

ARTSTALK

Colour Supplement

Number 11

September 2023



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Another bumper edition, our biggest yet - despite not much happening through the Summer. Souwie Buis contributes to the ongoing debate about the eternal legacy of slavery and how it effects art collections. We meet a young designer/typographer who presented a showcase of his work in Amsterdam. We review a couple of books - the story of Boom Chicago comedy venue in Amsterdam and the reprint of an old title with stories of Amsterdam. We have features on a photography show in Rotterdam and a new mural in Amsterdam. We report on a kinetic installation at the *Into the Great Wide Open* festival and finally we talk to guitarist Erwin Beijersbergen about his new album inspired by jazz legend Bill Evans.

Contributors

Souwie BUIS
Jacob John SHALE
Astrid BURCHARDT
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Photographers

Ronald Tilleman
Nicky Onderwater
Jonathan de Waart

Cover shows

Brendan Hunt and Jordan Peel in the 2002
Here Comes the Neighborhood at Boom
Chicago in Amsterdam. From the new book
*Boom Chicago: The 30 Most Important Years
in Dutch History*



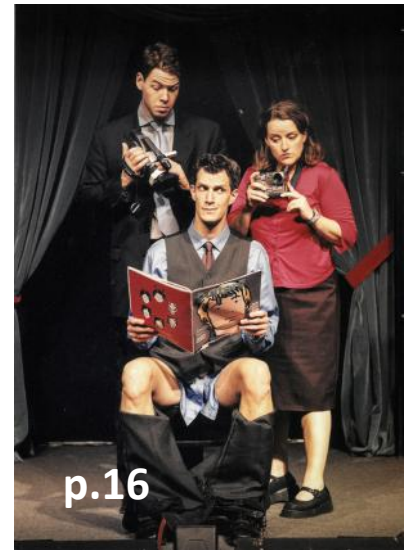
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Souwie Buis investigates
Art & History



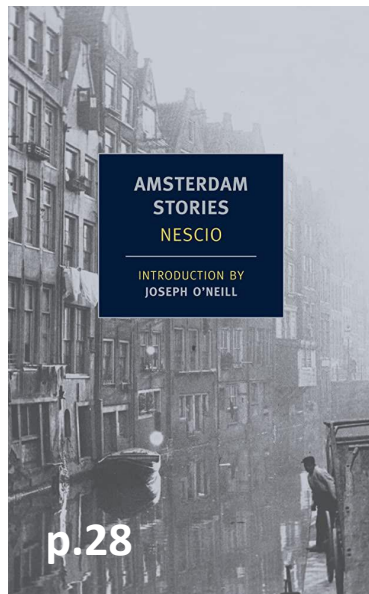
Designer/Typographer
Leroy Wadie



30 Years of Boom Chicago



Vica Pacheco at *The Great
Wide Open Festival*



Jacob John Shale on
Nescio's Amsterdam Stories



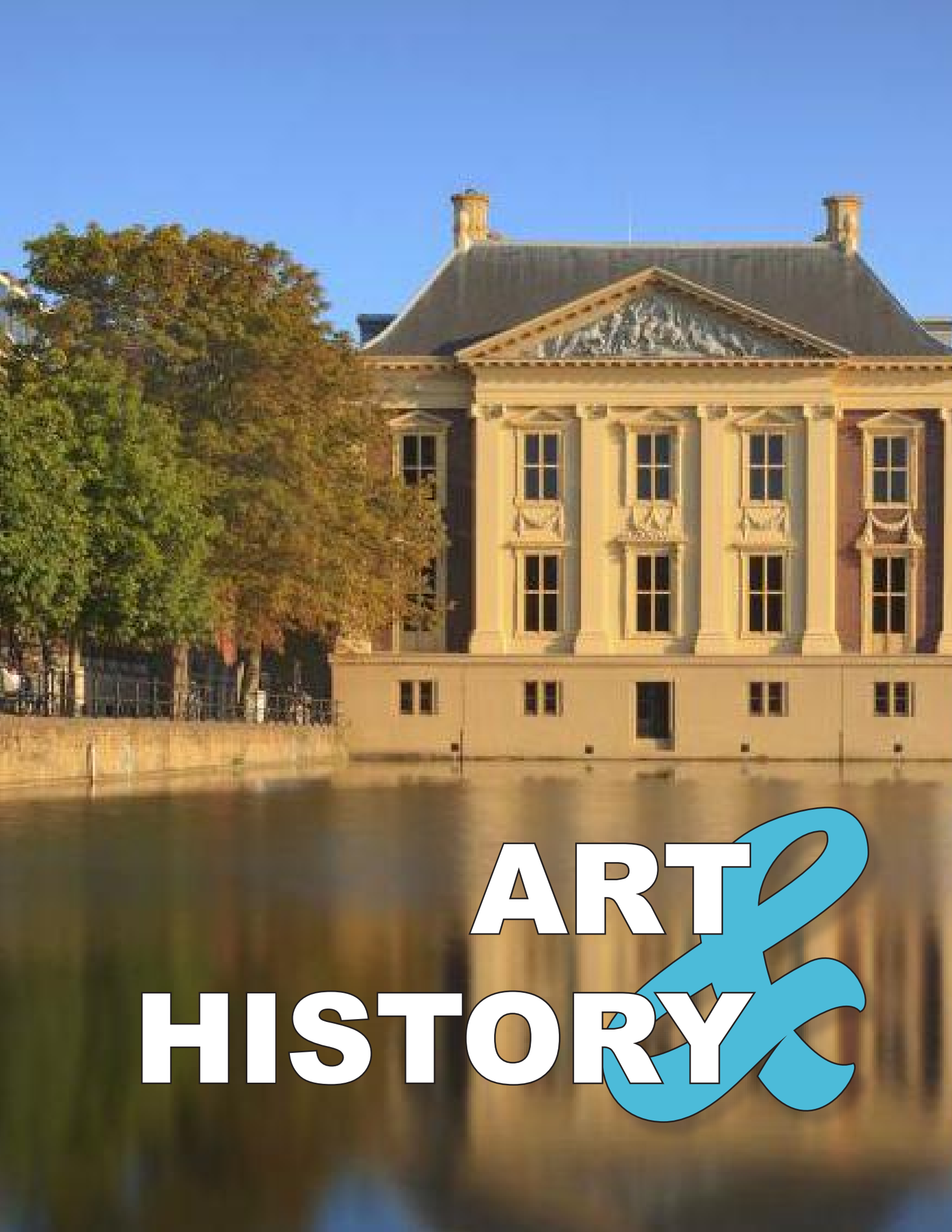
Steef Zoetmulder at Kunsthal
in Rotterdam



