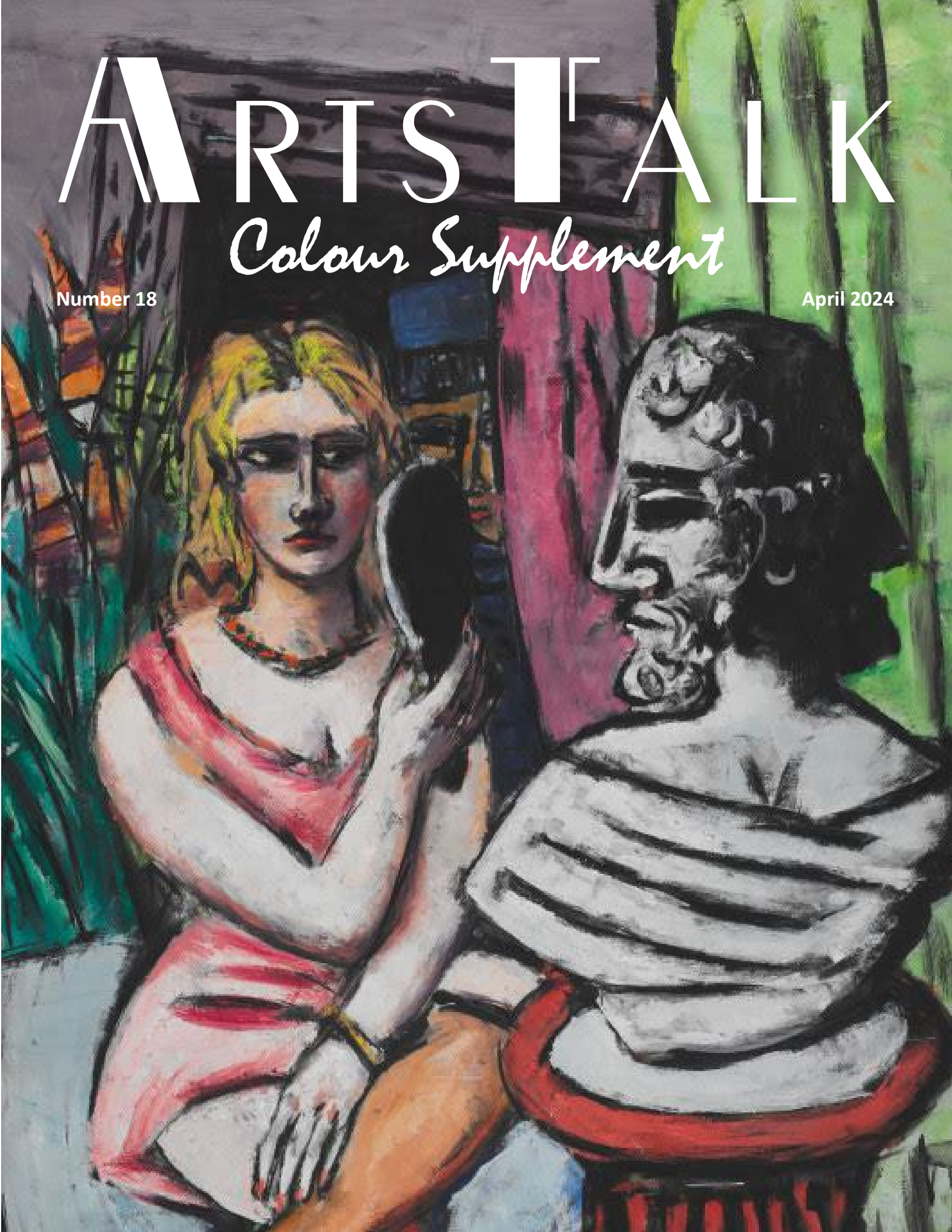


# ARTS TALK

*Colour Supplement*

Number 18

April 2024



# ARTS TALK

## *Colour Supplement*

Number 18

April 2024

The emphasis is very much on the visual arts this month. We report on exhibitions at Kunstmuseum, Muzee Scheveningen and Panorama Mesdag in The Hague as well as two shows in Amsterdam. We have features on this year's Rewire Festival which takes place in The Hague and a fine exhibition of ceramics, old and new, at Museum Prinsenhof in Delft. All this and more in the April edition of ArtsTalk *Colour Supplement*

Michael HASTED  
Publisher & Editor

### *Contributors*

Wendy FOSSEN  
Anja HERRMANN  
Eva LAKEMAN

### *Photographers*

Jimmy NELSON  
Teri VARHOL  
Jenny BERGER MYHRE  
Studio TROMP

### *Cover*

*Universum Max Beckmann* at  
Kunstmuseum in Te Hague



# Contents



Max Beckmann at Kunstmuseum in The Hague



Marco Brambilla at NXT in Amsterdam



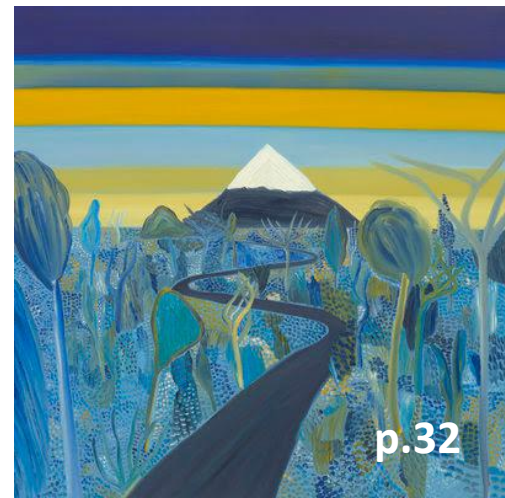
Great Catch at Korzo in The Hague



Children of the Hague School at Panorama Mesdag in The Hague



Pioneers in Ceramics at Museum Prinsenhof in Delft



Matthew Wong/Vincent van Gogh at Van Gogh Museum in Amsterdam

Ode to the Netherlands at Muzee Scheveningen



Rewire Festival in The Hague





# Universum

## Max Beckmann

### at Kunstmuseum in The Hague

Wendy FOSSEN

**M**ax Beckmann is not a friendly person'. This is one of the things the German painter said of himself, and indeed, friendly is not the first thing that comes to mind when faced with the live-size photograph in the opening room of the exhibition at the Kunstmuseum in The Hague.

