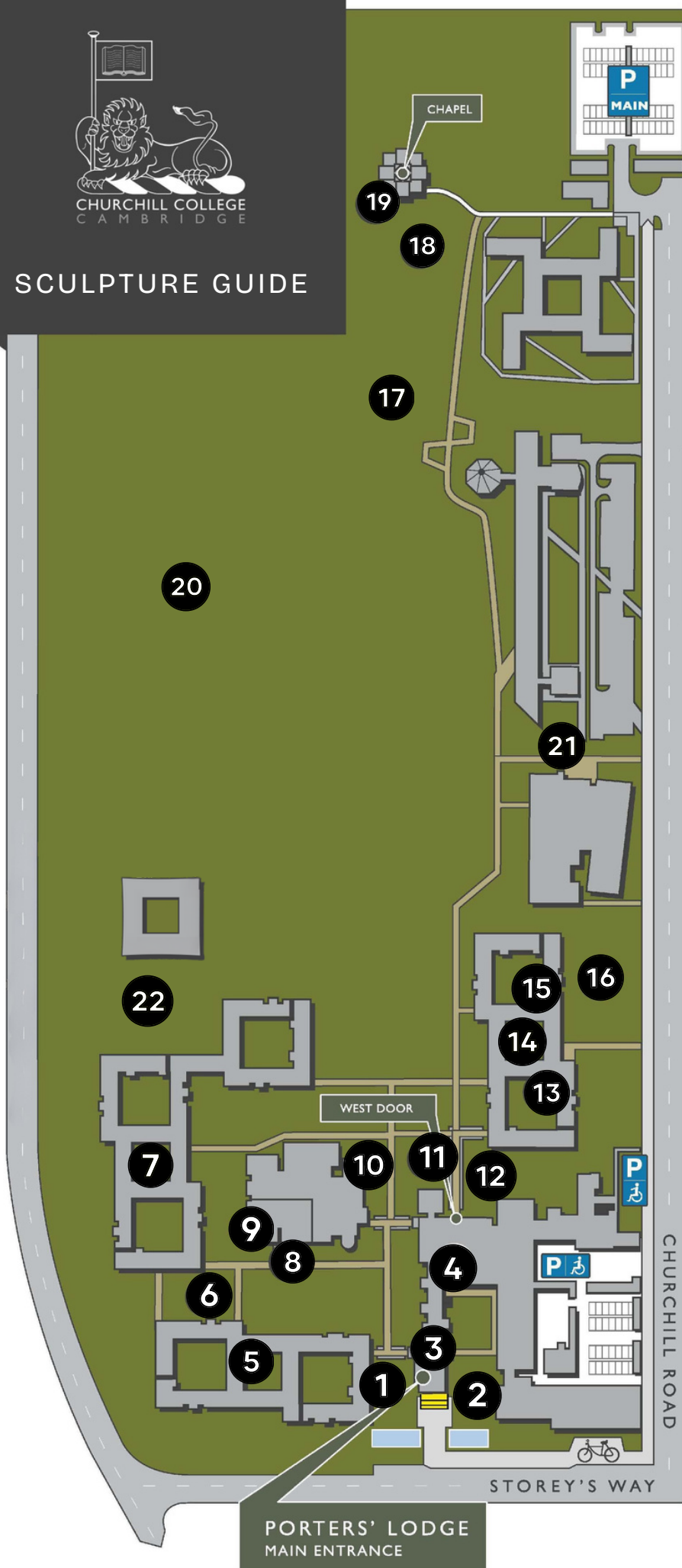




SCULPTURE GUIDE



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1



Red Head Sunset Stack exemplifies Tebbenhoff's distinctive approach to colour and rhythm. Through its layered, architectural forms, the sculpture creates a dialogue between natural cycles and human creativity, inviting viewers to reflect on themes of time, balance, and transformation.

2



Southern Shade I by Nigel Hall RA is part of a wider series of sculptures by the artist inspired by nature and geometry. 'As with all my sculpture, I attempt to make the works light on their feet, countering the drag of gravity with a visual uplift, just as nature strives to do.' (Nigel Hall RA)

3



Geoffrey Clarke RA was commissioned to design a gate for the front entrance of Churchill College in 1961. The horizontal bars, perpendicular to the central bar span the corridor entrance, at certain times only allowing access into the college through the Porters' Lodge. Though the sculpture is cast aluminium, its course finish creates a concrete-like effect.

