

THE NEWSLETTER

Issue No.4 – March 2006
Trudy's Chairwords

Since our last *Newsletter*, ADFAS members and friends have had the opportunity to enjoy an exceptionally interesting and successful all-day outing at the Europalia exhibitions in Brussels, plus two more lectures of high quality, reviewed below. Thanks to Gilberte Du Bois for her superb organization of the former, which included the vivacious Lieve Dejonghe as our guide and an excellent venue for lunch, the Museum Café in the Place Royale. The pre-lecture supper at the Rubenshof, held in February this year, may well become an annual event, as it gives us all a chance to socialize, whilst eating and drinking. What better way to begin an evening with ADFAS!

Our lecturer on *The Florentine Renaissance Palace*, Dr. James Lindow, was very interested to learn about the work of the ADFAS volunteers in Antwerp's churches and museums, also the forthcoming ADFAS art exhibition. In addition to presenting lectures for NADFAS, Dr. Lindow works as an art historian and assessor for AXA Art, an important branch of AXA Insurance. He was kind enough to bring ADFAS to the attention of the AXA Art office in Antwerp and through this introduction we have been able to secure a promise of support for ADFAS and, in particular, the Contemporary Art Exhibition, more of which below. Details have yet to be finalized but we are very grateful to Dr. Lindow for enabling ADFAS to make the contact with AXA Art, who are currently the principal sponsor of TEFAF Maastricht.

Our April lecturer, Claire Portheine, lives near The Hague and comes highly recommended by our sister Society there. For anyone (artist, audience or just amateur critic) interested in paintings - why some appeal and others not, the influences we may not even realize are there - this is not to be missed!

Trudy Debec

The 4th ADFAS Contemporary Art Exhibition

The series of contemporary art exhibitions organised by ADFAS gives our Society an opportunity to be actively involved in the local arts community in a supportive role. By offering a number of final year students and graduates from one of Antwerp's Academies the chance to exhibit their work in a public space, alongside works by established artists working in the Antwerp area, we hope to help nurture early careers and encourage, in the viewer too, an enjoyment of art in different mediums.

Participating artists this year work in a variety of disciplines. The established artists are Milenko Divjak (paintings & graphic art), Beatrijs Lombaerts (collage) and Michal Lukasiewicz (paintings). Graduates from the Koninklijke Academie voor Schone Kunsten - Departement Hogeschool Antwerpen are Tomas Boiy (graphic art & paintings), Annemie Buytaert (sculpture), Carolien Cuyvers (Japanese lacquer & jewellery) and Sara Lauwereins (free graphics).

The 4th ADFAS exhibition will be held in early June at the 't Kapelleke gallery, Oever 27, in the heart of old Antwerp. The opening reception will be held on the evening of Friday, 2 June. Excluding Mondays & Tuesdays, the exhibition will then be open to the public each afternoon until Sunday, 18 June. As the first weekend coincides with the Whitsun holiday, the gallery will also be open on Monday, June 5. Details of opening times will be on the

ADFAS invitations, which are being prepared for printing.

I very much hope that many of you will want to be actively involved in the running of this ADFAS exhibition. Manning the gallery during opening hours should be an interesting, even exciting task and it is essential to the success of this project. We need a minimum of two volunteers on duty at any one time. If you have some free time during the exhibition's run and would be willing to help, even for one afternoon, please give your name to Georgina Murphy, or any other committee member, so that Georgina can begin to draw up a rota. In 2002, volunteers facilitated the smooth running of a very successful ADFAS exhibition, so do help if you can and let's keep the ball rolling!

WHAT'S COMING UP in Antwerp?

KMSKA: From March 11th 2006 onward
Realism from Brouwer to De Braekeleer. A new presentation of the museum's collection.

The museum is working step by step towards a new presentation of its collection. Seven rooms have been renovated on the upper floor which allows the new presentation to highlight the continuity of artists' work in the Low Countries from the 17th century to the end of the 19th century. In the 19th century artists such as Henri De Braekeleer and Félicien Rops became convinced of the value of painting 'en plein air' and they rediscovered the realism of the 17th century.

Our meeting place:

**Café/Restaurant Rubenshof (first floor), Groenplaats 9,
2000 Antwerpen (tel: 03/231 59 52)**

The February and March lectures

Monday 3 April 2006
"MISSION IMPOSSIBLE", THE
AWKWARD RELATION
BETWEEN ART AND REALITY
Lecturer: Claire Portheine

Making art is creating an illusion. But what happens exactly in our minds when we see a flat piece of textile covered with coloured paste, and translate it quite naturally into a landscape or a still life? This lecture examines some of the tricks used in painting to convey the message of space, movement and sound, and above all, the rules by which the game of sending and receiving the message is - consciously or not - played by the artists and their public.

