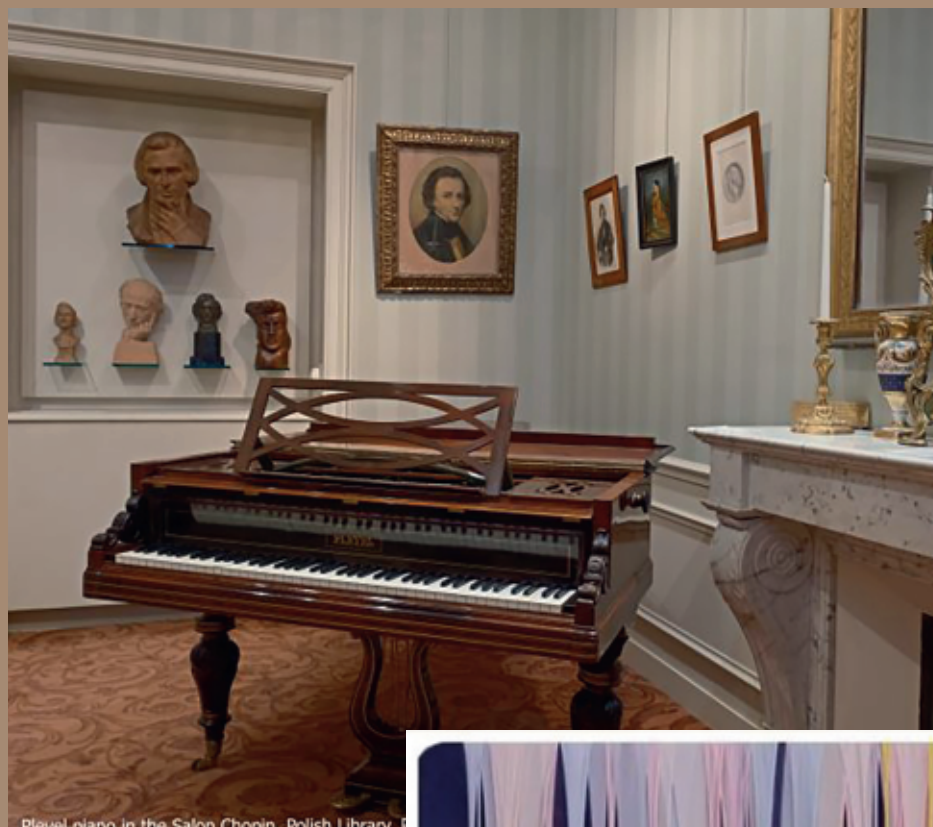


Chopin Resonances Today

Brussels 9 >14 April 2024

Paris 3 May >7 June 2024



Chopin : Resonances Today

Chopin's music is a lasting European legacy admired worldwide, transcending time and space. We examine how the Franco-Polish musician continues to fascinate a young generation of multi-disciplinary artists, non-professional musicians and ordinary people. Chopin's work has a seductive power through its intimate, rather melancholic and strangely mysterious nature.

Chopin Resonances Today is a series of events to soothe the spirit and unite our common humanity. Chopin remains one of the greatest piano composers praised by the world over from North to South, and East to West.

(1) Resonance Chopin Today - an exhibition of contemporary art
Stanislav Bojankov (BG), Ulrike Bolenz (BE-GER), Louisa Burnett-Hall (FR-UK), Sofi Etsadashvili (GE), Sarah Ferreira (FR-PT), Adrien Horvatovic (FR-CR), Daun Jeong (KR), Edward Liddle (UK), MOME University, Budapest (HU) : Edit Szuc, Adam Ellenbacher, Laura Hoover, Andrea Kovacs, Szimonetta Loki; Asif Shaikh (IN), Layla Walter (NZ)

(2) Chopin in Movement: Dance workshop to Chopin's Mazurka

(3) Chopin in Literature : A Talk

- Madame Pylinska et le secret de Chopin, Eric-Emmanuel Schmitt - Wunderkind , Nikolai Grozni

(4) Chopin in Concert in Brussels on the 13th April by Aaron Monteiro Kassam

(5) Two articles in Target Global n°8, 2024

- The Mystery of a Flowered Vase by Jacques Chuilon

- Chopin through Japanese animation and manga by Liam Garnier

(6) Concerts Chopin Resonances in Paris on the 18th May by :

Aloun Ladsahody (Laos), Marina Chan (UK), Nina Kostova (MKD), Yoobin Ko (KR), Suyoon Kim (KR), Nathan Bauer et Ted Marx (FR)

Chopin Resonances Today a satellite event of New European Bauhaus Festival 2024 have started in Brussels and Paris:

- Brussels from 9 to 20 April 2024

- Paris from the 3rd May to 7th June 2024 in Société Historique et Littéraire Polonaise / Bibliothèque Polonaise de Paris

Stanislav Bojankov



Stanislav Bojankov (b.1966 in Bulgaria) received his MFA in Printmaking in 1995 from the Academy of Fine Arts in Krakow Poland, in the Studio of Prof. Andrzej Pietsch. He has exhibited in the areas of painting, drawing and graphic art.