4



The college's foundation stone was designed by the graphic designer and typographer, Edward Wright, also known for his typographical work on New Scotland Yard's rotating sign. It is unimposingly set on the main concourse, the most public of the college's spaces.

5



Bernard Meadows was the first studio assistant to the internationally renowned sculptor, Henry Moore, before becoming Professor of Sculpture at the Royal College of Art. *Pointing Figure with Child*, is sited in East Court.

6



Sir Eduardo Paolozzi was a key figure in 20th century British art. A deep fascination with the relationship between human beings and the mechanised world is reflected in his work. A human figure with mechanistic connections has been disassembled and placed in a deconstructivist composition, skewed from head to feet, onto a railway wagon.

7



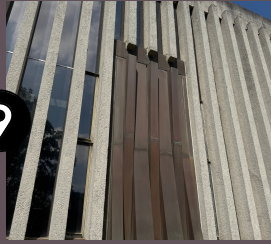
Each section of *Courtship Dance* by John Robinson is cut from an ovoid, with the two pieces cast and mounted together so that they reach out to each other, almost but not quite touching.

8



Another example from Peter Lyon's *Flight* series, this is a striking example of how Lyon captured the grace, fluidity, and dynamism in a static medium.

9



Door, the beautifully-shaped, gracefully forbidding door to the Jock Colville Hall, is created by sculptor, Geoffrey Clarke RA, who also designed the gate outside the Porters' Lodge.

10



To Bouleee by Michael Dan Archer displays a raw stone-wrought physicality, inviting the viewer to explore its relationship to the buildings and surrounding environment.

11



Dame Barbara Hepworth's iconic *Four-Square (Walk Through)* undertakes a balancing act near the library, evoking a balance of fragility and solidity that majestically contains its energetic potential.

12



'*Two Circular Forms No.1, opus 148* forms part of Robert Adams later work, in which he moved towards pure abstract forms, asymmetries in balance and a strong spatial awareness.

13



Spiral, as with much of Michael Gillespie's work, is poised between organic form and the evocation of free movement. Resting on a slender, brick plinth, Gillespie's sculpture adds a gentle dash of playfulness to its environment.

14



Flight was created for Churchill College during Lyon's time as resident artist from 1979 to 1981. It is an abstract cast bronze sculpture. The grace and elegance of the sculpture is felt as an offset of gravity, the sculpture's thin and sharp edges creating an illusion of movement, a sense of gliding through the skies.

15



Christine Fox was a versatile artist who worked with a huge range of materials. This sculpture, entitled *Crescent Moon Bull* is created in cherry wood clad with lead, and reflects the often totemic style of her work.

16



Denis Mitchell's abstract, geometric *Gemini* 'twins', carved from marble, mix curves and angles to create an interplay of light and shadow.

17



The eight stained glass windows of the Chapel at Churchill College form a single work of art entitled *The Elements*, designed by renowned British artist, John Piper CH and fabricated by Patrick Reyntiens. The interaction of the slivers of rich, iridescent colour with the austere brick-and-concrete architecture it sits within produces a highly-striking effect.

18



Dhruva Mistry's *Diagram of An Object (Second State)* was first commissioned by the Hunterian Art Gallery, Glasgow for the building's entrance. The sculpture at Churchill College is a variation on this original sculpture. Mistry's bronze sculpture might appear to depict two abstract figures: a child seated on a parent's lap.

19



Jeppe Hein's *Modified Social Bench* designs borrow their basic form from the ubiquitous park or garden bench, but are altered to various degrees to make the act of sitting a conscious physical endeavour.

20



Peter Hide is a British sculptor known for his steel sculptures. This work takes its motif from a proscenium, and the name *Plainsong* is a reference to the musical inspiration of the piece. A proscenium is the part of the theatre surrounding the stage and includes the stage floor and the arch above the stage.

22



Past, Present, Future (2010) is based on a maquette produced for a public sculpture at Jersey Airport which Geoffrey Clarke made in 1996. As a pioneer in a golden age of British sculpture, Clarke's innovative approach to new materials and processes saw him produce works that epitomise the vibrancy of the post-war British art scene.

21



Thomas Kiesewetter's *Broken Butterflies* is a spatial interplay between what is considered solid and void. As the viewer walks around the work, areas or pockets of space disclose themselves: what at first glance seems solid may later reveal itself to be void.

With thanks to Davina Wang and Aaron Tan for their help in compiling this information.