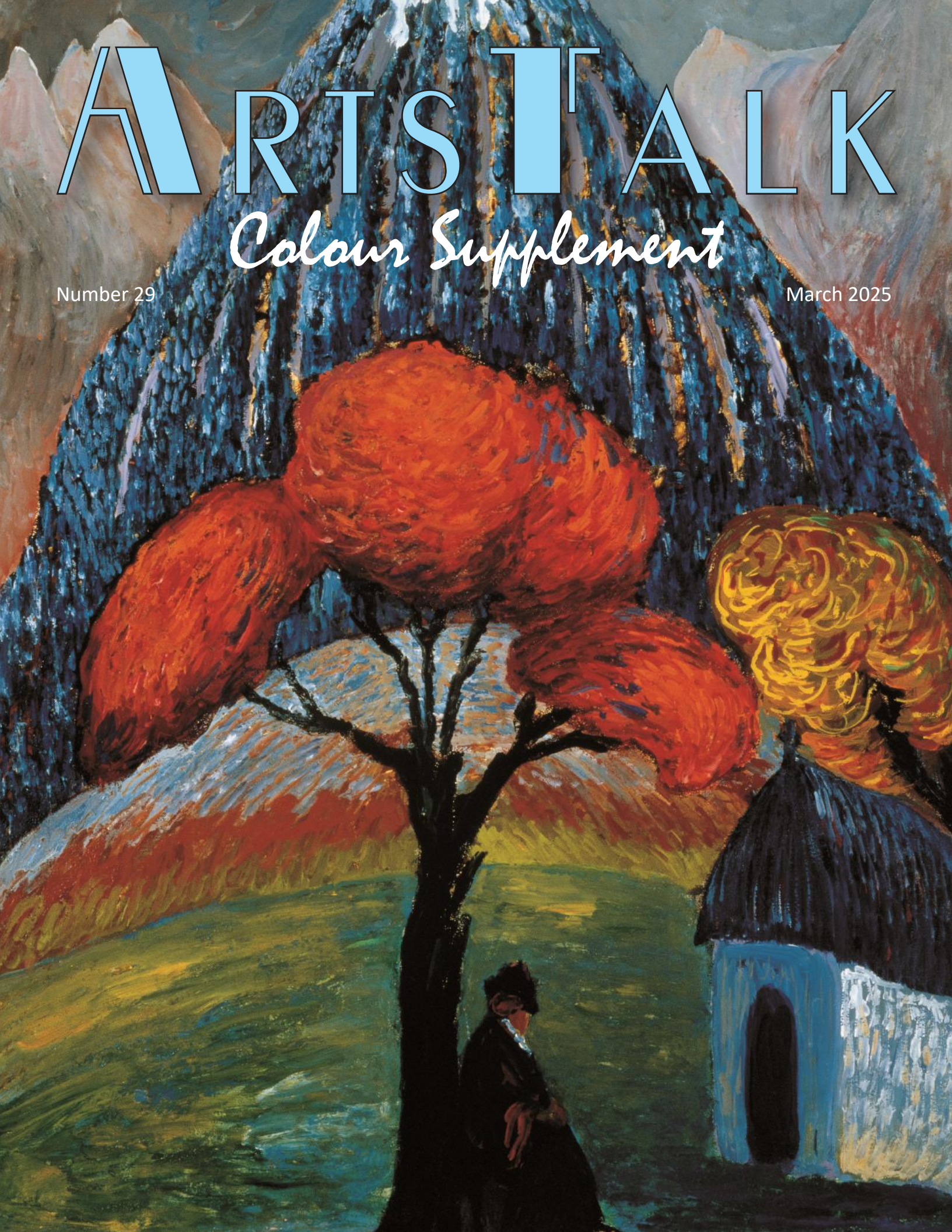


ARTS TALK

Colour Supplement

Number 29

March 2025



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This month we have the fascinating story of what happened to the Mauritshuis Museum during the Nazi occupation along with a preview of a major exhibition in Amsterdam by Anselm Kiefer, an artist who often references WW2 in his work. We review dance events by Dutch National Ballet Junior Company and ICK along with a dance-based benefit event for Ukraine at Korzo in The Hague. Wendy Fossen reviews a fine exhibition by a lesser known Expressionist painter, Marianne von Werefkin, in Zwolle and we are at Brutus in Rotterdam for *Everything Is True - Nothing Is Permitted*.

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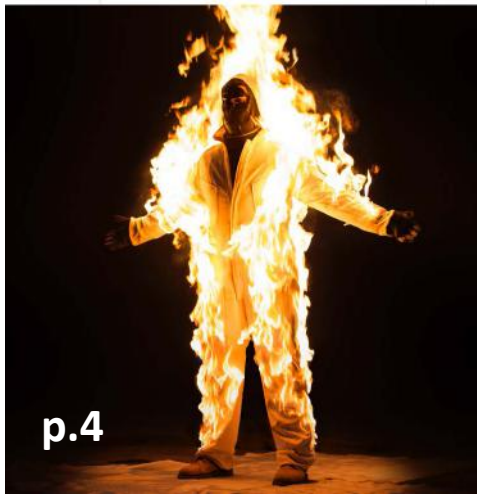
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Marianne von Werefkin *The Red Tree*
at De Fundatie in Zwolle





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EVERYTHING IS TRUE - NOTHING IS PERMITTED

Artists who risk everything, including themselves

at Brutus Space in Rotterdam

Art as an ideological filleting knife. That is the ideal of Kendell Geers, compiler of *Everything Is True - Nothing Is Permitted*. The exhibition, which will take place from 8th March to 15th June at Brutus in Rotterdam, shows highly explosive work by Marina Abramovic, Cassils, Regina José Galindo, Kara Walker, Edith Dekyndt, Santiago Sierra, Selma Selman, Gilbert and George, Arthur Jafa and Alfredo Jaar, among others.