Shepard Fairey
exhibition at STRAAT



Erwin Beijersbergen's
A Touch of Bill Evans



ART HISTORY



Souwie BUIS contemplates the battle for new territory in the story behind the Mauritshuis in The Hague

Dutch colonial history is increasingly coming under scrutiny with much of the focus on Count Johan Maurits of Nassau-Siegen and his so-called sugar palace, the Mauritshuis. Built with the profits he made in the colonies of Dutch Brazil, it took over a decade to complete – 1633 to 1644. It is now home to hundreds of priceless paintings including

Potter's *Bull*, Jan Steen's *Girl Eating Oysters*, Carel Fabritius's *Gold Finch* and, of course most famous of all, Vermeer's *Girl with a Pearl Earring*.

Although it houses the Royal Cabinet of paintings, a collection of 854 art objects mostly from the Dutch Golden Age, little remains of Maurits's own collection. Yet the building continues to bear his name. Historical



Photo by Ronald Tilleman
Courtesy of Mauritshuis, Den Haag



accounts of his time as Governor of Dutch Brazil have hailed him as a figure of tolerance and enlightenment. He brought teams of artists and scientists with him to Brazil to record and catalogue the fauna and flora of a territory that was a world away for those living in Western Europe at the time. Few Europeans had ever seen a pineapple at the time!

Prince Maurits was a successful military strategist and administrator who quickly revived the lucrative sugar plantations around the town of Recife on the

West coast of Brazil and had soon extended Dutch influence both north and south. He also established representative councils for local government and developed the transportation infrastructure of Recife. So far, so good.

But the sugar plantations needed large supplies of cheap labour. The largely protestant Dutch were against slavery at this time, seeing it as a papist evil. Yet the practicalities of business meant that Maurits was directed to capture two large slave hubs on the

West coast of Africa - one in present day Ghana and the other in Luanda, Angola. It is estimated that during his time as governor of the colony, over 24 000 slaves were transported into Dutch Brazil. Furthermore, research has shown that Maurits himself engaged in the private trading of slaves for personal profit. This was illegal at the time. His own slaves were all branded with his monogram.

For two centuries the Mauritshuis has been both a world-renowned art museum and a physical reminder of the powerful colonial legacy of Johan Maurits. As grandnephew of William of Orange, accounts of his life and influence largely failed to acknowledge his role in the Atlantic slave trade. In 2020, under the directorship of Martine Gosselink, a new permanent exhibition, detailing the role of Dutch Brazil and Johan Maurits's role in it was opened. A historical research project, Revisiting Dutch Brazil and Johan Maurits, has also been begun.

Yet, the museum has no plans to change its name, claiming that this would mean effacing the colonial history of the Netherlands, including its role in the transatlantic slave trade. Art work often captures the biases of history more directly than written records. An image may be reappropriated in a manner that is both immediate and provoking. Yet words too have the power to brand. Mauritshuis is a brand that we now associate with world class art works of the Golden Age. It has not been Johan Maurits's house for hundreds of year and yet his name continues to dominate. Acknowledging history is one thing, allowing it to dominate the present is another □





Jan van Goyen
1627-1696
Dutch Golden Age painter
The Boy with a Red Cap
1663
Oil on copper
14.5 x 11.5 cm
Amsterdam, The Netherlands

Johannes Vermeer
1632-1691
Dutch Golden Age painter
The Girl with a Pearl Earring
1665
Oil on canvas
19 x 16.5 cm
The Hague, The Netherlands





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Photo Nicky Onderwater

WHAT'S YOUR TYPE

Anja HERRMANN went along to see a showcase presentation by an exciting young designer/typographer

“What is your type?” a curious friend or an eager parent may wonder. Perhaps you may even be asking this yourself.

In collaboration with ADA contemporary gallery, PRE-RESERVED, AS Sign and Tony's Chocolonely, British-Ghanaian Designer Leroy Wadie invites you to ask this question in his innovative design showcase *What's Your Type?*

Initially beginning with a questionnaire asking people what qualities they look for in a partner, the top ten most common responses out of the 150 received were later artistically conveyed into Wadie's immersive exhibition.

Using typography, the ten characteristics are presented in a large-scale, multi-media conceptual art installation which further inspire discussions about love and communication with one's (ideal) partner.

On 17th August, in Amsterdam-Noord, the opening engrossed us with the distinctive typography of each quality whose meaning of the word were comically emphasized by their physical appearance and the various art mediums utilized in tandem.

