



Museo di Kòrsou
Het Curaçaosch Museum

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THIS GUIDE
HOME

Harmonies of Art

Masterpieces and Reflections

Harmonies of Art

www.hetcuracoasch.museum

Judaline Cyntje

Manager

The Curaçao Museum

FOREWORD

75 years ago, The Curaçao Museum opened its doors with the purpose of, among other things, “The keeping of a museum of works of art and artistic objects of culture and natural history in the narrower sense, especially that which relates to the past of the former Netherlands Antilles.”

Fast forward to 2023, and you will find that we have amassed an extensive and impressive collection of works of art by well-known international Dutch and Curaçaoan artists. We have progressively shifted our focus towards the conservation and promotion of art in all its forms. This includes supporting established and emerging artists, organizing regular art exhibitions. However, we noticed that our own collection of historically valuable artworks was not well-known. This led us to contemplate how we could bring our art collection to your attention in an interesting and exciting way.

The exhibition “Harmonies of Art” is the result of that question. Talented artists have combined two art forms to inspire, inform, and capture your attention. We invite you not only to observe but also to participate and immerse yourself in the “Harmonies of Art” while getting acquainted with our art collection.

Curaçaoans have always been highly creative, and this exhibition serves as proof of our artistic capabilities. To further stimulate our creative side, it is crucial that we support our designers and artists more. This begins by exposing our minds to the various art forms, such as painting, sculpture, literature, architecture, theater, film, and music.

We can confidently state that The Curaçao Museum has contributed to the support and exposure of different art forms over the past 75 years and will continue to do so in the years to come.

Here’s to Harmony, not only in Art but in life in general!

EXHIBITION GUIDE

Harmonies of Art

The Curaçao Museum invites you to an immersive exhibition marking 75 years since its establishment. "Harmonies of Art" celebrates the cultural diversity and creative spirit of Curaçao by blending different art forms and bridging historical and contemporary narratives.

Dutch and Curaçaoan masterpieces, acquired by the Museum over the years, are given a modern voice through the perspective of a rapper or a spoken word artist. Please scan the QR codes to listen to their fresh and engaging interpretations of the artworks.

The Curaçao Museum invites you to engage with the questions asked throughout the exhibition; encouraging introspection, personal interpretations, and a deeper connection with the exhibited artworks. We hope that through this exhibition, you will experience the power of art to inspire, provoke, and connect people across time and cultures.

Please use this guide to read more about the artworks and their origin.

CONTEMPORARY NARRATIVE

Anochi m'a soña ku ma topa Ocalia
Bon kompañá pa shon Nono su dalía
M'a puntré: ta kon b'a laga e kolónan balía?
E di: tur dia mi tabata riba dje
B'a biba p'e? E di: ki b'a kere? Wak ruman
Un tin sekreto tras di mi kuadronan
Fo'i dia mama a nami un bon pida karbon
Ma kuminsá mi ta'ta sa esaki ta mi pashon
Anto b'a pinta riba tapadera noh? M'a gosa
bai gol mi di
Legumai skol einan mi ta haña slá
Pastor ta ataká keda maltratá pero ku arte mi
por avansá
Tiki tiki mas disifil ma disidí e mester bira mi
fishi
Anto manera Kòrsou nan a deskubrimi ma
krese ma sigui mané Miss Lee m'a tribi
Anto e orei Lee di nos ta representá
Tur e loke bo por logra ora bo perseverá
Humilde sensio ku talento yen brio
M'a sinta wak e dama aki ku atmirashon
Mi di kuné i Ocalia: bosnan tin rason!
Mester purba sigui purba pa bo sali
kampion
Heso ata Nepo riba su me' ko' original
mané e so su obranan ta kompleto un hende
sabi
ta traha magia den chikí usando bleki bashí
Djis miré bo por kere nan a kritiké
Despues si nan a sintié i risibíe manera
prinsipe
Promé nan ta yama bo arte primitivo
Kaba nan ta para den rei i asta persiguibo
Seh sua – m'a hari te ma spièrta
Danki Dios mi hendenan ta tèrko i vèrsá
Nos artistanan ta turafó
mester purba protehénan mané furadó
voral esnan ku ta krea sin kopia kos
ku tin nan mes style usa nan propio bos
Imitashon ta limitashon
Semper ekspresá loke abo ta sinti ta bon
Paso éksito por bai i e por bini un bes
Sigui kere den bo mes sin tin kunen

By Pharaao



The Curaçaoan Masters we have chosen to showcase in this exhibition are our beloved Naïve artists, these “Curaçaoan Masters” who are no longer with us but have left behind a vast collection of Naïve artworks. They are highly admired by many local and international art collectors.

