**Public Sculpture in the Town and on Campus**

ALISON: Well, good afternoon, everyone. It's an absolute pleasure to be chairing this session, 'Public Sculpture in the Town and on Campus', and before I introduce our speakers, there are a few housekeeping items for you to take notice of. The session is being recorded, so if you have to leave for any reason before the end of the session, the video will be made available on Art UK's YouTube channel in due course. Closed captions are available, thanks to live captioning by Stagetext. A transcript will be available after the conference, on request. Participants who wish to use this should click on the 'CC' button at the bottom of their screen to access the captions. Could you also please - questions. Could you leave your questions via the Q&A button, rather than the chat button? You can do this at any time and questions will be put to the speakers after the first two papers, when we have about five minutes for questions, and at the end of the session. And could you, because we have four speakers, make sure that you indicate who your question is addressed to - that would be enormously helpful. So our session this afternoon is focusing on public sculpture, how it is curated and presented in a variety of settings, in New Towns in Scotland and in towns and cities in England, on the university campus and in the historic garden landscape. One of the range of issues that our speakers are all looking at is how these collections have developed, how they've evolved, over time and what the connections are between the sculpture and their various local communities and, indeed, between the more transient viewing public of more temporary exhibitions or installations. Our first speaker is Andrew Demetrius, an artist, curator and researcher based in Fife in Scotland. He is currently researching his PhD in the school of art history at the University of St Andrews where he is curator, and his topic is Scotland's New Town Art movement. So over to you, Andrew.

ANDREW: Right, OK, hi. This paper is intended as an introduction to the public art of Scotland's five New Towns, describing the situation that gave rise to this art, to look at ways in which this local grouping developed ideas that began elsewhere and to reveal a reconceptualising the role of the artist which in turn contributed to new forms of art. It will outline the typologies of New Town art and trace a genealogy of a New Town movement. Following the Second World War, the Labour government of 1945 embarked on a programme of economic rebuilding and construction with a massive expansion of the welfare state to tackle the problems of public health, education, employment and social security. Housing was a pressing issue, and due in part to wartime construction but also due to overcrowding, the poor condition of existing housing stock and its location, the government commissioned regional plans to facilitate new economic development which involved remodelling the ways and the places in which people lived and worked. The result of this was twofold. Redevelopment of the cities such as London and Glasgow and the building of high-density estates and high-rise, and the decanting of the population lower density now towns clustered around London in the south-east and spreading across the UK where circumstances and economic strategy suggested need. The modern design of these new environments was very different to the terraces and tenements that they replaced and it was soon realised that the severe and repetitive architecture and bleak landscaping would benefit from the humanising effects of visual art. In Scotland, there had been tentative experiments with art and building before the war. For example, at the 1938 Empire exhibition in Glasgow in which modernist exhibition buildings such as the Tate Tower had been accompanied by sculpture and murals. This approach was greatly expanded for the 1951 Festival of Britain which featured an army of architects, artists and designers working together to create a synergy that revivified national pride and belief in modernity as a better way of living. For the new housing, new schools and infrastructure around London, the London county council had begun by commissioning existing artists but realised there was potential to employ younger artists directly to improve efficiency and reduce costs. William Mitchell and Anthony Holloway, recent graduates from the Royal College of London, were employed as design consultants to work with the architects on projects from 1958 to 1968 or thereabouts, producing many works integrated with building designs. Mitchell and other artists found commission work in the New Towns, where sculpture and murals were being acquired as part of their programme to integrate arts and culture. However, others developed such approaches in different ways. Notably at Peterlee in County Durham where the town development corporation employed artist Victor Pasmore as sculpting director of architectural design. Although never a town resident, Pasmore worked with planners and architects to develop the landscaping and layout of several districts creating artworks that resulted in his infamous Apollo pavilion which he called an architecture and sculpture of purely abstract form. The world of architects was relatively small and aided by the arts and architectural press stories of these collaborations with artists began to circulate and other new towns became interested in doing something similar. So what exactly was a town artist? Well, the concept grew out of the post-war settlement and the desire for social and environmental improvement. Combining a revival of renaissance notions of artist as artisan complete with workshop and modernist features the divisions between art and design began to dissolve. This was a rejection of ideas of the artist as a lone genius instead engaging with the workers and community around them. The appointment of town artists in Scotland emerged at an important point in the evolution of Britain's new towns. Following the slow progress of the first two decades of construction, architects and planners began to consider the implication of Lord Reith's New Towns Committee patrician mission statement on architectural environments and design aesthetics to produce what they called an essay in civilisation to create the means for a happy and gracious way of life. The first Scottish New Town to employ an artist was Cumbernauld who recruited Brian Miller in 1962 as a draftsman and designer with a free-wheeling brief that presented opportunities and limitations. He also became the longest serving town artist upon his retirement 28 years later. Miller moved to live in Cumbernauld from Glasgow where he studied painting but had an exceptional creative adaptability, adapting to sculpturing such as the totem you see on the left here, and working at scale with murals. As an adjunct, Miller's ideas often came too late in the design process to become augmentations. He was expected to devote much of his time to graphics and marketing, part of the New Town promotion machine. But living in the town, he was a real presence embedded in the development corporation and within the community. I'm going to use the new town Glenrothes as a case study to briefly illustrate the topologies of town art. So the corporation of Glenrothes in Fife commissioned the first sculpture for the town in 1905 to produce the imposing bronze Ex Terra from the town motto, "Ex terra vis - from the earth comes life" on the popular New Town theme of the family group. Glenrothes' chief architect approached Cumbernauld's Brian Miller to advise on the drafting of a job description for the Glenrothes town artist and in turn David Harding learned the limitations at Cumbernauld. As town artist he insisted that a clause be inserted into every contract that the town artist should be consulted at all stages of the design process, to be present at the beginnings, from where the artist could have a real influence. He also foreswore any graphic design work from the master in hand, only making sculpture. Again this was a long-term project in which the artist was embedded both within the corporation and the community with an open brief that evolved into an inclusive sculptural practice. Harding was given a council house, a salary, studio and access to everyone in the development corporation hierarchy from the chief architect to construction workers, but no budget for materials. So the town artists adopted a pragmatic approach. Headed by well-disposed planners and architects, contingency funds were adapted to supply Harding with materials, mostly concrete and brick, to create a wide range of sculpture, architectural, freestanding and surface-based works. The works are mainly spread across the residential districts and are in many ways a contrast and challenge to the traditional notions of public art as monument - concrete, not bronze or stone; at ground level not raised on plinths; and among the community rather than in specific centres. Much of the work's integrity derives from his truth to materials, and the shared materiality with the surrounding architecture and infrastructure is a key part of embedding it within the environment. So it was that Harding's designs for brick patterns and brick spirals engaged the skills and creativity of bricklayers to break away from the repetitious formality of conventional construction and instead engage with the artistic concepts and realise it through their own practice. The geometric abstraction of these brick designs was complemented by more figurative works around the town underpasses. This bleak imagine from Livingston below contrasts with Glenrothes's massive industry mural which occupies the entire north and south wing walls of a pedestrian underpass, while the road above prioritises traffic and pedestrians scurry through dark and menacing underpasses they can enjoy Harding's hymn to the local industrial past and present - mining, paper mills, electronics are all represented in flowing semi-abstract designs. One side is signed by the artist, while the other features the names of the engineers and construction workers hidden within the design in recognition of their efforts and creative input. The design for the Queensway underpass was inspired by local flora found around the site, which had previously been a farmland. As with industry the work was carved in negative on large polystyrene sheets in the studio, transported to site and enclosed in timber shuttering, with concrete poured in from above and when cured the mould and shuttering were removed to reveal the finished design. Community painted murals were added to the interior by local youth groups to establish a balanced creative input from the artist and the community. Other community projects included Harding working with a class from every school in the town to create tera cot at that tiles which were affixed to nearby neighbourhood walls. These tiles are still present and are a direct example of the ongoing intergenerational impact of town art whereby the tilemakers can show their children and grandchildren their enduring contribution to the local environment. Stanley Bonnar was the first assistant to David Harding and made an indelible mark on the town with his design for a hippo, used to produce a small herd of 1.5-ton concrete beasts that roam and cluster across the town. They are quiet, surreal and friendly presence has grown with generations of residents to present day status as official mascots of Glenrothes. Although not purposely designed as play sculptures, the quality and position of many works invite climbing, games and touch, unlike the plinth/gallery context. There is also a more prosaic reason for the siting of works in and around play areas - these projects contained a budget for such items. Given the town artist had no funds of his own, he had to think creatively with colleagues to find small sums of money with which to obtain materials. Harding described Rocket, the piece you can see on the left here, as a sermon in concrete, a pop art totem, depicting the huddled mass of humanity being crushed by Cold War weapons technology. Sited within an award-winning play area originally covered in sand, surrounded by a wall high enough to contain a space, with jutting brick patterns at several points to allow children to climb in and out. In the residential precinct stands Henge, a spiral of 13 upright concrete panels descending in height towards the centre. Blank and unassuming on the exterior, the panels’ inner faces are a tour de force in casting technique and the use of aggregates and finishes. While this is the most personal of Harding's works, it is neither indulgent or exclusive - rather it draws the audience inwards to share a private interior world. The monoliths are each dedicated to revolutionaries, philosophers, theologians and pop culture featuring the likes of Dandy, Che Guevara, the Beatles, Dylan Thomas and Mother Teresa, among others. It is a site for contemplation and education, but it was put to practical use, too. Local children invented a game throwing the ball through the gaps between the slabs to hit the central hub and the work contains a secret message for those adventurous enough to clamber up to read the dedication, crediting all the contributors on the tallest slab on the top.