Everything Is True - Nothing Is Permitted is a protest and a celebration in one. It is a defiant celebration of the power of art to subvert our expectations, to inspire, to heal, to excite, to confuse, to disturb and to challenge. At the same time, it is an uncompromising protest against the glitz and glamour of an art market that reduces the value of art to mere finances.





Regina José Galindo. Still from *La Sombra*
(*The Shadow*) 2017



Valie Export *Action Pants: Genital Panic*, 1969

Everything Is True - Nothing Is Permitted is about the resilience of real artists who refuse to accept a role as decorator of a lifestyle or producer of alternative assets. They sink their teeth into police violence, virulent racism, suffocating beauty ideals, power inequality and the excesses of capitalism. Without moralizing, they show what art can be: a language to contain the madness, stress and traumas of today's world.

Curator Kendell Geers was persecuted in South Africa in the 1980s as an anti-apartheid activist and has since lived in exile as a political refugee. This gives him a direct understanding of the painful overlap between art and politics. For *Everything Is True - Nothing Is Permitted* he invited artists such as Nadya Tolokonnikova (Pussy Riot), Steven Cohen, Betty Tompkins, Andres Serrano, Valie Export, Oleg Kulig and Pyotr Pavlensky who have resisted censorship in a world divided by prejudice. Many of the artists in this exhibition have been persecuted or imprisoned for their work.

Brutus in Rotterdam is Geers' dream location for *Everything Is True - Nothing Is Permitted*. Not a slick white cube but a raw space that sharpens the senses. Works are printed directly onto the walls, between rust stains and peeling paint, so that visitors look at the images and not at artworks as merchandise. The punk aesthetic of the exhibition design evokes associations with the avant-garde exhibitions of a century ago, with which Dadaists and Surrealists reacted against the coquettish art of the Parisian salons.

Everything Is True - Nothing Is Permitted invites visitors to view reality through the eyes of artists who suffered from their art, gender and identity, but who transformed their suffering into the most resilient definition of humanity. The exhibition poses the pressing question: what is the role of art in a world increasingly divided by aesthetic violence and political extremism?

In this world, our skin is the final frontier and our senses have become a battlefield. That is why this exhibition revolves around the human body, through photography, video, installation and performance. When language is disconnected from meaning and twisted into a weapon of mass distraction, we are left to rely on our own flesh and bones. What remains of art history in an age of AI, deepfake and an image-saturated fashion industry with unlimited production budgets aimed at distraction and entertainment?

In addition to videos and photos of existing performances, fifteen works will be performed live. Two of them were created especially for this exhibition by Mandy El-Sayegh and Regina José Galindo.

Some of the works on display in *Everything Is True - Nothing Is Permitted* come from the collection of A/POLITICAL. This organisation, with offices in London and a huge industrial space (The Foundry) in the south of France, acts as a platform for artists who have difficulty gaining a foothold in mainstream art institutions due to the controversial nature of their work. In recent years, A/POLITICAL has helped to facilitate the 'impossible' projects of artists such as Santiago Sierra, Laibach and Bruce LaBruce. It also worked closely and successfully with WikiLeaks to secure the release of Julian Assange.

Brutus, founded in 2008 by artist Joep van Lieshout, is an art institution in the M4H harbour area in the west of Rotterdam. It is not a museum but an Artist Driven Playground where makers are given free rein to experiment in all possible disciplines: from sculpture to performance and from painting to video installation. The resulting works reflect the changing zeitgeist, are sometimes confrontational or overwhelming, and always intended to provoke, irritate or inspire. In addition to 6,000 m² of exhibition space and a sculpture garden, Brutus offers a residency program and organizes the Brutus Prize. Brutus consists of two foundations: Brutus Space and Brutus Base. The latter presents all projects and activities related to the work of Atelier Van Lieshout, while Brutus Space facilitates all projects and activities with other artists.



Cassils. *Inextinguishable Fire, Rehearsal*, 2021.
Photo: Manuel Vason Courtesy
of the Artist and A/POLITICAL





SAG MIR WO DIE BLUMEN SIND

**Anselm Kiefer at the Van Gogh and
Stedelijk Museums in Amsterdam**



The presentation at the Van Gogh Museum will demonstrate the enduring influence of Vincent van Gogh on Kiefer's work. In 1963, Kiefer won a travel scholarship and chose to follow the route taken by Van Gogh, from the Netherlands to Belgium and France. Van Gogh and his work have remained a vital source of inspiration for him. The exhibition presents seven key works by Van Gogh, alongside previously unseen paintings and thirteen early drawings by Kiefer. Paintings, such as Van Gogh's *Wheatfield with Crows* (1890) will be juxtaposed in the same space as Kiefer's monumental works of the same theme.

Emilie Gordenker, Director of the Van Gogh Museum said, 'Anselm Kiefer has been engaged with Van Gogh's work from his early years. Sometimes the inspiration is almost literal, as in the use of sunflowers and the composition of his landscapes. Kiefer's recent work – displayed here for the first time – shows how Van Gogh continues to make his mark on his work today.'



Anselm Kiefer. Photo by Waltraud Forelli



Anselm Kiefer, *Die Krähen* (*The Crows*), 2019. Emulsion, oil, acrylic, gold leaf, straw and clay on canvas. 280 x 760 cm
Photo: Georges Poncet



Vincent van Gogh, *Wheat Field with Crows*, 1890, 50.5 cm x 103 cm, oil on canvas. Van Gogh Museum (Vincent van Gogh Foundation)





Anselm Kiefer, *Sol Invictus*, 1995. Mixed media, sunflower seeds and emulsion on burlap, 473 x 280 x 6 cm. © Anselm Kiefer.
Photo: Charles Duprat.