In the past, Naïve art was defined as any visual art created by individuals who lacked formal education and training as professional artists. Nowadays, trained artists emulate this aesthetic, often referred to as primitivism, pseudo-naïve art, or faux naïve art.

Our Curaçaoan Masters had no formal training or attendance at an Art Academy, but their consistent passion and dedication to their art form, even before it was recognized as “art,” made them widely loved and appreciated.

One prominent figure, known worldwide for his countless naïve artworks, is Hipólito Ocalia (1916 – 1984), a remarkably talented individual who excelled in various trades despite leaving school at a young age. Ocalia’s passion for painting and drawing was so immense that he would seize any opportunity to create art, combining it with his other work.

Margarita Eliza Hodge, better known as Miss Lee Hodge (1899 -1998), is also considered a “Curaçaoan Master” by us, although she was not born on Curaçao. She was a gifted naïve artist, as well as a musician and a handywoman. Her paintings initially depicted her memories of New York and St. Maarten, where she used to live. Later, she brought to life the nature and architecture of Curaçao through her artwork, featuring scenes such as little boats in the island’s waters and people entering and exiting their cars. If the colors faded, she would give the painting a fresh coating, utilizing various materials such as cardboard, linen, chairs, and serving trays.

Miss Lee’s first exhibition, “The world of Miss Lee Hodge,” took place in Curaçao in 1998 at Bloemhof, organized by Nicole Henriquez. At 99 years old, Miss Lee Hodge was the centerpiece of the exhibition. A local newspaper wrote, “She interpreted her world in her own style, untainted by established artistic rules. The exposition was a celebration, a true homage to a remarkable naïve artist.” Shortly after the exhibition, Miss Lee passed away, leaving behind over 70 unnamed paintings.

Another notable artist is Maximiliano Nepomuceno (1908 – 1975), known as “Nepo,” who was born in Curacao’s “Ijzerstraat” (The Iron Street). Nepo, an artist in every sense, experimented with various mediums until he discovered discarded tin cans, which became his medium of choice. He created art from tin cans, incorporating themes such as pets, local politicians, world wars, religion, Nanzi (a folkloric character), bridges, and acquaintances. He called his art “bleki korta” and wrote short stories to accompany each sculpture. Nepo’s tin can art possessed a unique and enchanting naive touch, showcasing his limitless imagination.

Matthias Bernhard Olario (1891 – 1977) left Curacao at a young age due to significant unemployment on the island and didn’t return until the 1960s. While in Cuba, he took a few painting lessons from an artist and began painting during his recovery from a broken hip, at the “relatively old age” of 79. Initially, his work reflected his time spent in Cuba, featuring flowers, animals, buildings, landscapes, and above all, women. He portrayed sensuous women adorned with jewelry, including famous figures like Greta Garbo and unknown divas. He was also inspired by the freedom fighter Simon Bolivar, whom he depicted frequently. Olario’s palette was vibrant, and he used ordinary, bright, and colorful house paint for his paintings.

The message conveyed by the aforementioned “Curaçaoan Masters” is that one can be and do whatever they set their mind to, regardless of age, background, or feedback from their surroundings. Believe in yourself and pursue your art and passion with unwavering dedication.

Source: Publications from The Curaçao Museum and “De Stadhof” Museum for Naïve Art in Zwolle.



During his residency on Curaçao, Eyck received diverse art commissions from private individuals, organizations, and companies. One major client was a group of directors from oil refineries who wanted a mural for the new post office in Punda, Willemstad, which was built in the years '51-'53. In an interview, Eyck said, "After some consultation and many studies, I decided to create a chronicle motif depicting the small professions practiced by the locals before Deterding established the enormous refinery complexes. The mural would be placed in the post office's hall on a wall surface of approximately 36.5 meters. I made the design on panels with a total area of 20 square meters, for which Dr. Chris Engels provided me with space in the cellars of the museum in Mundo Nobo. I worked on it for a few weeks, and then I invited the oil people to come and see it to obtain their final approval. The gentlemen took five minutes to reject the whole thing because there were only black people depicted, doing some crafts. And nothing about oil!"

