

Erasmus University Rotterdam Art Route



In 1963, the Erasmus University started purchasing modern prints to introduce students to art and to decorate the grey walls of the then recently constructed university buildings.

The lawyer Prof. Piet Sanders LLM (1912 - 2012) was the initiator of EUR's art collection. Thanks to him there is a great deal of art to be found on the university grounds. This art was purchased using construction budget funds.

The collection has increased to over 1,800 works of art, 50 of which can be seen viewed on campus and in the university buildings by walking the Art Route.

In the Erasmus Gallery (Erasmus Building) Art Affairs EUR regularly organises exhibitions of artists' works in the collection. When possible, they are linked to the programmes of the faculties. University employees can borrow artworks from the collection to display in their workplace. EUR also has a collection of medals linked to economic life in the Netherlands and a Historic Collection that portrays the university's development from its inception to present day.

Follow the Art Route as it takes you past works of art from the collection, part of the prints collection, and a number of works from the history of Erasmus University Rotterdam.

Would you like more information about the Art Route? Please contact Art Affairs EUR, Erasmus University Rotterdam, tel. (010) 408 2802 or send an email to art-affairs@eur.

Art Route starting point



The walk starts at the entrance midway the Burgemeester Oudlaan, near the municipal historical buildings (Erasmus and Theil Buildings; see [map of Woudestein](#).)

The oldest part of the campus, Woudestein, was built between 1963 and 1969. The construction was commissioned by the Netherlands School of Economics (*Nederlandse Economische Hogeschool*, NEH), the predecessor of Erasmus

University. At the time, the NEH location at the Pieter de Hoochweg in Rotterdam had become too small to accommodate all students and employees. The architects C. Elffers, A. van der Heijden and C. Hoogeveen provided the design.

The listed building is a closed complex of large lecture halls (Theil Building), the University Library (B Building), a tower block for the institutes and academic staff (Tinbergen Building), and a prestigious general purpose section for governance and administration which includes a large auditorium (Erasmus Building). This historic complex, constructed primarily of concrete and steel, is a genuine example of functional architecture on an unusually large scale not often seen in the Netherlands. That's why the oldest buildings situated at Woudestein were officially conferred the status of local listed buildings.

Between 2008 and 2012 the Erasmus Building and Theil Building were restored under the direction of architect Gerard Frishert. In 2015 and 2016 the University Library will be modernised from top to bottom and the Tinbergen Building will follow directly afterwards in 2017.

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Follow the Collegelaan and turn right at Institutenlaan. Midway to the right is Karel Appel's tile tableau on the façade of the Tinbergen Building. > 1

1 Karel Appel

Untitled, 1969

On the occasion of Woudestein's opening, the Rotterdam-based company Meneba (NV Meelfabrieken der Nederlandse Bakkerij) donated this tile tableau designed by Karel Appel. At the time Meneba was celebrating its fiftieth anniversary.



Karel Appel (1921-2006) studied at the Rijksacademie in Amsterdam. Together with Constant and Corneille, he founded the Cobra Movement. This tile tableau is typical of Appel's work in the sixties. During this period he also made brightly coloured wood and aluminium sculptures of people and animals, in addition to gouaches and lithographs.

There are stairs under Appel's work. Go up the stairs to the entrance of Tinbergen Building. In the entrance hall you can see Ger van Iersel's work. > 2

2

Ger van Iersel

Untitled, 1969

In the spring of 1963 the government designated 1% of the basic total building costs for the purpose of purchasing art for the building. Ger van Iersel was one of the artists commissioned to make an artwork for the NEH. In the previous year Van Iersel had won the Laurenspenning Medal



>> *Go through the double doors to find a wooden statue at the bottom of the stairwell.*

> 3



Jatayu

3

A jatayu is an eagle with the spirit and heart of a man. The sculpture was donated by Indonesian alumni of the NEH in 1985.

>>

Exit the Tinbergen Building and turn right in the direction of the Erasmus Building. You are now passing by the carillon. > 4



Carillon

4

When the new NEH buildings were opened in 1970, the Municipality of Rotterdam donated the carillon.

