

d'Angelino

CHANSONS GRISES

Couture
Art
Poetry

INSPIRED BY
MESDAG
VAN GOGH
COUPERUS
VERLAINE

Three exhibitions
14 chairs
2 dinner services
7 tapestries
21 sartorial statues

PANORAMA MESDAG

THE MESDAG COLLECTION

LOUIS COUPERUS MUSEUM



Editorial

The first museum I visited as a five year old boy, holding my parents' hands was Panorama Mesdag, a powerful experience that I internalised. When the celebration of the 100th anniversary of Hendrik Willem Mesdag's death came up, I could not prevent myself from hatching a suitable plan to materialize my never ending admiration of his work. Add to this the 125th anniversary of Vincent van Gogh's death, another artist that I admired from a tender age, and it is obvious that a lot of ideas and colourful plans started tumbling in my head.

This hectic creative process ended in an ambitious plan: a big project that encompasses three Hague museums and the Atrium of The Hague town hall. Panorama Mesdag, the Louis Couperus Museum and the Mesdag Collection will embrace each other and a variety of artistic disciplines which will reinforce each other.

Great to experience how my ideas were warmly welcomed by all parties involved. My fascination for materials, needle work and cultural symbols might be familiar to the readers of this magazine. They may by now recognize how I design my patterns: in an original system in which I endeavour to distinguish myself from my contemporaries. The same goes for my urge to continually tap new sources of inspiration from the world of other art disciplines such as painting, music and poetry. To merge these arts in one large tribute to Mesdag, Van Gogh and Couperus – the great author who embodies the 'The Hague Feeling' in the most sublime way - was my dream slowly but surely coming true.

Art, music and literature are a trinity of beauty that I tried to express in my trade in a host of richness of materials and needle art. The way in which I create couture as such rubs elbows with cultural phenomena I admire at the moment: in art no boundaries exist. Any limitation an artist confines himself to clashes with his urge to expression to reach ultimate perfection. I would like to mention that never before did I include ceramics apart from couture and tapestry. The beauty of Mesdag's modest tinted sea- and dune-scapes, the exuberant innocence of the untamed colourful Van Gogh and the flamboyant drawings of Carel de Nerée tot Babberich, a contemporary of both painters, inspired my flow and inspiration to a dimension so far unknown to me. The image that was gradually



RENE LAUFFER

appearing on my retina was ultimately completed by the atmosphere of the song cycle Chansons Grises by Reynaldo Hahn to poems of Paul Verlaine.

It would be an understatement to say that with these sources of inspiration my work would be a piece of cake. I would belittle the indescribable intensity of my own trade, but visualizing what was in my head, made me come nearer to these admired artists than I have ever felt before. The kinship, the admiration and love that I cherish for all things of beauty that they achieved and that so many generations have relished so far, I consider the greatest gift of this triptych.

In this magazine you'll meet with three directors of the three Hague museums that gave me the opportunity to realize my dreams, and you'll find the poems and images which inspired me to take home as a keepsake.

Enjoy!
Peter George d'Angelino Tap

Behind the Scenes

Peter George d'Angelino Tap and other professionals at work



Peter George explains

Embroidery machine working at a design for the dinner services



Wool for embroidery and crochet, all done by hand

Wool for felting – all handwork

Kilometres of yarn are used (yarns by Ricoma)



Unfinished dresses on mannequins

Detail hand crocheted shapes and shells on a dress



Material of a Mesdag dress: a layer of lace put together with layers of wool

Material of a Van Gogh dress: hand punched with wool yarns

Tailors Linda de Leef and Ibrahim at work



Crew for the photoshoot in Panorama Mesdag

Hairdressers Magda and... (Nature Hair) at work



Make up artist Marihen Giménez (Glamour Makeup) at work



Last corrections by Ibrahim

Photographer René Lauffer and Peter George and Monique at work in the Panorama

Chanson d'automne

Les sanglots longs
Des violons
De l'automne
Blessent mon cœur
D'une langueur
Monotone.
Tout suffocant
Et blême,
quand
Sonne l'heure,
Je me souviens
Des jours anciens
Et je pleure
Et je m'en vais
vent mauvais
Qui m'emporte
Deçà, delà,
Pareil à la
Feuille morte.

herfstlied

lange waterlanders weerklinken
violen van de herfst
kwetsen mijn hart.
loome langewijle
alles verstikkend en bleek.

als het uur klinkt
wellen de vervlogen dagen op
en treur ik. Ik vertrek
onder valse wind
die mij wegvoert
van dit van dat
gelijk het verstorven herfstblad.



H.W. Mesdag (1831 - 1915),
Shipwreck, oil on panel,
128 x 79 cm,
Panorama Mesdag, The Hague



Carel de Nerée tot Babberich,
(1880 - 1909), *Study after
Ohanassan: the Beautiful Image V*,
1900 - 1904, ink and pencil,
35 x 21 cm, private collection



Vincent Van Gogh, (1853 - 1890),
Wheatfield with a Reaper,
oil on canvas, 73.2 cm x 92.7 cm,
Van Gogh Museum, Amsterdam
(Stichting Vincent van Gogh)

Tous deux

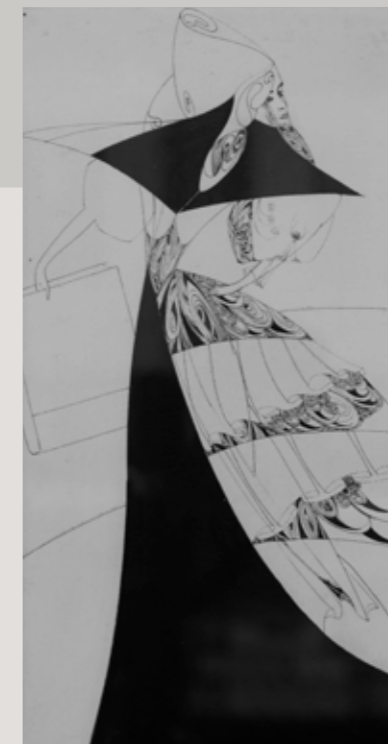
Donc, ce sera par un clair jour d'été
Le grand soleil, complice de ma joie,
Fera, parmi le satin et la soie,
Plus belle encor votre chère beauté ;
Le ciel tout bleu, comme une haute tente,
Frissonnera somptueux à longs plis
Sur nos deux fronts heureux
qu'auront pâlis
L'émotion du bonheur et l'attente;
Et quand le soir viendra,
l'air sera doux
Qui se jouera,
caressant, dans vos voiles,
Et les regards paisibles des étoiles
Bienveillamment souriront aux époux

beiden

het zal waarlijk een schitterende zomerdag zijn
de overvloedige zonneshijn
zal samenspannen met mijn geluk,
gehuld in satijn en zijde
zal jouw precieuze schoonheid nog dierbaarder lijken,
de lucht geheel blauw
als een hoog baldakijn,
zindert overvloedig in lange plooiën
op ons beider gelukkig aangezicht
dat verbleekt door ziel'roerselen, geluk en verwachting.
als de avond valt
zal de wind zacht liefkozend
door uw sluiers fluisteren
welwillende sterren zullen goedkeurend neerzien op
de gehuwden.



H.W. Mesdag (1831 - 1915),
Evening colours sun, 1898,
oil on canvas, 94 x 155 cm.
Panorama Mesdag, The Hague



Carel de Nerée tot Babberich,
(1880 - 1909), *Rôdeuse: Cover
for White Nights*, 1900 - 1904,
ink and pencil, 32 x 17 cm,
Museum Arnhem.



Vincent Van Gogh, (1853 - 1890),
Green Ears of Wheat, 1888,
oil on canvas, 54 cm x 65 cm,
Israël Museum, Jerusalem

L'allée est sans fin

L'allée est sans fin
Sous le ciel, divin

D'être pâle ainsi!
Sais-tu qu'on serait
Bien sous le secret
De ces arbres-ci?

Des messieurs bien mis,
Sans nul doute amis
Des Royers-Collards,
Vont vers le château.
J'estimerais beau
D'être ces vieillards.

Le château, tout blanc
Avec, à son flanc,
Le soleil couché,
Les champs à l'entour...
Oh ! que notre amour
N'est-il là niché !

weg zonder einde

de weg is zonder einde
onder de glorieuze hemel

Zo bleek te zijn!

weet je, dat we veilig zijn
onder de betoverende omarming
van de bomen hier?

twee heren in goede doen
zonder twijfel vrienden
uit de 'des Royers-Collards' *
'gaan' in de richting van het kasteel
zo schat ik, het lijkt mij mooi
zo een oude man te zijn.

het kasteel, wit gewassen,
aan zijn zijde
de ondergaande zon
te midden van de velden
opdat het onze liefde
tot schuilplaats moge zijn.