Daring, as one commonly desired quality, creatively stuck out of the wall together with vast, audacious shapes in contrasting color. Meanwhile, *Spoiled*, sat silently at the back of the exhibition space in italic black and white. The enlarged characteristic consumed an



Photo by Jonathan de Waart



entire blank empty wall all to itself, just as the word humorously inferred. The lettering of *Confident*, as another quality, is plastered in the center of a circular mirror where the viewer amusingly catches a glimpse of themselves and potentially what they seek for in a partner.

Wadie's design showcase not only intends to spark conversations about preferences but also cleverly alters how we interact with design as an instrument to disclose a deeper message.

Although *Confident* manifested as a prevalent characteristic from the questionnaire, the immersive typography subconsciously questions the viewer to also reflect on their own self as a promising partner; to further wonder how other people can perceive 'confidence' as an attractive feature based on their own outer and inner image.



Communication, also uniquely portrayed, included an extensive royal blue curtain hanging from the ceiling containing another question in bold letters “Do you hear me?” The immense size of the installation finely expresses the essential need to be heard by your partner.

From other qualities like *Affectionate* poised comfortably on a wall that resembled a quilt to *Persuasive* positioned above an animated comic strip on a TV screen, Wadie has not only transformed a grand space into an immersive playground but has also successfully given these characteristics a recognizable and amusing personality.

The showcase design is welcome to all who are curious about finding their preferences in a partner. If, however, you feel confident that you are certain of yourself then I invite you regardless to venture into the creative world of typography and be unexpectedly surprised □



Photo by Jonathan de Waart



Seth Meyers returns to do stand-up at Boom Chicago on 22nd April 2013

THE 30 MOST IMPORTANT YEARS IN DUTCH HISTORY

Michael HASTED

It says a lot about Amsterdam that for thirty years it has sustained, nay, gloried in and cherished an English speaking comedy venue. I don't know about New York and Chicago but there has only been The Comedy Store in London that exceeds the longevity that Boom Chicago has enjoyed in the Dutch city. To mark and celebrate those three decades a new book has just been published, promising to tell the story of *The 30 Most Important Years in Dutch History*. As we all know, history is written by the victors and nobody can deny that when it comes to comedy in Holland, Boom Chicago is a winner.

English speaking ex-pats and even tourists, one can understand, but maybe surprisingly, it's the Dutch who make up most of the audiences. On second thoughts perhaps it's not so odd that they flock to the Rozengracht theatre as they have been weaned on much the same comedy diet as us Anglophones. From *Monty Python* or *Seinfeld* through to *The Office* or *Ted Lasso*, many of the UK and US comedy shows can be relished, despite the subtitles, thanks to the myriad multi-national TV channels that are available in Holland.

Brendan Hunt surveillance in Leidesplein,
promoting *Live at the Leidseplein:*
Your Privacy Is Our Business in 2000





Full cast of the 1997 company including Rob AndristPlourde, Phill Arensberg, Pep Rosenfeld, Lisa Jolley, Andrew Moskos, Josie O'Reilly, Gwendolyn Druyor, Shane Oman, Seth Meyers, Pete Grosz, Allison Silverman and Greg Shapiro.

But Boom Chicago is not just a place for improv or stand-up – it is a whole little comedy industry offering classes, providing tailored events for business, merchandising, eating and drinking and they could probably even supply a funny plumber if you needed one - and, if he was anything like my plumber, improvisation would be his specialty.