Even though planned new towns continue to evolve, in the past decade some works have been relocated and painted and the largest of these was Heritage, originally a site-specific response to a local community authority office block that it stood before. A group of 14 columns arranged to echo the L-shape of the building. The columns compromised modular concrete segments in the style of various concrete cultures. But it was removed in 2011, despite the artist's protests, when the building was demolished. Heritage was intended as a critique of the soulless office block monolith that it stood before, a persistent rejoinder to the generic glass-and-concrete face of authority. On a site visit with myself, the artist did relent that the present location overlooking the park and the hills was pleasing, though he still views the... Sorry. He still views the removal of the work and the painting of other works as vandalism.

The quality is ever-present as you can see in this slide with adults and children alike. Poetry was another strand of Harding's collaborative practice which led him to cast a short series of verses in concrete slabs to be positioned around the town at various intervals - bus stops and local shopping centres. Poetry Path was a collaboration with Glenrothes resident Alan Bold, living in the town Harding was aware of the difference between the desire lines and the planners' more angular paths. Harding proposed to provide a poem to set into paving slabs to be read in one direction - the first verse in one direction and the second in another. The rural sculpture of Ian Hamilton Finlay's Little Sparta project provides a contemporaneous example of poetry in landscape. Over in East Kilbride, Stanley Bonnar's tenure as town artist was marked by the lack of tenure at the corporation, which never gave him a space. A great deal had already been built before the artist arrived and his work was made more difficult by having to find opportunities from within a pre-existing plan from which the architects were reluctant to deviate. Keith Donnelly went on to follow Bonnar as town artist, completing artworks in modern materials which remain in robust conditions. Dennis Barnes in Livingston had been assistant to Brian Miller in Cumbernauld before moving to Livingston in 1974, working with a supportive planning department and taking the lead from Glenrothes and focusing on play sculpture. This reflected the planning regulations of the time, and like Harding, Dennis Barnes employed assistants, several of whom went on to enjoy successful careers elsewhere. The outstanding work from Livingston was the Wave Wall pedestrian area designed as a transition zone between the town centre and residential areas and working with poet and artist Ian Hamilton Finlay and Dennis Barnes stainless steel abstract sculpture and onward towards the riverside green space see the Old Men of Hoy. Sadly little else of the town artist era remains due to vandalism, changing tastes, although many other artworks have been added in subsequent decades. Only Irving development corporation decided against the town artist model belatedly opting again for a series of artist residencies and graduate commissions with the Scottish Arts Council funding which produced a less ambitious series of work and underlines perhaps the importance of embedding the artist within the design team from the start of a project to move beyond mere decoration. Experimental practice of David Kate Harding and other towns' artists and associates began a process of engaging communities with their environment and contemporary art and in turn proved influential on projects that followed. Glenrothes Harding initiated an annual graduate placement scheme with his assistants in which they developed their critical thinking and their own designs. The Harding effect had an experience of inspirational and charismatic mentorship motivated most of his assistants to forge careers in public arts elsewhere.. Simon Jones became a town artist in England's first new town, Stevenage, and others worked in Dundee. And Glasgow.

Lineage was established where flowering of public art in the new towns produced seeds carried elsewhere in Scotland. From beginnings in London and variations in the onward via a network of artists assistants, which David Harding set up. Continued until the early 90 and his less challenging work remains popular. Harding himself moved into education, first at Dartington College in Devon before establishing the environmental art course in Glasgow in 1985 where he cultivated the next generation of prize-winning Scottish artist such as Douglas Gordon, Christine Borland and Nathan Coley. Before his retirement in 2001, Harding had succeeded in distilling his town artist experience in a pedagogic practice that enabled new artists to make new kinds of public art in a collaborative practice and extend the trajectory he had begun in Glenrothes. Sadly little of the older Cumbernauld art survives due to the fugitive nature of some work. More works remain from Livingston and East Kilbride. It is encouraging that all of the new towns have continued to add to their public art collections, often incorporating community art projects allowing the residents to contribute to their own environment, but there is concern that work from the town artist period is in danger of neglect. New town artworks have a post-war urban history and there are many examples where works have become part of the identity of towns and neighbourhoods, but for works located in residential areas, away from town centres or roundabouts, it's easy for them to become overlooked and neglected, yet they represent a spirited place that forms part of the material history of new towns. A few outstanding works have been listed and most are subject to re-siting or painting or removal. Since the transfer of power from new town development corporations to local councils began in the 1980s responsibility for the upkeep of public art mostly resides with local authorities who have dwindling resources and prizing priorities, the rediscovery of local culture with educating local communities and promoting an understanding these works are worthy of preservation N this pandemic year when movement has been so limited, what can be better than having an artwork on your doorstep. Thank you.