He has participated in important international exhibitions: Biennials, Triennials and nearly 400 exhibitions around the world: Maastricht, Varna, Toronto, Taipei, Majdanek, Krakow, Wimbledon, Ibiza, Lubin, Philadelphia, Kanagawa, Lodz, Plovdiv, Sofia, Belgrade, Ljubljana, Cairo, Busan, Livorno, Torun, Kyiv, Oldenburg, Moscow, Evora, Timisoara, Istanbul, Ellassona, Milano, Guanlan, New York, Guangzhou, Luxembourg, Tuzla, Seoul, etc.

His works can be found in over 50 public collections and museums in Poland, Bulgaria, Romania, Belgium, Malaysia, Egypt, USA, Taiwan, Turkey, Italy, Serbia, Bosnia and Herzegovina, Korea, China, etc.

Nocturne-CCXXVI, watercolour on paper, 2020 50x35 cm

This piece is part of a series inspired by the music of Chopin - small, ethereal compositions constructed in the style of free improvisation, incorporating a love of both beauty and sincerity and tenderness of form. The painting, filled with emotional spontaneity, both visually and musically is a sample of a spiritual approach to Chopin's "aura"...

I remember weekend visits (as a student at the Krakow Academy of Arts) to the small castle in central Poland - Chopin's birthplace. I had the good fortune to experience many Sunday concerts performed by pianists from all over the world - in the family garden, on his grand piano. I saw and heard a place full of harmony and beauty - a romantic idyll - where music possessing the meadows and trees will remain in my soul and memories forever and finally...



Nocturne-CCXXVI, 2020
watercolour on paper
50 cm x 35 cm

Ulrike Bolenz



Ulrike Bolenz studied Fine Arts in Kassel / Germany and lives and works in Brussels.

She has exhibited her work in National Museum of Culture - Turkmenistan, Russian Museum St. Petersburg, Martiros Sarion Museum - Armenia, "Wunderkammer" exhibitions at Palazzo Widmann - Venice Biennale and le Botanique in Brussels, Kyiv National Museum and Kyiv History Museum – Ukraine, MMOMA, Moscow Museum of Modern Art - Russia, Vinnytsya Museum of Art – Ukraine , National Museum of Armenia - Yerevan, National Museum of Fine Arts, Havana, Cuba

La dance de Dovile, 2024, Phototecniek, polymeres, glass, acrylic, 60 x 36 cm

Frédéric Chopin introduced the mazurka, a Polish folk dance, into classical music.

My model Dovile, a young woman from Lithuania, then danced it for me.



La dance de Dovile, 2024,
Phototecniek, polymeres , glass, acrylic,
60 cm x 36 cm

Louisa Burnett-Hall



Louisa Burnett-Hall (b.1965 U.K.) is a British artist based in Paris.

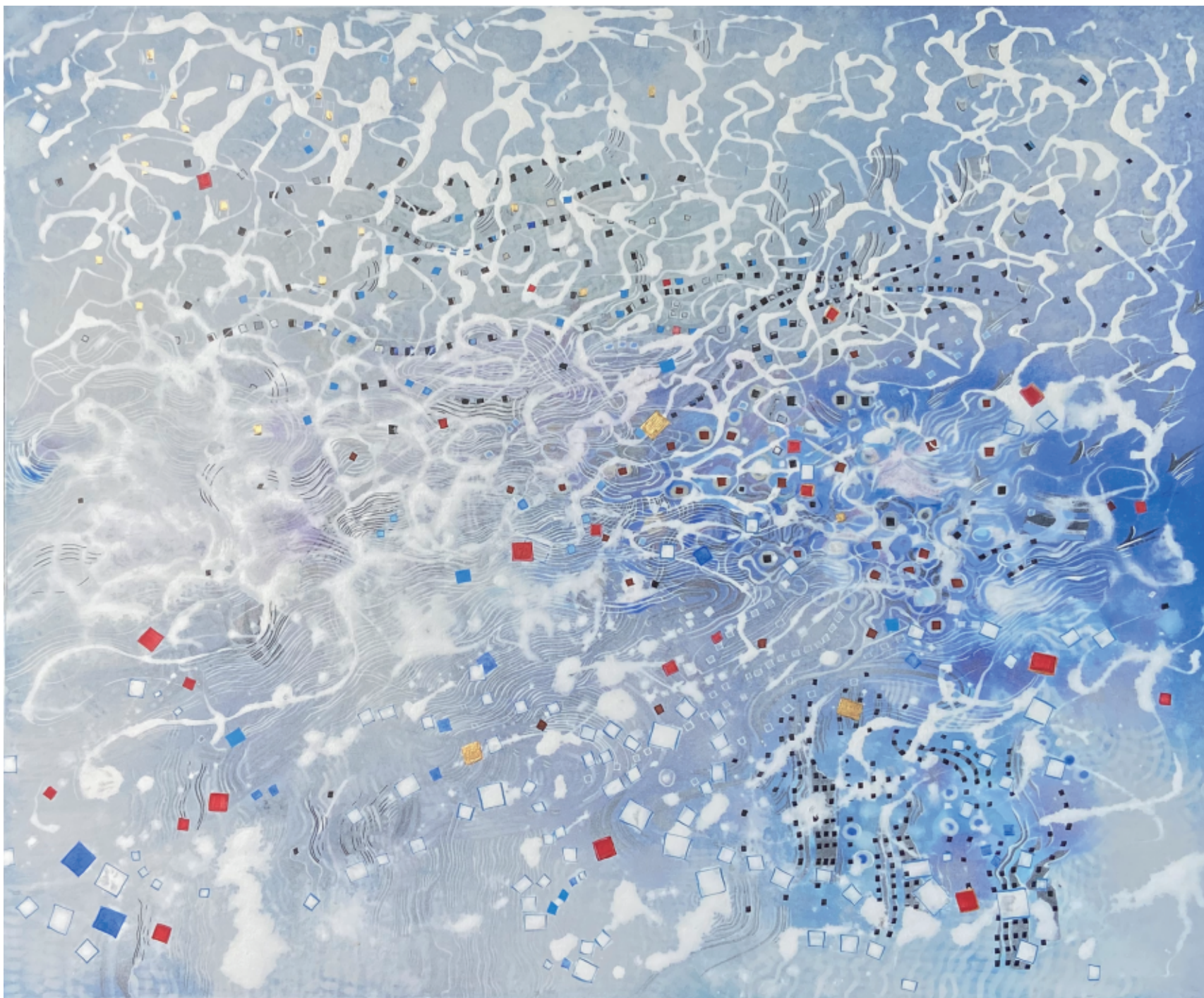
Studied at the Drawing and Painting School, graduated with Fine Art MA Hons. Edinburgh University, Scotland. Her work examines the human relationship with the forces of nature and the elements, focusing on the multiple forms of water, its abstract rhythms and universal symbolism. Her paintings are exhibited in France, Belgium, the U.K. and China and can be found in public collections such as the Suzhou Art Museum and the Vanke Collection in Shanghai and in many private collections. In 2023 her work was exhibited in the Suzhou Jinji Lake Biennale.

