

Martin Heron

Art in Public Spaces





client: Ipswich Borough Council
date: 2006
details: corten steel, 7.5m tall
budget: £35,000

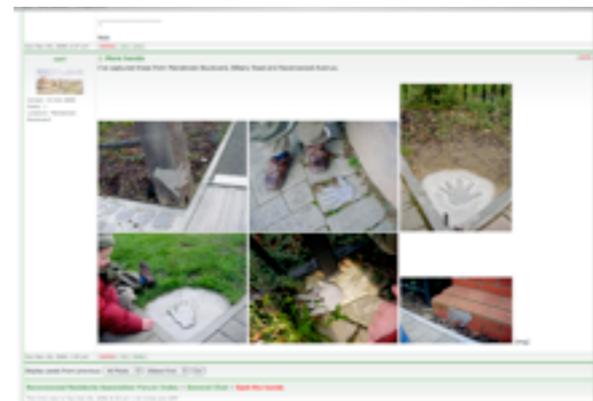
handstanding

A response to Ravenswood Housing Development.

Martin Heron

details :

Residents set up their own website where people would 'spot' the small pieces, photograph and upload them to the site.



handstanding

This piece was commissioned by Ipswich Borough Council in partnership with Bellway Homes, and was produced as a response to Ravenswood and the surrounding community.

Handstanding is a celebratory work: it has youthful energy in its pose but is a strong and robust form. The piece symbolises the aspirations of a new and growing community, and what can be achieved by working together.

The plinth on which the sculpture stands takes its inspiration from the World War II Picket Hamilton forts located on the site, which was once an airfield.

This work has a series of LED uplighters so that it is illuminated at night.

A series of small linked works were also fabricated and installed. During November '05 I undertook a series of workshops with Ravenswood Primary School, local residents and residents of Jamie Cann House. I introduced participants to a simple sand casting process where they were able to cast a variety of objects, footprints and handprints. From this I encouraged them to produce an outline drawing of their own hand and to decorate this with pattern and imagery that said something about themselves. I devised the small intervention pieces from these hand drawings. These works were produced in stainless steel and located around Ravenswood, on walls, draped on bollards etc: like gloves that have been dropped and blown by the wind.

The small interventions were immensely popular, and residents set up their own website where people would 'spot' the small pieces, photograph them and upload them to the site.

Project partners: Bellway Homes and Ipswich Borough Council. Work produced by Art Fabrications. JMS Civil & Structural Consulting Engineers.



where dreams go

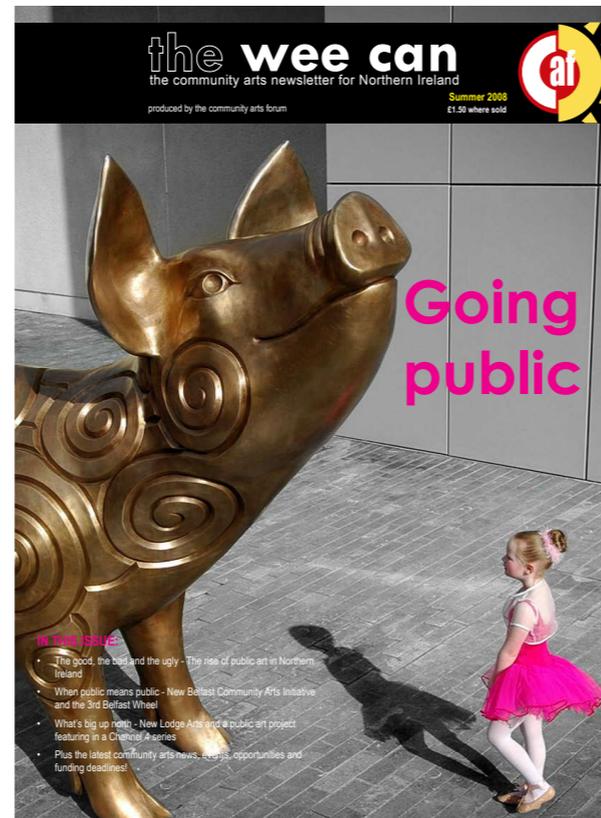
An award-winning landmark feature for the Alley Arts Centre courtyard, Strabane.

client: *Strabane District Council*
date: *summer 2008*
details: *bronze, 2.5m tall*
budget: *£65,000*

Martin Heron

details :

Winner of the Translink Hidden Treasures Award & a Foyle Civic Award special commendation due to its popularity across the North West.



where dreams go

The commission was to produce a work for the newly opened Alley Arts & Cultural Centre, Strabane, N.Ireland by Strabane District Council.

The shortlisting process included sending concept designs for the location. Following some initial research my proposal suggested a palette of possibilities though sketched ideas, and some suggestions of ways to involve local people in the project. The site was historically a pork and butter market. Although the site had a number of other uses before and after this time, I wanted to produce a work that related not only to the history of the site but that also resonated with local people's lives. Until moderately recently the majority of the population around small towns in Northern Ireland kept a pig, sometimes to feed their families or sometimes to sell in times of need.