ALISON: That was terrific Andrew and perfectly to time. Absolutely great. Lots of questions, we have had one specific one, but we have to wait until halfway point of our session. So moving on to our second paper, this is given by Kate Harding, who is artistic director of the Harlow Art Trust and she's leading this organisation to achieve its vision of creating Harlow Sculpture Town as a unique urban sculpture park developed with and for the community, and this is a topic of her presentation today. Over to you Kate, thank you.

KATE: I hope everybody can hear me and see the presentation fine. Good afternoon everybody. I am the artistic Director of Harlow Sculpture Town an initiative run by Harlow Art Trust. Our involvement with Art UK stretches back to 2018 when Art UK volunteers were documenting our sculpture as part of their digitisation project and Harlow was one of the first collections to go live on the Art UK website and in 2019 we also participated in the fantastic masterpieces in school programme and Katey discussed that this morning. So really, this afternoon, I am going to cover the collection, account for some of the connections between sculpture and the communities and explain our approach to curation. In the process I will take you on a bit of a walk-through Harlow Sculpture Town. So what you are seeing here is a screen shot taken from our digital map, which we launched last year in 2020. I just said previously that I will try to account for some of the connections between sculpture and communities and that's for a good reason, that I think this slide illustrates quite well. With a collection of over 100 sculpture spread across the 30km area with a population of 80,000 people there are going to be myriad connections between people and sculpture that we don't know about, that will always be unknowable and are part of the personal geographies of people who live and work alongside the sculptures. And that's part of its enduring power I think. Harlow is not a typical sculpture park by any means. It doesn't have the visitor experience in mind necessarily, in fact many of the works are actually downright inaccessible to the average sculpture seeker. However, in and amongst the 101, the collection contains artwork by arguably some of the greatest artists of the 20th century and that's including Rodin, Henry Moore, Barbara Hepworth, Lynn Chadwick are a few. Seven of the works are grade II listed. On the left here I'm showing a sculpture by Barbara Hepworth. We saw that in Andrew's presentation, sited on the South Bank of the Festival of Britain and that is where it was originally commissioned for. Harlow development corporation acquired it after the close of the festival. On the right, that is Trigon by Lynn Chadwick which came to the town in 1961. So the majority of the collection can be found outdoors, accessible 24 hours a day, seven days a week. About 60% of the sculptures are owned by Harlow Art Trust and a further 10% by NHS Trust schools and local businesses in the area. How did such a collection come to be? Again, like Glen Roth es and the other towns Andrew has spoken about, the initial idea for starting the collection came about with the Genesis of the new town movement itself. So Sir Frederick Gibberd who is pictured here, I'm showing him with his wife Patricia who he met when she was a town councillor and who herself became a really influential member of the first trust and they later married and settled in Harlow for the rest of their lives. Sir Frederick was appointed master planner and insisted on the development of mixed housing schemes which incorporated houses, flats, maisonettes within plan landscaped and intercommunal spaces. Building began in 1951. By 1952 the town had a population of 5,571. But by 1956 that had grown to 37,000, so really quite quick. Gibberd was uncompromising from the beginning. High quality art should be sited for Harlow's communal spaces and he claimed it had been his trips to Florence that had inspired him to quote "source the finest works of art for Harlow town centre". I am showing you a picture of the Loggia dei Lanzi, an open-air gallery of renaissance works in Florence, including Michelangelo's David which you can see bottom left and then on the left is a drawing by Gibberd which is taken from his book, The Design of Harlow, again not sure how easy it is to see but you it see an impression of an equestrian statue here and indoor and outdoor sculpture gallery with works in a classical style. So by 1951 the Harlow development corporation had already started bringing sculptures to the town. The first commission was this one here, which is called Chiron, teaching the young hero by Mary Spencer Watson. And she was commissioned to create this for the coronation of Elizabeth II. Gibbered's correspondence with the artists gives a good insight into the thinking behind it. He wrote we do not know what the sculpture should be, but it should try to express the community idea, the little square is the focus for community life in the area. So in response, Spencer Watson chose to depict the figure of Chiron from Greek mythology, a centaur, she would write that she felt it was surely an early form of community centre, legend has it that she parked her caravan by the intended site and emerged each day to carve directly into Portland stone until the sculpture appeared. So that was a very first commission for the town. But interestingly, it wasn't Gibberd himself, but it was Morris Ash who was Chairman of the council at the time and executive of the town and country planning association who first advanced the idea of an art trust to build the collection further. Ash invited his friends Phillip Hendy who was then the director of the National Gallery to be its first Chairman and with a grant of £250 from darting tonne hall trust, in 1953 they got going. As a trustee, Gibberd set out exactly the kind of environment he hoped to achieve which was one in which the creative arts are to be valued and given an important role in the community, so in keeping with this vision lots of the early sculptures were sited outside libraries, common rooms, community halls and also agreement was sought from local residents where they were already living in Harlow. The trust built the collection in two major ways. One of these was just through acquisitions, and they relied heavily on good connections and the generosity of artists to bring sculptures to the town. I always think it's worth noting that unlike other new town collections so far as I can tell, these acquisitions included works that proceeded the contemporary moment. So on the left, this is a Roman head, which is now unfortunately lost, in the middle it's that work by Rodin, Eve completed in 1882, and on the right, a Madonna and child sculpture made by an unknown artist in the 16th century, which is now in St Paul's church in the town centre. Of course, the other main way of building the collection up was commissioning, and they commissioned both well and lesser-known artists of the time. On the right here, this is the monumental meat porters by raffle brown dated 1957, so born in Leeds in 1928, Brown is considered the younger contemporary of the eminent group of Yorkshire sculptors that include Hepworth, Moore and Kenneth Armitage and the smaller work of the sheep sheerer had been purchased by the trust in 1955, while Brown was studying at the Royal College of Art. Again, quite similar to the Scottish new towns, work was acquired from artists or artists were working with councils who were quite early in their career. So off the back of the success of sheep shearer, the trust commissioned meat porters for the Market Square. It's widely considered Brown's most significant piece and is based on studies of a term for porters whose job it was to haul meat carcasses at Smithfield Market in London. Brown hoped that the subject would resonate with the people of Harlow new town, many of whom would have moved from east and north east London and might have been familiar with such scenes or even known or have been porters themselves. And then on the left, which we have also seen today I think already, this is one of the most well known works in the collection. In Henry Moore's Harlow family Group Moore's idea was to make a group more than life sized, conceived on human and classical lines. And he could hardly have chosen a more appropriate subject. Just a prospectus published by BP in 1964 entitled moving to Harlow advertises the town as a perfect place to raise a family. Says it was the safest place in the country for children and old people and there were opportunities for working wives as well. So by this time Harlow had been nicknamed Brown Town, by the press on account of its really booming population. The relationship between residents and Harlow family group is particularly well documented. It has always attracted people to August meant the family. There's a charming excerpt from a report by the Daily Telegraph on the day of its unveiling, which reads that within an hour of its unveiling the family had already entered into the life of Harlow. Small boys were getting up on the pedestal clambering over the women, taking occupation on the empty space in the man's lap. At one moment the family of three had expanded to one of seven. There are countless photos such as the ones I'm showing here. Both of which come from personal collections, the one on the left is a long-time volunteer of ours, and so the sculpture has played an important role in the lives of local children and indeed adults as an object of play. Rumours spread for instance amongst youngsters in the 50s and 60s that the sculpture was still somehow growing and there are also reports of children bringing the figures a drink of water on hot days. So obviously as these pictures illustrate, even though the trust had justifiable concerns about the vulnerabilities of the work from the beginning, they resisted suggestions to erect railings or otherwise physically protect the sculpture, pretty much until that was no longer tenable, so the head of the child figure had been knocked off once, knocked off a second time, lost and recovered by public reward by the mid-1980s. And after that point the trust and the council did see fit to move the work indoors to the ground floor of Harlow civic centre where it still resides today. Nonetheless, it is it still has the capacity to go wandering. Animated in different ways as a sign and symbol for the town. It's often been used as an unofficial emblem and is a work of art that has come to signify the spirit of Harlow in many different ways. I think it speaks well to the ways residents also invest sculptures with meaning over time. So on the left, here is the family group enlivened as responsible Harlow citizens, caring for their town by disposing of litter. The image in the middle is a flyer made by the Harlow Action Group for the world nuclear disarmament campaign. And then on the right, much more recently, a member of Harlow Young Labour holds a banner with a screen print of the sculpture at its centre on a march in London. I believe that was in 2019. Harlow has historically had a strong anti war and pacifist tradition, for which other works have also been Immobilised and this is not in anger by Leon underwood who was a teacher of Moore's at one time. Underwood dreamed of this, standing on a cliff top above Dover. It was first cast in the 1920s when the clenched fist with the thumb enclosed by the fingers would have been instantly recognisable to many people as a gesture of peace and symbol of solidarity with people suffering in the Spanish civil war. And in 2016 it also became a focal point for the vigil of a local man whose killing was widely and wrongly interpreted at the time as racially motivated in the wake of the Brexit vote. So many ways the sculptures have been used and continue to be used as a focal point for various kinds of activities, solitary, communal, personal, political, cultural and a mix of all of those things together. The pictures I'm showing now are some recent examples. This was a sketch by a local artist Jordan Cook who busied himself during lockdown last year sketching some of the works in the collection. This is an image of our Art UK masterpieces in schools day when Cat by Jane Ackroyd went to local primary schools. It was a fantastic success. And also it's not just the trust that cares for the work. Organised groups of local experts and enthusiasts have also bandied together to support the conservation of the collection for future generations.