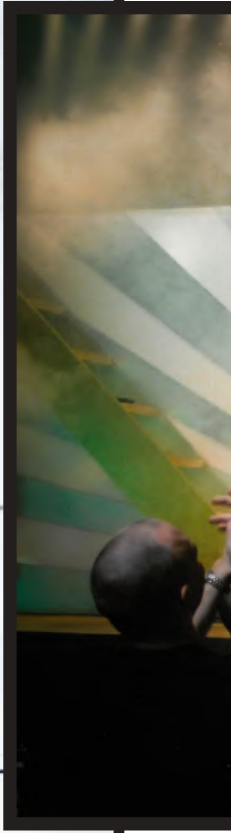
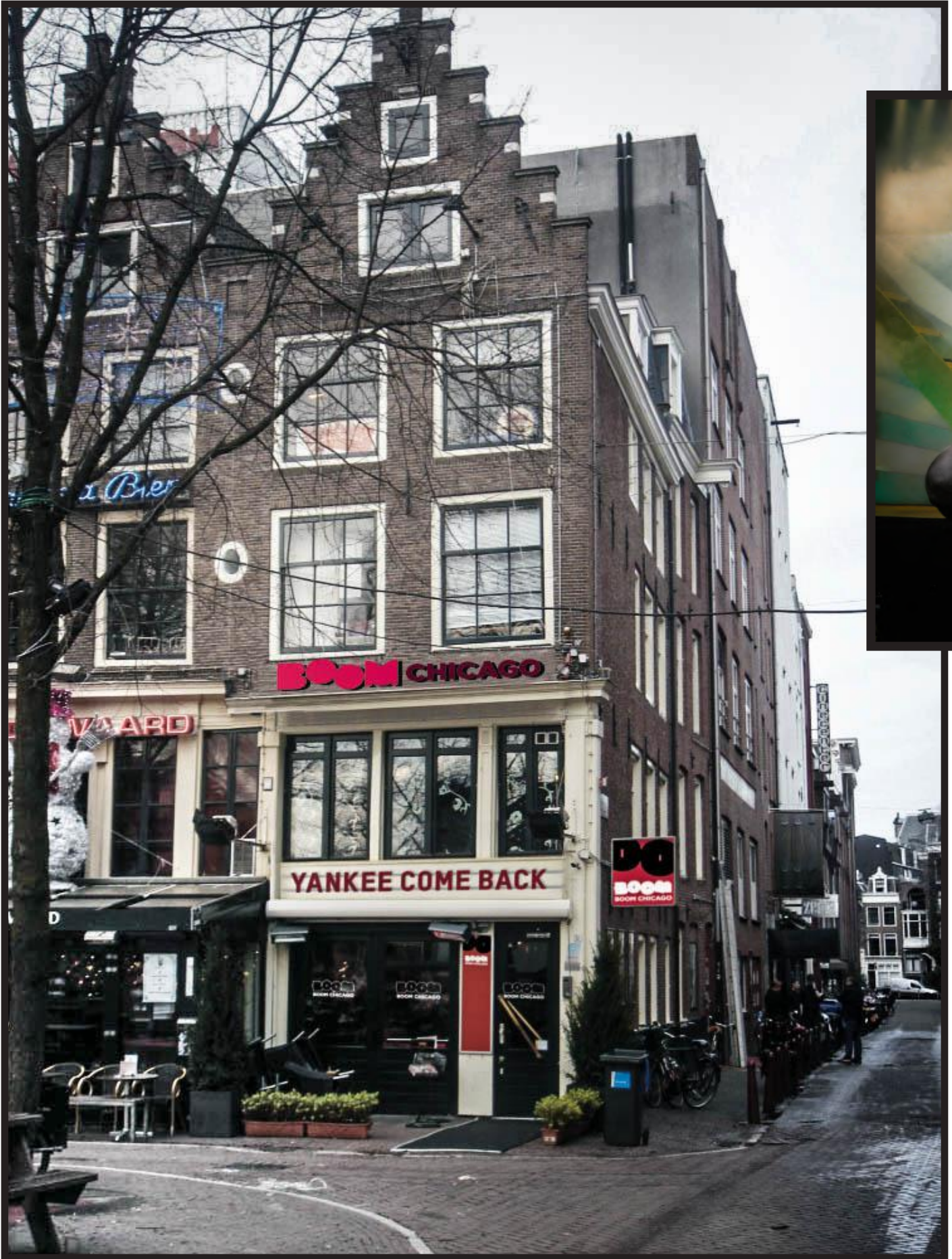
There can't be many current audience members who were there for the first shows all those years ago - the performers, well that's another matter, and this book is, inevitably, a stroll down memory lane for many of them. And fascinating stuff it is too. In the lengthy introduction by founders Andrew Moskos and Pep Rosenfeld we learn how Boom Chicago was born and how, against the odds, it survived and grew to maturity.

In comedy it's often best to keep moving and that is what Boom Chicago has done over the past thirty years. Beginning in blagged or borrowed spaces on the Korte Leidsedwardsstraat and Lijnbaansgracht, in 1998,

they took over and restored the Leidseplein Theater in . . . err . . . Leidseplein, the heart of Amsterdam's theatre district. In 2013, the comedy show moved to its more spacious current home on the Rozengracht while retaining the Leidseplein premises as a social club [Ed. Is that a euphemism?]. The beautiful Rozengracht theatre was originally a cinema built in 1913, predating the world famous, and even more beautiful, Tuschinski across town.

Much of the book takes the form of conversations between Boom stalwarts and this unusual format works brilliantly, being much more personal and illuminating than a straightforward narrative. So, there are contributions from all the usual suspects, most of whom will be familiar to fans of Boom. To jog their memory there is a list of alumni from 1993 to 2023 which, according to a quick count is in excess of one hundred and thirty.

There are affectionate digs at the Dutch with Chapter One explaining that the Dutch are so tall because most



The Leic
theatre



Heather Anne Campbell, Jim Woods, Matt Jones, Amber Ruffin and Rob AndristPlourde in *Bite the Bullet* in 2005



Saskia Maas, Pep Rosenfeld and Andrew Moskos with Dutch Prime Minister Mark Rutte in 2018



of the country is below sea level – the majority of the short ones drowned. The original polder model was “grow tall or die”. And, of course, there are politics - of all hues and nationalities. Many a field-day has been had thanks to Donald Trump who provided, and still provides a constant source of high quality grist to Boom’s remorseless mill.

In the middle of the book there are sixteen glossy pages of splendid photographs, in black and white and in colour, some historical, some hysterical, through which we learn that Boom’s fans include King Willem-Alexander and Prime Minister Mark Rutter.

Boom Chicago presents The 30 Most Important Years in Dutch History is clearly a must-have for Boom fans and, indeed, those interested in comedy in general. And, in a strange way, it subconsciously reflects life and

the social changes in The Netherlands during the past three decades as well.

This impressive 440 page weighty paperback (also available in hardback) brims over with facts, figures, anecdotes, reminiscences, statistics, personalities and much more. My only issue with this otherwise excellent book is that there is no index with which to easily find them ☐

Publisher	Akashic Books, U.S. (4th July 2023)
Language	English
Paperback	440 pages
ISBN-10	1636141048
ISBN-13	978-1636141046
Dimensions	15.24 x 2.84 x 22.86 cm



Ike Barinholtz, Greg Shapiro and Jebbifer
Bills promotional video for *Live at the
Leidesplein; Your Privacy Is Our Business*
in 2000

Vica Pacheco's MITOTE & OLLIN

at Into the Great Wide Open

This summer, musician and artist Vica Pacheco (Mexico, currently Brussels) will present her kinetic installation *Mitote* and accompanying dance performance *Ollin* at the renowned *Into the Great Wide Open* festival. From 31st August to 3rd September her project on pre-Columbian Meso-American whistling water vessels can be experienced at the festival on the Dutch island Vlieland.