With this short introduction given by Claire Portheine herself, I searched the internet and found mostly very specialized articles. But with the words "Art and reality" I found this interesting statement on:

www.n55.dk/manuals/discussions/n55_texts/art_reality.html

When one wants to talk about art, one must talk about: persons and their behaviour with other persons and things in concrete situations. As a precondition that these persons are actually practising this behaviour at all, one has to imagine that they are experiencing it as meaningful. There is reason to presume that this always stands when one talks about art. Otherwise one would be able to imagine:

- art which has nothing to do with persons
- art which no one finds meaningful and which therefore has no significance
- art which has nothing to do with the behaviour of persons
- art which has nothing to do with other persons
- art which has nothing to do with things
- art which has nothing to do with concrete situations.

This knowledge enables us to talk about art in a way that makes sense, and without allowing habitual conceptions, social conventions and

concentrations of power to be of decisive importance to our experiences.

I am very curious about this rather special lecture which could be very interesting.

Monday 8 May 2006
A GARDEN TOUR OF EUROPE
Lecturer: Maggie Lamb

In Spain, at least one wonderful legacy from the time of Moorish rule has been preserved: the gardens of the Alhambra in Granada. Much has been lost through destruction, neglect and so-called restoration, but the spirit of the old civilisation is alive and unconquerable, though we see now only the shadow of its former glory. Terrace-gardens climbed the slope of the Alhambra hill, and traces of them may yet be found in the "Jardin de los Arcades". The great Moorish castle gardens stand on the broad spur of the hill. We get a picture of the old situation from the inside and from some of the courts: at the so-called Myrtle Court the original plan is very clearly shown.



Water garden in the Alhambra

In France, there was André Le Nôtre (1613-1700), the greatest of French garden and landscape designers. He followed his father as head gardener at the Jardin des Tuilleries in Paris and also studied fine art in Paris. The parks which Le Nôtre designed at Vaux-le-Vicomte and Versailles are the supreme examples of French 17th century style of garden design. Le Nôtre also projected the central axis of the Tuilleries, which became the grand axis of Paris running to the Arc de

Triomphe and La Defense. The designer enjoyed a warm relationship with his patron Louis XIV. Both were men of taste with a passion for gardens and architecture. The baroque style of garden design, which they brought to a crescendo, became widely influential in Europe and beyond the wider world.



A view of the Tuilleries gardens in the 17th century

And if you want to hear more about European gardens, particularly about some well-known gardens in Belgium and the Netherlands which Maggie Lamb is including especially for us, don't forget to come to the May lecture!

Our April lecturer

CLAIRE PORTHEINE

Claire Portheine studied History of Art at Leiden University where she graduated in 1968. She started her professional activities as a researcher in historical archives, but discovered the thrill of guiding people in looking at art while living abroad. She started giving courses and lectures as soon as she returned to Holland after ten years. Her particular interest is in modern and applied art, and in the perception and communication in visual language, which is what art is mainly about.

Our May lecturer

MAGGIE LAMB

Maggie Lamb specialises in photography, plants and garden history. She has education and horticultural qualifications; having trained as a teacher, she also has theatre experience. She has published articles for specialist plant societies, and has been lecturing to horticultural, flower and garden groups since 1992. Maggie Lamb also speaks for the National Trust, the Royal Horticultural Society and the Women's Institutes.

Comments by ADFAS members on recent events and other things

Please send us your comments and we will publish them. Thank you.

James Lindow on The Florentine Renaissance Palace (February 2006)

Renaissance Florence was a city of rich merchants and bankers. It was a republic, a city that in those days already had more than 10,000 inhabitants and was larger than London at that time. Florence was divided into 24 "*Quartieri*": parish quarters and each one had its own church.

All the wealthy families built marvellous palaces, not only for their own prestige and the honour of their family, but also to glorify God and to honour the City. We received guided tours of the Palazzo Rucellai, the Palazzo Strozzi, Palazzo Davanzati, Palazzo dei Medici etc, with their architectural plans, inner courtyards, studies, dining- and bedrooms, their decorations, frescoes, statues, and not least the different pieces of furniture, glassware from Merano as well as pieces in crystal rock, and dishes in thin earth ware (known as majolica). In all of this aspects Dr Lindow showed us pictures of masterpieces from many well known architects and artists as Brunelleschi, Alberti, Donatello, Lippi, Ghirlandaio and so many others.

Our lecturer, a fine specialist, who has done a lot of research on the Florentine palaces and their facades as well as their inside furnishing, added many anecdotes, which he found doing his research work and that was what I really found to be the juice of his lecture.

GDB

Eveline Eaton on The New Berlin: Art and Architecture (March 2006)

"The New Berlin, Art and Architecture", topic of the evening, was introduced to us by freelance lecturer Mrs Eveline Eaton.

