SCULPTURE WALK

Key points

Approximate distance/time
without Extended Walk = 1Km (20 mins)
Approximate distance/time
with Extended Walk = 5Km (1 hour)

Route

Well done for completing the Sculpture Walk

Artwork created by Holly Francesca BA (Hons) Applied Art (University of Hertfordshire 2009)
INTRODUCTION

The University of Hertfordshire Art Collection features 500 artworks displayed across the campuses. This walk introduces 14 outdoor sculptures. The Collection was established in 1952 and has grown over the decades to enhance and animate the University’s extensive grounds. Today sculptures, paintings, prints, photographs, drawings, textiles and ceramics are introduced into the public spaces where people study, work or visit.

The Sculpture Walk presents an eclectic group of works that map the changing characteristics of British Sculpture. You will encounter a stone relief by the iconic Barbara Hepworth, a bronze torso by Henry Moore’s pupil John Farnham and Land Art by Andy Goldsworthy. Elsewhere the walk reveals sound sculptures, interactive works, assemblages and ambitious steel interventions.

1. Trevor Tennant b1900 – 1980
   COLLEGE PLAN, 1952
   Bianco del Mare
   Commissioned by Hatfield Technical College

   College Plan is one of five works which inaugurated the Collection. Trevor Tennant was commissioned in 1948 to respond to the architect’s design for the Main Building of Hatfield Technical College. Reproduced in a clean white stone, this schematic relief depicts the original geometric footprint, which is now somewhat obscured by more recent architectural developments. Tennant predominantly carved sculptures for public spaces and believed passionately in placing artistic creativity at the heart of everyday life.

   College Plan was relocated to its current site in 2013 from the former Main Entrance to the University.

2. Andy Goldsworthy b1956
   HATFIELD CAIRN, 2001
   Slate
   Commissioned by the University of Hertfordshire

   Hatfield Cairn was commissioned during Andy Goldsworthy’s residency in December 2001. Used since prehistoric times, cairns are mounds of rough stones built as a memorial or landmark. Since the 1980s Goldsworthy has worked with this motif, making cairns all over the world in many materials including stone, ice, branches and slate. Goldsworthy is renowned globally for his contribution to ‘Land Art;’ creating ephemeral and permanent site-specific sculptures that masterfully contribute to the natural beauty of rural locations.

3. John Farnham b1942
   TORSO, 1980
   Bronze
   Commissioned by the University of Hertfordshire

   John Farnham was born in Hertfordshire where he continues to live and work. Growing up next door to Henry Moore, he was fortunate to become Moore’s assistant. After a lengthy apprenticeship that encompassed all aspects of sculpture, from building armatures to making enlargements, Farnham established his own artistic practice. Torso comes from a series of bronze sculptures in which he depicts an abstracted human form with curvaceous and muscular qualities. Much like his tutor’s working process, Farnham allows the colour and features of the material with which he works to determine the final outcome.

4. Barbara Lander b1956
   ENTRANCE, 1994
   Steel
   Donated by Barbara Lander to the University of Hertfordshire Art Collection

   Entrance is an ‘assemblage’ that has been constructed from new and found pieces of steel. In the artist’s hands discarded scrap is given new life, coming together with new elements to create a fresh sculptural form. Like many sculptures produced during the 1990s, the materials and welding process give the work an industrial feel. However, Barbara Lander intended Entrance to embody motherhood, both the physical side of childbirth and the more emotional responsibilities of becoming a parent and protector.

5. Hermione Harper
   UNTITLED (BENCH), 1998
   Ceramic
   Commissioned by Pat Ingram to commemorate her period as President of Unison 1995/6

   Untitled (Bench) can be defined as both ‘street furniture’ and sculpture, going beyond the core function of a bench to suggest an organic form. The choice of material is unusual for large outdoor sculpture, but the colour and texture aptly reflects elements from the natural world,
Barbara Hepworth’s extraordinary career as a sculptor spanned five decades. She was recognised internationally for developing direct carving techniques into natural materials. Vertical Forms depicts a trio of interlocking abstracted figures that were inspired by multiple drawings of dancers, who regularly visited the artist’s studio. The sculpture was created at a time when Hepworth turned away from her interest in landscape and concentrated on the human figure, and in particular small groups of figures.

