



I : Bedwyr Williams, *Beehive Skyscraper*, 2010

Williams' sculpture, *Beehive Skyscraper*, could be one of the tallest beehives in the world. The sculpture is based on the hive design of William Broughton Carr, a design which has sadly fallen out of fashion with beekeepers because of the complexity of its construction and use.



K: Folke Köbberling and Martin Kaltwasser, *Amphis*, 2008

Amphis is a structure that embraces the ideas 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.



J: 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.



L: 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.



M: Michael Dan Archer, *To Boulle*, 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.



O: 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 sculptures, drawing and prints from the residency.

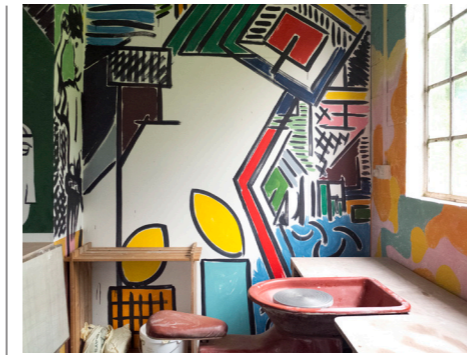


N: Ben Wilson, *Tree Keep*, 1993

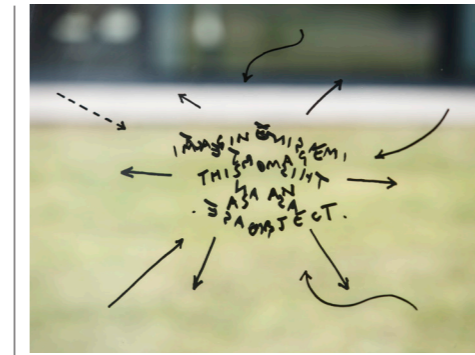
Carved single-handedly over a two-year period, Wilson's *Tree Keep* was made early in Wysing's history, standing tall in a bare, treeless landscape. The work still provides inspiration for many visitors and the artists working at Wysing today.

WYSING ARTS CENTRE SITE MAP

- 1 Reception
- 2 Gallery
- 3 Studios
- 4 Window Room
- 5 Farmhouse
- 6 Ceramics Studio
- ⊘ No public access



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 pair of glass to prompt different states of looking or seeing.



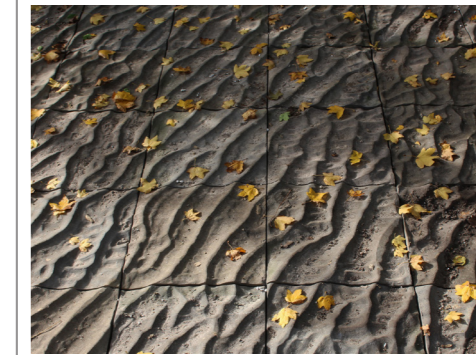
C: Florian Roithmayr, *Arrest*, 2013 (Wysing's Renault Kangoo van)
Arrest was produced during Roithmayr's residency in 2013, using a new technique beloved by car-modification communities, known as 'car wrapping', to transform Wysing's otherwise unremarkable Renault Kangoo into a new mobile artwork.



D: Luke Abbott, *Wysing Forest Suite, Parts 1 to 6*, 2012
This work was composed during Abbotts's time as our first 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.



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.



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.



F: Nilsson Pflugfelder, 2012 (12x12x12X2,50-3,50)
As a response to the site they have proposed a large, gleaming outdoor structure to be situated in the grounds of Wysing. This galvanised steel triangle would act as a like a folly with no obvious function and no obvious entrance. (Unrealised project).



H: Laure Prouvost & Francesco Pedraglio, *The Lot*, 2011
The two billboards on site arose from the artists' short story *The Lot* which humorously depicted a fictitious department's desperate work environment; an obscure camp dedicated to searching for unrecognisable objects and digging abstract ideas from muddy meadows.