>>

Continue walking past the entrance to the underground bicycle garage. In the bicycle garage there is a Luuk Bode mural. > 5



Luuk Bode

5

Stroke6, 2013

The Rotterdam artist Luuk Bode is inspired by features found in a big city: angular skylines, shifting perspectives, reflections, road markings, scraped-off stickers and fragments of graffiti are his sources of inspiration. By magnifying these features he gives his work a more monumental and abstract character.

The landscape Bode created in the closed-off space of the bicycle garage emphasises these aspects all the more after cycling to the university. There is no room for doubt in Bode's powerful work.

>>

Leave the bicycle garage and turn right in the direction of the square. You will see a large bronze sculpture. > 6

6 Ger van Iersel

Untitled, 1983

This work is more commonly known at EUR as 'Alma Mater' (gentle, nurturing mother). The sculpture was unveiled on 8 November 1983 by the chairman of the *Stichting Universiteitsfonds Rotterdam* (predecessor of the *vereniging Trustfonds EUR*) who donated the sculpture.

The sculpture pays tribute to B.J. de Boer LL.M., secretary of the Board of Governors, who later became president of the Executive Board of the Netherlands School of Economics and president of the EUR Executive Board. Twenty years later, the artist was flattered to hear that his work was referred to as 'Alma Mater' by EUR employees.



>>

Walk to the balustrade of the courtyard and turn around. On the windows of the elevated bridge you can see Stefan Hoffman's glass art. > 7



Stefan Hoffmann

7

In March 2007 the artist was Artist in Residence. At the time he 'tested' printing on glass. He now often uses this technique in his work.

>>

Look below to the courtyard. There you can see a sculpture by Ans van Haersolte sometimes referred to as the 'dying swan'. > 8



Ans van Haersolte

8

Untitled

Sculptress Ans van Haersolte (1911-1991) primarily created organic-abstract works. This is something you will also see in her other works on this route.

>>

Enter the Erasmus Building (on your left). Next to the building entrance there is a round ceramic relief. > 9

9

P.A. van Stuijvenberg

Rotterdam in ceramic, 1969

This work was also commissioned by EUR and funded by the 1% scheme mentioned earlier. Pieter Antonie van Stuijvenberg was born in Schiedam and studied at the Rotterdam Academy of Visual Arts between 1921 and 1927.



His work is exhibited at the Stedelijk Museum Amsterdam, Museum Boijmans van Beuningen and the Stedelijk Museum Schiedam.

On the ceramic map of Rotterdam you can see three locations highlighted in red: Hoboken, Woudestein and a third location. The latter is probably the location of the house where Erasmus was born in Rotterdam.

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Two bronze busts can be seen at the entrance to the Erasmus Building, in front of the auditorium hall. > 10



Charlotte van Pallandt

10

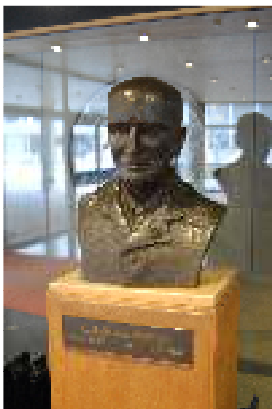
Dr K.P. van der Mandele LLM, 1966

From 1918 on, Dr K.P. van der Mandele (1880-1975) held several board positions at the Netherlands School of Commerce (*Handelshoogeschool, NHH*) and the NEH. From 1945 to 1964 he was president of the Board of Governors. The NHH and NEH are the legal predecessors of EUR.

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Han Rehm's work is to the left.

> 11



Han Rehm

11

C.A.P. van Stolk

C.A.P. van Stolk (1857-1934) is one of the three founders of the NHH. Together with W.C. Mees LLM and J.A. Ruys he succeeded in obtaining financial support from the Rotterdam business community to officially launch the NHH on 8 November 1913. Until his death in 1934, Van Stolk was a member of the Board of Governors, and in the first years (1913 - 1920) he held the position of vice-president.

>>

After the second sliding glass door of the Erasmus Building entrance, the Centennial Room is immediately to the left. > 12



Centennial Room

12

Since 1 September 2014, the Centennial Room houses a permanent exhibition of 100 years of history of Erasmus University Rotterdam. The timeline in the Centennial Room from 1913 through to 2013 is comprised of photographs and information on a number of students from the past 100 years. This includes film images complemented by historical images. The exhibition emphasises Nobel Prize winner Prof. Dr Jan Tinbergen.