The presentation at the Stedelijk Museum focuses on Kiefer's close ties to the Netherlands, particularly the artist's connection with the museum, which has been pivotal to his career. The Stedelijk acquired *Innenraum* (1981) and *Märkischer Sand* (1982) early in the artist's practice and staged an acclaimed solo exhibition of his work in 1986. This exhibition is not only an unprecedented opportunity to see all the works in the Stedelijk's collection together, but also a chance to see Kiefer's more recent paintings and especially two new spatial installations.

The titular work *Sag mir wo die Blumen sind* is a 24-metre-long painterly installation, which the artist is currently completing to fill the space around the historic staircase of the museum. The second installation *Steigend, steigend, sinke nieder* is made from photographs and lead, an important material that recurs throughout Kiefer's work, alluding to the heavy weight of human history. The exhibition will also feature films by and about Anselm Kiefer, including the unknown film *Noch ist Polen nicht los...* (1989), which he made in Warsaw shortly before the fall of the Iron Curtain.

According to Rein Wolfs, Director of Stedelijk Museum Amsterdam, 'The Stedelijk has a long relationship with Anselm Kiefer and has played an important role in the acceptance of the artist's work. That connection will be expressed in the two special spatial installations he will show in our building, and which will be an immersive experience. It will be truly remarkable to see these installations amid several of his iconic works from the 1980s. In this way, Kiefer looks back at the past and towards the future.'

The title of the exhibition *Sag mir wo die Blumen sind* is taken from the 1955 protest song *Where Have All the Flowers Gone?* by American folk singer and activist Pete Seeger, which became famous when Marlene Dietrich performed the song in 1962. Kiefer's expansive new installation for the Stedelijk Museum *Sag mir wo die Blumen sind* combines paint and clay with uniforms, dried rose petals and gold, symbolising the cycle of life and death with the human condition and fate of mankind playing a central motif. The flowers of the title are also a reference to the *Sunflowers* (1889) by Vincent van Gogh and to recent landscapes by Kiefer, which will be seen for the first time in the exhibition.

Anselm Kiefer was born 1945 in Donaueschingen, Germany in the closing months of World War II. As a boy the debris of post-war Germany was his playground. In the late 1960s, Kiefer was one of the first German artists to address the country's fraught history in monumental, acerbic works for which he sustained intense criticism in his homeland. In the Netherlands, his work first gained recognition among collectors and museums like the Stedelijk. Later, Kiefer would be hailed for breaking the silence surrounding Germany's past. His work reflects on themes such as history, mythology, philosophy, literature, alchemy, and landscape □

The exhibition *Anselm Kiefer - Sag mir wo die Blumen sind*, will run from 7th March until 9th June 2025 at the Van Gogh and Stedelijk Museums in Amsterdam. The exhibition brings together twenty-five works by Anselm Kiefer, including paintings, installations, film, and works on paper, across the two museums.

In collaboration with the Van Gogh Museum, Kiefer/Van Gogh will go on display at the Royal Academy of Arts, London from 28 June until 26th October 2025.



Hans van Manen's *Vision Fugitives*
Dancers Sophia Bielik and Alexander
Álvarez Silvestre

A dancer in a blue and white striped leotard is captured in a dynamic pose on a dark stage. The dancer's body is arched, with one leg extended forward and the other bent. The lighting is dramatic, highlighting the dancer against the dark background.

MADE IN NL

Dutch National Ballet's Junior Company presents a new touring programme, *Made in NL*, with no fewer than three premiere works by female choreographers based in the Netherlands, combined with highlights from the oeuvres of 'Dutch Masters' Hans van Manen and Rudi van Dantzig.

ArtsTalk's **Cicek Isiksel Sonmez** saw them at Stadsschouwburg in Utrecht.

Photos by Altin Kaftira



Ever After by Milena Sidorova
Dancers Jenson Blight and
Sophia Bielik

Celebrating its 11th anniversary this year, the Junior Company, currently composed of seventeen young dancers, serves as a bridge between the Dutch National Ballet Academy and the Dutch National Ballet itself. As explained on its website, the Company fills the gap between training and professional practice. It is led by artistic director Ernst Meisner.

Made in NL featured six dance pieces, blending classical and neo-classical styles: *Het Zwanenmeer*, (*Swan Lake*), *Embers*, *Sonder*, *Scurry Night*, *Ever After*, and *Visions Fugitives*. Each piece had its own identity, giving all dancers the opportunity to show off their skills.

For me, the final three pieces - *Scurry Night*, *Ever After*, and *Visions Fugitives* - stood out as the highlights of the evening.

Visions Fugitives was simply phenomenal. The dancers delivered an exceptional level of technique and emotion, with three couples showcasing striking stage presence, each bringing a distinct personality to the performance. Hans van Manen's choreography played a crucial role in bringing out their strengths - fast footwork, fluid synchronicity and boundless energy. Their poses felt like frozen moments, resembling a captured photograph. Originally choreographed in 1990 for Nederlands Dans Theater, this piece remains remarkably innovative even today.



Sonder

Dancers Sophia Bielik, Gabrielle Brett,
Annabelle Eubanks, Alexander Álvarez Silvestre,
Léa Sauvignon, Javier Cubero





Rudi van Dantzig's
Swan Lake Pas de Six
Dancers Ella Louise Kolpakov,
Vincent Vivet,



Another standout was *Scurry Night*, an exhilarating choreography filled with demanding jumps and rapid turns. The use of a balloon, inspired by Banksy's art, added a unique touch and an element of identity to the piece. The playful atmosphere - enhanced by costumes, music, and quick movements - spotlighted the dancers' versatility and ability to adapt to diverse choreography styles.

Ever After captivated me with its powerful storytelling. It depicted a couple's romantic love turning into a haunting nightmare, illustrating how real love may not always match its idealized image. The transition from illusion to reality was beautifully conveyed through the dancers' gestures. Eva Bakker and Jenson Blight were particularly compelling, delivering an emotionally charged performance that resonated deeply with the audience.