Max Beckmann (1884-1950) cultivated this image of himself as we can see in his many self-portraits, even in the one of him as a young man shown against the backdrop of Florence we already see some arrogance. He had just won a prize allowing him to study in Florence, when he was spotted by art dealers and had just told his wife to stop painting as one painter in the family was enough.

Initially borrowing from his contemporaries such as Ernst Ludwig Kirchner and Edvard Munch, we see Beckmann slowly developing his own style. Throughout his career he remained faithful to figuration, already arguing with Frans Marc in 1912 about the tendencies towards abstraction which – to Beckmann – was merely decoration.

With the outbreak of the Great War he volunteered as a medic, first at the eastern front, later in Belgium.

In his letters to his wife he romanticised the war, bragging that it provided him with a lot of inspiration. However, in 1915 he had a nervous breakdown and was dismissed from his duties, then living in Frankfurt with his wife and son. During these war years he produced a lot of drawings, confronting the museum visitor with the cruelties of war.

After the war his star was rising and he was enjoying the cultural life in Frankfurt. He frequented the cinema and the nightclubs, drawing a lot of inspiration from both for works like *Carnival* (1921). Being the most prominent German painter, he was given his own room at the Kronprinzenpalais in Berlin (part of the the Nationalgalerie), an honour no other living artist had ever been given.

But after six weeks the room was closed with the rising to power of the National Socialists party. Beckmann also lost his teaching job, moved to Berlin where he kept a low profile and waited for the tide to change. Unfortunately, the tide didn't turn, but plummeted Beckmann into an abyss. The speech of Hitler and the 'degenerate art' exhibition where twelve paintings and 12 drawings of Beckmann were ridiculed, were enough reason for him not to feel safe any more. The next day





he fled to Amsterdam, leaving everything behind, even his two dogs. From being the star of the German art world, his work became just a commodity to be traded for hard foreign currency.

Beckmann found a place to live and work on Rokin where circumstances forced him to stay for ten years. He only sold one single work there – the Dutch considered him to be too German – and the majority of his works were still sold in Germany. He kept in touch with his art dealers who sold his work under the counter. It was his son Peter, a doctor for the Luftwaffe, who smuggled the works like *Tabarin* (1937) to Germany in his ambulance.

During his Dutch years he painted about one third of his paintings and six of his nine triptychs were created here, one of which, *Actors* (1941-1942), can be seen at the show in the Kunstmuseum.

Around sixty works from the 1920s-1940s are on show in the large rooms of the The Hague museum; they all deal with Beckmann's view on space. It shows how Beckmann tries to capture the magical three dimensional world on a two dimensional canvas. He leaves the rules of perspective behind him and starts stacking his figures, as can be seen in his *Rugby Players* (1929) and in *Sea Lions* (1950). These two works also show that Beckmann remained faithful to figuration in an art world which had become increasingly abstract.

In 1947 he finally managed to move to the US and see his star rise again. Three years later, while on his way to see a recent self-portrait being exhibited in The Met, he collapsed of a heart attack and died in the streets of New York □

*Universum Max Beckmann* continues at the Kunstmuseum in The Hague until 20th May.



*Heaven's Gate* by Marco Brambilla





# MARCO BRAMBILLA

at NXT Museum in Amsterdam

Anja HERRMANN



Heaven's Gate by Marco Brambilla

***“Films have become more about spectacle. They are about content, and that’s been moving in that direction for some time, including now, which was really interesting to me.”***

**F**or the first time, NXT Museum, Amsterdam presents London-based Italian visual artist, Marco Brambilla and his two perplexing moving image works: *Heaven’s Gate* (2021) and *Creation* (2012).

Previously working on films in the 1990s, Brambilla left the business after he felt, “it wasn’t as creative as it could have been” and “went back to making personal experimental films” bringing him the production of motion collages. Part of his Megaplex series which started in 2008, Brambilla investigates the idea of mainstream cinema in the 21st century. With the increasing inundation of CGI, movie remakes and saturation of mass media culture, his artwork explores how the aesthetic of visuals have conquered and ‘put aside’ the narrative of modern day films. Only sampling images and subjects from several Hollywood iconic films, such as *Jurassic Park* (1993) and *The Great Gatsby* (2013), the spliced pieces in the motion video manifest an overwhelming, immersive and over-stimulating 3D-esque video experience.

Inspired by Neo-Renaissance themes and ideas, Brambilla purposely chose a symmetric composition which is remarkably noticeable in *Heaven’s Gate* and is in fact based on the seven levels of Dante’s *Purgatory*. Densely packed and layered with music, the motion collage not only perfectly depicts contemporary cinematic productions but also mirrors our daily and constant mass media consumption. From Instagram, YouTube, FaceBook and to all other colossal social media platforms that crave our attention, Brambilla’s

installations hauntingly transcend our own experience with ‘doom-scrolling’ before bed.

Using theories from Guy Debord’s *The Society of the Spectacle* he explores how images commodify human experiences, “Films have become more about spectacle.” Brambilla explains, “They are about content, and that’s been moving in that direction for some time, including now, which was really interesting to me.” In particular with the current rise of artificial intelligence seeping into our lives we start to observe a disconnect from reality and “emotional connection”.

In *Creation* visitors are seemingly seduced by the video installation illustrating an “abstract cycle of life.” With several Hollywood icons interweaved within a single endless vortex that loops “back to the moment of origin” in combination with Prokofiev’s *Cinderella Waltz* in the background we are sucked into the madness much like how we are devoured likewise by algorithms and the saturation of media.

Although a video installation, Brambilla tells me that his creative process first begins with a drawing concept that later becomes filled in using Photoshop and screenshots from films, “and then it moves from there into moving image software, where we start to create the loops of the characters that you see in the pieces, and then it goes into 3D software.”

