

Turn right through the concourse and continue on through the covered passageway, and straight on, crossing Westgate, and turning left up New North Parade. Pause for food on the left at:

11: Francine Beaumont- Beauty Spots Series 3: Location 20
Picnic table on pavement

An object usually associated with pleasant rural scenery is placed into an area of urban blight. Beaumont describes this work as an "occasion", and the public are encouraged to interact with it by sitting and having a picnic. On doing so, our inbuilt expectations of the environment paradoxically lead us to discern beauty in its immediate surroundings and therefore force us to question our inbuilt aesthetic prejudices. (Note: Beaumont requests that any photos of picnics at this location be forwarded to her via admin@mapFodder.com for use in a future installation).



Continue up the road, bearing right through a car park, and on along a path, which was constructed specifically for viewing-

12: Barry Linthwaite- dad (depart/arrive/depart)
Mixed media

In this spectacular piece, Linthwaite displays his use of techniques usually applied to Model Railways. He builds in "A-Gauge" (Scale 1:1), creating monumental works whose sheer size is breathtaking. Here, an apparently functional railway station in fact serves no actual purpose: departing trains soon enter a circular tunnel, to re-emerge at the other end of the platform; the "passengers" are all students on one of Linthwaite's popular immersive art courses. His work makes us question the boundaries between art and reality.



At the road turn right, and shortly after, on the right opposite Pennine Radio, look back to see:

13: Nishad Das- Evolving Informational: St George's Car Park
Letraset and paint on metal

Das's "Evolving Informational" series begin with a conventional sign, which the artist alters every month, ignoring all conventions such as font size, orientation and consistency, and including random elements (small panels, insulation tape and indistinct painted forms). The resulting chaos and confusion would never be seen on a "sign" in the conventional sense, and therefore clearly delineates the piece as a work of art.

Continue to the lights and turn right. Under the bridge take the 2nd left (Brook St) then right down Wood St. Just before the junction is:

14: Andrew O'Hagan- Come In!
Concrete

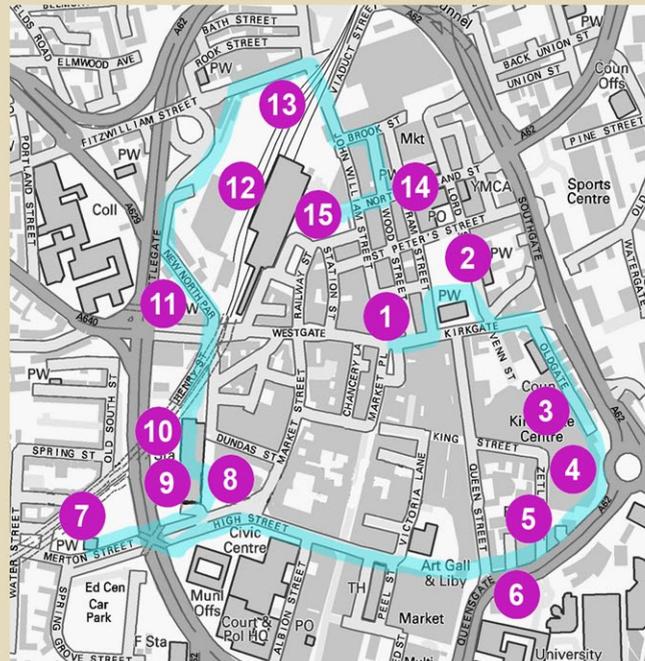
Local brasserie "Bistro du Midi" commissioned O'Hagan to create a sculpture for their doorway around the theme of "Entrance", and his response was this audacious piece which entirely subverts the notion of the word. Unfortunately "Bistro du Midi" subsequently went out of business.



Turn right to enter St George's Square, and the finish and climax of the Trail:

15: Lucy Grimes- The Emperor's New Art

Guitar strings, bauxite, soup remnants, privet, teeth
Kirklees Council's inventive response to savage cuts in its arts budget was to commission this massive, multi-layered and adventurous sculpture which can only be seen by true art connoisseurs.



HUDDERSFIELD



CONTEMPORARY



ART



TRAIL

The Trail begins in Market Place, in the centre of which is:

1: Mark Murgatroyd- Here I Am, I Always Am

Grilles covering cavity

Casual passers-by are unlikely to realise the true purpose of this simple and harmonious arrangement of grilles: beneath them an endurance piece is in progress, in which the artist is trapped and gagged, facing upwards; in this pose he furiously and constantly records his reactions to the people above in a provocative, disturbing and often explicit blog. His instructions on entering were that he remain incarcerated for ten years, so in line with his wishes his increasingly desperate pleas for early release have been ignored.



Head down Kirkgate then left down Byram St, and enter the park, keeping to the edge of the church. Ahead, you will see:

2: Christian Bent – Never! Never! Never! Never!

Fluorescent strip lights on tower

A tower is decorated with a set of fluorescent tubes which have been programmed to light up in a complex and hypnotic display. However, this will never happen: at the unveiling of the piece, the on-switch was ritually buried in a ton of concrete. Bent is a leading exponent of "Potential Art", in which the viewer's imagination is expected to do much of the work usually attributed to the artist: its aim is to create "statements whose totality is entirely democratic". His current commission, "Over To You", consists of a blank canvas, below which are nailed paintbrushes and unopened tubes of paint.