I designed a sculpture of a pig that, leading beyond the obvious historical links, was contemporary in feel and offered a number of ways to read meaning into the piece. I chose to position a young pig looking up toward the sky. I decorated the body of the pig with scroll and spiral patterns found on ancient artefacts and standing stones throughout Ireland.

A plaster maquette was produced for the final selection process and following a presentation to the council I was commissioned to make the sculpture. The maquette was taken to a bronze foundry to be scaled up to its full size and cast in bronze.

All aspects of the production of this piece were recorded and were presented to community groups and schools around Strabane prior to installation. These outreach sessions included casting workshops - enabling people to produce a small work to take home. Groups also took part in discussion workshops about dreams, wishes, and ambitions. The result was a sense of intense expectation for the delivery and installation of the sculpture. Local people, dignitaries, press and TV descended on the 'Alley' to attend the unveiling.

The outcome of this commission has been a work that local people view with a sense of pride. Scores of new visitors come specifically to have their photograph taken next to the sculpture, and people say that rubbing the pig's ear will bring good luck! The sculpture has been featured in many local publications.

Partners include: Strabane District Council and Arts Council of Northern Ireland. Work produced and installed by Castle Fine Arts Ltd.

Martin Heron



for the love of Emer

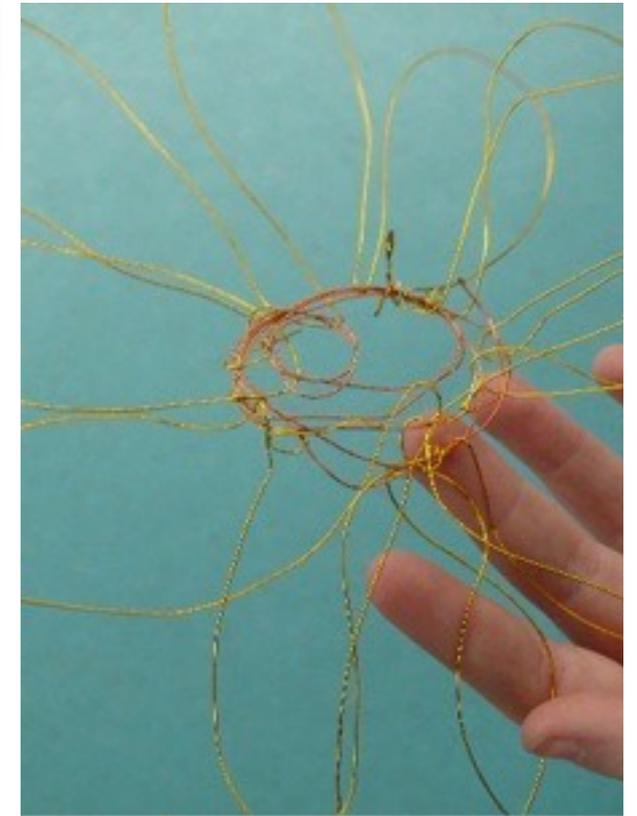
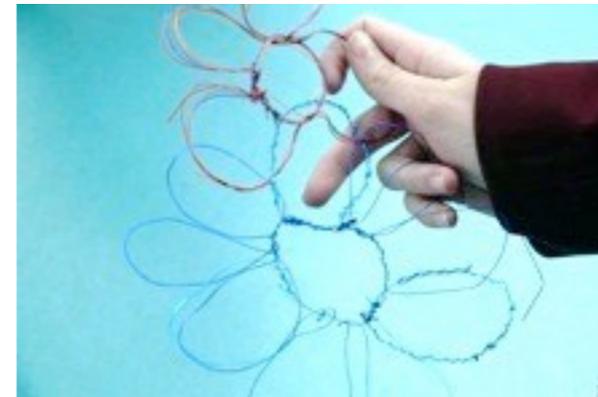
Part of a major urban regeneration scheme to revitalise & mark key gateway locations in Armagh.

client: Armagh City Council
date: March 2010
details: 9m tall, stainless steel
budget: £45,000

Martin Heron

details :

“Shops that front onto the Market Place have now chosen to put tables and chairs outside giving a celebratory feel to the square.”



for the love of emer

Part of a major urban regeneration scheme to revitalise 11 streets within the city and mark key gateway locations.

The theme for this sculpture is ‘Myths and Legends’ depicting a time before written history - a time that comes down to us through the rich lore of story and myth. There are many legends in the oral storytelling tradition that relate to Armagh, including the founding of Armagh by the goddess Macha and the stories of the Red Branch Knights based at Navan Fort.

I chose to focus on an unusual aspect of the Cúchulainn story. This piece does not focus on great heroic deeds, great battles won, or warriors slayed.

It is about overcoming one of many tasks faced by a hero. A task that resonates with us all: the art of balancing ourselves with the world around us, the balance of love and hope, and achieving the seemingly impossible through hard work and perseverance.