Although *Heaven’s Gate* and *Creation* do not use AI and took several hours to create in several programs (Photoshop, After Effects and Flame, a 3D compositing software), Brambilla is interested in experimenting the depths of AI in the future. While he intends to make



Creation by Marco Brambilla

visually appealing works he also holds “a cautionary tale about technology, and more of a caution of what technology can do if we’re not careful.” This concept will extend to his other works and possibly the next chapter of his *Megaplex* series, “which will use more AI, and also by using AI in a way that exposes its own danger.”

Brambilla’s phenomenal motion collage is profound, however one cannot help feel a sort of heavy depressive realization come to fruition: the over-stimulation of visuals and music is a disturbing yet accurate definition to the ever growing virtual world that we live in today.



In the era of technology one cannot help but wonder what lies in the future when being confronted by Brambilla's monumental installation: Where is the bridge between fallacy and authenticity when cinema and even life itself becomes a "spectacle"? And when will we know if we have crossed and have gone too far beyond distinguishability? We leave the questions up to you and invite you to see his motion collages □

Brambilla's work can be seen at NXT Museum in Amsterdam until 28th May



## **GREAT CATCH at Korzo in The Hague**

**Eva LAKEMAN**

**F**or the second edition of *Great Catch* - fresh taste of circus, the Circus Coalition has curated three original productions by up-and-coming circus talents. Contemporary circus is a modern form of the traditional circus that has evolved over the past few decades. It emphasises artistic expression, storytelling and innovative performance techniques over animals, spectacle, and the classic circus acts as seen in the traditional circus. The cast of *Great Catch* is touring throughout The Netherlands over the next few months and we were fortunate enough to watch their performance in The Hague last night.

The evening began with Dutch circus artist Luuk Brantjes who performed his 30-minute-long solo circus piece, *L O N E*. The act explores the delicate balance between solitude and loneliness, weight and weightlessness which materialised physically as Luuk sprung up and down with the help of a teeterboard



and a weight-like structure that resembled a sort-of sandbag. Sober sounds poured from the sound systems which produced a sorrowful impression even though the performance wasn't inherently melancholic. The subdued lighting allowed the audience to discern the furrow on Luuk's brow or the playful smile dancing across his lips as he celebrated the art of being alone and demonstrated how welcoming solitude may lead to sensations of joy and repose.

Next up, Tête-bêche, which consisted off Wilko Schütz, who entered with David Mupanda and Marieke Thijssen coiled around his neck, presented their performance, *3+1*. The acrobatic act lasted for an exhilarating 25 minutes. Picture this; one diabolo and three acrobats who confined themselves within the miniature limits of a six metre diameter white circle placed upon a dark stage. The performance was a complex and complicated web of intertwining bodies and diabolo cords. It was impossible to predict what

might come next. The jolly tone of *3+1* resembled the gleeful abandon of three children frolicking through a field. Yet, this playful essence did not detract from the undeniable expertise of Tête-bêche, who are evidently masters of their craft.

Last but by no means least, British comedian Harvey Cobb delivered a segment of his solo performance, *Pink Boots and An Alcoholic Sock Puppet*. On stage, Harvey concocted a unique mixture of absurdity and earnest sincerity among his terrain of Pink Rain Boots. He effortlessly combined comedy with his jovial juggling routine, encouraging the audience to reflect on their life decisions.

In conclusion, the second edition of *Great Catch* – fresh taste of circus showcased the versatility and innovation of contemporary circus, leaving the audience both entertained and energised □

*Great Catch* was at Korzo on 29th February



# CHILD HAC

at Museum



# CHILDREN OF THE SCHOOL

in Panorama Mesdag in The Hague

Wendy FOSSEN



Wally Moes, *Schaftuurtje*, 1885, (Detail) Oil on canvas, 97 x 149 cm.  
Collection Museum Boijmans Van Beuningen, Rotterdam –  
Donation: Association of Advocates of Art 1885, 1529 (MK),  
Photo by: Studio Tromp



Floris Arntzenius, *The Match Girl*, 1890, oil on canvas, 130 x 75.8 cm, collection The Hague Historical Museum

One hundred and fifty years ago the Child Protection Act was passed to stop child labour in The Netherlands. Although not as strict as the initiator Samuel van Houten had wanted, it did ban children under twelve from working in factories, thereby allowing them to go to school.

In reality a lot of these rules were not enforced and this explains why you still see a lot of children working in the paintings of the The Hague School painters like Josef Israëls, Bernard Blommers and Anton Mauve.

