

Art and nature are the same

WAGENINGEN - Is an art exhibition in a park still possible? Hardly, says Valerie Smith, the composer of Sonsbeek 93, given the attitude of the latest crop of artists. She mainly went into the city of Arnhem with them. Yes, says the Images on the Mountain Foundation, which made a sculpture exhibition in Wageningen for the sixth time. Against the oppression, because the was ministry saw little in the way of Wageningen's plans. Other sources were therefore used to finance the project. The foundation once again chose the 'museum' Belmonte as an exhibition site, an arboretum that was set up in the early 1950s, and the exhibition immediately celebrates the 75th anniversary of the Agricultural University

Yet this time the organizing foundation has not chosen the way of simply placing works of art in the decor of a park. This is already evident from the title that the exhibition was given: 'Musée des Beaux Arts, Musée des Beaux Arbres'. So here is also a concept. Art and nature will be given an equal position and the vast majority of the seventeen participating artists have in turn translated this into works that match the environment in terms of choice of materials, but here and there also in terms of content. So a lot of wood.

Tradition

Despite this underlying idea, the sixth Images on the Mountain has nevertheless become a traditional sculpture exhibition and thus ties in with, for example, the previous edition of the Sonsbeek exhibition. On the other hand, something like this clearly shows that an exhibition in a park is by no means an outdated idea, it depends on who you invite to it. It is striking that Wageningen is looking for it in a generation that is slightly older than the up and coming young guard in Arnhem. Even Guiseppe Penone, prominently present at Sonsbeek 86, is now popping up in Wageningen again. Penone, who combines natural materials and shapes in his work, makes a number of bronze strands follow the shape of a tree branch in the sculpture he placed in Wageningen and placed the sculpture to the side of a sma path. He proves once again to be great in the combination of nature and culture and is the one who goes the most in this exhibition. He works much more subtly than Balduin Romberg, who simply crowns a sawn-off tree stump with a massive iron plate.

The work of the Japanese Kazuo Kadoonaga also has a special quality, who placed fifteen stripped poplars in a row and sawed them halfway, always at the same distance. This creates a rhythmic whole that offers an exciting appearance from many sides and changes due to the weather conditions. His compatriot Kimio Tsuchiya placed a large number of twisted h-beams vertically in the ground on the north-south axis like an artificial, withered and burned piece of forest.

Huisje Marinus Boezem, who has been working on trees for a long time, made eight granite discs, like

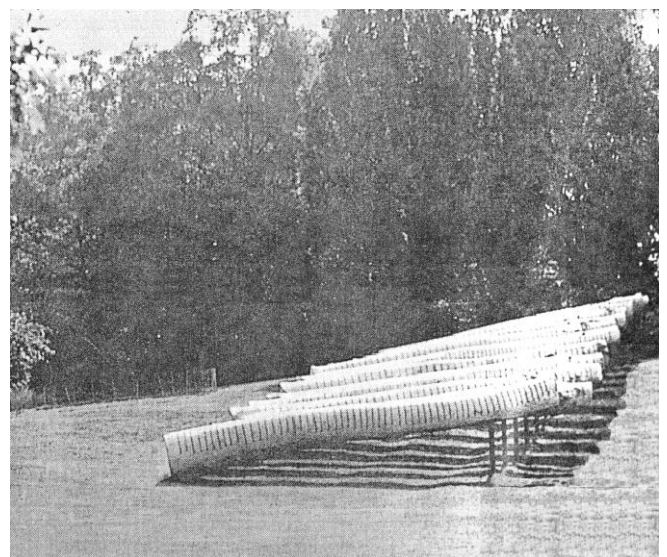
sawn-off tree discs, polished from above, with the name of a tree engraved on it. A little further on, hidden in a bush and next to a number of piles of coppice wood, stands the scented, massive wooden house that Anne and Patrick Poirier (pear tree, a nice name for this exhibition) made. You can crawl through a low door in order to be able to see pieces of the forest through a number of lenses. And in the middle, under glass, there is a brain. Its shape is reflected in the shape of the hut, which has been given the name 'room for dreams and memories'. The addition of that brain gives the house a somewhat too explicit meaning, they could well have been left out.

The work 'The valley of the blue flowers' by Nils-Udo is impressive, but lacking in content. He 'raised a round piece of land with a considerable diameter by means of a plinth, which has taken the shape of a valley surrounded by mountains. In that valley, which can be reached via a staircase 'over the mountains', the blue flowers bloom. It is very reminiscent of the large black / white 'garden', in which you can also walk,

by Jean Dubuffet in the KröllerMüller Museum. Why the arboretum has decided to give this work a permanent status is a mystery, or it must be that Nils-Udo's work is more of an attraction.

Ian Hamilton Finlay

The most conceptual work on display in Wageningen is that of Ian Hamilton Finlay, the man behind the imposing row of guillotines at the penultimate Documenta in Kassel. The artist, who grew up in Scotland, placed a simple wooden sign indicating the road to Vincennes, near Paris, on a hill near the place where the Wageningse Berg made a sharp descent



'Wood no.8 AK' by Kazuo Kadoonaga: fifteen in a row. (Photo Images on the Barg)

towards the Rhine