This is a cycle tour which is led by the Friends of Harlow Sculpture Town and they have an excellent set of tours that can introduce people to a collection that can - as I've kind of described before - can be quite daunting to explore as a first-time visitor. As an example, of a work that's particularly challenging to find, this is Donkey, which, you know, even in spite of the challenge it was voted the town's favourite sculpture as part of its 70 anniversary celebrations in 2017. It is situated in the middle of a small communal lawn within a rather labyrinthine residential area and it is notoriously evasive even for people who live really locally. So with this in mind, I'm just going to finish off by explaining how at Harlow Art Trust today we're working to collate and present the collection to make it more accessible than it has been before. So we launched our website, as I mentioned, last year - Sculpture Town UK indices and provides detail on every culture include those that have been lost and we created three trails of varying lengths taking in different aspects of the town and a good proportion of the sculptures are on view, but by no means all of them. We also redesigned our paper map and our guide, which will shortly be distributed to schools, local businesses, community and cultural organisations, and we have also been really grateful to Harlow Council as well for supporting the creation of a whole set of signs for all 101 artworks. In the early days, the Trust were really diligent, signing everything consistently, but inevitably with changes to trustees and conventions and aesthetics, this fell by the wayside and until recently much of the collection was inconsistently or not identified at all. However, when you do all make it to Harlow, when it's OK to do so, you'll find each sculpture named, dated and numbered in the order in which they were commissioned or acquired for the town and, again, so this is Not In Anger, which we saw before, number 43, the 43rd sculpture to be added to the collection, and my last point is really to say that our job as commissioners is by no means over. We still bring new works to the town through an artist in residence scheme and working with developers on their public art requirements and deliver those in a way that sort of is sensitive to Harlow's special sculptural heritage. Harlow is also just about to expand - 16,500 new homes within the next 20 years. So we've got a large by incredibly exciting task on our hands to grow the collection, much like in the earlier days of rapid expansion, and facilitate a new legacy of contemporary public sculpture that really sort of speaks to our present moment but that will also last sort of 70 years in the future. So thank you very much for listening, and I hope to welcome you to Harlow Sculpture Town in the not-too-distant future.

ALISON: Thank you. Thank you, again, for another wonderfully rich paper and one that fits so well with our first paper, with Andrew's. I think there are questions coming up which actually address both papers so I will leave you, I think, to decide on the first one, which comes from Morag Cross and she asks, did the New Town residents have an input or did they take what they were given - that is, did they prefer abstract or representational sculpture? I remember seeing abstract wall sculptures in the 1960s in Cumbernauld and being puzzled by what they were!

ANDREW: That sounds like a Scottish New Town question! Cumbernauld, yes, I think I may have shown one of the pieces she refers to in Cumbernauld, which bears a remarkable resemblance to some of the William Mitchell and Anthony Holloway work in London, so I think the artists were keeping an eye on what each other were doing. The Cumbernauld work initially would have been mostly by the town artist Brian Miller, rather than the community, and it was quite different to the situation in Glenrothes, where, as I sort of illustrated, David Harding was much more of a collaborative practice and although he sort of begins by working with the architects, the engineers and the construction workers themselves, there is a point at which he usually steps away and that's in the naming of the artworks. So most of the artworks in the residential districts will have names that the community themselves have given to them and they became reference points in what were - what remain, I guess, but certainly initially were quite stark and repetitive landscapes. So if somebody could say, "Meet you by the hippos" or something else, then that was a geographical location that became more of a kind of an identity, I guess one would say, for these various little districts within the town and for the town as a whole. As far as abstract and representational sculpture is concerned, the town artists didn't really talk down to their audience. If they weren't living in the new towns they were spending a lot of time there, so they're quite happy to offer a bit of both and I think it was at a time when modern art or what looked like modern art, perhaps, was more challenging to its audience. So this was quite an experimental practice from the get-go and I think that the communities rose to that and, you know, embraced it.

ALISON: Thank you. Did you want to say anything about that, Kate? About that particular issue, about the involvement of the community and choosing or selecting?

KATE: I suppose just to that point about kind of the abstract versus the representational, in Harlow, there's a lovely story that relates to contrapuntal forms and at the time it was a monumental sculpture and it wasn't figurative, it didn't represent anybody, it would have been really, really quite contemporary and there is a really lovely quote from a newspaper from a resident called Mrs Merle who says, "In Harlow, we are all contemporary, we have modern houses and we have modern art, too"!

ANDREW: Yes!

KATE: But then again, that's not to say that - I mean, there's evidence for - with the first commission, Gibbard saying, you know, actually it would have been better to have a representational work, we've already got an abstract piece, so perhaps there was a bit of a balancing act, so a bit of everything, yeah.

ALISON: Yes, thank you. We've got about another minute before we have to go on to the next paper and I just wondered if you might both think about this very big question, but perhaps answer quite briefly, from Dawn Perera - how has local response to the artworks changed during lockdowns?

ANDREW: May I go first?

ALISON: Yes.

ANDREW: It is a slightly awkward one to answer because I haven't been able to go there myself very much!

ALISON: No!

