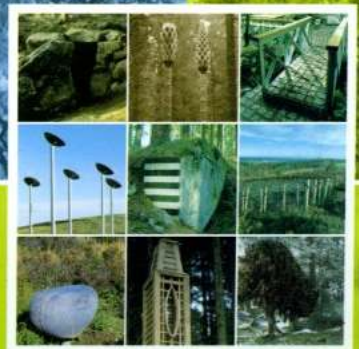
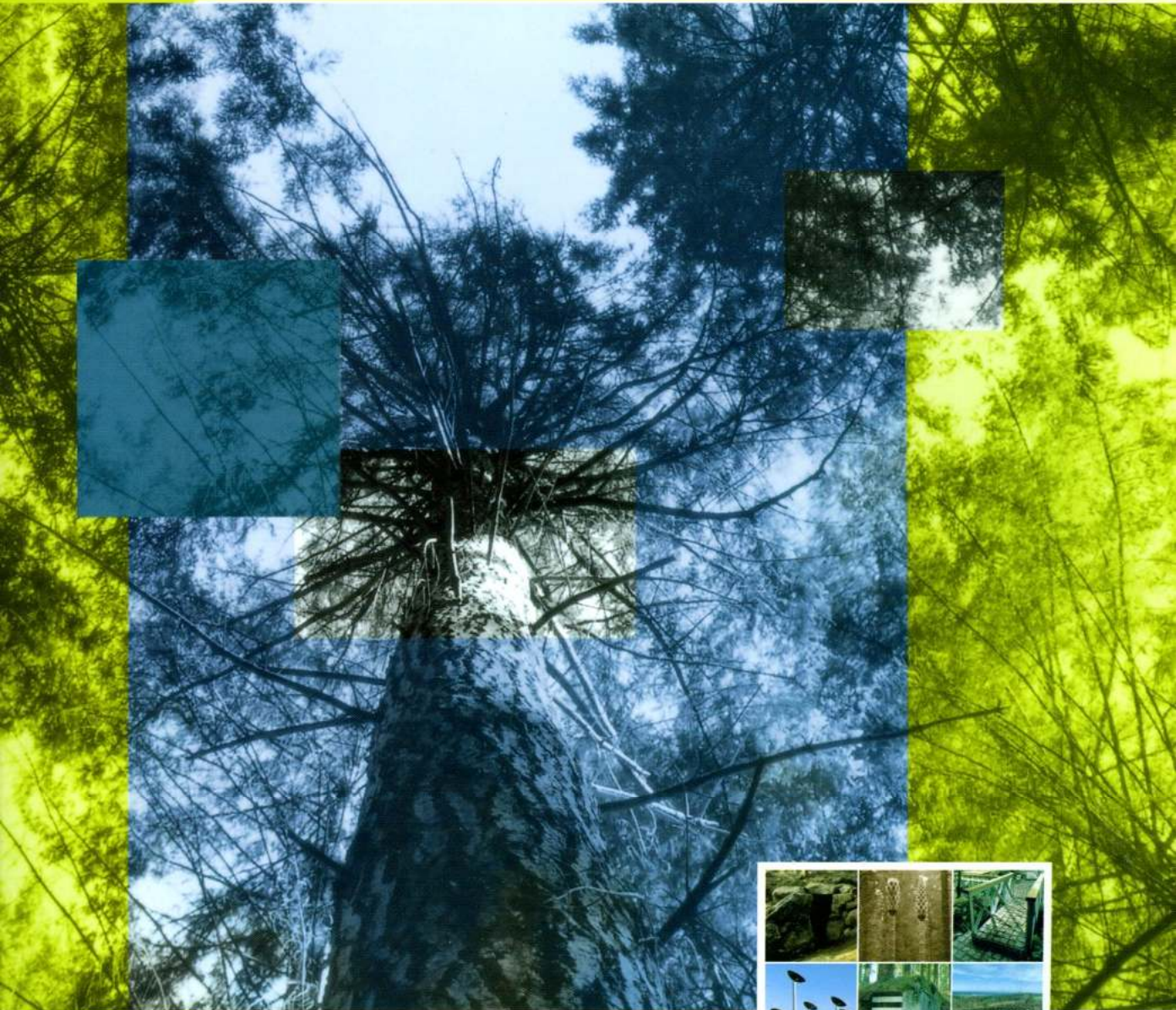


sculpture at **tyrebagger**



Teachers' Pack

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Rachel Morland, Bankhead Academy (Introduction page 3)

Louise Simpson, Forest Enterprise (Background page 5)

Jennifer Smith, Kingswells Primary School (Introduction page 4)

Ian Talboys, Countryside Officer, Aberdeen City Council (Background page 5)

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INTRODUCTION TO THE TEACHERS' PACK

Sculpture at Tyrebagger as an Educational Resource

Sculpture at Tyrebagger combines high quality contemporary sculpture with an out of doors experience (a working forest with abundant natural history and adjacent heathland). It presents varied and innovative artworks which respond to both the immediate surroundings and the local area in general. Sculpture at Tyrebagger provides a resource that can be used in relation to different areas of the **5-14 curriculum**: Expressive Arts, Environmental Studies and English Language, and supports cross-curriculum aspects such as effective uses of ICT and Education for Citizenship. It also provides the stimulus for Expressive, Critical and Design Activity at **Standard Grade** and **Higher Still**.

Aims of the Pack

Sculptures have been sited at Tyrebagger for some years and as the project enters a second phase and new sculptures are installed, this resource has been produced to raise awareness of the opportunities for schools and to help release the potential of the site for educational purposes.

The aims of the Teachers' Pack are as follows:

- to encourage visits to this unique and inspirational location;
- to provide the necessary background to inform and enthuse teachers about the site;
- to assist in the planning of a visit and related class projects;
- to provide suggestions for activities both on site and in class that will:
assist in the development of curriculum related skills; raise awareness of contemporary art and its relationship to the environment; fuel the creativity of children, and encourage them to engage with and take a pride in their local area;
- to inspire confidence in teachers with no specialist art training or experience of sculpture.

Using the Pack

This pack has been designed for teachers to use with pupils at different stages and attainments. Sculpture at Tyrebagger is an exciting place to visit for people of **any age** although the distances involved and the nature of the terrain make it more challenging for younger children. The pack provides all the information needed to make a decision whether a visit would be suitable for a class. The flexible format of the pack allows it to be used in a variety of ways; both on site and in class, as a source of information and ideas for primary teachers, or as a research tool for pupils undertaking **Standard Grade** or **Higher Still** courses and units, leading to **National Qualifications**.

Although the pack is substantial, information is divided into five sections for easy reference: **Introduction**, **Background**, **Planning**, **The Sculptures** and **Further Study**. Each section has its own list of contents and suggestions for using the material with different age groups.

The **Background** pages coded with this symbol * provide a good overview of the project, and a glance through the images in **The Sculptures** section gives an idea of the scope and variety of the artworks. For those considering a visit to the site, it is essential to look at the **Planning** section in order to establish whether this is a practical option. This provides information on getting to and around the site as well as ideas about integrating a visit with class work at primary level. The section **Further Study** provides in depth discussion of four very different sculptures, biographies of artists, and sources of further information.

Additional pages will be produced in the future to accompany the installation of new sculptures.

SCULPTURE AT TYREBAGGER AND PRIMARY SCHOOLS

While Sculpture at Tyrebagger provides an excellent opportunity for study of a cross-curricular nature, a number of discrete curriculum areas can be addressed: **Expressive Arts, Environmental Studies and English Language**. A visit to the site and related class work can provide a varied and stimulating experience, where one area of study enriches and informs the pupils' understanding of others. It can also provide opportunities for developing a wide range of skills, promote knowledge and understanding, and contribute to developing informed attitudes.

Sculpture at Tyrebagger and the Expressive Arts

A study of Sculpture at Tyrebagger is of particular relevance to **Art and Design**. Through Art and Design, pupils develop their capacity to invent, create and interpret, and Sculpture at Tyrebagger provides opportunities to attain all the relevant Outcomes.

Access to sculptures created with a vast range of materials and methods and expressing diverse and thought provoking ideas can inspire a range of practical projects and thus be of relevance to the Attainment Outcomes; Using materials, techniques, skills and media and **Expressing** feelings, ideas, thoughts and solutions. The site itself, the varied landscape and rich natural history, also provides a source of material for achieving these aims. The Outcome **Evaluating and Appreciating** is addressed by providing opportunities for children to make contact with the work of professional artists, and to **observe, reflect, describe and respond**.

Creative responses to the sculptures and to the location can also be made in the context of **Drama or Music**.

The 5-14 curriculum promotes the role of Art and Design as a context **through** which to study other areas of the curriculum and, as Sculpture at Tyrebagger responds to and comments on the local environment, a study of Tyrebagger Wood, Elrick Hill and the surrounding area could be integrated as part of a class project.

Sculpture at Tyrebagger and Environmental Studies

Through this area of the curriculum, pupils learn about the world around them and develop the knowledge and understanding, skills and attitudes necessary to interpret it. A Study of the Tyrebagger area would be of particular relevance to Social Subjects: **People and Place**, Science: **Understanding Living Things and the Processes of Life** and to Technology: **Technological Capability**. For related Strands see table on page 1.4.

Possible core projects of Environmental Studies that could include a visit to Tyrebagger are as follows: **Woodland Study, The Senses, Land Use (Forestry), Aberdeen, Local Study, Conservation, Technology**.

A well planned visit to the site and related follow up work could provide opportunities for developing all three Skill Strands: **Preparing for tasks, Carrying out tasks, Reviewing and reporting on tasks**.

Sculpture at Tyrebagger and English Language

A project based on Sculpture at Tyrebagger could involve English language work relevant to the four Attainment Outcomes: **Listening, Talking, Reading and Writing**. In particular, Sculpture at Tyrebagger lends itself to **imaginative writing**, combining a forest associated with myths and fairy tales with enigmatic sculptures, deliberately conceived to suggest mysterious happenings.

SCULPTURE AT TYREBAGGER AND SECONDARY SCHOOLS

Whereas primary schools have the flexibility to relate a study of Sculpture at Tyrebagger to a wide range of topics, secondary schools will find its greatest potential lies as a resource for teachers and pupils of Art and Design.

Sculpture at Tyrebagger not only provides visual and conceptual stimulation for Expressive and Design activity in two and three dimensions, but it also offers a rare opportunity for pupils to study, at first hand, the work of a wide range of contemporary artists, sculptors and designers.

The site itself is brimming with opportunities to explore visual elements such as texture, line, pattern, colour, tone, shape and form. Studies of these in a range of media such as drawing, painting and modelling could be developed towards a further understanding of space, scale and proportion, perspective, structure, light and colour, atmosphere and mood in an analytical and subjective/imaginative manner. Information gathering could involve drawing, but also collecting and collating objects, textures and sounds. Cameras, including pinhole cameras and video cameras, could be used as well as sound recording equipment. Expressive work could be developed in a wide range of media and genre.

Both the natural environment and the artworks could provide rich and varied themes for first hand research and investigation, and also suggest a range of design briefs / problem solving outcomes such as: furniture design, bridges, walkways, logos, information points, signposts, leaflets and brochures, woodland architecture, outdoor clothing, jewellery, picnic equipment, lighting etc. The presence of design solutions on the site, e.g. furniture and bridge, make it possible to address the concerns of the wider curriculum.

There are many ideas and concepts suggested by the site which could be explored as themes, for example, "man's" effect on the environment, nature's interaction with "man", changes of time, light and seasons, recycling and natural decay etc.

The presence of the artworks make this an ideal site for Standard Grade as well as for Higher Still courses and units, leading to National Qualifications. The pupils' own practical work could be enriched by the study of the responses made to the site by the artists and designers at Tyrebagger. Projects focusing on building skills in the use of materials and techniques could use the approaches and methods of the artists as a starting point.

The background information provided about the work and the artists could help pupils to put their own work in context, as well as providing a topic for Critical Essays at Standard Grade. At Higher Still, pupils have to learn about Contemporary Artists and Designers, and current changes to the curriculum make it compulsory to include a three-dimensional element in the pupils' studies. Sculpture at Tyrebagger provides the opportunity for critical evaluation at first hand, and the scope to investigate the ways in which artists have used media and visual elements to express ideas and feelings.

The pack can be used to make site visits, but also without a visit, to assist critical evaluation of contemporary work and to provide information about the artists and designers. It also provides excellent and varied examples of approaches to and methods of construction as well as a visual stimulus for practical work in a range of media.

SUGGESTED LINKS TO THE 5-14 CURRICULUM

Attainment Outcomes and Knowledge and Understanding Strands.

ENVIRONMENTAL STUDIES

SOCIAL SUBJECTS: People in the Past

The nature of historical evidence

Developing an understanding of the variety and types of historical evidence and their relative significance.

SOCIAL SUBJECTS: People and Place

Using maps

Developing an understanding of location and features of maps.

The physical environment

Developing an understanding of physical processes in the Earth's atmosphere and surface: weather and climate, landscape and physical processes.

Human-physical interactions

Developing an understanding of the interaction between people and the Earth's natural environment: land use, resources and change, environmental issues and sustainability.

SCIENCE: Living Things and the Processes of Life

Variety and characteristic features

Developing an understanding of the characteristic features of the main groups of plants and animals, including humans and micro-organisms.

The processes of life

Developing an understanding of growth and development and life cycles, including cells and cell processes.

Interaction of living things with their environment

Developing an understanding of the interdependence of living things with the environment. The conservation and care of living things.

TECHNOLOGY: Technological Capability

Needs and how they are met

Developing understanding about need of people and the environment, ways in which technology can satisfy these and consequences of actions proposed and then taken.

Resources and how they are managed

Developing understanding about a range and differing types of resources, ways in which they can be managed and consequences of actions proposed and taken.

Processes and how they are applied

Developing understanding about techniques and procedures that can be applied to make or control items and consequences of actions proposed and taken.

EXPRESSIVE ARTS

ART AND DESIGN: Using Materials, Techniques, Skills and Media

Investigating visually and recording

Using media

Using visual elements

ART AND DESIGN: Expressing Feelings, Ideas, Thoughts and Solutions

Creating and designing

Communicating

ART AND DESIGN: Evaluating and Appreciating

Observing, reflecting, describing and responding

ENGLISH LANGUAGE

Listening

Listening for information, instructions and directions

Listening in groups

Listening in order to respond to texts

Talking

Conveying information, instructions and directions

Talking in groups

Talking about experiences feelings and opinions

Talking about texts

Reading

Reading for information

Reading for enjoyment

Reading to reflect on the writer's ideas and craft

Writing

Functional writing

Personal writing

Imaginative writing

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page	section
2. BACKGROUND	
2.1	Sculpture at Tyrebagger * This provides basic information about Sculpture at Tyrebagger and provides an overview of the natural and local history of Tyrebagger Wood and Elrick Hill.
2.2	Tyrebagger Wood and Elrick Hill This information, provided by the rangers responsible for each site, gives a more detailed description of the natural history to be found there. It would be useful for teachers planning a nature-based project, or for pupils at Standard Grade and Higher Still seeking connections between the artworks and the surrounding environment. It would be useful to refer to this on site.
2.3	The Sculptures * This introduces the idea of site-specific sculpture to teachers with little or no previous knowledge of the subject, and provides a useful text for pupils at Standard Grade and Higher Still.
2.4	Responding to the Landscape This expands ideas discussed in the previous page and provides images to show the different ways artists respond to the landscape.
2.5	Becoming Part of the Landscape This expands ideas discussed in page 2.3 and provides images to show how sculptures at Tyrebagger become part of the landscape.
2.6	Methods, Materials and the Environment This introduces the range of materials used by artists at Tyrebagger and demonstrates how these were selected in response to the setting of each sculpture. Pages 2.3 - 2.6 make a number of points relevant to secondary pupils at all stages, including those to whom contemporary approaches to making art are unfamiliar. They could be used in discussing Sculpture at Tyrebagger, but also as an introduction to many contemporary pieces. They are probably most suitable for class use.
2.7	List of Sculptures: Tyrebagger Wood *
2.8	List of Sculptures: Elrick Hill * These pages present a full list of sculptures at the site and are useful for providing an overview of the artworks.
2.9	Map This map of the site identifies the location of each sculpture and indicates way-marked paths through the forest and hill. It is both essential for finding the sculptures, and useful for reference in class. We suggest that you laminate this copy, but also make several photocopies. Each adult accompanying a school visit to the site should be given a copy.

SCULPTURE AT TYREBAGGER



Sculpture at Tyrebagger is a series of contemporary artworks specially commissioned for an area of Kirkhill Forest and the adjacent heathland, Elrick Hill, just outside Aberdeen.

The name Tyrebagger is an ancient one, given to a nearby hill and adopted to describe the area of Kirkhill Forest in which the sculptures are sited. It is thought to come from the Gaelic "tir" meaning land and "balgair" meaning fox and could well mean the land or place of the fox.

Sculptures were first installed in Tyrebagger Wood in 1994, as part of a pilot project initiated by Scotland's leading public art commissions agency, Art in Partnership, and Forest Enterprise. In 1996, a successful application to the Scottish Arts Council National Lottery allowed the development of a second phase to take place. Installation began again in 1999, extending the project onto Elrick Hill, owned by Aberdeen City Council. Art in Partnership continued to curate and manage the project on behalf of the Tyrebagger Trust, which includes representatives from Forest Enterprise and Aberdeen City Council.

The aim was to provide a major cultural destination for visitors to the North-East, a unique local amenity and a major educational resource, allowing schools and colleges first hand experience of sculptures by artists, many of whom have national or international reputations.

Artists were invited to create works that would respond to the immediate area and to the North-East in general. These sculptures would encourage visitors to look afresh at their surroundings, to consider the relationship between nature and culture and increase awareness and concern for the environment. Additional commissions, residencies, workshops and events are being planned by the Tyrebagger Trust and its funding partners.

Tyrebagger Wood and Elrick Hill present two contrasting environments in close proximity to the city. However, they share a geographical location with a long history of human presence. The ancient landscape is punctuated by standing stones and stone circles. The evidence of contemporary civilisation is clearly visible from Elrick Hill; the distant city, airport, and horizons interrupted by masts and cranes. The sea beyond is a reminder of another aspect of the social and economic history of the area.

Tyrebagger Wood

Tyrebagger Wood is part of a mature forest with conifers, larch, spruce, pine and a mixture of broad-leaved trees throughout. The land was bought by the Forestry Commission in two stages, the first in 1921. The earliest planting took place in 1923-34 with subsequent plantings in the 40s, 50s, 60s and 70s. Some of the older areas were clear felled and then replanted during the late 80s and 90s in order to maintain a diversity of age and species. Approximately 3000 tonnes of timber are harvested at Kirkhill Forest annually with sawlogs used for building in the North-East and smaller roundwood for pulp by papermills in the south. 20,000 people come to the forest each year to buy Christmas trees. The forest is carefully managed in order to provide a recreational facility for local people and a natural habitat for plants and animals. Animal life varies from minute ground dwelling invertebrates to tiny goldcrests, from mischievous red squirrels to timid roe deer.

Elrick Hill

Elrick Hill, in contrast to the deliberately planted and dense forest, offers an open space of rough heathland. It is said to have been given to the city of Aberdeen by Robert the Bruce in the 13th century. It is an even sided, conical hill of about 70 hectares, thickly covered in mature heather, bracken and bilberry. The local granite can be seen where soil is thinnest. The hill is slowly returning to its natural state as native trees and plants self-seed. Silver birch, gorse, and Scots pine are interspersed with groups of older larches. A copse of shady pines can be found at the summit. The hill also sustains varied wildlife. Deer can be seen here too, and noisy grouse will fly up if disturbed.

TYREBAGGER WOOD AND ELRICK HILL

Tyrebagger Wood

As you rush from your car or bus to see the sculptures, take time to stop and stand still. You are hurrying through a forest as full of life as Union Street in the rush hour. Listen carefully. Close your eyes. Maybe at first you will hear nothing but traffic noise, but wait. Listen for the gentle rustle of the wind in the leaves. Take your time. Listen for the **wood pigeon's** cooing call, then for the business-like chirps made by families of small birds as they move through the forest looking for food - insects, caterpillars, spiders or seeds. These chirps help to keep the families together. **Coal tits** feed from the tops of the trees to ground level. **Wrens**, tiny birds with huge operatic voices, perch on the lowest branches. Tiny **goldcrests** with their high-pitched calls spend summer high in the tree tops, but in winter they come down to the lower branches. **Tree-creepers** also have a high-pitched call. They live up to their name as they climb tree trunks in search of insects. During the cold winter months many of these small birds move around the forest in a mixed flock - **great tits**, coal tits, **long-tailed tits**, **chaffinches**, **goldcrests** and **tree-creepers**, all feed and roost together.

As your ears become attuned to the small chirps, you might hear other noises- rustlings in the grass as a **wood mouse** or a **short-tailed vole** scurries past, or a **common lizard** is disturbed basking in the sun. You might hear the high pitched squealing of a **common shrew** defending its territory from other shrews. In the early morning, you might see the red coat of a roe deer as it stares out at you from the shelter of the forest, or the flash of russet and white as it bounds away. **Roe deer** are superbly adapted to forest life, and thrive even in popular forests like Tyrebagger.

There is a great variety of trees in Tyrebagger Wood - deciduous **larch**, which grow new tufts of beautiful soft green needles every year, tall straight **Norway spruce** (essential for joinery), native **rowans** with their delicate triangular leaves and bright red berries (a feast for **blackbirds** and **thrushes**), huge **Douglas fir**, orange underbark showing through the cracks in their massive grey trunks, some nearly 80 years old. But what fuels all this life and keeps everything going? The answer is the forest itself- the tall trees and willow saplings, the **bracken**, **gorse** and **broom** which grow in its shelter, the understorey of smaller plants like **bugle** and **violets**, the **lichen** and **moss** on the rocks and trees and the tiny insects and seeds. These all contribute to the forest cycle of growth and decay. As you will experience, a forest is much more than just trees!

Elrick Hill

At one time, most of Elrick Hill would have been covered by dense woodland, and formed part of the great forest of Caledon. **Oak**, **birch** and **ash** would have grown on the lower slopes, and **Scots pine** and **juniper** on the higher more exposed areas. **Wild boar**, **wolves** and **beavers** would have made their home here.