*de straat waar Verlaine woonde



H.W. Mesdag (1831 - 1915), *Sunset*, 1889
(Salon 1889), oil on canvas,
Panorama Mesdag, The Hague

Carel de Nerée tot Babberich,
(1880 - 1909) *Ecstasy, Introduction*,
1900 - 1901, ink and pencil
and red ink, 35 x 21 cm,
Museum Arnhem

Vincent van Gogh, (1853 - 1890),
Road with Cypress and Star, 1890,
oil on canvas,
Kröller-Müller Museum, Otterlo

En sourdine

Calmes dans le demi-jour
Que les branches hautes font,
Pénétrons bien notre amour
De ce silence profond.

Fondons nos âmes, nos coeurs
Et nos sens extasiés,
Parmi les vagues langueurs
Des pins et des arbousiers.

Ferme tes yeux à demi,
Croise tes bras sur ton sein,
Et de ton coeur endormi
Chasse à jamais tout dessein.

Laissons-nous persuader
Au souffle berceur et doux
Qui vient à tes pieds rider
Les ondes de gazon roux.

Et quand, solennel, le soir
Des chênes noirs tombera,
Voix de notre désespoir,
Le rossignol chantera.

Gemoffeld

kalm midden-dag, zodat onze liefde van deze
diepe stilte in de hoge takken wordt doordrongen

ze bieden houvast aan onze ziel onze harten en
onze vervoering, tussen lome golven van naald- en
aardbeibomen

sluit je ogen half - kruis de armen voor de borst,
je hart zal inslapen, tot in de oneindigheid
van voornemens verstoken.

laat ons ervan, met een ebbede zachte verzuchting
ontsprongen aan de golven van het rossige gazon
die ons de voeten beroerde, overtuigen.

als dan, plechtig, de avond door de zwarte eiken valt,
zal als de stem van onze wanhoop de nachtegaal
zingen.



H.W. Mesdag (1831 - 1915),
Summer evening at the beach, 1900,
oil on canvas, 179 x 139 cm,
collection J. Poort, Wassenaar

Carel de Nerée tot Babberich,
(1880 - 1909), *La Promeneuse*, 1904,
ink and copper paint, 35 x 22 cm,
Collection Meentwijk

Vincent Van Gogh, (1853 - 1890),
Cypresses with two female figures,
1889, oil on canvas, 92 x 73 cm,
Kröller-Müller Museum, Otterlo

L'Heure Exquise

La lune blanche
luit dans les bois.
De chaque branche
part une voix
sous la ramée.
O bien aimée.

L'étang reflète,
profond miroir,
la silhouette
du saule noir
où le vent pleure.
Rêvons, c'est l'heure.

Un vaste et tendre
apaisement
semble descendre
du firmament
que l'astre irise.
C'est l'heure exquise!

Het voortref'lijke uur

de witte maan
schijnt door het lover
van iedere tak
spreekt een stem
door het gebladerte
oh geliefde

het meer weerkaatst
als een diepe spiegel
het sylhouet
van de zwarte wilg.
waar de wind jammert
laat ons dromen, het is tijd

een grote en lieflijke
vredigheid
lijkt ne'er te dalen vanuit het firmament
waar sterren fonkelen

ah, het voortreffelijke uur



H.W. Mesdag (1831 - 1915),
Moon by evening, 1899,
oil on canvas, 100 x 125 cm,
Panorama Mesdag, The Hague

Carel de Nerée tot Babberich,
(1880 - 1909), *The high priest*,
1900 - 1901, Pencil, ink with pen
and brush, heightened with white
paint, 61 x 31 cm, private collection

Vincent van Gogh, (1853 - 1890),
Starry Night, 1889, oil on canvas,
Museum of modern Art,
New York City

Paysages triste

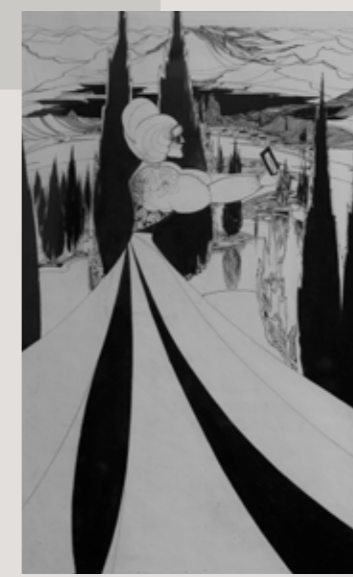
L'ombre des arbres dans la rivière embrumée
Meurt comme de la fumée,
Tandis qu'en l'air, parmi les ramures réelles,
Se plaignent les tourterelles.

Combien, ô voyageur, ce paysage blême
Te mira blême toi-même,
Et que tristes pleuraient dans les hautes feuillées, -
Tes espérances noyées.

Zwaarmoedig landschap

schaduwen van de bomen in de bemiste rivier
vernevelen als flarden rook
terwijl in de lucht tussen de heuse takken
duiven klagelijk koeren

hoezeer , oh reiziger , doet dit droeve bleke landschap
uw zwaarmoedige bleke ziel weerspiegelen
welk een verdriet huilt in het hoge gebladerte
jouw verdronken hoop.



H.W. Mesdag (1831 - 1915),
Turbulent Surf with two ships, 1889,
oil on canvas, 179 x 139 cm,
Panorama Mesdag, The Hague

Carel de Nerée tot Babberich,
(1880 - 1909), *Love Game nr. 2:
The letter*, 1900 - 1901,
ink with pen and brush,
34 x 21 cm, private collection

Vincent Van Gogh, (1853 - 1890),
Snow-Covered Field with a Harrow,
(after Millet), 1890, oil on canvas,
72.1 x 92.0 cm, Van Gogh Museum,
Amsterdam (Stichting Vincent van Gogh)

La Bonne Chanson

La dure épreuve va finir
Mon coeur, sourit à l'avenir.
Ils sont passés les jours d'alarmes
Où j'étais triste jusqu'aux larmes.

Ne suppute plus les instants,
Mon âme, encore un peu de temps.
J'ai tu les paroles amères
Et banni les sombres chimères.

Mes yeux exilés de la voir
De par un douloureux devoir
Mon oreille avide d'entendre
Les notes d'or de sa voix tendre,

Tout mon être et tout mon amour
Acclament le bienheureux jour
Où, seul rêve et seule pensée,
Me reviendra la fiancée!

Het vreugdevolle lied

de tijd van beproevingen loopt ten einde
mijn hart glimlacht naar de toekomst
voorbij zijn de dagen van bekommernis
binst ik tot tranen beroerd droevig was

wik niet langer die momenten
mijn ziel heb nog wat geduld
ik heb de bittere woorden gesmoord
sombere bespiegelingen uitgebannen

mijn ogen ontzegt haar te zien
als door een smart'volle plicht
mijn oren gretig naar het horen
van gouden melodien, haar strelende stem

heel mijn zijn en al mijn liefde
verkondigen de vreugdevolle dag
waarop gedroomd en ongedacht
mijn verloofde wederkeren mag



H.W. Mesdag (1831 - 1915),
Arrival of the fish, (1875)



Carel de Nerée tot Babberich,
(1880 - 1909), *Criticism*. Illustration
for *Der Strom* van Max Halbe, 1904,
ink with pen and brush, 33 x 20 cm,
private collection



Vincent van Gogh, (1853-1890),
Pine Trees against a Red Sky
with *Setting Sun*, 1889,
oil on canvas, 92 x 73 cm,
Kröller-Müller Museum, Otterlo

José Luis Sogorb Jover

GREAT CHALLENGE TO COMPOSE A SONG FOR A POP SINGER

José Luis Sogorb Jover worked as a horn player in the Arnhem Philharmonic Orchestra (Het Gelders Orkest), and is principal horn player in the Orquesta Sinfónica de Galicia, Spain. On request of Peter George he composed the 'Chansons Pourpres' – melodies to poems of Dutch writer Couperus that echo Verlaine's.

"Of course I knew the Chansons Grises of Reynaldo Hahn," José says, my wife, mezzo-soprano Janneke Schaareman has regularly performed these. The challenge for me in composing was to write melodies suited for a pop singer like Ron van den Hoogeband, who is performing the songs live at the show. A violoncello and a violin will accompany him.

Peter George's idea was that I would compose a sort of counterparts to what Reynaldo Hahn did to Verlaine's poems, a mirror, really. My idea is that anybody, also people who are not into classical music, can enjoy these songs. Getting the hang of Couperus nineteenth century language was quite hard for me, as a Spaniard. I had to consult my Dutch wife on phrasing and accents. I also had to take the register of Ron's voice into account: which high or low notes can he reach.