ANDREW: But I would go on the few interactions that I have had and I think it's actually provided a moment for people to reflect on their locality. Everybody has been confined to the same sort of area, and it has been an opportunity to look at perhaps what is usually overlooked, and what one is perhaps overfamiliar with, living in a town for a long time. You pass by these things every day and spending some time moving at a different pace, you know, and not scurrying to work or getting in your car - you are walking around a bit more - I think it has been very positive.

ALISON: Great. Kate, do you want to say anything about that?

KATE: Likewise. I would just echo what Andrew is saying, but also I have been stuck outside of Harlow, as well, so I haven't been able to enjoy it myself!

ALISON: No! Well that's great, thank you, both. There are questions coming up about play and obviously which interact with the notion of schools and playgrounds and play areas, which you brought up, and I think we will be able to address some of those questions again right at the end, after the next two papers, but thank you, both of you, enormously for two fantastic papers which have started us off so well, and we're now going to press on with the next two papers. I'm very, very pleased to be able to introduce Layla Bloom, who is curator of the University of Leeds Art collection and the Stanley & Aubrey Burton Gallery. She has been involved in several major sculpture commissions for the campus and her topic this afternoon is curating the campus, new directions. Over to you, Layla.

LAYLA: Thank you, Alison. Let me just get my presentation up. Right, I hope you can hear me - I think there was a bit of muting back and forth. Do come on and tell me if you can't hear or see me. Yes, curating Leeds campus. Over the past few decades there has been both an explosion of commissioning of sculpture and an associated critique. In recent years, scholars have explored questions about artworks commissioned by civic and corporate bodies and for the healthcare setting. UK university campuses have also seen a renaissance in public art commissioning, the reasons for this are similar to other public art commissions - place-making, widening audiences and participation, the wellbeing of students and staff and fostering student and staff recruitment and retention. But the meaning of public art on campus has its own particular character. This meaning is also continually changing in response to the shifting needs of the university. In the light of the COVID-19 crisis, this situation is set to change again - perhaps dramatically. A year ago, in March 2020, Hans-Ulrich Obrist, artistic director of the Serpentine, called for a major government-funded response to the COVID-19 crisis, he declared that the crisis demanded that museums find ways to go beyond their walls to reach everyone. In this context the Art UK sculpture project could not be more timely. Digital engagement has been crucial to connecting with audiences during the crisis and it will be continuing to be essential for arts organisations in the future. How will this affect the production and engagement with sculpture? The University of Leeds provides an ideal case study to illustrate the current situation for public art on campuses. Its public art collection, which dates back to 1923, has been constantly evolving since then. Using artworks from this collection I propose to explore the changing purpose and meaning of public art on the university campus and to ask, how will this change again in a post-COVID world? As a curator of the University of Leeds art collection I have the honour to care for some 3,500 artworks. These include a strong and growing public art collection. The university's first public commission, a frieze entitled Christ driving the money changers from the temple, was commissioned by our Vice-Chancellor, Sir Michael Sadler, as a memorial to the fallen in the First World War. What might have been a traditional commemorative sculpture actually launched a lively debate about the meaning of art when it was unveiled in 1923. Sadler, who was Vice-Chancellor at Leeds from 1907 to 1923 was a remarkable teacher, passionate about the value and transformational effect of education. He was also a serious art collector and displayed his personal collection of early English watercolours, post-impressionist and English modernist works within university buildings. He liked to show old and new works beside each other to encourage students to compare and discuss artistic developments. When he retired, he left an important group of these artworks to the university. This was an incredible legacy which helped establish the university art collection and give it a contemporary character going forwards. The war memorial frieze by Eric Gill was contentious in 1923 because of its subject matter. The gospel story of Christ driving the money changers from the temple was not a typical theme for a memorial. It was intended as a moral commentary on the war. Gill depicted the fleeing money changers in contemporary dress, leading the retreat is a woman stuffing money into her handbag, followed closely by her husband, identified as a pawnbroker. The biblical verse carved around the scenes translates as, "Go to, now, you rich men, weep and howl in your miseries, which shall come upon you, your riches are putrid". Even before its unveiling a heated debate about the frieze had erupted in the local press. Correspondents described the work as, "Bizarre, puzzling, strange, and not appropriate". Local pawnbrokers were especially indignant. The Pawnbrokers' Gazette said it was a tasteless and tactless parody. Sadler said it was a view of the Christian war. Despite strong opposition in many quarters he stood by the artwork and declared that the carving will tell its own tale. It was therefore dedicated without incident on the exterior of the Great Hall in 1923. Though the war memorial was not universally loved, and indeed a later Vice-Chancellor disliked it so much he instructed the gardeners to grow ivy over it, it certainly set a trend at least for public art that could provoke debate. The university's public art collection truly took off, however, with the commission of Manmade Fibres in 1956, here seen atop the south building. Mitzi Cunliffe today is known for her design of the BAFTA Award mask. Her 8ft tall work in cement, Root Bodied Forth, was placed at the Waterloo entrance of the Festival of Britain festival. Sadly, it is no longer extant - like many works from the festival that were not designed for longevity. The bronze maquette is held by Leeds galleries and is now visible on their website. Following the festival, the Manmade Fibres building was a highlight. To adorn this new centre for synthetic textiles she proposed a cat's cradle of hands holding threads woven together as if by a loom carved in Portland stone. She was worried about the artwork's impact, positioned atop the building and suggested it be gilded to be more visible. Unfortunately the building's architect quashed this idea suggesting that a gilded sculpture might blind people on sunny days. For Cunliffe it was important that people could engage with her sculpture physically. In 1950, she wrote that sculpture must again be made accessible. In other words, removed from galleries and placed at doors. It should be, as she said, "Taken for granted by people, as part of the natural environment, the stuff of life". She said she wanted her work to be "Used, rained on, leaned against". The sculpture for Leeds cannot unfortunately be leaned against, but her work and approach inspired a host of other artistic creations. Among these are another public artwork, a celebration of engineering sciences, designed by Alan Johnson, who was actually one of the architects with the lodge who had worked with Cunliffe on the Manmade Fibres building. This was constructed of glass fibre reinforced polyester, rather than Portland stone. It enables the frieze to float around the exterior of the auditorium of the mechanical engineering building, with forms echoing Cunliffe's style.

