

ARTS TALK

Colour Supplement

Number 23

September 2024



ARTS TALK

Colour Supplement

Number 23

September 2024

We have a full report, and some excellent photos, from the Delft Chamber Music Festival. A major exhibition on fashion designer Christian Dior opens at Kunstmuseum in The Hague and we have a preview. Museum Voorlinden has acquired a major work by Anselm Kiefer which has been installed on the dunes. The American Netherlander, Greg Shapiro, starts a new tour *Leaving Trumpland 2* and events promoter Fever present two very different shows - an evening of Flamenco and an exhibition of giant reproduced pictures from the Vatican's Sistine Chapel.

Michael HASTED
Publisher & Editor

Contributors

Astrid BURCHARDT

Photographers

Melle MEIVOGEL
Adrie MOUTHAAAN

Cover

Nino Gvetadze and
Adolfo Guetiérrez Arenas at the
Delft Chamber Music Festival.
Photo by Melle MEIVOGEL



Contents

Delft Chamber
Music Festival



p.4

We Call it Flamenco on tour



p.8

*DIOR - A New Look at
Kunstmuseum Den Haag*



p.12



p.22

*Anslem Kiefer's JERICHO
at Museum Voorlinden in
Wassenaar/The Hague*



p.28

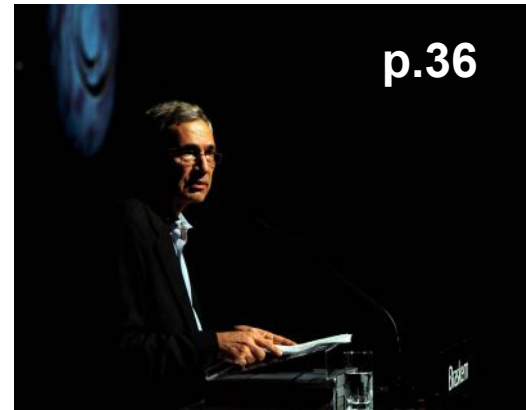
*The Sistine
Chapel comes
to The Hague*

GREG SHAPIRO
Leaving Trumpland 2
on tour

**gregory
shapiro**



p.26



p.36

*The Nexus Lecture
ORHAN PAMUK*



We call it
FLAMENCO

A spectacular show on tour throughout The Netherlands
until the end on November





We Call it Flamenco is a magical spectacle that immerses you in Spanish culture performing six of the fifty existing flamenco styles, called 'palos', performed by professional artists.

The show is presented in four separate sequences, each surrounded by beautiful flowers and enhanced by the play of light and shade. The show has been created, directed and choreographed by María Farelo and Cristian Pérez from Luma Artistas SL and consist of Fandangos from Huelva, solo guitar pieces, tango and much more performed by two professional Flamenco dancers plus a guitarist and singer

When you think of Spain, you think of the charm of tapas, the warmth of the sun and, above all, the irresistible rhythm of flamenco. Castanets and colourful polka-dot dresses bring an Andalusian touch to a unique 4-act show. Professional dancers dance rhythmically to the music in an enchanted staging □





DIOR

A New Look

This autumn the Kunstmuseum Den Haag will present an exhibition on Christian Dior, founder of one of the world's greatest fashion and couture houses, and his unique legacy. This retrospective entitled *DIOR – A New Look* was initiated and conceived by the Kunstmuseum and is therefore distinct from previous exhibitions staged in other countries. “It will focus on Dior’s design and explore the House’s unique essence, developed during the period 1947-1957, when Monsieur Dior himself was at the helm. His successors have always respected this DNA, conveyed through themes like the New Look, the love of flowers, heroines and strong women, and the Dior Dream, which form the backbone of the exhibition”, explains fashion curator Madelief Hohé.