Source: book 'Het Curaçaosch Museum, Vincent van Gogh en 22 andere tentoonstellingen (1952-1955)' by Julie Hengeveld



Charles Eyck (1897-1983)
Working class panel, 1953



Jan Wiegiers (1893-1959)
Scenery Ticino, c. 1948

Received (amongst other artworks) in exchange for the painting 'Mensen in oorlogstijd' by Hendrik Chabot which featured in the very first exhibition of The Curacao Museum on March 7, 1948.

Source: Article 'Ruilen maar niet huilen' in AD by Julie Hengeveld
August 29, 2020

CONTEMPORARY NARRATIVE

Stream

The solitude trickles as the river flows
Leaving traces of my memory behind
The unfamiliar becomes familiar
Dragging behind it, hypocrisy's unborn child

Oh I sing the blues, the reds and the greens
So vibrant, yet devoided of warmth
I remember when I wanted to be embraced by you
And wanting to caress your pearly whites

Blinded by your watery sun
Every day in awe
Of your great ability to send lost signals
And that's that

Stream

Cascade through me
Cleanser me
Calm me
Lead me through the path of release
Assist me in my need to get closure

Stream

by Vesuhely American



Charley Toorop (1891-1955)
Blacks in Rotterdam, c. 1925

**This is the original title of the artwork*

"Blacks in Rotterdam" had been in the possession of Arthur Lehning. He approached his friend Cola Debrot (1902-1981), who was then the director of the Cabinet of the Plenipotentiary Minister in The Hague, to mediate the sale of the painting. In 1956, with the assistance of the Dutch Foundation for Cultural Cooperation (Sticusa), it was sold to the Curaçao Museum.

Source: Article 'Charley Toorop – Twee figuren' in AD by Julie Hengeveld
December 29, 2020

CONTEMPORARY NARRATIVE

In het Curaçao Museum
 Waar er een Charley Toorop hangt
 Met de titel: Twee negers in Rotterdam
 Ze werkte met verven in Bergen
 Maar hoe kwam dit schilderij naar Curaçao? Sterke Jerke
 Als we een connectie kunnen leggen en die trekken tussen Charley Toorop en
 hiphop
 Dan ging het van vloeiende lijnen naar kubistische vlakken
 Van luministische vlekken naar darker en strakker
 Van slaolie tot in your face
 Van early thirties to the nineties – Murder was the case
 Vele portretten
 Arbeiders, boeren, mannen met petten
 Expressie bars staar boos to get you straight
 Charley Toorop splashte die paint – one of the best in the game
 De Holland-Amerikalijn die bij het dok aankwam
 Net als mn vader en oom – straight outta Brooklyn
 Dressed in their Sunday best good looking
 Niet de zoveelste die ons afschilderde als nobele wilden
 Zij? Zij schilderde wat ze wilde. Als de realste
 Charley Toorop is hiphop. The real uitbeelden
 We're here to stay.

By Johnny Bonaire



Jan Sluijters Sr. (1881-1957)
Nude, c. 1913

Donated by the ministry of 'Onderwijs, Kunsten en Wetenschappen (OK&W) the Netherlands, after it has been exhibited when the Museum was opened on March 7, 1948.

Source: book 'Het Curaçaosch Museum 70 '
7 maart 1948 – 7 maart 2018
Het ontstaan en de beginjaren, Julie Hengeveld, Verele Engels

CONTEMPORARY NARRATIVE

Mi ta perfektamente imperfekto
Nami aspekto mi tin defekto
K'e kueru nami eskeleto
Ta kompletamente inkompleto
Pesei nan tin mi bou sospecho
Piká mané mordé di un insekto
Transparente tòg mi tin sekreto
Dos diferente size di pechu
Muhá m'a lo gañabu mi ta seku
Ta korektamente inkorekto
No tin mas grandi ku mi ego
By now mester sa k'esei t'un hecho
Djaleu m'a ripití ke eko
No por plamami mané Lego
Kansá ma no tin tempu pa sosiegu

Mi ta sunú
Benta tur paña den makutu sali kore den kunuku, paranamaria koekoe
No ta gaba mi mes maske ta dushi mané suku
Atmirá mi mes, mi ta úniko na mundu

Si mi mundu
Si ta mi asuntu
B'a kere nos ta huntú
P'ami bo ta defuntu
Hundu hundu hundu
Ta kiko bo ta wak
Wak tene bo kak
Kakelak
Bai foi bou mi dak
Kore satanas
No bira wak atras
No bolbe nunca mas