Unfortunately I will not be there when the live music is performed at the show in the Atrium, as I have to work in Spain at the time, but I am very curious about the sound of the performance, which can also be heard in the Louis Couperus Museum."

d'Angelino bridal

Is your marriage a match made in heaven? Then you deserve a dress made by angels: a real d'Angelino. Peter George d'Angelino Tap designs wedding gowns that are absolutely original. The dresses are meticulously executed by tailor Linda de Leef. Be unique and dare to wear real design! info: mariet@overkoming.nl



Three reasons why Peter George fits in Panorama Mesdag

Charlotte Huygens of Panorama Mesdag



JESSE BUDEL

Panorama Mesdag is a masterpiece of the painter Mesdag who invited his friends to work with him on this spectacular panorama. How does Peter George's art fit in this initiative? Charlotte Huygens (deputy director) of the Panorama gives the arguments.

Panorama Mesdag participates in the celebration of the Mesdag-year in 2015 and joins forces with The Mesdag Collection and Louis Couperus Museum to commemorate this great Hague painter. The three museums offer a great variety of activities and exhibitions to this occasion.

Living your dream

Peter George took the opportunity for his project *Chansons Grises*, in which he combines Mesdag with Van Gogh, Verlaine, Couperus and Hahn in an original way. Mesdag in his days did not stop in being a painter but took much larger initiatives like starting a museum and supporting artists society Pulchri

Another similarity between both artists is that Mesdag could use an occasion as a start for his work. Mesdag painted the real life, like the big storm of 1894 that destroyed the entire fishing fleet. Peter George used the 200 years jubilee to design a collection in 2014.

Theatrical exuberance

Painting a panorama was not an obvious activity for serious artists like Mesdag. Panoramas belonged to the world of the theatre, and, as a rule, and theatre decor painters were hired to execute the work. Mesdag loved the exuberance of the theatre, like Peter George, so that

is another parallel. The Belle Epoque was a cheerful period in which Peter George feels at home. Mesdag was quite outgoing, other artists that inspired Peter George are more introvert, like Couperus and Van Gogh.

Applied Arts

Apart from being a painter Mesdag was an entrepreneur and a collector. In collecting he did not shun the applied arts like pottery and textile. Mesdag was a typical 'early adaptor'. He bought exotic oriental carpets at the fashionable Groote Koninklijke Bazar (Le Bazar Royal) just around the corner of his home in the Zeestraat. The large vases he acquired there are still exhibited in The Mesdag Collection. Mesdag also was one of the first owners of a telephone in The Hague. The Panorama also wants to be innovative and surprising in its exhibitions. Parents and grandparents who might have visited it as a child, now take their children to see the Panorama. While the Panorama Mesdag always remains the same, visitors will encounter something new on every visit, because the museum recently reopened two new exhibition galleries. Thus we can show Mesdag and his wife Sientje in their different roles.



Mesdag loved to shop at the Grand Bazar de la Paix, round the corner in the Zeestraat, (foto Haags Gemeente Archief)



Principle of the Panorama: daylight falls upon the circular painting whereas the spectators stand under the cotton awning.



Photoshoot for *Chansons Grises*. Normally, it is not allowed to cross the fence bordering the dunes of the panorama. However, model Monique showing Peter Georges creation was lifted to pose in the Panorama Mesdag.



HAAGS GEMEENTEARCHIEF

Birthday party of H.W. Mesdag (70 jaar) in artist's society Pulchri. Jo Teixeira de Mattos symbolises the 'Mesdag-maiden' Mesdag loved parties. Here we see part of the Panorama executed on textile, on Jo's skirt.

7 Tapestries

in

Panorama

Mesdag

Poems of Couperus inspired Peter George to these tapestries, in which he depicts the thread of life that features in Greek mythology. He mixes it with elements of Norse sagas and contemporary motives. Fragments of these tapestries are depicted on the next pages.

First scene

Based on the poem 'De laatste roozen' (The Last Roses), by Dutch writer Louis Couperus. In the poem the writer describes himself feeling disillusioned and depressed. Like the rose loses its petals, the writer is robbed of all expectations.

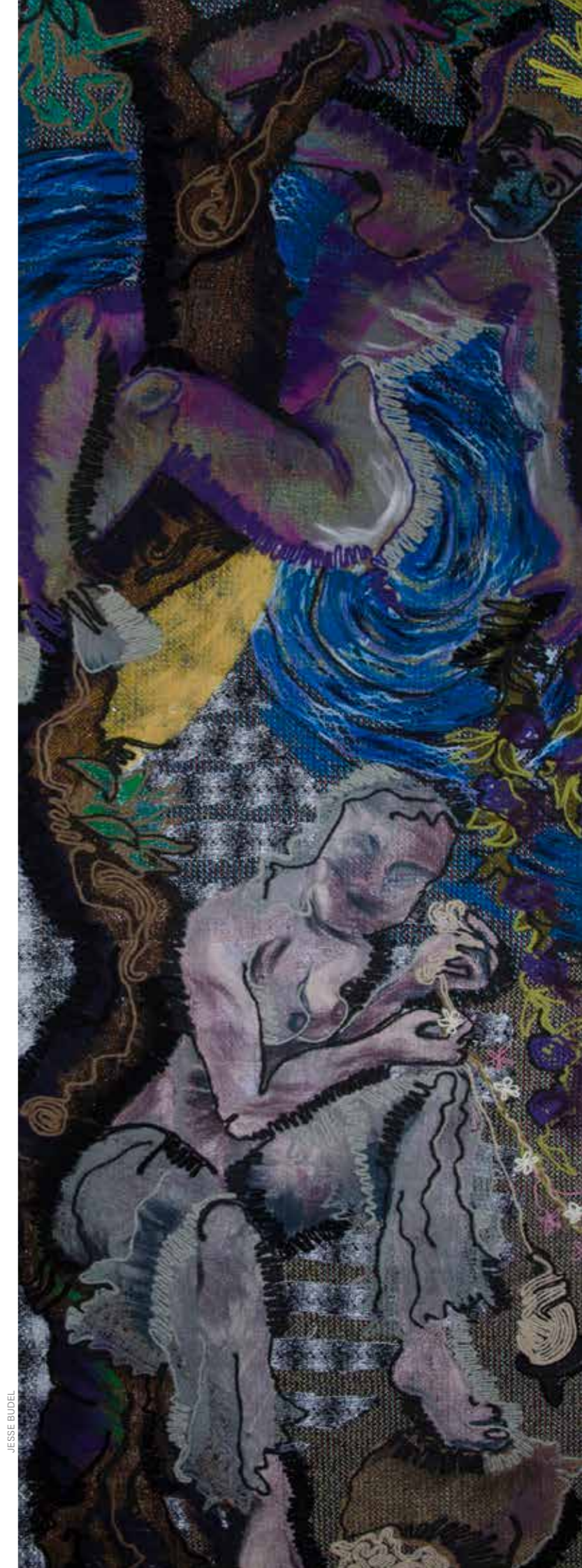
In this scene this is translated in the first of a series tapestries that depict Metamorphoses, transitions symbolizing the transience of life.

In the tree top left we see Silenus, the counterpart of the Greek pastoral god Pan, holding a wreath of withering purple roses over the first of the goddesses of fate. The wreath, made for him by his companion Eros, he ignorantly wanted to pass on, out of his love for the nymph Syrinx. The everlasting story of unrequited love, told over and over.

Silenus recognizable by his horses' ears, tail and hooves wears the mask of the 'comedians' not only as a reference to the writer Couperus but more so as a reference to the absurdity of our existence.

The goddesses of fate, the Moirai or the Norns depending on your perspective, for they transcend culture, form the binding theme of the seven scenes. In the tapestries they not only illustrate the storyline, but they place the story into a contemporary narrative. Look at this first crone closely and you will see Clotho's resemblance to one of the great philanthropists of our age.

Into the thread of life she braids flowers of hope and promise, snowdrops and almond blossom.



JESSE BUDEL



Second scene

This scene is based on the expectation of love that the poem 'Liedeken' (A dear song), by Couperus sings about.

The poem sketches a contradiction. The contradiction between a peaceful and quiet landscape and the throbbing expectation in the heart of the narrator, the wish of the one being two, the two becoming one.

This scene is illustrated in the tapestry by the myth of Syrinx and Pan. As we have seen in the first scene that the love story of this nymph and Silenus never came to be, the god Pan had also had his eye on her.

This love wasn't mutual either, and Syrinx fled by the riverside into the reeds, there she was transformed into the fluvial plants herself.

Pan chasing her came upon the reed and heard the wind whisper through some of the broken stems. He became enchanted by this sound. He decided to cut off all the stems to craft into the flute we now know as the Syrinx, the pan flute. In cutting the reed he had also killed his love, the transformed nymph.

Third scene

This scene was inspired by the poem 'Stemmen' (Voices) again by Louis Couperus.

All people live in expectance of idealised circumstances, the writer dreams of a pastoral Italian landscape. His imaginary landscape places his dreams in antiquity. He yearns for the idyllic forests of Bagni di Lucca where he will be enveloped by the southern joy of living.