Felling of the woodland started about 3000 years ago to provide building materials and firewood. Areas were opened up for grazing stock and growing crops. As a result, heather started to colonise the higher and steeper slopes unsuitable for cultivation. Up until the late 18th century, heather moorland was common around Aberdeen. With the advent of better ploughs and other farming equipment more of these marginal areas could be ploughed to produce crops. Fortunately, much of Elrick Hill and neighbouring Brimmed Hill escaped cultivation apart from the planting of conifers on the lower slopes of Elrick Hill. These contribute to the current range of habitats.

As the conifer plantations are very dense and dark, very little in the way of plant life can grow there. The white flowers of **wood sorrel** can be seen in April and May and their distinctive "shamrock" shaped leaves, later in the year. The occasional heather plant hints at the forest's varied past. Small birds such as **blue tits** and **goldcrests** search for food amongst the needles and cones. Lichen on the older trees demonstrates the good air quality in the area. The areas of moorland are dominated by **heather** or **ling**, **bell heather** and **bilberry**. In the summer months, the flowers of the heathers attract a wide range of insects including **bees**, **butterflies** and **moths**. A variety of birds can be seen in the areas of scrub- migrants such as **blackcaps** and **willow warblers**, and resident species such as **coal tits**, **great tits**, **long-tailed tits**, **wrens**, **blackbirds** and **robins**. A **kestrel** or **buzzard** may be seen hovering in the sky above. In the autumn, the berries of scattered **rowan** trees provide high-energy food for thrushes and other birds.

Elrick Hill is one of the highest points of Aberdeen and experiences a wide range of weather conditions. These extremes of weather have moulded the wildlife of the hill over the centuries.

THE SCULPTURES



Sculpture at Tyrebagger presents an extraordinary opportunity to see works of contemporary art outside a gallery environment. You can go up close to them, touch them, even go inside some of them. They may challenge your preconceptions about what sculpture is.

Sculpture has been made in one form or another since prehistoric times and for a great variety of reasons; it has been associated with rituals, with worship, with adornment, with portraiture and with the expression of ideals and ideas. Today, most sculpture seen by children will be statues in public places, carving on buildings, on plinths in galleries, in cases in museums and possibly as ornaments in the home.

The sculptures at Tyrebagger can be described as site-specific because they are created in response to a particular environment and to be seen in it. Most would not make proper sense in another place. They aim to make us look afresh at that particular environment, to reflect and consider. Site-specific sculpture can be created for any location, rural or urban. The sculptures at Tyrebagger are set in a rural environment, but one in which people have made considerable impact, and where their presence is clearly apparent. Consequently, most sculptures make reference to the interaction of people with the landscape and invite us to be more aware of the meeting of culture with nature.

Responding To The Landscape

Sculpture at Tyrebagger is situated in a very varied environment. Contrasts can be found everywhere and could be said to characterise the landscape. The site offers dense, dark forest and wide open hill, planted trees and wild heather, modern technology and natural history. Each artist was inspired by different aspects of this landscape and consequently their responses are highly individual. Reference to the landscape is made in a variety of ways; through the use of visual elements based on those in the surrounding area, e.g. shapes, forms, colours, tones, patterns, textures or through the materials that are used (see page 2.6). Many artists incorporate the idea of contrast in some way. Some artists are inspired by the mood or atmosphere that a place evokes and consequently their work reflects their feelings about a place, rather than what they can actually see.

Becoming part of the landscape

The way that artists at Tyrebagger refer to the landscape has much in common with the art of landscape painting. However, whereas traditional landscape painting is meant to be seen in a gallery, siting sculpture in a specific outdoor setting has a different purpose and history. People have left their mark on the landscape for thousands of years; either by cutting and planting, but also by creating buildings and boundaries. Many structures are purely functional, but some interact with the landscape in a more complex way.

The area surrounding Tyrebagger is rich with the evidence of human intervention from prehistoric times onwards. Most intriguing are the standing stones and stone circles, deliberately positioned for now unknown purposes. Stones were chosen for their shape and aligned with other landscape features and the heavens. Later came the Pictish stones, often carved with mythical beasts and the creatures that shared the land. More recently are examples of memorials and towers, built to be seen from afar, created to remember those now gone and positioned to indicate places of inspiring views, e.g. the Tappie Tower on Tyrebagger Hill.

Unlike artworks displayed in a gallery, Sculpture at Tyrebagger is situated in a constantly changing environment. Sculptures respond to this change and appear different as the light, the weather, the seasons and the vegetation vary around them.

Artists draw attention to the landscape in a variety of ways and consequently some sculptures are more obvious than others. Some are like markers or sign posts to indicate a place of interest, some are situated up high or down low to encourage us to view the landscape from new angles. Others offer the opportunity to linger in a place by incorporating seats into their work. Some sculptures are not easily found at all. Coming across them unexpectedly creates excitement and a sense of discovery, inviting us to be more observant of the world around us.

RESPONDING TO THE LANDSCAPE

As site-specific sculpture may be new to pupils, a look at traditional landscape painting may be helpful in understanding what artists at Tyrebagger have done.

For the last 150 years, landscape painting has been a popular art form and many examples can be seen in Aberdeen Art Gallery. Although **Wood on the Downs** was painted in England it shows how the painter Paul Nash responded to a similar subject; a wood and the adjacent hills.

Many aspects of the landscape that Nash draws attention to in his picture are the same things that inspired the artists at Tyrebagger. Nash emphasises the contrast between dense and dark woodland and the pale and open sky, the straight verticals of tree trunks and the curves of rolling hills. He uses light and dark to highlight the patterns made by moving branches and simplifies colours and shapes to capture the mood of the place at a particular time of year. Meandering paths or tracks acknowledge the presence of people in the landscape.

John Aiken draws attention to the contrast between dark tree trunks and the light sky.

Marker (7)



Keith Rand draws attention to the movement of branches and the play of light in the treetops.

Segmented Sitka (8)



Bius simplifies shapes and colours from the surrounding environment to create abstract forms.

William (14)



Donald Urquhart responds to marks made by people on the landscape.

Birked Scar (11)



Paul Nash, **Wood on the Downs**, 1930
Oil on canvas,
Aberdeen Art Gallery and Museums

BECOMING PART OF THE LANDSCAPE

The recumbent stone circle, which can be found to the east of Kirkhill Forest on Tyrebagger Hill (about two miles from Tyrebagger Wood), could be described as an ancient site-specific sculpture. It was probably created 6000 years ago for the rituals of people who recognised and harnessed the power in nature. The standing stones have great physical presence, can be seen from far away and locate a place with fabulous views. The suitability of the place as a communication point is underlined by the recent siting of a telecommunications mast immediately adjacent to it. The massive recumbent stone, flanked by two uprights, aligns with and frames the moon at certain times. The use of a different, darker granite imported from further afield gives significance to the recumbent stone. The use of local stone for other elements links the circle with the surrounding environment.

Vong Phaophanit uses monumental trunks to inspire awe in the landscape and to be seen from afar.
Untitled (15)



Dalziel and Scullion acknowledge power in nature and harness the sun's energy.
Modern Nature (13)



Chris Drury creates an almost ceremonial circular space in which to contemplate nature.
Earth Chamber for the Trees and Sky (4)



Bius creates functional boulders to encourage people to linger in the landscape.
William (14)



John Aiken uses a recumbent stone as a marker to denote a special place.
Marker (5)



Standing Stones
Stone Circle, Tyrebagger Hill
3rd / 2nd millennium BC
(Access to the stone circle is along a very rough track)

METHODS, MATERIALS AND THE ENVIRONMENT

The word sculpture is derived from the Latin *sculpere* to carve or chisel, and traditionally sculptures were carved in stone and wood, or modelled in clay. Sometimes objects were made to be reproduced many times and a technique called casting was used. Casting involved making a mould and pouring in molten metal or plaster. Today, these methods are still used along with construction (fixing pieces together) and assemblage (putting together ready made or found objects). Artists have enormous freedom to choose materials and methods that will best convey their ideas.

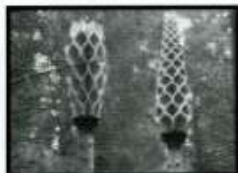
John Aiken uses a traditional material, granite (a type of rock), to create sculptures with a sense of permanence. Precise measurements and a highly polished finish are evidence of his use of machinery and strike a contrast with the natural chaos of the setting.

Marker (12)



Keith Rand carves and reassembles segments of a tree trunk to acknowledge the versatility of timber grown in the forest and to reflect his interest in traditional wood working methods.

Segmented Sitka (8)



Bius uses a casting process to create three identical and durable forms like weathered stone.

William (14)



Allan Watson uses an industrial material and method of construction to make reference to industry in the area.

Beacon (6)



Sally Matthews uses organic materials, peat, moss and fleece to make links with the natural history of the forest. The impermanence of the work reflects natural processes.

European Bison (1)



Donald Urquhart uses living materials, birch trees and heather, to make his work change and grow with the surrounding landscape.

Birked Scar (11)



Dalziel and Scullion use sound to make their sculpture linger in the imagination and to draw our attention to the audible in the environment.

Modern Nature (13)



Chris Drury uses natural light to project an image in a dark chamber and to focus our attention on movement in nature.

Earth Chamber for the Trees and Sky (4)



LISTS OF SCULPTURES: TYREBAGGER WOOD



These are listed in the order you would see them if you parked in the first car park on the left hand side of the B979, (after turning off the A96) and followed the red way-markers in an anti-clockwise direction.

1. European Bison, Sally Matthews, 1994-5
(peat, wool, moss, sticks over steel and chicken wire frame)

The small herd of four life-size bison can be found deep amongst the trees to the left of the path.

2. Grid Point, Marion Smith, 1994
(Scots pine)

Grid Point is a fifteen foot high, four sided tower-like structure situated on a gentle slope to the left of the path.

3. Angel, Doug Cocker, 1995
(sheet bronze)

Angel is mounted on the trunk of a tree close to the path, but you have to look up high to see it. The simple, stylised figure is attached by its arms and juts out at right angles to the trunk.

4. Earth Chamber for the Trees and Sky,
Chris Drury, 1994

(granite boulders, wood, earth)
The chamber is situated to the left of the path amongst Douglas fir. A curved stone wall with a dark opening is set into an earthy mound. Inside is a circular underground chamber into which the trees and sky above are projected.

Markers, John Aiken, 1999

John has placed a series of four small sculptures in Tyrebagger Wood and on Elrick Hill. Each is made from black and white granite and based on the same modular system. They act as markers to locate areas that he found interesting in some way.

5. Marker
(granite)

This is a small work located in the middle of a stream. It can be found by looking down to the right of a small bridge.

6. Beacon, Allan Watson, 1994
(stainless steel)

Beacon is situated on a mound to the left of the path and is surrounded by Norway spruce. The simple structure, made from polished steel, is in deliberate contrast to the randomness of nature.

7. Marker, John Aiken, 1999
(granite)

This is like a ladder of black and white stripes set against a glacial boulder near the top of a knoll.

8. Segmented Sitka, Keith Rand, 1994
(Sitka spruce)

Segmented Sitka is situated at the end of a natural avenue of trees to the left of the path. The tops of two trees have been replaced with cone shaped wooden carvings.



LISTS OF SCULPTURES: ELRICK HILL



These are listed in the order you would see them if you followed the brown way-markers from Stepping Stones and then the yellow way-markers, in a clockwise direction, after Marker (12).

9. Stepping Stones, Simon Beeson, 2000
(stainless steel, oak, granite)

This bridge is situated to the right of the path at the edge of the forest. It was created to link Tyrebagger Wood with Elrick Hill and to encourage visitors to explore the pathway leading up the hill.

10. Marker, John Aiken, 1999
(granite)

This is the smallest of his four sculptures and set into a boulder at the side of the path.

11. Birked Scar, Donald Urquhart, 1999
(birch trees, heather)

Birked Scar is situated on the lower slopes of Elrick Hill, well off the path to the left. It must be reached by cutting across deep heather. It was created by planting 200 birch trees around a perfect square of burnt heather 50 x 50 feet.

12. Marker, John Aiken, 1999
(granite)

This is situated in a curious area of boulders and twisted trees on the far side of Elrick Hill. It is extremely precise and sits in an absolute horizontal position in contrast to its surroundings.

13. Modern Nature, Matthew Dalziel and Louise Scullion, 2000

(aluminium, solar panels, sound unit and speakers)
Modern Nature can be seen to the right of the path on the south side of Elrick Hill. Six slender metal poles topped with saucer-like discs are grouped informally, like a clump of futuristic trees.

The call of a male capercaillie is emitted from partially submerged speakers.

14. William, Bius (Mary Little and Peter Wheeler), 1999
(glass reinforced cement)

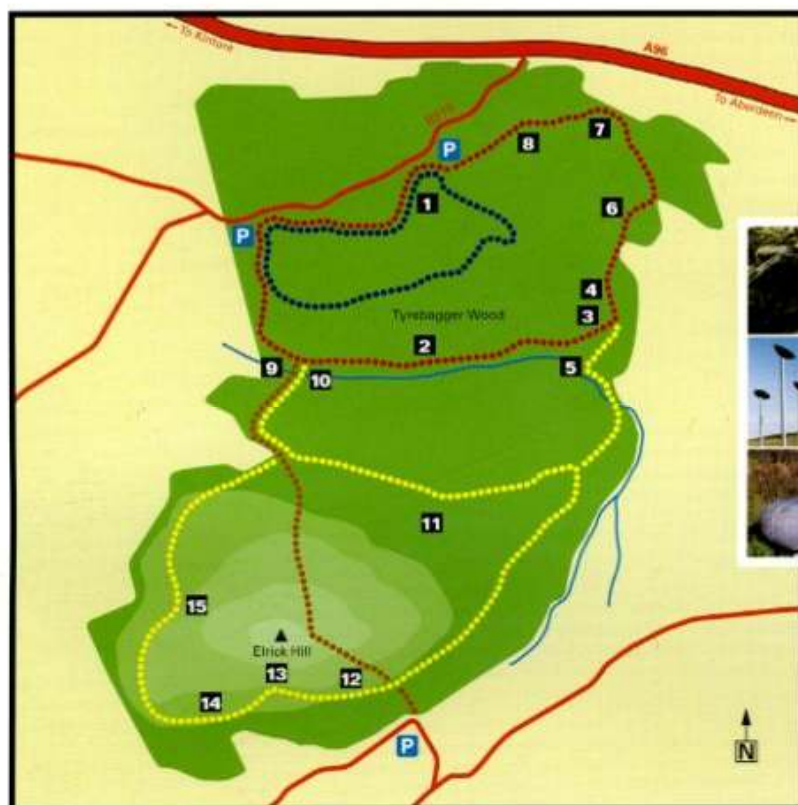
William is the name given to the benches situated to the right of the path soon after Modern Nature. They have been created to encourage visitors to stop and contemplate the surrounding area.

15. Untitled, Vong Phaophanit, 2001
(Scots pine, European larch)

This is situated on an area of flat ground to the right of the path. Twelve stripped tree trunks have been arranged in a straight line about 35 metres long. Each tree is about 16 metres high and drilled with holes at various levels.



MAP



■ Tyrebagger Trust Area
 ■■■■■■■■■■ Blue
 ■■■■■■■■■■ Red
 ■■■■■■■■■■ Yellow
 1 Sculptures

- | | | |
|---|---|--|
| <div style="border: 1px solid black; padding: 2px; width: 30px; text-align: center; margin-bottom: 10px;">1</div> European Bison,
Sally Matthews | <div style="border: 1px solid black; padding: 2px; width: 30px; text-align: center; margin-bottom: 10px;">6</div> Beacon,
Allan Watson | <div style="border: 1px solid black; padding: 2px; width: 30px; text-align: center; margin-bottom: 10px;">11</div> Birked Scar,
Donald Urquhart |
| <div style="border: 1px solid black; padding: 2px; width: 30px; text-align: center; margin-bottom: 10px;">2</div> Grid Point,
Marion Smith | <div style="border: 1px solid black; padding: 2px; width: 30px; text-align: center; margin-bottom: 10px;">7</div> Marker,
John Aiken | <div style="border: 1px solid black; padding: 2px; width: 30px; text-align: center; margin-bottom: 10px;">12</div> Marker,
John Aiken |
| <div style="border: 1px solid black; padding: 2px; width: 30px; text-align: center; margin-bottom: 10px;">3</div> Angel,
Doug Cocker | <div style="border: 1px solid black; padding: 2px; width: 30px; text-align: center; margin-bottom: 10px;">8</div> Segmented Sitka,
Keith Rand | <div style="border: 1px solid black; padding: 2px; width: 30px; text-align: center; margin-bottom: 10px;">13</div> Modern Nature,
Dalziel and Scullion |
| <div style="border: 1px solid black; padding: 2px; width: 30px; text-align: center; margin-bottom: 10px;">4</div> Earth Chamber for the
Trees and Sky, Chris Drury | <div style="border: 1px solid black; padding: 2px; width: 30px; text-align: center; margin-bottom: 10px;">9</div> Stepping Stones,
Simon Beeson | <div style="border: 1px solid black; padding: 2px; width: 30px; text-align: center; margin-bottom: 10px;">14</div> William,
Bius |
| <div style="border: 1px solid black; padding: 2px; width: 30px; text-align: center; margin-bottom: 10px;">5</div> Marker,
John Aiken | <div style="border: 1px solid black; padding: 2px; width: 30px; text-align: center; margin-bottom: 10px;">10</div> Marker,
John Aiken | <div style="border: 1px solid black; padding: 2px; width: 30px; text-align: center; margin-bottom: 10px;">15</div> Untitled,
Vong Phaophanit |

CONTENTS

page	section
	3. PLANNING
3.1	Planning a Visit: Considerations This provides key points to help teachers decide in what ways a visit to Sculpture at Tyrebagger is beneficial for their class.
3.2	Planning a Visit: Important Practicalities This highlights the practicalities involved in getting to and around the site. It would also be useful to refer to this on site.
3.3-4	Integrating a Visit with a Class Project This suggests things to do before, during and after a visit (discussion, practical projects research etc.) and makes suggestions for combining the visit with a trip to another location e.g. Aberdeen Art Gallery. This is predominantly aimed at primary school teachers.
3.5-6	Forest Trail Work Sheet This sheet is designed to help pupils make a record of their visit. It provides questions about each of the sculptures in Tyrebagger Wood and would take approximately two and a half hours to complete. It can be used as a starting point for teachers devising their own trails and adapted to their requirements.
3.7	List of Contrasts for labelling the Landscape This simple activity could be used in conjunction with a discussion of John Aiken's Markers, or other works that draw upon contrast in the landscape. We suggest that you photocopy the sheet, mount it on stiff card and cut out the individual words to use as labels. Pupils may wish to come up with their own adjectives.
3.8	List of Adjectives for describing the Sculptures This list of adjectives has been selected from words the artists themselves have used to describe their sculptures at Tyrebagger. Again, these can be enlarged on a photocopier and mounted on card, then used on site or with reproductions in class to assist pupils in describing and discussing what they see. As so many adjectives are interchangeable, we have not revealed which words were used to describe which sculpture.
3.9-10	How to make a Pinhole Viewer These instructions, provided by Chris Drury, show how to make the kind of pinhole viewer he used to locate the site for Earth Chamber for the Trees and Sky. It can be used as the starting point for many creative activities. Very carefully transfer the diagram onto black card, 1mm thick. Cut it out and score along the dotted lines. As a craft knife may be needed, this activity should only be carried out with older pupils. Put glue on the tabs, leaving the eye-hole end till last. Tape all the joins from the outside to make sure no light is getting in, except through the pinhole. Point the pinhole at bright images (sky, windows) for the best results.
3.11	Questions to ask about any Sculpture This can be used by teachers to stimulate discussion about the sculptures on site and to help them devise their own work sheets. Older pupils could use it independently. Questions are also provided on the Sculpture in Focus sheets (Section 5 Further Study pages 1, 5, 9, 13).

PLANNING A VISIT: CONSIDERATIONS

It is essential that you visit the site in advance of a visit!

FIRST OF ALL.....

Decide:

what you want from a visit, how the visit relates to the wider project and what you want pupils to experience (Tyrebagger Wood and Elrick Hill present two very different environments).

Consider:

practical issues, such as toilets, and how far the children can walk.

Important points

The way-marked walk around Tyrebagger Wood is one and a quarter miles, approximately 40-50 minutes walking time **without stopping** to look at sculptures. (Distance measured from the first car park on the left hand side of the B979 after turning off the A96).

The walk is mainly on even ground, but can get quite muddy.

The way-marked walk around Elrick Hill is nearly two miles, approximately one hour and 15 minutes walking time **without stopping** to look at sculptures. (Distance measured from the same car park as above).

The distances involved in reaching some of the hill sculptures and the rougher, steeper terrain make this part of the site much more challenging for younger pupils.

Options For A Visit

1. You could either plan a tour of all the sculptures in Tyrebagger Wood or, all the sculptures on Elrick Hill. You should allow at least two hours at a brisk walk for Tyrebagger Wood, and at least two and a half hours at a brisk walk for Elrick Hill.

Use the map and relevant Sculpture sheets as a guide and adapt these to your requirements. These provide information about the location of each sculpture, a detailed discussion of each work and ideas for related activities. Highlight what you want your class to see and don't try to do too much.

A sample worksheet for pupils is provided for Tyrebagger Wood. This can be used to focus the pupil's attention on some key points, but should be adapted to suit your needs. This gives an idea of what is possible in about two and a half hours.

2. You could confine yourself to a small area of the forest or hill so that a few works and the surrounding environment can be studied in depth. Reducing the route is essential if you wish to spend time sketching or making sculptures from found objects. Always remember to dismantle these before leaving the site. For smaller children, a greatly shortened route is essential.

Even if you are devising your own tour, please stick to the way-marked paths shown on the map. Remember that the locations provided on the Sculpture sheets are given from one direction only.

Size of groups

In order to allow plenty of space to see each sculpture and to facilitate group discussion, you should consider dividing the class into at least two groups. In order to provide flexibility and good supervision, we suggest that four adults accompany the visit.

Teachers should observe council instructions on fieldwork visits, e.g. health and safety, pupil supervision, permissions from parents, insurance, etc.

PLANNING A VISIT: IMPORTANT PRACTICALITIES

Obtaining Permission

To visit Sculpture at Tyrebagger, please contact Forest Enterprise (01330 844 537). They will let you know if timber harvesting is in progress, or if other groups are visiting that day. They can also answer any questions you may have about the forest and provide information about the facilities available. They will send a permission form for you to fill out.

To visit Elrick Hill, you should also contact Aberdeen City Council Ranger Service (01224 897400).

Getting Organised

As a visit may be constrained by time or lack of facilities, it is best to be as well organised as possible. Groups should be worked out in advance.