Prof. Dr Jan Tinbergen was a professor in Rotterdam from 1933 to 1973. He is internationally renowned as the founder of econometrics and as a consultant in the area of development programmes.

In 1969 this illustrious NEH professor, along with his Norwegian colleague Ragnar Frisch, received the first Nobel Prize in Economics. The glass display case contains Tinbergen's certificate and a replica of the Nobel Prize. The original medal is included in EUR's foundation for the collection of economy-related medals in the Netherlands (*Stichting Nederlands Economisch Penningkabinet*) collection.

Proceed to the hall in front of the auditorium. Above the auditorium entrance there is a bronze plaque of Erasmus. > 13



Charlotte van Pallandt 13

Erasmus, 1973

The plaque was donated to EUR by the city of Rotterdam on the occasion of the official formation on 8 November 1973. An identical plaque can be found at Erasmus MC at the faculty building entrance.

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Enter through the glass doors to the left of the hall, next to the Centennial Room entrance. >14



Atelier Géèf

14

Desiderius Multiplex, 2009

This Desiderius Multiplex is constructed of bronze alloys and was created by restoration architect Gerard Frishert of Atelier Géèf. The pedestal is made up of a stack of books with titles written by Erasmus.

>>

Behind 'Desiderius Multiplex' is the Commemorative Autograph Wall. > 15

15 Commemorative Autograph Wall

Annemoon Geurts, 1998

The glass autograph wall behind 'Desiderius Multiplex' was created by Annemoon Geurts. It is a gift from the Erasmus Alumni Association on the occasion of the university's 85th anniversary. Graduates of the university can place their signature on this wall. The oldest signature is from an alumnus who graduated in 1918.



>>

Take the lift or stairs to the next floor. A number of paintings are exhibited here. > 16

16 Louis Raemakers

Portrait of G.W.J. Bruins



To the right of the lift (next to the Rector's office) there is a colour drawing by Louis Raemakers. This is a portrait of G. W. J. Bruins (1883-1948), the first Rector Magnificus of the NHH. In 1925 he left his professorship for a position with the League of Nations, the forerunner of the United Nations.

17 The Founding Fathers

(From left to right) portraits of J.A. Ruys, C.A.P. Stolk and W.C. Mees LL.M



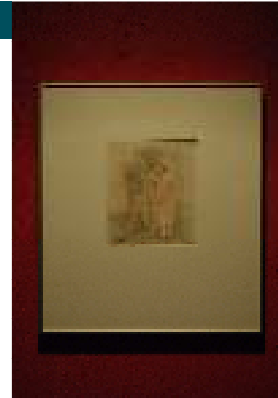
J.A. Ruys, C.A.P. van Stolk and W.C. Mees are the founders of the NHH, the oldest legal predecessor of EUR.

>>

On the opposite wall there is a work by Co Westerik. > 18

1979

Together with other artists from The Hague, Herman Berserik, Jan van Heel, Willem Hussem and Jaap Nanninga, Westerik, formed part of the *Posthoorngroep* in the 1950s, also referred to as the *Nieuwe Haagse School*. With his own unique style, Westerik did not gain recognition early on in his career. Through the manner in which Westerik crops images, plays with the position from where the subject is viewed, and by zooming in on details, the viewer experiences intimacy and drama in seemingly trivial subjects. He uses



everyday objects in a distorted yet still realistic setting. Co Westerik has gone on to become one of the most important Dutch realism painters and he has received various prizes for his work.

Prof. B. Leijnse received this pen and ink drawing when he resigned as Rector. The work is symbolic: the experienced Rector welcomes the novice. Prof. B. Leijnse was Rector Magnificus from 1975 to 1979. He was succeeded by J. Sperna Weiland.

Walk through the glass door in the direction of the Auditorium. > 19



Wall of the future

19

Photographs of the laureates of the Prof. Bruins Prize and the Prof. Lambers Prize are mounted on this wall. These are the annual EUR Teaching and Research awards. Every year two new winners are added to the bottom row. The other photographs are then shifted one row higher.