Over that year, the sculpture inspired new poetry commissions, community campus, tops dance performances and knitting workshops. Several new art commissions were initiated. The stone carving was placed was in the pavement in front of the building. Specifically designed to draw attention to Cunliffe's work overhead ensuring it would be noticed. One of the most beloved works is Quentin bell's work levitating woman the dreamer. It was commissioned through Stanley Burton, a local businessman and patron of the university. Burton offered funds to purchase a work from Bell who had been the first Professor of fine art at Leeds. Bell suggested an ambitious larger than life sculpture of a floating woman, a recurrent motif in his work inspired by a conjuror trick he witnessed as a child. The fabrication of the floating figure posed a technical challenge, so they turned to the civil engineering department for advice. Dr Singh developed the steel to make the sculpture appear to float. The work was installed so it soared over a void space at the Edward Boyle Library. When the building was renovated the sculpture was relocated to where it now floats over a garden of textile dying plants. More recent examples of collaboration between artists and scientists on campus include Simon Fujiwara's A Spire. The Converse Column for the Laidlaw Library was designed as a side ward archaeology. From the coal dust covered base representing the university's early relationship with the textile industry, the column goes upwards through rusty bricks and mechanical cables to finally terminate in green biological forms. This marriage of the digital and biological came out of discussions with various researchers on campus. Sarah Barker's is the newest public artwork, erected in 2020 on the WH Bragg building. The Bragg building brings together scientists from several scientific disciplines from engineering astronomy, physics and computing. With the aim of encouraging interdisciplinary cross collaboration. Barker's designs aim to reflect that collaboration with signs and symbols woven together in textile. Bragg's equation runs through the sculpture. Barker worked closely with the scientists at the building to develop this design including exploring formulations for the iridescent paint. Liliane Lijn resolving illuminated drum is another example of collaboration with researchers and students on campus. Lijn has long been interested in freeing words of the linearity of syntax in a physical way, by moving them within her poem drum creations. For this work, Lijn invited students and staff to contribute texts on the theme of interchange invention and creation. This is highly prepared for the nexus building where researchers collaborate with business and industry professionals. Lijn selected elements of these textures submissions which were laser cut out of two aluminium drums. The LED light display is a beacon to the rest of the ski of Leeds. Keith Wilson's a sign for art realis Cunliffe's wish for artwork to be leaned against. Set in the centre of beach Grove plaza in the heart of campus a sign for art Stelae2014 reproduced the motion Wilson used when he was an art instruct tore for deafblind adults. Drawing two spaced fingertips in a wave motion across the forehead of a student, a tactile brainwave sign announced the arrival of the artist the subject of art and imminent activity of making art, Wilson recalled. This form had always remained with the artist and the commission offered him the opportunity to render it on a large scale. Originally proposed as a bronze sculpture referring to the Yorkshire regions renounced sculptures Hepworth and Wilson was constrained by the budget to produce a sculpture in cast polyurethane elastomer. Wilson experimented with the casting and found he could achieve a wavy texture. The result is that this sculpture invites people to caress it and move around and within it. Wilson purposely designed the sculpture so people can move through it, but with some entertaining wiggling about. The sculpture directly affects how they move. People smile when they interact with the sculpture. The work has certainly won the hearts of students since it was installed in 2014. It's become the most recognisable and iconic public artwork on campus. As such its image now grace's the gallery's new tote bag. A starting point for lively debate and inspiration for wider campus creativity, collaboration with researchers and students and physical engagement with audiences these themes have been and will continue important in the future for public art at Leeds. But we need to meet new challenges. The Leeds public arts strategy was ratified in 2515. Its vision is for public art to become an integrated part of both the intellectual landscape and built environment of the University of Leeds. This will be achieved through an inspirational integrated and connected public art programme setting a standard that can become a benchmark for public art in higher education, nationally and internationally. Enabling the university to take a leading role in 21st century public art practice. The three strategic strands of the strategy you see here are connecting up and communicating, developing and promoting legible platform for public art at Leeds. Public art and research, creating an internationally significant programme of public art commissioning and research practice. And programming the campus, creating the context for presenting high quality public art in the university's public realm. After COVID 19 budgets will be tighter and so making this vision a reality will require greater creativity. Collaborations with festivals such as the Yorkshire sculpture international and Leeds 2023 will certainly be more important than ever. Tighter budgets might mean for temporary commissions, these can be packaged together for annual themes for audiences as we saw with the Yorkshire year of the textile. The public arts sector is heading towards more integration with audiences more immersive experiences and towards greater interactivity. Can this be digital, digital innovation is one element that we haven't yet explored in regard to the public art collection at Leeds. It could be a now fourth strand for renewed strategy in 2021. We have laid the foundations with this with the digitisation of our sculpture collections shared via Art UK and others and as we see with the talks today, productively linked with other national collections. Work has enabled an online public art trail, also available as a layer on the interactive campus map. However, augmented reality and virtual reality technology promised richer public engagement experiences with existing collections and the possibility of entirely virtual sculpture projects. In 2019 the University of Northampton launched a fully virtual sculpture trail of stew den works on its campus using AR technology. Internationally renowned artists have created virtual art works for acute art which is an AR art app. Existing digital platform can be repurposed for new artwork concepts. At the end of 2020 responding to his own call to action last year, a project was delivered entitled do at home. This included over 50 different artists instructions issued via Instagram posts for followers to undertake at home. One digital project we are hoping to realise with further fundraising is Katrina Palmer's The Time Travelling Circus. The concept was shortlisted by the contemporary arts society and they have since helped us buy the artist's sketches and book connected to the project for the collection. Palmer's artwork takes the form of an audio tour where the sculptural installation is created by the audience as they move through physical spaces on campus whilst listening to the audio. Palmer's audio melodrama takes the audience on a journey with partly fictionalise the story of Pablo Fanque who is buried in St George's Field cemetery. It lies within the campus bounds and the library holds its archive. Derby who is immortalised as Mr Kite in the song by The Beatles was the first black circus proprietor in Britain. His wife was tragedy killed in a circus accident whilst at Leeds and therefore chose to be buried at Leeds at her side. This project would involve both students and staff in its creation. Staff in the school of media and communication would be involved in the technical process of recording and editing. Poetry students and fellows at the School of English would engage with Palmer's writer process creating new output. The school of fine art, history of art and culture studies whose building is adjacent to the cemetery has invited Palmer to speak to students and would engage students in her art making process in a variety of ways. This audio work for campus would challenge conventions for audiences of what public artwork can be and make a significant contribution to the developing definition and possibilities for public art. Virtual and digital experiences must be woven into the university strategy for public art, Curating the campus must integrate the idea of the university as a site for digital experimentation in public art. This has been a happy week for universities as students and staff begin returning to campus following the recent lockdown, however the process of reopening campus is complex and will take some time. Campus life and culture on campus will not return to its former vibrancy for many months. For those students and staff now returning to campus, the university's public art collection has the potential to contribute to their well being, restoring a sense of place and adding value to the physical on campus experience. And of course after a difficult year one of the attractions of public art is that it's artwork that you can actually lean against. Thank you.

ALISON: Thank you, that was terrific, Layla. Really, really full of very interesting fascinating material, particularly I am at Loughborough, and we have an art collection which was started by Stuart mason, an external art collection when he was education officer, those brilliant years of his time of giving part of the money for building to putting up works of art. So it brought all kinds of thoughts to my mind about how we continue that creativity on campus and how we curate it. We have questions after the next speaker and I'm sure there will be plenty for you to get your heads round, because it brings up so many questions again about the role of education. And also transient audiences because students aren't there for that long. They are there for three or four years, possibly more, but it's constantly changing. So we're going on to our final paper. I'm very, very happy to introduce my colleague at Loughborough, Michael Shaw, who curates, teaches and makes sculptures. He's a lecturer in fine art at Loughborough and since 2005 he has curated and installed annual shows at Burley House which is just outside Stamford. Each of these shows consists of being of around 20 large scale works which is a huge undertaking. His topic for us today is Curating sculpture in the landscape. Over to you Michael.