The story tells how Cúchulainn, in order to win the love of Emer, travels from Ulster to Scotland and the Isle of Scáthacah (the Isle of Skye) to learn from the legendary female Scottish warrior Scáthacah. It is here he learns how to use the ‘salmon leap’, how to balance on the rim of a shield or the butt of a spear and how to use the Gáe Bulga, a spear thrown with the foot.

To build expectation and excitement in the lead up to the installation, during the week of St Patrick’s Day 2010 I facilitated a series of schools workshops using the same methods that I had used to make the maquette.

The work has been very successful and some shops that front onto the market place have now chosen to put tables and chairs outside, giving a celebratory feel to the square.



reaching forward

Placed at either end of the footbridge across the Grand Union Canal

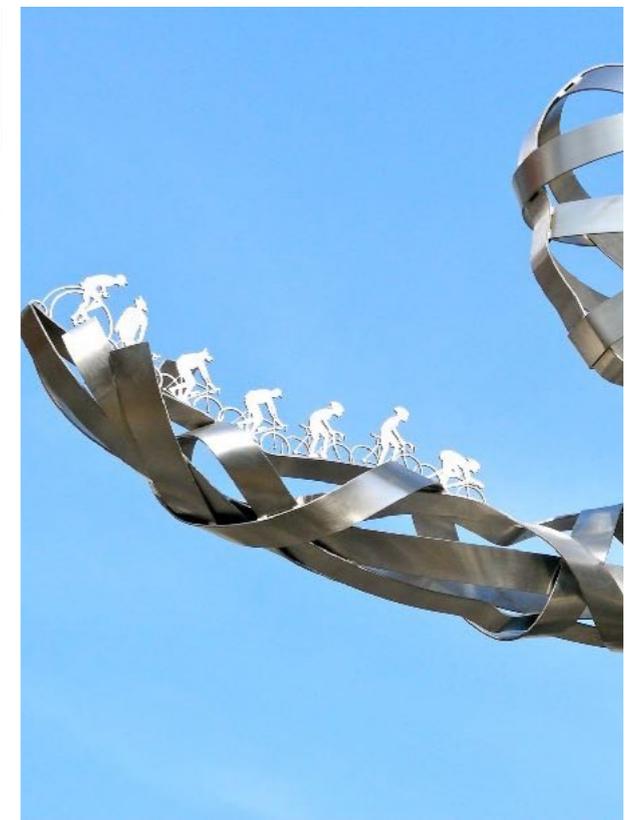


client: *Places for People & Milton Keynes Council*
date: *March 2012*
details: *8m high, stainless & corten steel & bronze*
budget: *£90,000*

Martin Heron

details :

“We’re sure they will become part of the fabric of the site and be talked about by the local community in years to come, as part of the wider history of Wolverton Park.”



reaching forward

Placed at either end of the public foot bridge across the Grand Canal, each piece references its unique location.

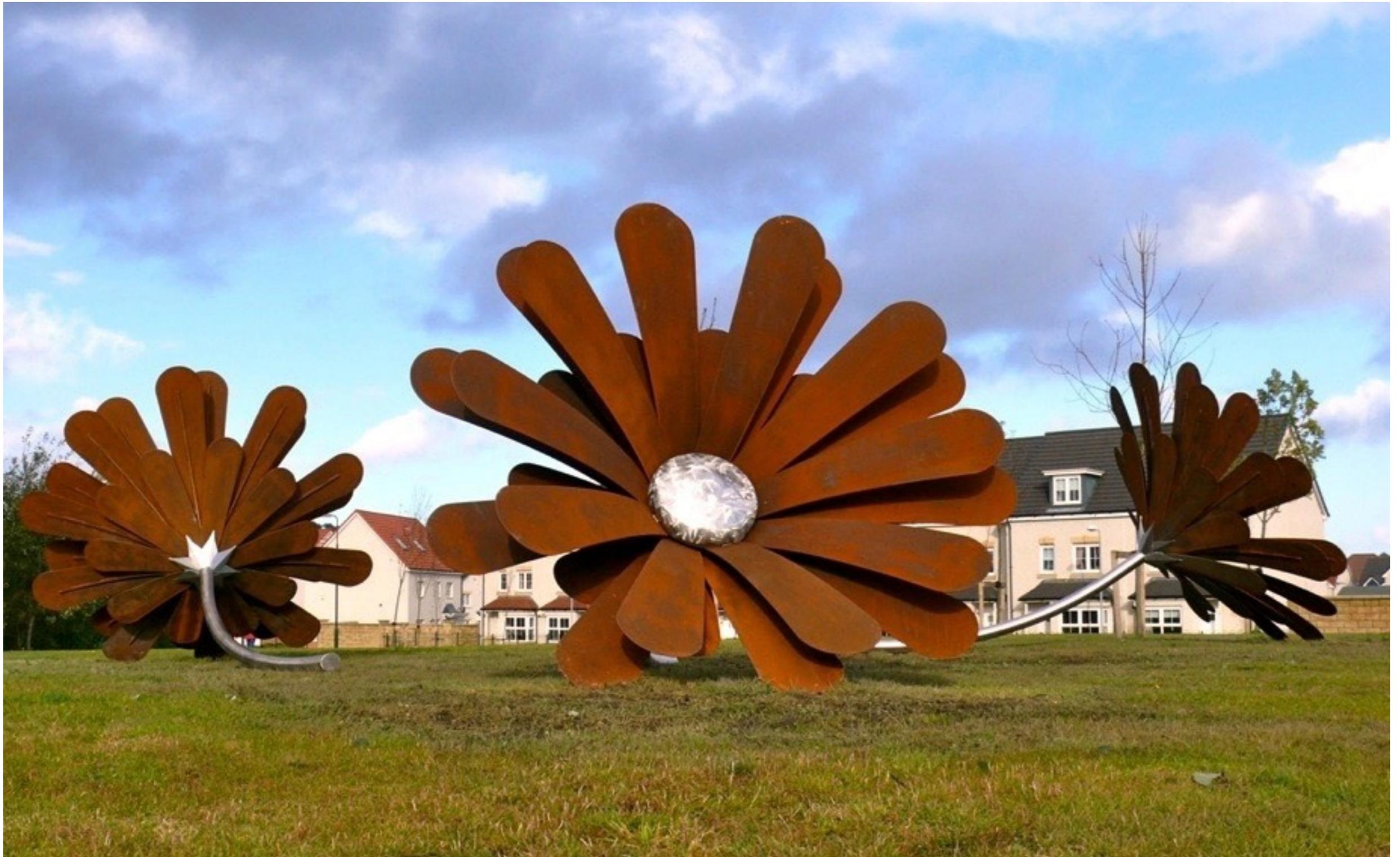
Standing on the ‘old’ side of the canal is a figurative sculpture that strides forward reaching out toward a future Wolverton. A train travels along the arm of the figure encompassing the historic evolution of the railways engine, the ‘bloomer’ design by James Mc Connell which contrasts with a modern style engine to form a double header. Constructed as if from rail track the figure is a homage to the railway history of Wolverton. The surface has a rust-like finish but is impervious to the elements.