Imagining a people oblivious of the harsh realities of economised truths, the people of Hellas spring to mind. Therefore the third tapestry depicts Lachesis or Veroandi, measuring the flowery thread of promise and hope that her sister has spun.

This crone measures everything, weighing good and evil the thread becomes the line that connects hope and despair. She is represented by yet another familiar face. The act of measuring implicitly represents a verdict. In our time it also represents the ambivalence of measure, one thing is measured against a different standard than another.

The morality of measuring seems subject to interpretation since there seems to be no more conscious 'god' and no more fixed monetary measure.





Fourth scene

In the first line of the poem by Couperus 'Nachttegaal' (Nightingale), the moon is shimmering and shining in a mysterious night on a couple.

The lover is singing his love song for his love. She only barely wakes up. Only when the nightingale takes over the love song, love comes to be.

Prominently on top of the tapestry we see the shimmering moon.

This is an important point in the composition of what is represented in the Moirai series. The moon in the fourth scene is derived from the painting 'starry night' by Vincent van Gogh. If you look at the total of the composition you can apprehend the work as a panorama.

The composition as a whole is inspired by this painting. What the artist did is imagining Starry Night as a panorama, all the way around him. Then starting with the moon (normally in the upper right corner) as the middle of his superposed representation, reinterpreting the Van Gogh painting so it works as a framework for the tapestries. Under the moon the story of Cupid and Psyche is the perfect metaphor for the poem.

Here we depict the end of the myth. Psyche having opened the box of beauty she stole from Proserpina to enhance her own looks falls into a deep sleep.

When Cupid finds her lying asleep under a magnolia tree he removes the mask of sleep of her face. He takes her to the heavens where not only she is forgiven but she gets to drink the nectar of immortality. Nightingales sing in remembrance of the wedding of Cupid and Psyche.

Fifth scene

The poem by Couperus 'De laatste schemer' (The Last Dusk) slowly withering daylight, does not really have a narrative, it is a description of his poetic feelings when placing his mind's eye back to 'Santa Margarita' in Italy.

The poem was a scenic inspiration to introduce the beautiful rather unknown myth of Philemon and Baucis. They became immortalised because of their hospitality to strangers. In this case one stranger being Zeus, when nobody wanted to feed him and house him for the night.

After witnessing the destruction of their village by the wrath of Zeus, he granted them their wish, to be forever together. He changed them into entangled trees.

In the representation for this tapestry they are also a reference to the tree that protects us from all evil, the tree from Norse saga, Yggdrasil. In all seven tapestries the Nidhogg and serpents are gnawing away at the roots of the trees. In the tradition of the sagas the wounds on the roots of the tree of life are forever treated by the Norns, the Moirai. A soothing thought seeing the depiction of the snakes in the third tapestry.





Sixth scene

In his poem 'Uchtend' (Dawn), the poet again writes about circumstances rather than describing an act. The ambience is depressing, the realization that nothing more is to be expected.

The lark pitches his ultimate song in the morning nebula. In this pinkish foggy landscape, Anthropos is about to cut the thread that runs through the tapestries. Psyche, Baucis and Philemon might have expected her but the 'Poet' most certainly not.

She is still withheld by the Zeus, the eagle in the seventh tapestry. But as mythological tradition goes, Zeus does not have any power over the Moirai.

Anthropos, or Skuld, is again representing the contemporary aspect of the tapestries. After empowering and measuring in the end, someone has to take and implement a decision.

Around Anthropos the landscape becomes monochrome and grey, earth sea and sky seem to be a primordial mass, represented here as a Mesdag seascape.

The lark falls death at the feet of the Moirai.

Seventh scene

Without giving us a title for his poem, Louis Couperus sings to us about love for a young boy. Everything that once was bleak now seems to get colour, like in a Mesdag painting the sun always shines through the monochrome of everyday life, the poem sings of hope and expectation.

In the tapestry we see a representation of the rape of Ganymede. Zeus transformed into an eagle to abduct the beautiful shepherd boy Ganymede, whom he had fallen in love with. In abducting Ganymede to the heavens his life on earth would end, hence the Moirai cutting the thread that represents his life. Even Zeus could not prevent that. Ganymede nevertheless clings on to a lamb, from the wool of the lamb sprouts the apple blossom which will feed the weaving toll of Clotho, for the dreams of youth are full of ideals, that beam over us more radiantly than the sun

The tapestries are dedicated to memory of Mieke Lelyveld (symbolised in the comedians mask) and Mads 2015 - 2015 (symbolised by butterflies around Ganymede)