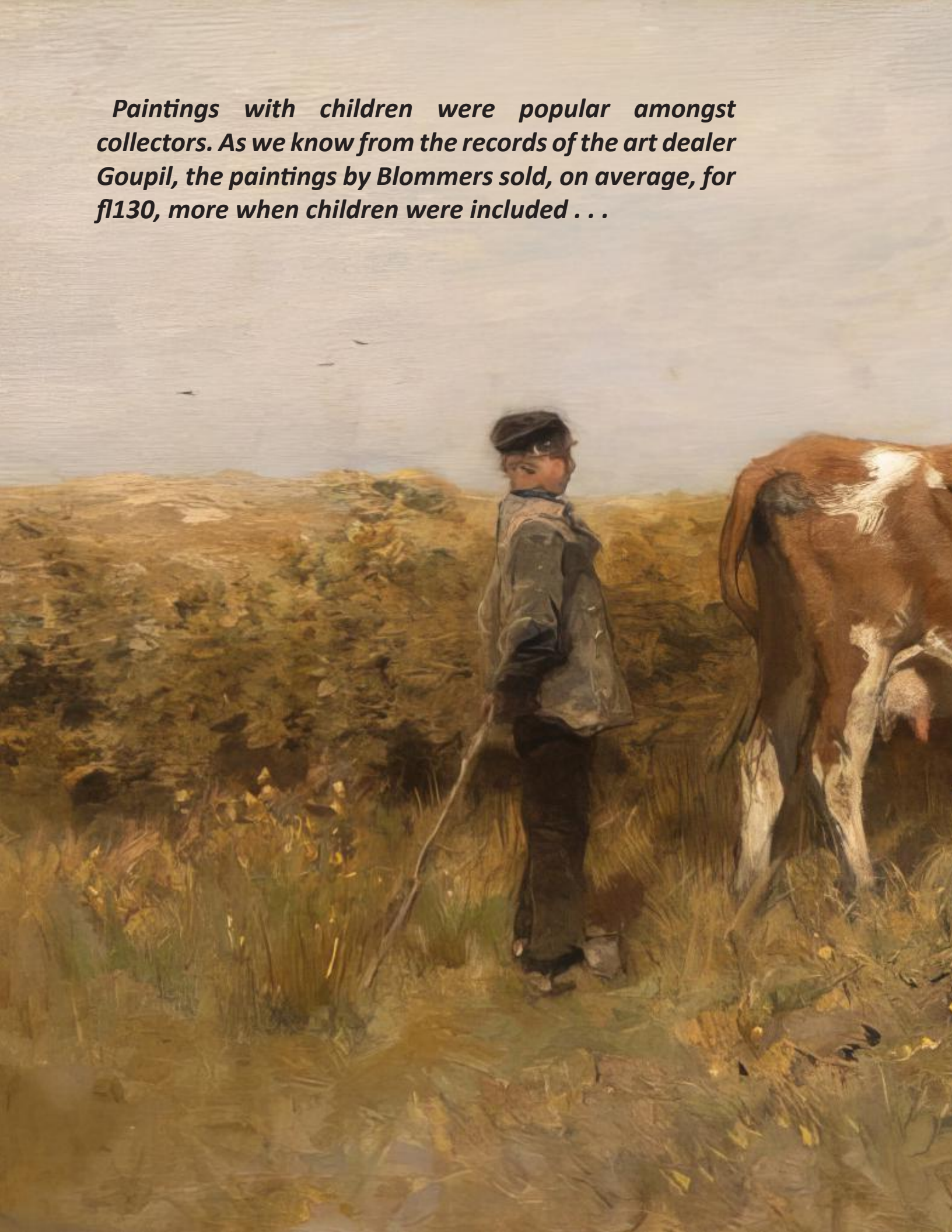
Children were certainly not their main subject, they were mostly landscape and seascape painters, but quite regularly children also featured in their works which you can admire now at the Museum Panorama Mesdag.

Paintings with children were popular amongst collectors. As we know from the records of the art dealer Goupil, the paintings by Blommers sold on an average, for f130, more when children were included.

Most paintings of children herding cows, feeding chicken or collecting wood have this romantic look and feel. They look poor with mended clothes and bare feet, as Wally Moes paints, but they are hardly shocking to look at. The only really confronting painting is the *Match Girl* by Floris Arntzenius (1890). Leaning on crutches in the bitter cold she sells her matches just outside The Passage in The Hague.

The representations of the painters' own children show the huge difference in social class. While dressed in beautiful clothes they are captured playing with dolls or some musical instrument. These images were mostly for private use and quite often served as a gift to family members.

*Paintings with children were popular amongst collectors. As we know from the records of the art dealer Goupil, the paintings by Blommers sold, on average, for fl130, more when children were included . . .*





Anton Mauve *Young shepherd with cows*. Oil on canvas 51 x 81 cm. Private collection. Photo Venduehuis Auctioneers The Hague

Anton Mauve  
21

Special attention in this show goes out to women painters who chose not to marry and therefore painted other people's children. They had chosen to be single in order to paint, for women painters were often asked by their husbands to stop painting which, sadly enough, resulted more than not in an unhappy life.

Cherry on the cake is the Panorama Mesdag itself. A 14m high canvas with a 360-degree 120 m diameter view of Scheveningen as it looked like in 1881. You will still be able to recognize certain parts of this sea side resort which at the time was also still a fishing village. Since Mesdag was specialised in the flat bottom ships you see a whole fleet drawn up on the beach.

In between George Hendrik Breitner painted the cavalry and was furthermore involved in painting the village of Scheveningen together with Sientje Mesdag-van Houten. She was a master painter in her own right, so no wonder Mesdag portrayed her while painting on the beach. And of course also here, a mother and child were included by Bernard Blommers and who are facing the sea like we are doing from the platform.

So by visiting the Panorama Mesdag Museum you can kill two birds with one stone: seeing this interesting show as well as the magnificent panorama of Scheveningen. True value for money ☐

*Children of the Hague School* continues at Museum Panorama Mesdag in The Hague until 20th May 2024



Jozef Israëls *Two fishermen's children on the beach*. Oil on panel 35 x 23.8 cm. Private collection formerly Mark Smit Kunsthandel Ommen. Photo by Benno Slijkhuis

- 3. Transcend the murals  
Studium  
2018
- 4. Guinni  
2021

Plaatelbakkerij / Delftware factory De Grieksche A

- 5. Paar flesvazen  
Pair of bottle vases  
1678-1686



Pair of Flower Holders c.1690  
Attributed to Delftware factory  
De Grieksche A





Onbekend / Unknown (Delft), naar / after Leonaert Buisson (1596-1670)

6. Kalebasvaas met Bijbelse voorstellingen  
*Gourd shaped vase with biblical scenes*  
ca. 1660-1670

Olivier van Herpt

7. Blue and White  
2018

Tegenwoordig / Today

8. Pear blossoms  
*Pear of Japan*  
2010

# Pioneers in Ceramics

at Museum Prinsenhof in Delft

Text and photos by Michael HASTED

**T**here could perhaps be no better city in which to demonstrate pioneering in ceramics than Delft and no better place in that city than Prinsenhof, a building which is probably the most significant in Dutch history. It was there in 1584 that the assassination of William of Orange led directly to the formation of The Netherlands as a nation state.

This exhibition explores the history of ceramics in The Netherlands and brings us right up to date with the work of twenty-three contemporary artist who work in the medium. Their work reveals surprising similarities and telling differences. The exhibition clearly shows that innovation is motivated by social changes. Based on current themes such as sustainability, locality and diversity, the exhibition invites you to discover connections between then and now.