Ma ta kiko bo ta wak
Ha, bo'n gusta loke bo ta wak
Mi no ta na bo smak
Bo ke ménos bo ke mas
Bo sa bai foi djaki
Laga mi na pas
Mi ta kaki kaki
Esun ku no gusta
Por sunchi mi atras

By Zoinx

Donated by Mrs. R. Alvarez Correa – Penso, who organized an exhibition in 1951 of her late husband's, Mr. Alvarez Correa, Art collection, in The Curaçao Museum. The first title of this Artwork was 'Street people on the 'Reguliers gracht', one of the many canals for which Amsterdam is famous for. We do not know exactly why this work kept changing titles.

Source: *Article 'Grachten in de Curaçaose Israëls' by Julie Hengeveld AD June 6, 2020*

CONTEMPORARY NARRATIVE

Vagrants along the canal

A quick encounter by strangers passing by in the streets
"Who is this?", the little girl asks
as their looks briefly meet

A vagrant society calls him,
a man without a settled work nor a home,
living by begging, wandering from one place to another one

What will this mother reply to her child?
What does she see in this man passing by?
A danger to her safety or a soul in despair?

And what about you?

Which preconceived notions accompany your perception?
What do you see in strangers passing by in the streets?
Are you able to see them free of judgment and prejudice?

By Jeannine Quesor



Isaac Israëls (1865-1934)
Vagrants along the canal, c. 1895

**This artwork has no audio*

CONTEMPORARY NARRATIVE

Laga mi kas na pas
Paso mi kas ta pas
Laga mi kas na pas
Paso mi kas ta pas

Bon biní,
Den mi kas kaminda e kamber ta komprimí
Ta bon primí, den brasa ma drumi soña i lanta foi un bon drumí
Ke koregí mi bibienda pero ta mané mi bibienda ta kontr'i mi

Desaroyo ta snèl - preis di tereno subiendo - ta mané mi tin ku kompetí
Sin sèn bo'n ta tèl - e parti humano muriendo - loke ta bal ta djis loke tin
Ban mira ban tra mas hotèl - turismo te presio — ta yena nos saku, notisia ku boletin.
Hende lokal ta biba den hell - Kas ku yen kiebro — Ki dia nos ta pone'un fin?

Mi hendenan su almanan ta trosé
Nan ta biba ku e sirkunstansia tin nan ho.. (zucht)
Mi ta mira kon e inhustisia tin ta choké
Pero tin ora e fout ta sintá na nos mes!
Problema den famia ku nos un por resolvé

Mai ku Pai un skibi testamènt, ni a laga tiki sèn pa por rekolekté
Un yu te na Hulanda, esun no ta papia ku e otro,
Esun no konosé su rumannan — Un ta será of ta loko — niun no ke ta robes.
Pa kos kambia tinku kambia nos mes.

Ban kura nos alma
Gelt Dekker su mama pe viktimanan di Kura Hulanda....
Sorry, Anyway

Tin ora mi ta puntra si tin un better way
Si no ta Monumenten Zorg ta FKP
Danki tòg pa kanselá debenan di OZB
Makambanan ta OMW

Pa sigui kumpra nos tera
Djadumingu 2 di yùli nos tur tei hisa bandera
Ku man na pechu pa kanta nos himno, nos ta patriotiko, ese mi ta spera
Pero ora mi wak na Kadaster ta kiko a keda?
Pa ami yu di e tera? NADA.
Gran porshento di Willemstad den man di hindu, hudiu, makamba

Laga mi kas na pas
 Paso mi kas ta pas
 Paso mi kas no ta pas den bo vishon di desaroyo di real-estate, airbnb of apartment
 Sei kemen ku mi kas t'un last?

Laga mi kas na pas
 Paso mi kas ta pas
 Laga mi kas na pas
 Paso mi kas ta pas

By Aldair



Hendrik Chabot (1894-1949)
Old houses in polder landscape, 1946

Featured in the very first exhibition of The Curacao Museum on March 7, 1948
 and stayed behind as a donation.

Source: Art Historian Julie Hengeveld

Fernhout is the son of Charley Toorop and grandson of Jan Toorop. This painting featured in the very first exhibition of The Curaçao Museum on March 7, 1948 and stayed behind as donation.