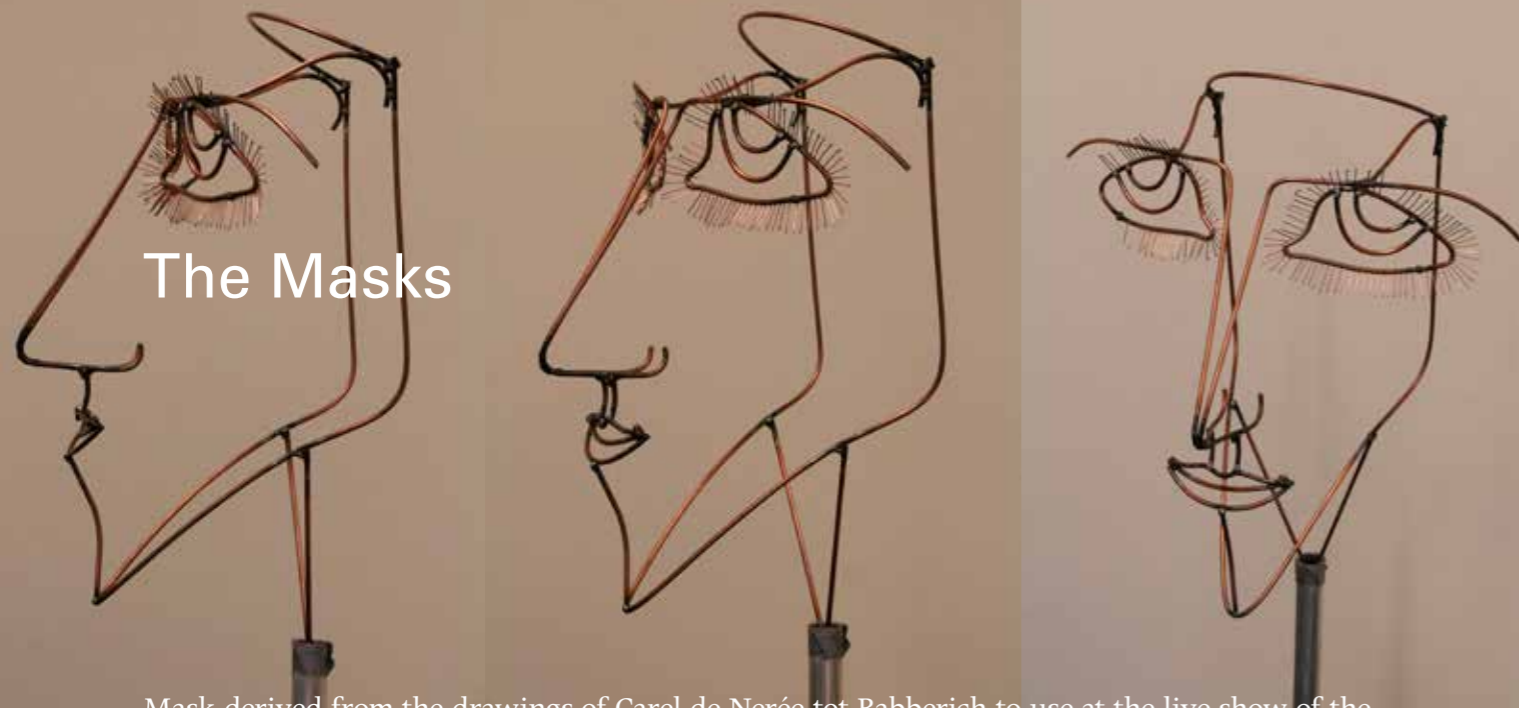


21 Sartorial Statues

21

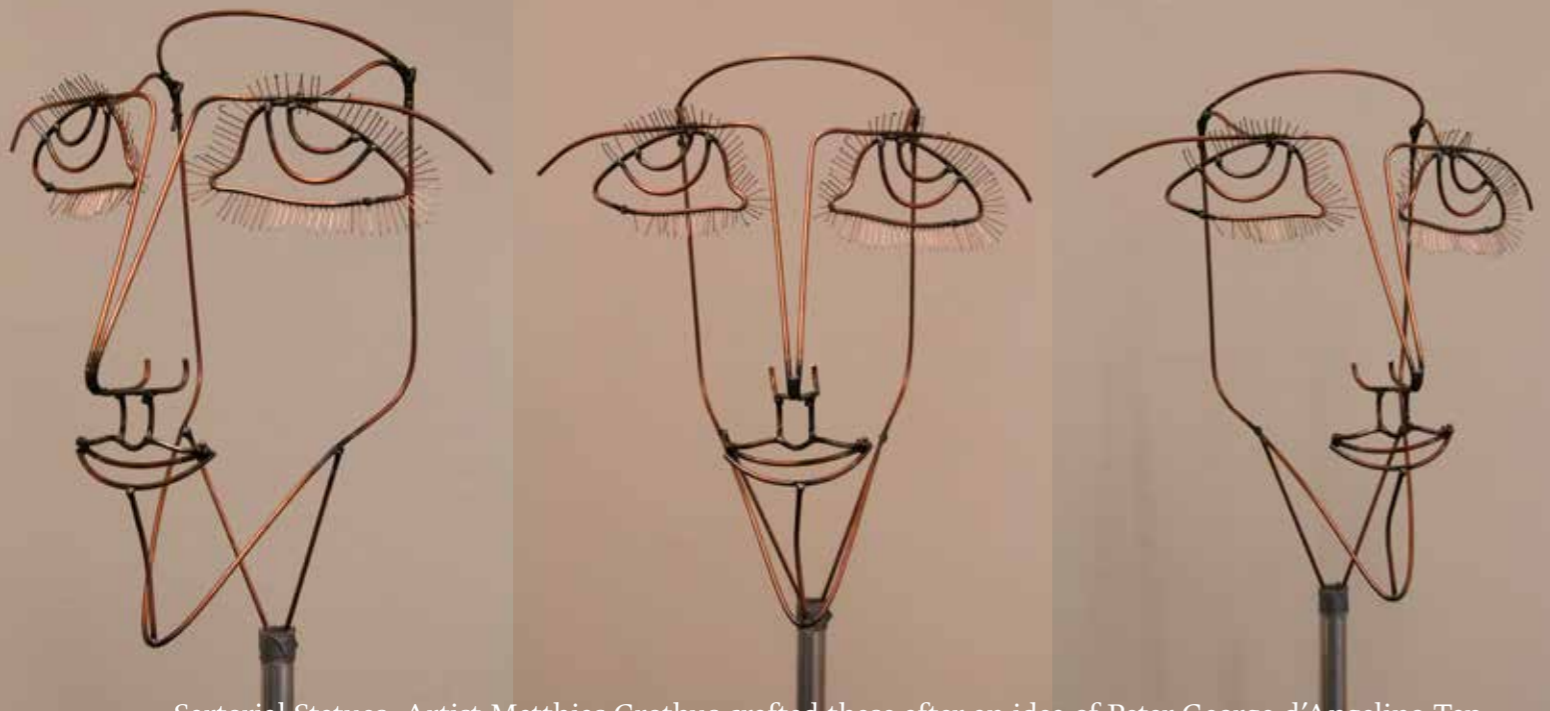
Take the shapes of De Nerée, mix these with the colours and textures of Van Gogh and Mesdag, that is what Peter George d'Angelino Tap did to design 21 sartorial statues, 7 series of 3 that correspond with the poems and artworks of pages 6 to 13. In the sartorial statues the basic materials from Mesdag and Van Gogh have been exchanged, so the main apprehension of colours from the Mesdag painting are often used as a background for the Van Gogh outfit. The other way around, a colour mix out of the van Gogh painting is the backdrop for the imagery in the Mesdag-inspired outfit.

in Panorama Mesdag

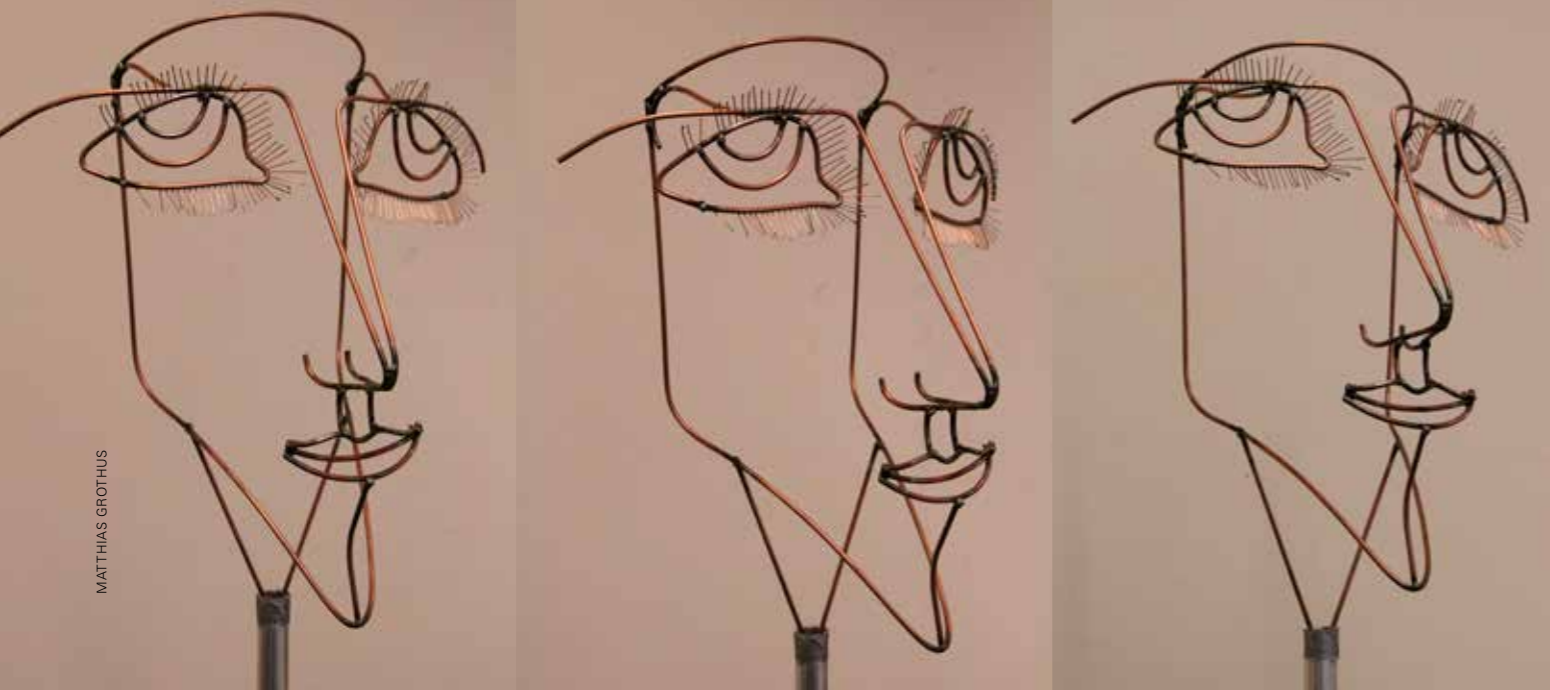


The Masks

Mask derived from the drawings of Carel de Nerée tot Babberich to use at the live show of the



Sartorial Statues. Artist Matthias Grothus crafted these after an idea of Peter George d'Angelino Tap.



MATTHIAS GROTHUS



A series

The De Nerée's drawing shows a dress à la japonaise, as was fashionable in the early nineteenth hundreds. The material in the sketch seems to be tightly wrapped around the hips, a broad shouldered garment hides the lines of the body. Only at the neck the drawing is very specific, it is formed from pleats that cross over the front of the breast.

De Nerée (A2)

The fabric for this outfit has been crafted on the cut segments that make out the coupe. Grey fleece is covered by a white machine lace, bound in a mix of dry- and wet felting technique. The layers of the cut are then partly stitched together. Just above the hips the material is 'welded' together by needle felting, layer up on layer. The drawing by De Nerée shows intricate details of the embroidery that suggests tiger shells. This idea is translated into embroidery on this dress, which swirls toward the sides of the material that are embellished with strips of felted silk-organza, again mimicking the De Nerée's drawing. The cut of the top is made of two pieces of material crossed over and folded into each other, reflecting on Japanese folding techniques. The whole bolero is supported by a construction made of millinery materials.

Mesdag (A1)

Using the yellow and the greyish blue from the Van Gogh's painting, a fabric has been created using fine yellow tulle lace and blue fleece, merged in a technique combining dry and wet felting. The cut folds around the body over the right side leave a split to the waist at the left side and through the split the silk lining is visible. The colours and the general inspiration are derived from Mesdag. The detailing floats over from the dress to the upper part.

Van Gogh (A3)

On a dramatic deep brown and petrol hand crafted fabric made from shiny brown tulle lace and deep petrol fleece, inspired by a Mesdag, a vivid and buoyant design suggesting a swirling grain field from the Van Gogh's painting is needle felted. The dress part made in segments folded around the right part of the body. Stitched descending from the breast to the hips, then needle felted, superimposed in the swirls of grain stems over the bouffant skirt parts. To the left, the grain stems hang over the edges of the hem, bordering a split and descending into a small train at the back. Over the organza strips that support the dress over the shoulders and around the neckline the grain mounts as if they were to cover the model.