>>

Walk past the doors of the Senate Hall. > 20



These are nine portraits of professors from the NHH and NEH era who all held the position of Rector Magnificus.

>>

There is a bust next to the 'Wall of the past'. > 21



Prof. J.H. Witteveen, 2012

Between 1939 and 1963, Prof. J.H. Witteveen (1921) was a student, a doctoral candidate and professor at the NEH. In 1963 he left the NEH to take up the position of Minister of Finance (two terms); he later became director of the IMF in Washington. The bust was donated in 2013 by R.J. Witteveen, who also studied at EUR.

>>

Enter the Senate Hall if the doors are open. Here you will find three works of art. > 22

22 Charlotte van Pallandt

Queen Juliana, 1973

Charlotte van Pallandt (1898-1997) is one of the most notable Dutch sculptors of the 20th century. Born to nobility in a family that was unfavourably disposed to art, she nevertheless chose to become an artist. In 1978 Van Pallandt's involvement with the emerging art of sculpture led to the 1st Charlotte van Pallandt prize for artists younger than 35.



>>

> 23



Willem Verbon

23

Prince Bernhard, 1988

The sculptor Willem Verbon (1921-2003) primarily created sculptures for public spaces. Many of his works can be seen in Rotterdam and surrounding areas. His work consists of figurative sculptures, often historical figures.

Following Verbon's death, 'Sterke stad', a permanent exhibition of his work, opened in 2004 on the Müllerpier. The NEPK of EUR possesses a few medals he designed.

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> 24

24 Aart van den IJssel

IJzerdraadobject, 1969



The sculptor Aart van den IJssel (1922 - 1983) was chiefly known for his works depicting animals. Many of Van den IJssel's works can be seen in public spaces in The Hague. In recognition of his contribution to the development of visual arts starting in 1950, an art prize awarded once every three years by the Municipality of Leidschendam-Voorburg was introduced and named after him in 2004.

>>

Take the stairs back downstairs. To the right of the Auditorium there is a white marble plaque on the wall. > 25



NEH founders commemorative stone 25

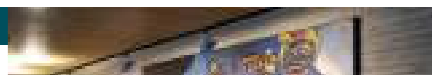
At the founding of the NEH this marble plaque was placed in honour of the founders W.C. Mees LL.M., J.A. Ruys and C.A.P. van Stolk.

>>

Walk to the right through the glass doors towards the large painting. > 26

26 Lucebert

Etende mensen, 1969



Lucebert (1924-1994), Dutch poet and painter. In the '60s he focused mainly on visual arts. His early paintings were strongly influenced by the Cobra Movement. He was part of this movement along with artists such as Appel and Corneille.

His work expresses a deep engagement with the human condition. The university possesses approximately 50 works of Lucebert's art. Lucebert's work 'Etende mensen' was originally displayed in the de Etude restaurant in the Tinbergen Building. The work testifies to the artist's sense of humour. Lucebert has affixed a slate on the painting where students can comment on the restaurant's menus.

>>

Walk further down the hall towards the enormous charcoal drawing by Belgian artist Rinus van de Velde. > 27

27 Rinus van de Velde
Self-portrait As a Sports Fan, 2013

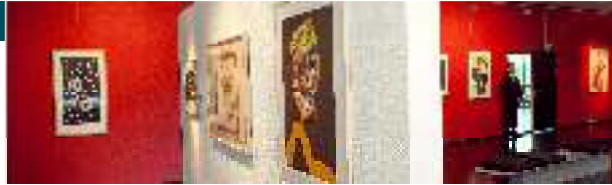
The Belgian artist Rinus van de Velde makes large charcoal drawings. He finds inspiration for his work in existing images. The images that he uses are not literally copied. He transforms them into new scenes. A photograph is used as a source for a new story where his alter-ego plays the leading part.



>>

Also on the left is the Erasmus Gallery. Take a look inside to see the current exhibition! > 28

28 Erasmus Gallery



With exhibitions in the administrative wing of the Erasmus Building, the Erasmus Gallery contributes to the intellectual and cultural surroundings of students, employees and visitors. The gallery contains exhibitions of the university's own collections.

