



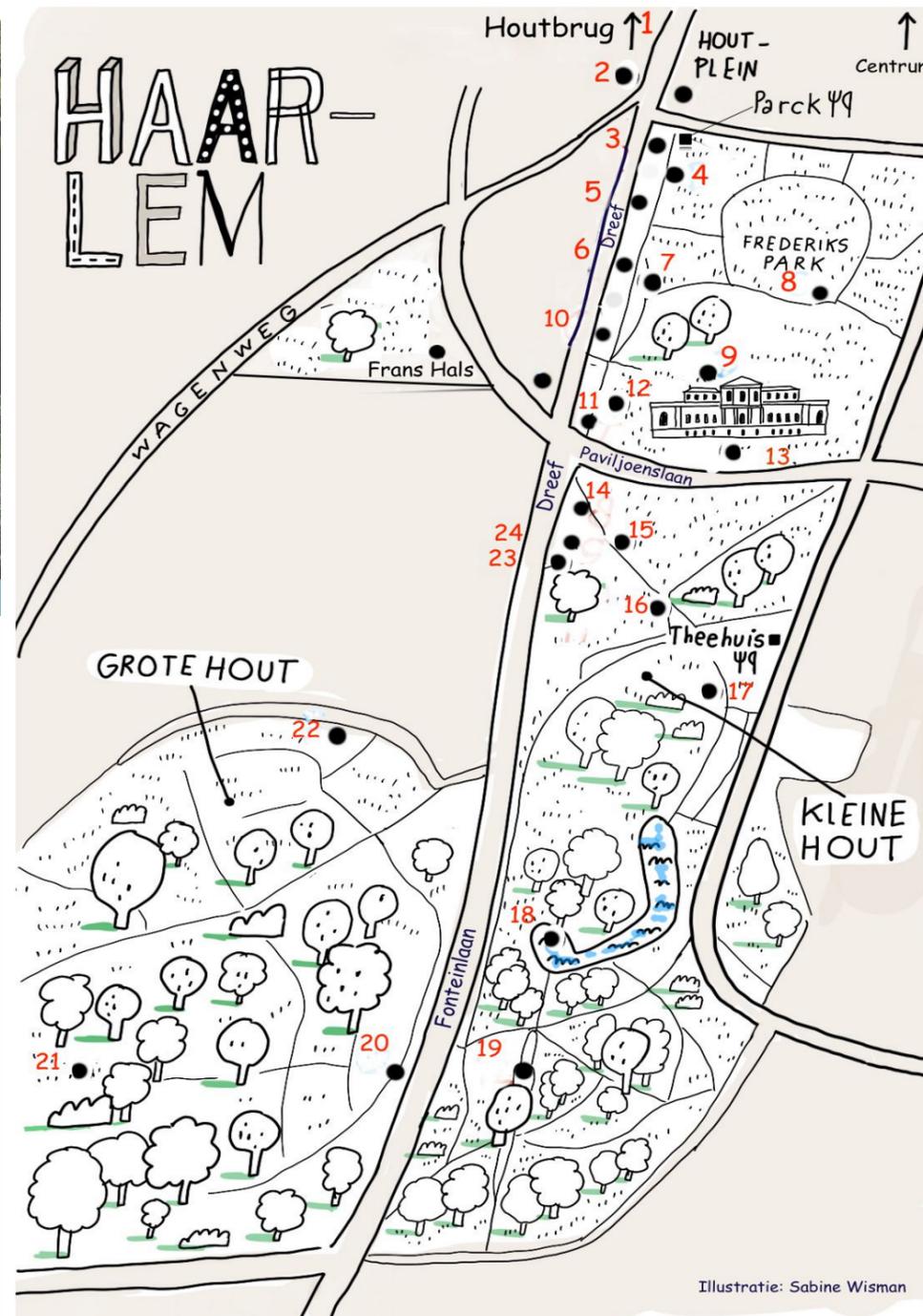
Hildebrandmonument

## Exploring the historical citypark Haarlemmerhout along modern and classical sculptures

Length: approx. 4 kilometers 2-3 hours.  
Start: Houtbrug at the end of Grote Houtstraat.  
Catering see map  
beeldengalerijhaarlem.nl