A short introduction was given by showing a ground plan of Berlin after 1945. The city was divided into sectors by the Potsdam Conference. The Soviets occupied the sector that became known as East Berlin. The zones assigned to the British,

Americans and French constituted West Berlin. This division resulted in severe tension between the Soviet Union and the Western powers and subsequently influenced the rebuilding of the city, 92% of which had been destroyed by the end of the war.

It was surprising to learn that Berlin has more bridges than Venice and more waterways and canals than Amsterdam.

Mrs. Eaton guided us with great knowledge through this enormous city citing the different museums and in the meanwhile quoting anecdotes.

Berlin was founded by Albert the Bear in the 12th century (hence the city's bear symbol) but the name comes from the Slavonic word BIRL, or swamp and was first mentioned in the 13th century, 1237 AD to be exact.

The flowering of the city began at the end of the Thirty Years War (1618 – 1648) under the Great Elector, Friedrich Wilhelm von Hohenzollern. It was he who built a wide avenue with lime trees separating the two carriageways which became known as *Unter den Linden* or Under the Linden Trees. Frederick William's successors turned Berlin into a baroque city with such notable structures as Charlottenburg (small by royal standards!), a country residence of Elector Frederick III (later king Frederick I). Charlottenburg has a French garden and a beautiful ballroom in Rococo style.

Another is the palace of Sanssouci, build in Rococo style in 1745 by Georg Wenzeslaus von Knobeldorff for Frederick the Great whose father was the famous "Soldier King".

In the Kurfürstendamm stands the tower of the Kaiser Wilhelm Memorial Church, left unrestored as a reminder of the war. A similar memorial, the unrestored remains of the St. Nicholas Church, is preserved in what was East Berlin.

The large Tiergarten park (larger than Hyde Park) in central Berlin contains the Reichstag with its glass dome, reconstructed by Foster, and the Berlin zoo. The Berlin Philharmonic concert

hall is on the opposite side of the Tiergarten. At the south east end of the park is the Potsdamer Platz. The State Opera is in old East Berlin on the famous Unter the Linden Trees, which leads to the Brandenburg Gate (build by Langhans in 1791), a triumphal arch in the classical style. Near the Gate is the city's Holocaust memorial.

Amongst Berlin's many museums are many in the western part of the city such as the New National Gallery; those on Museum Island in the eastern part of the city include the Old Museum and the Pergamon Museum.

In front of the Humboldt University of Berlin is a glass panel, level with the street through which one can see white empty bookshelves, this to commemorate the infamous book burning in 1933 by the Nazi's.

Numerous other buildings, monuments and places dating from the 18th and 19th century (chiefly by Schinkel and Schlüter) were described by Mrs. Eaton in detail during the lecture which ended with the famous, or infamous, Berlin Wall erected in 1961 and dismantled in 1989.

And thus ended another memorable ADFAS evening which left me, as predicted by Mrs. Eaton, a bit confused because of all the different electors and kings with the same name ... Frederick, Frederick William or Frederick the Great etc!

RC

WHAT'S COMING UP in Antwerp?

Hessenhuis

From March 1st until May 31st 2006

Antwerp-Frankfurt, migration and innovation around 1600

Religious wars in the Low Countries started the emigration of Flemish people to Amsterdam, Hamburg, Cologne and also to Frankfurt. Many of them were painters, printers, goldsmiths, weavers etc. Their works of art came into the collections of the Historic Museum in Frankfurt and are now the subject of this exhibition

DATES TO REMEMBER

2005-2006 Season:

3 April 2006	'Mission Impossible', The Awkward Relation Between Art and Reality Lecturer: Claire Portheine	Rubenshof, 1st floor	7.30 pm
18 April 2006	ADFAS Committee Meeting (if you have anything you would like brought up at the Committee meeting, please get in touch with Trudy Debice or Georgina Murphy)		
8 May 2006	A Garden Tour of Europe Lecturer: Maggie Lamb	Rubenshof, 1st floor	7.30 pm
2 June 2006	ADFAS Contemporary Art Exhibition: Vernissage	Gallery 't Kapelleke Oever 27, Antwerpen	7.30 pm

Between 2 and 18 June, the Art Exhibition is open on Saturdays and Sundays from 12 noon to 6 pm, and on Monday 5 June from 12 noon to 6 pm. It is also open on Wednesdays, Thursdays and Fridays from 2 pm to 6 pm.

18 June 2006 Closing of the Art Exhibition

End of season: an extra visit plus lunch is in the process of being arranged; more information will be available at the coming lectures.

2006-2007 Season:

2 October 2006	Life and Art in Ancient Egypt Lecturer: Nicole Douek Preceded by: AGM	Rubenshof, 1st floor	7.45 pm 7.30 pm
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