The Kunstmuseum Den Haag is also launching a dialogue between the vision of the founding-couturier, Christian Dior, and the current Creative Director of Dior women's collections, Maria Grazia Chiuri. "Her work is given a central role in this exhibition which truly reflects the idea of a New Look, a 'new vision,'" Madelief Hohé points out. It will also present pieces of costume jewellery, a selection of fashion drawings, iconic images and a focus on women who were important to Christian Dior, as well as those who are important to Maria Grazia Chiuri. The Creative Director is indeed committed to designing for the modern woman, works with female artists and has an eye for the way they see things. The exhibition at the Kunstmuseum not only pays attention to Dior's famous customers but also to the women who work so hard behind the scenes. These emphases ensure a fresh new look at Dior.


DIOR – A New Look will feature designs from the collection of the Kunstmuseum Den Haag, augmented by exceptional loans from Dior Héritage, but also from Palais Galliera (Musée de la Mode de la Ville de Paris), and public and private collections in Belgium, Germany, Monaco and the United States. The exhibition will be accompanied by a Dutch-language catalogue and a children's art book about the young Christian Dior □

DIOR - A New Look is at the Kunstmuseum in The Hague from 21st September until 26th January 2025



DELFT CHAMBER MUSIC FESTIVAL

Photos by Melle MEIVOGEL

A photograph of a woman with dark hair, wearing a black sleeveless dress, seated at a grand piano. She is looking down at the keys. To her right, another person's hand is visible, playing a double bass. The background is a dark brick wall. In the foreground, the blurred heads of an audience are visible.

Nino Gvetadze, in her third year of running the Festival, chose the theme *Microcosmos*. She engagingly used video clips to talk about the programmes, a useful device with which her sunny and gentle nature may well attract an ever growing audience, a vital element in a climate where more and more right leaning politics across Europe increasingly seek to cut the arts. ArtsTalk's Deputy Editor **Astrid BURCHARDT** was there . . .

R
L



delft
_chamber
music
_festival



‘What can you still find to say about classical music?’ a friend wondered when I told him I would write about the 2024 Delft Chamber Music Festival. Many see classical music as if preserved in aspic, forever repeated. They are unaware that there is new work and much can be drawn from juxtaposing it with older work to instill new and fresh meaning.

The perfect example of this is was the opening concert with Bartok’s *Mikrokosmos for Violins, Viola and Cello*, written a hundred years ago. He used classical methods to write this thoroughly modern music, tonight performed with high voltage vigor by Noa Wildschut, Tatiana Samouil (violins), Georgy Kovalev (viola) and Adolfo Guetierrez Arenas (cello). Lenneke Ruiters provided some fine soprano singing of a beautiful Hungarian folk tune, unfortunately out of my vision as she did not reach the stage until the last couple of bars.

Bartok was preceded by American Terry Riley’s *Sunrise of the Planetary Dream Collector* (1980) with a voice-over by an astronaut whose name I unfortunately did not catch. Riley works in the neoclassical style, one removed from Philip Glass and Steve Reich but a little more accessible.

Though it seems unfair to pick one musician out, it was impossible not to be impressed by Noa Wildschut’s playing. Noa was a child prodigy and tonight one could easily see the reason why. Starting the violin aged four and bestriding the stage of the Amsterdam Concertgebouw at the age of only seven, for me at least, she dominated Bartok’s pieces, her slight figure producing incredibly energetic music that twanged my every musical nerve.

To close the programme Nino Gvetadze joined the quartet on piano to add much pace and gravitas to Johannes Brahms beautiful *Piano Quintet in Fmin*.

The opening concert in the Festival’s main venue, the Mandelezaal in the Prinsenhof was followed by the ever popular free Marktconcert which was very well attended as usual, luckily with fine weather. However, there was a change from previous years when it had been used as a kind of sampler/preview of the Festival. Although this evening’s programme offered works from Mendelssohn, Mozart, Anton Webern, Alban Berg and Erich Korngold, among others, we were surprised to see just one orchestra on stage throughout, augmented by Nino Gvetadze and soprano Lenneke Ruiters. The orchestra itself, the Ciconia Consort under the baton

of Dick van Gasteren, was the main event. There was something for everyone with pieces ranging from the beautiful Marietta’s Lied from Korngold’s *Die Tote Stadt* to the crowd pleasing Franz Léhar’s *Vilja Lied* from *The Merry Widow* to round off the event in the shadow of the Delft’s imposing Nieuwe Kerk.