**Fly Like a Bird (Piano Sonata N°3 in B Minor, Op 58)
2024, Mixed media on Chinese paper on wood panel.
53.5 x 64.5 cm**

Responding to Chopin

“Painting the energy and rhythms of nature - water in particular - is like creating a form of silent music. I have always been interested in interpreting sound visually and was keen to work from listening to Chopin, a composer whose work I have always loved.

The painting Fly Like a Bird was made in direct response to Chopin’s Piano Sonata N°3 in B Minor, Op 58. When listening to music I visualise the depths and textures of the composition, seeing the notes scattered across time, and interpret mood through colour and tone. Chopin’s work combines strength with a delicate beauty, the notes are accents marking intervals in space, pouring, soaring, rising and falling like birds.”



Fly Like a Bird (Piano Sonata N°3 in B Minor, Op 58) 2024

Mixed media on Chinese paper on wood panel.

(Acrylic, acrylic ink, ink pen, crayon, gold on Chinese paper on wood panel),

53.5 cm x 64.5 cm

Sofi Etsadashvili



Born in Tbilisi, 1974. Graduated from Tbilisi state academy of arts. She has been working on jewelry.

She actively taking part not only in local exhibitions, but also around the world

**Chopin's violets, 2024, Amethyst-Enamel-Silver,
8,5 X 6,5 X 5,5 cm**

Violets symbolize spring, which begins with Mother's Day on March 3 in Georgia. "Ai ia" means "here is a violet" in the Georgian language and is the first thing that Georgian children learn when studying the alphabet.

This work was made while listening to Chopin's Spring Walz. He was an outstanding composer and a favourite of mine. Chopin loved violets above all other flowers, portraying them full of the peace and beauty that arrive with spring.



Chopin's violets, 2024,
Amethyst-Enamel-Silver,
8,5 x 6,5 x 5,5 cm

Sarah Ferreira



Sarah Ferreira was born in 1989 in Paris. After obtaining a degree in cultural communication studies, she became a self-taught painter, taking her inspiration from the naive style and pop art. In her work we can find an obvious desire to address complex subjects with sensitivity, melancholy, gentleness and at times a little humour. Her art tends to focus more on the message than on the technique. She has exhibited her work in many cities, such as Lisbon, Macao, Barcelona, Luxembourg, and Paris.

**Chopin "I tell my piano the things I used to tell you"
2024, acrylic on paper, 21 x 29.7 cm.**

"It is dreadful when something weighs on your mind, not to have a soul to unburden yourself to. You know what I mean. I tell my piano the things I used to tell you." This phrase by Chopin is timeless and remarkably contemporary. His thoughts guide us like a sweet melody. Many of us take refuge in music to fill a void, to celebrate our feelings or express them. It is amazing to see how it can cross centuries and yet remain current. The idea behind this still life is to put forward this simple thought: we cannot situate the era which the drawing illustrates. A piano, a flower and a phrase will resonate for eternity, and that is where the essential lies.



