

Alan Grimwood ▶

Over the summer of 1980 I worked as the sculptor in residence at Grizedale Forest. I went there without any definite projects in mind, but to respond to the forest environment. I worked on a number of pieces in the forest and the major sculpture of a figure in a pond was made towards the end of my stay. I found a pond well hidden in the forest and decided to work on a sculpture that would involve a figure in the water. It was a very quiet and peaceful place and I did not destroy this quality. The wooden figure was carved and bolted together and I finally incorporated a stone head with a carved duck. It takes time and can be hard to respond to a different working environment but through the practical problems of working and developing ideas on site the sculpture became physically stronger and visually much clearer.



Alan Grimwood: Figure in a Pond

David Nathan Kemp ▶

Working in the forest with found materials presented a new set of problems and parameters for me. Although much of my work is assembled from found items, timber and stone were new materials. More important was the fact that the work was to be sited in the forest, and choosing a site for each work was an integral component of the sculpture.

1. *Rook Crossing*. The rooks were my first piece, and made from the off-cuts of stake making. I sited the piece astride the trail, and designed it to be walked past, its aspect changing in passing.

2. *Scale Green Birdman or Departure Lounge*. The birdman lives deep in the forest. Combining ancient myths, relics from a distant technological past, and the company of birds, he has reinvented flight. The hut is abandoned, the birdman has flown. This piece was made entirely from windblown timber and items found in forest dumps. It is located in a remote clearing, looking to the mountains. Hopefully it will disintegrate gently with time, and its derelictness contribute to its poignancy.

3. *The Heron*. This piece is very similar to the sculptures I have made in Cornwall. It is constructed from old agricultural and irrigation tools, found in a local barn. It is six foot high, but set in the Tarn it looks life size.

4. *Forest Fugue* is situated in one of the long aisles, made by timber thinning operations in a spruce plantation. The aisle is reminiscent of a cathedral, (or maybe cathedrals are reminiscent of trees). The sculpture represents an organ; it is made from Fanaliser poles and slate, and plays a silent requiem for the stumps.

5. *The Deerhunter* (illustrated) is made from windblown oak and European larch, and stands eighteen feet high in a young oak wood near Farm Grain Bridge. The deerhunter knows the habits of his prey intimately, he thinks like a deer, and waits as silently as a tree.

I revisited Grizedale again, for a short residency in the Autumn of 1982. The Rooks had been totally destroyed by vandals. I resited them on the top of a hill on individual posts, a sort of 'visual sentence', but at least they'll be difficult to knock down.



David Kemp: Deerhunter

Kenneth Turnell ▶

Kenneth Turnell has stated that he is not in favour of artists' statements. We therefore trust that his work is self explanatory.



Kenneth Turnell: Beech Watch

Richard Harris ▶

My aim is to present people with something that seems to 'belong', yet which is outside their normal experience. At Grizedale the chosen site always plays at least an equal role with the sculpture I build. I see the work as an extension of an existing environment.

*Cliff Structure*, a comfortable distance from the trail, grew from the site. *Quarry Structure* and *Drystone Passage* both developed from a combination of flexible ideas, adapted to a site which had been searched for with the raw ideas in mind.

The system of building used in *Quarry Structure* was originally conceived as a bridging device to follow the line of a stream. Unexpectedly, I found the quarry site which immediately made sense of the idea, adapting easily. The quarry had been fenced off, overgrown and forgotten. The structure, nosing out into the path, acts as a device to open it up, both visually and physically.

After much exploration I found a relatively remote place *Drystone Passage*, midway along the Silurian Way. Here the path wound over and around a ridge, along which ran an old neglected drystone wall. Following the line of the path, I gradually dug a trench, to find a connecting level through the crest.

The trench lined with two drystone walls and as an extension to the now restored existing wall, forms a connecting passage or pass.



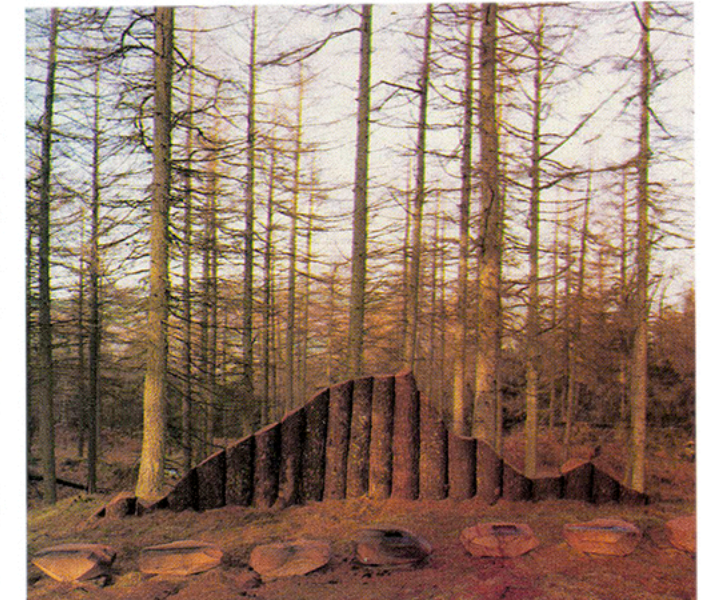
Richard Harris: Drystone Passage

Keir Smith ▶

*Seven Stones Before the Old Man* (August-September 82)

The sculpture overlooks the Grizedale Valley. The highest local Peak, the Old Man of Coniston, is seen in the distance. The work is in two parts, a palisade of larch logs cut to the shape of the mountain, and, in front of this, a row of seven 'rocks', carved from wood. One rock, the largest, contains a deep reservoir filled with metal powder. This 'Quarry stone' refers to the metal workings in 'Coppermines Valley' which leads to the summit of the Old Man. The remaining rocks have implement shapes cut into their top surfaces. On the right of the 'Quarry stone', axe, nail and sickle, on the left, spear, sword and arrow. These shapes are ghosts of potential within the metal ore. They were suggested by Bronze-Age flat moulds from the British Museum.

An earlier sculpture in Grizedale, *The Realm of Taurus*, built between 1979 and 1980, dealt with animals as an economic resource, (from the hunting and tapping of wild creatures to animal husbandry). *Seven Stones...* continues the theme in terms of mineral wealth. It celebrates the technology needed to carve into a mountain to extract ore, to smelt that ore and shape metal into tools.



Keir Smith: Seven Stones Before the Old Man