On the opposite side of the canal stands the second sculpture. A figurative piece constructed in stainless steel forming a cycle track referencing the velodrome that once existed in Wolverton Park. A group of cyclists race along the arm of this figure that reaches back toward Wolverton past. A modern day style bike and rider lead the pack while a penny farthing racer takes up the rear.

The work represents a new and modern Wolverton, acknowledging its heritage but on track to an exciting future.

“We’re really delighted with Martin’s sculptures and they look perfectly at home, in such a grand setting. We’re sure they will become part of the fabric of the site and be talked about by the local community in years to come, as part of the wider history of Wolverton Park.”

(Elliott Stiling, Sales Director at Wolverton Park)



in full bloom

client: *West Lothian District Council*
date: *Autumn 2012*
details: *Stainless Steel & Corten Steel, 3m x 5m tall*
budget: *£90,000*

Martin Heron

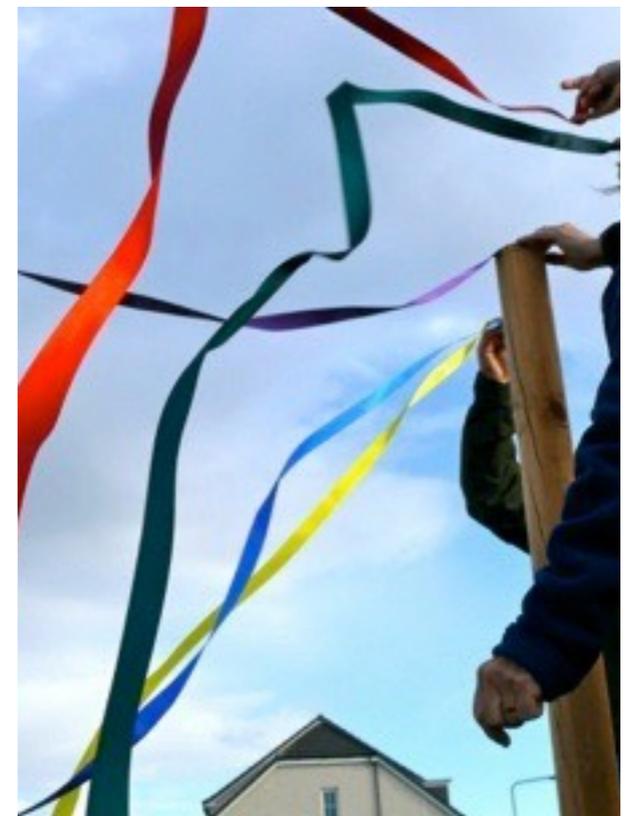
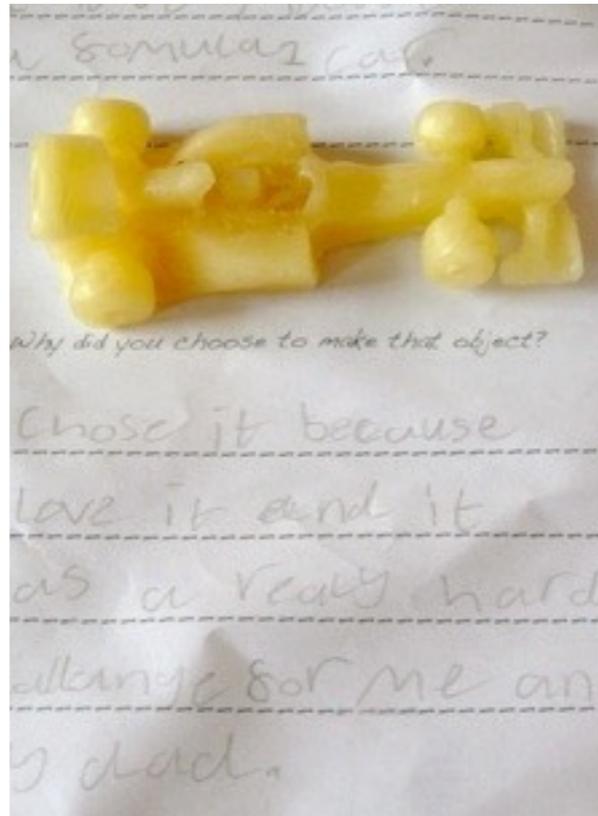