What to wear

Children and adults should wear suitable clothing and footwear. Weather conditions are variable and the ground may be muddy and uneven underfoot.

What to bring

Make sure that you bring everything you need to make the visit go as smoothly as possible. The following would be useful:

map of the site and relevant parts of the pack in waterproof folder;

a clip board, paper and pencil for each pupil;

equipment for recording purposes e.g. cameras (digital if possible), video camera;

plastic bags for finds (pupils can gather material such as dead wood, fallen sticks, bark and leaves, cones, stones and feathers);

snacks and drinks (**no café or refreshment facility is provided at the site**);

torches for teachers/ adults investigating the Earth Chamber for the Trees and Sky before entering;

mobile phone, compass if needed, wet wipes or tissues.

A first aid kit should always be carried.

Facilities

Parking

Follow the A97 from Aberdeen and take the B979 to the left. Coaches should park in the first car park on the left hand side of the road (see map). A large coach will have to reverse in.

Toilets

There are no permanent toilets at the site. Portaloos may be available for seasonal use. Please check with Forest Enterprise when planning your visit. Teachers may want to take tissues and wipes for cleaning hands.

Safety and Care Of The Environment

- Do not stray from the way-marked tracks or planned route. **If anyone gets separated** from the group, they should return to the main track and wait for their group to find them.
- Be aware of Forestry Commission **signs** e.g. Felling in Operation, Path Closed. These are for your safety and must be obeyed.
- Remember the site is open to **other members of the public** and **dog walkers**. Do not approach dogs.
- Do not climb on or damage any sculpture or other structure (e.g. gates, walls).
- Do not damage trees or pick flowers.
- Do not light fires.
- Please remove all litter, and any works made on the site before leaving.

Phone number of local police station: 01224 386000

INTEGRATING A VISIT WITH A CLASS PROJECT

This section suggests ways of integrating a visit to Sculpture at Tyrebagger with classroom study and is probably of most use to primary schools.

It is important for you to decide what you want from a visit. Is the visit the starting point for an Expressive Arts project, or is it adding another dimension to an Environmental Studies project, e.g. Forestry, The Local Environment? A specialist art teacher, if available, will be able to advise.

Before A Visit

Preparing pupils for the environment :Tyrebagger Wood and/or Elrick Hill.

Encourage pupils to discuss the environment they are going to visit:

What is a forest? What is it like in a forest/ on a heath? What grows and lives there? What might you see?

Ask them to make a list of words to describe a forest/ heath. Add words to the list after the visit.

Discuss the differences between a forest and heath.

Learn some forest terms, e.g. canopy, forest floor, deciduous, evergreen, broad-leaved, conifer...

Talk about stories set in forests.

Ask the pupils to draw or paint a picture of a forest from their imagination.

Look at maps to see Tyrebagger Wood/Elrick Hill in relation to the surrounding area.

Where are they? What are they near to?

Invite the pupils to suggest ways they could explore the site. What could they look for and where?

What senses could they use to experience the site? Sight, touch, smell, hearing.

Discuss the ways pupils could record aspects of the environment e.g. drawing, rubbing, writing, measuring, taking photographs, making a video or sound recording, collecting material to identify, or to make things with in class. Pupils could be allocated specific tasks.

Preparing pupils to look at sculpture

It is advisable to talk about trees, forests and heathland before a visit, but we suggest that pupils are not told what the **sculptures** are like.

It would, however, be useful to discuss sculpture in general e.g. what it is, and where you would normally see it.

Ask pupils to collect pictures of sculptures and make a montage of images to show how many different types there are.

Encourage the pupils to make their own list of questions to ask about the sculptures they are going to see. What do they want to find out about them? What can they find out by looking at them?

Talk about ways of recording what the sculptures are like, e.g. drawing them from different angles, from far away, and from close up.

As the site is rich in contrasts, and as these have inspired many of the artists, talk about contrasts before you go. The pupils could make a collage of images to show as many contrasts as possible. After the visit discuss which ones could be applied to the forest/hill.

On Site

During the visit, priority should be given to: seeing and discussing the sculptures, finding out about the environment in which they are situated and collecting material that will stimulate and aid activities back at school. (Observing, responding, recording, collecting evidence, discussing etc.)

Use the sheets in the Sculpture section as a guide to going round. Read them through well in advance, and highlight the things that you most want the pupils to see and do.

Further questions to stimulate discussion are available on the Sculpture In Focus sheets (Further Study) and in the Activity pages of this section.

Encourage pupils to collect natural objects as they go round as a way of recalling their visit. Choose things that relate to the specific environment of each chosen sculpture and/or that relate to that sculpture in some way.

Getting the pupils to make their own artworks from found objects on the site itself is an option. If you do this please remember to record your sculptures in some way, then to dismantle them before you leave the site.

**INTEGRATING A VISIT
WITH A CLASS PROJECT (cont)**

After A Visit

Some suggestions for activities relating to specific sculptures are provided in the Sculpture sheets and in the Sculpture in Focus sheets. Here are some more general ones.

Written responses

Spend some time recapping and discussing the visit, e.g. writing up experiences.

Ask each pupil to choose one found object that they associate most with the forest/hill.

They could write about why they chose it/ write a poem about it and display the two together.

Ask each pupil to write about one of the sculptures they liked; what it looked like, where it was situated and what the artist was trying say about the forest/hill. Each pupil could read out their description to the others and ask them to guess which sculpture they have chosen.

Display the written work with the pupils' sketches and the reproductions provided in the pack.

Pupils could write stories or poems about the sculptures. The pack provides a list of words to help stimulate imaginative writing (Planning page 10)

Artistic responses to Sculpture at Tyrebagger

Expressive art work could be made in response to the site or to the sculptures seen there.

Two dimensional artwork could be based on drawings, observations made on site and as a result of investigating forest finds, e.g. cones, twigs, bark, leaves. Ideas could be developed using line, tone, pattern, texture, shape or by making prints of or using these finds.

Three dimensional artwork, the creation of sculptural forms, could involve recreating a forest environment in the class room, or making one fabulous Tyrebagger tree incorporating many ideas.

Found objects could be linked together in a way that recalls the walk. Find out how Chris Drury makes bundles or containers (see Further Study: Sculpture In Focus sheet and Further Study: Where to go for further Information)

Pupils could create a sound picture based on their visit to Sculpture at Tyrebagger.

Artistic responses to your own environment

Ask pupils to decide what is interesting, unique, controversial, exciting about their own environment and make sculptures to explore their ideas and feelings about it. Encourage pupils to discuss the materials and methods used by artists at Tyrebagger and to find ways of incorporating sound, movement or change in their work.

Ask each pupil to make a drawing or sculpture based on a tree they have observed closely. Get them to think about the way it grows, moves and changes. How does it relate to the surrounding environment? What mood or feelings does it evoke?

Further Activities

Encourage pupils to find out more about one of the artists at Tyrebagger and to look at other works made by them. Compare and contrast their work with that of another artist involved at Tyrebagger. Use the Sculpture In Focus sheets to help you.

Ask pupils to find out more about an aspect of the site that a sculpture drew their attention to, e.g. wildlife, use of timber, structure of trees, technology in the area. Plan a visit to the Environmental Education Centre, Skene Square Primary School to find out more about the local environment.

Make a visit to Aberdeen Art Gallery or Peacock Printmakers to see; how other artists depict the landscape, trees and forests, how other artists make use of contrast, how other artists use materials to make sculpture. (see Further Study: Where to go for further Information).

section: PLANNING

Sculpture (1) is called

How many are there?

What are they made from?

Draw a detail in the magnifying glass of one to show
what its surface looks like.

What living creatures can you see or hear in this part of the forest?



Sculpture (2) is called

What does this look like to you?

What is it made from?

What is puzzling about it?

Finish the picture.

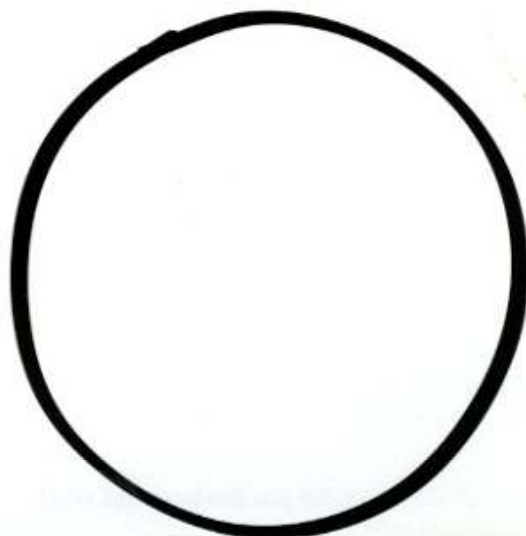


Sculpture (3) is called

Where is it?

What is it made from?

What do you think it is doing there?



Sculpture (4) is called

What kind of trees surround it?

What is it like inside?

What does it make you think about?

Draw what you see inside.

section: PLANNING

Sculpture (5) is called

Where is it?

What is it made from?

What does it make you notice about its setting?

Draw it here.

Sculpture (6) is called

What does it look like?

What is it made from and why?

Draw the shape of it.

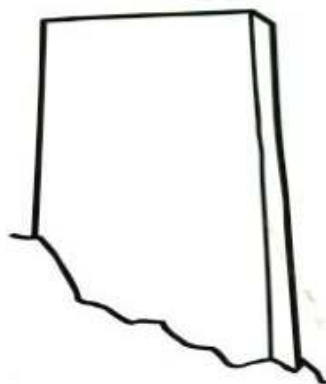
Sculpture (7) is called

Where have you already seen something like this in the forest?

What does it remind you of?

What do you think the artist found interesting about this place?

Finish the picture.



Sculpture (8) is called

What do these look like to you?

Where else might you see things like this in the forest?

What are they made from?

Draw the top of one here.



Which sculpture did you like best and why?

section: PLANNING

- Enlarge this sheet on a photocopier and stick it onto card. Cut up the words and use them to label the corresponding elements in the landscape.

dark

light

rough

smooth

hard

soft

straight

curved

vertical horizontal

moving

still

section: PLANNING

- These words have been used by the artists themselves to describe their work. Use them as the starting point for language work.

alien ambiguous ancient

contradictory disconcerting

discreet eerie functional

geometric honeycombed

impenetrable industrial

intriguing inviting meditative

mysterious natural precise

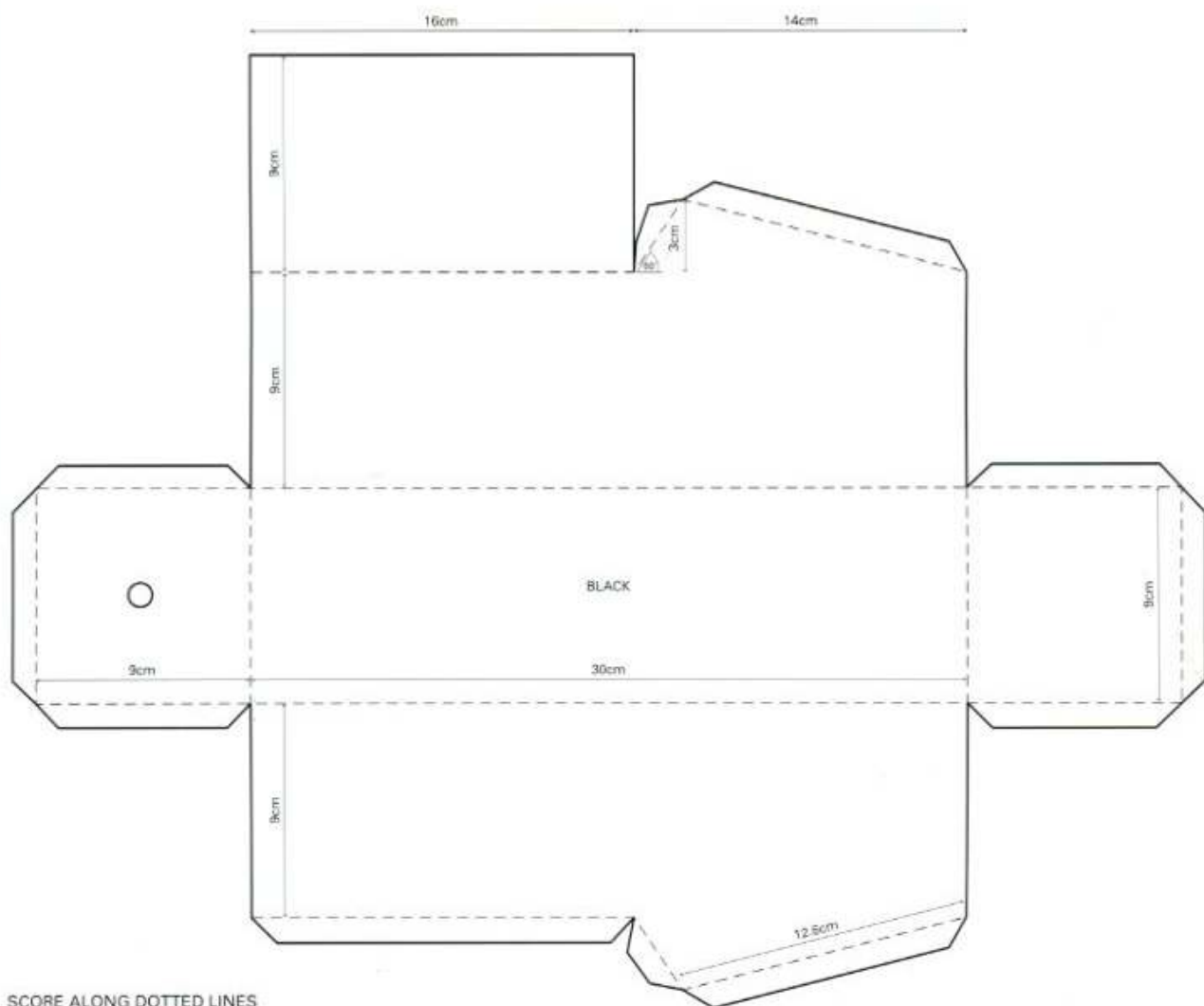
sinister smelly spiritual wavy

tantalising towering wild

sculpture at **tyrebagger**

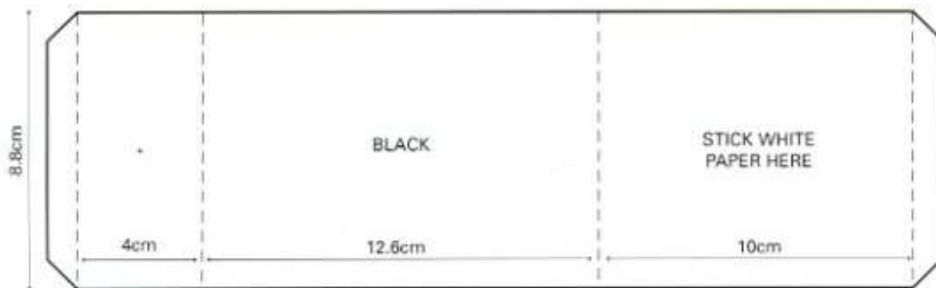
section: PLANNING

PIN HOLE VIEWER

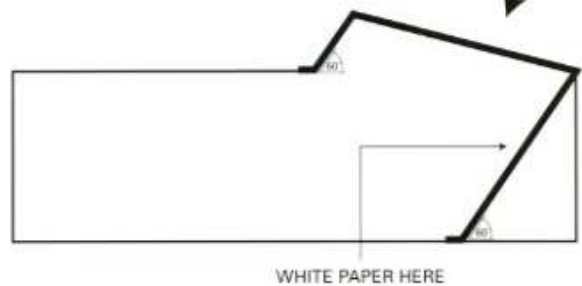


SCORE ALONG DOTTED LINES

CLEAN PIN HOLE



SCORE ALONG DOTTED LINES



QUESTIONS TO ASK ABOUT ANY SCULPTURE

These questions can be used to stimulate discussion about the sculptures on site and to assist teachers in creating their own work sheets.

What are your first impressions of the sculpture?

What does it remind you of and why?

How obvious is the work? Is it easy to spot?

Does it make you want to explore further?

How does the sculpture draw your attention to the place it is in?

Does it point to or surround something, does it invite you sit down and contemplate, does it encourage you to look at the setting from an unusual angle?

From what viewpoint do you think the work looks most striking?

How big is the work in relation to its setting?

What does the scale of it make you notice about the surroundings?

How does the sculpture respond to its surroundings (either the immediate ones or the area in general)?

Does it refer to the natural history of the place, e.g. the plants, animals, geology or to the presence of people in the landscape, e.g. to archaeological remains or the evidence of industry?

How does the artist make use of visual elements to make a link with the surrounding area, e.g. forms, textures, colours, shapes, patterns?

How does the artist's use of materials relate to the surroundings?

Are the materials natural to the setting or brought in?

Does the method of construction make a comment about the local environment in any way?

Does the sculpture draw attention to the mood/ atmosphere of the place it is in?

How does it do this?

How would you describe the atmosphere of the place?

Does the sculpture look out of place/ at home in its setting?

What do you think the artist is trying to tell us about this place?

What does the sculpture say about the effect people have had on this area?

Is this a good thing or a bad thing?

What has the artist called the sculpture and why?

Do you think the artist is successful in putting their ideas across?

Do you like the sculpture? Why/why not?

What other sculptures have you seen that are like this in some way?



CONTENTS

page sculpture, artist, (sculpture number)

4. THE SCULPTURES

- 4.1 **European Bison**, Sally Matthews, (1)
- 4.2 **Grid Point**, Marion Smith, (2)
- 4.3 **Angel**, Doug Cocker, (3)
- 4.4 **Earth Chamber for the Trees and Sky**, Chris Drury, (4)
- 4.5 **Markers**, John Aiken, (5 and 7)
- 4.6 **Beacon**, Allan Watson, (6)
- 4.7 **Segmented Sitka**, Keith Rand, (8)
- 4.8 **Stepping Stones**, Simon Beeson, (9)
- 4.9 **Markers**, John Aiken, (10 and 12)
- 4.10 **Birked Scar**, Donald Urquhart, (11)
- 4.11 **Modern Nature**, Dalziel and Scullion, (13)
- 4.12 **William**, Bius, (14)
- 4.13 **Untitled**, Vong Phaophanit, (15)

Good quality reproductions of each sculpture, seating commission and bridge are provided with information on the reverse.

Individual sheets allow teachers to pick and choose which sculptures they wish to use with their class.

Notes For Use

We suggest that you laminate these sheets in order to keep them in good condition.

It is a good idea to photocopy the information on the reverse side so that image and text can be consulted together. Notes can then be made on the copied sheets and reproductions used for individual study or classroom display.

Reproductions can be used in many ways:

as a reference to help locate sculptures, for classroom display, to stimulate discussion, to encourage comparative study and to inspire descriptive and imaginative writing. At secondary level they can be used for both critical study and as a stimulus for the pupils' own art work.

Different types of information are clearly differentiated on the reverse side.

A brief description of the **location** is given to assist teachers in finding the relevant sculpture and to provide some insight into the artist's reason for choosing that particular setting.

A discussion of each **sculpture** provides information about the materials and methods used to make it and the sources of inspiration behind the work. Italics are used to indicate the artists' own words.

Key Points are highlighted to help teachers to see at a glance which sculptures are relevant to their project. These also help make thematic connections with other sculptures on the site.

Additional **Nature Facts** are provided for the benefit of teachers planning a nature based project.

Suggested Activities are intended to provide a menu of options for things to do on site and in class, or to spark teachers' own ideas. They are probably most relevant to primary school users.

The **Compare and contrast** sections are intended to encourage comparison with other works on site and to help pupils to see links between the ways different artists approach their work. We hope that teachers and pupils will be inspired to make their own links with the work of other artists.

Suggestions for comparative study, relating to sculptures 4, 8, 11 and 13, can be found on the relevant Sculpture In Focus sheets (Further Study pages 4,8,12,16).



sculpture at **tyrebagger**

section: THE SCULPTURES

EUROPEAN BISON,

artist Sally Matthews, 1994-5

(peat, wool, moss, sticks over steel and chicken wire frame)



Tyrebagger Wood

Location

The small herd of bison can be found deep amongst the trees to the left of the path. This area of the forest, dark, secretive and wild, inspired the artist to think of prehistoric Scotland, when much of the land was covered with forest. At this time, Scotland was home to many creatures no longer at large, e.g. bear, elk, boar, lynx, wolf and beaver. Situated on a slightly downwards sloping track, the bison appear silhouetted against a lighter backdrop which adds drama to the encounter.

The Sculpture

Glimpsed through the trees, the four creatures arranged in different positions have a very naturalistic presence. They are based on close observation of live bison which Sally sketched at the Highland Wildlife Park. She was inspired by their "quiet, enormous presence" and imagined they had once roamed the forest at Tyrebagger. The sculptures were made from welded steel and chicken wire frames and covered in the forest using peat, sheep's wool and other natural materials such as pine needles bound together with waterproof PVA glue. Her use of these materials gives the bison a shaggy and earthy appearance which helps them to blend with their surroundings. The peat, formed over thousands of years and with its ancient smell, helps to make a link with the past. By using materials that will rot and decay over time, Sally makes a link with natural processes and cycles. Everywhere in the forest, particularly underfoot, the process of decomposition sustains new growth above.

Bison Facts:

- Prefer a woodland habitat and browse on vegetation
- Live in small herds. Cows produce one calf every two years
- Communicate in low grunts, many too low for the human ear to hear
- Recent research shows that bison have not inhabited Scotland since the last ice age
- 600 live wild in parts of Northern Europe today

EUROPEAN BISON - key points

- Looks back to prehistoric forests
- Is based on close observation of real bison
- Uses natural materials to make a link with the surroundings and with natural processes

Suggested Activities: On Site

Investigate the bison closely: touch gently, even smell them, but please do not pull anything off them.

Make sketches of their surface texture making notes about the materials used and what you find there.

Discuss why the artist has chosen these materials.

Search the forest floor for evidence of decay and new growth.

Make sketches to show the bison in their forest setting.

Talk about the kind of animals that might be living and hiding in the forest at the moment.

What evidence is there that it is inhabited by wildlife?

Listen for: bird calls, buzzing insects.

Look for: mini-beasts, roe deer tracks, droppings, bones, cones nibbled by squirrels, feathers.

Create a creature that lives or might have lived in the forest using materials that you find there.

Suggested Activities: In Class

Find out what kind of animals live in Scottish forests today.