The *Night at the Museum* concert on the 27th July was a resounding success, thanks to a little imagination. It was a brilliant evening, imagined as an old fashioned intimate salon concert. It was based on the tradition of music being played in private houses where composers often tried out their new works among friends/colleagues before presenting them in public. The stage was arranged around the grand piano with a couple of comfortable sofas, a few chairs and a coffee table where Nino Gvetadze installed all the evening’s musicians, representing family and friends. It worked beautifully.

On the menu were works by Gioachino Rossini, Franz Schubert, Frédéric Chopin, master of atonal music Anton von Webern, Franz Liszt and Johann Strauss Jr.. A special treat were the arrangements by early 20th century atonal composer Arnold Schönberg. He had his fun with Rossini’s *Overture to the Barber of Seville* and Johann Strauss’ normally sugary *Rosen aus dem Süden* from which he successfully, and not without a little wickedness, managed to scrape off a good portion of schmaltz – delightful.

Bert Mooiman, appearing with his harmonium, told us few entertaining little anecdotes that added to the relaxed evening. For me the outstanding performance came from Finghin Collins (don’t ask how the Irish pronounce his first name). His performance of Chopin’s *Ballade Nr.4 in F minor* was simple riveting.

After the concert we were invited to stroll around the adjacent Prinsenhof Museum to look at the pictures and to be entertained by young musicians who popped up around every corner, playing everything from Vivaldi to Piazzolla.

There is no doubt that Festival supremo Nino Gvetadze has a great sense of humour and this was demonstrated at the Sunday concert, *Huis Vol Geheimen (House Full of Secrets)*.

John Cage’s *Living Room Music* (1940) was ‘played’ from a table loaded with household objects – packets of cereal or rice, tins, pots, jars placed amidst an old radio and an ancient microwave. All served as percussive instruments for Joey Marijs, Niels Meliefste and, very earnestly by Nino herself, shaking a yoghurt pot and a



tin. Georgy Kovalev, sporting cool dark shades, drummed a huge cardboard box. And who would have thought that even a large carrot drumming on the old microwave and a packet of dry pasta could make music?

My favourite section in Cage's piece was Nino's reading of Gertude Stein's poem *The World is Round*, accompanied by rhythmical, nonsensical whirring and squeaking sounds from her companions, rather like Antonin Artaud whose filmed reciting of his Lettrist poem I once had to 'translate' in London.

Leonard Bernstein's *La Bonne Cuisine* (1947) continued on the theme of the house and home. Performed in English, the excellent soprano Nikki Treurniet sang four recipes with appropriate humour – the words on-i- on,



rai-sins or co-ri-ander can sound just as musical and poetic as any other. During one song titled *Are you too proud to serve your friends an oxtail stew?* two ladies entered the hall with a terrine and offered spectators unfortunate (or lucky) enough, a spoonful of said oxtail stew. Hilarious.

Franz Xaver Wolfgang Mozart (1791 – 1844) *Sonata for Violin and Piano in F major* (1811) kicked off the concert. Of Amadeus Mozart's six children only two survived, Franz Xaver being the youngest. Unlike his older brother, Carl Thomas, who chose to become a civil servant to escape comparison to his father, Franz Xaver braved it as a composer in his own right. His *Sonata*, though more classical but quite different from his father with its skipping, joyful tempo, fitted well into this menu of eccentric fun. It is always a pleasure







to see musicians truly living and loving their music as with pianist Finghin Collins and violinist Noa Wildschut, tonight in a stunning wine red evening gown.

Bohuslav Martinu's (1890 – 1959) 1927 *La Revue de Cuisine* for sextet, including bassoon, trumpet, cello, violin, clarinet and piano was again very lively fun. With photography having replaced the need for figurative representation, the first half of the 20th century thirsted for 'the new' in music as in painting. Martinu's compositions share much with painters Kandinsky, Malevich and Die Blaue Reiter group's colourful canvases.

