



A lesson card on the limits of recognisability. When do you imitate something and when do you create something new? This card goes from the familiar to the unknown and back again. Discover art that you would almost certainly fail to notice, but now will find hard to forget.

A quick (strange) appetizer:

**1 How would you explain to an alien how to recognize a work of art? Name three important characteristics:**

A .....

B .....

C .....

**Ask this same question to a classmate or passer-by and note down one answer that you hadn't already given yourself:**

D .....

So, let's begin:

Where are you now? In the museum? Then there's a good chance that you have already walked on a work of art. Or that you leant against one. With most works of art, the alarm bells would then have started ringing, but not with these works. Because the idea is that you do not see them.

**2 Why would an artist not want you to see his/her work?**

.....  
.....

Walk outside through the main entrance and back to *Mister Jacques*. You are not allowed to touch this work, but people often do. Wenckebach made a sculpture of 'the ordinary man', who is apparently so recognizable that he features in thousands of selfies.

**3 Look at the statue. What does it say about the 'ordinary man' in 1955? Consider the clothes, but also the body language.**

.....  
.....

**4 A report: Which of your four characteristics (first assignment) does this work have?**

.....



**Look at all the details again. How do you rate this work?**

Realistic ← ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ → Abstract

**Because:**

.....

**1955 was a long time ago. What does an ordinary man look like today?**

.....

Now walk 25 metres back to the main entrance. While you do, think about this question:  
'Is ordinary the same as boring?'

Are you there? Then a question: did you perhaps walk over the work of art again? Walk back and look closely at the path.

**5 In the path, close to the bench, there is a photo of a:**

Tree    Path    Wall

Ger van Elk is an interesting artist. He plays with recognition and alienation.

**6 How would you rate this work on a line between these two words?**

Recognition ← ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ → Alienation

**Because:**

.....

Together with several young artists (including Wim T. Schippers), he felt that the art world needed a good shake up in the 1960s. Art was pretending to be interesting and only revolved around 'money'. And that had to change.

**7 A report: Which of your four characteristics (first assignment) does this work have?**

.....

**What can you say about the composition, perspective and use of materials?**

.....

.....

.....



**Name 1 similarity with *Mister Jacques*:**

.....

**Keep watching for a while. What percentage of visitors notice this work of art? ..... %**

For Ger van Elk, art can also be a joke. Something you might stand on by mistake. For example, Wim T. Schippers made his famous floor of peanut butter. Walk back inside. Go through the gate by the entrance and stay there.

**8 You can now see a large work of art, 70 metres long and 3 metres high. That's right, it's a:**

- Tree     Path     Wall

**9 Another report: Which of your four characteristics (first assignment) does this work have?**

.....

**Keep watching for a while. What percentage of visitors notice this work of art? ..... %**

This hidden work of art is no joke. It was made in a time when artists worked together with architects to decorate (new) buildings.

**10 Take a good look at the work. What connections do you see between the wall sculpture and the architecture of the building? How do you rate this work?**

Recognition ←            → Alienation

**Because:** .....

.....

Now only the tree is left. That requires a 5-minute walk in the sculpture garden (through the revolving door). Take a map and walk to *Faggio di Otterlo*, by Giuseppe Penone. Found it?