The latest exhibitions of works by artists whose artwork has been purchased can also be found here. The main idea here is to link up, whenever possible, with the content of the programming of other EUR organisations. This results in a complementary presentation of science and art.

>>

The Erasmus Gallery also has an interactive NEPK touchscreen glass display case. > 29

29 Glass display case of medals

This glass case displays medals from the NEPK collection. One of the display cases includes a miniature version of a glass object made by Ad Haring that can be found at the entrance of Building E. This medal is awarded to students who have distinguished themselves in their studies or in their contribution to society.



The portrait of Erasmus hanging above the Auditorium entrance can also be found here in the form of a medal, as well as a number of other honorary medals awarded by the university on special occasions. The other glass display case contains medals with portraits of famous Dutch industrialists and others who distinguished themselves in the field of economics.

>>

Exit the gallery and enter the Theil hall. To the left is a mysterious contraption. This is the 'Moniac'. > 30



MONIAC

30

This model shows the flow of money in our economy and used to be powered by running water. An identical one can be found in the Science Museum in London.

>>

Using the stairs on the left, go outside to the 'Impossible cuboid'. > 31



Prof. J. Verhoeff, Dick Baas Becking, Popke Bakker

31

'Onmogelijke kuboïde', 1988

Koos Verhoeff is emeritus professor of mathematics and computer science at EUR. This cube is in honour of the artist Escher who sketched the impossible cube in the 'Belvédère' print. The cube was donated by Olivetti Nederland BV (an important supplier of computers to EUR) in 1988 on the occasion of the university's 75th anniversary and was unveiled on 8 November 1989.

The construction of this (seemingly) impossible cube presented a real challenge for Prof. Verhoeff and his fellow designers. EUR unfortunately does not possess the etching on which the cube is based; however the EUR art collection contains numerous other etchings by Escher.

>>

Further on, you will see a sundial in the grass. > 32



Sundial

32

'Onmogelijke kuboïde', 1988

The sundial was donated to the NEH in 1970 by the Rotterdam Faculty of Medicine.

>>

Just beyond the sundial is a statue of Erasmus of Rotterdam. > 33



Erasmus

33

Dit beeld van Desiderius Erasmus is een kopie van het beeld van Hendrick de Keyser dat naast de Laurenskerk staat. Het is aan de EUR geschonken door een alumnus, die het liet maken in China.

>>

Enter the Erasmus Building and walk up the stairs to the central hall. > 34

34 Atelier Gèèf

Colourful decorative glass (sometimes referred to as 'the brooch') by restoration architect Gerard Frishert is displayed on the balustrade of the first floor.



>>

*Various works of art can be viewed in the Theil hall.
> 35*



Dick Elffers

35

Untitled, 1969

This mural relief is one of the works realised upon the completion of the new buildings for NEH in 1969. Dick Elffers is the brother of Cees Elffers, one of the architects of the oldest section of Woudestein.

>>

*Walk further into the large hall.
On the right-hand side you will see a plaque.
> 36*

36 Commemorative stone

Joop van Kralingen, 1948

Text: 1940-1945 VIVORUM RECORDATIO MORTUORUM VITA ('May the lives of the departed inspire the living to remember them')

The figures in stone – the truncated tree, a woman, and a sprouting tree respectively symbolise death, peace, and life. The stone commemorates EUR students killed during WWII



>>

Walk a bit further. On the same side, just after the entrance to the square, there is a second plaque on the wall. > 37



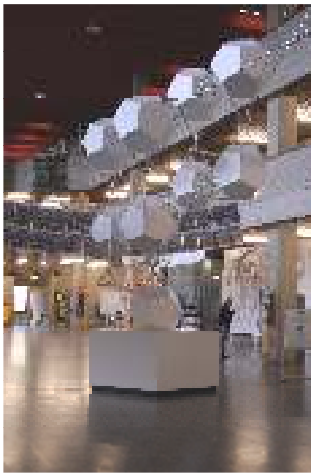
25th anniversary gift

37

25th anniversary gift in 1938 from the Katholieke Hogeschool Tilburg, now known as Tilburg University.