Girozoom inc. | Willem Harbers



Illustratie: Sabine Wisman

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|--|--|
| 1 Houtbrug   Hendrik van den Eynde               | 13 Laocoön groep   Righetty                |
| 2 Bodybuilding   Broers Schietekat               | 14 Spreading the love   Frank Straatman *  |
| 3 Lumbertube.   Karin Dekker *                   | 15 In Awe   Pieter W Postma *              |
| 4 Man voor het vuurpeloton   Mari Andriessen     | 16 Utopist   Guda Koster *                 |
| 5 Out Loud   André Pielage *                     | 17 Giant Centaur Girl   Marieke Bolhuis *  |
| 6 The Successor   Atelier Van Lieshout *         | 18 De stille performer   Linda Verkaarik * |
| 7 Ein neuer erfolgreicher Tag   Guillaume Bijl * | 19 Hildebrandmonument   Jan Bronner        |
| 8 De Kleine Johannes   Mari Andriessen           | 20 Lindenbogen   Sjoerd Buisman            |
| 9 Garden Provinciehuis                           | 21 Costermonument   Jan D. Zocher          |
| 10 Stapeling   Sjoerd Buisman *                  | 22 Ziggurat   Gusta Kullberg               |
| 11 Girozoom Inc.   Willem Harbers *              | 23 Will we survive?   Joanneke Meester*    |
| 12 future sTREETs   Marianne Lammersen           | 24 Fingers crossed   Frank Koolen *        |

\* commissioned by the Sculpture Gallery

### Start

The walk described below starts and finishes at the *Grote Houtbrug* (Bridge), which is located at the end of the *Grote Houtstraat*, one of the main shopping streets in the centre of Haarlem.



### Grote Houtbrug

On both the left and right side of this bridge there are granite sculptures representing two 16th century Flemish refugees made by Hendrik van den Eynde in the 1920s. When facing away from the city centre the famous painter Frans Hals is on the right and on the left is Lieven de Key, architect of historical Haarlem landmarks such as the *Vleeshallen* and city hall on the *Grote Markt*. The sculptures appear to stand in a futuristic cityscape as it would be imagined in the 1920's. Similar to artwork from the contemporary movie *Metropolis*. On the background there are reliefs evoking ancient times.

### Houtplein

The installation *Bodybuilding* is made with old phonebooths by brothers Jan and Paul Schietekat, by coincidence again two Flemings. A fun thing when experiencing art is that you can decide for yourself what has meaning for you and what doesn't. Notice the equation  $E=CM^2$  on top of the installation. It stands for the energy of a city environment. In any case, the old phone booths with anonymous figures in them, still make you think about the impact of modern communication technology.



### Dreef street



Walk across Houtplein and cross the street straight ahead. You are then on the Dreef, a beautiful avenue with old trees. The first sculpture you see there is *Lumbertube* by Karin Dekker. The sculpture stands on this spot as a beacon for traffic and walkers. It is partly constructed from small pieces of steel, which makes it appear transparent and fragile. The artist is fascinated by industrial environments such as refineries and power plants. The artist was inspired when she heard the noise of a wood chipper while walking in a forest.

The bronze sculpture just past Lumbertube, on the left side of the path, is *Man voor het vuurpeloton* (Man facing the firing squad) by Mari Andriessen. This monument commemorates the mass execution of randomly selected Dutch prisoners in 1945 here by German soldiers as a retaliation for resistance activities. The man looks both resigned to his faith as well as supremely self-confident.



A little further ahead on the right is an imposing steel pillar, this work is *Out Loud* by André Pielage. The pillar is decorated with glistening festoons made from discarded laughing gas canisters found in public spaces. Left by people in pursuit of a quick thrill, the canisters now are architectural ornaments used since classical antiquity. Note the simplicity of the pillar combined with baroque festoons.

The next work on the right is a sculpture called *The Successor*. Regret, disappointment, shame. It can all be read from that bent head, those inward turned shoulders and that rag doll as a last hold. Although Successor is a minimalist sculpture, it has enormous expressiveness. It is an archetype that is universally recognizable and that everyone can identify with. Everyone, except



The Frederikspark has had a recreational destination as a playing field since the Middle Ages. Duke Albrecht of Beieren donated it to the city in 1398 to "be a playing field for the Haarlem citizenry for eternity". The park was designed as a villa park by the landscape architects Zocher in the 19th century. The layout is characterized by villas around a central oval space, the heart of the spatial composition.



the creator Joep van Lieshout. He never suffers from shame and he thinks regret is a waste of time.

### Continuing towards Frederikspark

Now the route has a slight detour. After passing the playground, go left and you will see a figure in a corporate outfit doing a handstand. This bronze is called *Ein neuer erfolgreicher Tag* (a new successful day) made by Flemish artist Guillaume Bijl. This man appears to be very happy, possibly because he made a lot of

money. He seems to be celebrating this on his high pedestal so everybody can see him. The artist is playing with reality.

Walking past the corporate man, you can see the fence of the provincial council building on the right. Between the shrubs here is another bronze by Mari Andriessen: *Kleine Johannes* (Little Johannes). This is a scene from a fairy tale in which two young people are exploring the world.