56

65

30



*I loved the bright yellow beer crates, Ode aan mijn Werklust (Hommmage to my Zeal for Work) 2021 and Untitled (Senseo) 2020 by Koos Buster*



*Misbaksel (Misfiring)*  
c. 1680-1700  
Unknown (Delft)



But what of the history of ceramics in Delft? The VOC (the Dutch East India Company) brought back samples of Chinese porcelain in the 17th century and Delft became one of the first cities to exploit the newly discovered production techniques. Its pre-eminence in the field lasted over one hundred and fifty years. Although originally inspired by the Chinese, Delft Blue soon developed its own style and identity with the brand rapidly becoming known throughout the world in its own right.

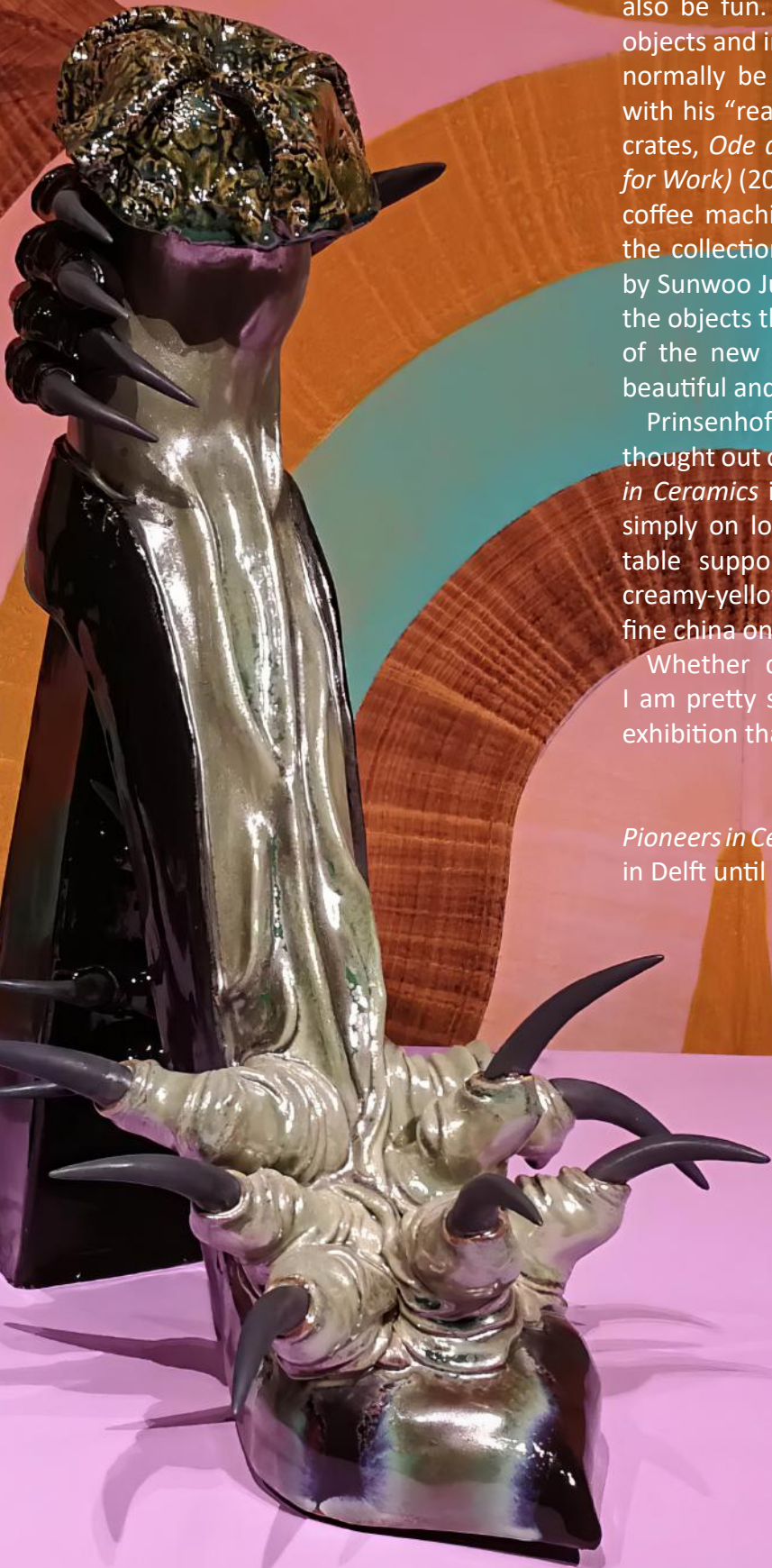
There is still a factory in town producing the traditional Delft Blue but the art is not static and, as the new artists in this exhibition demonstrate, one can create a lot more with a lump of clay than vases in which to put flowers or plates off which to eat your dinner.

The selection is diverse, with special attention to self-taught makers, makers with a non-Western background and makers who represent a different perspective. Benedetta Pompili shows work she recently made during her residency at the Rijksakademie Amsterdam. Because Asia is still an important source of inspiration today, work by participants in the Creative Residency Arita in Japan is also on display, including new work by Simone Post. But for me the work of two artists stood out even though perhaps they lacked the conventional aesthetic qualities of most of the pieces on display.

If you took out your spade and starting digging in Delft you would very quickly find an old piece of Delft Blue pottery of one type or another. All industries produce waste and the ceramic factories in Delft were/are no exception. During manufacture pieces often suffered from “mis-firing”, cracking or collapsing in the kilns. The results were thrown away, often into the canals or cess pits. The pile of broken plates and bowls in the exhibition demonstrates that even in a destroyed state pottery can be a thing of beauty. Max Lipsey does not go quite that far to retrieve the bits but finds more recent fragments with which to produce his



*Evil Stage Shoes* (2023) by Naomi Gilon



work. Nearby another artist proves that ceramics can also be fun. Koos Buster creates mundane everyday objects and imbues them with a dimension that would normally be ignored, much as Marcel Duchamp did with his “readymades”. I loved the bright yellow beer crates, *Ode aan mijn Werklust (Homage to my Zeal for Work)* (2021) and *Untitled (Senseo)* 2020, a capsule coffee machine. Also in a semi-humorous vein was the collection of dozens of different miniature chairs by Sunwoo Jung entitled *Tiny Friends*. These were just the objects that caught my eye. Of course the majority of the new work on display is more conventionally beautiful and to be taken more seriously.