Open Festival

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In her installation *Mitote*, Pacheco has water vessels, hydraulic instruments, and other objects that could be found throughout Mesoamerica. She designed and constructed herself. The installation system, the water in the vessels produced a sound that went out past flutes, producing a sound reminiscent of a tree. This image echoes how the workers would lull their heads during heavy field work, workers would lull their heads during breaks, to be lulled by the sound of the water vessels. Thus, the project combines modern technology and tradition in a unique way.

For the accompanying dance performance, the performers carry the water vessels with them and their movements, create a consciousness experience.

The projects Pacheco presents during *Open* were developed during a residency at the Institute for Digital Media and Culture, where she digitally reconstructed and created the projects. During a residency at iii (Instrument Investigation), she further developed the projects. The projects were presented at the past Rewire Festival as part of Proximity. At *Into The Great Wide Open*, Vica Pacheco is part of an art program, which among others includes artists like Bloem and Heleen Blanken. □

hangs replicas of whistling
that in pre-Columbian
America, in a kinetic tree
Put in motion by a pulley
ices sound by pushing air
embling birds twittering
vessels were once used:
d hang the vessels above
d to sleep by the sound
ct blends contemporary
ay.

ormance, *Ollin*, dancers
with minimal, repetitive
xpanding ritual.

ing *Into the Great Wide*
ncy at EKWC, where she
the water vessels, and
ventors Initiative), where
e projects debuted at the
ity Music: Visceral Acts.
checo will be part of the
des Pelle Schilling, Frank



The installation earlier this year at the Amare in The Hague



**AMSTERDAM
STORIES**

NESCIO

INTRODUCTION BY
JOSEPH O'NEILL

Amsterdam Stories

Jacob John SHALE considers this evocative collection of short stories by Nescio

Like many books written in remembrance of youth, *Amsterdam Stories* has a plaintive, haunted feel to it. The characters in the stories are a group of dreamers and drifters, artists and idealists, whose devotion to the dutch countryside is coupled with an abhorrence for the trappings of adulthood. Their author, Nescio (real name: Jan Hendrik Frederik Grönloh), was not a full-time writer, but a businessman employed by the Holland-Bombay Trading Company, which provides one explanation for the sparseness of his output (at one-hundred and sixty-two pages, this slight volume collects most of the published work).

In his introduction, Joseph O'Neill suggests that Nescio's attitude to writing 'was essentially hobbyistic—which is to say, profoundly voluntary.' Do not be mistaken, however, in thinking that this attitude implies a heedlessness. Nescio was a slow writer with exacting aesthetic standards.

Only the first two short stories in the collection - *The Freeloader* and *Young Titans* – are masterpieces, but even in the lesser stories, every sentence bears the touch of a patent professional.

When you are young, you regard yourself as people used to regard the natural world – inviolate and everlasting. What's that quote by Larkin? 'Chuck filth in the sea if you must / The tides will be clear beyond.' Except that the sea, these days, is nothing but filth. The narrator of *Young Titans* may refer to his ambitious young friends as 'the immortals', but by the end of the story, time has treated these characters with equal

ruthlessness to everyone else. After years of travelling, the narrator returns to Amsterdam to discover that his friends have shelved their ambitions and started families, are working dull jobs at which they do not rebel. A friend who was once committed to translating Dante is now bent over an office desk. A friend who wanted to be a painter has accomplished this, but it has been at the cost of his sanity. He no longer paints; he has been immured in a mental institution where he 'sits staring into the sun until his eyes hurt.'

For Nescio, contact with the natural world is never without melancholy. Rejoicing in its beauty, his characters are also reminded of their own evanescence, how they will be outlived by the sights they treasure. In *The Freeloader*, the titular character, Japi, is obsessed by the Waal River. How many people, he asks our narrator, have 'seen that water flowing by and seen the sun shining in it and seen all the stars on the nights as cold as this? How many people who are dead now?' And even the river, Japi realises, is destined to someday disappear, along with the stars that shine on it. We are not separate from nature; we are part of the same process, stampeding towards the same conclusion.

As Jorge Luis Borges wrote: 'Time is a river which sweeps me along, but I am the river; it is a tiger which destroys me, but I am the tiger; it is a fire which consumes me, but I am the fire.' You do not have to take this insight as Japi does, nihilistically, as evidence for the futility of existence. I myself subscribe to another view, which holds that a universe in which nothing dies would itself be lifeless □



Bouw HBU-gebouw (Erasmushuis), Coolingsingel Rotterdam, Steef Zoetmulder, ca. 1939. Leiden University Libraries (UBL)

Steef ZOETMULDER

at Kunsthall, Rotterdam

Photographer Steef Zoetmulder (1911 - 2004) is a key figure in post-war Dutch art photography and is known for his creative depiction of everyday reality. Special structures and patterns, emphasized by unexpected angles, lighting and cut-outs, are characteristic of his work.

From the beginning of September until January next year, Kunsthall Rotterdam presents the exhibition *Steef*

Zoetmulder, compiled from the collection of Leiden University Libraries (UBL). Iconic Rotterdam buildings, still lifes, portraits and abstract compositions: more than fifty vintage prints, made by Zoetmulder himself, are being shown to the public for the first time in the Kunsthall.

