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Sculpture Trail
Kate Thomson and Hironori Katagiri
Lyrical Abstraction - The Eloquence of Material

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2. Movement- Hironori Katagiri

Scottish grey granite, 1985

This early piece Katagiri created at Scottish Sculpture workshop around the same time as working on “21st June 1985”. “Movement” is a cylindrical version of the internal section of “21st June 1985”. Using the “Warimodoshi” technique (splitting and putting back together again) the oval cylinder has been carved to indicate a shifting movement although the split pieces are returned to their original place next to each other as if one stone again.

3. Hermes & Athena - Kate Thomson

Pietra marble, 2000

Greek mythology inspired the themes and titles for these pieces, connecting them to eternal concerns of the human spirit. The form of the sculptures draws on the same natural sources that influenced classical and neo-classical art and architecture to explore contemporary interpretations of the world we live in and our relationship with our environment.

4. Cone - Hironori Katagiri

Scottish grey granite, 1985

“Cone” was first made as a set with “Dark Lady of the Sonnet”, which later developed into “Bijin”. In this setting the interesting contrast between the carved abstract shape and the preserved natural rough surface becomes the main focus.

5. Nostalgia For Passionate Love – Hironori Katagiri

Indian black granite, 2009

This piece was made while Katagiri was an artist in residence at Scottish Sculpture Workshop in Lumsden, Aberdeenshire. It was selected for the “Scottish Sculpture Open 4” at the Kildrummy Castle in 1985 and toured to the Crammond Sculpture Park in Edinburgh before being moved to The University of Stirling in 1995 and purchased for the art collection in 2005.

6. Causationist In Love – Maze Of Felicity – Hironori Katagiri

Irish limestone, 2000

“This sculpture plays with the physicality and character of the natural stone as a vessel to contain and remember human memories and experiences. It looks as if it is at rest, but there is a certain difference, something formed within.”

“Nostalgia” was made while Katagiri was artist in residence at the Scottish Sculpture Workshop in Lumsden as part of the Japan 2001 Festival.

8. Nostalgia – Hironori Katagiri

Scottish red granite, 2001

Once a stone is split, the action is irreversible. But if the pieces are fit perfectly back where they used to be, it is as if it is one piece again. This is the main idea of this sculpture. One block of red granite rock was split into over 40 pieces and reconstructed in the original shape, except the inside of the block has been cut and polished into an irregular sphere. This sculpture plays with the physicality and character of the natural stone as a vessel to contain and remember human experiences.

9. 21st June 1985 – Hironori Katagiri

Scottish red granite, 1985

“I am trying to blend my ideas into the character of this granite. A square block is brutally cut out, then the inside piece is split into two pieces and both pieces are carved and polished on opposite sides to create the impression they are sliced when replaced in their original position. The composition reminds the viewer that this sculpture was once one piece of stone, but now has transformed facets.”

This is the first piece Katagiri made with Scottish granite at the Scottish Sculpture Workshop in Lumsden, Aberdeenshire. It was selected for the “Scottish Sculpture Open 4” at the Kildrummy Castle in 1985 and toured to the Crammond Sculpture Park in Edinburgh before being moved to The University of Stirling in 1995 and purchased for the art collection in 2005.

10. Cloud 9 – Kate Thomson

Lasa Select marble, 2009

Designed to be a play sculpture bench, the title is aimed at encouraging people to sit and engage the sculpture to dream a little. “Cloud 9” at first glance looks as if it has four sides, yet if you follow the surface you will find it is one continuous face turning round itself 4 times, inviting people to touch and interact with the sculpture and tease their imaginations.

THE COTTRELL BUILDING

11. Awakening Landscape – Revelation, Omnipresence and Eternity

Indian black granite

The “Awakening Landscape” series of abstract “window” forms, started in 1983, explores opening the viewer’s own internal landscapes of sense and memory from everyday life by creating form and space to contemplate them.

The dramatic contrast of boldly carved outer edges and highly polished subtly curved internal surfaces express the raw energy of the black granite, yet highlight its fine grain and texture. While the windows frame the space through and around the sculpture they also explore the contrast between the image of ourselves we project into public space and the more subtle complexities of our individual inner space.

12. Awakening Landscape – Eclipse

Diabase Swedish black granite

“Eclipse” is a distinct theme within the “Awakening Landscape” series inspired by astronomical phenomena such as lunar eclipse, or stellar landscapes. This is one of Katagiri’s favourite motifs which he constantly revisits as if working on a series of self-portraits throughout his career.