The richness of the programme was impressive, providing the dancers with the opportunity to explore different styles and artistic expressions. *Swan Lake* was the only classical ballet in the programme, and while I appreciated its inclusion, I didn't find it particularly compelling. A stronger emphasis on classical pieces would maybe have better showcased the dancers' technical abilities.

That said, it was a very rewarding experience to witness these young dancers flourish as they transition from the Junior Company to the Dutch National Ballet. Their talent, dedication and artistry were evident throughout the evening, making it a truly memorable performance □



Illustration by
Michaël Veerman / Reanimation

An illustration depicting a wartime scene. On the left, a large, yellow, classical-style building with columns and a green roof stands. In the foreground, a man in a dark suit and tie carries a large, framed painting of a woman in a blue dress. To his right is a dark red vintage delivery van. The side of the van has white text: 'A-RIETVELD', 'TINNENMAN-EMBALEUR', and 'JOS. RIETVELD TEL. 335669'. In the sky above, three dark blue bombers fly in formation against a blue background with dark, billowing clouds. The overall style is a flat, graphic illustration.

FACING THE STORM

A Museum in Wartime



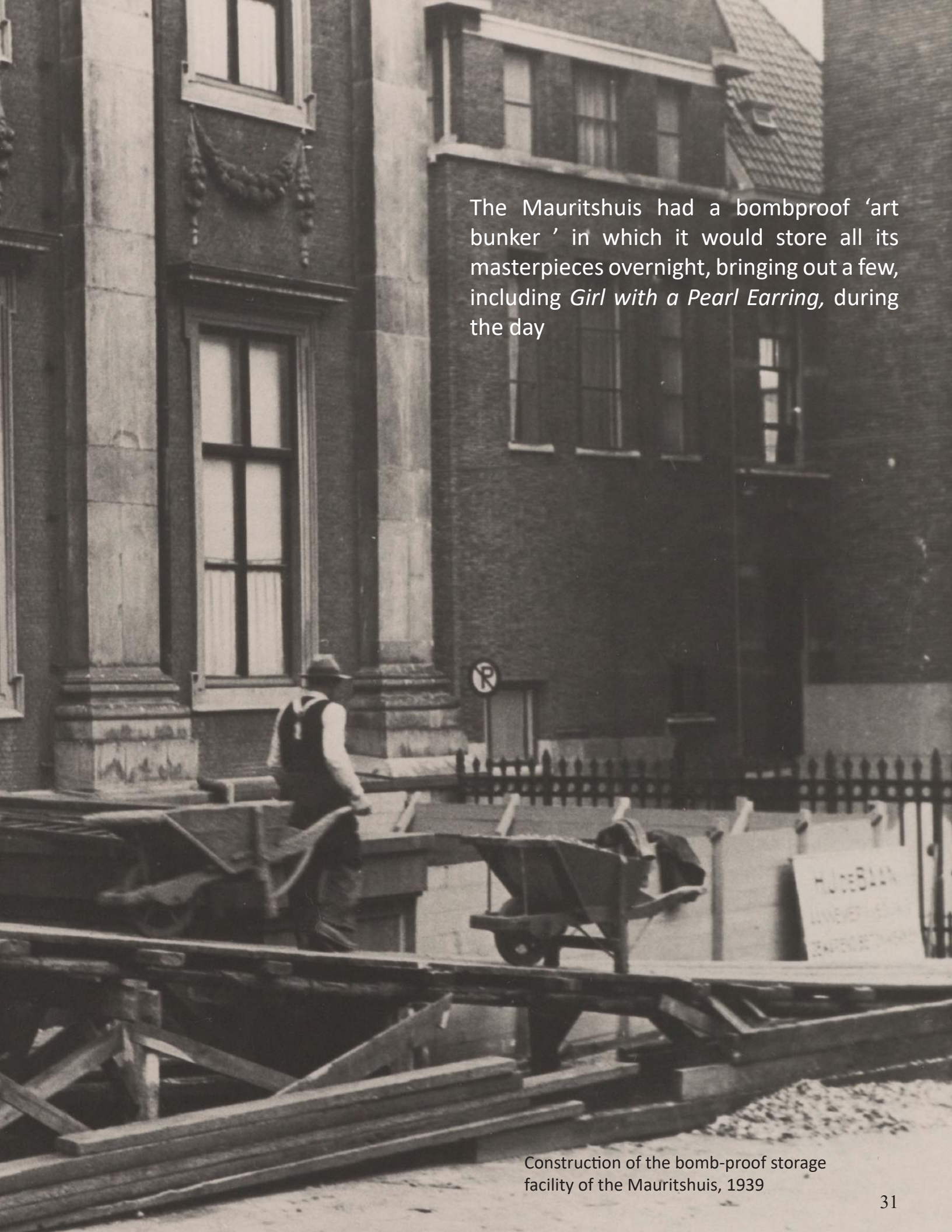
Removal of the paintings after the closure of the museum in September 1939

In 2025 the Mauritshuis will mark eighty years since the liberation of the Netherlands. The German occupation was a turbulent time for the Mauritshuis, with its collection in storage, propaganda exhibitions, music recitals and people in hiding to escape forced labour (the Arbeitseinsatz). The museum was located right in the heart of the centre of Nazi political power in the Netherlands. All the German administration's most important organisations were literally just round the corner. Director Wilhelm Martin had many concerns, including protecting the museum's world-famous collection of paintings, and how to deal with the propagandist role that the Germans had in mind for the exhibitions in the museum. Menno de Groot (b. 1931) and his family lived in the basement during the war. Menno's recollections and experiences of that time provide the basis of an important storyline for young visitors to *Facing the Storm – A Museum in Wartime*. They will be able to see what happened within the museum's walls from Menno's perspective.

