

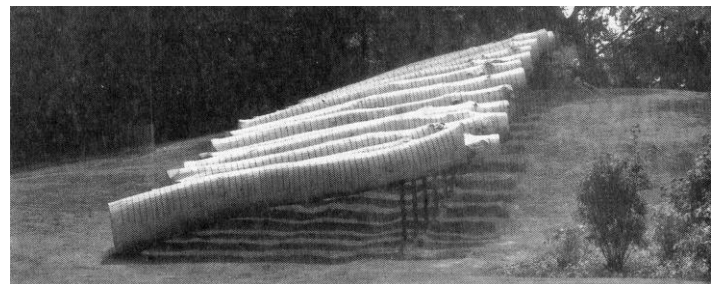
1993

## IMAGES ON THE WAGENING MOUNTAIN

### The tension between ornamental apple and sculpture

**G** rasshoppers chirping. At the café 'Onder de Bomen' is full of children begging for ice cream. Jazz sounds drift through the ornamental garden and flutter over the edge of the mountain into the flat valley of the Lower Rhine. It is busy, but not too busy, this Sunday at Belmonte, the 'beautiful' hill near Wageningen, where the Arboretum - the 'tree museum' - of the agricultural university of Wageningen has been growing since 1953. For the sixth time, one of the nicest international open-air exhibitions in the Netherlands, the 'Beelden op de Berg' manifestation, is being organized here. Unlike last time, in 1989 when with the exhibition 'Zimbabwe on the Mountain? In the opinion of the public, the artworks diverted too much attention from Japanese cherries, flowering magnolias, Chinese rhododendrons and mock hazels, the organizers have opted for a more uniform approach this year. There is no art-historical denominator under which the fifteen participating artists can be classified. The environment now determines the experience of the sixteen sculptures, as it is described in the catalog. And the images, in turn, influence the experience of the place. An interaction is therefore the starting point, an interaction between sculpture and ornamental apple. But what does this yield in practice. You walk past the first image just after the entrance if you are not staring at the path, but at the vast park around you. It is a kind of manhole cover - lead gray and shoveled over it - that the German Erwin Wortelkamp dug into the ground. The cover is one of the five markings (including a 'manhole cover' and a wooden Schritt-Skulptur) that Wortelkamp placed in a trapezoid shape through the Arboretum. Wortelkamp borrowed from Hölderlin, "Die Linien des Lebens sind differ wie Wege sind und wie der Berge Grenzen", and welded this in a spiral shape onto a cover further in the park. And on the lid at the entrance you can read a German-translated quote by the French postmodernists Deleuze and Parnet: "Man befindet sich stets in der Mitte eines Weges, in der Mitte von Etwas". The unobtrusive context in which the lyrics are placed makes them pretentious and a bit ridiculous. Wortelkamp wants his manhole covers that hardly anyone sees, one adding value by adding Life Wisdom to them? Then rather enjoy a very old, peeling plane tree and a horse chestnut. A little further on, the interaction between art and the environment envisaged by the organization is successful. To the left of the path, surrounded by red beech, Solomon seal

and purple heather, is a series of apparently staggering granite slabs by Marinus Boezem stacked on top of each other. Each disc bears the name of a tree species. Each disk is also polished on the top, so that the sky - with shadows of clouds and trees - is reflected in it. You turn and look, with your back to Bosom's statue, across the lawn to the abyss of the mountain. Here lies the most beautiful sculpture formation in the park: fifteen poplars arranged obliquely, stripped of their bark and sawn into half segments. The Japanese artist Kazuo Kadonaga made the unevenly arched trunks looming as dimly white as in moonlight lean against the 'ridge', giving the hilly green terrain and the dark green forest edge a subtle cadence. To get to Kadonaga's sculpture group, you can go three ways: left and right along the winding paths of the Arboretum, or straight across the lawn. If you choose the left twists and turns, you will pass images hidden between the trees (by Anne and Patrick Poirier, and Guiseppe Penone), a valley of Blue Flowers (from Nils-Udo) and a tree-imitating, steel tree group (by Kimio Tsuchiya). The right-hand twists and turns lead past installations that hang high above your head in the trees (of Paul merig white looming trunks leaning against the ridge, thus giving the hilly green terrain and the dark green forest edge a subtle cadence. To get to Kadonaga's sculpture group three directions: left and right along the winding paths of the Arboretum, or straight across the grassy field. If you choose the left twists, you will pass statues hidden between the trees (of Anne and Patrick Poirier, and Guiseppe Penone), a valley 'of Blue Flowers (by Nils-Udo) and a tree-imitating, steel 'tree group' (by Kimono Tsuchiya) The right-hand twists and turns lead past installations that hang high above your head in the trees (by Paul Gees and Diane Dick hoff). you still have in store.



'Wood no.8 AK', From Kazuo Kadonaga