Discuss the impact of people on Scotland's forests.

Make a creature from your own environment using materials that reflect the place in some way.

Write a story about an ancient forest creature.

Compare and contrast European Bison with other works which draw attention to natural processes and change, e.g. Earth Chamber (4), Birked Scar (11) and Modern Nature (13): with works which make us think about the impact of people on nature e.g. Birked Scar (11) and Modern Nature (13): and with works that use materials natural to their setting e.g. Earth Chamber (4), Segmented Sitka (8), Birked Scar (11).





sculpture at **tyrebagger**

section: THE SCULPTURES

GRID POINT,
artist Marion Smith, 1994
(Scots pine)



Tyrebagger Wood

Location

Grid Point is clearly visible to the left of the path, situated on a gentle slope and surrounded by Norway spruce. The trees here are planted in a regular pattern to give each one space to grow and to make them easy to harvest. They are in contrast to the broad-leaved trees to the right of the path, sycamores, holly etc., which have grown naturally from seed. The lower trunks of the spruces without branches and leaves give a strong vertical emphasis to the forest. Just beyond the sculpture is the entrance to a cave, now blocked up, but once used by robbers hiding in the forest.

Spruce Facts:

- Sitka spruce and Norway spruce are the most commonly planted trees
- They are fast growing evergreen conifers
- They are used for building houses and making paper
- Norway spruce are often used as Christmas trees

The Sculpture

Grid Point is a fifteen foot high, four sided, tower-like structure. Made from Scots pine prepared in the Dunecht Estate sawmill nearby and constructed at the Scottish Sculpture Workshop, Lumsden, using carpentry techniques, the sculpture is a reminder that timber grown in the forest has commercial and practical uses. The wooden grids echo the regular planting pattern of the trees, but also refer to maps. Both the title of the work and the shape of its structure, part triangulation point/ part light house, suggest that it indicates a precise location. However, rather than just drawing our attention to the immediate landscape, Marion refers to a wider area. She was inspired by many features of the North-East; the agriculture, the architecture and the sea. Consequently, elements of her sculpture recall forms and structures such as harrows, beehives and doocots. She does not intend the sculpture to be a replica of any of these, but to suggest many things. She hopes that visitors to the forest will decide for themselves what her sculpture looks like. The ambiguous nature of this doorless tower gives it a puzzling and slightly fairy tale quality appropriate to the dark forest setting. Its proximity to a robber's cave makes it even more mysterious.....

GRID POINT - key points

- Made from commercially processed timber
- Looks like a functional object
- Refers to many features of the North-East
- Suggests human presence in the forest

Suggested Activities: On Site

Discuss what the sculpture looks like, and why you think the artist has made it like this.

Talk about grids and where you see them. Why has the artist used them?

Draw the sculpture from different angles and view points.

Make a tower-like structure to mark a place that you find interesting. Use things that you find there.

Suggested Activities: In Class

Find out how timber from this area is harvested and what it is used for.

Research the history of the local timber industry and its importance in the manufacture of boats.

Collect images of things that **Grid Point** looks like. Display them with your drawings.

Make a tower like structure that incorporates shapes and forms from your own environment/local area. Design the work in stacking units.

Compare and contrast **Grid Point** with other works which draw attention to a particular place, e.g. **Beacon** (6), **Markers** (5,7,10,12) and with other works which look like many things, e.g. **Segmented Sitka** (8) and **Beacon** (6). In particular, look at the way **Beacon** refers to the local area in general.

Compare and contrast **Grid Point** with other works which make use of wood, e.g. **Segmented Sitka** (8), **Earth Chamber for the Trees and Sky** (4), **Untitled** (15).





sculpture at **tyrebagger**

section: THE SCULPTURES

ANGEL,
artist Doug Cocker, 1995
(Sheet bronze)



Tyrebagger Wood

Location

Angel is mounted high on the trunk of a Douglas fir tree close to the left-hand side of the path and about 26 metres from the vehicle barrier. It was located to be seen by people willing to hunt with their eyes and consequently has no sign posting. The tree was chosen for its tall, straight trunk and for the sense of space around it which allows the sculpture to be seen from a distance as you walk along the path. The proximity of the tree to the path also allows you to walk below it and to view the sculpture against the open sky.

The Sculpture

The simple stylised figure is attached to the trunk by its arms and juts out at right angles to the tree. It seems to be grasping the trunk as it falls from above, but this is open to personal interpretation.

It is made from shapes of sheet bronze welded together. Doug deliberately chose bronze as this metal is associated with urban statuary made to celebrate "great" personalities or military/political figures. The angel was made as a tribute to the writer and playwright Dennis Potter, whose recent death was lingering in Doug's mind at the time. He admired the way the writer strove to take daring risks despite living with severe pain, and also the way he combined narrative with powerful images.

The idea for **Angel** came from his memory of a scene in Potter's television series "The Singing Detective" where a boy climbs to the top of a tree and sees the forest and landscape unfold below him. In this way, the angel could be seen as a symbol for the human spirit - or the best of it.

"Despite a comparatively short lifetime of confrontation with his own particular wall of pain, he (Potter) unfailingly retained and expressed a view from a high and daring perspective. I conceived and made this work in acknowledgement of Potter's perspective."

Dennis Potter Facts:

- Born 1935, Forest of Dean
- Was an inventive and prolific television dramatist
- Wrote over 25 television plays and series including *Pennies from Heaven*, 1978 and *The Singing Detective*, 1986

Angel - key points

- Positioned to be seen only by those who look carefully at their surroundings
- Created as a tribute to writer and playwright, Dennis Potter
- Uses bronze to make a link with traditional urban statues
- Encourages us to look at the forest from an unusual viewpoint

Suggested Activities: On Site

Discuss in what ways this sculpture is like an angel and what you think it might be doing there.

Draw it from different angles.

Notice the shadow it casts on the tree.

Talk about how much more you see if you look carefully at your surroundings.

Imagine what the forest looks like to the angel.

Notice how other sculptures encourage us to look at the forest from unusual viewpoints.

Suggested Activities: In Class

Find out about Dennis Potter and his contribution to television drama.

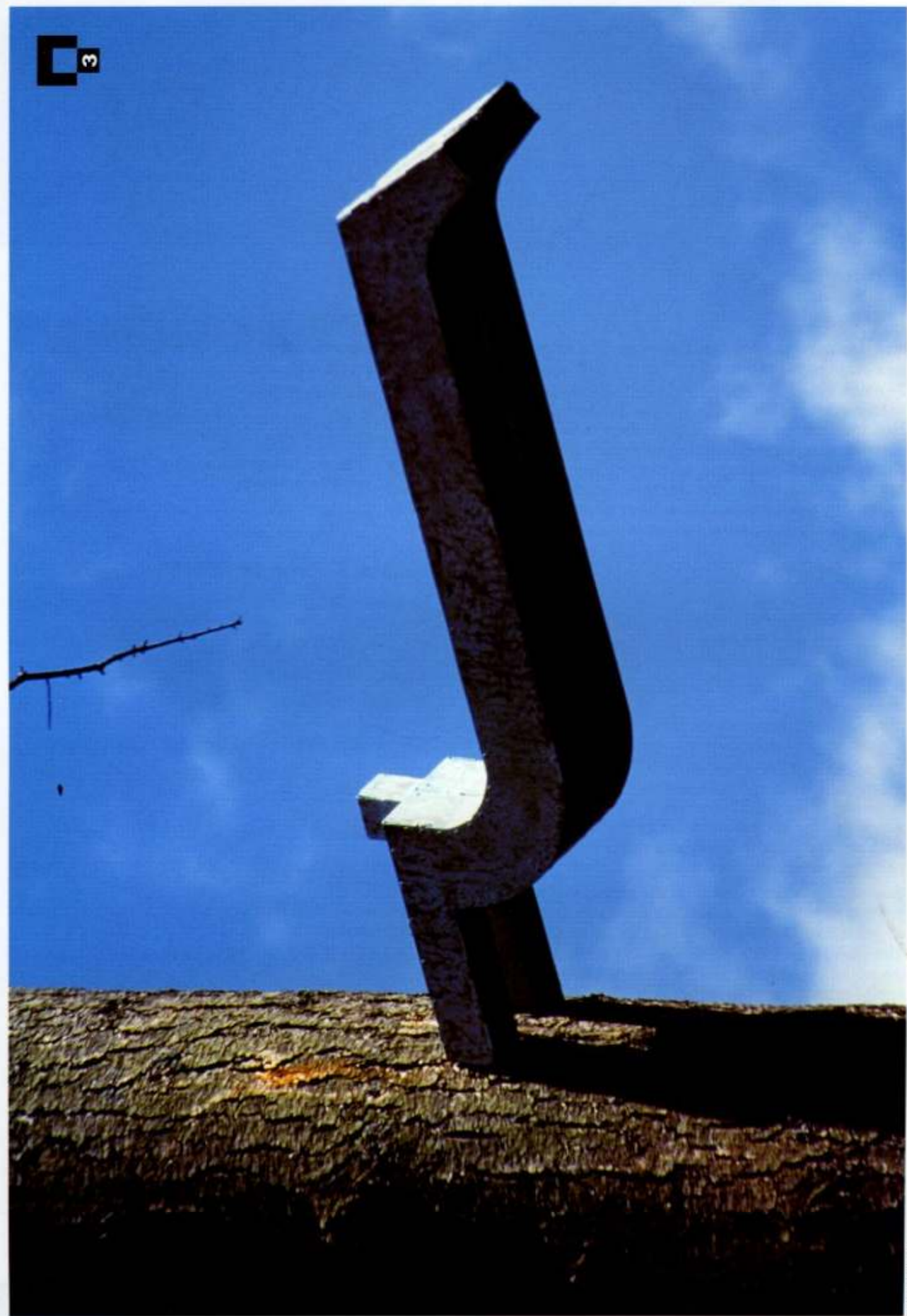
Look at the different ways angels are depicted in statues/sculpture.

Create your own sculpture as a tribute to someone who is important to you.

Make pictures of the forest or of your own environment as seen from an angel's eye view.

Compare and contrast **Angel** with **Segmented Sitka** (8). In particular, look at the way the two artists use small stylised figures in their work.

Compare and contrast **Angel** with other works which encourage us to look at the environment from an unusual viewpoint, e.g. **Segmented Sitka** (8), **Earth Chamber** (4) and **Markers** (5 and 7).





sculpture at **tyrebagger**

section: THE SCULPTURES

EARTH CHAMBER FOR THE TREES AND SKY,

artist Chris Drury, 1994

(Stone walls, log roof covered with earth)



Tyrebagger Wood

Location

The chamber can be found to the left of the path amongst Douglas fir. These are some of the oldest and most impressive trees in the forest and were planted in 1923. Chris thought the experience of looking up at the sky through the tall trees was like *"looking up in a Cathedral."* The scale of the trees can be put in context by examining tiny ground dwelling plants; wood anemone, wood sorrel and the fronds of mosses (often like minute trees themselves).

Douglas Fir Facts:

- Identifiable by orange cracks in the bark and soft fragrant needles
- Has distinctive cones with three-pronged bracts
- Was named after the intrepid 19th century explorer, David Douglas who introduced more than 200 plant species from North America

The Sculpture

Before entering: Important points

1 As the chamber is very dark, we strongly advise teachers to check the inside with a torch before letting the children in. **2** As space is limited, we recommend that no more than fourteen people should enter at one time (the smaller the group the better). **3** Allow at least 5 minutes to let your eyes adjust to the dark. **4** Please do not stand on the table or go on to the roof (it might collapse).

A curved stone wall with a dark opening is set into a large earthy mound. Inside is a circular underground chamber (4.2 metres in diameter) constructed from local stone found in the forest. The roof is made from logs arranged in an octagonal dome, covered with polythene and then earth.

The logs themselves once grew as trees in the forest. Seats set into the walls allow you to spend time as your eyes adjust to the dark. The dark, the chill and the quiet are your first impressions. A small circular aperture within the roof acts like the lens of a camera obscura and projects the sky and surrounding trees onto a low, circular, whitewashed wooden table. Shadowy shapes and patterns gradually become more obvious. As the trees move in the wind outside, so does the projected image in the chamber. The absence of all other external distractions allows you to focus your attention on movement and rhythm in nature. By bringing treetops and sky underground, Chris makes a link with the movement of water through roots and branches to the clouds. By bringing what is outside into the still and silent

interior, he explores ideas about *"inner and outer nature"*. The use of a dwelling-like shelter is intended to make us think about the presence of people in the landscape, and to consider our own place in the environment.

Earth Chamber - key points

- Inspired by the experience of looking up at trees
- Uses materials from the forest
- Selects and frames a view of the forest
- Focuses our attention on movement in nature
- Uses the form of a shelter to encourage people to spend time in the landscape

Suggested Activities: On Site

Use the questions on the Sculpture in Focus sheet to stimulate in depth discussion.

Look for movement in the forest around you. Find ways to make pictures of what you see.

Use a pinhole viewer to select interesting and unusual views of the forest. See Planning page 10.

Discuss how you could use these views, e.g. as inspiration for paintings, prints, peep shows.

Suggested Activities: In Class

Write about your experience in Earth Chamber for the Trees and Sky.

Create artworks inspired by your pinhole views of the forest.

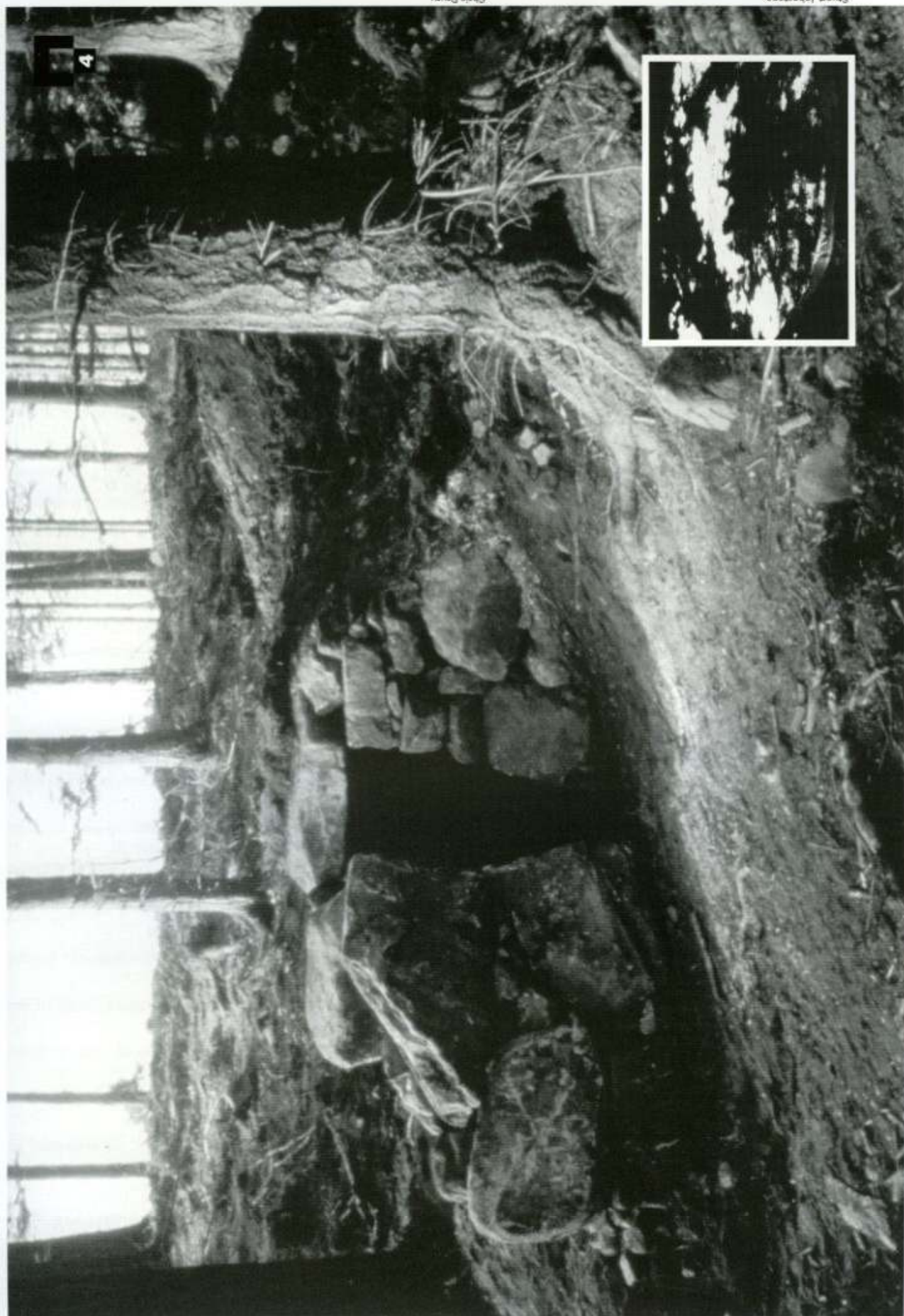
Talk about circular views of the world, e.g. through microscopes, telescopes.

Make a sculpture in response to movement in your own environment.

Design a forest dwelling or a special place/shelter to encourage people to spend time in a particular environment.

Look at Stepping Stones (9) and William (14).

Use the Sculpture in Focus sheet to find out more about Earth Chamber.



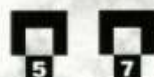


sculpture at **tyrebagger**

section: THE SCULPTURES

MARKERS,

artist John Aiken, 1999
(granite)



Tyrebagger Wood

General Information

These are two of four works that John created to identify places that he found interesting in some way; places which generate very different moods and atmospheres. The others can be found on Elrick Hill. *"In these places I wanted to create "markers" to locate a focus of attention which in a modest way would allow others to feel the special qualities of those places."* Each is made from black and white granite and based on the same modular system. The granite, the blackest possible from Zimbabwe and the whitest possible from the USA, was chosen to emphasise the idea of contrast in the landscape. *"The contrast between the light open sky of the heathland and the dark brooding light of the forest is very marked. The open views from the heathland and the closed almost architectural vistas of the forest also create strong contrasts. These contrasts, which occur visually, are important to the proposal I am making."* The sculptures have been cut with great precision by machine and polished to a mirror finish. The accuracy with which they have been made reminds us of official signs, borders or devices for measuring.

Each marker is different and responds to the place in which it is located. Each one is both discreet within its environment and alien to it.

Location: Marker (5)

To find this sculpture, follow the brown way-marker to the right of the path just after the vehicle barrier. When you reach the stream, look down to the right of the stone bridge. The stream marks the boundary between Forest Enterprise land and that of Aberdeen City Council. To the left is a field, a house and a road. To the right, a place with a very different character.

The Sculpture

The marker is a rectangular slab divided lengthways into two halves; one black, one white. Its placing is very deliberate and emphasises the idea of border and edge. It divides the stream and draws attention to its different banks; one carefully built with river stones, the other a sloping bank of earth. The directional movement of water flowing around the work creates a contrast between the fluid and static. The black and white of the granite echo the contrasts of dark and light to be found in the stream and beyond. At certain times, the shadow of the river bank will divide the stream up the middle, making a direct visual link with the sculpture.

Location: Marker (7)

As the path turns a corner with an open field to the right, look for a side path to the left. Follow this down a gentle slope and look up to the left. The sculpture is set into a huge glacial boulder at the top of a small knoll and surrounded by larches, green vegetation and ferns.

The Sculpture

This sculpture, the largest of the four, attracts attention like some kind of warning sign or road marking. It responds to the pattern made by dark tree trunks against the light sky. The horizontal bands, like a ladder, lead your eye upwards to the silhouettes where contrasts between black and white are most prominent. In bright sunshine, you may notice that the shadows cast by the trees are like horizontal stripes on the ground nearby. Made with great precision and placed so high, the sculpture draws attention to other contrasts in the forest; smooth/rough, straight/curved, high/low, natural/man-made, as well as emphasising the rich greens of the vegetation around it. The granite slab also serves as a reminder of other ways stone is used in the landscape, e.g. standing stones, grave stones, mile stones.

MARKERS - key points

- Draw attention to particular places in the forest
- Are inspired by official markers
- Are deliberately precise to look machine/man-made
- Draw attention to contrast in the landscape

Suggested Activities: On Site and In Class

Please refer to the sheet for sculptures 10 and 12.



7



5



sculpture at **tyrebagger**

section: THE SCULPTURES

BEACON,

artist Allan Watson, 1994
(Stainless steel)



Tyrebagger Wood

Location

Beacon is situated on a mound to the left of the path and is surrounded by Norway spruce. The choice of setting allows the sculpture to be seen from a distance. The mound acts like a natural plinth, raising the work above the forest floor. The surrounding space allows plenty of light to reach the sculpture and to reflect off its surfaces.

Evidence that this is a commercial forest can be seen in the regular planting of the trees, the stumps left after mechanical harvesting, and the occasional presence of vehicle tracks.

Spruce Facts:

- Sitka spruce and Norway spruce are the most commonly planted trees
- They are fast growing evergreen conifers
- They are used for building houses and making paper
- Norway spruce are often used as Christmas trees

The Sculpture

Allan has created a simple structure from polished steel, which is in deliberate contrast to the randomness of nature. He chose metal because it has become a part of the landscape of farming and forestry. The stylised tree-like shape and the shiny surfaces which reflect the surrounding forest make a link with the immediate area. Allan's reference to other industries, however, puts the forest in a wider context. His methods of construction and use of clearly visible rivets, are exaggerated to represent the high-tech industries that are so important to Aberdeen. The ambiguous shape also refers to a variety of images associated with the North-East: the land (ploughed fields), the sea (waves), and the oil industry (a flame). The title also refers to fire, a structure for guiding, warning or marking. As trees blow in the wind, reflections create a sense of movement in the bright metal, like the flames of a hill top beacon.

BEACON - key points

- Uses an industrial material and method of construction
- Contrasts with nature
- Makes a link with surrounding trees through the use of shape and through the use of reflection
- Refers to many features of the North-East

Suggested Activities: On Site

Talk about the things Beacon makes you think of.

Look for evidence of technology in the surrounding landscape.

Discuss what you think Allan's view of industry is.

Draw the forest as reflected in Beacon.

Suggested Activities: In Class

Make a collage using images of industry and technology in your area.

Use this as inspiration for your own sculpture.

Create your own ambiguous forms that refer to many aspects of your environment.

Find ways to use reflections in your sculptures and then draw them.

Compare and contrast Beacon with other works which act like markers e.g. Grid Point (2), Markers (5,7,10,12) and Untitled (15).