Facing the Storm – A Museum in Wartime will take visitors back to the Mauritshuis of 1940-45, with paintings, objects, photographs, film footage and audio recordings. What historical events took place in and around the museum, and what impact did they have on visitors at the time, and the people who lived and worked there? Using personal accounts, the exhibition will consider themes like freedom and what it means to lose it, oppression, the protection of art and the national socialists' culture policies. One key focus will be the story of daily manager Mense de Groot, who lived in the museum basement with his family from 1942 onwards. Two of his children were in fact born there. His logbook, which has survived, refers to some of the most important events of the period.

The Mauritshuis closed due to the threat of war on 25th August 1939, and reopened on 6th June 1940. Only a small number of works were on display. Director Wilhelm Martin had realised in the 1930s that 'his' collection would be particularly vulnerable in wartime, and did everything in his power to shepherd it safely through the war. The exhibition will devote attention to the travels of Vermeer's *Girl with a Pearl Earring* during the war. The Mauritshuis had a bombproof 'art bunker' in which it would store all its masterpieces overnight, bringing out a few – including the *Girl* – during the day. Martin had an inscription painted over the door, which read (in translation): 'It is sad that war should mean the country's Art cannot be seen'. During the course of the war, the most important works of art were taken to the various 'National Storage Facilities', where they remained until the war ended. During this time, the gallery walls at the Mauritshuis were a sorry sight, lined as they were with empty frames.





The Mauritshuis had a bombproof 'art bunker' in which it would store all its masterpieces overnight, bringing out a few, including *Girl with a Pearl Earring*, during the day

Construction of the bomb-proof storage facility of the Mauritshuis, 1939


1940

10 Mei 1. morgen 4 uur bommen vliegende vliegtuigen
 boven Jepemb
 M. opgebeld.
 half acht naar
 100 m. afstand
 cheeldijd.

12/13 Mei
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 oorlog.
 drie personen.
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 staan
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 ten
 de paan.
 ook de boven de gewelf-bannen met
 zandzakken gedekt, waarbij enige padvinders
 behulpzaam zijn geweest.

14 Mei Rotterdam gebombardeerd. Spanning neemt
 toe, tot dat 1 avond half acht het bericht

LEZEN maakt RIJK



tentoonstelling
HET DUITSCHE BOEK
van heden

MAURITSHUIS DEN HAAG • 15-25 NOVEMBER • GEOPEND
 OP WERKDAGEN VAN 10-17 UUR • 'S ZONDAGS VAN 13-14 UUR
 TOEGANG VRIJ

Launch of *Het
Duitsche Boek
Van Heden in*
the Mauritshuis,
1941. Arthur
Seyss-Inquart,
Reich Commis-
sioner for the
Occupied Dutch
Territories



komt dat Nederland zich heeft overgegeven.
Weliswaar is de ergste spanning gebroken,
maar het is niet een verslagenheid
van ons. Het is een overgave, Hans
Prins van Amsberg. Slacht
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15 Mei Aanschuuring van de troeg de eerste
pantser-wagens, welke p... n... op het
toernooi-veld. Dit waren de 2. g. v.
Stoot. troepen. Deze zijn al spoedig verbrok-
ken, waarna de grote intocht begon van
alle mogelijk rollend-materiaal.

During the war, the Mauritshuis hosted exhibitions for the first time, organised by the occupying German forces. The exhibitions had to underline the national socialists' message that the 'Germanic peoples' (Germanische Völker), which included the Netherlands, shared a common Kultur. The Nazis used this propaganda to try to win over the Dutch. *Facing the Storm* will tell the story of several of those exhibitions, including *Het Duitsche boek van heden* (German Books Today) 1941, which featured *Mein Kampf* on prominent display, *Barnsteen: Goud der Zee* (Amber: Gold from the Sea) 1942 and *Die kunst der Ruhrmark* (Art of the Ruhr) 1942, which included the painting *Three Farmers in a Storm* from Hitler's private collection. The exhibitions, which were opened by high-ranking Nazis, received a lot of attention.

Throughout the war, director Wilhelm Martin worried that the occupying Germans would 'annex' the Mauritshuis, and he did everything in his power to prevent it. This is why, when it reopened on 6th June 1940, it did not only display several works of art, but also hosted music recitals. For 20 cents visitors could listen to music and look at art. Newspaper reports, photographs, archive documents and eye-witness accounts in the publication accompanying the exhibition give an impression of the concerts in the Potter Room, which until April 1941 included performances by Jewish musicians.

In summer 1942 manager Mense de Groot and his family moved into the basement of the Mauritshuis. Director Wilhelm Martin was thus able to ensure that there was always a reliable member of staff on hand at the museum to keep an eye on things. At the end of the war, there were also people in hiding in the Mauritshuis, men who would otherwise be taken away for forced labour, as part of the *Arbeidseinsatz*. As a child, Menno de Groot saw all this happening at close quarters. After the war, he and his family moved to Canada. Menno was recently filmed talking about his childhood recollections of living in the museum during the war. Young visitors to the exhibition will be able to follow in Menno's footsteps.

The war would continue to cast its shadow over the Mauritshuis long after it ended. The museum opened its first freely curated exhibition on 1st September 1945, showcasing pre-1600 Dutch art, including *Madonna and Child*, its last acquisition before the war. The 'wartime director' Wilhelm Martin had managed, through a mix of flexibility and pushback, to guide his people, collection and museum through the war almost unscathed. The dilemmas he faced suddenly seem close at hand again today □

Facing the Storm - A Museum in Wartime continues at Mauritshuis in The Hague until 29th June 2025



In 1909 Wilhelm Martin became director of the Mauritshuis, where he remained for 36 years.

11 3 8 7

by Trevoga Collective
Presented by ICK DANS
Amsterdam and ONE
DANCE Bulgaria



White artificial eyes - with robotic manners, three brought-to-life avatars give chills. White and empty, the stage can be a test environment, a futuristic laboratory, or a catwalk where cyborg influencers flaunt, pose, and imitate life. A delirium of alienation, an eerie streaming or a dream that shocks late at night, a faux reality show, or perhaps something even more uncanny - this is 11 3 8 7.

