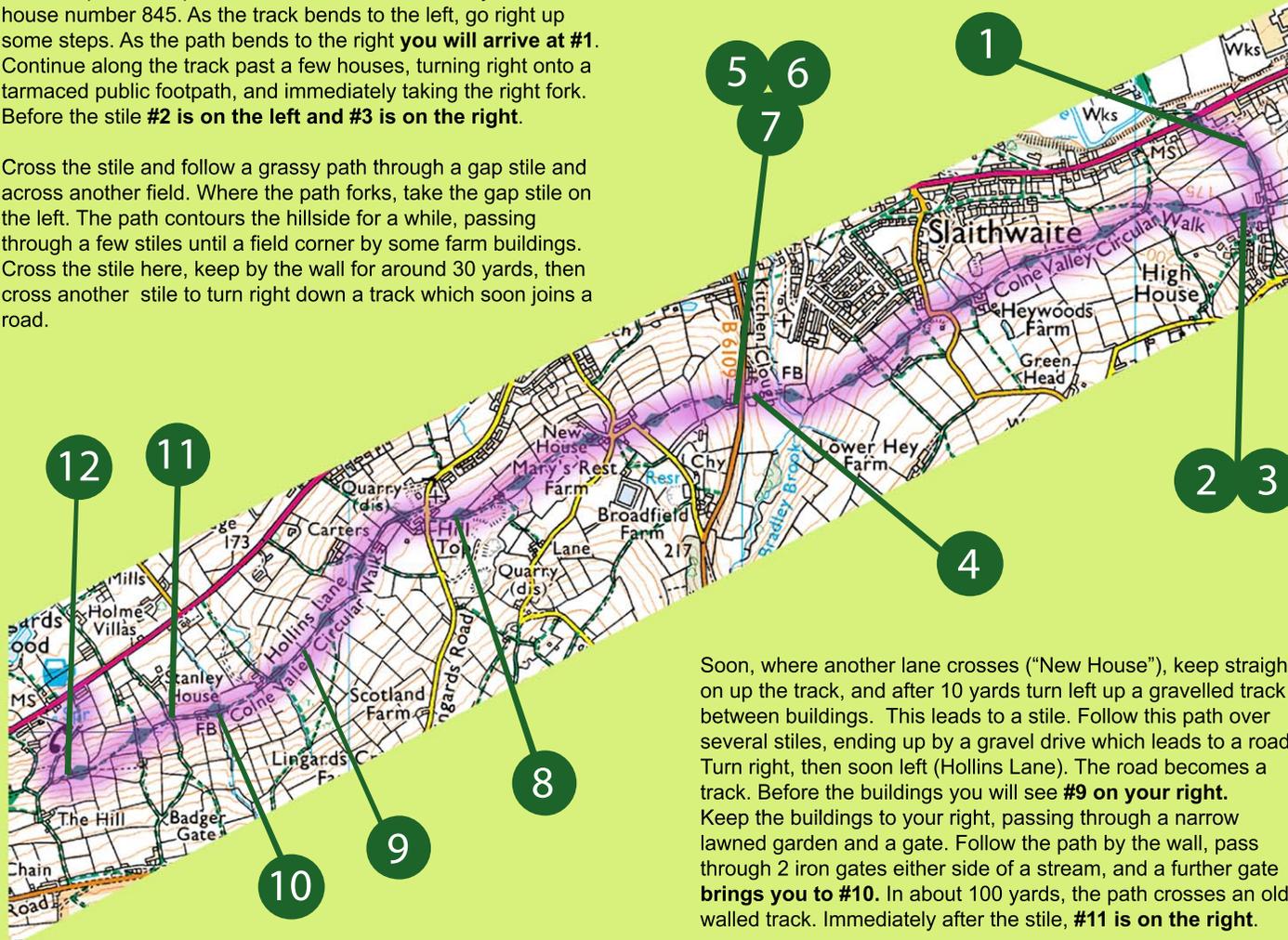


The Colne Valley Sculpture Trail follows a section of the Colne Valley Circular Walk. **Note that paths can be rough and muddy, and there is a fair amount of climbing.** It begins around 200 yards west of the junction between Manchester Rd and Hoyle House Fold in Linthwaite. Regular buses from Huddersfield pass nearby.