For our final visit to the Festival the menu consisted of Robert Schumann's piano quintet and six of Franz Schubert's *Lieder from Schwanengesang*, written in 1828.

Schwanengesang or *Swan song* – who doesn't know the meaning of the term? Franz Schubert was said to have written six hundred songs. He was dying as he penned the last notes of this piece. As many of his friends, weakened by syphilis, he died young of typhoid. His total loss of hope is undoubtedly reflected in this work. In just four lines of *Das Meer* he says his soul is dying from longing, but just two lines later he condemns a woman who has poisoned him with her tears. The push-and-pull of lightness, melancholy and in places even a sort of rage were his later hallmark. Was Schubert bi-polar or was this the syphilis speaking?

The song *Der Doppelgänger* has an almost Russian style melancholic flavour, a scene late at night, in which Schubert sees his own ghost staring woefully at a house where once lived his long lost love. He may have been referring to the old belief that seeing one's alter ego presages death. Goethe too had written about encountering himself in a dramatic early morning daze. Are dissociation or encounters with an alter-ego more common in high-functioning artists?

The ever brilliant baritone Thomas Oliemans, who himself has a Delft Chamber Music directorship under his belt, is something of a Schubert lieder specialist. In *Der Doppelgänger*, a song heavy with regret, longing and loss, Oliemans transformed before our very eye into the broken man standing in the darkness.

Again, I much enjoyed Finghin Collins performance as he curled into his piano at the most dramatic moments. I am often in awe when I watch musicians and am reminded of the 12th century calligraphist-monk, secretly inserting his complaint at the back of a book: "It is not just the fingers that write, it is the whole body that aches." After the concert Finghin Collins graciously reassured me that the pronunciation of his first name was Fin-in.

Robert Schumann's piano quintet, written in 1842, formed the second part of tonight's program. Schumann was a great innovator. It was apparently his idea to add a piano to a quartet – and the quintet was born.

It is always wonderful to get some background information in the excellent program notes. Initially, Clara Schumann was to take to the piano, but, about to give birth to her second child, she was replaced by Mendelssohn who subsequently exerted an audible influence on this work.

Nino Gvetadze took to the piano, accompanying the Arethusa Quartet: Daniel Rowland, a riveting first violin, Floor Le Coultre, second violin, Maja Bogdanovic on cello and, last but not least, Rachel Weisz look-alike Dana Zemtsov, viola. She was a delight to watch, her face expressing pure joy of the music □





Anselm Kiefer's

JERICHO

at Museum Voorlinden in The Hague/Wassenaar

Photos and text by Michael HASTED

A visit to Voorlinden is always a great pleasure, not only the world class museum, but there is a lake and beautiful grounds in which to wander and, of course, a splendid café. But hidden away up a winding path up through the trees behind the house one is surprised to find oneself in the dunes with the high-rise blocks and big-wheel of Scheveningen in the hazy distance. And, sitting proudly at the highest sandy point, strangely out of place, are the museum's two newly acquired concrete towers by Anselm Kiefer. You may think them incongruous and a blot on the tranquil windswept landscape until you realise that only a few meters away, half covered in ferns is an old German bunker from the Second World War. Kiefer is nothing if not apposite. And the amazing thing is, we were completely alone up there. The museum, the grounds, the shop and the café were crowded, the car parks full, but the dunes, only five minutes away, were deserted. That says a lot about the human condition too.



As a child, Kiefer played among of rubble of war-torn Germany. There he built his first towers with the debris he found lying around. After that, he never stopped building.

The artist made these two bunker-like blocks of reinforced concrete; you can still see the metal of the iron rods sticking out of the sections. Together, the stacked sections reach 15 and 17.5 metres high and look like the remains of a building destroyed by war or abandoned, unfinished tower block. Each edifice has its own hidden secret. On top of one tower he placed a stack of books, on the other he has a ship balancing over the edge.