Compare and contrast Beacon with Modern Nature (13). How do the different artists respond to technology in the environment but also make a link with nature?

Compare and contrast Beacon with Grid Point (2) to see how both artists refer to the North-East in general.





sculpture at **tyrebagger**

section: THE SCULPTURES

SEGMENTED SITKA,

artist Keith Rand, 1994

(Sitka spruce)



Tyrebagger Wood

Location

Segmented Sitka can be found to the left of the path at the end of a natural avenue of Sitka spruce. Mounted on the tops of two Norway spruce, the sculptures catch the eye of the passer-by and invite them off the track to investigate. It took Keith many days to find two trees of similar diameter, side by side, the right space apart and with a suitable vista.

Beyond the sculptures, dead trees have been felled and left to rot naturally so that they will contribute to the natural cycle of forest life.

Sitka spruce Facts:

- Its bright, white, and long fibres make the prolific Sitka spruce a desirable and versatile timber
- Forest Enterprise currently harvests about 7,000 hectares of Sitka spruce each year
- The tree withstands deer browsing well and red squirrels and crossbills feed on its cones

The Sculpture

Keith has replaced the tops of two trees with cone shaped wooden carvings. Made by cutting two logs into segments, carving out the wood and putting the pieces back together, he has created a series of curved hollow spaces. He was inspired by the sight of trees damaged by severe gales and by the yellow hearts of trees exposed by the wind. He also noticed shafts of light entering the forest where the tops of trees had been snapped off. Placed up high, the sculptures draw attention to the height of the surrounding trees and encourage us to contemplate the way light shines through the canopy. The sculptures are also similar to various natural forms to be found in the forest, e.g. plants, buds, seed pods, fungus. The undulating curves remind us of the way branches sway in the wind, and of the constant movement in nature. A small and very abstract figure, inserted into each cone, reminds us that we are part of nature, but that it is also bigger and more powerful than us. Keith's interest in trees is also expressed through his use of wood as a medium. In time, the work will mellow and the bark will fall off the trunks. Birds have already made nests in the cavities. Keith hopes that visitors will be intrigued by his work *"like seeing some lovely wild animal"*, and that it will *"affect their sense of place and inspire greater sensitivity to the forest."*

SEGMENTED SITKA - key points

- Responds to the force of nature
- Inspired by a great variety of natural forms
- Reminds us that we are a part of nature
- Uses a natural material to express these ideas

Suggested Activities: On Site

Use the questions on the Sculpture in Focus sheet to encourage in depth discussion.

Collect cones and interesting pieces of wood that remind you of Segmented Sitka.

Sketch things that you see on stalks; flowers, leaves, fungus etc.

Explore the forest for storm damaged trees and look for shafts of light shining through the canopy.

Make studies of the way light falls on the forest using white chalk on black paper.

Suggested Activities: In Class

Draw pine cones. Examine the patterns on their surfaces and make large images and models based on what you see.

Make forms based on natural elements that you have seen in the forest and balance them on poles.

Make natural containers and put found objects inside them.

Explore segmented forms, e.g. oranges and draw them.

Cut a carrot into segments to reveal its internal structure.

Visit a joiner and find out how he uses his tools.

Investigate different types of wood. What do they smell like, feel like, how heavy are they? What are they used to make?

Look at the Sculpture in Focus sheet to find out more about Segmented Sitka.





sculpture at **tyrebagger**

section: THE SCULPTURES

STEPPING STONES,

Simon Beeson, 2000

(Granite, oak, steel)



Elrick Hill

Location

Stepping Stones is the name of the bridge situated to the right of the path at the edge of the forest. It was specially commissioned to form a link between Tyrebagger Wood and Elrick Hill and to encourage visitors to explore the pathway leading up the hill. After crossing a simple wooden bridge, you find yourself in a mossy clearing surrounded by trees and next to a natural pond. The sound of running water is noticeable here, and the plants and trees are very varied. Of particular interest are the alders, which only grow close to water, and grand fir, which have amazing citrus-smelling needles.

Alder Facts:

- Alder is the most common waterside tree in Great Britain
- It is easily identified by its broad, dark green leaves with flat tops
- It is the only broad-leaved tree to bear cones
- Its seeds are dispersed on water
- Its water resistant timber was once used for constructing piers and bridges

The Bridge

A series of steel platforms inset with granite are used like stepping stones to lead visitors towards Elrick Hill. Two of the platforms are bridges, and the largest is a seated platform reaching out to the pond's edge. Simon thought the clearing was like an "island room" and wanted to encourage people to make use of the place, to sit, rest and talk. Benches are placed face to face with a table in-between to encourage people to interact with each other in this space. His choice of materials, shiny steel for the cross-braced railings, weathered oak for the handrails and granite for the steps, is intended to reflect a place where many different elements come together: forest / hill, ground / sky, people / trees, wild / tame, industrial / domestic. Simon describes the effect as "part Forth rail bridge, part park bench". The use of granite sets, like those found in a street, brings the city into the forest, whereas the creation of stepping stones, like scattered fragments, reflects the informality of nature. The bridge appeals to the imagination and thus encourages people to explore the site further.

STEPPING STONES - key points

- Designed for a specific purpose
- Creates a link between two contrasting environments
- Makes use of diverse materials
- Encourages social activity
- Appeals to the imagination and invites exploration

Suggested Activities: On Site

Spend time on the bridge and discuss the feeling of being in a room.

Talk about the way the seating has been arranged and how this influences the way you use the space.

Talk about the senses you can use to experience this part of the forest.

Discuss how this part of the forest changes throughout the year.

Discuss the ways in which the bridge makes you want to explore the path further. From which approach does it look most enticing?

Suggested Activities: In Class

Find a space that interests you in some way and place two or three seats in it. Sit on them. Try putting them in different arrangements and discuss the changes that occur in the ways you relate to each other and to the space.

Design a bridge to link two contrasting areas of your own environment.

Discuss the design considerations for such a piece.

Compare and contrast Stepping Stones with other sculptures which encourage people to linger in the landscape, e.g. Earth Chamber (4), William (15). In particular, discuss how the seats have been arranged and why they are like this.

Compare and contrast with John Aiken's Marker (5), situated in the same stream, but in an area of the forest with a very different mood. Consider the use of granite in each.





sculpture as **tyrebagger**

section: THE SCULPTURES

MARKERS,

artist John Aiken, 1999

(granite)



Elrick Hill

General Information

These are two of four works that John created to identify places that he found interesting in some way. The other two can be found in Tyrebagger Wood. Please refer to the sheet for sculptures 5 and 7.

Location: Marker (10)

This sculpture is set into a large boulder at the left hand side of the path. It serves to indicate the passage from one kind of terrain to another, and can be found soon after you emerge from the tunnel-like entrance to the hill. Walls enclosing farmland can be seen from here and are a further reminder of John's interest in boundaries.

The Sculpture

This is the smallest of John's pieces, created in response to the intimacy of the place. The shady pocket offers a feeling of seclusion before the landscape opens up to bare hillside. Like a measuring device used to demonstrate the scale of surrounding objects, the marker draws attention to the huge size of the boulder which almost blocks the path. Smooth and precise, it forms a contrast with the curvaceous shape and rough texture of the stone. Like a sign post, it seems to indicate a route somewhere.

Location: Marker (12)

This sculpture is placed deep amongst a group of twisted pines and curious boulders to the right of the path on the southern slopes of Elrick Hill. The mood of this place is quite unique. The directional distortion of the trees suggests the action of strong winds over many years.

The Sculpture

Approached end-on, the sculpture appears like a black and white Battenburg cake. Alternate squares of contrasting granite echo the chequered devices found on warning signs and police hat bands. The strangeness of the location is heightened by the incongruity of the sculpture. Placed in an absolute horizontal position, in contrast to its surroundings and at right angles to the direction of the bent trees, it creates a sense of tension with the natural world. Again, contrasts of texture, shape and colour between the sculpture and the surrounding environment draw attention to the drama of the landscape.

MARKERS - key points

- Draw attention to particular places on the hill
- Are inspired by official markers
- Are deliberately precise to look machine/man-made
- Draw attention to contrast in the landscape

Suggested Activities: On Site

Talk about your reactions to finding the markers.

Find words to describe the atmosphere or mood of the places they are in.

Make a list of contrasts you find on the site including ones that involve sound or touch.

Use the words provided to label the landscape. (See planning page 9)

Suggested Activities: In Class

Look at markers in your own environment and see how they are designed to attract attention.

Create your own markers to draw attention to places you find interesting in some way.

Develop artwork based on contrasts you found on the site, contrasts in your own environment.

Compare and contrast: with other works that act like markers e.g. Grid Point (2), Beacon (6) and with other works which suggest or indicate a boundary e.g. Stepping Stones (9), Birked Scar (11), Untitled (15).

Compare and contrast with other works that draw attention to contrast in the landscape, e.g. Earth Chamber (4), Beacon (6), Birked Scar (11), Modern Nature (13) and with other works that encourage you to view the landscape from an unusual angle.

Compare and contrast with other works that draw attention to stone in the landscape, e.g. Earth Chamber (4), Stepping Stones (9) and William (14).



12



10



sculpture at **tyrebagger**

section: THE SCULPTURES

BIRKED SCAR,

artist Donald Urquhart, 1999

(Heather and birch trees)



Elrick Hill

Location

Birked Scar is situated on the lower northern slopes of Elrick Hill amongst deep heather. As the work was intended to be seen from a distance, there is no track leading up to it. If you want to go near it, please seek advice from Aberdeen City Council Ranger Service when planning your visit.

The dense forest below runs parallel to the north edge of the work. Natural birch trees can be seen growing along the burn which forms a line where forest and heathland meet. Looking south towards the summit of Elrick Hill, the view is completely treeless. The airport is visible to the east.

The Sculpture

Birked Scar (Birched Scar) was created by planting 200 birch trees around a perfect square of burnt heather 50 x 50 feet. The trunks of the young trees will gradually turn white, and over 70 years they will grow to maturity (50 feet high), forming a white and impenetrable cube. The area of burnt and blackened heather will fade to grey, and after three or four years, the stalks will be bleached white. The heather will then slowly regenerate as the trees continue to grow.

Donald was inspired by the beauty of the site and wished to create something from natural elements that would change with the landscape, year to year, season to season. The use of the square reflects his interest in the way people try to order and control nature, and creates a link between the wild hill and the deliberately planted forest. It reminds us of the way prehistoric people erected stone circles to create places of special importance in the surrounding area, and also makes reference to the practice of landscape painting, whereby elements of the natural world are placed within the geometry of a rectangular or square canvas.

BIRKED SCAR - key points

- Is made from living elements
- Draws attention to growth and change in the landscape
- Provokes thought about the ways people order and control nature
- Creates a link between Tyrebagger Wood and Elrick Hill

Birch (*Betula pendula*) Facts:

- This graceful tree has characteristic silvery white bark
- It was one of the key tree species in the ancient Caledonian Forest
- It grows on average one foot per year and can live to about one hundred years of age
- It was sacred to the god Thor and was considered a symbol of spring and rebirth
- Due to its invasive nature it is often considered to be a weed on heathland

Heather Burning Facts:

- Heather burning is still widely practised on grouse moors in Scotland
- It is usually carried out in March-April
- The burning creates a patchwork of different depths of heather thereby creating the best possible conditions for red grouse to live in

Suggested Activities: On Site

Use the questions on the Sculpture in Focus sheet to stimulate in depth discussion about the sculpture.

Suggested Activities: In Class

Talk about the ways people mark and enclose the land. Use an Ordnance Survey map of the area to help you.

Discuss the pros and cons of heather burning.

Talk about the natural elements around you and decide which two you would use to represent the place you are in.

Experiment with different ways of marking out a space on the ground.

Use your chosen materials if possible and find ways to differentiate inside and out.

Create your own works that will grow and change in some way. Choose fast growing seeds or bulbs. Keep a diary to record changes and the way they alter the character of the work.

Find out about other artists who incorporate ideas about change in their work.

Use the Sculpture in Focus sheet to find out more about Birked Scar.





sculpture at **tyrebagger**

section: THE SCULPTURES

MODERN NATURE,

artists Matthew Dalziel and Louise Scullion, 2000

(Aluminium, solar panels, sound unit and speakers)



Elrick Hill

Location

Modern Nature can be seen to the right of the path on the south side of **Elrick Hill**. It is situated amongst heather and bracken and looks across to **Brimmond Hill** where three communication aerials are clearly visible. A road and the remains of an old quarry can also be seen.

The Sculpture

Six slender metal poles, topped with saucer-like discs, are grouped like a clump of futuristic trees. As you stop to look at them, you become aware of the intermittent call of a strange bird, a male capercaillie now extinct from the area. The noise (emitted from partially submerged speakers) is used to alert our attention to sound in the landscape, both natural (wind, birds, insects, water) and man made (planes, cars, machinery). Matthew and Louise were inspired by the evidence of civilisation and technology in the surrounding area and wished to create something that linked the modern world with the natural environment. The discs, like satellites, refer to the most sophisticated of modern technologies, whereas the glinting, slender stalks, informally grouped, make a link with young birch trees, natural to the location.

Matthew and Louise are interested in the way energy from the sun is used by plants, and their use of solar panels reflects this. In this work, light is trapped and transformed to power the hidden sound unit. Consequently, the frequency of the bird call is dependent on the amount of sunlight (14 hours in summer, 6 in winter) and so the work responds to natural change in the environment.

The use of the capercaillie call makes a link with the past history of the area and asks us to question why it is no longer on the hillside. The eerie sound not only draws attention to the impact of people in the landscape, but is intended to make the work linger in the imagination.

MODERN NATURE -key points

- Is inspired by evidence of technology in the landscape
- Uses sound to focus attention on the audible environment
- Stimulates discussion about "man's" impact on the environment
- Makes links with the natural world, visually and through processes

Capercaillie Facts:

- It is the largest and rarest of the grouse family in Scotland and known as the Horse of the Forest
- The male's song is similar to the sound of horses feet and often operates at a lower frequency than we can hear
- It was hunted to extinction in Scotland at the end of the 18th century but reintroduced in 1837
- Numbers have declined from 20,000 twenty years ago to just 2,200 today
- It was last seen in the area over 15 years ago

Suggested Activities: On Site

Use the questions on the Sculpture in Focus sheet to stimulate in depth discussion about the sculpture.

Suggested Activities: In Class

Recreate a sound picture of your visit.

Write your own descriptive essay about your experience.

Discuss the way sound lingers in the imagination and helps to recall a place/experience.

Listen to sounds in your own environment and create a sculpture inspired by them.

Discuss the impact of technology in your own environment and create a sculpture that addresses your feelings about it.

Find out about endangered species in your area.

Use the Sculpture in Focus sheet to find out more about Modern Nature.





sculpture at tyrebagger

section: THE SCULPTURES

WILLIAM,

artists Mary Little and Peter Wheeler (Bius), 1999

(Glass reinforced cement)



Erick Hill

Location

William can be found to the right of the path, soon after Modern Nature.

The three seats are situated in an open space, surrounded by heather and bracken and overlooking Brimmond Hill. They have been deliberately positioned so that man-made structures (other than masts on Brimmond Hill) are not visible. Trees to the right and left screen out a golf course and housing estate.

The Seats

William is the name given to each of the identical benches commissioned to encourage visitors to stop and contemplate the surrounding area. Mary and Peter give all their furniture names, and these are carefully chosen in response to the character or "feel" of a piece. These ones have simple rounded forms with flattened upper surfaces and are intended to seat one person comfortably, two snugly. Spaced wide apart in a gentle arc, they allow visitors to enjoy the view without feeling crowded by others.

Mary and Peter wanted the seats to look natural in the landscape, and based their designs on the shapes and colours that they found there. *"Our intention is that they would be discovered by passers by rather than shouting out 'I'm here' to those in the distance."* The rounded forms were inspired by the rolling hills, stones, boulders and by clumps of heather. Made from two halves cast in cement and joined together, they also look like some kind of bean or pod. The greyish purple colour was chosen for its similarity to the hillside heather and to the pinkish granite found locally. But, as well as reflecting nature, these seats are first and foremost practical objects. They have been designed to withstand the forces of nature and the action of vandals. They have no corners or exposed details and are securely fixed to concrete blocks set deep within the ground.

WILLIAM - key points

- Designed as pieces of functional furniture
- Situated to make people stop and look at the surroundings
- Forms and colours are based on nature
- Made to withstand nature
- Made using a casting process

Heather (*Calluna vulgaris*) Facts:

- Grows on heaths, moors, bogs or woodland edges with poor or acid soils
- Is a short, stubby evergreen with much-branched stems
- Produces purple flowers August-September
- Provides food for many forms of wildlife; young shoots for red grouse, ripe seeds for birds, nectar for bees

Granite Facts:

- Is a coarse-grained volcanic rock and underlies the landscape of Aberdeen
- Boulders were deposited by glaciers, and worn smooth by extremes of weather
- The presence of rose-coloured feldspar gives it a pinkish tinge
- It is widely used as a building material and for making sculpture

Suggested Activities: On Site

Discuss how the seats encourage you to think about the surroundings.

Discuss what you think they look like.

Where can you see similar forms, colours, textures in the surrounding landscape?

Find another area that you would like to sit in and make notes about the visual elements you would use to design your own seats.

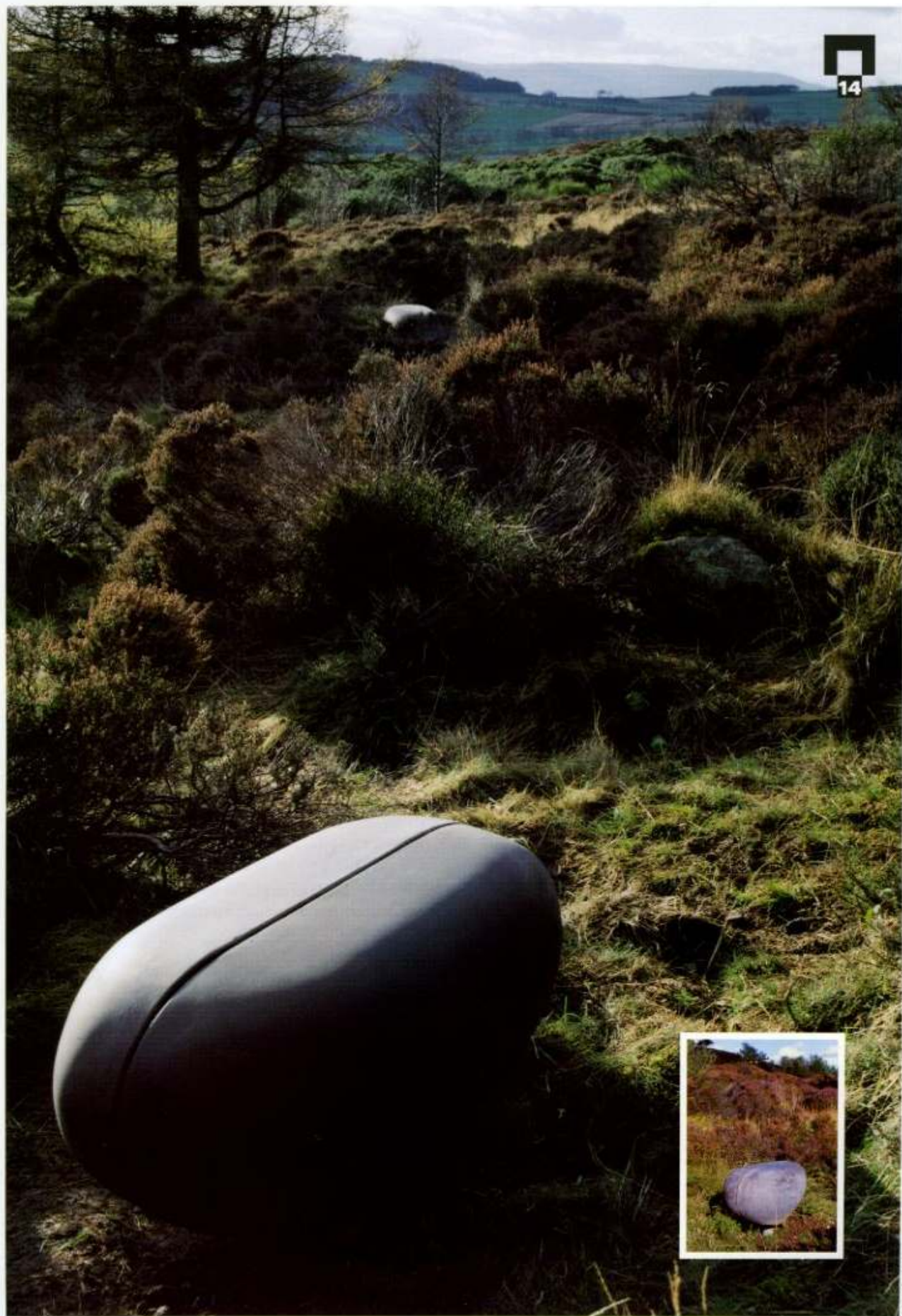
Suggested Activities: In Class

Design some seats for your own environment taking into account practical considerations and using forms and colours that you find there.

Give your seats a name.

Compare and contrast the arrangement of William with the seats on Stepping Stones (9), designed to encourage social interaction.

Compare and contrast with Segmented Sitka (8) another sculpture created like an ambiguous natural form.





sculpture at **tyrebagger**

section: THE SCULPTURES

UNTITLED,

artist Vong Phaophanit, 2001
(Scots pine, European larch)



Erick Hill

Location

This sculpture can be found on an area of almost flat land to the right of the path on the western slopes of Erick Hill. This treeless area is very exposed and windy and covered in low vegetation; heather and bilberry. The open space permits the work to be seen from far away. Panoramic views to the west reveal gently rolling hills and the Cairngorms beyond. Bennachie lies to the north west and Tyrebagger Wood to the north east. Vong had initially wanted to site his work at the top of the hill, but this was not possible for practical reasons. If approached from an anticlockwise direction, dense conifers screen the sculpture until you are close to it, thus creating an element of surprise.

The Sculpture

This untitled work consists of twelve massive trunks of Scots pine and European larch (each about 16 metres high), arranged in a straight line (approximately 35 metres long). Vong's use of trees accentuates the bareness of the hill, and the trees themselves, stripped of branches, appear like bare spines.

Standing magnificently tall and visible from miles away, the trees introduce a vertical element to the horizontal rhythms of the site and create drama in the landscape. Although Vong chose trees because he wanted a material that belonged to the place in some way, the arrangement is deliberately artificial and precise. Consequently, tension is created between nature and the man-made. The line plays with the idea of a barrier or wall. It is a contradiction; it neither defines a frontier nor encloses a space, it has no inside or outside. It invites curiosity.