Steef Zoetmulder grew up during the Interwar period in which he, inspired by photographers such as



Rotterdam, Zadkine, Steef Zoetmulder, 1955, UBL

Piet Zwart, Gerrit Kiljan and Jan Kamman, subscribes to the principles of *New Photography*, a movement that focuses on the idiosyncratic and graphic representation of the subject. Later, Zoetmulder developed his own visual language that is related to *Subjective Photography*, in which form and expression are considered more important than documenting the subject. In his increasingly abstract work, Zoetmulder experiments with various croppings, lighting

techniques, perspectives and compositions, which he calls 'photographic motifs'. For his work composed with light and glass – so-called 'light graphics' – Zoetmulder photographs through distorted glass or water: experiments that are reminiscent of the use of distortions in surrealist photography.

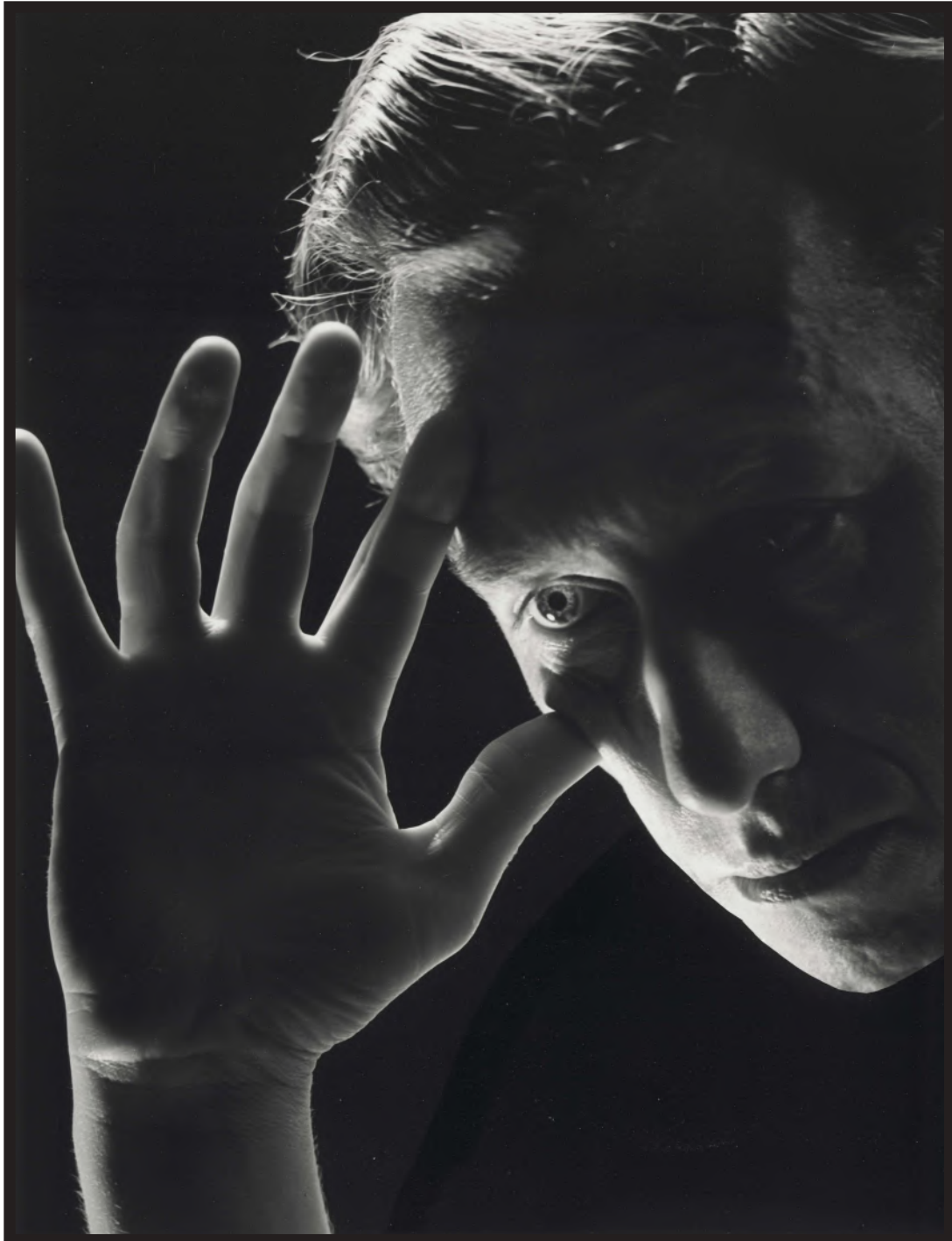
In addition to his autonomous work, Zoetmulder focused on publicity and advertising photography after the Second World War. For example, fashion, trade and

industry are themes that frequently appear in front of his lens. The subjects in Zoetmulder's photos, such as the E55 exhibition about innovative technology, the new Bijenkorf on the Coolasingel and the construction of the Euromast exude the aesthetics and atmosphere of the post-war reconstruction.

Especially for the exhibition, Maartje van den Heuvel – curator of photography at Leiden University

Libraries – has selected more than fifty original prints, supplemented with archive documents from the photographer, that shed light on his wide-ranging oeuvre □

Steef Zoetmulder runs at Kunsthal in Rotterdam from 2nd September until 7th January 2024



Steef Zoetmulder, *Zelfportret*, 1945, UBL

Raise the Level

The new Shepard Fairey mural is a message of hope

A public-space mural by the internationally influential American street artist and activist Shepard Fairey now adorns the STRAAT Museum in Amsterdam. In the gigantic work (14 x 14.8m) *Raise the Level* on the museum's impressive side wall, the artist calls attention to improving the dire state of our planet and makes an appeal for us to work together to do so. With this gift to Amsterdam, Fairey sends a message of hope: the great challenges facing the world call for harmony and connection. For this mural, the street artist - world famous for his Barack Obama *HOPE* campaign poster - collaborated with Amsterdam graffiti legend Niels 'Shoe' Meulman. In







addition to the mural, Fairey has created a work for the permanent STRAAT collection. Until 1st October, the major solo exhibition *Printed Matters: Raise the Level*, featuring more than 130 artworks, will also be on display at the STRAAT Gallery.