Chopin "I tell my piano the things I used to tell you" 2024
acrylic on paper
21 cm x 29,7 cm

Adrien Hortavic



Adrien Hortavic, Franco-Croatian was born on the 26 January 2015 in Brussels, Belgium

I started from a drawing of Chopin which I then copied. The piano surrounding him comes from an image I saw on a vehicle while walking. I liked the shape of the piano which reminded me of a melody or a dance movement... I first did the composition on an iPad and then I drew it by pencil and then with a black marker on a white sheet of paper.



Daun Jeong

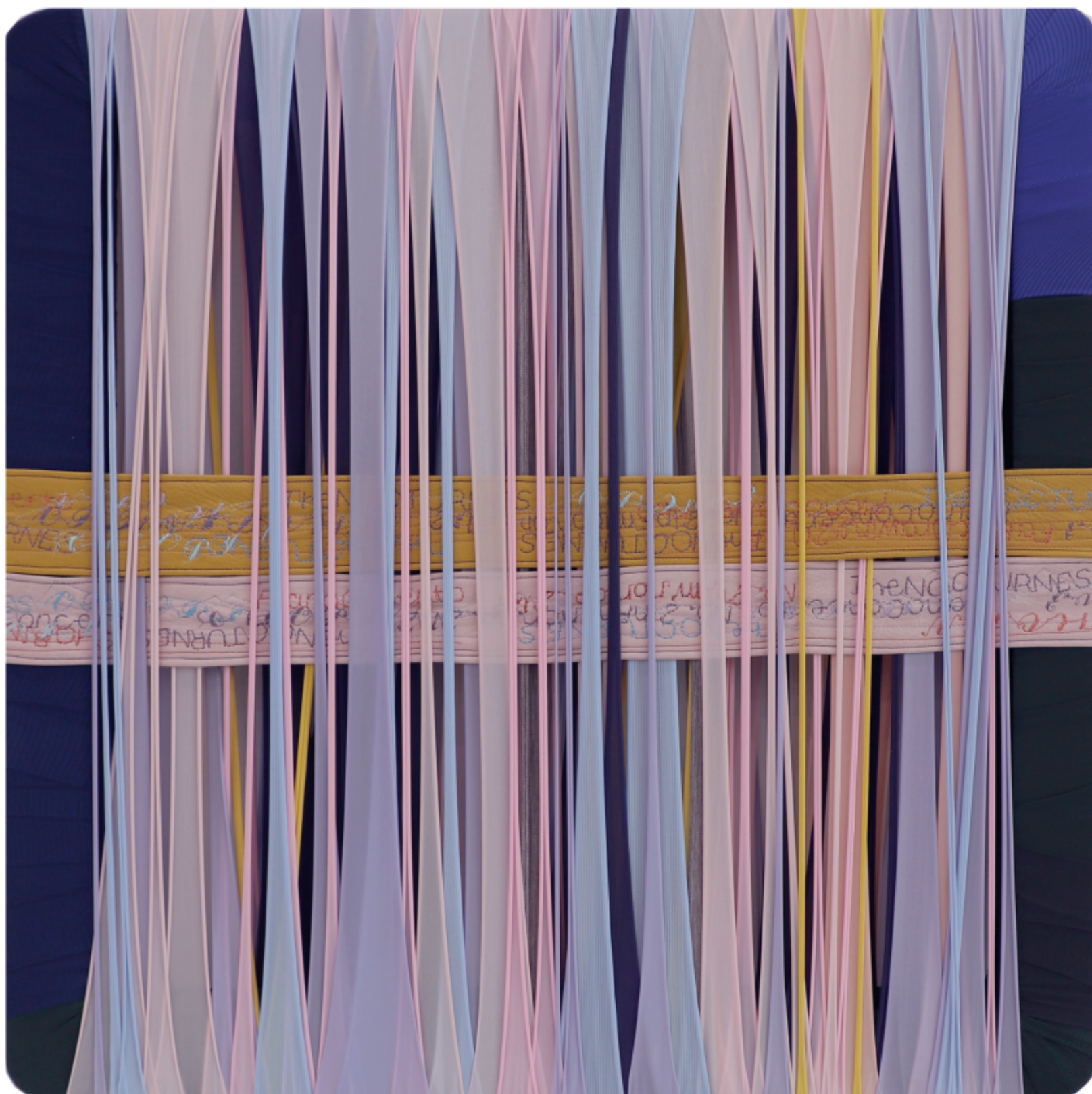


Daun Jeong(b.1987) studied Western painting in both undergraduate and graduate programmes at Dongduk Women's University in Seoul, South Korea. Although she majored in painting, she now uses fabric rather than paint as a material for artistic expression. Pieces of slit fabric stand for her brushstrokes. Space in her work is filled with fabrics that move beyond the edge of a canvas or are set directly in space. She has participated in various exhibitions, art fairs and collaborations. One of her major artworks is an installation piece at the SAN Museum (Space Art Nature). The museum, designed by the renowned Japanese architect Tadao Ando in Wonju, Gangwon, South Korea, houses the installation "From Nature: Naturally," which reaches 10.8 meters high and is made of 25 canvas frames on top of each other. In 2022 she created a permanent installation at China's first sovereign wealth fund company in Guanzhou. Currently, she is preparing for solo exhibitions, art fairs, and residences at home and abroad.