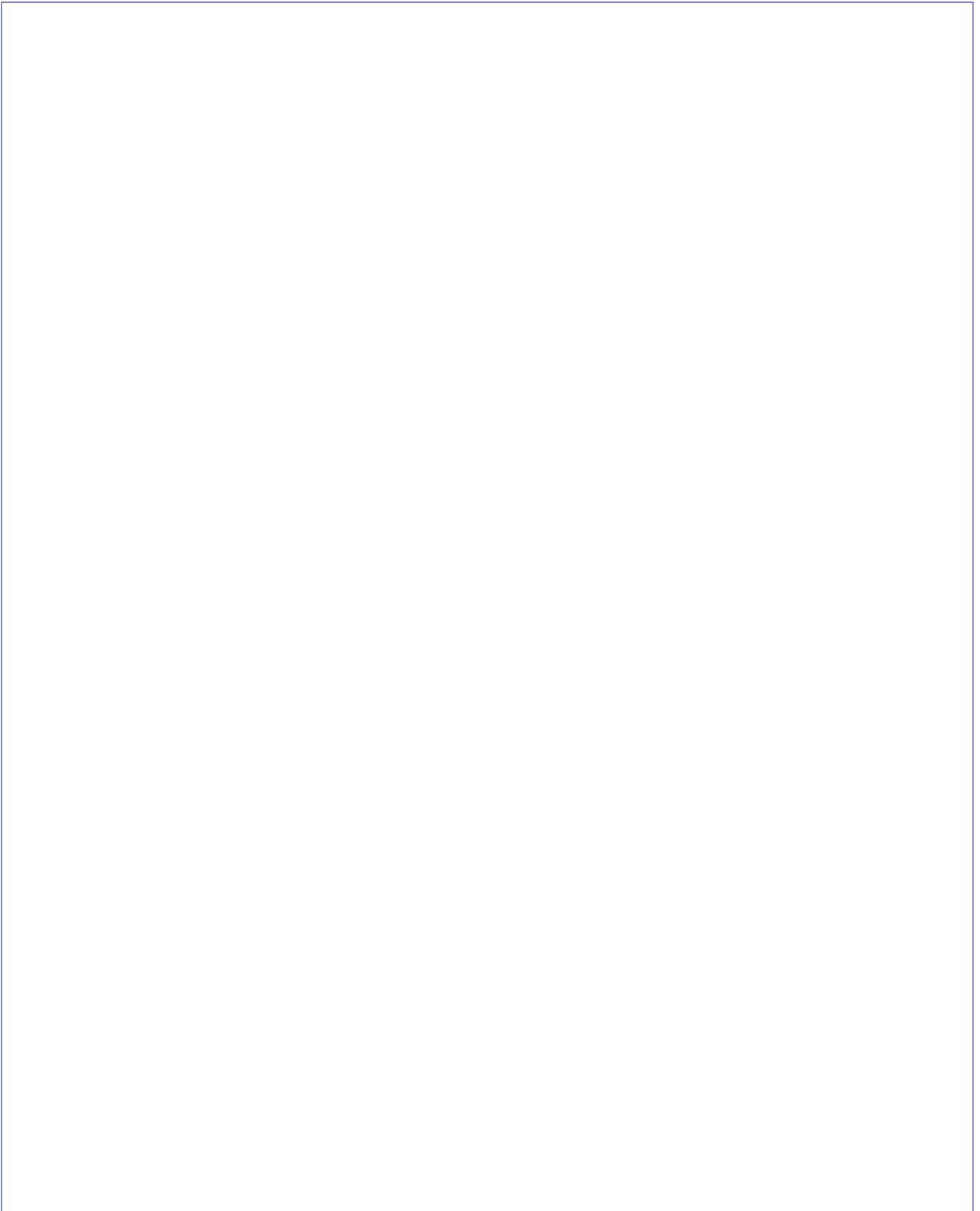
**11 With which of the previous works of art can you compare this work?**

Title:

**Why?** .....

.....

**12** Make a sketch of the work.

A large, empty rectangular box with a thin blue border, intended for the student to draw a sketch of their work.



This work of art is also overlooked by many visitors. And that's a shame, because it has a special story. Penone placed a tree in a spot where one was missing. He did that by copying a beech tree branch for branch and leaf for leaf, in bronze.

**13 Look at all the details again. What do you think?**

Recognition: .....

Alienation: .....

Total score: Recognition ← ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ → Alienation

The path you are standing on used to be called the Lijkweg (Corpse road). Here, the hearses drove from the church in Otterlo to the cemetery in Deelen. Penone incorporated this story into his tree, with two casts of his own body (one on the ground, one in the canopy).

**14 Draw these bodies in your own sketch. Does this change anything for the recognition/alienation? If so, place an extra dash.**

.....

**15 Finally, back to the first assignment. If you now add one characteristic to your list, a characteristic that fits all the artworks above, what would that be?**

The missing number 5: .....