Shepard Fairey about the new mural: 'Raise the Level is my new mural in Amsterdam, inspired by a peace and harmony-themed fine art piece I created for my show at the STRAAT Museum. I added elements to the mural to reinforce the themes related to the need for harmony between humans and the planet. I also incorporated a collaborative section with my friend Niels "Shoe" Meulman, an Amsterdam native and artist behind the Calligraffiti movement. This mural showcases my usual bold graphic style but adds painterly expressive flourishes, complementing Shoe's calligraphy. The aesthetic also references the organic layering of paint and posters on the streets, which is both beautiful and ephemeral.'

The involvement of Amsterdam artist Niels 'Shoe' Meulman adds an extra touch to the mural project. Shoe's association with Amsterdam is deeply rooted in his work, essentially embodying the creative spirit of the city. With this collaboration, the STRAAT Museum brings together two extraordinary artistic legacies and demonstrates its deep commitment to supporting and celebrating this global art form.

Printed Matters: Raise the Level presents work largely aimed at improving the dire state of our planet. The phrase "raise the level" alludes to a variety of matters, including the necessity of raising awareness of the consequences of burning fossil fuels and of climate change, the fact that global warming is causing sea levels to rise and that the time for action is now. In other words: "raise the level" to save the earth.

Shepard Fairey's solo exhibition at STRAAT also addresses other urgent subjects, such as nationalism, xenophobia, war, fake news and threats to democracy. Fairey uses familiar symbols, portraits and texts to appeal to viewers through his work, and to involve them in a dialogue on the relevant issues.



“I hope the public will be inspired to pay attention to these issues and take action.” says Shepard Fairey. “Apathy is largely fueled by dread and feelings of powerlessness, but I hope my work will sow the seed of the idea that art can be a galvanizing and joyful form of communication and activism, that shapes a culture in both bold and subtle ways.”

Shepard Fairey was born in Charleston (South Carolina) on 15th February 1970. He attended the prestigious Rhode Island School of Design, earning his Bachelor of Fine Arts degree in 1992. In 1989 he created the *Andre the Giant has a Posse* sticker as a fortunate accident while teaching a friend how to make a stencil.



Beginning as a street campaign, it transformed into the *Obey Giant* art campaign, with imagery that has changed how people see art and the urban landscape. The stickers spread like wildfire in the USA and were ultimately seen around the world. Fairey became a very influential name in the rising skateboard and street art culture. His work can now be seen in, among other places, the Smithsonian in Washington DC, the Los Angeles County Museum of Art (LACMA), the MoMA in New York, the National Portrait Gallery in Washington DC and the Victoria and Albert Museum (V&A) in London. The influence of skateboarding and street art is still tangible in his work. He currently lives in Los Angeles □



A black and white photograph of a man with a beard and glasses, wearing a dark cap and a dark shirt, playing an electric guitar. He is looking down at the instrument. The background is dark and out of focus, showing a drum set.

A TOUCH OF BILL EVANS

Delft guitarist Erwin Beijersbergen pays
homage to one of the jazz greats.
Jackie SARLUÏS asked him about
the project . . .

Photos by Michael HASTED



You have just finished working on a project. Can you tell me what it's called?

Yes, of course! That is the ATOBE project and that stands for *A Touch Of Bill Evans*.

Why Bill Evans?

Like jazz pianist Bill Evans, I have a great love for classical masters such as Chopin, Debussy and Bach. Bach's *Art of Fugue* and *Well-Tempered Clavier* are beautiful! But the *Matthew Passion* is divine! And I also experience that divinity with Bill Evans.

Bill Evans was one of the most important jazz pianists of the last century. That's especially true of his first trio launched around 1958. The most famous jazz trio of that century.

Famous in what sense?

Bill Evans was a musical forerunner. He first started giving the rhythm section the same role as himself. Normally you have a pianist who is accompanied by the drummer and the bass player. But in Bill's trio, everyone was given musical space. So it became one sound: it was as if one instrument was being played.

They were a musical trinity. That was very innovative for the time.

When and how did you experience that trinity?

When I first listened to Bill's trio, sometime in 1990, I thought, Wow, what's this? It seems as if they are soloing through each other. Of course I understood that jazz was an improvisation style, but I had never heard this before! This could only mean that they were extremely well attuned to each other and listened intensely to each other and mastered all the registers of their instrument. Really amazing!

Do you think the members of the Bill Evans Trio were like-minded people in real life too?

Right now I'm reading a musical biography written by Keith Shadwick titled *Bill Evans, Everything Happens To Me*. And from this biography I can't really tell that Bill had many friendships. It was mainly the musicality that ensured a connection.

How do you listen to Bill Evans now?

I think I now understand and feel his concept. In other words: All musical input is welcome. It is active and

reactive improvisation. There is a deviation from the established paths.

Could you name his concept?

I call it musical and collective freedom. To experience that freedom requires supreme concentration and to maintain that focus you have to turn off all inner blockages and external noise. Bill Evans had an introverted personality and you can hear it in his playing. Like Bill Evans, I want to be very intense in the music, because only then you can create a context in which you can really make music together, so that it flows.

You're a guitarist and Bill was a pianist. So, how will that work?