### Paviljoen Welgelegen, provincial council building.

During office hours the fencegate is open and you are allowed to enter the garden. If you find the gate closed, you can nevertheless see most of the garden. It is noteworthy how the glass construction of the new wing is integrated into the old building. In the garden, there are both modern and classical sculptures.

The sculptures in the garden include *Samenwerking* (Cooperation) by Frank Rosen, the Dakota monument by Theo Mulder and *De Morgenrit* by Eric Claus. Furthermore, there are three replicas of classical statues by Francesco Righetti representing *Bacchus*, god of wine and celebration with his friend *Amphelos; Mercury*, god of travel, messages, merchants and

The historic building from the 18th century was built for Amsterdam banker Henry Hope and is an excellent example of the neo-classicist style. Hope housed his large art collection here until he was forced to flee the invading French forces and move to England in 1794. During the French occupation, Napoleon Bonaparte's brother Louis became king of Holland and he chose this building as his residence. From 1930 the building is being used to house the provincial council.

thieves; and *Euterpe*, muse of flute music and poetry.

### Back to the Dreef

When you return to *De Dreef* (either by leaving the garden through the front gate or following the path back) the next work to be found is *Stapelring* (the title can be loosely translated as stack or stacking) by Sjoerd Buisman. Log blocks made of steel are stacked in such a way that they barely remain balanced and keep up the large block on top. Buisman is inspired by nature and uses a lot of natural materials.



Still on De Dreef the next installation you encounter is *Girozoom Inc.* made by Willem Harbers. The criss-cross of pipes and wheels has similarities to industrial complexes as well as trees. Imagine the lower tubes pumping resources from the earth, pipes with organic shapes grow from these as if they belong to a technological tree. This raises questions about the use of resources.

On the other side of the path you will see the sculpture *future sTREETs* by Marianne Lammersen on the lawn. It symbolizes how we deal with the greenery in our living environment. It is partly constructed with stones removed from gardens. With this image, the provincial government invites visitors to think about greening their environment.



### Paviljoenslaan and Florapark



If you take a left turn here, take a moment to view the front face of the building up close as it determines the character of the park through which a large part of the rest of the route goes. In front of the impressive stairs is a bronze replica of the recreated *Laocoön group* by Francesco Righetti.

On the other side of the *Dreef*, it is worth the time to make another small detour to *Florapark* to take a look at the grand monument in honour of Frans Hals made by Henri Scholtz.

The Haarlemmerhoutpark was once part of a large forest and dune area between The Hague and Alkmaar. The original forest was owned by the Counts of Holland. It was used for hunting, cutting firewood and construction wood and for keeping pigs. In 1572/1573 Haarlem was besieged by the Spaniards who cut down almost all the trees to clear the line of fire and to fortify and warm their encampments. In the St Bavo church you can still see a cannonball in a wall, the result of the bombardment by the Spanish troops.

After 1583 trees were planted again. From the 18th century, the Hout was a popular walking area for Haarlemmers and for Amsterdammers who fled their city in the summer. They walked, and had a beer at one of the many pubs around the forest and along the Spaarne river. The Haarlemmerhout has been a national monument since 1969. It consists of three unique parts: the Grote Hout (big wood), the Kleine Hout (small wood) and Eindhoven.

### Into the Kleine Hout park

Once back on *de Dreef* street, crossing the road intersection it will bring you to the *Kleine Hout*. On the corner here is *SPREADING THE LOVE* by Frank Straatman. The silhouette is a standing lion, the hind legs are folded over each other. The top shows a bodybuilder, with his hands he forms a heart; the title refers to this gesture. The figure seems very confident in himself, but also shows discomfort.



Take the path on the left side and continue into the park.



On the right side of the path a figure lying on its belly is observing a globe, this work is called *In awe* by Pieter W. Postma. Seeing the world from a distance can lead to a new take on things as many people have experienced when looking at pictures taken from space such as the famous *Pale Blue Dot* and *Earthrise*.

We continue on the path and stop in the middle of the lawn lined by old trees. Here you have a beautiful view of the facade of the Pavilion. If you look the other way, you can see the Hildebrand Monument in the distance. Before we continue walking, we see special architecture on the right: the Music Dome by Wiek Röling. Triangle glass panels form the roof.

A little bit further you can find the sculpture *De Utopist* by Guda Koster on the right side of the path. Is this a human transformed into a mechanical object or a mechanical object with recycled limbs? The work is influenced by the Bauhaus and constructivist movements from about a hundred years ago. Some members of these movements saw the fusion of human and machine as part of a magnificent future. Guda Koster's work isn't downcast or fatalist, her human-machine is subtly humorous and decides to venture into the future, albeit a bit hesitantly.