Find out more [ZOOM KOREA0] Jeong Daun ditched the paint for pieces of cloth (joins.com)

Fabric Drawing for Chopin#154

I named my work Fabric Drawing. It is literally a painting that is a drawing with fabric. As a lover of classical music, making this drawing was a labour of love. I worked while listening to Chopin's Nocturne Op.9:3 and Piano Concerto No 2, Op 21. The inspiration from his work was translated in the texture and the colour of the fabric. Just as layered pieces of sound create beautiful harmony, so does my work. To remind me of his music, I engraved the name of his song in my work. I hope you can feel Chopin's beautiful melody in the work. "As if I remember happy memories under the beautiful moonlight of a spring day..."



Fabric Drawing for Chopin#154

Edward Liddle

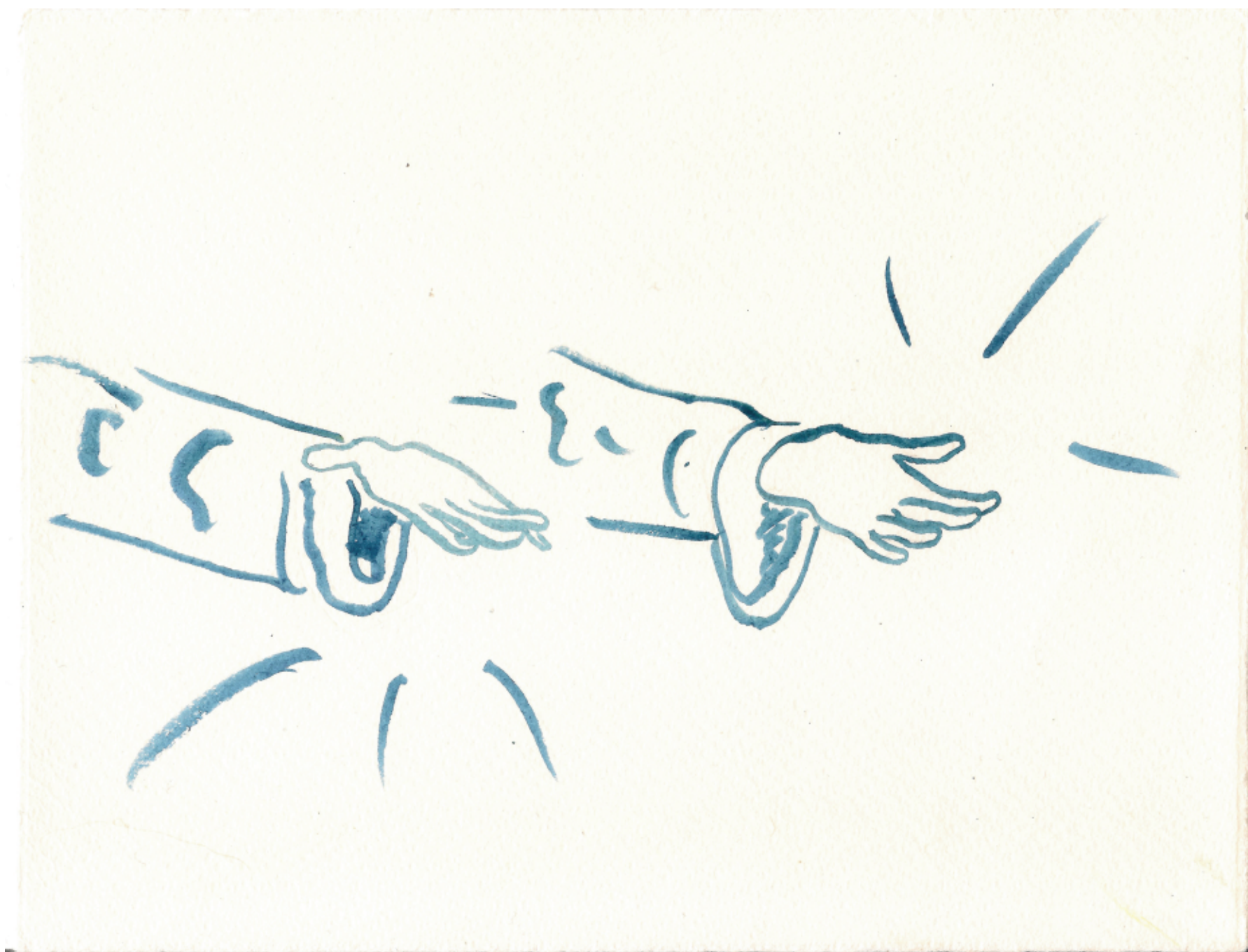


Edward Liddle (1989, Tunbridge Wells, UK) studied Fine Art Painting at Brighton University and Critical Theory at Goldsmiths University. Solo exhibitions include Wowzers! (Arts Council England funded), Chouette (Espace Pierre Poumet) and Carrément (Centrale For Contemporary Art BXL). His works have been included in group exhibitions in London, Brighton, Cardiff, (UK), Brussels (BE) and Vermont (USA). He was artist in residence in Brighton (Occupant #5) and Brussels (La Dent Creuse, in addition to). The artist currently lives and works in Tunbridge Wells, UK.