In Full Bloom is a direct response to work carried out with the local community of Wester Inch and Bathgate. The project's aims were to explore what it means to live in Wester Inch, what is at the heart of this new emerging community and its importance in the history of Bathgate.

A significant outreach programme was designed, including practical hands-on arts workshops with local schools, community groups and individual community members, site marking and exploration workshops, making temporary interventions, and cross-stitch workshops. Story writing projects in two schools also formed part of the outreach.

These artworks for three key public spaces represent a celebration of Wester Inch, what has gone before, the present community, their hopes and aspirations for the future. The nature of the area's industry: its manufacturing, steel working and foundries is reflected in the materials chosen for the works.

Taking flowers as a reference point these three sculptures echo the spirit of the community. The community of Wester Inch is made up from people from all over the world and this is echoed in the choice of flowers from around the world.



consultation & outreach for In Full Bloom

A 12 month artist residency led up to the completion of the sculptures. Because the core target group were a new housing development, the project steering group and the Wester Inch Community Association were keen to start bringing new and existing residents together, to encourage new residents to get involved in the Community Association, and existing community activities.

Beginning at the Wester Inch Summer Fayre, **small activity boxes** containing modelling wax and an activity sheet were given out freely to residents. Further workshops with local schools that encouraged children to take work home and get their family's input also built involvement, excitement and expectation. Completed models and info sheets were returned over the next few weeks at various collection points around the town. The models that had been made gave me a fascinating insight into the lives and thoughts of local people. **A series of sandcasting workshops** were held at schools and community centres, the initial excitement generated by the wax modelling ensured good attendance. These workshops enabled residents to have an insight into my working processes as well as enabling me to follow-up and dig a little deeper into some of the themes suggested by the wax boxes. This also enabled participants to make and take home a small artwork. **Two 6-week long story writing projects** were facilitated by writer Lucy Banwell, as part of the National Association for Writers in Education's Storyspinner project. Some of the themes that I was working on were fed into the story writing process. **Two minibus tours** were arranged taking residents to visit other public art in the area, and meet people who had been involved in the projects. **Other hands-on arts activities** were facilitated including exploring the potential sites for the artworks and marking them with ribbons, enabling residents to have the opportunity to input into selecting the final locations for the artworks; a weekend of indoor and outdoor drawing during **The Big Draw week**, and **cross-stitch workshops** facilitated by a local resident.

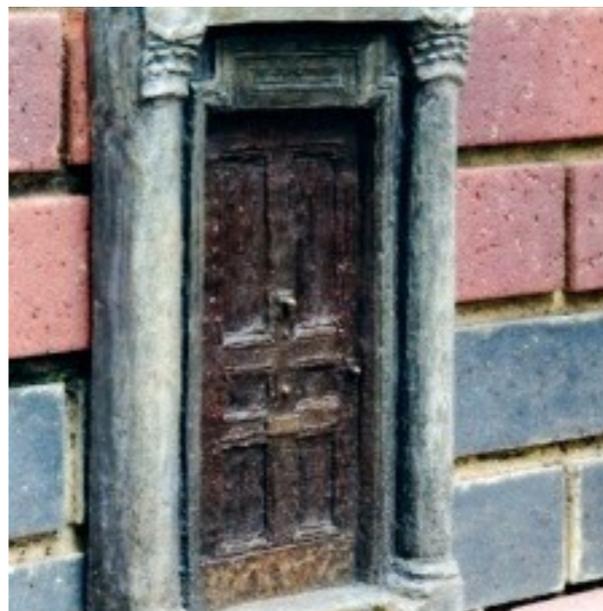
A book detailing the project was printed and distributed to residents and visitors. This book included details and images of all the outreach work, details of the design process, images of the fabrication and installation of the artworks, and cross-stitch patterns of each of the 4 flowers represented in the final artworks, for readers to use to make their own samplers.