JESSE BUDEL





B series

The dresses in this series all follow a similar cut, based upon the diagonal lines of the De Nerée's drawing. The dress is divided into several parts. Most obviously we can see the plain black segment at the left and the layered stripes of the right segment. The top of the dress is also divided into segments, again most prominently the collar in black, the tight bodice and the mutton leg sleeves.

De Nerée (B2)

The diagonal cuts that build the construction are clearly visible. The skirt parts, divided into a black and a white side, are detailed with embroidery. The right side of the skirt is flowing outwards because of the diagonal pleats enhanced at the hem by adding triangles. The upper diagonal at the neck of the garment folds into a wide outward pointing collar, the seams all fanned out by means of felting effects. The mutton sleeve on the right side enhances the asymmetrical lines of the dress.

Mesdag (B1)

Following the diagonal coupe of the dresses in this series, this robe is designed to reflect a Mesdag painting. This dress is the only one in the collection that consciously sports ships. The designer decided not to make every Mesdag dress into a grey dress with some ships. He shows how colourful the monochrome works of the painter actually are. The diagonals over the torso lead to a yellow sun at the shoulder, the sun that actually unites the works of Mesdag and Van Gogh. The sun fades away over the folds in the right mutton sleeve. The hems of the dresses are floating, they are like irregular brush strokes of material. The same reference is reflected in the backs of the Mesdag's as well as the Van Gogh's dresses. The diagonal lines of the coupe have been stopped at the sides and have been attached to canvas. This supports the construction around the back, as it does in a painting.

Van Gogh (B3)

The material of this dress is created after the cut, to enable the exact placement of the embellishments. On the torso we can see Van Gogh's field vanishing in the blue and white sky over the diagonals. The wide mutton sleeve enhances the effect of the blue sky, showing details of the flowery field only at the tight underarm. The skirt part is divided in several layers over two segments. The left side in one piece from the diagonal cut shows a band of poppies. The heap of stems and flowers in the painting are reflected in the curved pleats at the right side of the dress.





PETER GEORGE D'ANGELINO TAP

C-series

The c series is based on a drawing by De Nerée that could actually be a cut design for an outfit. A simple body hugging dress with an evening cape would do the trick. Nevertheless Peter George d'Angelino Tap took a closer look and designed a dress that enhances the feminine lines and links the shoulder construction to the queue part of the dress. The dresses are worn on a cage-construction enabling the material to float down next to the body rather than from the shoulder.

De Nerée (C2)

The drawing by de Nerée shows only part of the outfit. It is easy to assume that the lady in the ink drawing wears a tight lace dress. On her shoulders she wears a cape that could be seen as a cape like variation on a sleeve. For the cut Peter George d'Angelino Tap chose to follow the simple tight dress with a high collar flowing into a queue that in the length of the fabric merges into the cape. This cape is supported by a cage construction. Tight around the waist, this construction can be interpreted as a coat or sleeves. For the detailing on the fabric he has used the image of a shell section. This repeated image resembles lace. For the collar the designer has used the actual shell sections that are copied in the design. In this way the collar becomes a necklace.

Mesdag (C1)

In this male variation of an evening dress the cut has been adapted to follow the male body. The underdress part fabric all in greens is inspired by the Van Gogh painting. At the top of the dress it flows into again a seashell necklace that stands more away from the body than in the female variations. The needle felt fabric is built up from knitted materials in combination with wool threads merged with netting. The fabric follows the hue of the painting. In the undergarment the orange sun from the painting is used as the base for the bodice from the hips upward. The orange flows over in beige-white, this flowing over in the seashell necklace.

Van Gogh (C3)

In this variation on the theme of this series, the dress also has the cape sleeves mounted from the waist on the outfit. The 'sleeves' pass over the back of the garment, thus forming the brushstrokes that mirror the painting by Van Gogh. The back of the underdress is linked hemless to the cape-sleeves that mount up to the waist and the shoulders. The material is made up from knitted material and wool, needle felted on thin netting, all following the painting by Van Gogh.

CHANSONS GRISES





D series

De Nerée (D2)

The drawing shows a female figure, en profil. The lines that flow from the body over the ground show a very grounded figure or one that seems to float between heaven and earth. Peter George d'Angelino Tap catches that in the floating line that falls from a tight body into pleats. He has created a material in white checkers with single black threads that mark the squares. On this a silver thread material is superimposed by felting to the white base material with carded merino wool. The detail of De Nerée's drawing has been interpreted into embroidery that shows in all three designs. The shoulders have been raised 12 cm to follow the silhouette of the drawing. The design is a two part outfit. The monumental colour of the outfit is formed out of the organ pleats that augment the back of the outfit.

Mesdag (D1)

The cut of this outfit is adapted to a male outfit; it follows the lines of the drawing. For the basic material he has chosen a tartan in greens with highlights in red to resemble the colours of the Van Gogh painting. He added a needle felt made from metallic orange thread. Most remarkable is the red sun that reflects in the beige grey and orange, the water and the air. The voluminous organ pipe pleats on the back flow over in the collar, that dynamically points forward, enhanced by the use of feathers and fans of felt. The closed coat fits tightly around the shoulders and the waist and supports the volume of material that floats downwards. The mother of pearl pendants suggest the red sun glistening in the water and the air.

Van Gogh (D3)

In this outfit the two parts are merged and become a dress. Working from the rounded structure of the cut of the bodice the parts flow over into quarters, rounded off at the hem. These parts form a monumental and heavy skirt that is supported only by the tightness at the waist. Built on this base a tight body is formed that easily merges into the raglan sleeves. The beige tartan 'classic' Burlington is derived from the colours of the Mesdag painting whereas the green overflowing in the vivid blue and white refers to the cypress tree in the Van Gogh painting. The train of the dress shows the big red roses that Van Gogh painted nearly at the edge of his painting. The curly-swirly effect of the green metallic circles mimic Van Gogh's vivid brush strokes. In the collar curled feathers pointing upward remind one of the swirling of the cypress in the sky.



PETER GEORGE D'ANGELINO TAP

E-series

The E series are inspired by one of the most remarkable drawings by De Nerée. It depicts a person in a liturgical outfit. The challenge was to combine visual information and the ambience of the drawing. Seemingly the lines in the design are simple. The surprise in all three outfits is that the form of the cape and the segments of the dress are constructed seamlessly out of one piece of fabric.

De Nerée (E2)

In the drawing the artist has finely defined the design for the mantle. Upon studying the depicted fabric in between the foliage, one discovers medallions showing angels, female heads en profil and mermaids. These details are repeated on the outside of this outfit, the embroidery has been stitched on the white on white checked material. One of the threads in the weft is a boucle-lamé, its shining effect enhancing the diamonds. The mantle (cope) is folded inside to conjoin the gown-segment from where the side seams would be. The same system is followed at the back of the outfit. The cape part stops on top of the shoulder at the neckline to show the back of the actual dress. This leaves the subtle open back visible and gives the construction some air. In this outfit the width of the fabric, 1.45 m, dictates the hemline.

Mesdag (E1)

The cut of this outfit is similar to the E2 outfit, but it has been changed into a male waistcoat. It has been kept short at the front flowing into the long cape at the back. The material reflects the colours Van Gogh's *Starry night*, one of his most iconic works. The cape part has been enhanced with the grey embroideries. The medallions have been filled with small seascapes, the fond of the embroidery is set in silver thread, to resemble the silvery moonshine in the Mesdag's painting.

Van Gogh (E3)

Working from the basic cut that is an elongated version of the one used in the white outfit of this series the outfit becomes a voluptuous gown. Again one piece of material has been crafted to produce this dress. The colour of the material, in brownish grey tones is enlightened with the brilliant effects of the Van Gogh painting. Around the joining of the height of the material the needle felted strip follows the painting. The embroidered segments on the cape are similar to the ones in the other outfits in this series, the medallions have been changed into the golden shining stars from the painting.

CHANSONS GRISES





F series

For the F series Peter George d'Angelino Tap choose to work with only one basic material that has been enriched according to the inspiration of the different outfits. He has used a Prince de Galle checkered wool that gives a grey undertone to the dresses.

De Nerée (F2)

The drawing by de Nerée tot Babberich shows an image in principle not very different from the first one: a woman, standing in profile and holding what seems to be a small picture, a portrait, of what we might assume to be her lover. The clothes she wears are different from the picture in the A series. Her outfit seems to be a two-part ensemble, a skirt in white and black segments and a full blouse, detailed very finely around the tight waist and more roughly on the huge double balloon sleeves. The cut of the garment for all three outfits is exactly the same. In this cut by Peter George d'Angelino Tap the two parts become a sort of dress-coat, the pleats vanishing into horizontal pattern lines as do the black and white segments in the De Nerée's drawing. The material of the front of the bolero like jacket is embroidered using a design resembling the De Nerée's original. The sleeves are also embroidered resembling the original. On the material of the skirt black and white 'Orenburg' shawls have been needle-felted. In the skirt-segments the seams have been left open to show the organza lining.

