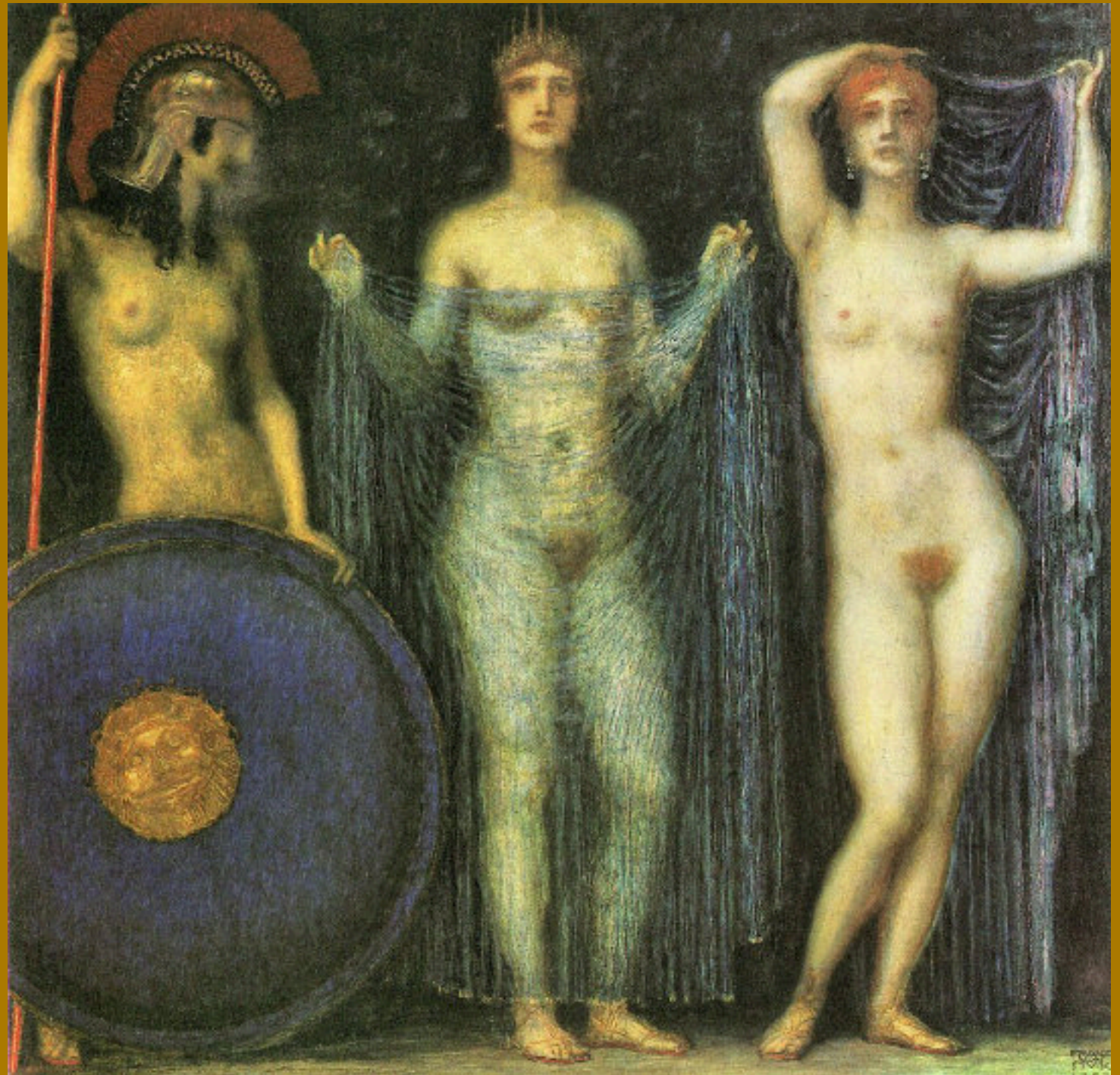
He remained highly respected among young artists as a professor at the Munich Academy, even after his artistic styles fell out of fashion.

His students over the years included Paul Klee, Hans Purmann, Wassily Kandinsky, Alf Bayrle and Josef Albers.

He was a member of the International Society of Sculptors, Painters and Gravers.

Franz Ritter von Stuck died in Munich on 30 August 1928; his funeral oration commemorated him as "the last prince of art from the great days of Munich".