Prinsenhof always mounts its exhibitions in a well thought out original way and are a joy to visit. *Pioneers in Ceramics* is no exception. The exhibits are laid out simply on long white tables under glass cases, each table supported, rather incongruously by piles of creamy-yellow plastic crates in direct contrast to the fine china on display.

Whether ceramics excite you or leave you cold, I am pretty sure that there will be something in this exhibition that will either enthrall or amuse you □

*Pioneers in Ceramics* can be seen at Museum Prinsenhof in Delft until 8th September



Matthew Wong *Unknown Pleasures*, 2019, Museum of Modern Art New York © Matthew Wong Foundation c/o Pictoright Amsterdam. Digital image courtesy of MoMA 2023



# **MATTHEW WONG / VINCENT VAN GOGH**

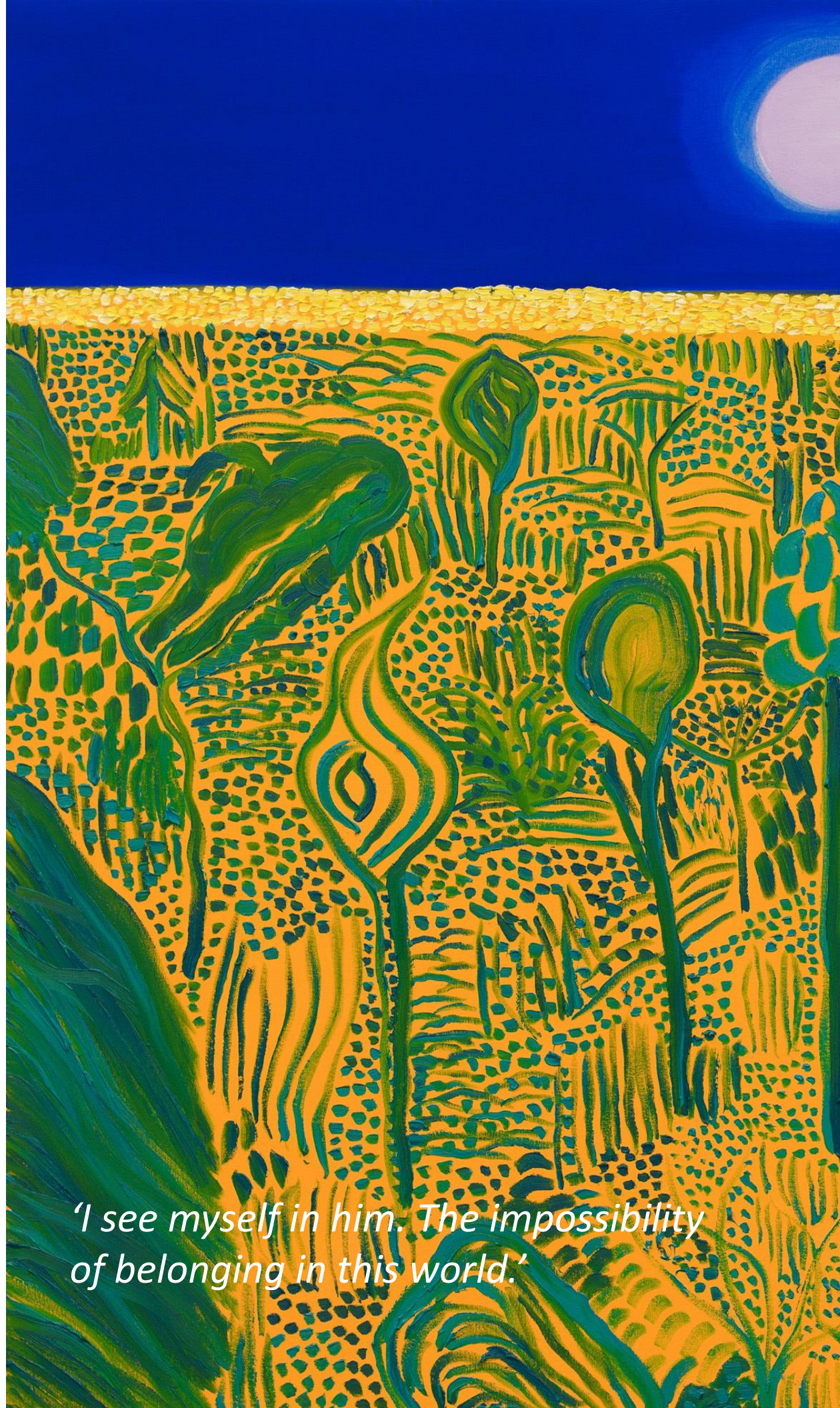
*Painting as a last resort*

**at Van Gogh Museum in Amsterdam**

**A**round 130 years after Van Gogh comes Chinese-Canadian artist Matthew Wong (1984-2019). When painting came to be his “last resort” little did he know he would one day be recognized as “the modern Vincent” and have his works shown at the Van Gogh Museum in Amsterdam.

Born in Toronto, his family relocated to Hong Kong when he was seven but for medical reasons moved back to Canada when he was fifteen. Matthew later earned a bachelor degree in cultural anthropology at the University of Michigan and then finished a masters degree in photography at the University of Hong Kong. Later, realizing that photography did not appeal to him he started, at the age twenty-seven, to paint instead - the same age Van Gogh decided to become an artist.