Leighton-Linslade children's trail

client: *Leighton Linslade Town Council & Central Bedfordshire Council*
date: *Autumn 2012*
details: *numerous interventions: paint, cast bronze, stainless steel etc.*
budget: *£100,000*

Martin Heron



A series of permanent interventions in Leighton Buzzard Town Centre, inspired by Children's Literature and including: pavement, railing and wall treatments; benches; freestanding sculptures; cast figures on bollards, etc. Consultation and outreach for this project included school and community workshops and story writing projects with two high schools. A blog and regular online activities were included as part of the outreach, and a map and a printed story book & guide were distributed.

The trail has been inspired by the town's links with Mary Norton - author of the series of children's books about 'The Borrowers' and 'Bedknob and Broomstick' - who spent much of her childhood in Leighton Buzzard.

"The children loved following the clues on the map. I loved how it made us look at the town in a way we never have before, taking in details and looking up."

Martin Heron



consultation & outreach for Leighton Linlade Children's Trail

When I was commissioned for the project it was based on a 'menu of possibilities' that I presented to the selection panel. The panel loved the ideas so much that they wanted all of them, and so additional funding was sought and secured.

The outreach started with two story writing projects in local schools, facilitated by writer Lucy Banwell and using images of the town taken by photographer Paula Moss. The images and stories used some of the key themes that I had already identified for the project: playing with shadows (things are not always what they seem), playing with scale, and portals between worlds.

The stories and images formed part of an exhibition for the library, and interest in and excitement about the project began to build. I facilitated a series of arts activity workshops in local and surrounding schools, and during open days for local residents. These included: wax modelling, sand casting and walking tours of the town with discussion about individual sites for artworks. I fine-tuned some of the models that were made during the workshops so that they could be cast in bronze as permanent artworks for the trail.

A Facebook page and Tumblr blog were created in order to keep people in touch with the developments for the trail. A map of the trail was designed and printed, and families have been very excited to follow the trail and see if they can discover all the works. A brand new story was commissioned for the trail, and a book featuring the story and images of the works was printed.

Following the success of the trail, the annual Street Festival will now use children's literature as an ongoing theme. More events and activities are being organised for future years.



Daisy Daisy

client: *Crest Nicholson*
date: *Spring 2015*
details: *Height 4mtrs, Stainless & Cor-ten Steel*
budget: *£34,000*

Martin Heron



Daisy Daisy

Working with RKL Consultants and CABA at the Design Council this sculptural piece, alongside signage and seating, was commissioned by Crest Nicholson for Monksmoor Park, Daventry.

The development at Monksmoor Farm for a new community of up to 1,000 residential dwellings will deliver an integrated, sustainable extension to the town of Daventry using 'Garden City' principles. By delivering a good range of housing, community facilities (including a school, retail, commercial and leisure opportunities) as well as green spaces (including an extension to Daventry Country Park), all the 'ingredients' for a well-balanced community are created.





Marking Ramslade

client: *Taylor Wimpey & Bracknell Forest Council*
date: *December 2016*
details: *Height 3.5 metres Stainless Steel & Bronze*
budget: *£26,000*

Martin Heron



Marking Ramslade

This work was commissioned as a centre-piece sculpture for a commemorative garden to mark the site of Ramslade House, Bracknell.

Until July 1997 the building formed part of the Royal Air Force Staff Training College but this closed in 1997 and in 2004 the land was sold to the regeneration agency English Partnerships.

Following years of neglect Ramslade House itself fell into disrepair which led to its subsequent demolition and redevelopment.

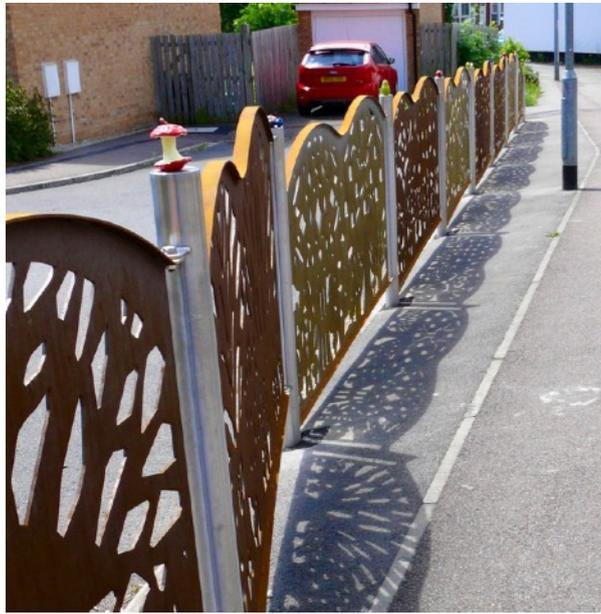
The site now forms the final phase in The Parks development by Taylor Wimpey.



