M: Ben Wilson, Tree Keep, 1993
Carved single-handedly over a two-year period, Wilson’s Tree Keep was made early in Wysing’s history, standing tall in what was then a bare treeless landscape. The work has naturally degraded over the past twenty-five years, but there are plans to restore it.

L: Kate Noakes, A Man for All Seasons, 1989
Noakes’ A Man for All Seasons was made using scrap metal during a residency at Middlesbrough Football Club. Produced from sketches made at the sidelines of matches, the work is one of a series of sculpture, drawing and prints from the residency.

K: Michael Dan Archer, To Boule, 1998
Archer’s work was shown at Wysing in a solo exhibition titled Changing States in 1997. Working predominately in granite, stainless steel and bronze, his sculptures are held in various collections including in Jesus College, Cambridge.

J: Christine Fox, Double Spiral, 1998
Double Spiral is located in the woodland at the back of Wysing’s grounds. Fox was a sculptor who worked with themes of time and myth, with a keen interest in nature and landscape. She was also a founding member of Cambridge Open Studios.

I: Folke Köbberling and Martin Kaltwasser, Amphis, 2008
Amphis is a structure that embraces the idea of many people in one big patchwork house. Every element was built using materials donated to the project and by a community of 40 volunteers.

H: Christine Fox, To Boule, 1998
Fox was a sculptor who worked with themes of time and myth, with a keen interest in nature and landscape. She was also a founding member of Cambridge Open Studios.

G: Kate Noakes, A Man for All Seasons, 1989
Noakes’ A Man for All Seasons was made using scrap metal during a residency at Middlesbrough Football Club. Produced from sketches made at the sidelines of matches, the work is one of a series of sculpture, drawing and prints from the residency.

F: Michael Dan Archer, To Boule, 1998
Archer’s work was shown at Wysing in a solo exhibition titled Changing States in 1997. Working predominately in granite, stainless steel and bronze, his sculptures are held in various collections including in Jesus College, Cambridge.

E: Folke Köbberling and Martin Kaltwasser, Amphis, 2008
Amphis is a structure that embraces the idea of many people in one big patchwork house. Every element was built using materials donated to the project and by a community of 40 volunteers.

D: Kate Noakes, A Man for All Seasons, 1989
Noakes’ A Man for All Seasons was made using scrap metal during a residency at Middlesbrough Football Club. Produced from sketches made at the sidelines of matches, the work is one of a series of sculpture, drawing and prints from the residency.
A: The Grantchester Pottery, 2014
The Grantchester Pottery is a decorative
arts company founded at Wysing by artists
Phil Root & Giles Round. The interior murals
were executed by the company in April
2014 and the studio remains the centre
of their production.

B: David Osbaldeston, Two Way Mirror
(after Dan Graham), 2013
Looking like a piece of irreverent graffiti,
the work uses the same handwritten words
in two different configurations either side of
a pane of glass to prompt different states of
looking or seeing.

C: Luke Abbott, Wysing Forest Suite,
Parts I to 6, 2012
This work was composed during Abbott’s
five-week musician in-residence in
2012 as part of the Forest residency. Please
take a set of headphones and an mp3 player
from reception to listen in Wysing’s grounds.

D: Joanna Rajkowska, The Peterborough Child, 2012
Originally commissioned by The Royal
Society for the Encouragement of Arts,
Manufactures and Commerce; Peterborough
City Council; and Arts Council England,
and a response to Peterborough as a site of
Neolithic burial.

E: Hilary Koob-Sassen, Mannerist
Bollards, 2012
Produced during Koob-Sassen’s residency
in 2011, the wrought steel sculptures stand at
endpoints amidst Wysing’s winding concrete.
The works also served as a stage for a
performance and as bolt plates capable of
supporting a thousand kilos of sculptural
elaboration.

F: Nilsson Pflugfelder, 2012
(12x12x12x2.50–3.50)
As a response to the site the artists have
proposed a large, gleaming outdoor structure
to be situated in the grounds of Wysing.
This galvanized steel triangle would act
as a folly, with no obvious function and no
obvious entrance. (Unrealised project).

G: Rupert Norfolk, Beach, 2011
Norfolk cast an area of sand directly from the
Solway Firth at low tide. Sixteen moulds were
made to form a corresponding four-by-four
grid pattern. This grid was cast repeatedly
into 480 concrete paves that have been
embedded in the woodland at Wysing.

H: David Blandy, Shack, 2009
Shack was created for the film Crossroads
which began as an investigation into the
mythology surrounding the legendary
bluesman Robert Johnson. At our 2010 music
festival Blandy performed the soundtrack
to Crossroads live.