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.

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.

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.

*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.

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 true design of William Broughton, a design which has sadly fallen out of fashion with beekeepers because of the complexity of its construction and use.

H: David Bandy, *Shack*, 2008
*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 Bandy performed the soundtrack to *Crossroads* live.

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B: David Bandy, *Shack*, 2008
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A: David Bandy, *Shack*, 2008
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WYSING ARTS CENTRE
SITE MAP
A: The Great Chesterton Pottery, 2014
The Great Chesterton Pottery is a collaborative arts company founded at Wysing by artists Philippa Hicks and Glen Farmer. The horizon muse were executed: the company in April 2014 and the site remains the centre of their production.

B: David Ossadnyst, Two Way Mirror
Looking like a piece of street 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 and seeing.

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

This work was composed during Abbott’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.

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 galvanized steel triangle would act as a folly with no obvious function and no obvious artwork. (Unrealised project).