Trevoga Collective draws inspiration for its piece from the contradiction between the lavish fantasies we fabricate online and the increasingly hostile reality around us. The media and social networks promise glamor and salvation. But in fact, it feels like a loss of power over the self, an existence as a node in an endless profit optimisation algorithm or just yet another reiteration of the same self-replicating advertisement.



"It was perfectly sexy, imbued with d
and addiction, teeny shorts and selfies
perfectly haunting, with death stares a
unexpected spitting out of bloody tong
Springback Magazine



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and an
gues."





Authors and performers Neda Ruzheva, Antonina Pushkareva, and Erikas Erikas Žilaitis turn into humanoid dolls infected with the memetic parasites of virtual existence. Similar to how an AI bot distorts content when prompted, the piece takes virtual imitations of "real" human interactions far into the unknown, which may be the future. Symbols overlap but contradict each other. Meanings come together, only to fall apart. *11 3 8 7* fills the eyes with polished imagery, yet the packaging is hollow. Behind the glossy appearance of its fictional avatars lurks an unsettling atmosphere almost impossible to grasp. Like wandering alone through a deserted shopping mall, it haunts its viewers with the chills of a cold, manufactured absence.

11 3 8 7 was awarded Best of Amsterdam Fringe Festival 2023 and was selected for Aerowaves Twenty24

Trevoga is an emerging Amsterdam-based dance collective, currently formed by Amsterdam University of Arts alumni Neda Ruzheva (BG, 1999), Antonina Pushkareva (RU, 2000), and Erikas Žilaitis (LT, 1999) and now welcoming a new member Dovile Krutulyte (LT, 1998).

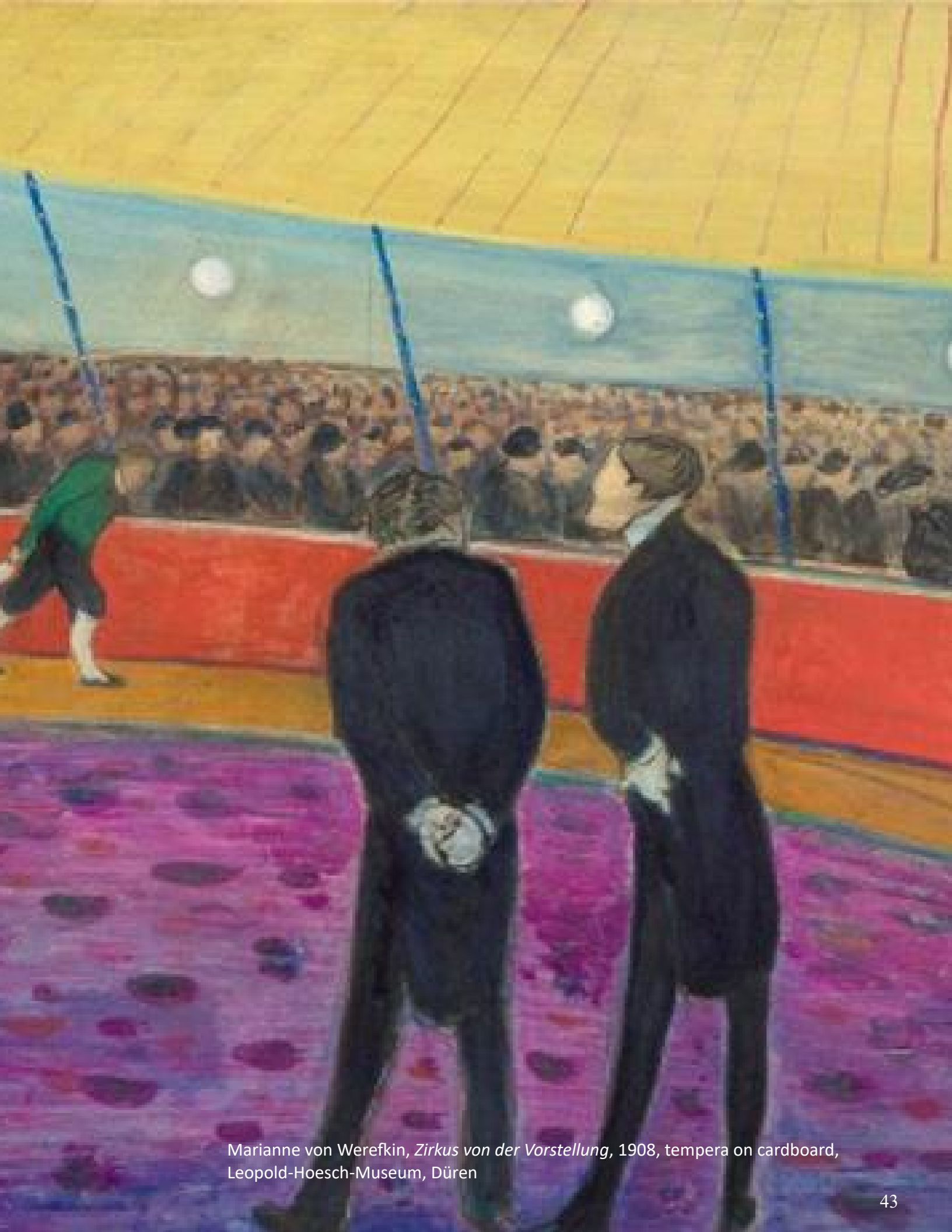
Unified by their experiences of growing up in the nebulous socio-political context of post-Soviet "transition" – between the violently enforced moral imperatives of a ghostly dictatorship and the stupefying hedonism of a newborn consumerist dream – they grow up quite fond of overlaps between repression and seduction. This ambivalence lies at the base of their aesthetic practice, where flashy tropes from popular media and high culture go hand-in-hand with a mundane sense of distress □



