

Sustrans Sculpture Ride: Route

Start: Broad St Information Centre

Broad St. – Exeter College roof, **“Another Time” (1)**.

Broad St – Bodleian Library (behind Sheldonian), **“Modern Gargoyles” (2)**

Head E on Broad St, SO along Holywell St, TL Mansfield Rd, Mansfield College quad, **“Present Time” (3)**

Continue N on Mansfield Rd, TL South Parks Rd, TR Parks Rd (cycle path), cross at lights to Museum Rd, TR Blackhall Rd, TL Keble Rd, cross Banbury Rd at crossing, walk through churchyard to Woodstock Rd, cross at crossing, TR on Woodstock Rd on L **“Triton” (4)**

Continue on Woodstock Rd, TL into ROQ, SO to Jericho Health Centre building, TR on Walton St, TL on Walton Well Rd, TL into Eagle Flats, up the ramp to piazza **“Flight of the Eagles” (5)**

Exit to Walton Well Rd, TL, TR into Longworth Rd, SO into Leckford Rd, TL on Woodstock Rd, TR on Canterbury Rd, TR on Banbury Rd, TL on Norham Rd, on L **“Flore” (6)** by Maillol

Cross Norham Rd, take Bradmore Rd, TR on Norham Gdns, TL on Parks Rd, TL to enter Science area, Biochemistry Building – **“Salt Bridges” (7)**

Leave Science Area onto S Parks Rd, SO on cycle track to Marston, TR on Ferry Rd, TR on Marston Rd, then first L on John Garne Way – SO to top, take track out of top, at T TL on track, TR Pullens La TR at Headington Rd, TL into Headington Hill Hall, immediately TL follow round to bridge over Headington Hill, cross bridge, past Centre for Sport to Cheney La, TL on Warneford La, at lights TR on Roosevelt Dr, at T TL on Churchill Dr, TR on Old Rd, TL into NOC – **“The Horse” (8)** at Botnar Centre, SO to **“Sunflowers” (9)**.

Retrace steps to Old Rd, TR & TL on Churchill Dr, in 250m TL cut through to Massey Cl, TR Girdlestone Rd, TR on The Slade, TR on Peat Moors, TL Bulan Rd, TR Dene Rd, follow to end, TR on Hollow Way, TR on Crescent Rd, TL on Junction Rd, T3R on Temple Rd, TL on Owens Way, 100m on L **“Organic Forms” (10)**

Return to Temple Rd, TL on Marsh Rd, TL on Cowley Rd, T2R on Littlehay Rd, SO at Rymers Lane into Cornwallis Rd, 105m after Campbell Rd, on R **“Positive Touch”(11)**

Continue on Cornwallis Rd, TR at Iffley Rd, TL at Cavell Rd, cross field diagonally, TR on Meadow Lane, TL on Donnington Bridge Rd, TL at Canning Cres, TL on Abingdon Rd, TL Gordon Woodward Way, TL Leander Way, follow round R, on L **“Willow Pollen” (12)**

Return to Abingdon Rd, TR towards Redbridge Waste Depot, immediately TR into Bertie Pl, SO into Wytham St to end, TL into Lake St, follow NCN5, TL after S Oxford Community Centre, past Hinksey Pk to Marlborough Rd, SO to river, cross on bridge, follow NCN5 to Thames St, follow NCN5 TL on Pike Terr, TL Turn Again La, SO Old Greyfriars St/Castle St, TL into Paradise St, TR into Castle **“Steel Lilies” (13)** & **“Inspire” (14)**

Exit Castle to New Rd, TR, SO into Queens St to Bonn Sq **“Books” (15)**

TL on New Inn Hall St, TR on George St, TL into Gloucester Pl, TR on Beaumont St. Cross Beaumont St and Magdalen St West to **“Martyrs’ Memorial” (16)**

Return to Broad St via Magdalen St East.

Sustrans Sculpture Ride: Notes on Sculptures

1. ANTONY GORMLEY – Another Time

The ANOTHER TIME series began in 1995 and examples of the series are displayed at many locations around the country. The works acknowledge their industrial method of production, and each individual moment has been cast five to six times and shows the manner of its making, with traces of cling film through to the ingates of the molten metal clearly visible on the rusting surface. The works are corpographs – casts from moulds taken off the human body, to create impressions that freeze time. The work asks where the human being sits within the scheme of things. Each work is necessarily isolated and is an attempt to bear witness to what it is like to be alive, alone in space and time. This piece was donated to Exeter College, and it has been suggested that its positioning is significant in relation to the site of the site of the burning at the stake of the Oxford Martyrs, Latimer, Ridley and Cranmer, which the figure overlooks

2. ALEC PEEVER – Modern Gargoyles

Local artist Alec Peever and his wife design and make sculpture and carved stone. They have a large portfolio of work including monuments in churches and cathedrals, garden features public installations, and architectural carving. They have an imaginative and exploratory approach, developing their designs using traditional craft skills and knowledge, combined with contemporary techniques to create innovative and beautifully made works of art. Alec has also trained apprentices in the studio and lectures on craftsmanship and its relevance to the modern age. For this project, young people from Oxford worked with Alec on the theme of Myths & Monsters to create these new gargoyles for the Bodleian Library. Nine winners were selected from the competition and their designs were translated into stone and installed in the historic heart of Oxford

3. ANTONY GORMLEY – Present Time

Present Time is Gormley's attempt to engage with the mind/body problem. It is a materialisation of embodied mindfulness. The lower form is an enclosed mass, armed like a marine mine; the upper one open with all its limbs free, embracing space. It uses the stasis of sculpture to interrupt the living time of the viewer. The stillness of this materialist proposition invites us to reassess our position in time and space.