**In an exclusive interview, ArtsTalk Magazine’s Anja HERRMANN spoke to the exhibition’s curator, Joost van der Hoeven, about the significance of Wong’s art . . .**



*'I see myself in him. The impossibility  
of belonging in this world.'*



*Coming of Age  
Landscape, 2018,*  
courtesy of HomeArt  
© Matthew Wong  
Foundation c/o  
Pictoright Amsterdam  
2023

**What makes Matthew Wong's work so profound and why should we give his work recognition?**

We should give it recognition because he was able to make himself be heard through the paint. His personality and presence is tangible when coming face-to-face with his art and that very direct communication, where you feel the presence of the painter in the work, is commonly recognized within Van Gogh. I think that's what is so compelling in Van Gogh's work (you can feel the presence of the artist). And Matthew did this too not just by painting expressively, but also by painting these incredibly beautiful landscapes that are full of imagination and full of fantasies - his imagination had no limits. He was able to, within just a couple of years, paint this body of work that holds a show in our entire exhibition and conveys a profound sincerity. This is why people should see his paintings.

On the other hand, what I also want people to take away is that this show and all our contemporary shows are about dialogue in art history. I want people to learn about how inspiration and influences operate within art and that they can see art history as this endless, ongoing dialogue between painters. Matthew Wong, himself also said "I want to find out for myself where I fit in in this greater dialogue between artists throughout time."

**How did you first hear or come across Matthew Wong?**

So, I am a specialist of 19th-century art but I'm also very interested in contemporary painting; in figurative painting. I look a lot on Instagram and social media. There was a link or something of somebody on Instagram which took me to Matthew Wong's obituary on the *New York Times*. This was around four months after he passed when I read it and at the top of the obituary was his painting, the *Realm of Appearances* (2018).

**Was this the first painting you saw of him?**

Yes, it was the first painting that I saw from Matthew Wong. It's just so beautiful, I first thought. It really gripped me and drew me in and at the same time I recognized the parallels between him and Van Gogh. I started reading more about him and discovered the similarities between their life stories and considered exhibiting his work. I established contact with his mother pretty quickly and after that she introduced me to all of Matthew's friends. I conducted interviews with people and from there on, people from the world of Matthew Wong. The people he knew him and his art opened up to me.

**Were there any difficulties in bringing this exhibition together?**

Interestingly enough every collector that I approached for the loan agreed to lend. Everybody was super enthusiastic.

**And in terms of putting the artworks together, was it difficult? Because on one hand you want to show the connection with Van Gogh but you also don't want to force it. You also want to give a chance to realize the styles of other artists Matthew Wong was influenced by and integrated within his works.**

Yes, that was a challenge. For us to justify a show of contemporary art here, we always have to make that link to Van Gogh, regardless. However, at the same time, yes, you don't want to overshadow the contemporary artists with Van Gogh's huge, overbearing presence and that's why I also toned down the amount of Van Gogh works in the show by placing them on separate walls. (For example, Van Gogh is only on colour and Matthew Wong is on a white wall).

So I want to establish a connection but I also really want to present Matthew as his own artist. That's why



Portrait of Matthew Wong © 2023 Matthew Wong Foundation



we name on various labels, (texts in the show), the other artists that he was looking at. Especially in the catalogue, I mentioned even more artists [that Wong found inspiration from]. But Van Gogh was one of his most important sources of inspiration. So it is there and we're not feigning that.

**I read that he was celebrated as, not only a kind of 'modern Van Gogh', but also as a 'descendant' of perhaps Neo-Impressionism. Do you think he pushes an avant-garde of art by synthesizing several styles or does he offer a new perspective to Neo-Impressionism?**

There are a couple of things to say about this. First of all, he actually didn't like Neo-Impressionism at all. He uses dots, yes, but he found it too meticulous.

**Ah okay, that's surprising because he uses them heavily in his works.**

Yes, but Neo-Impressionism has this very theoretic and systematic approach that Matthew did not like. Painting is more intuitive with him. There's a big difference. There are dots present in his works everywhere, of course, but you have to read them differently. You have to read the dots more as calligraphy taken from Chinese painting more so than from Neo-Impressionism, actually. He was also looking at post-Impressionism a lot.

**I see, because neo-impressionism was more painting from observation and his work is more intuitive; from his imagination?**

Yes, exactly. I think there are a lot of painters right now who are looking at his work and seeing the possibilities of doing something like this and I think he was also part of a sort of a brand of painting. However, he very much disliked academically trained painters of his generation that make, like, 'faint', naive work. There is also a kind of naivete in his work, but it is profound and sincere. It's not that he was trying to de-skill himself to be able to paint like this but this was his language [of making art].

There's quite a lot of other artists out there who paint in a similar way and Wong calls those painters "Neo-Sincere Painters." So they're using naivete in a deliberate way, whereas with him it is not deliberate. For him it's intuitive and genuine. What he demonstrates is that it is okay to make a beautiful fantasy landscape. He said this himself that he balances on this sort of tightrope between cliché, pastiche, and good art. He shows that you can paint landscapes with a sun and with these beams going up, but have it be good art at the same time. If a painting is beautiful and beautifully made, that is not something that we have to shy away from. It's something we have to embrace □

Matthew Wong / Vincent Van Gogh *Painting as the Last Resort* continues at the Van Gogh Museum in Amsterdam until 1st September

# ODE TO THE NETHERLANDS

at Muzee Scheveningen

Photographs by Jimmy NELSON









Muzee Scheveningen proudly welcomes the second stage of the touring exhibition, organized by the Jimmy Nelson Foundation. The exhibition highlights the impressive work of renowned artist Jimmy Nelson, which stems from his book *Between the Sea and the Sky*. The aim of the exhibition is to return the works of art from twenty Dutch communities to their origins, with the Foundation donating a work of art to each of these communities.

Through the lens of Nelson, this special exhibition offers a contemporary perspective on Dutch tradition, inviting visitors to think about the preservation of cultural heritage in the modern world.

The British-born artist who has embraced the Netherlands as his home country, shows a deep connection with Dutch identity with his images.

Returning the art is not only a tribute to the people who deeply touched Jimmy Nelson during his journey through the Netherlands, but also serves as a reminder and inspiration for the preservation of cultural heritage for current and future generations.