MARIANNE VON WEREFKIN

Pioneer of Expressionism

Dr. Wendy Fossen visited the exhibition at De
Fundatie in Zwolle for ArtsTalk



Marianne von Werefkin, *Zirkus von der Vorstellung*, 1908, tempera on cardboard, Leopold-Hoesch-Museum, Düren



Marianne von Werefkin, *Landscape with red clouds*, 1911. Gouache, watercolour and ink. De Fundatie Collection

Seeing her mother connect to the spiritual world while painting icons, it was no wonder Marianne von Werefkin (1860-1938) was inspired to become a painter herself. While studying with the famous realist painter Ilja Repin, she quickly proves to be very talented, or as Repin said, 'She is the Russian Rembrandt'.

The exhibition of Marianne von Werefkin at De Fundatie in Zwolle starts with an intimate painting of Vera Repin knitting a child's sock. It confirms that Ilja Repin was right in comparing her treatment of chiaroscuro to that of Rembrandt.



However, the self-portrait she makes a decade later shows that she is moving away from this academic style of painting more towards impressionism.

By that time she has also met Alexei von Jawlensky, an impoverished officer of modest talent who – as we know now - negatively influenced Von Werefkins artistic career during their 27-year-long relationship. However, at the time Von Werefkin is in love and together they move to the more modern Munich accompanied by her 9 year-old servant, Helene Nesnakomoff.

In Munich Von Werefkin decides to stop painting and for ten years she tries to promote and stimulate Von Jawlensky's efforts as a painter. She keeps



Marianne von Werefkin, *The red tree*, 1910, Fondazione, Marianne Werefkin, Museo Comunale d'Arte Moderna, Ascona

herself busy organising a *salon* which quickly makes her the centre of the progressive group of artists, including Gabriele Muntz, Wassily Kandinsky and dancer Alexander Sacharoff. She also experiments with paint and researches the new styles that are developing in those first years of the 20th century.

Apart from exploring the technical side of painting, she also theorised about the spiritual side of it. She entrusts her ideas to her diary (now known as *Lettres a un Inconnu*).

In the meantime the couple becomes close friends with Muntz and Kandinsky, spending the long summer night discussing art. She shares with them her thoughts about spiritual aspects in art which results in Kandinsky writing his *Über das Geistige in der Kunst*. This book has made him famous, but is largely based on her ideas.

When Jawlensky is not as successful as she hoped him to be, she decides to pick up the brush again around 1906. Her new work is expressionist in nature and her paintings display vivid and vibrant colours. She has reinvented herself with a completely different style, one which also allows her to express her ideas about emotion in her art. As early as 1891 Werefkin wrote in her diary, 'The heart gets hold of the brush . . . the art of the future is emotional art'.

Never letting go of the narrative, she tries to touch the viewers' soul. Her paintings are mostly inhabited by the working class who are living the harsh and simple life. Often we see long winding roads, faceless peasants toiling away in a landscape of reds and greens. She uses dark lines and strong colours which draw you into the painting as well as into their lives.

Her own life hasn't been easy because of the tumultuous and unfaithful relationship with Jawlensky. After their final break in 1921, she finds herself in Ascona on Lake Maggiore. Again, like in Munich, she becomes the cultural heart of the community of artists there and keeps producing wonderful works.

But as was often the case in those days, Jawlensky's star kept rising and Von Werefkin was forgotten. Until now.

The Fundatie in Zwolle is the only museum in The Netherlands with just one of her works in the collection, which is enough to organise the first survey exhibition in The Netherlands. With important loans from abroad, the public gets a pretty good idea of her work throughout her career and will hopefully never forget the name Marianne von Werefkin □

Marianne von Werefkin - Pioneer of Expressionism continues at De Fundatie, Zwolle until 16th March






LIGHT IN DARKNESS

**Ukrainian choreographers and dancers
Vladyslav Detiuchenko and Veronika
Rakitina mounted a benefit for Ukraine at
Korzo Theater in The Hague**

Photographs by Valerio Baranovich



The first *Light in Darkness* event, held on 21st March 2023, was a resounding success. Through tickets sales and exclusive artworks created for the occasion by Casper Faassen, €20,000 were raised. These funds played a vital role in purchasing and delivering a fully equipped ambulance to Ukraine - a powerful gesture of solidarity and practical support that saved lives. This achievement inspired Ukrainian choreographers and performers Vladyslav Detiuchenko and Veronika Rakitina to aim even higher in 2025.