Converting from piano to guitar is of course a tough challenge. I've been listening to Bill Evans very intensively for about 25 years now. I have stored his sound, it is in my system, in my auditory memory. The transcription of *Time Remembered* shows that I should

use the 27th fret of my guitar but it doesn't exist! So that requires a different technique. In any case, I don't want to copy Bill Evans note for note because I absolutely want to do my own thing with it.

What is it then, doing your own thing?

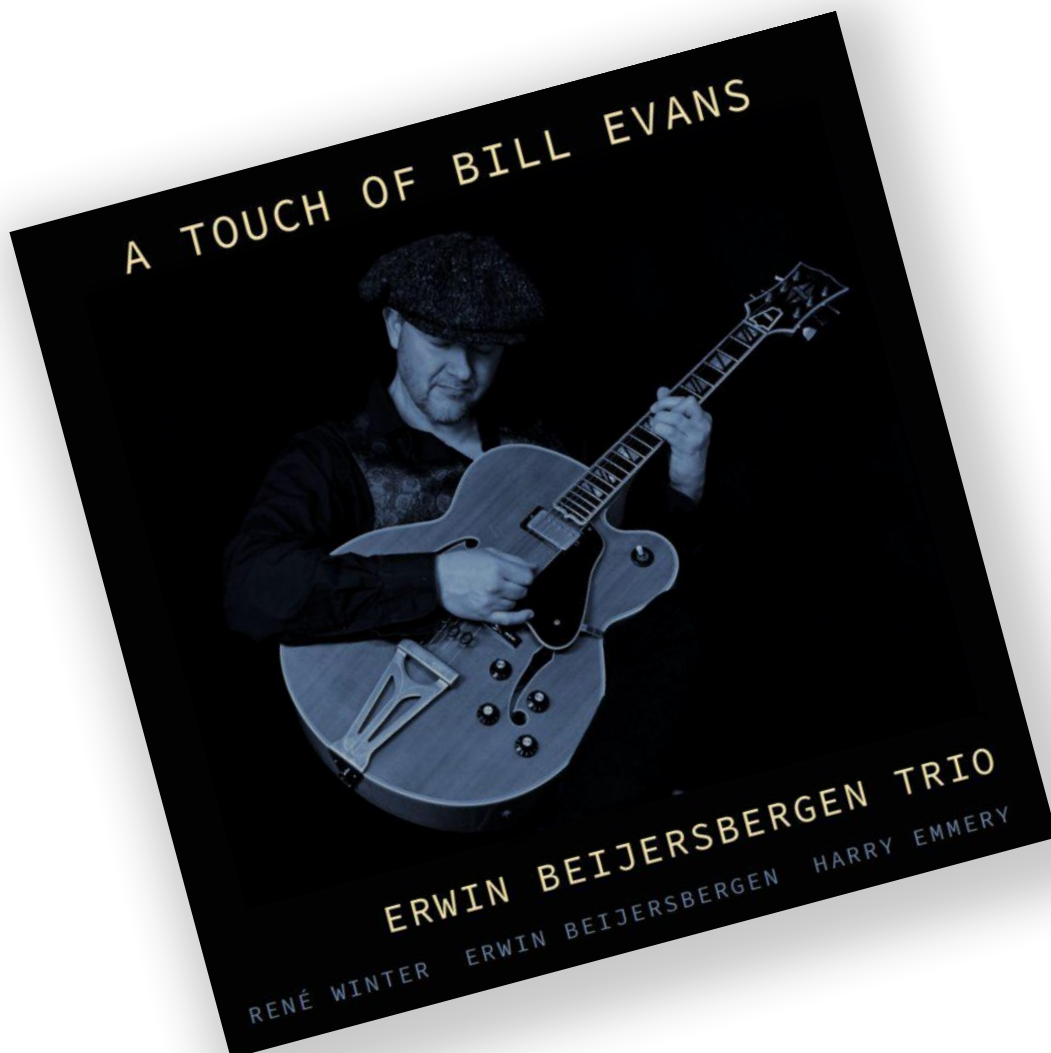
Those are my interpretations of a piece. I put a piece on the music stand and let the composition come to me, I hear it in my head. Bill used a different harmonic system and I follow it within the margins of my own taste.

Surely this should also appeal to other guitarists?

Yes, of course! The technique I use creates a bigger and a different sound. You learn to consciously use open strings and completely different types of voicings.

What can people expect from The ATOBE Album?

It is a beautiful, intense and unique album. I play with fantastic musicians. I strive for musical freedom so that it becomes magical. The beautiful and challenging thing about this album is that it contains a great deal of







individuality - the individuality of Bill Evans and of myself. I'm not the first to pay tribute to Evans. Pat Metheny and Lyle Mays did it in 1981 with the *September 15th* piece.

What do you want to achieve with the ATOBE project?

It is my wish to make a theater tour with Trio Beijersbergen with the Bill Evans repertoire. From concert hall to living rooms. Pure jazz for the true enthusiast!

Would you like to go abroad with the tour?

Yes, absolutely!

Finally, do you have anything to add?

A Touch Of Bill Evans is a dream come true. The road to the album is one of hard study and rehearsal. Sometimes I'm as hunched over my guitar as Bill Evans was over his piano. The love for the instrument, the music, so intrinsically driven, there are almost no words for it. Perhaps one word - Passion! It's about the beauty, the art! Bill Evans must not be forgotten □

Mauritshuis The Hague

14 Sep 2023
07 Jan 2024



Loot 10 stories

Mh

Guest curators and creative leads
JONGSMA + O'NEILL

Exhibition partners



Partners