The holes drilled in the trunks (about 40 in each) are also made in response to the site. Vong created them for the wind, wanting this natural element to pass through his work. The holes further undermine the idea of a barrier, but also invite visitors to view the landscape through a myriad of circular view points. Vong hopes the work will encourage visitors to look at the site in a different way, "to make the ordinary slightly less ordinary".

An element of surprise is also a feature of the work; Vong could not predict the effect the finished work would have in the landscape and how it would respond to changes in weather and light conditions.

UNTITLED - key points

- Responds to the bareness and windiness of the site
- Can be seen from a great distance
- Plays with the idea of a barrier or wall
- Creates tension between nature and geometry
- Invites visitors to view the site with fresh eyes

Suggested Activities: On Site

Talk about your reactions to the sculpture. How does it make you feel? What does it make you notice about the environment it is situated in?

Draw the work and surrounding landscape from different angles.

Discuss how the sculpture might look in different weather conditions, e.g. bright sunlight, snow.

Discuss why you think the artist has not given the work a title.

Suggested Activities: In Class

Create or design your own sculpture that can be seen from far away and from which you can see impressive views. What aspects of the environment would you draw inspiration from? How would you encourage people to look at the site in a new way?

Compare and contrast Untitled with other works which mark or suggest boundaries, e.g. Birked Scar (11), Markers (5 and 10); with other works which frame a view/ views of the landscape, e.g. Earth Chamber (4), Birked Scar (11); and with other works which make use of or draw attention to trees, e.g. Earth Chamber (4), Beacon (6), Segmented Sitka (8), Birked Scar (11), Modern Nature (13).



CONTENTS

page	section
	5. FURTHER STUDY
5.1-4	Sculpture in Focus: Earth Chamber for the Trees and Sky (4)
5.5-8	Sculpture in Focus: Segmented Sitka (8)
5.9-12	Sculpture in Focus: Birked Scar (11)
5.13-16	Sculpture in Focus: Modern Nature (13)
	Four sculptures have been chosen for in depth discussion as a way of providing teachers and pupils with access to the rich records of the Sculpture at Tyrebagger project and to inspire ways of looking at and researching the other works.
	Four stimulating A3 sheets provide information about the materials, construction methods and meanings of four very different sculptures.
	The images show sources of inspiration, work in progress and other works by the same artist. Suggestions for comparative study are also provided.
	Each of the chosen sculptures relates to trees in some way to encourage pupils and teachers to make connections between sculptures in the forest and on the hill.
	These sheets can be used to widen the scope of critical work for pupils S4-S6 and to inspire practical work at all levels.
5.17-22	Artists' Biographies
	Short biographies are provided for all the artists. They are arranged in alphabetical order. Italics are used to indicate the artists' own words.
	These pages are particularly useful for secondary school pupils wishing to find out more about a particular artist. A list of recent catalogues and publications is featured in the Where to go for further information section.
5.23-26	Where to go for further information
	This provides a list of useful contacts, addresses of other relevant organisations and a related bibliography.

SCULPTURE IN FOCUS:
EARTH CHAMBER FOR THE
TREES AND SKY, Chris Drury



Earth Chamber for the Trees and Sky is situated to the left of the path amongst Douglas fir. All you see is the dark entrance to a stone passageway set into an earthy mound.

Use these questions to stimulate discussion about the work and its relationship to the landscape around it. Stop as soon as you notice the work and talk about your initial responses. Then enter the chamber, allow your eyes to adjust to the dark, and spend as long as you can experiencing the sensation of being inside it.

Outside

Talk about the setting for this work. What are the most striking things about it?

How much of the work can you see?

What has the artist done to make it blend with the landscape?

What does the entrance make you think of? Does it look inviting, forbidding, inhabited?

Inside

Discuss your initial impressions of being inside the chamber.

What does it feel like underground? What would you expect to find under the forest?

As your eyes become accustomed to the dark, what do you see on the table?

What does it look like?

Watch the treetops and find words to describe the way they move.

How does the movement make you feel?

What conditions effect what you see?

How has the chamber been constructed?

What does it remind you of?

In what ways does the work encourage contemplation?

Talk about the opposites Chris brings together in this space and why he might have done this, e.g. light/dark, inner/outer, nature/culture, movement/stillness, permanent/impermanent?

What words would you use to describe your experience in the chamber?

What aspects of nature does it make you think about?

How do you feel when you come outside again?



Earth Chamber for the Trees and Sky,
Chris Drury, 1994

In Chris's words

"These cloud chambers are still, silent, meditative and mysterious spaces. They are often built underground, so that in these dark spaces what is outside is brought in and reversed. Clouds drift silently across the floor."

GETTING STARTED

Chris looked at the forest and was struck by the image of trees reaching up. He likened the experience to *"looking up in a cathedral"*. He was conscious that local people did not want the trees messed about with, so he decided to put the work under the ground and thus create an invisible sculpture.

He hoped to create the sensation of being enclosed under the ground among the roots (as if in a womb), and then to create a magical experience by bringing the sky inside.

The tree tops above Earth Chamber for the Trees and Sky.



The inspiration to create an underground work also came from a visit to a native Indian settlement in New Mexico. Here, the Indians create special places; underground, circular rooms reached by a ladder. Any activity carried out within them becomes special too.

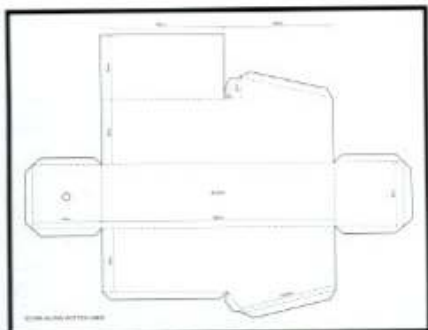
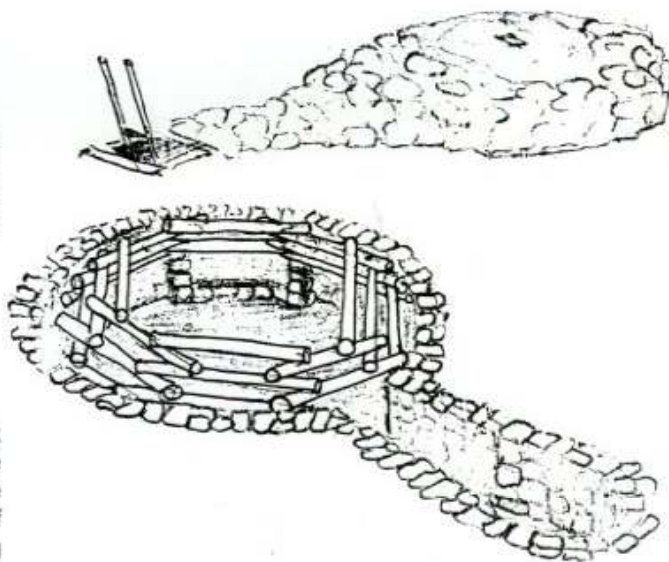


Diagram of pinhole viewer.

He made a pinhole viewer from cardboard and used this to help him select a view of the canopy. A tiny circular image of the treetops was projected onto a screen within the box. It took Chris a long time to find a suitable place to build his chamber.

He made sketches to show what the work might look like. The dimensions and method of construction were planned, but the problem of how to get into the chamber would be solved during the process of building. This early drawing shows a ladder leading into the chamber. This was not permitted for safety reasons.

New Mexican Kiva.



Sketches to show early planning ideas.

WORK IN PROGRESS

Chris worked with the help of a JCB operator and another friend with a licence to use a chainsaw. It was gruelling physical work. The granite boulders were very heavy and the weather was very cold (it was February). It was also mentally hard for Chris, as many problems had to be solved as they worked. He was spurred on by the prospect of finding out what the finished work would be like. It was completed in ten days.



The freshly dug hole and granite boulders.



Lining the cavity with stones.



Finishing the log roof.

The roof material was obtained from subcontractors who cut timber from Tyrebagger Wood to make fence posts. These were cut down to size to create an octagonal dome. The aperture was made from a steel plate with a hole drilled into it. Polythene and earth were piled on top.

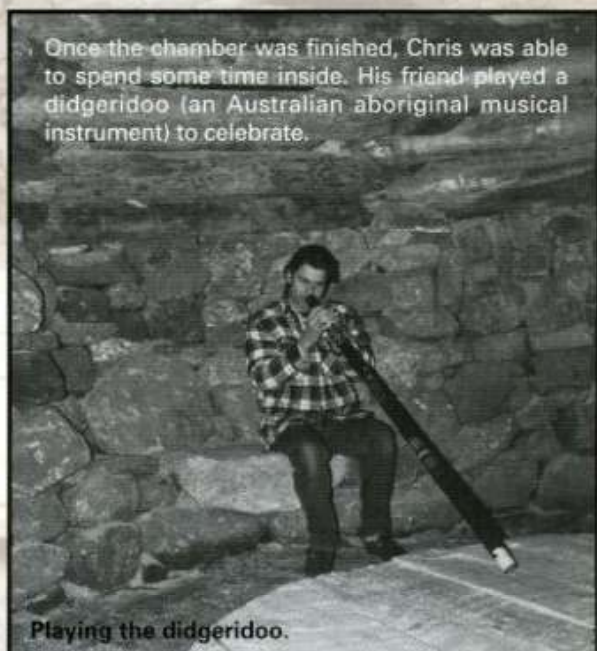
Chris marked out a circle, and the JCB excavated a hole and passage. The digger also brought rocks from nearby, which had been abandoned in a pile.



The newly completed table.

The table was made from the same logs, split lengthways, and laid pale side up. A curve was put into the passage to prevent day light from the entrance reaching the chamber.

They worked towards the passage-way, creating dry stone walls to line the chamber. Chris had to work out how he would make the door.



Playing the didgeridoo.

OTHER WORKS BY CHRIS DRURY

Chris always creates work in response to nature and his experience of it. His work varies from stone chambers and cairns, constructed in remote places, to bundles and baskets, created from natural materials picked up on his walks and journeys. Even works on paper, carried out in the studio, use materials from nature as the starting point. Many of the ideas explored in Earth Chamber for the Trees and Sky run like themes through his other works.



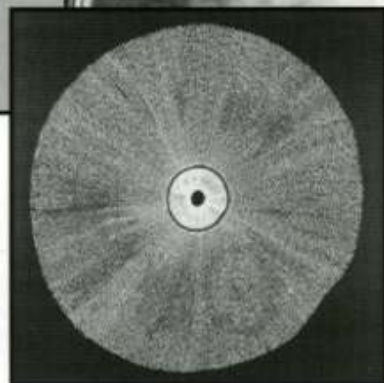
Wave Chamber, 1996

Earth Chamber for the Trees and Sky is one of many chambers which provides an experience, unique to its particular setting. This was constructed at Kielder Water and Forest Park, Northumberland. The dry stone hut, in the shape of a beehive, has a lens and mirror built into the top and angled at the reservoir. The rippling surface of the water is projected onto the pale floor of the chamber, which echoes to the sound of the waves.



Covered Cairn, 1993

Chris also explores ideas about "inner and outer" by creating great basket-like domes, which can be entered like the chambers. The basket creates a space in which you feel enclosed. However, due to its open construction, the surrounding landscape is drawn in. This dome (21 feet x 12 feet) made for Tranaekar International Centre for Art and Nature, Denmark, was created from hazel and willow and covers a cairn of glacial boulders. The work gradually changes with nature as the hazel dies and the willow grows.



Poison Pie, 2000

This recent work reflects Chris's fascination with circles and cycles and his interest in the relationship between "man" and nature. He is particularly interested in the ways we are linked to the soil by plants in the food chain. The central eye-like pattern is created by the spores of a mushroom released from its radiating gills. Chris extends the rays with tiny lines of writing, which seem to wriggle and grow outwards. The words list all the poisonous fungi in the world and their effects on the human body.



Five Sisters of Kintail Bundle, 1994/5

Chris sometimes responds to a place by picking up objects as he walks. These are chosen to recall a particular moment or sensation, and form a record of his movement through time. He makes them into bundles, or puts them in specially made containers. These rock fragments were collected during a three day trip in the mountains, one taken from each peak, and held together with a grass rope.

To Do

- **Compare and contrast** Earth Chamber with other works which frame a view or views of nature, e.g. Birked Scar (11), Untitled (15).
- **Compare and contrast** Earth Chamber with other works which respond to change or movement in nature, e.g. Birked Scar (11), Modern Nature (13), European Bison (1).
- **Compare and contrast** Earth Chamber with European Bison (1) to see how both artists use materials from the forest to create their work.
- **Compare and contrast** Earth Chamber with other works which encourage you to linger in the landscape, e.g. William (14), Stepping Stones (9).

SCULPTURE IN FOCUS:

SEGMENTED SITKA,

Keith Rand



Segmented Sitka is situated at the end of an avenue of Sitka spruce. Keith has replaced the tops of two trees with his own carvings inspired by natural forms and his love of working wood.

Use these questions to stimulate discussion about the sculptures themselves and their relationship to the surrounding forest. Stop as soon as you notice the sculptures and talk about your initial responses. Then approach them slowly, and look at them from different angles.

Were the sculptures easy to spot?
What did you notice first?
What were your feelings when you first saw them?
Excitement, curiosity, fear?

What do they look like?
Do the shapes or patterns remind you of anything else you have seen in the forest/elsewhere?

As you walk closer what do you notice about the sculptures?

What are they made of? How big are they? Are they the same all the way round?

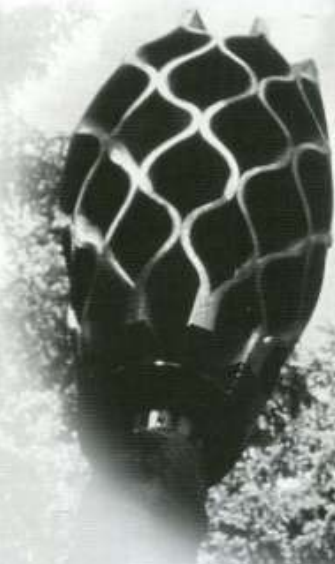
What are the shapes hidden inside the dark arches and why do you think they are there?

How do you think the sculptures were made?

Compare and contrast the sculptures with the trees around them.

What do they make you notice? Think about the scale of trees, how they grow, how they move, how the light falls on them, their darkest/lightest parts, how birds and animals use them, what their timber is used to make?

Do they look at home here? Why/why not?
Do you like them? Why/why not?



Segmented Sitka,
Keith Rand, 1995
In Keith's words

"I am inspired by the grace, scale and movement of trees, their place in nature and that they are shaped by the elements. I am also inspired by the variety between species, the timber they yield and by the different characteristics of timbers."

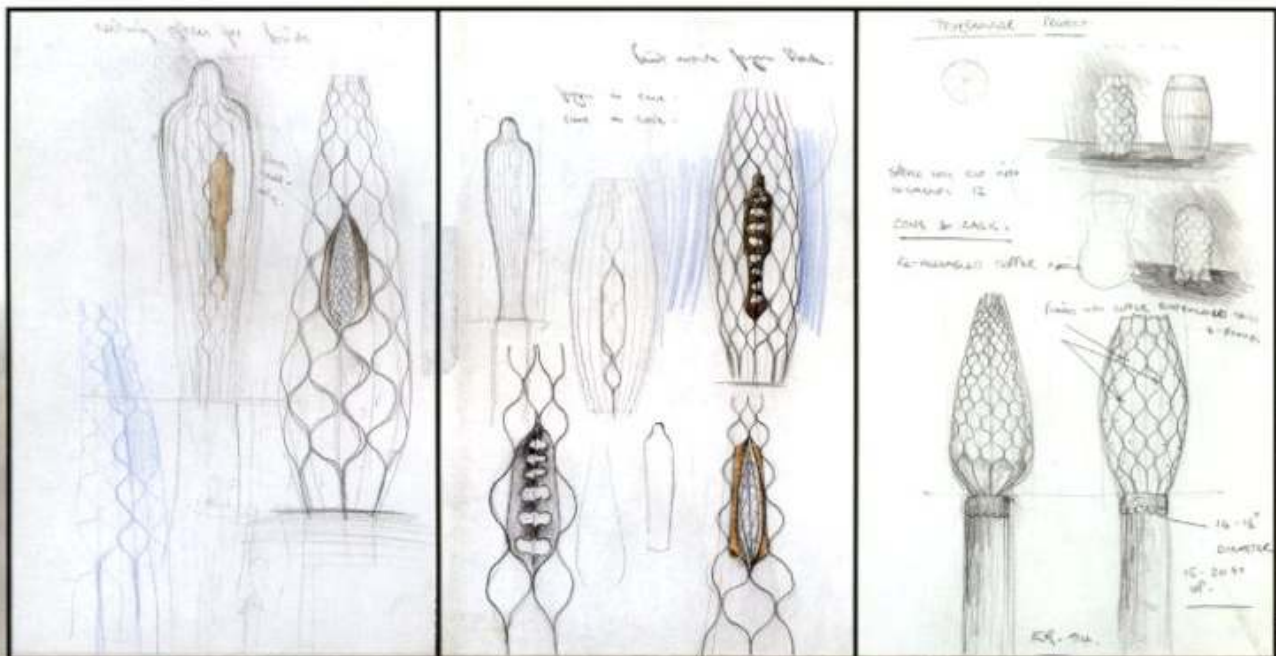
GETTING STARTED

Keith walked in the forest and saw trees damaged by a gale. He noticed how vertical shafts of light shone down into the forest where the tops of trees had been snapped off. He was also fascinated by the pale insides of trees exposed by storm damage. He wanted to combine these ideas with techniques he was experimenting with at the time; cutting logs into segments, hollowing out the wood and putting the pieces back together.

Keith then made pencil drawings in order to work out what his sculptures would look like. His written notes help explain the drawings.



Storm damaged Sitka spruce.



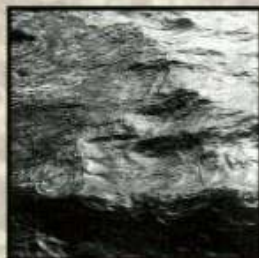
Pages from Keith's sketch book.



Gothic arches



Natural forms



Movement in nature



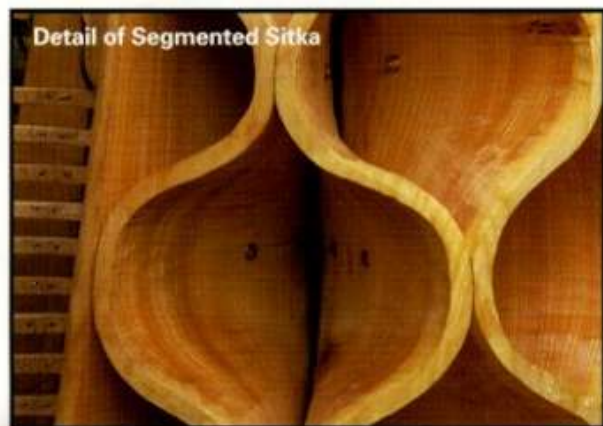
Traditional wood-crafts

Keith took ideas from other things that interested him. Here are a few. See if you can work out how they relate to Segmented Sitka.

WORK IN PROGRESS

Segmented Sitka took about two months to make. Keith got two thick Sitka logs from a specialist sawmill. The logs were cut into 12 and 16 segments, like those of an orange. Keith marked a wave-like line on each segment with some chalk. He then roughly carved each piece with a chainsaw. He used an adze, mallet, gouge and spoke shave to carve in more detail.

Keith at work on a similar piece using a chisel. Carving wood is hard physical work, but the wood-chips and sawdust of the Sitka spruce have a wonderful pine-like smell.



Detail of Segmented Sitka

Look closely to see the grooves made in the wood by the gouge. You can also see the copper nails used to fix the wave pieces together to form a honeycomb of spaces.



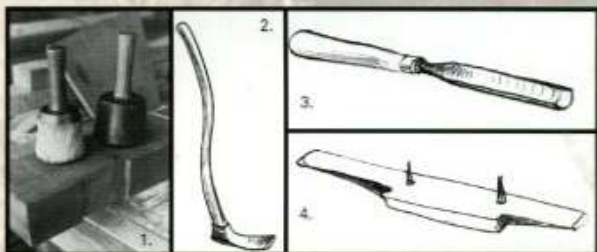
Installing Segmented Sitka.



Keith at work.

The ribs of the small abstract figures were made using boat building techniques.

Abstract figure within Segmented Sitka.



1. **Mallet** for hammering a gouge into the wood. These are Keith's own well used mallets.

2. **Adze** for roughly hollowing out the wood. It is used in a swinging motion.

3. **Gouge**, a chisel with a hollow blade, for cutting grooves. It is knocked into the wood with blows from the mallet.

4. **Spoke shave**, like a double handled plane, this is used to pare down wooden surfaces until they are even.

After the two selected trees had been reduced to the right height, the two new tops were put in place. This was very exciting to do. Keith worked with two friends and they did everything by hand (no machinery). The two works were lifted by ropes slung between trees with the help of a pulley system.

SCULPTURE IN FOCUS:

SEGMENTED SITKA,

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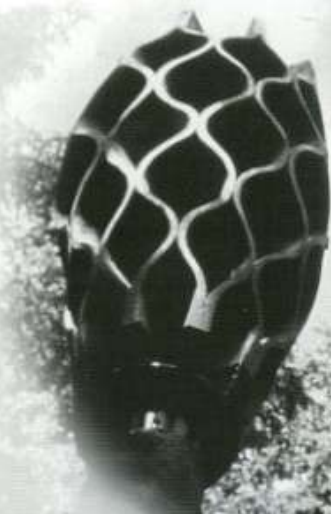
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Segmented Sitka,
Keith Rand, 1995

In Keith's words

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SCULPTURE IN FOCUS:

BIRKED SCAR,

Donald Urquhart



Birked Scar is situated on the lower northern slopes of Elrick Hill. As there is no obvious route to the work across the deep heather, please seek the advice of Aberdeen City Council Ranger Service when planning your visit. As you approach the work you will see a row of newly planted trees with an area of scorched ground beyond them.

Use these questions to stimulate discussion about the work and its relationship to the landscape around it. Stop as soon as you notice it and talk about your initial responses.

Then approach the work slowly and look at it from different angles.

At what point do you first notice **Birked Scar**? How can you tell that it is not natural?