Take the public footpath south from Manchester Rd just before house number 845. As the track bends to the left, go right up some steps. As the path bends to the right **you will arrive at #1.** Continue along the track past a few houses, turning right onto a tarmaced public footpath, and immediately taking the right fork. Before the stile **#2 is on the left and #3 is on the right.**

Cross the stile and follow a grassy path through a gap stile and across another field. Where the path forks, take the gap stile on the left. The path contours the hillside for a while, passing through a few stiles until a field corner by some farm buildings. Cross the stile here, keep by the wall for around 30 yards, then cross another stile to turn right down a track which soon joins a road.

Cross a stile, turn right up a ramp then left back up the road. Shortly, just after a house, you get to **#5 on your right.** Pass through the stile to the right of it, where **#6 follows immediately on the left,** with **#7 straight ahead.** Follow the grassy path uphill and over a stile. At the end of the field, pass through a kissing gate, **where #8 is on the left.** Turn right down a metalled lane past some houses.



Soon, where another lane crosses ("New House"), keep straight on up the track, and after 10 yards turn left up a gravelled track between buildings. This leads to a stile. Follow this path over several stiles, ending up by a gravel drive which leads to a road. Turn right, then soon left (Hollins Lane). The road becomes a track. Before the buildings you will see **#9 on your right.** Keep the buildings to your right, passing through a narrow lawned garden and a gate. Follow the path by the wall, pass through 2 iron gates either side of a stream, and a further gate **brings you to #10.** In about 100 yards, the path crosses an old walled track. Immediately after the stile, **#11 is on the right.**

Walk down the road around 20 yards then take the public footpath on the left up some steps. At the end of the field, pass through a gap stile, and straight on through the back gardens of some terraced houses (don't worry, this is a public right of way). Keep the old wall to your left until it turns to the left: then turn half right, crossing the field downhill to a gap in the fence by some trees to a footbridge. Cross the bridge, take the right hand stile and follow the field boundary uphill **till you reach #4.**

Follow the wall for around 75 yards. After the gap in the wall, take the path uphill, passing a stone trough to the right. After crossing a broken wall and a stile, **you will pass #12.** The path soon meets a walled path coming up from the main road: turn right down this path back to the main road where once again there are regular buses back to the start of the walk, or to Huddersfield.

Colne Valley Sculpture Trail

A 3 mile walk past 12 artworks located in the beautiful Pennine Colne Valley.

1: "The Pastoral Krew"- Country Scene: Lake

(Spray paint on iron panel)

"The Pastoral Krew", (whose identity, or identities, remain unknown), transport the techniques of urban art into a countryside setting, creating pieces of surprising harmony and tranquillity, but with the vibrancy and immediacy of graffiti. "Country Scene: Lake" shows their typical use of stencils to create a repeated motif, combined with hastily applied monochrome washes. Their work challenges our assumptions about the role and impact of street art.



2: Angela Paradina- Impermanent Border

(Mixed wooden fence panels)

Paradina's works both mock and question the concept of a border. In the first of two nearby pieces, she has used a random selection of found panels to create a clear border- yet has simultaneously subverted its implied permanence by its ramshackle and temporary appearance.

3: Angela Paradina- Movable Border

(Steel fence)

In her second work, the border itself is of a more conventional form- a simple, circular metal fence- yet the area it encloses appears to be no different to its surroundings. To emphasise this, the entire structure is moved precisely one inch to the west annually on the artist's birthday. This leads us to question what is the point of this, or indeed any, border.