Alpina Way, Swallownest

client: Rotherham ROAR & Rotherham Metropolitan Borough Council
date: June 2017
details: Length 33 metres Stainless Steel, Cor-Ten Steel & Bronze
budget: £25,000

Martin Heron

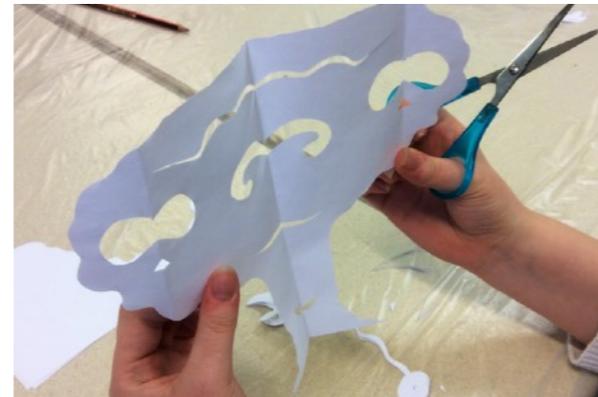


Alpina Way, Swallownest

"I've not seen the like of this anywhere, it's fabulous, I came past this morning and it just made me smile!"
(local resident / passerby)

"That's brilliant! Made my day that has and its right here in Swallownest, I thought that apple core was real, thought someone had set it there while you were working!"
(local resident / passerby)

"Oh we are getting posh in Swallownest!"
(local resident / passerby)



Alpina Way Public Art Project

This work was commissioned by Rotherham Open Arts Renaissance (ROAR) and Rotherham Metropolitan Borough Council. The brief was to devise artwork to complete the public pathway on the edge of Alpina Way, Swallownest, Rotherham.

Following meetings with local residents on site I devised a number of discussion and practical workshop sessions where participants could make small works that could contribute to the final artwork. The site was once an orchard and garden centre. Older residents remember Mrs Pritchard who owned the orchard selling apples and pears from her porch.

“The first building over the bridge was Pritchards orchard entrance, they used to sell produce at that building. As kids we used to raid the orchard. I lived on Alexandra Road and over a field was the orchards. We got nabbed sometimes.” (Swallownest Resident).

It was decided to take the theme of the orchard, trees and fruits to inform the designs.

Working with local people in the nearby library, local community centre and Aston Academy school, a collection of wax fruits and silhouette tree designs were produced by participants. Following this I produced three concept directions which were presented to the local area assembly group, the local community and council members. A decision was reached on which design to follow. Each design included contributions from local people, however we elected to utilise all the works produced during the community engagement session, in the final works.

The final artwork was a collaborative process completing a project that the local community feel proud to have been a part of, and that very much belongs to them.

“I really appreciate being asked to be a part of this.”
(local resident during workshop sessions)



The Biggleswade Hoard

client: HAPPEN & Bedfordshire Rural Communities Charity
date: August 2018
details: Stainless Steel, Cor-Ten Steel & Bronze
budget: £80,000

Martin Heron



The Biggleswade Hoard, Kings Reach Buried Treasure

The first installation of a planned series of treasure chests located around Kings Reach in Biggleswade, Bedfordshire. Each chest contains elements, objects and links to Biggleswade's past and present day heritage.

In 2001 a gold coin bearing the name Coenwulf was discovered at Biggleswade on a footpath beside the River Ivel. It is only the eighth known Anglo-Saxon gold coin dating to the mid to late Anglo-Saxon period. This find informed the brief for the project and set the theme of 'Buried Treasure'.

Taking this as a starting point I devised a community engagement process whereby the local community could feed into the design process and inform the direction of the works. Key concerns of local people were identity and a sense of place and that the heritage and rich history of the area be referenced in some way.

I spent time in the area, attending event days and handing out small treasure chest boxes containing modelling wax and a feedback activity sheet. Local people were encouraged to take home a box and make a small treasure and return the box to a designated location. Following a hugely positive response each wax piece returned has been cast and placed in a metal chest that forms a trail of part-buried treasure chests. Seven of the eight chests produced contain elements linking to Biggleswade history and industry with the final chest being a community chest. Additionally, as part of the project a number of Coenwulf Coins have been located on or next to public footpaths in the surrounding area.

Historical contexts include: Dan Albone inventor of the Ivel Agricultural Motor, the first small tractor built in the UK; Biggleswade has been a vegetable and produce-growing area with trains often taking daily loads of vegetables to London's produce markets; Bedfordshire Growers, based on the outskirts of the town, still supplies major supermarkets with UK-grown potatoes and onions, marrows and Brussel sprouts.

The trail of works are designed to be found, to be sought out and discovered, they add to a sense of adventure and exploration of Biggleswade, its history and heritage.

The project was commissioned by HAPPEN through Bedfordshire Rural Communities Charity (BRCC).
Further information on the project can be found at: <http://artinkingsreach.org/news/>

C.V :

Martin Heron B.A hons MRBS LG

selection of commissions, public art projects and ongoing residencies:

2014/19: (ongoing)

Kings Reach Buried Treasure: commissioned by Happen Public Art consultants to design and produce artworks for 8 sites throughout the new development of Kings Reach, Biggleswade, Bedfordshire.

2017:

Alpina Way Public Art Project: commissioned by Rotherham Open Arts Renaissance (ROAR) & Rotherham Metropolitan Borough Council to produce a sculptural barrier for a public pathway through Alpina Way, Swallownest.