As one of the Collection’s founding works, Vertical Forms was originally built directly into the brick fabric of the Main Building. It was housed there for nearly seven decades before being removed for conservation work after enduring significant weathering (2019). The sculpture is currently on loan to The Hepworth Wakefield museum until 2022, after which it will be re-sited on campus in a protected location.

Barbara Hepworth b1903-1975
VERTICAL FORMS, 1951
Hopton Wood stone
Commissioned by Hatfield Technical College
Currently not on display

Nicola Hutchison b1977
INVITATION TO LEAF, TOUCH, MAKE SOUND, 2013
Stainless steel
Commissioned by UH Arts to commemorate the University’s Diamond Jubilee in 2013
This discrete series of sculptures are interactive, only coming to life when a participant strikes them. Nicola Hutchison invites passers-by to create their own music with these 14 metallic spheres, each sphere a different size and producing a different tone. The artist’s interest lies in developing ways people can listen more attentively to the sounds and rhythms of a given environment. She also highlights the repeated architectural feature of the three courtyards and the flow of students, staff and visitors through these walkways.

Nicola Hutchison graduated in MSc Music Composition for Film and Media from the University of Hertfordshire (2011).

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Bedded permanently in the ground, this sculptural intervention has literally become part of the campus landscape. The choice of Corten steel is significant; known as ‘weathering steel’ this material forms a stable rust-like appearance if exposed to the elements for several years.

Tabatha Gravener graduated in Fine Art from the University of Hertfordshire (2011).

Generously sponsored by Birch Engineering.

11 Unknown
UNTITLED (KNEELING FIGURE)
Limestone

Little is know about this modest figure carved in stone, almost lost within its wooded setting. The artist depicts the human body abstracted in an unsophisticated, even primitive style.

12 Zoe Lynch b1995
ALTOCUMULUS, 2016
Stainless steel
Birch Student Sculpture Commission 2015

The sculpture takes its name from the meteorological term ‘altocumulus’ describing a cloud formation of rounded masses with a level base. Zoe Lynch translates this into an ornate asymmetric archway, cleverly transforming a robust material into a delicate layer, by a complex punctured pattern. The sculpture is light-dependent, becoming almost translucent in sunlight and projecting dramatic shadows at other times. Within this open landscaped area of the campus, Altocumulus sits comfortably among the other natural features of grass, trees and water.

Zoe Lynch graduated in Fine Art from the University of Hertfordshire (2016).

Generously sponsored by Birch Engineering.

13 Vusumuzi Michael Mlambo b1969
TREES ARE THE LUNGS OF THE WORLD, 2008
Steel and scrap car components
Birch Student Sculpture Commission 2008

Trees are the Lungs of the World is currently the only public sculpture located at the University’s de Havilland Campus and we look forward to commissioning more work for this site. Located among living trees of similar height, Vusumuzi Michael Mlambo’s bespoke palm tree is well camouflaged and potentially tricks the viewer with a kind of ‘trompe l’oeil’ (an art technique that creates an optical illusion). This ‘assemblage’ unites metal components from scrap cars, with new elements to create a hybrid species. The sculpture’s materials and title opens up questions about the role trees play in the echo-system and the impact of fuel emissions on the natural world.

Vusumuzi Michael Mlambo graduated in Fine Art from the University of Hertfordshire (2009).

Generously sponsored by Birch Engineering.

14 Diane Maclean b1939
DIABOLO, 2018
Coloured Stainless steel
Donated by the artist to the University of Hertfordshire Art Collection

This imposing 4.5 metre high sculpture takes its name and inspiration from the ancient Chinese spinning toy. Its form relates to a number of other outdoor sculptures that Diane Maclean has created based on pyramidal shapes. The dynamic surface changes from red, purple and blue, to gold. The colour is created by daylight entering a fine oxide layer and varies as the viewer moves around the sculpture in the changing light of day. This scientific dimension to the sculpture is typical of Maclean’s practice.