He was buried in the Waldfriedhof in Munich, next to his wife Mary.



*Goddesses, Athena, Hera and Aphrodite - 1923*





10 Jaar!

Langendijk 88, Gorinchem

## Gallery 'Kunst bij Karel' celebrates its 10th anniversary this year!

To mark this milestone, the gallery is organising a special exhibition in which they will show the works of artists who have graced the gallery walls over the past 10 years. They are therefore appealing to former participants to please get in touch.

The exhibition will take place from December 14 to December 29, 2024. The festive opening will be on Saturday December 14 at 4:00 PM, followed by drinks from 4:00 to 7:00 PM.

They are very excited to see you again, and hope that you can join us to celebrate this special milestone!

Response to: [gundhild@kpnmail.nl](mailto:gundhild@kpnmail.nl) of tel: 06 10 58 3456

Kind regards,

Sylvia Melssen en Lida Janzen

'Galerie Kunst bij Karel'  
Langendijk 88  
4201 CJ Gorinchem - The Netherlands

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



# Ad de Rouw



Ad de Rouw from Kerkdriel makes art from found metal objects. Screws, bolts, pieces of iron etc. everything he encounters on his (bicycle) path. He collects this in a box that he occasionally tips over on the workbench to see if he can make something interesting out of it.

Every flea market has one for sale: an old hand drill. Often broken, rusty or incomplete. I felt sorry for this hand drill; so neglected. The stall owner told me: I won't sell old tools for scrap price.

I felt sorry for that man too and gave him at least three times the scrap price of fifty cents.

After sanding and polishing and waxing the wood, my real job began: a foot to keep it upright, and an eccentric candle holder made of metal tubes. A metal strip and some candles made the candlestick complete for these dark days.

## Exhibition - Ad de Rouw

From December 9th until mid-January I have an exhibition in the art and culture center in Den Bosch, Huis 73. The Netherlands.

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

Exhibition: <https://huis73.op-shop.nl/31657/expositie-gered-van-de-smeltoven/09-12-2024>



exhibition  
**Saved from  
theFurnace**

Ad de Rouw's artworks are created from metal objects that have been saved from the smelter. Such as his grandfather's old tools, which he was so careful with. By sliding and turning these objects, an idea is created that is developed into a work of art.