What natural materials has Donald used and where can you see them in the surrounding landscape?

How does Donald make a link between the forest and the hill?

Where have you seen burnt heather before?

Why is this done?

Talk about other ways people mark the land.

Talk about ways in which the work is puzzling?

What is it for? Why can't you go inside it?

What else does it remind you of?

In what ways is it like a drawing?

Think about Donald's use of line, marks, texture.

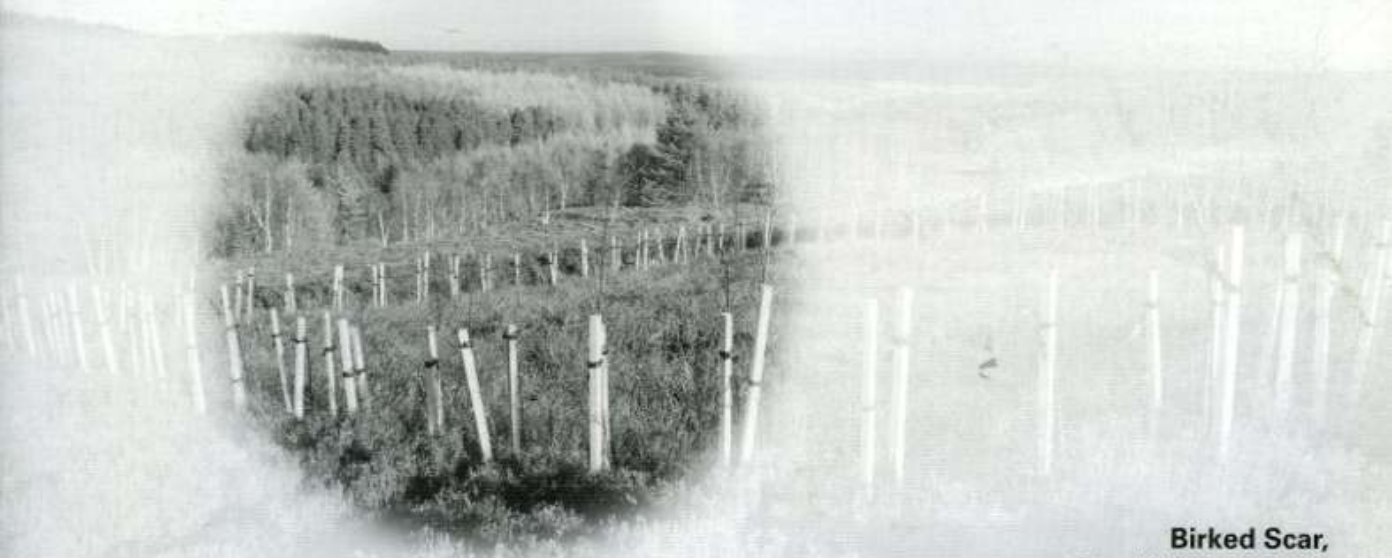
Discuss how the work will change; over time, in different seasons, in different light.

When would you best like to see it and why?

From what viewpoint do you think the work looks most striking, most intriguing?

Look at it close up, from far away and imagine how it might look from overhead.

Do you like it? Why/why not?



Birked Scar,

Donald Urquhart, 1999

In Donald's words

" My work is always about the landscape, about representing a particular place and my experience of it. I always try to do this in a direct and condensed form."

GETTING STARTED

Donald found the area and its views very beautiful and it reminded him of Perthshire where he grew up. He did not wish to impose upon the landscape, but to create something with natural elements that would change in appearance with the surroundings. He saw evidence of heather burning on nearby hills and felt this would be a good way to make a mark on the hillside. By planting trees, he hoped to link the wild hillside with the planned forest below.

Donald was also inspired by the ways people impose geometry on the landscape, e.g. as grids on maps, prehistoric stone circles, the rectangular format of a painter's canvas.

The distinctive pattern of a heather burnt hillside.



After making some rough initial sketches, Donald made very detailed illustrations in pen and ink to show what his work would look like.

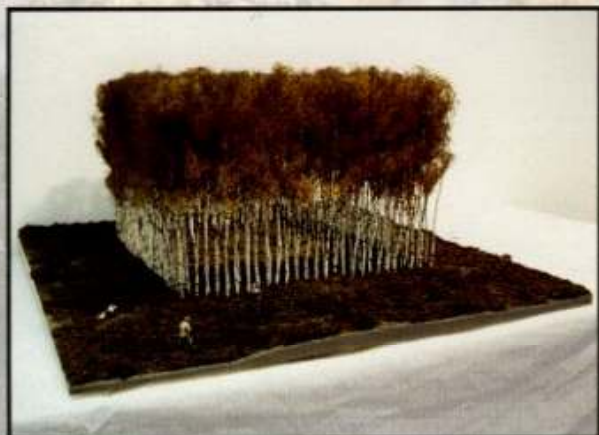
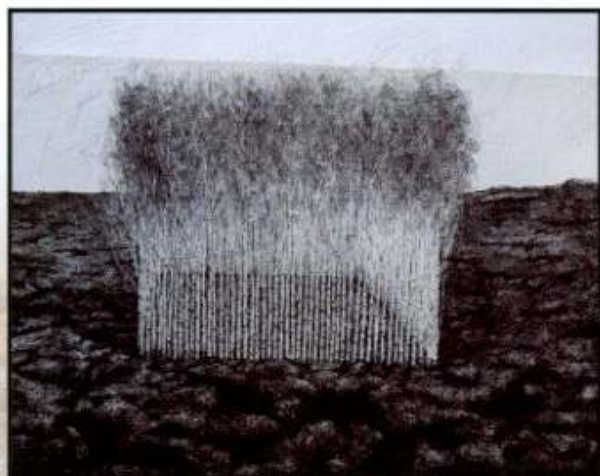
A precise square would be burnt in the heather measuring 50 feet by 50 feet. 200 birch trees would be planted in two close rows around the edge of the blackened square. Donald wished to create something that would be visible from the air, as many planes and helicopters fly overhead.

Illustration to show newly planted trees.



In time, the heather would turn from grey to white and then regenerate. The trees would grow to form a white cube. Each individual trunk would be like a line in a 3D drawing. The row of closely planted trees would also form a kind of veil through which to glimpse the impenetrable and, therefore, tantalising space beyond.

Illustration to show trees at maturity.



Donald made a model to show what the work would look like when the trees had grown to their full height. There is even a tiny man walking his dog. He was very keen that the work would intrigue regular visitors and walkers. He hopes that they will gradually become aware of the work, notice how it changes and take an interest in watching it grow.

Model of Birked Scar.

WORK IN PROGRESS

The work required a lot of planning. Donald already had experience of heather burning as he had worked with a game keeper during his Easter holidays from art school. The same game keeper was employed to supervise that part of the work.



Game keepers soaking the heather.

The work required a lot of planning. Donald already had experience of heather burning as he had worked with a game keeper during his Easter holidays from art school. The same game keeper was employed to supervise that part of the work.

After marking the square on the ground, Donald spent a week clearing a four foot strip to prevent the surrounding area from catching fire. This also provided the space for planting the trees. This was soaked with hoses immediately before burning. A trailer-mounted 60 gallon tank was brought to the site by an Argo (all terrain vehicle). Several journeys were needed to ensure the heather was sufficiently soaked.

Heather burning in progress.



The heather was very carefully burnt when the wind was blowing in the right direction. About twelve helpers were on hand with special brushes to beat out the fire if it spread beyond the cleared strip. See how strange and distorted Donald looks through the intense heat.



Donald with birch tree.



It was hard physical work planting the trees. It took Donald ten days to dig the holes in the stony ground. The trees were carried up the hill on foot, and it took a hundred journeys to get them all on site.

Donald used a white string, stretched tight, to help him plant the trees in a straight line. Stakes will support the trees for a few years and promote straight growth. It will take 70 years for the trees to grow to their full height of 50 feet. Their life-span will parallel that of local children.



While planting the trees, Donald saw two red grouse. Burning heather encourages grouse to breed, as they like the heather to be at different heights for nesting and feeding.

Red grouse.

Donald at work



OTHER WORKS BY DONALD URQUHART

Donald creates works from a variety of media, but sees himself first and foremost as a painter. His work is always created in response to the landscape and he represents it in simplified form. *Birked Scar* is the first work he has made by planting trees, but many of the ideas behind the work have been explored before.



Enlightened Stand, 1999

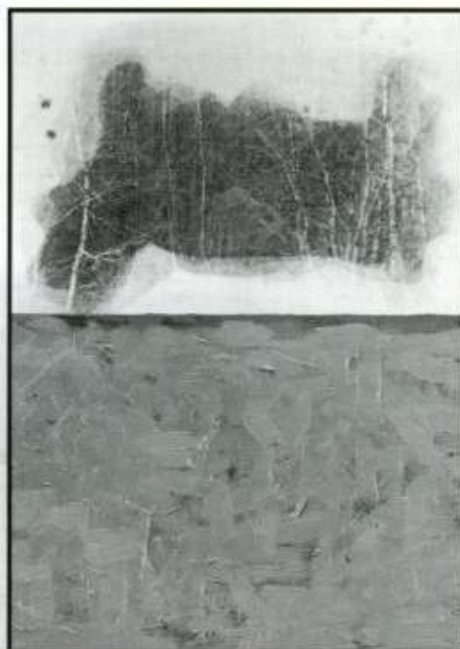
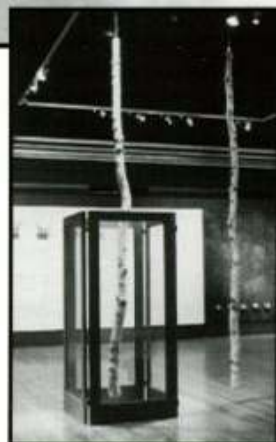
This work was made for a specific forest setting at Grizedale. A white rectangle was marked out on the ground and filled with white marble chips. The harsh effect was intended to reflect the deliberately manufactured landscape of the working forest. Strips were left bare to suggest the shadows of the trees. The positioning of these to suggest light falling from North to South refers to the intellectual illumination of England by philosophers of the Scottish Enlightenment.

To Do

- **Compare and contrast** *Birked Scar* with *Modern Nature* (13) to see how different artists are inspired by different elements in a similar landscape.
- **Compare and contrast** *Birked Scar* with other works that mark a boundary, or frame a space, e.g. *Untitled* (15), *Earth Chamber for the Trees and Sky* (4).
- **Compare and contrast** *Birked Scar* with *Markers* (5, 7, 10, 12), *Beacon* (6) and *Earth Chamber* (4) to see how different artists respond to contrast in the landscape.
- **Compare and contrast** *Birked Scar* with *European Bison* (1) to see how different artists refer to natural processes and cycles in their work.

Double Birch: Catalogued, 1995

In 1995, Donald brought some birch trunks into a gallery and suspended them from the ceiling. He placed a display case around one of them, creating a three-dimensional frame and thus showing how drawings can be made in space. It also reflects his interest in the way people try to order nature. *Birked Scar* expresses a similar idea in a different way; the trees become a box themselves.



Grey Birches No. 1, 1994

This is one of five works made to be displayed together. It shows a ghostly photograph of some silver birches above an area of textured grey paint. It demonstrates Donald's fascination with birches and his interest in monochromatic painting. It reminds us of the slender trunks of *Birked Scar*, juxtaposed with the prickly burnt heather, black at first, but fading in time through grey to white.

SCULPTURE IN FOCUS:

MODERN NATURE,

Dalziel and Scullion



Modern Nature is situated on the south side of Elrick Hill, overlooking Brimmond Hill. It can be found amongst deep bracken to the right of the path.

Use these questions to stimulate discussion about the sculpture and its relationship to the surrounding area.

Discuss your first impressions of the sculpture?

Choose words to describe it?
What does it remind you of?

What elements of the landscape (natural and man-made) does it draw your attention to?
Does it look at home in the environment?

When do you first hear an unfamiliar sound?
What does it remind you of? How does it make you feel?

When do you become aware that the sound relates to the sculpture?

Discuss where the energy comes from to transmit the sound.

How does this relate to natural processes?

Why do you think Matthew and Louise have chosen to use the sound of capercaillie, a bird that is now extinct from the area?

Make a list of natural and man-made sounds that you can hear.

How do you feel about man-made sounds in the natural environment?

Are they more or less intrusive than the visual evidence of technology?

What do you think Matthew and Louise feel about technology in the natural environment?

Do you think the work is successful in provoking thought?
Do you like it? Why/why not?



Modern Nature,
Dalziel and Scullion, 2000

In Matthew and Louise's words

"We try to make work that is forward looking, embracing technology, but demonstrates respect for the past and the world we live in."

GETTING STARTED

Matthew and Louise enjoyed their walk up the hill. They were interested in the evidence they saw of civilisation; the airport, mobile phone towers, the remains of a quarry. They were keen to acknowledge the presence of technology and not to create a natural work. They also wanted the work to linger in the imagination, and so decided to incorporate an element of sound. They made a video of the site to help them recall what it was like.



Male capercaillie.

Dobson and Sutherland

In order to choose a suitable species of wildlife to use for the sound element, Matthew and Louise paid a visit to the department of zoology at Aberdeen University. They discovered the capercaillie was ideal for their purposes. As an ancient Scottish bird, it made a link with the area's natural past. However, as it was no longer present, it raised questions about the impact of people on the environment. It also had an extraordinary mating call which would give a strange and slightly sinister atmosphere to the work.



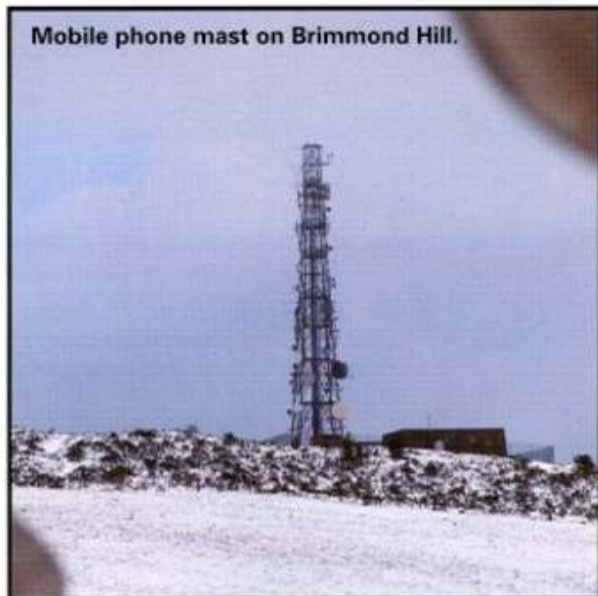
Still from video of model.

Dobson and Sutherland

They asked a friend to imagine what a visit to the finished work would be like and commissioned him to write an essay describing it. **Extract from essay by John Calcutt.**

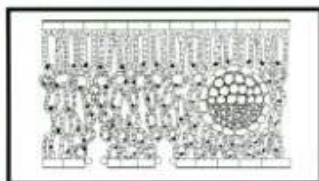
"A cloud passes by. A plane takes off. A fir tree whispers. A truck engine throbs. A metal pole glints. A capercaillie calls."

Mobile phone mast on Brimmond Hill.



Mike Lowther

Diagram of photosynthetic cells in a leaf.



Matthew and Louise were also fascinated by the ancientness of the sun, and how its light travels millions of miles to reach the Earth's surface. In using solar panels to transform light into power, they wanted to parallel the natural process of photosynthesis.

The idea to use saucer-like discs was partly inspired by massive satellites near their home in Banff. The discs also refer to the modern methods of communication, visible from Elrick Hill.

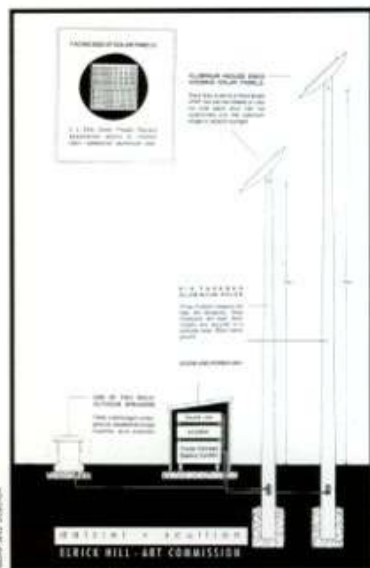


Mormond Hill, Banff.

Dobson and Sutherland

Once they had formed their idea, they set about making a model. After much searching for saucer-like dishes, they discovered a watering can rose of the ideal proportions. Six roses were stripped of their surrounds and mounted on slender stalks to get the desired effect. The model was filmed against the sky.

WORK IN PROGRESS



The work required very careful planning and the involvement of many people. Matthew and Louise designed the structures, but used others to make them. A specialist in sound installation advised on the sound aspect and organised the installation of the work.

Diagram to show the components of the sculpture.

The slender stalks were obtained from a street lamp manufacturer and ordered through a catalogue. The fixings were made by a local company to the specifications of Matthew and Louise, and the dishes were made by another company using a spinning and pressing method.

Page from the street lamp catalogue showing the "Sterling" model.



Matthew and Louise worked out the positions in advance, using wooden poles. They wanted the informal grouping to look a bit like a clump of the young birch trees which grow on the hill.

Wooden poles marking the precise location of the sculpture.



Foundations (1.5 metres deep) were dug for each of the stalks. Making sure each one was correctly placed and completely vertical was a tricky task on the sloping ground. Trenches were dug for the underground cables.



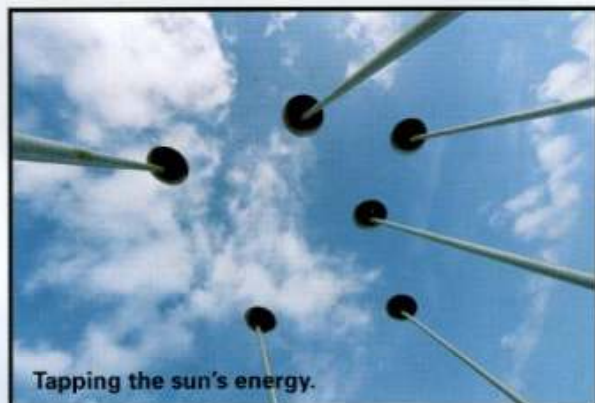
Putting in the stalks.

After the discs had been slipped onto the stalks, the work was ready to transmit the call of the capercaillie. Matthew and Louise were pleased with the final result. Having planned the work to the last detail, it was exactly as they had anticipated. Their dog flew into the bushes in search of the invisible bird.



Aluminium stalk being carried to the site.

Installation was carried out in autumn, so as not to disturb nesting birds. Three men worked on and off for three weeks. All the components, tools and cement had to be carried up the hill on foot.

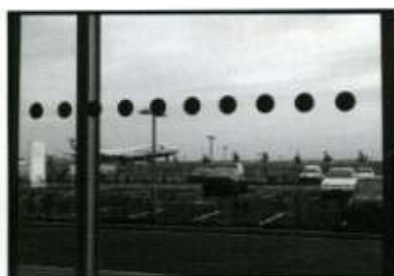


Tapping the sun's energy.

OTHER WORKS BY DALZIEL AND SCULLION

The main theme that Matthew and Louise explore in their work is "man's" interaction with the environment. They are fascinated by modern technology, and share an optimistic view that it can exist in sympathy with nature. They make many different things from a wide variety of media. Sound is often involved, but each work retains a sculptural feel.

Here are some other works which share something in common with Modern Nature.



Migrator, 1997

This work was commissioned for the new World Business Centre at Heathrow Airport. It consists of eight slim tower speakers positioned diagonally across the foyer. Periodically, these broadcast the calls of migratory coastal Scottish birds. The sounds were mixed and edited so that the bird calls appear to travel from one side of the space to the other. Two 23 inch television monitors on simple stands show continuous footage of an endless journey over the sea.



Wing, 1995

This gallery work consisted of three oval video projections of chickens, filmed in a deep litter chicken barn close to where Matthew and Louise live. The images were projected onto prepared areas of the floor, and above each image was suspended a conical "brooder" heater. An ambient sound track with wild bird sounds could also be heard in the space.



The Horn, 1993/7

This work was commissioned for Polkemmet Country Park, close to the westbound carriageway of the M8. It acts as a landmark, designating the halfway point between Edinburgh and Glasgow. One enormous, slender and slightly menacing structure towers above the cars and broadcasts sounds to them. A large team of engineers and manufacturers were needed to construct and install it.

To Do

- **Compare and contrast** Modern Nature with Beacon (6) and look at the ways the two works refer to technology in the environment.
- **Compare and contrast** Modern Nature with Birked Scar (11) to see how both works respond to features of the surrounding environment.
- **Compare and contrast** Modern Nature with European Bison (1) to see how both works make reference to an ancient and endangered creature.
- **Compare and contrast** Modern Nature with other works which change according to environmental conditions, e.g. Birked Scar (11), Earth Chamber for the Trees and Sky (4).
- **Compare and contrast** the working method of Matthew and Louise with that of another artist, e.g. Keith Rand (8).

ARTISTS' BIOGRAPHIES

John Aiken

Born: Belfast, 1950

1968-69 Chelsea School of Art (Foundation)
1969-73 Chelsea School of Art (Sculpture)
1973-75 British School at Rome
(Rome Scholarship in Sculpture)

Currently: Artist, Professor of Fine Art at
The Slade School of Fine Art,
Head of Sculpture, University College London

John creates works of diverse scale: monumental and environmental sculpture for public places, small sculptures for galleries, photoworks, drawings and prints. One of the most important aspects of his work is an interest in location and site. A recurrent theme is the relationship between architecture and landscape, nature and culture, historic and contemporary. *"The context for each sculpture is alive and vital at all times - the work must play 'an active role' in the space it occupies."* The resulting work is usually abstract and relatively minimal and is often composed of carefully worked blocks and slabs.

John has recently been working with granite and limestone and using combinations of materials such as steel, wood and stone. Many of his works, usually commissions, are factory-made, due to the complexity of construction and scale. *"The quality of the materials employed in these sculptures and the special use of surface finishes, textures and colour are vital to the concept of the work."*

Travel has also played an important role in his shaping ideas. "Urban environments, maps and journeys are evident in many of my projects. My role in art education is also very important as it provides a forum for research ideas and collaborations with other artists and academics from other disciplines."

Large scale works were recently completed for a historic location by the City Walls, Londonderry, Northern Ireland (1999). Two monumental sculptures in Portuguese granite can also be seen in St. Anne's Cathedral Square, Belfast. Four major sculptural installations were created for a city centre block, the Urban Studies Plaza, Portland, Oregon (2000).

