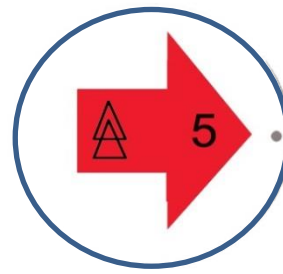
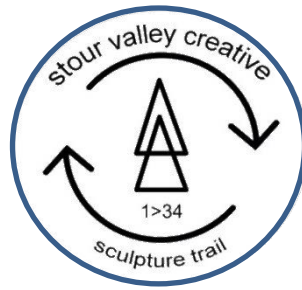




stour
valley
creative

sculpture trail

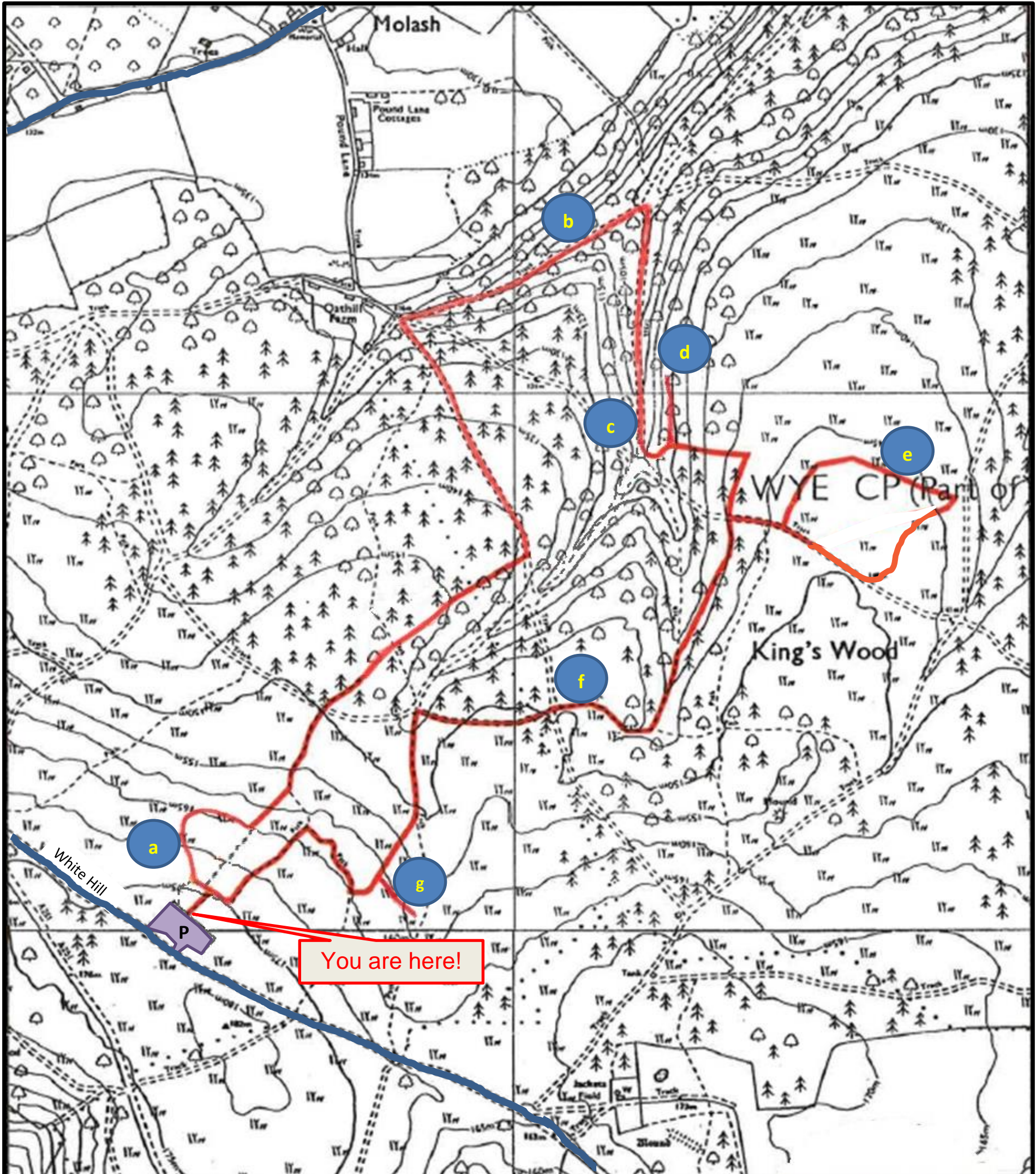


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Projects / Stour Valley
Creative / Sculpture Trail

The sculpture trail is signposted
clockwise in numerical order - posts 1-34
The trail is approx. 6 km / 3.5 miles long



- a. *Living Arch* – Richard Harris
- b. *Super Kingdom* – London Fieldworks
- c. *Ring* – Rosie Leventon
- d. *Score for a Hole in the Ground* – Jem Finer

- e. *Via lucem continens* – Lukasz Skapski
- f. *Tabula3* – Anthony Heywood / Uwe Derksen
- g. *B52* – Rosie Leventon

Sculptures

a) Living Arch by Richard Harris 1994

Sweet chestnut coppice has been bent and woven to form a living crescent shaped hedge with an arched form that strides a footpath. It encompasses a clearing in the woods, which encourages plants and insects and biodiversity in the woods – not a common practice when the piece was created. Harris has created a modern artwork that is formed from and forms part of the landscape, which continues to grow and change with every year and season.

b) Super Kingdom by London Fieldworks - 2008

Formed of 3 'animal houses' based on Stalin's *Palace of Culture and Science*, Mussolini's *Square Colosseum* and Ceausescu's *Palace of the Parliament*. Political in nature the sculptures examine how architecture affects and represents attitudes, community and hierarchy, linking this to nearby Ashford's 'growth', as well as environmental aims to re-wild and manage species movement. Work will take place in 2017 to re-secure and repair the sculptures.

c) Ring by Rosie Leventon - 2003

Inspired by prehistoric earth works or barrows found in the area, *Ring* forms an almost perfect circle from the land itself. Echoing the 'Land Art' practitioners of the 1960s she unexpectedly created a dew pond; a watering place which deer and other animals use to this day.

