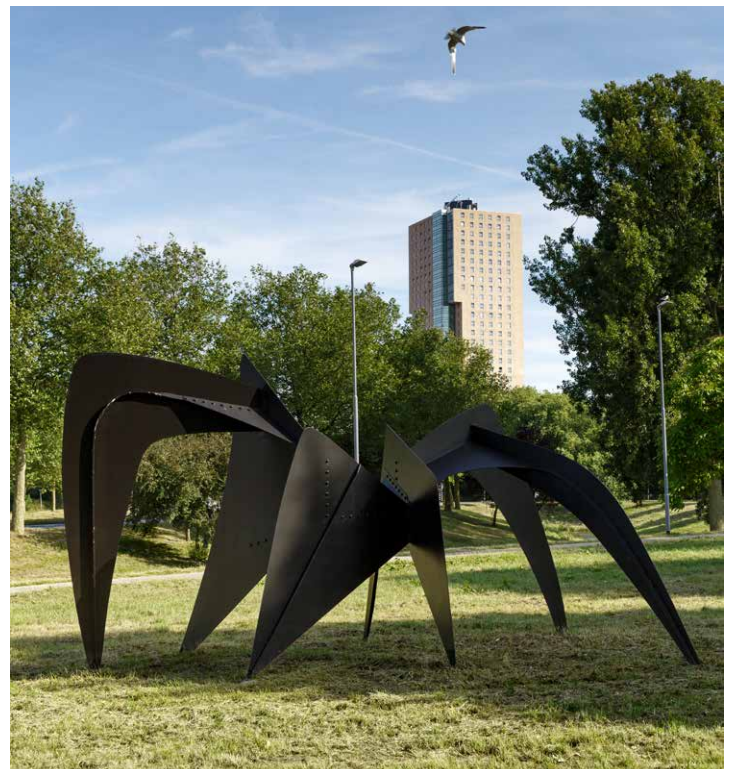
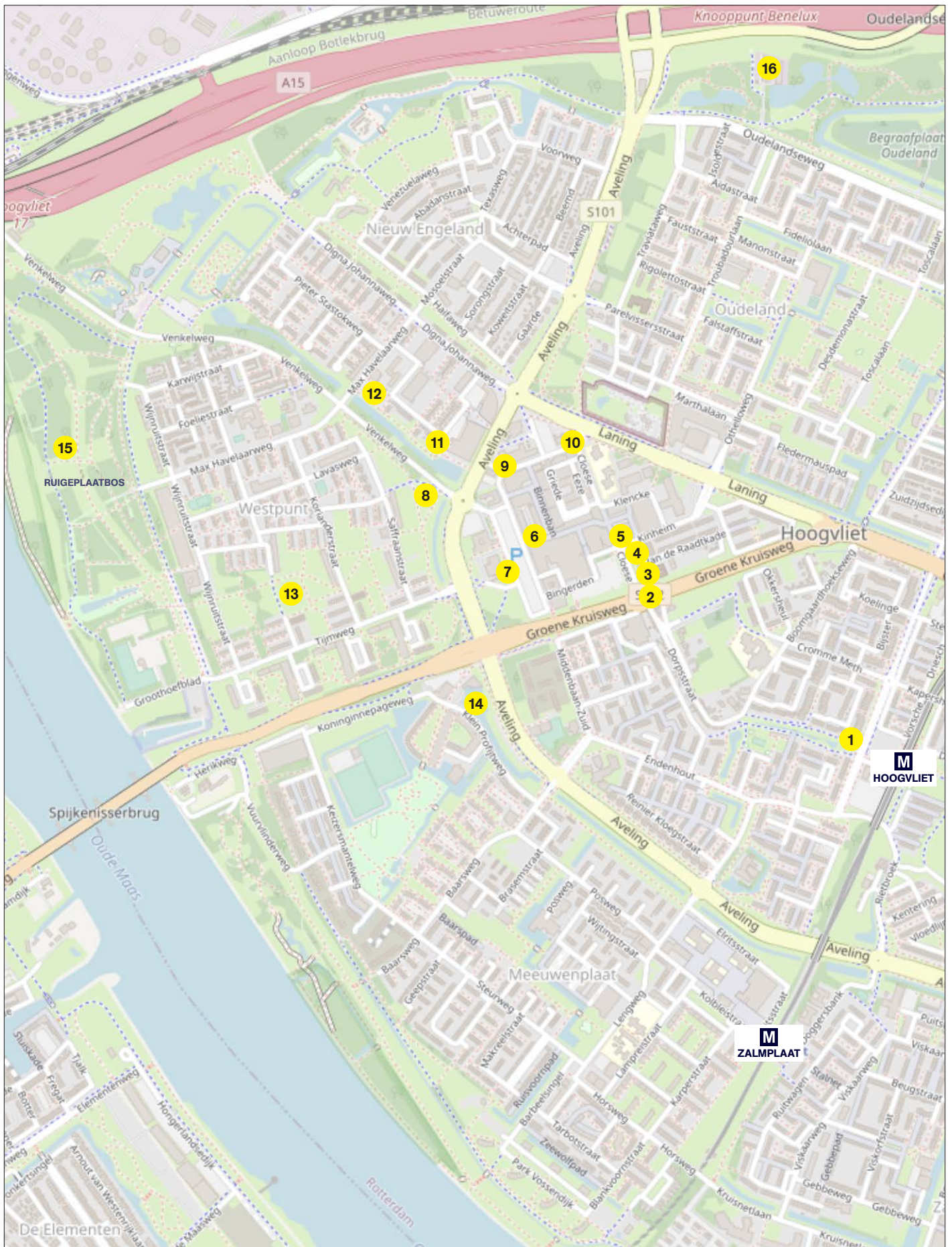