Simon Beeson

Born: Croydon, 1961

1980-83 University of Manchester (Architecture)
1984-88 Hull School of Architecture (Architecture)
1990-95 University of Minnesota,
(Master of Architecture)

Currently: Part-time tutor in architecture at
Edinburgh College of Art, public artist and
exhibition curator

Simon is an artist and architect who makes *"useful public art"*. His work often involves the creation of places for people to gather together for social experience, as well as practical use. He explores the idea that *"meeting, sitting, reading, looking, waiting, picnicking or crossing a bridge can be about more than function, but can be about ourselves and our neighbours."*

Simon is interested in the ordinary (man-made) things in our environment, and his work is usually made from wood and what he calls *"B&Q technology"*.

He often works with others, such as the local steel fabricators at Tyrebagger, and welcomes their contribution. Making then becomes a social activity. His past experience of working on hospital art projects has helped shaped the ideas behind his work, as well as collaborating with public artist, Siah Armajani, in Minnesota for two years.

Recent works include a collaborative project with Nicola Moss for Kielder Forest, Northumberland. This involved the design of **stone benches** for a pathway around the Bull Crag Peninsula (1998). In 1996, he assisted Siah Armajani in the creation of a **reading garden** for the Villa Arson Art School, Nice (France) and the **Olympic Bridge and Tower**, Atlanta (USA). In 2000, his work was included in **Without Day**, an exhibition of proposals for the new Scottish Parliament at the City Art Centre, Edinburgh.

ARTISTS' BIOGRAPHIES

Matthew Dalziel and Louise Scullion

Born: Irvine, 1957 and Helensburgh, 1966

Matthew

- 1981-85 Duncan of Jordanstone College of Art, Dundee (Sculpture)
- 1985-87 Gwent College of Further Education (Documentary Photography)
- 1987-88 Glasgow School of Art (Postgraduate Sculpture and Photography)

Louise

- 1984-88 Glasgow School of Art (Environmental Art)

Currently: Artists and Research Fellows at Duncan of Jordanstone College of Art, Dundee

Matthew and Louise have worked together since 1993. The main theme that they explore in their work is "man's" interaction with the environment. *"We are concerned with issues around ecology - we try to make work that is forward looking, embracing technology, but demonstrates respect for the past and to the world we inhabit."* Their work is always made in response to the context that it will be seen in and consequently, the form and materials that they use vary from piece to piece. Even though the main component might be sound or projected film, the works tend to have a "sculptural feel" about them.

The ideas behind their work are also influenced by their childhood experiences; Matthew remembers poaching with his father in the Kilmarnock hills and Louise, growing up next to Faslane Polaris Submarine Base. They now live in a small fishing village in a rural part of north east Scotland, where the surrounding landscape has influenced their work over the last eight years.

Recent works include **The Horn** (1998), commissioned for Polkemmet Country Park, close to the M8 motorway between Edinburgh and Glasgow and **Migrator** (1997), World Business Centre at Heathrow Airport. **The Way Stations** (1998/9), an exhibition of photographic work, was shown at the Duff House Gallery, Banff. **Another Place** (2000), a large scale video projection work, was commissioned by the Gallery of Modern Art, Glasgow and bought by Aberdeen Art Gallery. Matthew and Louise are currently working on a piece called **Mirror** for Copeland Borough Council, Whitehaven. A mirror, 4x10 metres will project an image of the sea into the sky.

Chris Drury

Born: Colombo, Sri Lanka, 1948

- 1966-70 Camberwell School of Art, London (Sculpture)

Currently: Full-time artist

Through his work, Chris explores "man's" relation to the land and to the cosmos. *"I am categorised as a land artist, or someone who works with art and nature. In reality my work explores nature and culture, inner and outer. I travel and work in out-of-the-way places, often alone."*

Works made outside, in response to and for a specific environment, include shelters, cairns and fire cairns. Made from natural materials he finds in the landscape, these are often of a transient nature, and documented as photographs.

His gallery based works include shelters, baskets and installations made from natural and found materials, as well as works on paper, drawn, printed and written.

He has also worked extensively with small communities in Europe, Japan and America, collaborating with others and making works which form an integral part of the landscape.

Recent works include **Wave Chamber** (1996) at Kielder Reservoir, Northumberland, **Hut of the Shadow** (1997), Lochmaddy, North Uist, and **Coming Full Circle** (1999), Stacksteads Community Woodland, Irwell Sculpture Trail, Lancashire. His recent exhibition **Journeys on Paper** (2000) included works on paper created using earth pigments and blood, mushroom spore prints and woven maps.

A wealth of information and images can be seen on his website: www3.mistral.co.uk/chrisdrury

ARTISTS' BIOGRAPHIES

Sally Matthews

Born: Tamworth, 1964

1982-83 Loughborough College of Art and Design (Foundation)

1983-86 Loughborough College of Art and Design (Sculpture)

Currently: Full-time artist

Sally's sculptures are all based on animals. *"Everyone has their own reasons for using animals in their art, but for me I always go back to the animals themselves for inspiration. My love of them, their different form, movement, smell and nature are the reasons for my making them. Their nature, even of a domesticated or trained animal, is unpredictable and wild, their presence is always enlivening. I want my work to remind people of the need for animals and the example their nature provides us with."* Her use of materials reflects her interest in making the animals look natural in their surroundings. Peat, mud, sheep's wool or wood are chosen for rural settings, where Sally likes to work on site. In urban surroundings, her animals usually need to be more robust, and she often uses welded scrap metal or bronze. Her resourcefulness developed as a result of living on a farm, where she learnt to mend and make with whatever was to hand. She has always been fascinated by animals, and grew up observing them closely. Her father was a veterinary surgeon and her mother a breeder of pedigree animals.

A visit to Grizedale as a student had a profound affect on her work, and she was given her first residency there soon after leaving college.

Recent works include **Wolves** (1993), Grizedale Forest, **Welsh Mountain Ponies** (1996), Garwnant Forest, Myrthyr Tydfil, **Steel Ponies** (1996-7), Bilston, Wolverhampton Borough Council, **Curlew** (1999) Cardiff Bay Arts Trust. Her exhibition of new animal sculptures and drawings, **Sentient Beings**, Oriel Mostyn, Llandudno, will be touring until July 2001. This includes sheep made from peat on steel and wire frames and ponies made from felted sheep's wool.

Vong Phaophanit

Born: Savannakhet, Laos, 1961

1980-85 Ecole des Beaux Arts, Aix-en-Provence, France (Painting)

1996-97 DAAD Scholarship, Berlin

Currently: Artist and visiting tutor at the University of the West of England and Chelsea School of Art

Vong's work is created in response to the world around him, to things he has seen, heard or read. The idea or image which forms in his mind dictates the particular medium through which to express it. In recent years, he has used a great variety of media; video, film, neon lights, plastic, rubber, and rice. The processes involved in making his works are as diverse as the materials he uses and he often seeks professional help on the construction/engineering side. He sometimes collaborates with other artists and architects.

Each work is conceived in response to a different situation and consequently Vong does not consciously explore specific themes. However, it is possible to see the recurrence of certain ideas over time. Earlier works often deal with memory and identity. The creation of walls and barriers, along with the use of script and light, reappear as visual themes. His works are stripped down to their bare essentials, so as to eliminate reference to anything else.

Vong's approach to his work is influenced by his training as a painter. His experience of living in different countries and cultures has also contributed to the way he perceives his environment.

Recent works include **atopia** (1998), a site-specific commission for the Ballroom of the Royal Festival Hall, London and **atopia** (1997), for the DAAD Gallery, Berlin. The Festival Hall work involved the creation of a huge rectangular form made from reflective plastic and spiky pigeon-sticks. In 1993, his **Neon rice field** formed part of the Turner Prize Exhibition, Tate Gallery, London.

This consisted of seven tons of white rice, arranged in furrows with strips of red neon glowing through the translucent grains.

ARTISTS' BIOGRAPHIES

Keith Rand

Born: Rinteln, West Germany, 1956
 1975-78 Cartographic Surveyor
 1978-79 Batley, Yorkshire (Foundation Course)
 1979-81 Winchester School of Art (Sculpture)

Currently: Full-time artist

Keith's work often addresses issues to do with "man's" relationship to the environment. *"I care for the environment and love the landscape and the life it supports. Humans are arrogant in believing they control nature- or have power over it. I am utterly dismayed at the pace of environmental destruction and pollution and strive to modify my own impact on it as best I can."*

His sculptures are made from wood, using traditional methods of construction. *"My work explores process. I am a maker, as opposed to someone who uses found objects or film etc. Work begins with the raw material, and through the physical activity of processing a log or a board, my ideas emerge."* His work often involves the deconstruction of a single log, and the creation of a new form from the reassembled sections.

Many of his works are created in response to a specific setting and aim to encourage greater sensitivity to the surrounding environment. Outdoor commissions often include functional pieces such as bridges and seats.

Recent works include **Carrbridge Trio** (1990), Glencharnoch Wood, Carrbridge, **The Passage** (1993), Grizedale Forest, Cumbria, and **Original Form** (1999), Canary Wharf, London. His work **Senser** (1999) was recently included in *Shape of the Century- 100 Years of Sculpture in Britain*, shown in Salisbury and London (Canary Wharf).

His first public commission **Owl Arch** (1989) was made for the Duthie Park Japanese Garden, Aberdeen. This consists of a 14 foot gateway constructed in larch, oak and elm.

His sculpture **Blooming Box** (1992), an undulating pod-like form, can be seen at Aberdeen Art Gallery.

Marion Smith

Born: St Andrews, Fife, 1969
 1987-91 Grays School of Art, Aberdeen
 1989 Hoogeschool voor Kunsten, Arnhem, The Netherlands

Currently: Wood Workshop Technician (Fine Art), Glasgow School of Art

Marion works mainly with wood and stone to create robust and uncomplicated forms. Much of her early work was inspired by her upbringing in Fife, and drew upon nautical and agricultural imagery. More recently, she has become interested in anatomy, medicine and both historical and contemporary ways of looking at the human body. Her methods of construction are traditional.

"Through working with materials by cutting, separating, rejoining, pinning, mending and using different surface treatments, I have learned how to get the materials and ideas to work together." By working on a piece over a long period of time, she hopes "to eliminate ideas which over complicate."

In recent years, she has been experimenting with other media; printmaking, tapestry and bronze casting, as a way of generating ideas for new pieces.

Recent works include **Spade Stack** (1994), for the Gyle Shopping Centre, Edinburgh, and an untitled piece (1994) for the Peatyards Rehearsal Rooms, Haddo Arts Trust, Tarves, Aberdeenshire. This work can be seen by prior arrangement (01651 851 770). In 1999, she took part in a group project *"Fire in the Land"* initiated by the Scottish Sculpture Workshop, Lumsden. Her relief carving drew upon both the weave of cloth and the incidental man-made marks she observed in the landscape.

Marion regularly exhibits in the annual shows of the SSA Edinburgh and RGI Glasgow.

ARTISTS' BIOGRAPHIES

Donald Urquhart

Born: Bankfoot, Perthshire, 1959

1978-82 Edinburgh College of Art
(Painting and Drawing)

Currently: Full-time artist

Donald's work is always based upon his direct observation and experience of the landscape, whether it is created for a specific site or in the studio. *"It can be characterised as being highly formal in format, and aims to create a quiet and poetical dialogue with the viewer about the landscape it inhabits or is derived from."*

Much of his work draws upon his experience as a painter, although he has used many different media in recent years, including sound installation, stone, glass, text and screen printing. He uses this varied approach because the idea behind a work, or its location, will often suggest the medium through which to convey the idea most succinctly.

His rural upbringing in the village of Bankfoot, at the foot of the Grampian Mountains, has influenced the way he works. *"A great deal of my childhood was spent in solitary exploration of that landscape. Walking and observation of the landscape remain fundamental to my art practice."*

He is also influenced by Minimalist artists such as Carl Andre, Robert Ryman and Ad Reinhardt from the 1960's, as well as the precision of early Gaelic nature poets such as Duncan Ban MacIntyre.

Recent works include **An Enlightened Stand** (1999), at Grizedale Forest, **Thocht Stone** (1999), at Perth Sculpture Trail and Recurring Line, North/South (2000), a planted line of snowdrops, 1 x 100 metres, at the Irish Museum of Modern Art, Dublin. A set of screen prints, **The Icelandic Suite** (1999), is available for viewing at the Peacock Printmakers, Aberdeen.

Donald has recently taken up the Duff House Artist's Fellowship and is working on a series of interventions in and around the house. These will be on public display in July 2002.

Allan Watson

Born: Blairgowrie, 1960

1982-88 Gray's School of Art, Aberdeen (Sculpture)
1988-92 Gray's School of Art, Aberdeen (PHD)

Currently: Artist and full-time lecturer
(Gray's School of Art, Aberdeen)

Allan's work involves the construction of ambiguous objects, which often appear to have some kind of function. *"I try to create inanimate objects that have a life about them"*. For the last five years, he has been working with timber and industrial timber-board such as plywood. *"Since I was a student, the process of handling and playing with materials has always been of central importance to my work, the hands on activity of discovering what a material will do, what it will not do. In general, I prefer materials to speak for themselves, preferring not to change them radically, but gently transforming them into simple forms and constructions."*

During 1999, he began to investigate his fascination with flat surfaces and to create either square or rectangular wall pieces called "wood paintings".

His work is influenced by his experience of growing up on a farm in rural Perthshire and by looking at the world around him.

Recent works include **Concrete Jungle** (1994-5), a permanent outdoor sculpture at The Gyle Centre, Edinburgh, **What goes Around** (1997), an undulating hoop of plywood and **Parabolic Shape** (1998), a hill-like form of timber and chipboard. A major exhibition of his work was shown at the Peacock Gallery, Aberdeen in 1998 and in summer 2000, he was artist in residence at the Nordic Artists Centre in Dale, Norway. The works Allan created during the residency developed his interest in flat surface and strove to communicate the feelings and moods that the local landscape inspired in him.

Images of these works can be seen on Allan's website www.rgu.ac.uk/criad/watson/main.htm

ARTISTS' BIOGRAPHIES

Peter Wheeler and Mary Little

Born: Austria, 1947 and Co. Down, N. Ireland, 1958

Bius, Furniture Design

Peter

1970-71 Hornsey School of Art (Foundation)
1971-74 Central St Martins, London (Product Design)
1974-77 Royal College of Art, London
(Furniture Design)

Currently: Furniture designer and part-time lecturer

Mary

1978-81 Ulster Polytechnic (Furniture Design)
1982-85 Royal College of Art, London
(Furniture Design)

Currently: Furniture designer

Mary and Peter founded Bius to design bespoke contemporary furniture for corporate and private clients and for the public sector. They work in a broad range of materials and use a variety of processes depending on what is appropriate. Their choice is affected by various factors e.g. the concept, the environment / interior, client preferences, climate conditions, function, budget, quantity and timescale. Consequently, the scope of their work is very broad, making it both exciting and challenging. They explore ways of combining the function of a piece of furniture with the sculptural or conceptual aspects of an idea. *"In rationally working towards an objective we may create a piece with an unexpected character and identity. The result to some people may be difficult - it may not be familiar."*

Recent works include the **air-chair** (1996), 12 lightweight chairs, commissioned for public use in the Gallery of Modern Art, Glasgow. *"The design intention was to make the chairs appear to hover above the floor with the body, like translucent petals, almost melting into the background."* The **bi-chair** (1997) was commissioned by the London Filmmakers Co-op for its reception and rest areas. Bius designed four pairs of upholstered swivel chairs with tables.

Images and further information can be found on <http://www.users.globalnet.co.uk/~bius/>

Doug Cocker

Born: Alyth, Perthshire, 1945

1963-68 Duncan of Jordanstone School of Art,
Dundee

Currently: Full-time artist

Doug describes himself as a sculptor who constructs, rather than one who carves or models. He mostly uses wood for studio works, and granite for outdoor commissions. Wood is chosen for its speed and adaptability, granite for its durability and beautiful surfaces. Doug previously worked in sheet bronze, steel or aluminium.

He sees himself as a formalist in the tradition of artists such as Brancusi; weight, proportion, scale, economy of means etc. are important factors in his work. The themes that he explores are diverse. Through the 1980s most of his work responded to socio-political issues, and more recently to the landscape. He also seeks and uses parallels in music and to some extent literature. His response to human behaviour continues to be a key springboard. Drawing plays an important role in the development of his ideas and these often take the form of spontaneous sketches and doodles.

Recent work includes **Ghost** (1999) at House for an Art Lover, Bellahouston Park, Glasgow. He described this as a *"vertical, hard, contemporary image, contrasting with the history-laden mass of the building"* (a Mackintosh house). He has also recently completed an eight part work for Scottish Equitable, at the Gyle, Edinburgh. His work **Case Legend**, made from wood, metal and mixed media, can be found in the collections of Aberdeen Art Gallery. It is not always on display but can be seen by appointment. **Meridian** (1990), a 15 foot stainless steel sculpture, can be seen up high on the exterior of Grampian House, Mobil (UK) Headquarters, Aberdeen.

WHERE TO GO FOR FURTHER INFORMATION

For information about Sculpture at Tyrebagger:

Art in Partnership
233 Cowgate
Edinburgh, EH1 1JQ
Tel: 0131 225 4463
e-mail: info@art-in-partnership.org.uk
<http://www.art-in-partnership.org.uk/aip/>

For information about Tyrebagger Wood and other forests in the area:

Forest Enterprise
Kirkton of Durris
Banchory
Kincardineshire, AB31 6BP
Tel: 01330 844537

For educational publications about trees and forests:

Sally York, Education Officer
Forest Enterprise Headquarters
231 Corstorphine Road
Edinburgh, EH12 7AT
Tel: 0131 334 0303

For information about the wildlife or management of Elrick Hill:

Aberdeen City Council Ranger Service
Arts and Recreation Department
St. Nicholas House
Broad Street
Aberdeen, AB10 1XJ
Tel: 01224 897400
They can also provide a leaflet about the Four Hills Walks, a guide to walks on Elrick and Brimmond Hills.

For information on native Scottish Wildlife:

Highland Wildlife Park
Kingraig
Kingussie
Inverness-shire, PH21 1NL
Tel: 01540 651 270
<http://www.kingraig.com/wildlife>

For information about the local environment and for advice on combining a visit to Tyrebagger with a visit to the Environmental Education Centre:

Allan Paterson
Aberdeen Environmental Education Centre
Top floor, Skene Square Primary School
Aberdeen, AB25 2SH
Tel: 01224 640864

For information about archaeological sites in the area:

Aberdeen City Council Archaeology Department
Arts and Recreation Department
Whitespace
60 Frederick Street
Aberdeen, AB24 5HY
Tel: 01224 523640

For information about related collections at Aberdeen Art Gallery:

Aberdeen Art Gallery
Schoolhill
Aberdeen, AB10 1FQ
Tel: 01224 523700
www.aagm.co.uk

For advice on a combining a visit to Tyrebagger with a trip to Aberdeen Art Gallery:

Cultural Services Education Officer
Arts and Recreation Department
St Nicholas House
Broad Street
Aberdeen, AB10 1XJ
Tel: 01224 523652

For information about prints made by Tyrebagger artists, prints that explore related themes and for advice about a combined visit:

Peacock Visual Arts
21 Castle Street
Aberdeen, AB11 5BQ
Tel: 01224 639 539
e-mail: peacockprint.co.uk@virgin.net

section: FURTHER STUDY

**WHERE TO GO FOR
FURTHER INFORMATION (cont)**

For further information about artists and processes:

Scottish Sculpture Workshop
Lumsden
Huntly
Aberdeenshire, ABJ4 4JN
Tel: 01464 861372
ssw.org.uk

The Scottish Sculpture Workshop is mainly a facility for artists and school visits are discouraged due to safety reasons. However, outreach projects are sometimes carried out with local schools. The SSW can provide information and publications about artists and is currently drawing up an inventory of public art in Aberdeenshire. It can also provide information about the **Lumsden Sculpture Walk** which is currently under review.

For information about sculptures in The Forest of Dean:

Forest of Dean District
Bank House
Bank Street
Coleford, GL16 8BA
Tel: 01594 833057

For information about sculptures in Grizedale Forest:

Grizedale
Ambleside
Cumbria
LA22 0QJ
Tel: 01229 860291
www.grizedale.org

For information about sculptures in Kielder Forest:

Kielder Forest District
Eals Burn
Bellingham
Hexham
Northumberland, NE48 2AJ
Tel: 01434 220242
www.kielder.org

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Mary-Jane Opie
Dorling Kindersley, 1994

100 Paintings

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Aberdeen Art Gallery and Museums
City of Aberdeen District Council, 1984
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Andrew Patrizio
Craftsman House
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Art Data
London, 1995
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Phaidon Press Ltd, 1998
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Contemporary Artists' Interpretations and Solutions
Barbara C. Matilsky
Rizzoli International Publications Inc,
New York, 1992
ISBN 0 8478 1592 7

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Eileen Adams
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Canongate Press
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ISBN 0 86241 349 4

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Bill Grant and Paul Harris (Eds)
The Grizedale Society, 1996

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Sculptures in the Forest of Dean
Rupert Martin
Redcliffe Press Ltd
Bristol, 1990
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Books about the local area

Aberdeen - Wildlife and People

Joyce Gilbert
Nature Conservancy Council, 1990

Biodiversity in North-east Scotland-
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North-east Scotland Local Biodiversity
Action Plan Steering Group, 1998
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Bius

www.users.globalnet.co.uk/~bius

Doug Cocker

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 Edinburgh
 Edinburgh, 1995

Sculpture- an Abbey and a Cathedral
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 Malmesbury Abbey and Gloucester
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 Wilts, SN16 9DB

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Sculpture in Scotland
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 The Travelling Gallery (exhibition
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 Scottish Arts Council
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 Keith Hartley
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Website: www3.mistral.co.uk/chrisdrury

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 Crawford Art Centre, St Andrews, Fife,
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 Crawford Art Centre, St Andrews, Fife,
 1997

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 The House for An Art Lover
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Fire in the Land
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 Scottish Sculpture Workshop, 1999
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From Light
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 Laura Corballis (Ed)
 Eddie Chambers
 Bristol, 1995
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 1998

Donald Urquhart

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 "Sylvia"
 Inverleith House, Royal Botanic Garden,
 Edinburgh 1994

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Allan Watson

www.rgu.ac.uk/criad/watson/main.htm

sculpture at **tyrebagger**



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