**Plea, 2020, Watercolour on paper
20cm x 15cm**

Hands are full of gestures. They enable the expression of emotion or may signify coded messages. Hands also aid the construction or destruction of a wide variety of things.

As if calling from the past, these hands are based on hands in Caravaggio's Madonna of the Rosary. Removed from their original setting the hands could now be seen as a call for peace, a sign of surrender or a plea for openness and generosity in response to contemporary concerns which, like the hands themselves, seem to repeat the past.



Plea, 2020
Watercolour on paper
20 cm x 15 cm

MOME University, Budapest

Moholy-Nagy University of Art and Design Budapest
Design Institute Fashion and Textile Department



Ádám Ellenbacher



Andrea Kovács



Szimonetta Lóki



Laura Hoover



Edit Szűcs

Design for Life at MOME, Budapest

Moholy-Nagy University of Art and Design

- an European Institution of Visual Culture

For MOME Doctoral School's celebration of their 25th anniversary, I was invited to discover their brand-new campus located in the richest residential area of Budapest. The entire campus has been in use since 2019. I was both impressed and fascinated by the architecture and the sense of family community amongst students, professors and people from outside the institution united in their goal to design for everyday experiences. Not surprisingly, during my stay I thought about Bauhaus, also a school of interdisciplinary architecture, art and design, where Laszlo Moholy-Nagy was employed by the German architect Walter Gropius, who was promoting "a new unity of art and technology in the service of humanity". I found myself thinking of Moholy-Nagy's role as one of the founders of modern graphic design and his words in Vision in Motion came to mind, "all problems of design merge into one great problem : design for life".

Today the university is the only one of its kind. Its educational structure comprises various fields of design, including the Design Institute, Institute of Architecture, Media Institute and Institute for Theoretical Studies. MOME has a faculty of 250 experienced professionals and around 900 students.

It was founded 143 years ago and was named after the painter and Bauhaus teacher Moholy-Nagy in March 2006. It was also at this very university that Erno Rubik (inventor of the Rubik's cube) first experimented with his 3D puzzles – or "magic cubes".

In 2005 the Senate of the Institution changed its name from Hungarian University of Applied Arts to Moholy-Nagy University of Art and Design (MOME). This was in tribute to the Hungarian-American artist Moholy-Nagy - who, after developing the education of art during his Bauhaus years, later became the founder of the Institute of Design in Chicago – Illinois Institute of Technology.

The MOME campus has 23,000 square meters of buildings and 15,000 square meters of public parkland.

A sense of transparency runs through this entire design by 3H Architects, who have created a very contemporary minimalist environment and an inspirational setting for the community. Natural light fills the calm atmosphere making a space conducive to creativity. The façades are covered with white sandblasted glass lamellas. These have a dual function, bringing both shade and ventilation through stimulating the circulation of warm air.

The education buildings consist of three parts aligned on an axis which are connected by the underground MOME GROUND. The exterior façade of the old central building (1954) is almost unchanged but the interior was adapted to host the MA and the administration. MOME ONE and TWO house the Bachelor and Master degrees.

The campus architecture reflects the ambition to reach new strategic goals, supplementing state funding with complementary market strategies. The university states "MOME's unique mix of education, creation, research, innovation, and technology provides an opportunity for the operation of a particular creative ecosystem that is unlike any other university of its kind."

MOME cost approximately 65 million euros. It is one of the most modern art institutions in central Europe. The structure of the university is humane, linking humanity with the digitalised world. They lead in excellence through the way that they combine new modes of research with a traditional approach of art and design principles. It is fascinating to see how they explore solutions that challenge both the present and the future. Their ambition to become the first university in Hungary to achieve complete net carbon neutrality by 2030 is admirable.

Since 2020 MOME is one of the Hungarian Foundation run universities.

Pick Keobandith



Edit Szűcs



Costume designer / MOME adjunktus

Chopin's music can at the same time be both light and dreamlike, as well as unsettling and metaphorically dangerous. The harmony of his music is composed of strange, distorted layers so giving the melody a melancholy, yet comforting, healing effect.

Inspired by this, we imagined fleeting, transparent, extremely light costumes, the silhouette of which is determined by the fashions of the time.

Our work is also influenced by the mayfly "*Paligenia longicauda*", which has a life span of only a few hours, but in this short time transforms its environment so wonderfully, creating light effects and an unforgettable experience for those that see them.

This is the effect we want to achieve.