The title of the work refers to one of the oldest cities in the world, whose fall and rebuilding is described in The Bible and a famous Spiritual hymn. In Kiefer's work you can often find Biblical references as well as reference to German history and mythology. Destruction and rebuilding are also recurring themes in his work. The artist sees a certain beauty in ruins, "To me, they do not represent an end, but offer hope for a new beginning."

When you stand inside of the towers, you can see that daylight falls in through the openings. You also get a view of the sky right through all the building levels. It is as if Kiefer is trying to form a bridge between heaven and earth.

If you saw the recent major retrospective of Kiefer at Voorlinden you will not need any prompting to visit this monumental work. If you didn't see that show, I suggest you make up for it by visiting *Jericho* up in the dunes behind the house - and it's free □

-

Greg Shapiro is

LEAVING TRUMPLAND

*L*eaving *Trumpland 2* is a mix of stand-up and storytelling, with a bit of Trump-inspired improvisation at the end. Shapiro wrote *Leaving Trumpland 1.0* in 2020 – during COVID. He argues that a Trump comeback would be about as welcome as COVID 2.0.

In 2024, Shapiro gets personal. It was in 2020 that COVID killed his step-father, due to Trump's virus-denying followers. Four years later, Shapiro is accused of lying about his step-father just to make Trump look bad (like Trump needs help). Shapiro is happy to peel back all the layers and share the unvarnished truth. *Leaving Trumpland 2.0* is Shapiro's most brutally honest show yet.

Greg Shapiro is one of the originals at Boom Chicago theater in Amsterdam. He has hosted *Comedy Central News* on ComedyCentralNL, and he has appeared on BNR, BNN-VARA, VPRO & ZDF in Germany. And yes, he is known as the voice of Trump in the *Netherlands Second* viral video with 50 million views. As author, Greg has written books such as *How to Be Dutch: the Quiz* and his latest, *The American Netherlander: 25 Years of Expat Tales*.

Leaving Trumpland 2.0 is on tour throughout The Netherlands from 11th September until 17th October. The show is written and performed by Greg Shapiro, directed by Michael Diederich and performed in English, with some Dutch □

Photo by Adrie Mouthaan





The Ancestors of Christ - Asa



The Sistine Chapel comes to The Hague

Thirty-four of Michelangelo's iconic frescos have been reproduced actual size and arranged in the Grote Kerk to give an impression of the Vatican's unique Chapel

Photos and text by Michael HASTED



I have dozens, maybe hundreds of art books. Everything from Rembrandt to Renoir and Picasso to Pollock. A lot of the pictures I have seen in the flesh, as it were, but most of them I haven't. Most of them are in galleries around the world which I am unlikely to visit. The advantage with reproductions is that one has access to all the great masterpieces of art along with their stories at one's fingertips. But it's not really a substitute. There is nothing like seeing the actual painting, to see its actual size, its frame and its environment. But there is a middle way.

The Vermeer Centre in Delft has actual size reproductions of all the Dutch master's work, lined up in chronological order and now, in similar manner, you can visit the Sistine Chapel without actually going to Rome. International event promoters Fever's presentation of this incredible room has been touring France for the past few months but it can now be seen in the centre of The Hague.

The Sistine Chapel is in the Apostolic Palace, the Pope's official residence in Vatican City. Originally known as the Cappella Magna, it takes its name from Pope Sixtus IV, who had it built between 1473 and 1481. Johann Wolfgang Goethe said, "Without having seen the Sistine Chapel one can form no appreciable idea of what one man is capable of achieving". The work is considered to be perhaps the single most important artwork in the world and certainly a cornerstone work of High Renaissance art.



The Ancestors of Christ - Isai



If you are lucky enough to visit the Vatican to see the real thing you will not be alone, you will be elbowed and pushed by hundreds of fellow tourist all jostling for the best vantage point, taking selfies and generally being disrespectful. Not the best way to appreciate the masterpiece. Fever's *The Sistine Chapel by Michelangelo - The Exhibition* provides an alternative, an environment where one can take one's time and study the paintings close up.