2016:

Marking Ramslade: Public Art Project: commissioned by Taylor Wimpey & Bracknell Forest Council to produce a centre-piece sculpture for Ramslade Commemorative Garden.

2014/15:

Monksmoor Park Artworks: commissioned by Crest Nicholson to produce a feature artwork, seating and signpost for this new development in Davenry, Northamptonshire.

2014:

Spennithorne Public Art Project: commissioned by Kirkees Council to create a trail for works leading to Mann Dam, Cleckheaton, West Yorkshire.

2013:

Ella Street Public Art Project: residency and commission to engage with the community of Ella Street, Kingston-Upon-Hull.

2012:

Leighton Lincolns Childrens' Trail: residency and commission to make numerous works for Leighton Buzzard town centre inspired by childrens' literature.

Wester Inch Public Art Project: residency and commission to engage with the new community of Wester Inch, Bathgate, Edinburgh, Scotland.

2011:

Bright Spark: commissioned by Flintshire County Council for Lidl, Mold, North Wales.

Scattered Oak: commissioned by Taylor Wimpey and Bracknell Forest Council for The Parks, a new development on the edge of Bracknell.

2009/2010:

Anlaby Road, Hull: commissioned as lead artist by Arc - the architecture centre for Hull & the Humber region to work with design teams for the integration of artworks within the built environment.

Wolverton Park: commissioned by Milton Keynes Council & Places for People to devise artworks for the Wolverton Park development.

Spirit of the Quay: Commissioned for Deeside Shopping Precinct, Connah's Quay, Deeside.

Florence Hayes Gateway: commissioned by Enfield Council to produce a focal point sculpture as part of the councils environmental improvement scheme.

Armagh City Centre: commissioned by Armagh City & District Council to design and produce a sculptural piece for Scotch Street, Armagh.

Harvest: commissioned to create a major sculpture for Rotherham as part of the Gateways Project.

2008:

Where Dreams Go: commissioned by Strabane District Council to produce a large bronze work for the newly built Strabane Arts Centre & Library, Strabane, Co.Tyrone, N.Ireland.

Viewpoints: part of the 'Orange Jelley' project in collaboration with OrangeDot, Jelson Ltd, Charnwood Borough Council and Arts & Business.

2006 & previous:

Hallam Fields: member of public art team with specific brief to work with developers, architects and planners to design a major iconic landmark feature.

Handstanding: commissioned by Ipswich Borough Council to produce a centrepiece sculpture & a series of small intervention works for the new Ravenswood housing development. Project partners Bellway Homes.

'Ascent Terrifique': Commissioned by Hull City Council, Albany St Residents Association & Lincoln University School of Architecture.

Martin Heron

artist biog / cv :

Martin Heron *B.A hons MRBS LG*



Martin Heron was born in Co.Tyrone, Northern Ireland, leaving in the mid 80's to study Fine Art at Liverpool Polytechnic (now John Moores University).

He has worked throughout the UK and Ireland making work for public spaces as well as exhibiting nationally and internationally. He is a member of the Royal British Society of Sculptors and a recently elected member of The London Group.

Believing that art does not only belong in galleries, for the past 20 years Martin Heron has focused on producing award-winning public art work for public spaces. Martin now specialises in producing site-specific public art work for both public realm and corporate spaces.

A sample of some of Martin's previous projects are showcased in this document.

recent clients and project partners include:

Armagh City Council; Central Bedfordshire Council; Ipswich Borough Council; Bracknell Forrest Council; Hull City Council; Belfast City Council; Enfield Council; Strabane District Council; Lisburn City Council; Milton Keynes Council; Flintshire District Council; West Lothian Council; Newport City Council.

Albany Street Residents Association, Hull; Ella Street Residents Association, Hull; Artlink Community Arts, Hull; Wester Inch Community Association.

Places for People Homes Ltd; St Modwen Properties PLC; Taylor Wimpey; Severn Trent Water.

Groundwork Hull; Groundwork Wakefield; Groundwork Blackburn; Groundwork Stoke on Trent; Groundwork Rossendale, Crich Tramway Museum, Wysing Arts Centre; DATRYS Art Consultancy; OrangeDot.

exhibitions: collaborative projects and group shows include:

Waterloo Festival Temporary Installation 2018; 'Beyond image' The Cello Factory 2018, London; 'Make Colour Sing' Nottingham Society of Artists 2018; 'Down From London' The London Group at Linden Hall Studio Deal 2017; The London Group Open 2015 & 2017 (presidents prize award 2015); 'Review of Contemporary Abstraction' Nottingham Society of Artists 2016; Wells Art Contemporary 2015...

Line Gallery Stroud; Kennsington & Chelsea College; Belmacz Mayfair; Yorkshire Craft Space; Wysing Arts Centre; Dean Clough, Halifax; Leeds University; Keighley Arts Factory; Manchester Academy of Fine Arts; Del Bello Galleries, Toronto; Museum of Contemporary Art, Barcelona; Tate Liverpool.