



**I: 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: 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: Ben Wilson, *Tree Keep*, 1993**

Carved single-handedly over and 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.



**K: 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.



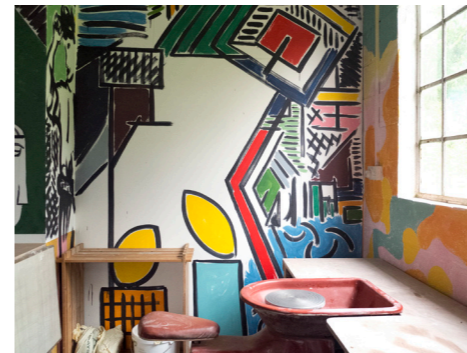
**L: Kate Noakes, *A Man for All Seasons*, 1989**

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 sculptures, drawing and prints from the residency.

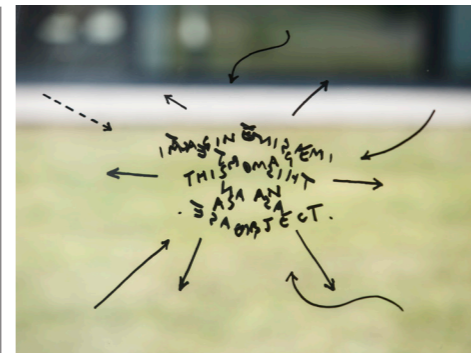
# WYSING ARTS CENTRE SITE MAP



- 1 Reception
- 2 Gallery
- 3 Studios
- 4 Café
- 5 Farmhouse
- 6 Ceramics Studio
- 7 Wysing Polyphonic 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: Luke Abbott, *Wysing Forest Suite, Parts 1 to 6*, 2012**  
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.



**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.



**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 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).



**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.