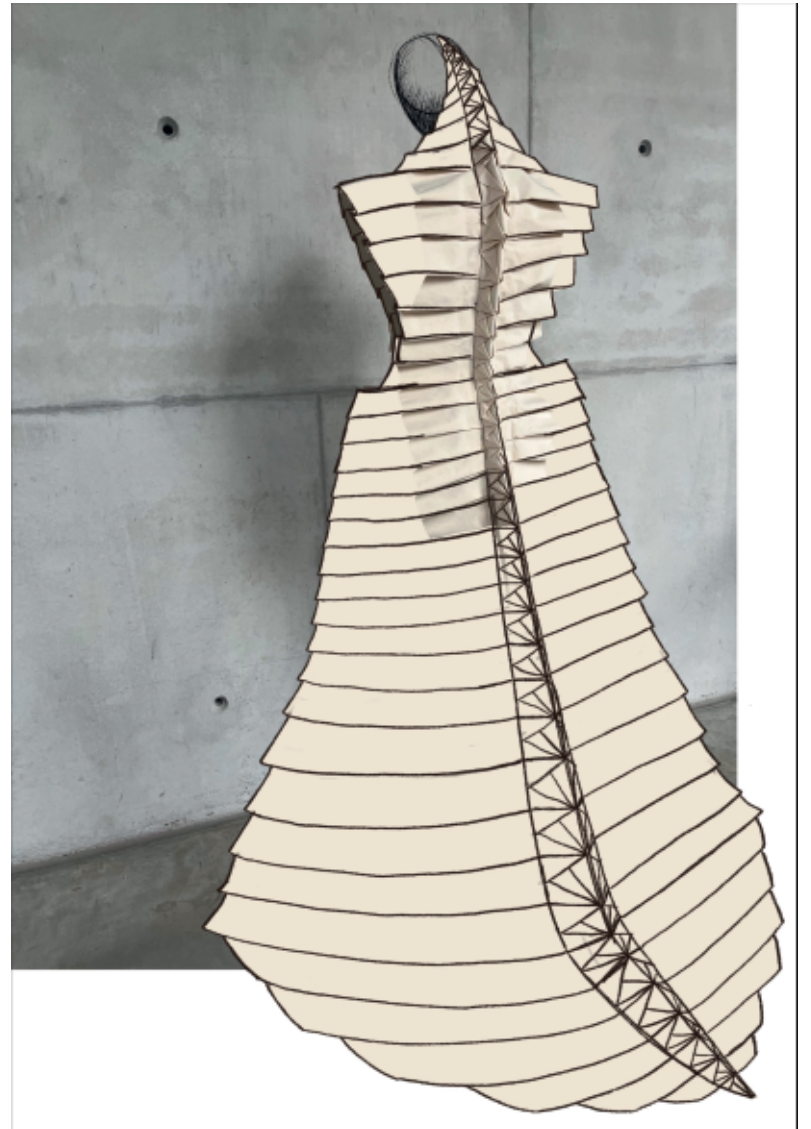




Ádám Ellenbacher



My name is Ádám Ellenbacher, I am a first-year costume design student on the MOME master's programme. I completed my BA studies at Dharma Gate Buddhist College and then applied to Forrai Technical Collage of Arts in Budapest to study fashion design. In my previous studies, my main interest was making surfaces from small details which I would like to explore further during my master's studies. I am interested in classical and contemporary art, Asian cultures and mysteries.





Laura Hoover



I am Laura Hoover, After completing my bachelor's degree at the Moholy-Nagy University of Arts and Design, Budapest, Hungary specialising in fashion and pattern design, I am continuing my studies as a first-year costume design master's student.

In addition to my BA degree, I had my first independent job as a costume designer for the third-year class of the Hungarian Academy of Drama in Pest. After my BA degree, I worked in France as a trainee pattern designer at the textile design company Mitwill Textiles in Alsace, France.

In the previous semester, in collaboration with the Láthatáron Group, I made a costume for an adaptation of a Tibetan folk tale.

Although I like traditional and manual techniques, I am very interested in and happy to combine my design with modern tools, such as 3D printing.





Andrea Kovács



My name is Andrea Kovács, I am currently a master's student at MOME, where I am studying costume design. During my BA years, I studied fashion design, so I am attracted to the world of costume and fashion. This project is an exciting challenge, but definitely a useful one that I can learn from. I expect new experiences from the project which will help me develop professionally.





Szimonetta Lóki



My name is Szimonetta Lóki, a first-year fashion-textile master's student at the Moholy-Nagy University of Arts, majoring in costume.

Even during my previous studies, it was important for me that the clothes and creations I made conveyed a message for both the viewer and the wearer. An important aspect of most of my production is the question: how does the creation connect with its environment?

My goal is to consciously construct the communication of the design by mastering the design and creative process while retaining constant style features which can be constantly renewed.

While pattern-centric design is important to me, at the same time, I also often experiment with surface design and making object-like garments.





Asif Shaikh



Asif Shaikh is one of India's most revered and accomplished embroidery and textile experts.

A trained interior designer, Asif has dedicated his life's work to embroidery and the textile arts. As a self-taught embroiderer, he has created award-winning museum-quality embroidered masterpieces that are much sought after by textile lovers, collectors and museums across the world.

Asif is the founder of CDS Art Foundation, Ahmedabad, an initiative that believes in nurturing textile crafts through master artisan and designer collaborations.

Momentary bliss, 2024, embroidery, 14,5 X 10,75 cm

Asif Shaikh describes it : "I wanted to embroider something as pleasant and classical as Chopin's naturally harmonious music. It seems to me that his music is infused with the flowers he loved so much especially during the happy times with Georges Sand.

This piece is made using chainstitch embroidery with silk thread on hand woven silk fabric."