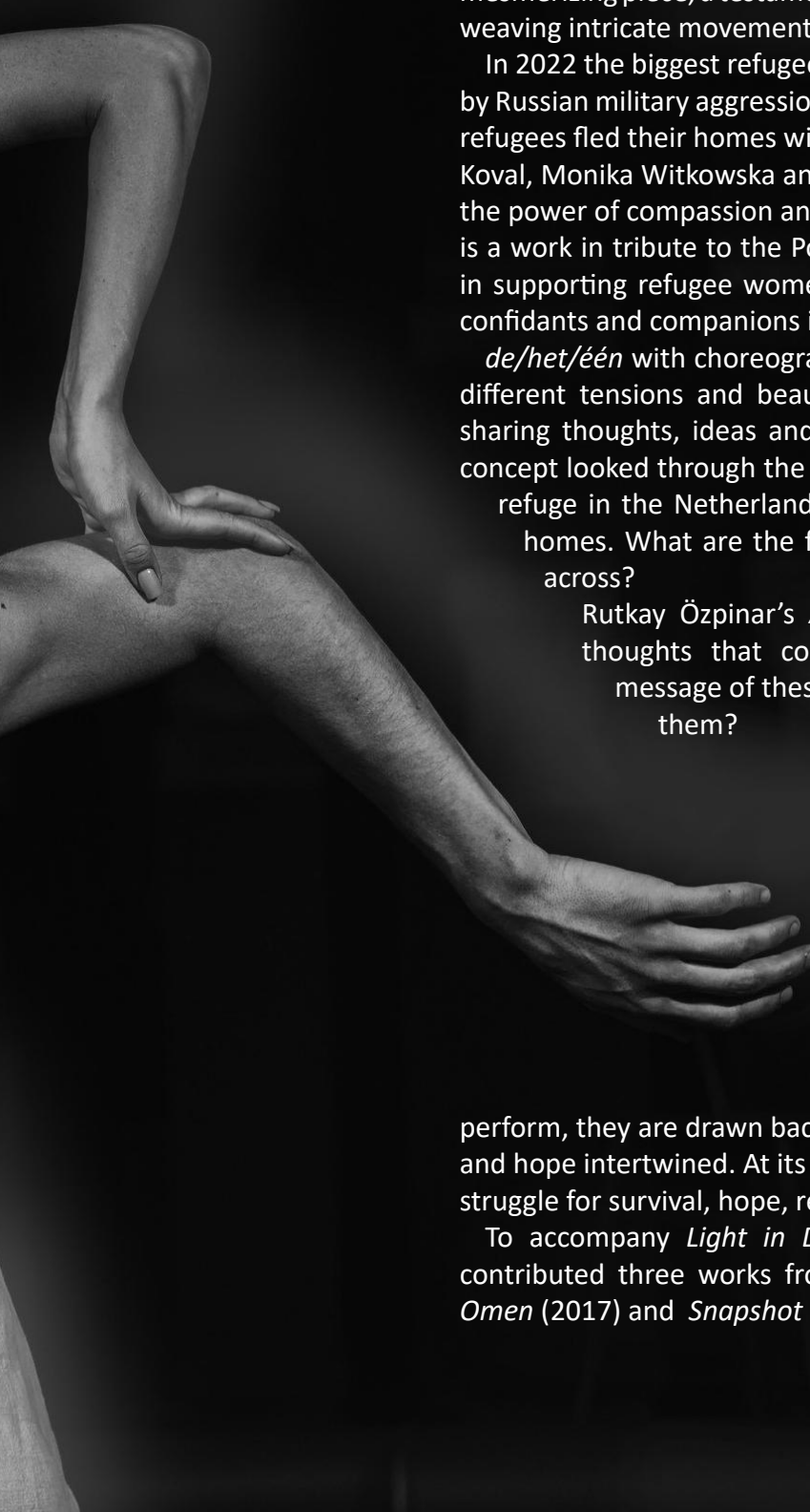
Vladyslav and Veronika organised *Light in Darkness 2* at Korzo Theater in The Hague to raise money for the victims in Ukraine. Their mission was to draw attention to the courageous struggle for independence and freedom in Ukraine while raising funds to help those in need. They programmed a special evening with dance and music performances. 100% of the proceeds will go to the charity organization Netherlands 4 Ukraine.



"We cannot remain silent as we witness the heart-breaking events in our homeland. That is why we return with a new benefit performance to bring together talented artists from Ukraine, the Netherlands and beyond on one stage. With Light in Darkness II, we hope to radiate unity, solidarity and resilience. We hope to illuminate the path to a better future for those affected by war." Vladyslav Detiuchenko







The evening consisted of six short performances and an exhibition. It got underway with *Au vent sur la pointe des pieds* (2019), part of the *Fetus Études* cycle, composed by Maxim Shalygin between 2019 and 2024. It is a one-voice piece, but it requires impressive technical skill and concentration from the performer. Played by Antonii Baryshevskiy, the structure of the *étude* develops from polytonal passages from which a melody gradually emerges.

Jacopo Godani's *Postgenoma*, performed by Eve-Marie Dalcourt, was a mesmerizing piece, a testament to the Godani's brilliance as a choreographer, weaving intricate movements with his visionary artistry.

In 2022 the biggest refugee crisis since the Second World War was caused by Russian military aggression on Ukraine. As a result eight million Ukrainian refugees fled their homes within two months. *For What is to Come* by Daria Koval, Monika Witkowska and Maciej Kuźmiński tells the story and portrays the power of compassion and support in the face of an individual's crisis. It is a work in tribute to the Polish women who played an extraordinary role in supporting refugee women and children from Ukraine, becoming their confidants and companions in homes, night shelters or therapy offices.

de/het/éen with choreography by Richèl Wieles was a dance piece about different tensions and beauty of different entities coming together and sharing thoughts, ideas and life. How to trust without knowing? A wide concept looked through the point of view of Ukrainian dancers that sought refuge in the Netherlands when they could no longer live in their own homes. What are the fears, expectations and realizations they came across?

Rutkay Özpınar's *Aphorisms* took inspiration from his whirling thoughts that constantly appear and disappear. What's the message of these thoughts? And is there a way to get a grip on them?

In *Everglow* Vladyslav Detiuchenko captures the moment, exactly three years ago, when the Russians invaded Ukraine. The phone flickered in the dark. Missed calls, messages, a trembling voice on the line. Life was no longer the same. *Everglow* is a trace of these memories, captured on stage by Vladyslav and his partner Veronika Rakitina. Each time they perform, they are drawn back to those moments of uncertainty, where fear and hope intertwined. At its core, this piece speaks of forced migration, the struggle for survival, hope, resilience, and love.

To accompany *Light in Darkness II*, Berlin-based artist Miriam Tölke contributed three works from her Toyobo-Print Edition - *Falter* (2022), *Omen* (2017) and *Snapshot* (2022) □



GABRIELA
ZUAREZ

CLUB BOHEMIA

Live Performance Event

19 march 2025

Podium Mozaiek Theater

Bos en Lommerweg 191

1055 DT **Amsterdam**