Thirty-four of Michelangelo's iconic frescos have been reproduced actual size and arranged in the Grote Kerk to give an impression of the Vatican's unique Chapel. The space is an ideal location for the exhibition and creates exactly the right atmosphere and ambience. The huge wall paintings are arranged around the Kerk on specially constructed frames and the Chapel's ceiling paintings, including of course *The Creation of Adam*, hang on wires above one's head. Now, while everybody is familiar with that image and the fourteen meter high focal point of the Chapel, *The Last Judgement*, one is perhaps not so familiar with some of the other pictures which *in situ* are not quite so easy to see. This exhibition has brought them down to eye level so they can be seen at touching distance without having to strain your neck.

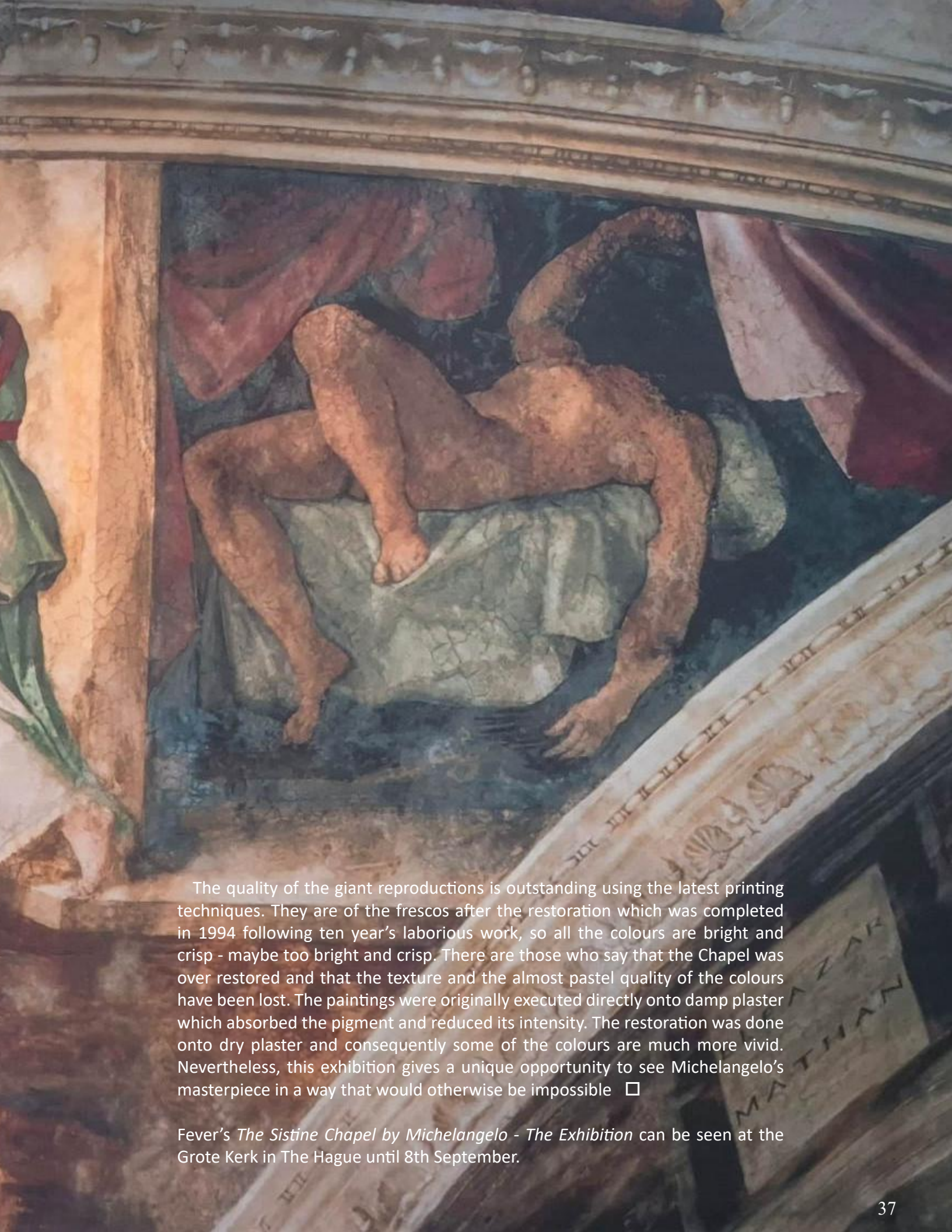


Without having seen the Sistine Chapel one can form no appreciable idea of what one man is capable of achieving - Johann Wolfgang GOETHE