**December 9th  
to January 19th**  
Huis73 Den Bosch  
Mon - Fri 5am - 9pm  
Sat & Sun 10am - 6pm  
Free admissions

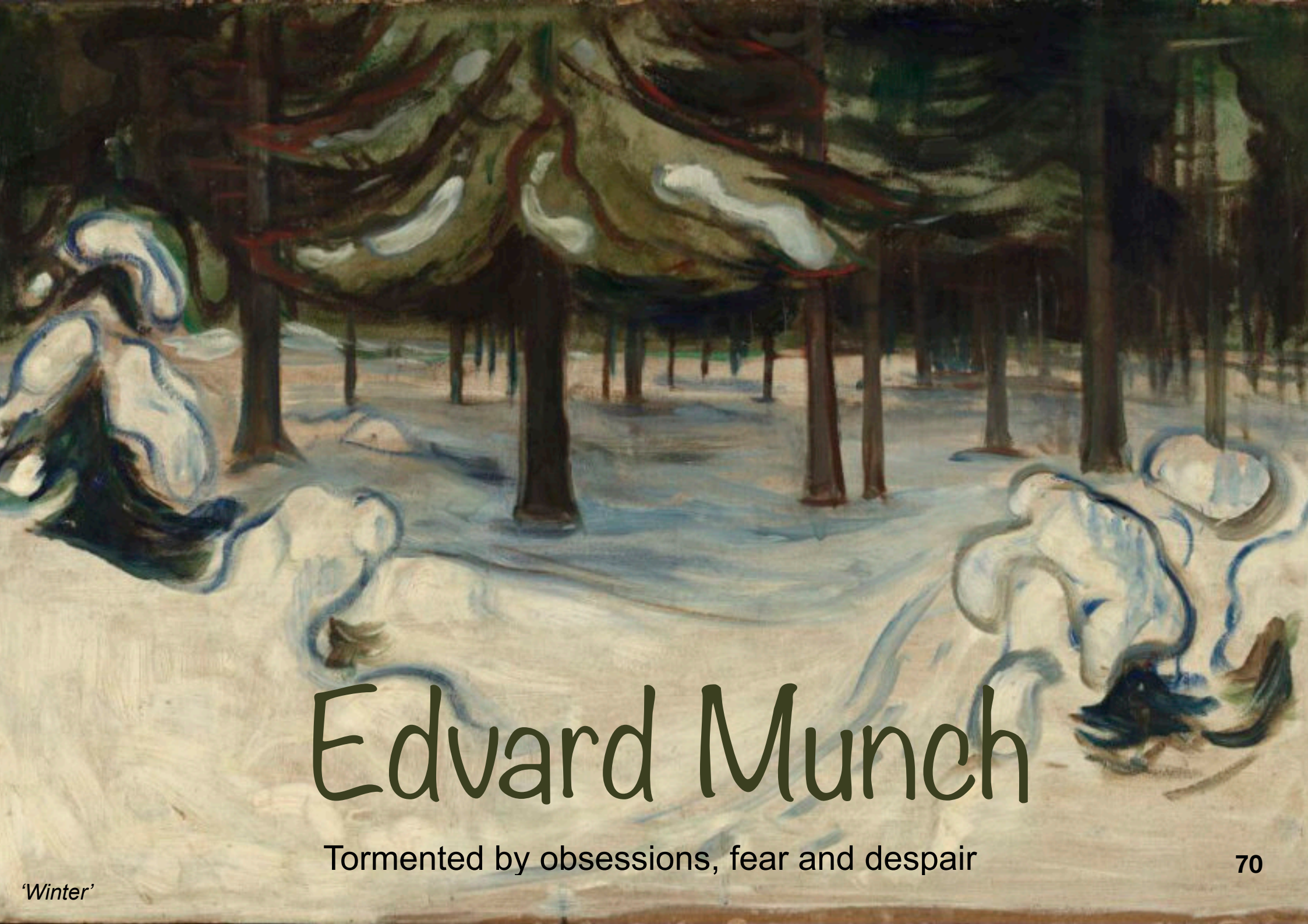
Verwerken 2011 te koop  
Lidmaatschap  
Mail naar [derou023@outlook.com](mailto:derou023@outlook.com)