4. STEPHEN PETTIFER, after JOHN BELL – Triton

This is a new statue at this location, replacing the previous Triton which was not identical, but which was deemed too badly damaged by 150 winters to be suitable for further exposure outdoors. The original statue, made from terra cotta, was by the Victorian sculptor John Bell, and was a copy of parts of the Fontana del Tritone in the Piazza Barberini in Rome, erected in 1642 to the design by Bernini. The original was not commissioned, but selected from the artist's catalogue, paid for by public subscription and erected in 1858. It was patched up years ago by coating it with cement slurry, but has now been restored and is due to go on display in one of the new buildings on the site.

The statue was not part of the original scheme of the Radcliffe Infirmary (which opened in 1770, nearly 90 years earlier) but was part of a plan to improve the entrance. It was also not originally designed as a fountain, but was transformed after its acquisition, and provided water that could be used in the event of fire. It featured nozzles made of silver catheters that were donated by one of the Infirmary surgeons. This replacement Triton was designed by Stephen Pettifer, a trained artist and carver who has worked for English Heritage, The National Trust, and Westminster Abbey among others, and who founded Coade Ltd in 2000. This statue was made in 'Coadestone', using a mould produced for Lady Rothermere for her statue of Triton at Ferne Park, and is one of four in existence. 'Coadestone' is a Victorian invention, and is a fired ceramic material which can be moulded or carved and given the appearance of stone.

In Greek mythology Triton was a Merman, half man half dolphin, the son of Poseidon and Amphitrite. He dwelt with his mother and father in a golden palace at the bottom of the sea and blew his conch like a trumpet, on command of his father, to calm the restless waves of the sea. It is not known why Triton was chosen as a centrepiece for the fountain here, but perhaps the choice was simply a reflection of Victorian fashion and interest in the antiquities, and its availability at a reasonable price – £50.00!

5. JON MILLS – Flight of the Eagles

Jon Mills is one of the UK's leading artists working with metal, producing sculpture and automata and a large portfolio of public works. His works and commissions are often site-specific, including his bridge for Powys Council in Wales, and various features and waymarkers for many local authorities. Here, he was commissioned to create the 4½-metre high cladding for the ventilation shaft for the new underground car park. The work represents some of the workings of the old furnaces and the components that the iron works which stood on this site were known for.

6. ARISTIDE MAILLOL – Flore

Maillol was born in France in 1861, but declared himself to be Catalan, spoke Catalan and wore traditional Catalan dress. He decided at an early age to become an artist, and, after training in Paris, he began making small sculptures in 1895, the subject of which is nearly always the female body. He was, however, commissioned to design a memorial to Cezanne, and numerous WW1 memorials. Three of his bronzes grace the grand staircase of the Metropolitan Opera House in New York. He died at the age of eighty-three in 1944, when the car he was travelling skidded off the road in a thunderstorm. The piece (of which this is a copy) was commissioned in 1910 from the artist by the Russian collector Ivan Morosov, along with 'Printemps' and 'Ete'. It is cast in bronze and the originals were installed in 1964 in the gardens of the Caroussel Tuileries, in Paris.

7. NICKY HIRST – Salt Bridges

In protein chemistry salt bridges refers to ion pairs, a form of strong interaction between oppositely charged residues. As a title for the art programme *Salt Bridges* refers literally to a fragment of biochemistry research and metaphorically to the dynamic relationships it is supporting between artists and scientists. Nicky Hirst has developed a conceptual premise for the art programme that draws an analogy between the relationships between art and the new building and the ordered and systematic processes of science, and the moments of chance and serendipity when a connection or discovery is made: *'Chaos, chance and poetry can be layered onto the more controlled and analytical structure of the building. The artworks need to incorporate notions of beauty and pattern, what fits, economy of means and ideas of form and order. The artworks need to conflate the boundaries where the processes and practices of art and science begin and end.'*

8. CAMELIA BOTNAR FOUNDATION – The Botnar Horse

The award-winning craftsmen and their apprentices at the Camelia Botnar Foundation in West Sussex have made a magnificent horse sculpture 18 hands tall which is now standing in front of the Botnar Research Centre. This unique, life-size sculpture has been forged in steel and has a highly polished stainless steel mane and tail. The fluid movement and power of the horse has been captured by studying the anatomy and muscle groups, interpreting this into a beautiful robust skeletal structure that is both unique and eye catching. The horse has been galvanised for durability leaving the sculpture totally weatherproof. The horse sculpture moves slightly in the wind and is very heavy and mounted securely on long iron spikes into the ground, illuminated by 24 hour LED lighting.