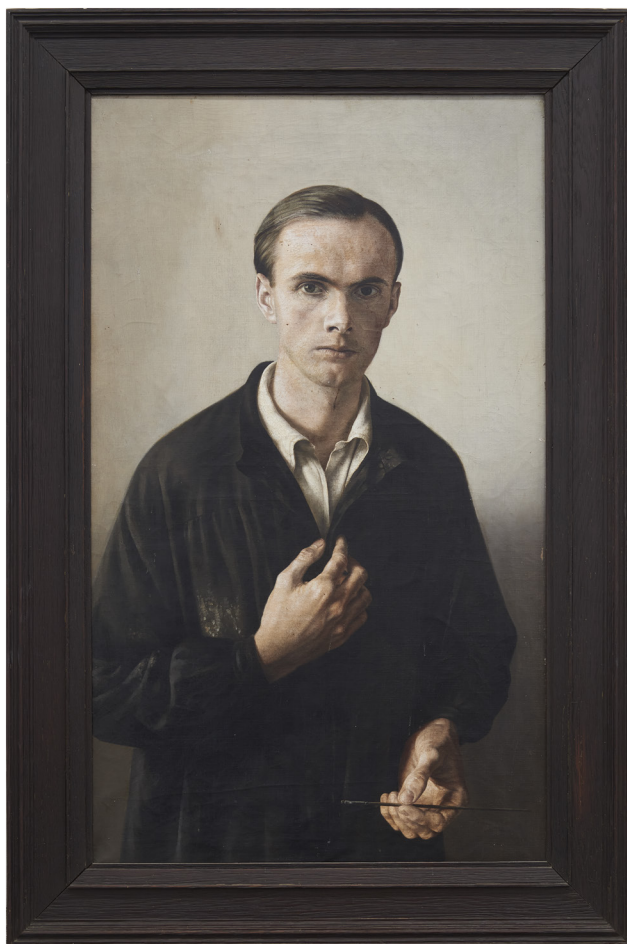
Source: Article 'Fernhout in Curaçaosch Museum' in AD by Julie Hengeveld
May 6, 20217

CONTEMPORARY NARRATIVE

There's a lot in this world I don't understand
Only when i see color I make sense of it
So my brush strokes as my life depends on it
A soldier is a mindset, not an instrument of war
The reality is most men who died in battle never seen who they're fighting for
All they know is thunder and lightning
In some ways we're alike, it's really quite frightening
There it is..

Blue is a big color
As above as below, both are deep
The ecosystem race to earn its keep

I sense violence in the street
the white brushstrokes remind me of the bombers
Rommel's wrath
Paratroopers fill the skies like stars
Leave trails and battle scars, with tanks and heavy cars, we shall die for what is ours
Sometimes we can't separate night from day
The days blur together
The revolution's in the air it's something in the weather
Ha! Almost dry



Edgar Fernhout (1912-1974)
self-portrait, 1944

Received in exchange for the painting
'Mensen in oorlogstijd' by Hendrik Chabot
which featured in the very first exhibition of
The Curacao Museum on March 7, 1948.

Source: Article 'Ruilen maar niet huilen'
in AD by Julie Hengeveld
August 29, 2020

CONTEMPORARY NARRATIVE

I confessed to the priest he told me I was going to hell
You dirty, sinning, stinking, shameless man
He cursed me, like everyone before I got imprisoned
But I've done lots of crime due to my desperation
Ever since I ditched the priest and the congregation
they gave me the side eye
I couldn't stand the humiliation
I ain't perfect, but neither he
cause he reads the holy paper means he's better
than me
When a priest sins, does he confess directly,
to the almighty Lord
or to another human being that's flawed,
either way it makes no sense to me
That why I cut all ties
They preach but don't practice
They deceive in secrecy
Doesn't that mean
they all lied?
Doesn't that mean we the same?
but I dodge all the bs like a matador
From Spain
Grown man issues I got lots of them
my only trust source is God
To talk about my shame and pain but right now
I need answers answers
Lord I need answers

Why I stay in the same position as time passes
Why is money and fame prioritized over family
Why we blindly trust everything a human says
About the world and how it's built

But ain't no damn concrete answers
Maybe you already answered all our questions

In a way,
that's beyond all our understanding

In a way
That's beyond what could be imagined

Answers answers Lord I need answers

By AJ



Carel Willink (1900-1983)
The hermit, 1938

Featured in the very first exhibition of The Curaçao Museum on March 7, 1948 and stayed behind as donation. It was first called 'Portrait of a man' and was in 1991 identified as Dirk van der Poel by art historian Jan van Geest as Dirk van der Poel. It was also discovered that the date should have been 1933.