**HUIS73**

HUIS73  
HUIS73  
HUIS73



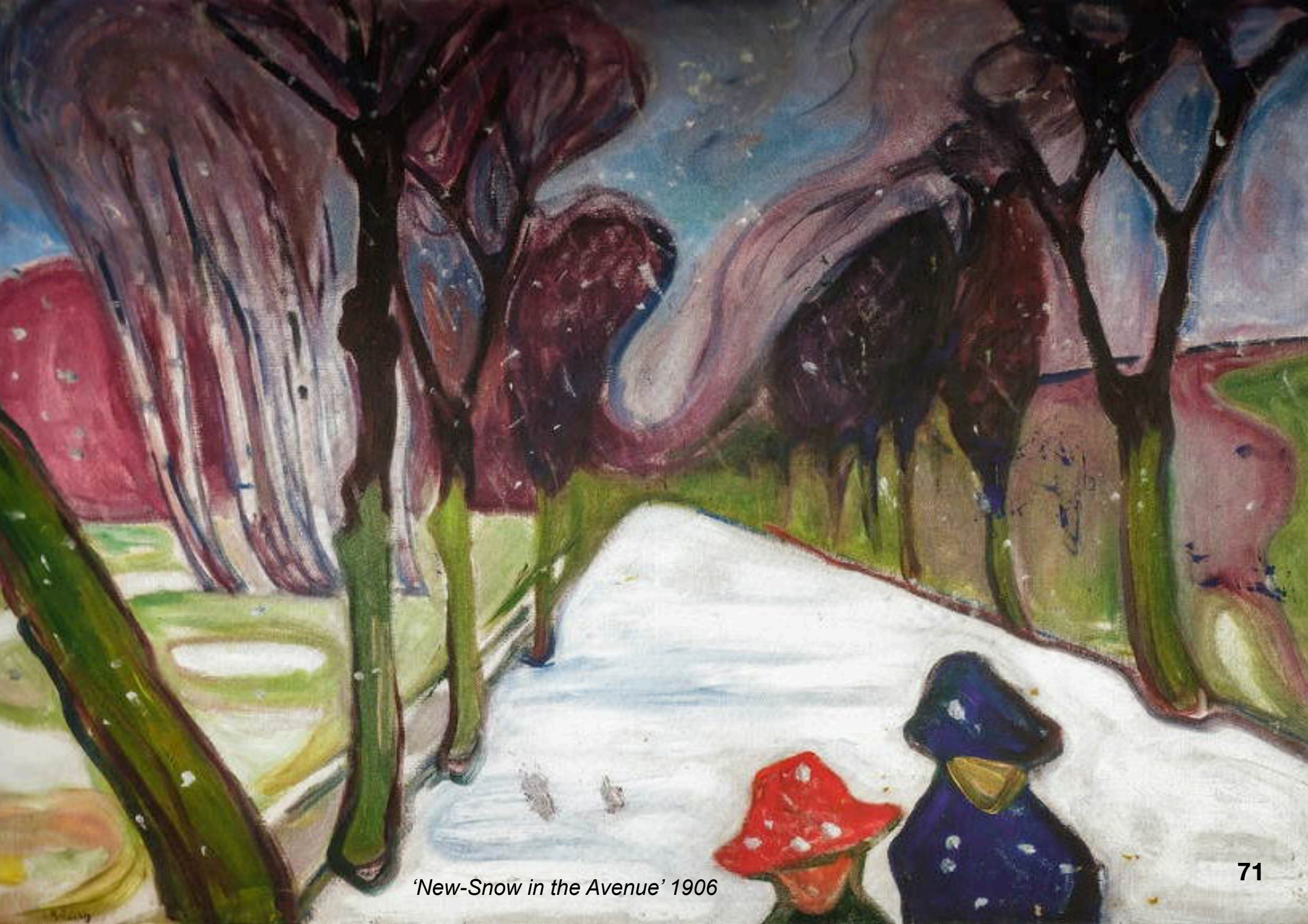




# Edvard Munch

Tormented by obsessions, fear and despair





*'New-Snow in the Avenue' 1906*





*'Star Night, Night landscape in Northern Europe 1922'*

Landscape was an important genre for Munch. In the years around the turn of the century he created a number of landscapes with winter motifs from the Norwegian Nordstrand.

In the first painting 'Winter' we gaze at a dark pine forest, illuminated by light reflected from the snow-covered earth.

The mood is heavy with silence and meditative calm.

In the course of his career his work became increasingly introverted and dominated by pessimism and fear.

Death, obsession, fear and despair were the themes he expressed in a sinuous script.