>>

In the middle of the hall is a large sculpture. > 38



Polyhedral Netstructure

38

Gerard Caris, 1977

Gerard Caris studied art in the United States and since returning to the Netherlands in the '60s, he has focused solely on abstract geometric works. His sculptures, mural reliefs and drawings have a mathematical quality to them and are inspired by crystalline structures, as can be clearly seen in this monumental work.

Since the '70s Caris has concentrated on research into quintuple symmetry and found crystalline structures not yet discovered by science: his dodecahedrons (crystalline structures with a certain geometry) turned out to be the forerunner of a scientific tour de force that would only be discovered in the '80s. The sculpture was donated by EON in 2009.

>>

Go right to the lifts in the Tinbergen Building hall. Take the lift to the 17th floor. Upon exiting, you will see two objects in the hallway.

> 39 and 40

39

Mirjam Hoekman

Wings of Inspiration, 2001



According to the artist the title of the work 'Wings of Inspiration' explains what the work is about: inspiration, a crucial part of any creative process.

Sometimes inspiration gives us wings. It enables us to break new ground, to discover and to comprehend, or find the strength to press on when others would give up.

Everyone is touched by these wings to some degree. It might be found in the power of a thought, the poignancy of a memory, the beauty of a scientific discovery, or the company of others. You never know how or when inspiration arises within you, just be sure to let it in.

In 'Wings of Inspiration' a man spreads his arms out wide while surrounded by butterflies of text. He is opening himself to inspiration. It's no coincidence that the image reminds us of Leonardo Da Vinci's famous drawing with the golden ratio of human proportions. The discovery of the golden ratio itself served as a source of inspiration for centuries in both the arts and science.

At the other end of the hall is a stained glass window. > 40



Dick Broos

40

Stained glass window, 1932

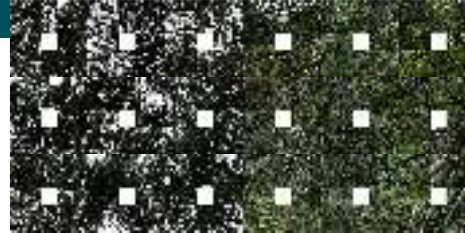
The window originally comes from the NEH building on the Pieter de Hooghweg.

>>

Walk towards the Faculty Club past the photography works of Max von Kreyfelt. >41

41 Max von Kreyfelt
Up&Down, 2007

Max von Kreyfelt makes composite photographic images that are presented as installations. He prints his images on large-format recyclable adhesive material and sticks this on the wall as a second skin.



The square openings in the work expose the wall within the image: a spatial alteration. He explains that his 'work serves to express disillusionment towards today's current materialism and consumerism'.

Leave the hallway and walk to the Faculty Club. > 42

42 Faculty Club

On the 17th floor of the Tinbergen Building, small presentations are regularly organised in the hall just in front of the Faculty Club and in the Faculty Club itself.



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Take the lift back to the ground floor of the Tinbergen Building and leave via the Theil Building. Turn right and walk around the library to the Sportlaan, entering the Sports Building (Building S). Go through the canteen and up the stairs. In the corridor, there is a large ceramic relief. >43



Bouke IJlstra

43

Tegelwand, 1969

IJlstra (also spelled Ylstra) is a Rotterdam-educated graphic artist and painter. In the late '50s he developed an encrusting (inlay) technique for white artificial stone or light marble that he termed 'graphic stone intarsia'. He referred to his often large-scale murals as 'graphic walls'.

>>

Return outside and take two lefts in the direction of Building E. There is a glass relief in front of the entrance. > 44



Ad Haring

44

De civilitate, 1996

This portrait of Erasmus is based on the engraving by Albrecht Dürer made in 1526. The title refers to a book by Erasmus (*De civilitate morum puerilium*, 1530), a guide for youths on how to acquire good manners. A medal based on this image is awarded annually by the EUR Executive Board to a student for their outstanding academic achievement or contribution to society, or for another type of special achievement. The medal was on view earlier in the Art Route in the glass display case of medals.

>>

Go into Building E and walk to the stairwell. A group of sculptures by Ans van Haersolte is exhibited here. > 45

47 Tinbergen motto

On one of the benches you will find Tinbergen's famous motto: 'It is distribution that makes the profit'.