De Kleine Hout has the character of a park. The open spaces and the monumental trees are the eye-catchers. The southern part is woody. Banker Henry Hope had the Haarlemmerhout reconstructed by landscape architect Johann G. Michael. You can still see that the view axis from the pavilion towards the Hildebrandfontein suggests a deceptive depth. This effect arises because the trees along the line of sight, seen from the house, are increasingly closer to the axis.

In the course of the 19th century, Johan D. Zocher and his son Jan D. Zocher also made a major contribution to the landscape style of the Haarlemmerhout. Until the Second World War, the Grote and Kleine Hout formed a single entity. The Fonteinaan was then a walking path.

### Around de Hertenkamp (deer enclosure) towards the Hildebrand monument

The route continues along the fence of the deer enclosure and your senses are given a bit of a rest. Walking around the enclosure clockwise will lead you past a teahouse.

*GIANT CENTAUR GIRL* by Marieke Bolhuis looms up in the deer enclosure. The sculpture expresses urgency. The horse as a vulnerable flight animal, connecting herd animal, comrade of man, horsepower, abused in wars and for greedy goals. Time for recovery! The Pony, with humor and stubbornness, tough and forward, in the breach for nature.



We walk further along the petting zoo and the pond that was created after a tank ditch was dug during the Second World War. We walk on until the floating artwork can be seen on the right in the pond: *De stille (silent) performer* van Linda Verkaaik. It looks like a ghost that has found peace in the pond and is talking to that other performer a little further on: the author Hildebrand. The face is made of a steel frame covered with paper reinforced with plastic.

We turn around and walk to the fountain. This fountain forms the centre of the *Hildebrandmonument*, designed by Jan Bronner. Characters from the book *Camera obscura* are gathered around the fountain, watched over by a statue of the writer Hildebrand (Nicolaas Beets) himself. Jan Bronner held that sculpting is architecture and architecture is sculpting. In these sculptures it is apparent that his work was influenced by the architects of the Amsterdam school movement in the 1930's. The sculpture group has a long history. Bronner, professor at the State Academy of Fine Arts, was commissioned in 1914, but he was not finished until 1947. Due to arguments about the location, it took until 1962 before it was unveiled.

### Crossing the Fonteinaan to the Grote Hout

From here you can continue by walking towards the busy road which is called the *Fonteinaan*; near the monument is a pedestrian crossing. While crossing the road you will pass through arcs formed by linden trees, this is a work by Sjoerd Buisman called *Lindenbogen*.

On the path on the other side of the road, first go left and then take the first path to the right. Following this path will lead you to the *Coster monument*. This is a mysterious monolith that appears to be standing in the middle of a forest due to the density of the trees and shrubs here. It looks like this is an empty pedestal waiting for a statue. It actually represents a stamp symbolizing the local legend that Laurens Janszoon Coster invented the printing press here after dropping a woodcut letter in the sand.



De Grote Hout has the character of a forest with many centuries-old trees and with alternating open and closed areas. The forest is invaluable for birds and bats. In the middle of the forest you will find the beech hall. The light is beautifully filtered between the towering trees.

The flowing path structure allows you to wander through the forest and the forest appears much larger than it actually is. In spring, plants make the forest bloom.

Now walk past the monument and turn right on the asphalt path. Soon you will reach a crossroads where you will see a stone bench on the left side. This bench was placed here more than hundred years ago to commemorate local composer Philip Loots. It is clearly visible that nature here is slowly undoing what was created so long ago.

At the crossing with the bench, turn right and take the first path to the left and then the second path to the right which will bring you to a clearing where *Ziggurat* by Gusta Kullberg looms ahead. Like with dense trees, slivers of light shine through depending on where you are looking from.

### Back to de Dreef

Following the path along the clearing go left and on the paved street to the right and you will come to the Fonteinaan again. There is a pedestrian crossing here to safely get you to the other side of the busy road. After crossing, turn left in the direction of the start of the route

You will soon come across the installation with blue robots made from recycled packaging materials. This work is *Will we survive?* by Joanneke Meester. Both playful and profound, this work raises questions about living in an artificial environment. It is to be hoped that these robots will have an easier job than *WALL-E* from the Pixar movie by the same name.



A little further you will find *Fingers Crossed* by Frank Koolen. This work shows two figures close to each other, two fingers on one hand making a sign that is made to ward off bad luck and emphasise that you are hoping for a good outcome.

Crossing fingers is a playful way for children to break the rules. If you have crossed your fingers during a game, you are allowed to lie or secretly not participate. A reference to the very human nature that the rules apply to everyone, only very occasionally, when it suits you, not to yourself.

Did you enjoy the route? Please let us know: [info@beeldengalerijhaarlem.nl](mailto:info@beeldengalerijhaarlem.nl)

This outdoor sculpture exhibition is a private initiative. We are dedicated to show works of contemporary artists. Installations are frequently added and replaced.

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