Mesdag and Van Gogh (F1 - F3)

For the outfits based on the paintings by Mesdag (B1) and van Gogh (F3) the colour schemes follow the principal colours of the paintings. The Mesdag's painting is mainly in greys and greyish blues, the Van Gogh's painting, that is mainly in pastel shades of aqua and greenish beige as well as cream. The detailed embroidery on the top-front and the sleeves of the outfits has been changed according to and mimicking the painting techniques of the artists. In the Mesdag garment, the coat has been changed into a bodice, this immediately gives it an air of an evening dress. The skirts have been embellished with 'Orenburger' shawls according to the colours in the paintings. The dresses that are worn underneath the garments are made in materials that have been cut into stripes and knotted in a Smyrna technique onto a base-layer. This expands the silhouette and is a total contrast to the slim lines in the upper garment.



G series

Most remarkable in the De Nerée's drawing used as inspiration for these three outfits is that it suggests a naked body as well as some parts of a dress. Very clear are the references to a tail and a full sleeve, gathered tightly at the wrists. The designer made a cut for these dresses that does not follow the traditional places for a coupe. He looks for the boundaries of what seems feasible. In the cut he refers to the drawn line that might suggest the body, similar to the De Nerée's drawing that both embraces and reveals.

De Nerée (G2)

In this outfit the cut follows the female body. This effect is amplified by the detailing on the torso, the white woollen lines giving a tribal suggestion, like the drawing. The outfit opens at the front, leaving a high split showing the legs. The cut flows upwards over the back, the skirt part folds in upwards. This line forms a tail-like train, as in the drawing. The black and white tartan fabric has been embellished on the lower back with a design that mirrors the winglike details from the drawing. The eagle feathers blend into a pattern resembling ostrich one's.

Mesdag (G1)

Starting off with the yellow and green tartan checked material that has been derived from the colours of the Van Gogh painting, a seascape is created. In a hue of grey tones in fleece, thread and fabric strips, it reflects the waves in the Mesdag's painting. The skirt is formed into a long train, the waves around the hemline seem to flow into an overlapping design in peacock feathers a reference to the proud painter Mesdag.

Van Gogh (G3)

The mainly orange Tartan fabric is a reference to the Mesdag's painting. The design that has been felted on it is made to follow the painting. The material was crafted as a tapestry before it was cut, which allows the trees in the design to move upwards rather than diagonally. The Van Gogh's orange sun is placed on the right hip. The skirt flows into a train. At the end of the pictorial part the air and the fields merge into a design in orange diamonds made out of strips of the tartan fabric. On these diamonds big blue eagle wings, derived from de Nerée, have been felted. The line upward from the skirt flows over in a back with a deep 'cleavage'. The separate parts of the cut have been embellished with a design in wool thread and crushed seashells. The open back flows into a high collar, resembling a necklace. The lines on the breasts and the upper arms follow the meridians of the separate body parts.





Photo art by René Lauffer
Systematic doubt

Whether to consider René Lauffer as the seductive genius or the deceitful demon of contemporary photography, depends on whether you love his work or the genre of his work. René orchestrates rich visual compositions with existing photographs. He has been doing this for a long time, he represents the generation of photographers to whom the present photoshop generation owe a lot. Lauffer works in a traditional way, in his system of working layer after layer, like a painter, he is averse to contemporary tricks. Thus he gnaws at the foundations of 'photographic' reality. Everybody is a photographer nowadays, and registers his or her reality. René Lauffer composes a dream, or, if you want, a reality for the spectator. His art is a challenge for the more philosophical inclined among us who wonder whose reality is real, although you can just admire it if you do not want to have very deep thoughts. He is continually surprised by the metamorphosis. He observes the models when they are putting on Peter Georges creations. When photographed in these outfits, they feel elevated, their dreams come true. Perfected by make-up and styling they live in an imaginary reality. In a world where mountains, motorways, oceans and buildings rule our lives, it is a great blessing to have devils who dare to seduce, genii who dare to cheat.

RENÉ LAUFFER





Exhuberance unites Couperus, Verlaine and Peter George

Caroline de Westenholz of The Couperus Museum



JESSE BUDEL

Caroline de Westenholz seated at the Couperus' desk, (note the portrait of Couperus' mother that he always had with him when writing!) is chair of the Louis Couperus Museum. What role does the museum play in the imagination of Peter George who combined art, poems and music in this exhibition? And: what would Couperus himself have thought of the artistic combinations that Peter George makes?

Caroline: "Peter George visited the exhibition of Carel de Nerée tot Babberichs drawings in our museum, which inspired him to design a collection of dresses that followed its shapes. Peter George combined these shapes with the colours of Mesdag and Van Gogh. De Nerée just loved Couperus, 'The most beautiful, which one of the finest Dutchmen of our times could have given us', he wrote in a letter in 1900 about Couperus' novel *Ecstasy*. This novel inspired De Nerée to a series of drawings that might very well be the best of Dutch symbolist art in that period. Couperus definitely loved art. He wrote about Dutch artists who exhibited in Rome (1911) and in München (1913) in his anthology *Van alles en iedereen*. (*Of everything and everybody*). Mesdag, however, was not one of them.

Did they meet?

Whether Couperus and Mesdag met we do not know. They lived in the same city and most likely they moved in the same circles. They might have met any time as their homes were not very far apart, but there is no evidence of them being in touch. Couperus lived abroad between 1900 and 1915.

They might also have met at the Théâtre Royal Français, where the Hague high society met. Couperus loved Italian opera and describes in his novel *De stille kracht* the sound of rolling thunder in a Wagner opera.

Musical Chairs

The Couperus Museum exhibits fourteen chairs, seven with poems by the French poet Verlaine and seven of Dutch writer Couperus. Seated in those chairs you can listen to a recital of the *Chansons Grises* by Reynaldo Hahn and the *Poèmes Pourpres*, composed by José Luis Sogorb Jover for this occasion.

Fin de Siècle

Couperus and Verlaine both belonged to the Fin de Siècle period, but although there is a similarity in their themes, their approach to poetry was different. The quote that inspired Hahn was: 'Rien de plus cher que la chanson grise' OÙ 'l'Indécis au Précis se joint', or: 'I appreciate nothing more than the grey poem in which the vague and the defined, the indecisive and the clear are combined'. Couperus' poetry was different, he strived for pure beauty and often was narrative in his poetry.

The subjects of the poems, however, both are very much fin de siècle: intense feelings, languid women, nature, etc. Couperus was an upper class dandy, whereas Verlaine as a poète maudit worshipped decadence in drug abuse and alcoholism."



14 Chairs in Louis Couperus Museum

Chansons Grises - Poèmes Pourpres

Couperus and Verlaine are facing each other in poetical chairs in the Louis Couperus Museum – brought together by the fantasy of Peter George d'Angelino Tap. Seated in these chairs you can hear the Chansons Grises, Verlaines poems, compositions of Reynaldo Hahn (1893) and the Poèmes Pourpres, Couperus' poems on melodies by José Luis Sogorb Jover (2015). These compositions are originally made for this project.



Laatste rozen

O, bleeke rozen, bloeit in 't klaar krystal,
 Voor ruwe vlagen u den steel ontscheuren,
 En slaakt, als laatste klacht, uw laatste geuren
 Den vlinder, die u nimmer kussen zal.
 Meer dan des zomers, wen in weeldrig gloeyen
 Ge in zonnegloor met purperlippen licht,
 O, zijt ge thands mij diër...Ontbladert zacht!
 Laat een voor een uw blanke tranen vloeyen...
 Gij zijt als zustren mijner jonge ziel,
 Die nimmer ook haar vlinder mag ontwaren,
 En wie, als aan uw bleeke kroon de blaëren,
 Illuzie na illuzie al ontviel!

JESSE BUDEL



Liedeken

De mist hangt zijn zilveren sluyer
 Reeds aan 't ritlende riet;
 De maan zoekt vergeefs zich te spieglen
 In het groenige vlak van de vliet.
 Op het windeken wieglen de wilgen,
 Als mijn eigen lokken zoo blond,
 Zich de ontvlochtene lange vlecht
 En treuren in d' avondstond.
 Ik zie in den nevel hem naadren,
 Waar de wegel zich windt om het veld,
 En mijn boezem, o, zwoegt hem tegen,
 Of hij al me in zijn armen knelt...