source: *Article 'artikel Collectie van Curaçaosch Museum' AD August 29, 2015*
by Julie Hengeveld

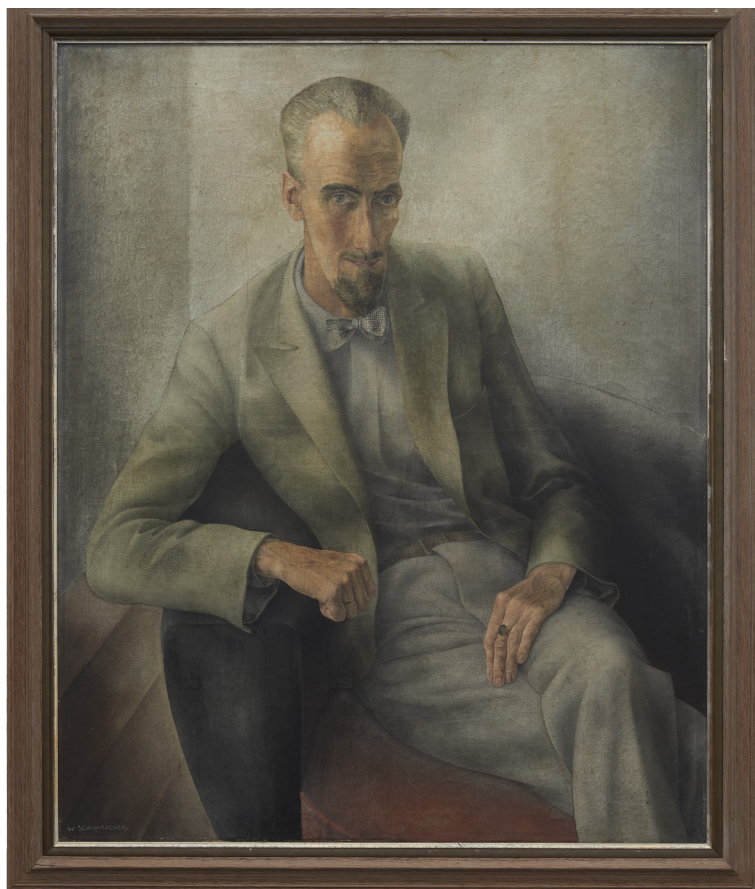
CONTEMPORARY NARRATIVE

Soy el fuego en el aire
Si tiene la culpa, no puedo exterminar,
Desde niño yo lo sé, en este juego sucio tengo que participar
Para aumentar, navegar,
para exigir mi lugar

Weg'i djaka, rais putrí i kurumpí
M'a bula waya, brua tera, bòltu mesa
pa mi yega, no wa' mi 'sina, tin ku trapa p'e rosea
No wa' mi 'sina, sistema ku n'ta kibra, m'a buta bou, tira dou pa mi gana.

Throw the blame on me, throw gaze on me
Anything I perceive exists in me
Keep looking away, when you see me
I did what I had to, didn't you? Didn't you?

Gekomen door te snuiven en ruiken.
Veel geschreeuw maar ze volgen me passen
Ze gaan door, houden elkaar in kasten
Ik sprong door het gaatje, onder de tafel, achter de schermen,
wie ben ik nu, jouw droom,
geef het toe, geef het toe



Wim Schuhmacher (1894-1986)
Portrait of Dirk van der Poel, 1937

11

Featured in the Christmas exhibition in 1949. It is suspected that Foujita paid his dental bills with the this painting as it used to pertain to the art collection of the French dentist-cellist Gaston Valentiny who lived to Curacao in September 1946.

Source: *Article 'Parijs in het Curacaosch Museum' in AD December 20, 2021*
by Julie Hengeveld



Tsuguharu Foujita (1886-1968)
Young woman, 1931

CONTEMPORARY NARRATIV

Where two cultures meet
To make history
You go chase your dreams
And embrace critiques
Amid crisis comes mystery
Behold a new masterpiece

Bo tin tantu obra bo ke persigui
Bo tin tantu soño bo ke kompartí
Simpleza i kurashi huntú ta pèrmití
Un obra sensual sèksi i tribí

Met veel sensuele lijnen en ook heel precies
In een glans beelden die je voor je ziet
Kromme bochtjes zijn heel, heel assertief
Sereniteit en wellust – ik weet dat je geniet

Elle est très belle
Elle est très belle
Est-elle blonde ou brune
Est-elle blonde ou brune
Elle est très belle
Elle est très belle

Ses yeux sont bleus ou verts?

