

1 *Antiphon* (1970), Barbara Hepworth

This sculpture was made through a desire to liberate sculptural form and was inspired by the Yorkshire landscape with its isolated outcrops of stone and wild moorland rising starkly above dark industrial valleys, which shows her belief in sculpture coming from nature. Her sculpture follows modernism and Matisse's idea that art should soothe and calm the mind.

2 *The Singing Stone* (2015), Gordon Young

This sculpture was unveiled in June 2015 to commemorate the 50th anniversary of York's Department of Music and Dame Janet Baker's Chancellorship of the University from 1991 – 2004, her career as a singer, and her continuing support of the Department of Music. Carved into the 7 metre Cornish glacial granite boulder is Dame Janet's favourite poem, W. B. Yeats' *The Cloths of Heaven*. To fully understand the poem, you'll have to walk around the pillar as it is written in a spiral form.

3 *Moondancer* (1995), Polly Ionides

Ionides works in stone and bronze. She loves to try and capture energy in her material, and *Moondancer* is no exception of this. The figure stretches backwards, almost as if it's in the middle of a yoga pose. It thrives with movement and energy.

4 *Beyond and Within* (1995), Joanna Mowbray

This sculpture is made from hot rolled steel and stands nearly 4 metres tall. Mowbray has described the sculpture as "a large hollow-form, open at both ends to allow light to pass right through. The space inside the form, and the changes of natural light become crucial expressive elements of the sculpture. The work becomes a metaphor for a state of being, focused on creating a quiet presence within space".

5 *Rail Sculpture* (1968), Harry Mercer

This metal sculpture recalls an old railway, reduced to its simplest forms: two wheels, the track and the stopper. Isolated from their full context, the viewer is forced to contemplate the forms themselves, like the striking contrast between the curved forms of the wheels and the geometricity of the track. The weathering of the metal may not have been Mercer's original intention, but an inevitable effect of its outdoor position, it adds to this sense of recalling a moment from the past.

6 *Tears of St Lawrence* (1977), Austin Wright

As one of three aluminium works by Wright, this sculpture is located on top of the computer facilities building in the St Lawrence court. The martyr St Lawrence was burnt to death in 258 AD because of a dispute with the prefect of Rome. The reoccurring shooting stars of Perseids are said to be sparks of this deadly fire and the sculpture's name.

7 *Totem IV, Figural Amplification* (2006),

Thomas Taylor

Taylor's sculpture is composed of steel and painted grey. He works with the traditional model of the totem, an object with a rich history bound up in the spiritual beliefs of (among others) the indigenous people of the Americas, to whom the totems served a heraldic function. In his minimalist abstract forms and colour scheme, he subverts our preconceptions. The totem does not depict a series of spiritual figures laid on top of one another, but utilises clean, isolated forms with no apparent figuration. The title suggests an attempt to enhance the figurative element by reducing it to its most basic forms.

8 *Aspiration* (2006), Bill Hodgson

This sculpture transforms a rotten trunk of an old oak tree into a delicate wood carving of wildfowl, depicting 33 water birds, including swans, ducks, geese, moorhens and a heron. Hereby, Hodgson could rejuvenate the oak tree and symbolically give it a new lease of life. He used a variety of tools including specialist chainsaws. A timber preservative and a wax solution carefully preserve the trunk. The name 'Aspiration' refers to the spiralling upward motion creating the effect of the birds "striving for flight and height". The sensitive base of the tree invites children to touch the design; an important feature in Hodgson's work, who often works with children.

9 *Dryad* (1984), Austin Wright

This aluminium sculpture utilises fluid and delicate forms. Initially it might appear abstract, on closer inspection a reclining female form becomes apparent, perhaps recalling Henry Moore's female figures. Additionally, a dryad is the nymph of the natural world. Only embarking on his career as a sculptor at 30, Wright originally worked in wood, lead, concrete and bronze. He later discovered the potential of aluminium to convey his complex ideas regarding the open

and disguised, the possibilities of stasis and the balance of the natural world.

10 *Concrete Panels* (1965), Fred Millett

Millett's panels are possibly the least recognised sculptures on campus. In Derwent College, these panels are incorporated into the architecture and break up the plain concrete look through relief structures in different elaboration. If you are walking through the halls and buildings of Derwent, you will see several panels spread over the whole College.

11 *Meditation on Exhaustion* (2006), Thomas Taylor

Horizontally stretching on the meadow next to the Central Hall, Taylor's metal sculpture plays with the contrast of superimposing organic and static shapes. It seems as if the sculpture just fell into the grass to rest a bit and regain energy to finally get up again, which is interesting when considering that this is the place graduation happens.

12 *Buddha in Lotus Position* (19th cen.)

The Buddha is displayed in a seated meditating position, also called Dhyana, on top of a lotus flower which is a symbol for enlightenment. A lotus flower rises from muddy water until it flourishes into a flower and thus serves as a reminder to strive for the greater force and finally attain nirvana. It is a gentle reminder of greater values in a stressful academic climate.

13 *Untitled* (1967), Austin Wright

On your way up to the library you may have encountered Wright's heavy-looking aluminium sculpture. Due to the ramp, it can be looked at from all sides as your perspective slightly changes. There is only little information about it. Some say it looks like an avocado, others say it looks like a metal flame. What do you see?

14 *Algol* (1968), Harry Mercer

This sculpture is dedicated to John Goodricke, an astronomer in the 18th cent. who firstly noted the peculiarities of the star Algol. It was the first binary star with two spheres to be identified. Its varying brightness's are remarkable and a few decades ago, the two gear-globes were lit in blue and red accordingly. It can be found outside of Goodricke College on Heslington East.

Sculptures on Campus

Did you know there are 14 sculptures spread all over the campus of the University of York?

Try the **Norman Rea Gallery's** sculpture trail to see the campus in a new light!

Find 14 on Heslington East!



(Photo Credit: Pál Kerekes)

 [normanreagallery](https://www.instagram.com/normanreagallery)
www.normanreagallery.co.uk
www.york.ac.uk/about/campus/art/

Texts: Joëlle Warmbrunn, Lily Cheetham and
Tascha von Uexkull
Map: Carlos González Díaz

