



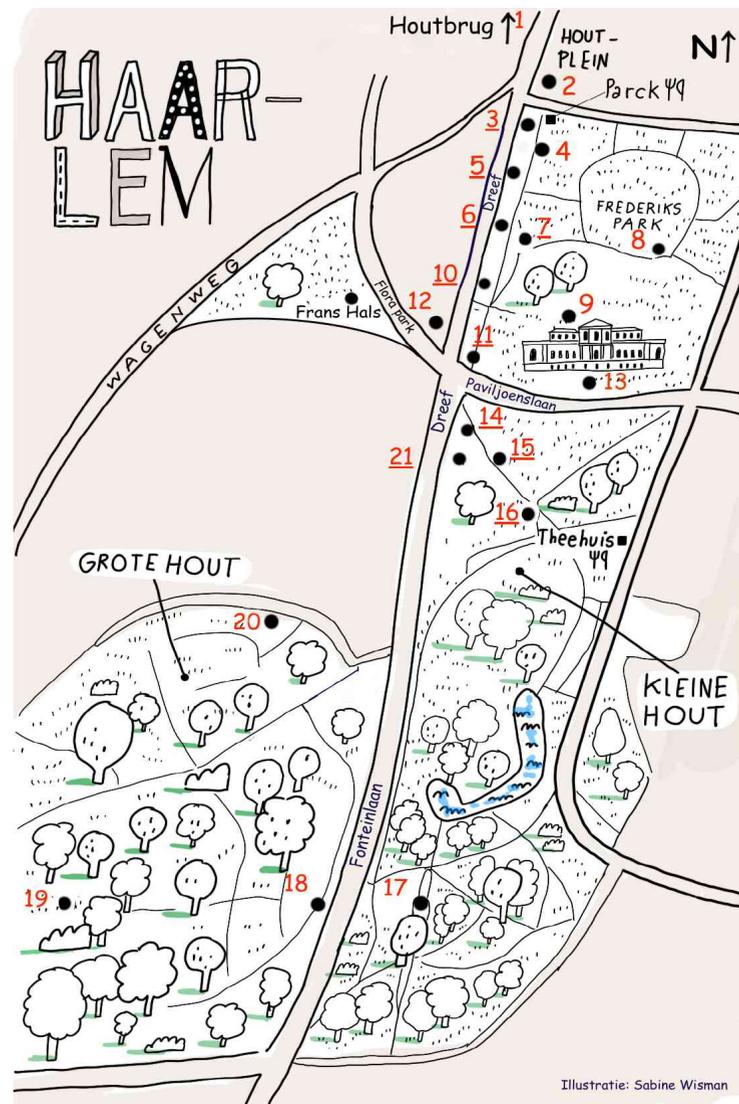
Hildebrandmonument

Exploring the historical city park 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



Will we survive?



Illustratie: Sabine Wisman

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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 city scape 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 with Bodybuilding



The first destination on the route is visible from the bridge; it is a tower made from green phone booths, called the *Bodybuilding*. This installation was made 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 straight past the *Bodybuilding* and cross the street, you are now on *Dreef* street. The first work you encounter here 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.



The bronze sculpture just past Girozoom, 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 *Tussen Ons* (In between us) by Anno Dijkstra. Casts of the hands of pupils from the school on the other side of the street are attached to a branching steel pole. The installation resembles one of the video surveillance towers that were installed in Dutch cities over the last years. The hand are formed like binoculars as if children watch us adults.

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 joking 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 fence gate 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 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.

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 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 can barely, but still 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 stands an installation that looks like a factory, this is *Powerplant* by Leonard van Munster. This make-believe building will be overgrown with plants and shrubs in the course of the exposition. Industrial and landscape elements fuse and compete with each other. The artist finds that the beauty of the forest is mirrored by conduits and pipes "growing" in all directions.

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 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.

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 are 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.

Take the path on the left side of the robots 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*.

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.



Around de Hertenkamp 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, a petting zoo and further on past a pond originally dug as a tank trap in World War II. Continue along this path until you see a fountain on your left.

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.

Crossing the Fonteinlaan to the Grote Hout

From here you can continue by walking towards the busy road which is called the *Fonteinlaan*; 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.

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, continue on this path 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 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 Fonteinlaan 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 and soon 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.



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