Ses yeux sont bleus ou verts?

by Zealous

12

Featured in the Christmas exhibition on in 1949. It is suspected that Foujita paid his dental bills with the this painting as well, as it used to pertain to the art collection of the French dentist-cellist Gaston Valentiny who lived to Curacao in September 1946.

Source: *Article 'Parijs in het Curacaosch Museum' in AD December 20, 2021*
by Julie Hengeveld



Tsuguharu Foujita (1886-1968)
Nôtre Dame, Paris, c. 1920

CONTEMPORARY NARRATIVE

Notre Dame for the nations

Asina'ki mi ke kòrdabu Notre Dame
Un dama ku su garganta largu ta touch the sky
Pa kòrda hende ku flames, flames fire tamed
Whatever we face
Pasa dor di kandela
Sin bai ku rekuerdo di hende ku strong faith
Notre Dame, kaminda Napoleon a koroná su mes komo rei
Kibra tur lei
Un momentu históriko, in het verdrag van Parijs
Pone Kòrsou, kolonia hulandes, Ingles bini bei
Bini bei ku grandesa di katedral Parijs
Ta pa koro kanta
Koro kanta, I believe i can fly, the church I grew up in,
The Lord, Lord stand by me
Stand by me, hibami bèk Notre dame
K'i ba brua tende Rotterdam? Ik kan me niet voorstellen
Ku e arte di lenguahe ta uni mané su so, uni nashon
The sky is the limit ora bo pone poema riba papel
Un moveshon
Inspirá dor di kultura, un pintura, Notre Dame
Our lady te na Willemstad Curaçao
Ku ta kòrdami ku rasa isn't measured by color
Pone e pensamentu ei abou
Ku arte ta pa who you and I are becoming
Geen slavernijverleden
I love him, I love her
For the battlefields, the scars, they shattered
But in the end, we all win, Oui, Ouil

by Areina Martina

Credits

This exhibition would not have been possible without the relentlessness and perseverance of Cleo Maxime, who is responsible for the beautiful and captivating concept and design for 'Harmonies of Art'. She managed to give the exhibition an international appeal and beautifully conveyed our wishes and desires.

A big thank you goes out to Joeri Oltheten for curating the contemporary narratives. Joeri brought together a group of highly talented rappers and spoken word artists who took it upon themselves to be inspired by our artworks and create a rap or poem: Pharao, Johnny Bonaire, Zoinx, Vesuhely Americaan, Robyn, Ralph Winedt, Aldair, AJ, Areina Martina, Zealous, and Jeannine Quesor. We are also grateful for the work by Ngrane, who created the online listen page so that the spoken words can be listened to even after the opening night.

This exhibition would not have been as exquisite without the hard work by our very own art handler; Pedro Angela. Designer Gino Martina also played a vital role in bringing this exhibition to life. And, we are truly appreciative of the products and services provided by Ackerman.

We would like to acknowledge the team responsible for the concept and design of our Education corner: Neeltje Timmers, Wilma van Geemert, Linda de Kock and Carl Ariza. The beautiful pictures of our artworks in this folder were taken by Carlo Walle, and the logo, especially created for our 75th anniversary, is designed by Irving Schenker. Thank you.

A special thank you to the board of The Curaçao Museum for their trust in the process. A warm thank you also goes to our esteemed colleagues; Mila Merckies, for her dedication in ensuring the space remains impeccably clean and gleaming, and to our hostess; Loren Martis, who makes sure that everything is taken care of at warp speed.

Finally, we wish to extend a special thank you to all our sponsors, without whom the execution of this exhibition would not have been possible: The Mondriaanfonds, Prins Bernhard Cultuurfonds Caribisch gebied, Seatrade, MCB and the Representation of the Netherlands.



Harmonies of Art

www.hetcuracoasch.museum

Colofon:

Project manager

Judaline Cyntje

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Neeltje Timmers

Wilma van Geemert

Linda de Kock

Carl Ariza

Art handler

Pedro Angela

Exhibition concept & design

Cleo Maxime

Curation contemporary narratives

Joeri Oltheten

Exhibition production

Gino Martina

Photography

Carlo Wallé