Artroute Hoogvliet

16
artworks
8 km



Artroute Hoogvliet





**1. Piet van Stuivenberg
UNTITLED (1965)**

After study trips to London and Paris, Van Stuivenberg's sculptures became increasingly abstract. This is also obvious from this white marble sculpture with its partly polished and partly chiselled surface, placed on a dark pedestal for additional contrast. Although it was meant to depict the love between mother and child, local residents never picked up on that warm-heartedness, nicknaming it 'the lump of ice'.



**2. Zina de Geus
DE STEPBOOM (2015)**

The scooter tree celebrates a group of friends who, over a period of more than thirty years, covered thousands of kilometres through Europe and the United States on their scooters, raising 1.2 million euros for charity. When they finally stopped riding their scooters – 'hanging them in the willows' as the Dutch saying goes –, the 16-year-old Zina de Geus designed this monument to honour them. The sculpture was realized by students of the Albada College on the RDM Campus. Three hundred people attended its unveiling event, which included the Rotterdam crooner Lee Towers singing 'You'll never step alone'.



**3. José Esteban Prieto
GORA VIVA (1979)**

Sometimes only very little is known about an outdoor artwork. The Basque word 'Gora' and the Spanish word 'Viva' both mean something like 'come on!', as used in cheers at sporting events. However, we are not quite sure who exactly needed cheering on when this sculpture was acquired in 1979 to mark the first anniversary of a care facility. When the building was demolished, the sculpture was moved to a different location.



**4. Ek van Zanten
MOEDER EN KIND (1965)**

During the city beautification efforts of the 1960s, the GGD (Dutch Municipal Health Service) acquired this bronze sculpture *Mother and Child* for its child welfare centre, a place visited by many parents and their babies. However, when the building became a district office of the municipality, the artwork apparently needed a different interpretation: 'The elevation of the people by mother government' or 'The future belongs to the young'. It is unclear which of these two options was selected in the end.



**5. Dick Elffers
DE OERWERELD VAN HET DIER TEN OPZICHTE VAN DE SYNTHETISCHE WERELD (1960)**

A cat, a fish, a snake and an ox with horns that transform into a bird, make up a mythical scene reminiscent of primordial times. At the time it was easy to forget about these origins in the industrial surroundings of Pernis, where this wall sculpture first adorned the façade of a rubber factory. In 2013 this Cubism-inspired 'Polder Picasso' was transferred to Hoogvliet where the local residents considered its title *The primordial world of animals in relation to the synthetic world* a bit long and preferred to call the work 'The Cat in Heat'.



**6. Chris Elffers
GROEIGEMEENSCHAP (1971)**

According to its title *Growing Community*, this polymorphous organism is growing. In 1971, this concept perfectly matched the developing borough of Hoogvliet and the many children who were growing up there; the artist even gave them permission to climb on the sculpture. The locals came up with their own interpretations of the abstract shape and started nicknaming it 'Climber', 'Double Rhino', 'Misshapen Dino' or 'Giant Hedgehog'. Its eye-catching pedestal was designed by the architect Jan Hoogstad.



**7. Bob Bonies
UNTITLED (1988)**

This rigidly geometric sculpture is the result of an art commission with equally rigid terms and conditions: the sculpture had to be low-maintenance, should not be inviting for people to climb onto or fall down from, and it had to be a noticeable landmark that enabled people to easily find their way to the police station. For this environmental artwork, the artist echoed the block shapes of the building and put them in a slanted position. And yet the work is as sturdy as its other source of inspiration: the harbour cranes found in the surroundings of Hoogvliet.



**8. Alexander Calder
LE TAMANOIR (1965)**

Calder became world-famous with his 'mobiles': fragile iron-wire compositions that move in the wind. He also created 'stables' using intersecting metal plates. These were a lot more practical when implemented in the public space. Reminiscent of an anteater, with heavy paws and its head bent down, this 'stable' is unique in the world and has been loaned to museums on many occasions.



