



YSP

# DAVID NASH

FULL CIRCLE  
TEACHERS' NOTES

# Contents

About this resource 3

An introduction to David Nash and his work 4

## *David Nash: Full Circle*

### • The Weston Gallery:

— *Burnt Trees* 5

— *Autumn Leaves in a River* 6

— *Frêne* 7

— *Inside a Twmp* 8

— *May* 9-10

• YSP Centre 11

• Bothy Gallery 12

### Outdoor works:

— *Barnsley Lump* 13

— *Three Stones for Three Trees* 14

— *Seventy-One Steps* 15

— *Black Mound* 16

— *49 Square* 17

Glossary, References and Further Reading 18



David Nash, *Red Tree*, 2021.  
Photo © Jonty Wilde

# About this resource

David Nash is a sculptor of wood and one of the most important and influential British artists working today. This resource explores the life and work of the artist and coincides with a new exhibition of his drawings at YSP. The exhibition, *Full Circle*, spans three gallery spaces and marks a relationship of over 40 years with the organisation.

This resource contains:

- An introduction to David Nash and his work.
- A focus on five key drawings in David Nash's exhibition *Full Circle* at The Weston Gallery.
- Information about the exhibition of Nash's stencil prints in the gallery at the main YSP Visitor Centre.
- Information about the exhibition charting David Nash's relationship with YSP in the Bothy Gallery.
- A focus on David Nash's five site-specific works at YSP.
- Each section contains information, enquiry questions, activities and images.
- A glossary of terms.
- References and further reading.

The ideas and questions in this resource are a springboard for teachers to explore the themes in David Nash's work. They can be used at YSP or in the classroom. The enquiry questions can be used to stimulate ideas, discussions, and creative activities. Teachers can adapt and select from these suggestions to support the learners they are working with. Further ideas and playful suggestions can be found in our **Family Activity resource** which is suitable for all ages.



David Nash, Chestnut Leaved Oak, Kew, 2012.  
Photo © Jonty Wilde

To find out more about YSP, explore the resources on our [YouTube channel](#) with your class. Here you will find short videos about the park which highlight the unique relationship between sculpture and the beautiful Yorkshire landscape. There is also a library of videos and artist talks from previous exhibitions which you may find useful.

Explore YSP's world-class sculpture collection and hear from artists and curators on our digital guide, available to download and use via the [Bloomberg Connects app](#).

YSP's IGTV channel on Instagram ([@yspsculpture](#)) also contains artist interviews. They reveal fascinating insights into their work, life and reasons for becoming an artist.



# David Nash and his work

David Nash makes sculpture almost exclusively from wood. He has built an extensive knowledge of trees over his extraordinary career. This allows him to respond to the unique characteristics of each species of tree. He takes his cue from the material, working with the wood and its unique properties, rather than from a pre-imagined idea.

As a student, Nash studied painting at Brighton College of Art. He then transferred to the sculpture department at Kingston College of Art after realising that he “wanted the two-dimensional image of painting to exist in real space as a real object.”<sup>1</sup>

**“As a student, I jumped into a sea of theories, histories and identities and floundered about with great eagerness... I needed to concentrate on three fundamental aspects of the material of objects I was confronting: Origin – how an object came into being. Place – how it exists in space. Change – how it progresses/changes over time.”<sup>2</sup>**

In 1966 Nash moved to Blaenau Ffestiniog, a post-industrial slate town in North Wales. He had visited the town regularly as a child on family holidays. He purchased an old chapel, Capel Rhiw, for £200 which he used as a studio and later also as his home. The building provided the space he needed to make and store his large wood sculptures and he still lives and works there today.

Nash initially began working with wood using hand tools. This provided a rich education in the properties and characteristics of different species of tree. He then moved on to using chainsaws which meant he could make work on a much larger scale, carving up whole trees. Nash only uses fallen trees or those which have died and need to be felled. He uses the term ‘wood quarry’ when using one tree to make a family of sculptures over an intensive period of making.

It became clear to Nash that when we bring wood inside, we remove it from its natural cycle of growth and eventual decomposition. He recognised a distinction between a tree growing or ‘coming’, and wood decomposing or ‘going’. This concept inspired his ‘coming’ works such as *Ash Dome* (1977) and *49 Square* (2013), as well as his ‘going’ works, *Wooden Boulder* (1978) and *Barnsley Lump* (1981).



Capel Rhiw, 2009. Photo © Jonty Wilde

David Nash has worked closely with YSP for many years. He first undertook a residency in 1981-82, where he created his first site-specific works for YSP. He returned for a major retrospective exhibition in 2010 and created further works for the landscape in 2013. The exhibition, *Full Circle*, shows his drawings of trees made over four decades. It highlights the importance of his drawing practice, which is key to understanding his subject and developing ideas. Nash's tree drawings are exhibited in The Weston Gallery and include a range of drawing techniques, mark making and exploration of colour. The gallery in the YSP Centre houses a selection of stencil prints that explore layering, colour and shape. The Bothy Gallery contains material from Nash's residency at YSP and the work that followed. Here you will find a collection of films and archival material documenting Nash's relationship with the park.

Nash's work centres on our relationship with the natural world. His outlook aims to inspire connection to nature and care for the environment. Considering the current climate crisis, this message is vital to the success of our future.