*'Zugrauch' 1900 - Smoke from steam train*

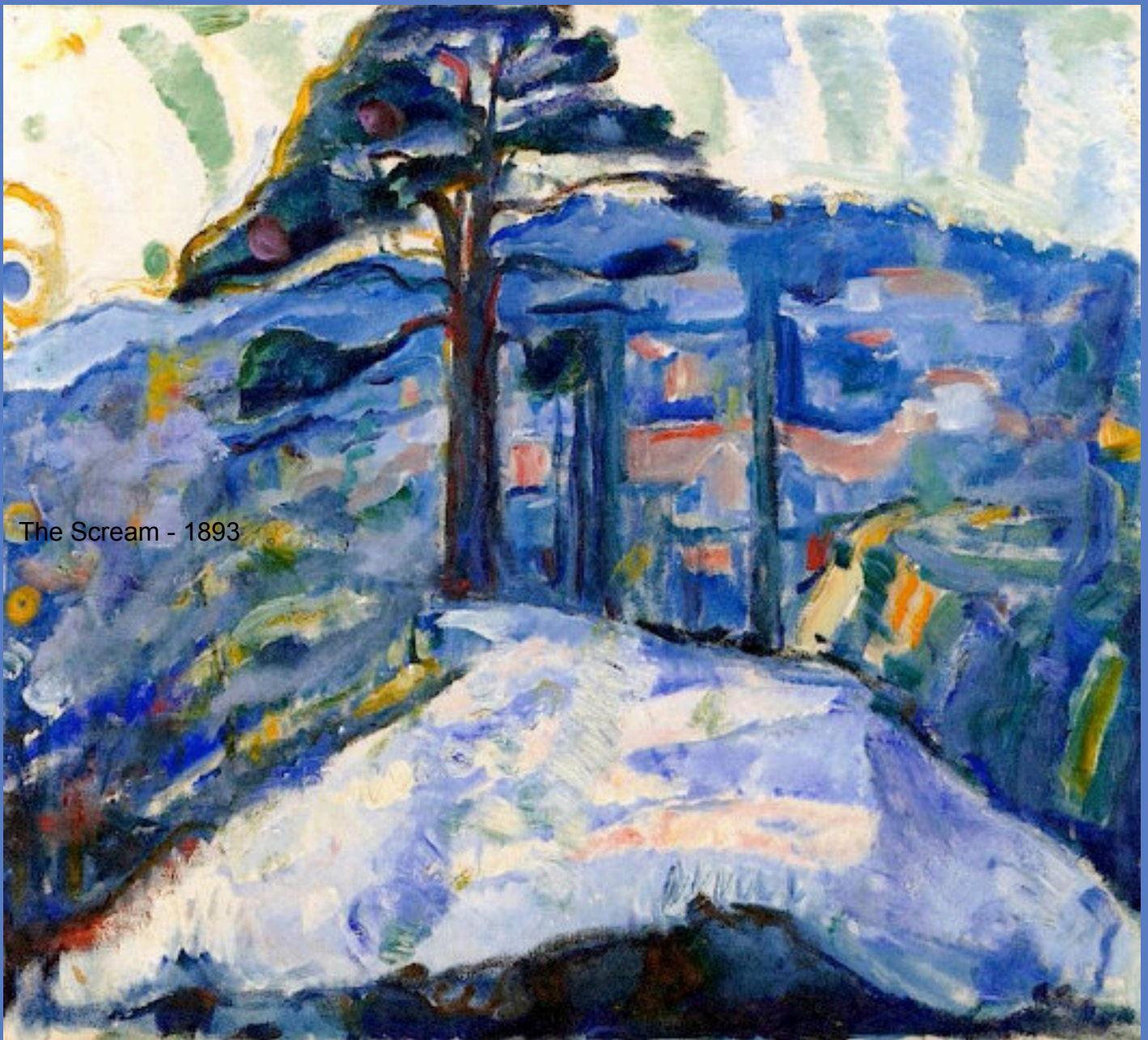




*The Scream - 1893*

He painted people who are anxious and distraught, who have been touched in the deepest foundations of their existence. His obsession with subjects such as death in particular, but also love, which he experienced as a threatening force, is evident from the many versions of some of his works that exist. The newer versions have increasingly simpler forms, making them more expressive. Characteristic of Munch was his weak nervous system and his pathological depression, tormented by obsessions with death and illness from his youth.

In his life before his career, Munch experienced many scandals and human suffering.



*The Scream - 1893*

*Winter in Kragerø - 1912*





Concerts in the 'Hofje van Aerden'  
2024-2025

'The Hofje van Mevrouw van Aerden'  
presents a series of intimate house  
concerts, which take place in the  
former council chamber.  
Tickets are for sale, prior to the  
concert.

Afterwards there is room for an  
informal get-together, with a drink and  
the opportunity to talk about the  
concert.  
The singers and musicians will also be  
present.

The price is €15,- per person

# Hofje VAN AERDEN

Kerkstraat 67, 4141 AV Leerdam The Netherlands (hometown of (passe-Partout Art magazine)

## Concert agenda

January 12, 2025 – Django à Paris  
February 2, 2024 –  
Solo Bernd Brackman  
March 2, 2025 –  
Debby de Lima & Claire McGinn  
April 6, 2025 – Trio Opus 3

Kerkstraat 67, 4141 AV Leerdam  
tel. 0345 – 61 40 19

email: [info@hofjevanaerden.nl](mailto:info@hofjevanaerden.nl)  
<https://www.hofjevanaerden.nl/hofjesconcerten/>



# Edition 15.1 of Passe-Partout Art Magazine will be published mid-January 2025



Passe-Partout Art Magazine,

For more information or a free subscription, mail to:

Editor: [sylviabosch@passepartoutkunstmagazine.nl](mailto:sylviabosch@passepartoutkunstmagazine.nl)

The latest edition and all previous editions of  
Passe-Partout Art Magazine can be read on the website of the  
Leerdams Kunstenaars Collectief

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

**Because Art colors your life!**

We need friends who support our foundation with 10 euros per year.

Would you please become our friend too?

Our account number is:  
NL82 Rabo 01671774 00  
on behalf of  
Leerdams Kunstenaars Collectief

© *Passe-Partout Kunstmagazine 2024*

Artwork on the left created by:  
[FatCatArt.com](http://FatCatArt.com): *Svetlana Petrova*

*Sir Henry Raeburn, Skating Minister and Zarathustra the Cat,*