9. CAMELIA BOTNAR FOUNDATION – Sunflowers

Apprentices from the Camelia Botnar Foundation in Sussex made a display of 4 1/2-metre steel sunflowers for the Nuffield Orthopaedic Centre Appeal. The sunflowers have been hand-sculpted from mild steel – installed 2009.

10. MICHIE HERBERT – Organic forms

Michie Herbert was born in New York to an English novelist father and a French mother. Her early years were divided between an island of the west coast of France and Cornwall where she stayed with relatives and often visited the studios of their friend Barbara Hepworth. She works in a restored farm building in Oxfordshire and produces sculptures in wood, stone and bronze or resin bronze. Most of her works are commissioned, and this piece was commissioned to stand in the old courtyard of the school that was retained as part of the redevelopment of the school which occupied this site. Pupils from the new school worked with the artist to look closely at nature in the built environment and worked on their own designs alongside the artist.

11. HELEN & WESLEY JACOBS – Positive Touch

Helen works as a freelance artist educator and she is both a creative practitioner and enthusiastic teacher. She has also worked with older people and with dementia patients in care homes for the charity Ithaca. Wez is an expert in cast sculptures and a trustee of Ironbridge Museum of Steel Sculpture. He has exhibited widely including at the Pitt Rivers Museum. His work investigates family history and community within a wider cultural context of communication and interaction between people. This sculpture was commissioned by Ithaca and was created as an abstract response to a series of art sessions with the residents of Isis House. The artists noticed that the carers expressed compassion and care for the residents through the touch of hands on hands and the residents' hands were engaged positively in the act of creating.

12. STEVE GELIOT – Willow Pollen

Steve Geliot is an artist working in the fields of public art, and regeneration. He trained at Brighton and Chelsea, and maintains that creating work in the real world means that inspiration comes from context. This piece was commissioned for this Linden Homes housing development, and is carved from Bath Stone and Oak. It represents a collected pollen grain from the willow tree which stands on the site, as revealed by scanning electron microscope, and thus reflects the natural waterside environment of the locality.

13. CHRIS TOWNSEND – Steel Lilies

Although this artist works mainly to commission, this piece was installed here in 2011 as part of Arts Week. It was purchased and donated to the Oxford Preservation Trust, on condition that it could be left in place, as the donor was inspired by the way that it complemented and enhanced the garden within the old prison exercise yard. It also signals the entrance to the O3 art gallery created as part of the prison re-development. The artist studied in Liverpool, but is currently based in West Oxfordshire, and is probably best known for his metal sculptures.

14. ALAN WILSON – Inspire

This is not by Alan "Blind Owl" Wilson, the driving force behind Canned Heat and the inspiration for Van Morrison's songs. This Alan Wilson operates the Sculpture Workshop near Henley on Thames, and has been commissioned by at least 2 dozen large companies and corporations to produce works of art to grace their premises. In this case, the sculpture was commissioned by Trevor Osborne Partnership, the developer of the Oxford Castle complex. The piece has been described as referencing ancient obelisks and their relationship with the arc of the sun. The overall shape reflects the huge window to the central gallery of 'A' Wing of the erstwhile prison, on one side of the square while the mix of bronze and stainless steel pays homage to the ancient and modern buildings that make up the space around it.

15. DIANA BELL – Books

The artist lives and works in Oxford and teaches at Sunningwell. She describes her work as addressing questions of the human condition – what it is to be human and how we relate to our environment. Her involvement of people in her work is a central theme. As well as Oxford, she has exhibited elsewhere across the UK, and in France, Romania and Germany. This sculpture was cast in bronze from a pattern made from real books. It was a gift from the city of Bonn, to commemorate 60 years of twinning. The sculpture is inscribed 'Knowledge', 'Understanding', 'Friendship', 'Trust' in English and German. The book theme is continued on selected benches around Bonn Square.

16. GEORGE GILBERT SCOTT and HENRY WEEKES – Martyrs' Memorial

The monument was designed by Gilbert Scott, with the sculptures made by Weekes, and was completed in 1843 after two years' work, ostensibly as a memorial to the Protestant martyrs Cranmer, Latimer and Ridley, burnt at the stake in Broad St in 1555 and 1556. However, it is also a landmark to 19th century theological dissent. Alarmed at the Catholic realignment the Oxford Movement was bringing into the Church of England, a group of low church clergy raised the funds to erect the monument, with its highly anti-Catholic inscription, as a public propaganda move. It was thus built nearly 300 years after the events it commemorates. The design has echoes of the pinnacle of a church spire, and rumour has it that in the past students have misled foreign tourists by convincing them it was the spire of an underground church. This would result in the tourists venturing down the flight of stairs near the Memorial which actually lead to the public toilets.