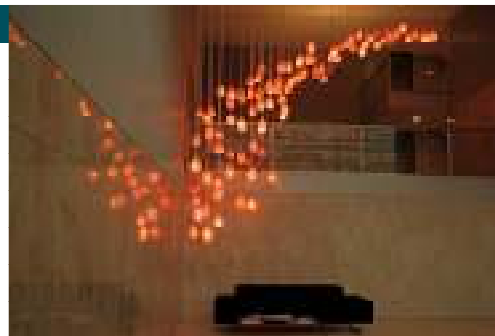
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Walk straight on to the left entrance of the Mandeville Building. > 48

48 Mirjam Hoekman

Lichtval

Just as human beings are continuously susceptible to changes, from foetus to greybeard, the perception of the world around us changes continuously too, through our feelings, memories and subconscious desires. This principle is the foundation for all of Mirjam Hoekman's work.



In Ovid's *Metamorphoses* he speaks of 'that which is pliable, stamped with new designs, no longer what it was; it does not keep the same form; but is still one and the same'. This manifestation of the artwork is continuously undergoing a metamorphosis. Everything changes, all materials can be used. Only the feelings and desires from which the work springs remain the same. Feelings of cherishing or feelings of irony towards our past, human solidarity and violence, mortality and beauty. This is the 'pliable wax' that continuously takes on new forms.

Walk to the left past the lifts and take the escalator to the 3rd floor. Enter the hallway on the right towards the elevated bridge connecting the Mandeville Building and the Van der Goot Building. To your left is the Sorbonne Room (M2-03). Provided no lectures are taking place, you may enter this hall. > 49

49 Wil Fruytier
Tapestries

In 1963 the government designated 1% of the basic total building costs for the purpose of purchasing 'decorative furnishings' for the building. Wil Fruytier was one of the artists commissioned to create an artwork. Wil Fruytier (1915 - 2007) is considered to be one of the pioneers of modern Dutch textile arts. In the '50s the tapestry, with its three-dimensional representation, received an autonomous status in her body of work.



>>

Leaving the Sorbonne Room, walk straight ahead. To your left is the Oxford Room (M1-12). Provided no lectures are taking place, you may enter this hall. > 50



Louis Looijshelder and Anne Boer 50
Untitled, 1978

Existential themes such as love, mortality and eternity make up the leitmotiv of Looijshelder's work. He expresses these in primary colours, from shadow to light. He places symbols in expressive layers over each other, providing a glimpse into the artist's world.

He often draws the viewer's gaze through windows and keyholes towards a distant horizon. In this way he directs attention to the distance and to the contemplation such a view inevitably evokes. At the same time he calls attention to painting itself and the magical illusion of the canvas.

>>

Go downstairs towards the exit. There is a large drawing on the wall behind the reception desk on the ground floor. > 51

51 Charlotte Schleiffert

Coffeegrowers seeking help, 2013

Charlotte Schleiffert lives and works in Rotterdam, but she has expanded her horizons by undertaking long journeys. The work in EUR's collection was made during a residency in Jogjakarta, Indonesia. Schleiffert collected various newspaper articles there that she found interesting. The articles were placed in a broader perspective through Charlotte's research into the shared history of the Netherlands and the former Dutch East Indies. By connecting the present and the past as well as west with east, new identities emerge that struggle to embrace traditional and contemporary culture. A protest against the traditional with a contemporary look and vice versa.



>>

Go out and walk right along the V Building towards the Erasmus Plaza. Enter the Polak Building on your left. >52



Willem Oorebeek

52

Ogenblikken, 2015

Oorebeek was commissioned to create a work of art for the five rear walls of the building. Two verticals intersect the building. The verticals consist out of two layers, a reflecting bottom which, by the holes in the upper layer, reflect the complete floor in the pattern of a grid structure. As the mirrors are mounted in

a rotated angle, the reflective space is perceived differently, depending on the position of the beholder and individual user, creating a personal experience. Any movement presents itself within the previously detected functioning of the personal observation of the building. Discovery, awareness, remembrance and action provide a focus to relate to the building, guiding the beholder from the unconscious to (over)consciousness.

You have reached the end of the Art Route.