MICHAEL: Thank you very much Alison. Thanks everybody. I am assuming you can hear me because I can't see myself anymore. I have my video running. But I think the organisers may have stopped me, but that's okay. I was about to say it's better not to see me! As far as sculpture goes I will pretty much do anything. Today, there's some seriousness to that, because I think the teaching the making and curating, they all inform one another and have done over the years. So I will share my screen now and hopefully you will be able to see the power point. My name is Michael Shaw. I'm going to talk a bit about my curating activities which occur at Burghley House. It's a very large stately home. They market themselves as the finest Elizabethan mansion, that's probably not aggrandisement, because it is an impressive place. My role started in 2005. My predecessor was the person responsible for setting up the sculpture garden, because initially it was a hypothesis, so the very early works tended to be in wood. A lot of those are coming to the end of their natural life span, which also connects to some of the ideas and discussions that Andrew was talking about in terms of vandalism and perhaps the actual when do you actually retire an artwork and when does it decay to the point where it's not valid anymore. We have about 25, 26 sculptures in the permanent collection, all made over 1998. As I say, that number is constantly changing as we retire some works and commission new pieces. For the most part the pieces we're going to see today are all temporary projects and a few of them still remain. So I was going to explain a bit about my approach to the curation, which is as soon as you take sculpture outdoors in an urban or rural environment, as we are, it becomes a much more dynamic and animated place, you have to deal with the weather, you have different variables to take on board. So one of the things that's really important to me is to try to create some meaningful connection between the sculpture and the place, to create specific sculpture, or to create connections or viewing experiences that are akin to site specific practice. What we are trying to avoid is helicoptering work in, though we will get on to helicopters later! So as you can see on the left hand side, fairly simple really, some of the parameters that we can identify certainly in the gardening environment, the flora, the plants, trees, shrubs, many variables and landscape, that's either the innate landscape, it is situated on a seam of limestone and that runs the whole site and down to a special scientific interest, called the hills and hollows where they took the stone for Peterborough Cathedral. You are getting in geology and time there. But we have also got the man-made landscape as well. With that garden design, the lake that we saw in the first slide and we will come on to it in a minute was dug by hand believe it or not. At a time when there was no machinery essentially, so load on load off. The three remaining factors that one can consider are the architectural features. So we have a series of dry-stone walls, there's a boathouse, there's a mausoleum and icehouse. Then we shift into things like garden design which are more man made, so the pathways, the streams, the lake itself, the dam that holds the lake back. One cannot install sculptures at any depth on the dam because it is protected by the reservoir 1974 act. Then we have the house itself. So here you can see some of the landscaping that we are lucky enough to benefit from. On the left hand side you have Down To Earth by Hex which was a life size representation of a Junker dive bomber and this was made by a German sculpture, located in what is an amphitheatre, the premise was it crash landed or come to ground there. The second piece there's obvious collections between the Dazzleship by Andy Hazell and the lake, the jetty slipway to the lake itself, can we move on please. Again, picking out that notion of the vitas and pathways, it changes over time depending how much the laurel is cut back or the tree husbandry, so it's a kind of dynamic thing. Those vistas through the landscape can change quite rapidly. For example with the sighting of garland necklace by Alan Bullet, we try to take advantage of that. On the right hand side, Richard Trupp's sculpture, looks like a wedge that's fallen out of the sky. From two or three pathways by which you came upon the sculpture you couldn't see it in advance. You would turn a corner and all of a sudden you are seeing the sculpture, so you are heightening that element of surprise by the placement of the work itself. I'm going to talk about how we have worked with the flora. The moment you put anything highly reflective outside it's going to take on its surroundings. That's going to obviously work in urban environment as well, you probably have seen the pictures of the highly polished works, the peace cloud in Chicago. Somehow in the natural landscape, it's quite green, you have same colours and that helps things integrate. The piece on the right hand side, highly polished stainless steel, as the viewer moves around, the sculpture will move and disappear. Certain points more visible and other viewpoints it becomes more camouflaged. Likewise Stefano's Peace, that reflectivity using the surroundings.

OK, I don't think I need to tell you the title of this one. I have always really liked this piece because it's one of those occasions when an artist comes through and proposes something. This is a very poetic mix of topiary and sculpture, and the features of the rabbit are defined by the aluminium and the rest of the body is defined by the bush and scrub, so the left-hand side was pretty much when it went in and now it has grown a lovely coat and it looks a lot happier! So this is Growth System by Julian Wild. Now, we have in collaboration with various different sculptors and artists installed work directly on to trees and tree trunks. In this case it is a dead horse chestnut tree and it is not so much a drawing on the space but a drawing on the tree and you can see in certain parts of the ivy is growing over it and this sculpture has been in nearly ten years now, so it is in a constant state of flux, and it is a comment on nature and the work and I think that's interesting for people, perhaps the more local visitors who are regular, they get to see that change over the course of time and the years. Yes, so this piece is slightly in the vein of the American sculpture, Tara Donovan who uses reusable materials and here you can see Taz Lovejoy's use of reused flowerpots and that is quite connected back to the place you are visiting and this sculpture was installed in the weeping willow and the various forms kind of look like dahlias as well, so there is a kind of ongoing relationship between the material of the work, its location, and what it looks like. Next please. Here, yes, again, so we've got various different sculptures here. These have actually been built around the tree itself, so the tree not only is the location and the means for elevating the work, it also kind of becomes part of the work. Now, Intersections by Nick Horrigan is quite interesting because the cube is actually made from industrial shrink wrap, which to give it its common name is clingfilm, but what was interesting about this is it is highly responsive to the elements. So that when you - depending on the quality of the daylight at any given moment it should shift between translucent, trance transparent and opaque, whereas the piece by Will Nash is more optical and rich's piece, the sword, to give you a sense of scale there that's hitting about the 5m mark so again that is using the physicality of some of these trees when you get outside - I mean, what is noteworthy, you have to put some seriously large objects outside for them to hold the spaces when landscape becomes open. Next please. So as previously mentioned, one of the other things we're sort of lucky enough to benefit from is a range of architectural features in the garden. Now, there are a lot of dry-stone walls, some of which remain in good condition and others have collapsed, folly-style, and this was a kind of giant wicker installation by an artist called Sue Kirk, where, as the title suggests, she is trying to give the impression of this work going through the wall as it rises up like a boat through the back. This is roughly elliptical so it's about 6m at its extreme length, so in terms of, you know, an artist taking a kind of way of working that we would kind of associate with something almost domestic, it's quite - it's sort of quite noteworthy to see it at such a large scale. So here we've got a cross-section of other pieces that we have over the years installed on other sections of walls, or in the case of Rubber Blubber by Avril Elward, she created these jellyfish-like creatures and the way we installed them they appear to be coming through the roof line in the crack. As you might imagine, Sheila Vollmer's Spring 2 leaps over the wall and you slowly become aware there's something else going on as you move around the whole garden, you can only see it from the one side. And I've always had a soft spot for the Grassfall piece as well as which if anyone is curious is made from AstroTurf. We're lucky to benefit from an icehouse which as well as being cool, as you imagine, when you go down the bottom, it is actually quite high, so it's approximately 6m high, and 5m in diameter. And you enter from a kind of higher elevated position, so when you walk into the building, probably two-thirds of the space is actually underneath your feet, so it is quite interesting - as well as being dark and a kind of perfect place to locate and install neon and light works, as in the case of Timepiece by Andrew Stonyer, you also get a very different view of the sculpture because it is not that often that you get to look down on it - you know, you are either looking at it at your eye height or up at it. Again, due to the generous spaces we've also been able to hang stuff from the ceiling, kind of stalactite style, and then I'm just going to show you a final piece if I may, on the next slide, in which the artist has taken advantage of it looking a bit like a rocket silo. So Blue Street by Anthony Carr is kind of site-specific in many ways and the kind of rocket itself is a giant cyanotype which upon it are various moon trails which Anthony photographed using pinhole cameras over a number of months at Burghley House and that was translated on to the rocket and the whole frame is the premise of this rocket launcher, so again it is an artist who is making reference - or making work at site, making reference to the site and exploiting aspects of the site to contribute to the totality of their work. If we might move on. Yes, so, local materials. So we have on many occasions kind of made work at site and that has - well, it is a bit like Frank Lloyd Wright when he went into the desert to make some of his buildings, he used what was available to him, partly because it integrates with place but also because you don't have to go so far to fetch it. These days maybe it is not so applicable but Robert Fung's piece on the left-hand side, the timber cladding there was sourced locally and the mane and the tail is all wood that was found on the estate. I find it really difficult not to call it the Trojan Horse because the gardeners with whom I work, they have nicknames for all the sculptures, so I have to be super careful! But Skip Tank, or rather, Canary, I really like this piece, it is sat on the dam and it keeps guard over the lake and as you can see, if you are a fan of phone numbers, you will know that 01733 is a Peterborough, local to Stamford, phone code, so that gives a clue as to where the skip came from. So those things that come from nearby don't actually have to be natural for them to sort of have some connection to where you're at. In the next slide, we are going to see Dennis O'Connor's piece here created with the local stone. And if we speed up a little bit now, we can go to the next slide. Again, this was a piece by Stuart Ian Frost where he used oaks that were felled on the state and the fleur de lis, he found on a lot on the furniture in the house and it was local materials and local motif. If we go to the next slide, these are two pieces where artists have exploited the house history, Georgie Phipps took inspiration from the design of the building and Lee Brady took advantage of the sculpture and the fact we are in a garden and something strange is afoot. We will see some images of the lakes in a second. We're going to run through elements quickly. So once you've got outside you have natural light, daylight. The piece on the left was a sonic audio sculpture that changed intensity according to the intensity of sunlight, whereas we have dark spaces, again, where we can install electric works. In the next slide we're going to see...