Continue round the church and down Kirkgate. Just before the ring road, turn right onto Old-gate, towards the end of which high up on the right is:

3: Padiham and Wyre- Aspects of Beige

Puddle water on canvas

All Padiham and Wyre's works have the same title, reflecting their lifelong obsession with this colour. In a reversal of the usual procedure, the large, unprimed canvas is first hung (in this case, on the side of a car park). Padiham then forms the pigments in a set of carefully graded puddles below, which Wyre applies suspended from a cable via sponges applied to his elbows and knees. The resulting piece is reminiscent of later Rothko, but with less form and variation -creating a solemn and contemplative atmosphere.

Soon after, enter the car park through the door, and explore the different floors to fully appreciate:

4: "Mr Pozo"- Stark Choices (Transportation)

Paint via stencils

Banksy's template-based techniques are here further abstracted by "Mr Pozo", creating clean and simple motifs which are devoid of any meaning other than the object they clearly represent. In this case, various boldly coloured modes of transport (blue plane, green car etc.) are repeatedly stamped at the same height on columns in a multi storey car park, one symbol per floor. The intended effect is to draw the viewer's attention towards the shifting and hypnotic patterns so created, and away from trying to find their car.

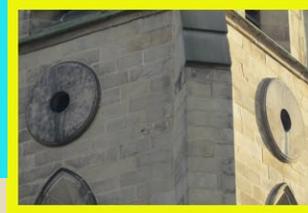


Leave by the same door and continue along the ring road. Just past Fusion Foods, on the right, is:

5: Hermione de Vere- Lord Chelmsford Defeats The Zulus at the Battle of Rorke's Drift

Paint, house numbers and scratches on wood

De Vere's works are acerbic comments on Britain's imperial past. The ratio of Zulu to British fighters was 33 (hence the use of this number): however, the British forces were equipped with guns (symbolised by the manufactured metal digits), whereas the Zulus relied on pre-industrial weapons (shown by the crude scratches made by the artist with her own nails- in her words: "a painful act commensurate with the Zulus' suffering"). The resulting piece creates a pleasing balance of harmony and tension, while simultaneously serving as an informative historical document.



Keep following the ring road, crossing Queen St. The bottom of the steps to the Piazza Centre is the best place to view:

6: Harry Chung – Timeless

Stone slabs in tower

Chung's outspoken works involve the removal and ritual destruction of an item of utilitarian value, and replacing it with something of no perceivable use in the context into which it is placed. Here, three ornate Victorian clocks were torn out and melted: the resulting holes were filled by simple stone slabs. On looking at the tower to obtain the time we are therefore forced to reflect on our own, and society's, increasing dependence on sources of information. His most controversial piece involved the swapping the departures board at Kings Cross Station with a vast rectangle of bubble wrap.

Climb the steps and continue straight on up the hill. As you approach the ring road keep left to enter the underpass. On emerging up the steps, straight ahead you will see:

7: Andrea Wozinsky- Numbers 35 and 39, Springwood St

Bricks

These forms, seemingly a pair of large abstracts, are in fact two highly sought after houses. Minimalist architect Wozinsky specialises in removing the clichés of urban dwellings, such as guttering, windows and doors, creating living spaces permeated by an intense, if claustrophobic, energy. She comments: "My aim is to create a powerful and intimate relationship between property and inhabitants, achieved primarily by the necessitation of partial demolition in order to exit."



Return into the underpass, this time taking the passage to the left sign-posted Bus Station. In front of the main entrance to the Bus Station, to the right of the Good Food Café, is:

8: Atkin Watendlath- Dog Hook

Hook and nameplate

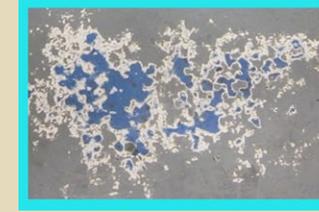
This simple gesture of minimal impact (a dog hook) would be unlikely to be noticed, were it not for the nameplate placed beside it. This is typical of Watendlath's installations, where the nameplate is put on an equal or even greater footing than the work itself, therefore effectively becoming part of the work. In this sense he is expanding the scope and possibilities of art.

Enter the bus station, and through the door on the left, a flight of stairs houses:

9: Caroline Coot- Descent To Heaven

Emulsion on staircase

The use of public staircases as a canvas is unique to Coot, allowing interaction at both aesthetic and practical levels. Here, the steps to a car park have been covered in carefully selected undercoats of different colours: the final coat, a uniform grey (re-applied at regular intervals), is intended to be gradually worn away, creating a set of random cloud-like forms. Coot invites the public to "engage with the process by repeatedly running up and down the stairs".



Return and enter the main concourse of the bus station, to experience:

10: Antonio Perogi- Endless, Helpless

Sound installation

Perogi's notorious sound installations imbue existing music with an effect opposite to that intended by its composers. In this instance, compositions designed to be calming and relaxing are piped into the waiting area of a busy bus station, where they create a heightened sense of stress and irritation in their captive audience.