**9. Huib Noorlander
MELKMEISJE, SMID EN BOER (1957)**

The milkmaid, smith and farmer portrayed in these wall plaques, symbolize occupations in dairy farming, manufacturing and agriculture. These people were just as important during the post-war reconstruction period as the slogan 'stronger through effort', featured in the city arms on the other side of the building. Although these are archetypal Dutch occupations, the sculptor found inspiration further afield: their faces are in profile in imitation of ancient Egyptian art and their relaxed, *contrapposto* poses were influenced by ancient Greek and Roman statues.



**10. Bert Meinen
UNTITLED (1983)**

These stainless steel poles were given bright red accents not only to make them stand out, but also to tie them in with the fire station that was standing behind the work at that time. When the poles were completed, they unintentionally seemed to evoke associations with the fireman's poles used in England. The artist, however, had primarily been in search of the simplicity of minimal art: less is more.



**11. Bisscheroux & Voet
REFLECTIES (2007)**

In 2002 the surroundings of the Venkelsingel were revamped. As part of these renovations, the Hoogvliet authorities wanted to offer the local residents a place where they could gather. Using perfectly ordinary, neutral building materials it is meant to be a place for fishing and 'just letting time pass by', according to the artists. In other words, *Reflections* has been designed for hanging around, chatting and waiting for the fish to bite.



**12. Jan Schoonhoven
UNTITLED (1965)**

This residential area has quite unexpectedly become the backdrop for a prehistoric hunting scene. The portrayed horned animal seems to have been caught off guard as well – by the archer on the right, that is. Executed in ceramics, this cave painting was made by the famous artist Jan Schoonhoven. It bears no resemblance whatsoever to his white, geometric reliefs that can be found in museums.



**13. Ian Pieters
DE EILANDEN (1970)**

The sculptor Ian Pieters created sculptures that are unlike anything else: sculptures with little feet, circles and discs, placed on islands or legs – completely idiosyncratic constructions. So why did he choose *The Islands*? The answer to that was intentionally withheld, and thus this sculpture will remain an enigma. The mystery is further reinforced by the way in which the stainless steel has been polished to achieve a flawless, shiny result.



**14. Henk Visch
MONUMENT VOOR
CORS BLOOT (2006)**

Only a few statues in Rotterdam are dedicated to dignitaries. The city prefers to honour ordinary people who have done extraordinary things, such as Cors Bloot who played an important role in care for the elderly and social housing in Hoogvliet. This appropriately shaped little house offers shelter, but also reminds us of the necessity to allow space for our own desires. These four chairs are part of the artwork.



**15. Gust Romijn
HET ONEINDIGE HUIS (1965)**

'Sculpture builder' Gust Romijn found the results of the post-war reconstruction period incredibly drab and boring. He countered this by building organic sculptures, like this one. Resembling a 'Fred Flintstone house', or some kind of architectural dreamworld, its rooms have been left as open and welcoming as possible. With its legs rising from the Ruigeplaatbos woodland area, the sculpture *The Never-ending House* seems to have sprouted here.



**16. Pierre van Soest
UNTITLED (1968)**

Could this be the most colourful artwork ever in the public space? Consisting of 136 steel plates, this frieze is rumoured to have been enamelled in 136 different colours – although it may be impossible to establish that. This sensual world of paint smudges is based on plant and animal motifs. It was realized through the 'percentage rule' for art accompanying government-funded building commissions. This also applies to the Zuid-Holland Electricity Company who owned this transformer house designed by architect Wim Quist at the time.

HOOGVLIET

With its many outdoor artworks, the Rotterdam borough of Hoogvliet has on occasion been compared to the Spanish city of Bilbao, a place known for its art and sculptures in the public space. Hoogvliet can boast over thirty such artworks. They are reminders of important periods in the development of this part of the city, some of them realized within the scope of the 'percentage rule', which stated that about one percent of the total costs of government-funded building projects had to be spent on art. These works recall the post-war reconstruction of the 1950s, the city's beautification efforts in the 1960s, the

functionalism of the 1970s, as well as later periods. They are either monuments to ordinary people, figurative sculptures, or purely abstract works – the latter also including a range of organic sculptures inspired by nature, and sculptures geometrically tailored to the built environment. Remarkably, quite a few of these creations were made by famous artists: sculptures that are unique in the world and can only be found in... Hoogvliet. We have selected sixteen of these artworks for a wonderful walking or cycling route leading you through Hoogvliet's many green areas, as well as past its rich urban and art history.



BKOR AND SIR

No other city in the Netherlands can boast as many artworks in its streets as Rotterdam. The high quality of the artworks and their wonderful state of repair can, for the most part, be credited to two programmes of CBK Rotterdam. BKOR (Beeldende Kunst & Openbare Ruimte – Visual Art & Public Space) focuses on the artworks in the various neighbourhoods and districts. SIR (Sculpture International Rotterdam) safeguards the international ambitions of the collection. Together they are responsible for finding locations for and maintaining the artworks in the city, and for shaping a unique expertise and documentation centre with respect to public art.

COLOPHON

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www.bkor.nl
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