Momentary Bliss, Size- 14.5 cm X 10.75 cm

Layla Walter



Layla Walter (Aotearoa, New Zealand), New Zealand glass artist Layla Walter (1975) is known for her work in cast glass. She is from the Barraud family line of artists, tracing back to 1600's France. She was introduced to the lost-wax technique in 1994. This has been her process for 30 years, including apprenticing to Ann Robinson, the pioneer of this glass technique. Walter's works incorporate carved motifs of flora and fauna or weaving, which she learned as a child. Her creations are held in collections worldwide such as those of Sir Elton John, Glasmuseet Ebeltoft, Denmark and Te Papa Tongarewa Museum of New Zealand. Walter is an advocate for New Zealand glass art and craft internationally, through workshops, presentations, managing Mahi ā Ringa - Craft New Zealand Aotearoa and as the Vice President of the World Crafts Council - Asia Pacific Region - South Pacific.

**Camellia Vase, Cast glass - 45% lead crystal gaffer glass
Height 28.2 Diameter 16 cm**

Camellia flowers hold significant symbolism in Aotearoa New Zealand, in 1893 blossoms were given to parliamentarians in an emotive gesture to encourage a law to be passed to grant women the right to vote. Flowers, music and art can give people pause to reflect on morality. It is my intention that each glass work is peacefully engaging, in a way similar to listening to music or walking in a garden, where the mind can quieten and become clearer. And I remember for this Camelia Vase the ballet "Chopin : La Dame aux camelias" by John Neumeier



Camellia Vase
Cast glass - 45% lead crystal gaffer glass
Height 28.2 Diameter 16 cm

The Mystery of a Flowered Vase



The camellia has come to us as the flower that is the perfect symbol of Romanticism, in no small way because of its part in the famous novel by Alexandre Dumas-fils, *La dame aux camélias*, written in 1848. The female hero is famous a "courtesan," or as they also said in those days, a "demi-mondaine," or even worse a "kept woman." She sacrifices herself for an impossible love, and later dies of tuberculosis, the disease which decimated so many youths in those days. In fact, this was the illness from which Chopin himself died in 1849.



The quick success of this quasi-autobiographical novel was such that Dumas adapted a play from it in 1852, which in turn would be the inspiration for Giuseppe Verdi to write *La Traviata* (1853). The camellia, the flower of seduction, is the main character Marie Duplessis (Marguerite Gautier under the novelist's pen). Marie wore a white one when she was available, and a red one when she was not.

As early as 1846 George Sand already mentioned the camellia in her novel *Isidora*. The following excerpt reveals some comments exchanged during an evening at a masked ball:

"Come on then," she said, "and answer me, pitiful philosopher! Have you not a wise word for me? I seduced you here so I could understand. Preach to me great morals if you can. At a masked ball, what in the world would you want to talk about with a woman, apart from making love? Well, speak up, admit it or give me a good argument. In your perfect world where's the place for physical desire? Where in your hierarchy would you place the sinful woman who gives freely of herself? Would it be below, or above, or simply next to the virgin who has not yet loved, or to the matron for whom the virtuous care of her household has never allowed her to remain desirable, yet still finds herself moved and intoxicated by the desire of a man? Would you devote any special place to these faded flowers who have lost their perfume and their brilliance, that vegetate in the shade, and never knowing the sun, believe that the sun is the enemy of life? I know that you desire the camellia; apparently you disdain the rose?"

"The rose is intoxicating," I replied, "but it lives for only a moment. I dream of instilling in it the attraction and the long life of the white camellia, the symbol of purity."

— So that's it, you would take away its color and its perfume, and would dare to say to gardeners of your likes: "Admire this, my pedantic fraternity, how a little monster has just bloomed in my hothouse!" » But awaken your cold heart, and just look at all these women who are here! I would ask you to lift their masks and read their souls. Most of them are beautiful, beautiful in body and intelligence. Those you would think are the most depraved are often those who have the tenderest hearts, the most spontaneous minds, the noblest intelligence, the most maternal constitution, capable of the most romanesque devotions,

the most heroic instincts. Think about this, my misguided friend, all these women of pleasure and intoxication, they are the elite of womankind, they are the rarest and most powerful examples that have come forth from the hands of nature; and this is why, thanks to the prudish writers of society's laws, that they are here, seeking the momentary illusion of love, amidst a crowd of men who only pretend to love them, whilst affecting among themselves to despise them. The most lovely and finest beings of all creation are there, forced to bravely confront all this, or to mask themselves and lie, so as not to feel outraged at every turn. And this is your own handiwork, farseeing men that you are, who have made love for you a right, and for us a duty! »

We know that Chopin adored flowers. He wrote the following words to his family, announcing what was to be his last concert in Paris, on February 16, 1848, "... Pleyel, who is always teasing me about my eccentricities, plans to have the stairway decorated and strewn with flowers, just to encourage me to play. I'll feel that I'm almost at home, and trust that my eyes will be met by mostly friendly faces."

Chopin, when improvising at the piano, always looked for "the blue note" as a starting point, or prelude - a special harmony capable of recalling to us the melancholy of a romantic evening, a mood which his Nocturnes translate with special intensity. Just as the melancholic "blue note" would in later times become essential to Jazz musicians...

Jacques Chuilon

Translation Gregory Reinhart
February 2024