Judith and Holofernes



The quality of the giant reproductions is outstanding using the latest printing techniques. They are of the frescos after the restoration which was completed in 1994 following ten year's laborious work, so all the colours are bright and crisp - maybe too bright and crisp. There are those who say that the Chapel was over restored and that the texture and the almost pastel quality of the colours have been lost. The paintings were originally executed directly onto damp plaster which absorbed the pigment and reduced its intensity. The restoration was done onto dry plaster and consequently some of the colours are much more vivid. Nevertheless, this exhibition gives a unique opportunity to see Michelangelo's masterpiece in a way that would otherwise be impossible □

Fever's *The Sistine Chapel by Michelangelo - The Exhibition* can be seen at the Grote Kerk in The Hague until 8th September.



The Nexus Lecture

ORHAN PAMUK

On 22nd September, 1994, the famous Palestinian literary scholar Edward Said gave the very first Nexus lecture in Tilburg. That lecture marked the birth of the Nexus Institute. Now, on the occasion of the thirtieth anniversary of the Nexus Institute, the Turkish writer and Nobel Prize winner Orhan Pamuk will deliver the 2024 Nexus Lecture in the auditorium of Erasmus University Rotterdam.

Pamuk is one of the most important writers of our time, and with his oeuvre he follows in the footsteps of giants such as Lev Tolstoy and Thomas Mann. His books have been published in 63 languages and have sold more than 15 million copies. For contemporary classics such as *My name is Karmozijn* (1998), *Snow* (2002) and *That Strangeness In My Head* (2014).

In 2006, Pamuk was the first Turkish writer to receive the Nobel Prize for Literature. The jury praised his 'search for the melancholic soul of his native city, in which he discovered new symbols for the clash and entanglement of cultures'. The tension between Western and Eastern values runs like a common thread through Pamuk's work.

The Nexus Lecture by Orhan Pamuk will take place on Saturday, 28th September from 15:00. A public discussion will follow the lecture □



Not Only, But Also

Here's are some events that are taking place this month in the Rotterdam, Amsterdam and The Hague area and eveywhere nearby or in between



5th – 15th September

NEDERLANDS THEATER FESTIVAL

in Amsterdam



Until 11th September

**PHOTOGRAPHY THROUGH
THE LENS OF AI**

at FOAM in Amsterdam



13th & 14th September

ART CENTRAL
Open Gallery Weekend

in Rotterdam



Until 15th September

LOVE FOR DRAWING
Artists choose from the collection

at Stedelijk Museum Schiedam

**gregory
shapiro**



13th September – 16th November

GREG SHAPIRO *Leaving Trumpland 2*

on tour



15th September - 16th March 2025

ANDY WARHOL

at Schunck Museum in Heerlen

**JOAN
MIRO**
SCULPTURES



20th September – 5th March 2025

JOAN MIRÓ - SCULPTURES

at Museum Beelden aan Zee
in The Hague/Scheveningen



20th – 22nd September

UNSEEN PHOTO FAIR

at Westergas in Amsterdam



22nd September – 17th November

SUNDAY CONCERTS

at Theater de Veste in Delft



28th September – 19th January 2025

MAARTEN VAN HEEMSKERCK

in Haarlem and Alkmaar



Until 29th September

**MORAG MYERSCOUGH –
*(Leave) Space for Space***

at NDSM in Amsterdam

ARTS TALK

Radio

THE ARTS IN HOLLAND

NEWS, REVIEWS, PREVIEWS & INTERVIEWS