Nelson's artwork, combined with the original collection, results in a unique work of art that reflects the enduring spirit of Dutch culture and offers visitors an enchanting, educational and artistic experience.

*Ode to the Netherlands* shows of four museums in the Netherlands, with its second stop in Muzee Scheveningen from 5th April to 30th June. The journey started in the Warenhuis in Axel and after Muzee continues to Museum Dokkum in Friesland, and ends in the Zaans Museum in Zaandam.

This special exhibition is a heartfelt tribute to Dutch culture and the communities that have contributed to it, reminding us of the enduring value of shared culture and heritage. The essence of the show is to celebrate, engage, connect and inspire, and promote a deeper understanding of Dutch culture and create a sense of connection with the universal human family □

*Ode to the Netherlands* continues at Muzee Scheveningen until 30th June.

*Between the Sea and the Sky* by Jimmy Nelson is published by Jimmy Nelson B.V. Hardcover 2022. 528 pages. In English.

ISBN-10 9083083225 ISBN-13 978-9083083223




# REWIRE

Rewire is a non-profit organisation based in The Hague, dedicated to promoting and fostering contemporary music and sound. Rewire's main activity is its annual festival under that name. Besides this festival, the organisation presents several other affiliated activities year-round, most notably the concert series Rewire x Korzo, and an extensive education programme. Rewire also releases music connected to the festival via its own label. The Festival takes place from 4th to 7th April in venues around the city and showcases dozens of exciting experimental acts. Here is a very small selection.

**W**hat sounds like a gasp is the opening sound of piper **Brighde Chaimbeul's** 2023 album *Carry Them With Us* – made in collaboration saxophonist Colin Stetson – but this gasp doesn't come from a person's mouth, rather, it's the first breath of her pipes: taking in air before regaling the listener with storied melodies. Through her wonderful playing of the Great Highland bagpipe and the revived Scottish small pipes, Chaimbeul brings these instruments to life anew. Following a lineage that spans hundreds of years of a folk tradition that beckons the soul and the feet towards movement, Chaimbeul's attentive compositions drag the bagpipe's drones out from an ancient-sounding habitat to somewhere that feels utterly contemporary. Droning inquisitive refrains and animated reels run through this young but already masterful musician's work, who, emerging from Scotland, has been making a name for herself as one of the UK trad scene's most exciting new talents. At times sombre, but always sparkling with glints of hope, Chaimbeul's music breathes and pulses with life, as do her pipes, as do all of us.





**Gazelle Twin**'s music rumbles with forlorn vibrations. The stage name of British composer, producer, and musician Elizabeth Bernholz, Gazelle Twin makes sounds that are somewhere between a nightmare and a dream, always shifting tectonically. Starting from the wavey, effervescent, and poppy electronics of her debut *The Entire City* (2011), and her electrotinged breakout *Unflesh* (2014), her music practice has evolved over the past 10 years into one that's encrusted with a corrupted and dark energy. In her recent album *Black Dog* (2023), ghostly, soil-drenched, industrial tones contrast eerily with energetic, dancey drums. Ever present are Bernholz's distinct, unsettling, and alluring vocals, which are at moments like a lullaby but otherwise diabolical. At Rewire 2024, Gazelle Twin premieres *Black Dog* live in the Netherlands in what promises to be a performance that drags the audience to sonic depths.







Infectious musicality, slapstick humour, jester philosophy, and bizarre costuming combine in the works of artists **Caz Egelie and Jesse Strikwerda**, whose collaborative practice is formed around a shared desire for character- and world building. Previously, with their work *A bunch of red herrings* (2022), they assembled an askew world of mediaeval caricatures who were adorned in tea-towel chainmail, smoked cigarettes, and hit the treadmills rather than the flour mills. Their exhibition *A Staged Slumber* is presented as an installation that can be experienced as an index of characters in slumber, awaiting their moment of being awoken in order to activate the space. The installation itself consists of drawings, videos, and sculptures ruminating on the ideas of storytelling and the reshaping of identities and histories, through performativity and characterisation. Egelie works across installations, performances, two-dimensional works, sound works, and videos, and provides institutional critique from the position of the jester, in a process they have deemed “institutional jest.” Strikwerda explores the nature of reality as a spectacle in his work across drawing and performative character studies. As part of *A Staged Slumber*, Egelie and Strikwerda have invited the artists: Amanda Payne, Currently Zoë, Hildur Elisa, Ian Skirvin, jochemjochemjochem, Juho Myllylä, Liam McCall, Lotte van Gelder and menu menu.



Photo by Jenny Berger Myhre

**Jenny Hval**, the Norwegian experimental pop musician and novelist, returns to Rewire in 2024 to present her new theatrical and interdisciplinary music piece *I Want To Be A Machine*. Responding to *Die Hamletmaschine* (1977) by the German playwright and poet Heiner Müller – a play which sought to make an avantgarde, performative machine out of playwright William Shakespeare’s *Hamlet* – Hval’s new work considers the machinic and animatronic implications of pop performance, both on the stage and in life. The piece, a musical performance featuring new music written and performed by Hval and three musicians, asks what stories artists can tell in a moment when popular music has lost many of the aspects that make it a visceral and philosophical experience. Hval writes, “As much as it is a performance, it’s also an interdisciplinary essay; an exploration of what the artist is, whether music can really be art, and a review of the apocalyptic world of current politics through the use of video, scenography, and a wasteland of material.”

Jenny Hval spent the last 15 years cultivating a broad collection of pop sounds: from the noir discordance of *Innocence is Kinky* (2013) and the brooding sanguine whispers of *Blood Bitch* (2016), to the galloping electro-pop of *The Practice of Love* (2018) and the carefree blue-sky sounds of *Classic Objects* (2022), which was performed live at Rewire 2022. *I Want To Be A Machine* is likely filled with the intelligent self-awareness and self-reflections that make Hval’s philoso-pop so endearing and unmistakable.

# ARTSTALK

## Radio

THE ARTS IN HOLLAND

NEWS, REVIEWS, PREVIEWS & INTERVIEWS