Stemmen

O bries-doorbruischte bosschen, waar de sater
 Mij opwaarts lokt langs groene heuvelhelling!
 Morgen aan morgen luist'r ik naar vertelling
 Van nooit moê loov'r en sproke van klaar water!
 Door groene golven grooter varens waadt er
 Mijn voet, of klimt langs de ijle wijngaarddelling...
 Zie, de vallei verzinkt tusschen de zwelling
 Der berge' en wèg ruischt dieper 't brongeklater...
 O, dierbre stemmen, laat bij 't hooger stijgen
 Ik beter steeds uw blijde taal begrijpen!
 Ik ben een leerling, die wil luistre' en zwijgen
 Tot zelve hij de tooverfluit kan pijpen,
 Voor welke zijn melancholieën wijken:
 Léert mij de verre Vreugde eens te bereiken!

Nachtegaal

De mane glanst...een mijmrend tweetal zit,
 Waar zich, de zuilen rond, de rozen wingren,
 Een de elpen luite ontvalt zijn loomen vringren
 Vergeefs zoo haar zijn bede om liefde bidt!
 Daar trilt het lied des zangrigste'aller zingren...
 Heur wimpers huiven 't oog van glanzig git,
 En 't zweemt nar rozen op haar wang zo wit,
 Nu plots heur armen gloeyend hem omslingren...
 O, vogel, o, verleider, wen uw lied
 Meer dan ons bidden liefdesweelde biedt,
 Geen minnaar murmel' meer zijn teëre klachten;
 Maar lokke, als klaterziek uw kweelen klinkt,
 Zijn blonde meê, waar blank de mane blinkt
 In haar mysterievollè middernachten!

Laatste schemer

De teeder rond zwellende heuvellijnen
 Verijlen in het avondnevelwaas,
 Dat, opgeheve' in laatste zonneschijnen,
 Dien weêrglans tempert tot héel bleek topaas.
 Maar reuzen, machtig, rijzen scherrempijnen,
 En steke' in luchten, mauve en chryzopraas-
 Teêr-groen, de donkre statiebaldakijnen
 Boven dikloovrige magnolia's...
 Er drijven avondgeure' als arabesken
 Van bloemenwierook door deze avondtint...
 De nacht verdonkert al onder de ilexen...
 Héel diep, opaal en roze mistig, windt
 De Arno haar lint door die vallei van vreeë;
 En meer en meer v'ronzichtbaart Fiesole...

Uchtend

De mist, uit zilverpaerlen als geweven,
 Laat in de rozige uchtendschemering,
 De helling langs der grauwe heuvelkling,
 Zijn golvend waas naar 't Westen toe verzweven.
 Ter kimme heeft, uit donzen wemeling,
 Een rozewolk heur gouden wiek geheven.
 Door 't dorre hout, waarin de druppelen beven,
 Schiet de eerste schicht zijn schelle schittering.
 En siddrend beuren slanke populieren,
 Zich op uit killen dauw, die langs den vliet
 In flarden zijnen sluyer af laat slieren.
 Geen leeuwrik orgelt er een morgenlied;
 Op looden vleuglen schijnt de stilt te hangen;
 Slechts in de veerte ruist de zee haar zangen...

Jij, die gekomen bent, o sombre knaap,
 Na droeve jeugd van liefde- en wereldlijden,
 Laat mij dat donkre haar van smalle slaap
 Wegstreelen, neem mijn hand; laat mij je leiden...
 'k Zie je zoo bleek om nachten zonder slaap,
 'k Voel je zoo zwak van met jezelv' te strijden.
 Kom! 'k Toon je 't rijpe öoft, opdat je 't raap';
 'k Toon je de blijde ronde op bloemeweiden.
 Richt dan je blik, zie de tallooze prachten,
 Waarvan de weerld is vòl, 'lijk de appelboom
 Vòl is gebloesemd, en de zuidernachten
 Vòl zijn gezaaid van starren, en de droom
 Van onze jeugd vòl is van de idealen,
 Die stralender ons dan de zon toestrallen.

Entrepreneur Mesdag versus tormented artist Van Gogh

Wite de Savornin Lohman of The Mesdag Collection



JESSE BUDEL

When we heard about the plans of Peter George d'Angelino Tap on Mesdag and Van Gogh we immediately were excited. Mesdag in his day collected the art of his day, so it fits our museum to present contemporary artists. So the Mesdag's and Van Gogh's dinner services are very well suited to this museum.

Mesdag was not only an artist, he was also a great art collector. Starting in 1866 he and his wife Sientje assembled a first-rate collection of paintings, drawings, ceramics and Japanese art. Within a few years it had taken on such proportions that in 1887 Mesdag had a studio built onto his house. The present Mesdag Collectie is housed in the home and the studio.

We commemorate Mesdag (1831 - 1915) and Van Gogh (1853 - 1890) in one year, but they have not been in touch in their days, as far as we know. Mesdag was quite a lot older than Van Gogh. Van Gogh has lived in the Hague from 1869 to 1873 and from 1881 to 1883. He was not an artist yet, his brother had set him up as an assistant in Goupil's gallery in the Hague, after Van Gogh gave up preaching in mining district the Borinage in Belgium.

Rural history versus industrial realism

Painters could not be more different in their outlook than Mesdag and Van Gogh. Mesdag hailed from a wealthy family. After trying all genres like rural scenes he decided that he was good at painting seascapes after his gold medal for *Les Brisants de la Mer du Nord* ('The Breakers of the North Sea') at the Paris salon in 1870. And that is what he continued to do. He depicted the sea in all weather and in all light, and he was more interested in keeping historic

relics, like the beach and the dunes and the old way of fishing, than in modern industrial development, which was all there at the time in The Hague. Van Gogh was interested in industrial phenomena like the Hague foundries and the new railway station and in the poverty of the workers which accompanied these developments. The Hague experienced a large expansion in their days because of the industries and the workers who had to live in the city at the time. Mesdag (and his co-fellows of the Hague School did not consider this to be their subject of art). They kept painting rural scenes, windmills and meadows, instead of the city and its industry.

Tormented artist or networker

Van Gogh represents more the twentieth century cliché of the tormented poor lonely artist. Mesdag was an entrepreneur who connected people and ideas. A networker, as we would say nowadays. Peter George fits in with our collection of applied art. The Mesdag Collection is managed by the Van Gogh Museum in Amsterdam. It provides additional context about the life of Van Gogh and those who inspired him or were inspired by him.



Theodoor Colenbrander (1841-1930),
Decorative Plate,
Earthenware.

Apart from paintings Mesdag collected applied art like ceramics, particularly of Colenbrander. He also bought shares in the Rozenburg factory which produced these ceramics. Colenbrander furnished the entire home of the Medags and he was responsible for the selection of gold-coloured walls and colourful carpets, and for painting the staircase in red, a striking colour for the time that frequently surprised visitors. Like Peter George, Colenbrander worked with natural themes such as 'Peacock', 'Tulip' or 'Cabbage'.



Edward Dalziel [1817-1905] en George Dalziel [1815-1902], London sketches - *Sunday afternoon, 1 pm* - *Waiting for the public house to open* The Graphic 9 - [10.01. 1874]. Van Gogh Museum Amsterdam.

Van Gogh collected images of the lives of the workers as printed in magazines like The Illustrated London News. Van Gogh was to give a talk in Hague artists' society Pulchri on this collection. In the end this event never took place as the Pulchri board snubbed him: this popular graphic work was no art - it could be admired just as well in the pub...!



Théodore Rousseau (1812 - 1867)
The descent of the cattle in the High Jura mountains (sketch), 114 x 59.8 cm, detail 1834 - 1835, oil on canvas, The Mesdag Collection, The Hague, hwm287

Van Gogh must have seen this painting of the Mesdag Collection, he wrote to his brother Theo that he was very impressed by the French painters of the Barbizon School in the exhibition organized by Goupil organized to support the Hague Academy in 1882.

2 Dinner services in the Mesdag Collection

Mesdag and Van Gogh both are honoured by Peter George d'Angelino Tap with a dinner service exhibited in the Mesdag Collectie. Van Gogh's materials are more basic, rural, and Mesdag's refined. "As I am a textile artist, the dinner service is made out of felted wool on resin. Van Gogh's cutlery are golden brushes, whereas Mesdag's cutlery look like pencils."



JELLE HELLINGA



Opening in three museums



Colophon

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concept

Mariët Herlé, de Overkoming (www.overkoming.nl)

graphic design

Jelle Hellinga, Den Haag (www.jellehellinga.nl)

texts

Peter George d'Angelino Tap, Mariët Herlé,
Vera de Jonckheere (editorial)

check translation

Peter French Hodges, Béatrice Beshara

photography

René Lauffer (www.renelauffer.nl)

Jesse Budel (www.jessebudel.com)

Matthias Grothus

Jelle Hellinga

make up

Glamourmakeup (www.glamourmakeup.nl)

Esterella Make Up

hair

Ada Hadic, Nature Hair Experience

(<http://naturehairexperience.nl>)

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