4: John Hubert Diamond- Shrine To Myself

(Stone bricks, found wood, smashed glass, concrete, airbrick, trellis, polythene bags,string, rocks)

Diamond's strict Methodist upbringing has found its expression in this courageous piece. A structure of surprisingly complex construction- witness the trellis section on the roof and a superfluous airbrick at the side- houses an intimate and seemingly shattered chapel. Two holes in the ceiling and one in the wall allow light to focus on an "altar" of smashed glass and a broken crucifix. When this piece was completed, the artist spent eight weeks permanently residing inside, sustained only by food and drink offered by passers by. He returns here at least four times annually, during which time he contributes a little more to the destruction of its interior.

5: Bjorn Starstrup- Longitudinal Torsion with Radials

(Metal gate, barbed wire, stinging nettles)

Starstrup's exuberant and playful constructions take a straightforward object- in this case, "a gate"- and warp and embellish it until it no longer fulfils its original function (i.e. "a barrier which opens and closes"). In this process they are imbued with a simple fluidity which was innate, yet not expressed, in the original form. Here, the twists in the main section juxtapose the concepts of flow and rigidity, but the work also carries associations of pain, emphasised by the carefully entangled barbed wire and nettles.



6: Karen Braithwaite- Untitled (Wall/Fall/Wall # 12)

(Drystone Wall)

Braithwaite works exclusively in the medium of drystone walling, uniquely utilising its traditional techniques to create pieces that deal with loss, disfigurement and (im)permanence. In "Untitled", she has meticulously created a lengthy section of retaining wall, and then demolished the central section with some violence. The resulting piece suggests a sense of bereavement, the turf above almost seeming to weep.

7: Karen Braithwaite- Wall Fragment

(Drystone Wall)

In the second of three works of Braithwaite's, a short section of wall mysteriously emerges from, then disappears back into, a grass bank. This seemingly futile gesture is, according to the artist, "intended to symbolise the pointlessness of all human endeavour".



8: Imran Choudray- (Re) Birth

(Stone brick, breeze block, corrugated iron, found wood, found girders, discarded agricultural equipment)

A traditional building of significant visual appeal appears to be giving birth to a modern concrete monstrosity, destroying itself in the process. A small array of panels and boxes seem powerless in their attempt to halt it. The wounds of the old section appear real and visceral. Choudray's larger works explore the theme of the crushing effects of modernity on tradition and culture, in graphic and often disturbing ways.

9: Daniel Billing- Wash Behind The Ears

(Bathtub, brambles, mixed dirt)

Billing deals with the contradictory concepts of filth and cleanliness, typically by placing a familiar bathroom item in a countryside setting. Here, a bathtub is rendered repugnant by dirt, brambles, and a crude gash where the hot tap should be. Billing's other works include "Because You're Worth It" (a display cabinet of hair products hidden in a manure heap), and "Shower Cap" (a shower head embedded into the horn of a living ram).



10: Queensgate Consultants- Proposal: Derelict House

(Stone, slate, mortar, rubble)

This, the largest work on the trail, is a house of recent construction whose sole purpose from the outset was to be derelict. This is typical of the work of Queensgate Consultants- an artists' co-operative from North London- whose "Proposals" are in fact completed works. They comment on built-in obsolescence by creating major pieces whose completion marks the end of their intended use. An inspection of the interior will reveal the level of detail they apply to this end.

11: Pena Mosteiro- Wound Series 38: Cut 5

(Damaged sycamore)

Mosteiro is a member of Portugal's "Arte Scalpele" movement, whose members inflict careful damage on plants and animals at early stages of their development: the resulting pieces, although initially planned and delineated, become less predictable as the organism matures. In this case, a small cut made in a sycamore sapling has grown to become the disturbing and almost threatening presence we see today- yet in counterpoint its soft hues and curves are surprisingly tender.



12: Karen Braithwaite- Filled Arch

(Drystone wall, boulders)

The final work by Braithwaite is, by contrast, a much gentler piece. A series of delicate stone arches frame near-semicircular boulders- whose removal would clearly cause the arches to collapse. The construction gives the stones an almost lightweight quality, creating a delicate interplay of precariousness and balance. Braithwaite comments: "I am interested less in the wall, and more the area between the sky and the ground".