d) Score for a Hole in the Ground by Jem Finer - 2006

A sculpture formed of a rusted steel horn over a gridded well in which are suspended artist-made percussive instruments, all of which is linked via underground pipes to a dew pond above. Conceived to harness the sounds of the water dripping down from the dew pond, to join the sounds of wind and birdsong in the woods.

e) Via lucem continens (light walk) by Lukasz Skapski – 1999

An avenue of yew trees line and frame a clearing approx. 100 metres long. A large stone is set at one end to give a view of the clearing which will frame the setting sun on Midsummer's Eve. A Millennium project with the long view, as it will continue to take shape as the yew trees grow to maturity.

f) Tabula3 by Anthony Heywood and Uwe Dirksen – installed 2016

Replacing the original *Tabula* which was destroyed by vandals, the new *Tabula* is a form of table conceived as a 'social sculpture', which provides a meeting place at the junction of woodland rides, and a focus of possible exchanges and events. Like many of the sculptures on the trail it is formed from materials that relate to the site; in this case wood from working woodland.

g) B52 by Rosie Leventon – 2006

A sculpture formed in the shape of a B52 bomber by clearing an area of coppiced sweet chestnut. The shape can be understood on the ground but is clearly visible from the air or Google Earth. Inspired by her research during the 2nd Gulf War and witnessing planes flying overhead, Leventon wanted to create a long-term positive statement about destructive forces. The clearing provides habitat for a range of plants and species and increases biodiversity in the woodland. As the area has recently been coppiced a dead hedge has been created around the shape to maintain the outline whilst the coppice regrows.