>> Mike, we've got two minutes if you don't mind?

>> OK, yes. So this piece here again we have two artists trying to incorporate and use and exploit sunlight as well. If we can go to the next slide. Again, this was quite interesting in the sense it used and exploited rain, so it began to dissolve as the course of the exhibition went through. So it's not a permanent work. The next slide is looking at pieces that - so this basically sprayed water again, so when it rained, the effect of the water splashing on the lake was kind of augmented and the final two slides of the elements work, this was Lunicycle by Pete Rogers whose piece describes the waxing and waning of the moon and that span around really quickly and then he repeated that in the next slide to create a series of swans. Now, any fans of PowerPoint links will enjoy the next one - or we will stop because we're running out of time or I could carry on for a minute.

ALISON: If you could stop, because we won't have time for questions, so if you could bring it to a close.

MIKE: That's fine, I was going to show you shots of installations and make the point that although these works look really effortless there is an incredible amount of engineering and hard work and machinery that goes into bringing these into place but hopefully you've got an overview of how, by categorising the aspects of the landscape, that one can exploit and hopefully create meaningful collections with place outdoors.

ALISON: Thank you, thank you so much. A really enormous amount of material there for us all to think about and consider. It would be great if we've got all the panellists. I'm trying to keep track of these papers. I suppose one of the things that comes out and one of the questions that we've been asked is really about how these kinds of display set an agenda for the future, and how they can, you know - what's happening, what has happened in the past, and how can we kind of re-vivify that today? I suppose one of the things that struck me about the papers, the last two papers, and - well, all of them, really - was the ownership of the works by the people who live with them on a day-to-day basis. You've just mentioned the gardeners, in the context of their ownership of the works, on site at Burghley House and those kind of images you showed too, Layla, of students interacting with the works and them becoming a familiar part of their kind of everyday experience. I just wondered if you wanted to comment a little bit about these kind of - the revivifying, as it were, of town art and campus art in the 1950s and '60s and going forward - how do you see that as being something that we can reuse, we can reposition, in order to revivify our towns and cities today, what part can sculpture play in that?

LAYLA: If you don't mind I'll start, I don't know who it was directed to in particular, but I mean one of the ways we've done that - I mentioned in the talk how we sort of animated the Mitzi Cunliffe sculpture for its 60th anniversary and I tried to highlight the problem that the artist had had with it for so long was that it was so high up people couldn't interact with it and it was so important for her understanding of the work and that was back in the '50s and of course nowadays we really want to keep these things alive so we had all sorts of events that drew attention through dance and talk and all this sort of thing and the piece by Sue Loti in the pavement now hopefully draws people's eyes up because you literally walk on it and you feel the difference. I should have shown a picture of the final piece, really, but it forces you to look up again.

ALISON: Thank you. One of the questions that has come up is about audiences again. That is for you, Michael, which is, did the Burghley House exhibitions have a concern with the audiences they attract, as the Scottish New Town Art Projects did? I mean, different locations, of course, but?

MICHAEL: I was typing an answer there, really. The thing is, Burghley House has very high visitor numbers so you get a mix of people there from local and regional people to people on day trips, so I think you have to be aware of that kind of dynamic. So it's trying to develop projects or show work that is more accessible as a kind of conduit to then engaging people who might not necessarily be regular gallery-goers with work that's kind of more conceptually complex or, you know, abstract, but sometimes it's quite difficult to foresee exactly what's going to be popular. You know, frankly things that are big, you know, they're always impressive. Things that have got a lot of technical skill, for example, Hex is plain, and the engineering in that is just phenomenal, so even if you don't necessarily like sculpture, you are going to be drawn and be impressed by that. So I think it's trying to balance - as I say, I think it's striking a balance between things that have an instant motif that you can latch on to, to things that are a bit more esoteric or challenging, but the old adage of you can't please everybody applies.

ALISON: I suppose we have just about a minute left, but I suppose one of the questions that has come in are what are the panel's thoughts of how art's position in a wider place of place-making within the future evolution of towns or villages or cities come to that, I just wondered if very briefly any of you would like to just comment on that before we close?

ANDREW: In my research I found a substantial difference between what was going on in the new towns and with the town artists, compared with artist's residencies, artists residency seemed to emerge later in the later 70 and 80s and we have more of that now and you get a very different kind of work produced. And that can be a positive thing, a positive difference, but I also think that there are substantial benefits for artists being imbedded in place for an extended period and for being involved at an early stage in any planning, because it's very difficult for them to make as much of a meaningful mark if things are left too late and it becomes mere decoration.

ALISON: Thank you, we have to stop there. There are so many questions and of course the sessions which now follow on, we've got the next session on new approaches to curation and research, we will pick up on some of these ideas and I am sure by the end of the two days we're going to be very, all kinds of things are going to be in circulation and discussion. I wanted to say a big thank you to all our speakers, terrific papers. I wish we had like football matches some kind of crowd noise to come on to applaud you all. But thank you. We will close there I think. I also wanted to thank Anthony McIntosh who has been the host for this session. Thank you all and bye. See you again at 4.15, which is the start of the next session.