**“Trees take just enough and give back more.”<sup>3</sup>**

# Burnt Trees



*Burnt Trees* is a drawing of a small forest of charred trees made using charcoal and burnt sticks. Nash uses drawing as a tool to learn about and understand his subject and to visualise his ideas. Here Nash first rubbed the paper on the blackened ground to create an overall surface texture. He then used the end of a burnt stick from the site to make expressive marks which capture the rough surface and spikey branches of the damaged trees.

David Nash often chars his wood sculptures to transform their surface. When looking at a wood sculpture we tend to see the material first, and the form second. By altering the surface of the wood in this way, we see the form first. This technique is evident in *Black Mound*, which can be found on the edge of the Lower Lake at YSP. Nash has also made drawings from his charred sculptures by rubbing and rolling them on paper to create two dimensional versions.

David Nash, *Burnt Trees*, 1980. Photo © Jonty Wilde

## Lines of enquiry

- Why do you think David Nash has used burnt wood/sticks to make this drawing?
- How might using burnt sticks instead of a pencil or piece of charcoal alter the meaning of the artwork?
- Why might it be important to experiment with different drawing techniques?
- What do you think can be discovered through drawing?
- Why might drawing be helpful to an artist?
- What do you think you can gain from a drawing, that you can't achieve by taking a photograph?

**“Marks on paper, lines and smudges, an idea looking for a form or just a notion needing clarity. A fine graphite line, a thick charcoal line, a cloth pad loaded with pigment. Whatever the method there's truth for the hand to learn in the medium and truth to the surface receiving it.”<sup>4</sup>**

## Activities

- Step outside and make some quick drawings of the trees you can see. What do you notice about their shapes and forms?
- Draw a tree using only five lines. Think about how you will represent the tree using limited marks. What will you focus on? What will you leave out?
- Make a continuous line drawing from the base of a tree trunk to the tip of just one branch. Follow the line as it moves and curves along the shapes in the tree to explore how it has grown.
- Carefully burn the end of a stick and make a drawing with the burnt end. What do you notice about the marks you are making on the paper? How are the marks different when the stick is still warm compared to when it has cooled?
- Compare drawing with charcoal and a burnt stick. What are the similarities and what are differences?

# Autumn Leaves in a River

David Nash often makes drawings outside, responding directly and quickly to the surrounding landscape. He sometimes wears a drawing board with a strap around his neck. This frees up both hands for drawing and mark making. *Autumn Leaves in a River* shows Nash's fascination with the movement of individual leaves being carried down a river in Llan Festiniog. Nash captured these fleeting moments by drawing individual leaves with ink. He then dipped the paper in the river water after each drawing. He repeated this process over and over again to produce the image opposite.

Throughout this process, the ink began to spread across the paper and the initial drawings started to fade. This produced a layered image of individual moments in time.

## Lines of enquiry

- What were your initial thoughts upon seeing this drawing?
- Now that you know how it was created, has it changed how you feel about it?
- Look carefully at the different leaves. Which ones do you think were drawn first? What differences can you see in the leaves?
- Discuss how this drawing explores the passage of time.
- David Nash stood in the river while making this drawing. Why might it have been important for the artist to make this work outside in nature?

## Activities

- Explore and experiment with different drawing techniques to record a particular moment in time. How will you successfully capture a single moment? How can you add layers of additional moments?
- Experiment with a range of natural drawing materials. Use a stick, mud, grass, leaves or other found materials. Explore how using these materials can change the way you draw.
- Using a stick dipped in ink or paint, explore how many different effects you can make using the same piece of wood.



- Make ink drawings outside in nature then dip them in water or leave them out in the rain. Watch how your drawing changes. Repeat the process as Nash has done in the image above to create a layered effect. Allow your drawing to dry, then work into it using different colours and marks.



# Frêne



David Nash, *Frêne*, 1988. Photo © Jonty Wilde

*Frêne* is a watercolour of an ash tree. Nash made this painting in 1988 when he was invited to make an exhibition in the Refectory space at Tournus Abbey in the Macon region of France. 'Frêne' is the French word for ash, and it can be seen painted very faintly at the base of the tree trunk. The tree is painted green, with sections overlaid in yellow. The yellow sections show the parts of the tree that Nash used to make his sculptures.

Nash only uses trees which have fallen or which have died and need to be felled. Working economically, Nash uses every part of a tree to make a group of sculptures and refers to them as 'wood quarries'.

**"Once I am installed with all my equipment and the sawdust starts to fly, a dynamic chain of possibilities begins to reveal itself. The tree becomes a vein of material which I can excavate, the site becomes a quarry, vibrant with sawdust, big wood shapes, offcuts, branches and the working tools – saws, levers, chain hoist, winch: a wood quarry."**<sup>5</sup>

This painting shows how Nash visualises and plans the shapes and forms of his wood sculptures by working with the natural bends and curves of the tree.

## Lines of enquiry

- Why might it be important to the artist to use every part of the tree?
- Think about the environmental impact of making art. How can we make choices that support the environment when we make art?
- How can art be used to tackle the climate emergency?

## Activities

Following Nash's process, paint a tree in one colour. This could be a tree that you find outside or one from your imagination. Look at your tree and see what shapes you can find. Think about how you would divide the tree up into different sections to make your own wood sculptures. Using a different colour, paint these sections onto your tree painting.

Explore the sections you have created by cutting them out and rearranging to make a new composition. You could also make a three-dimensional version of the sections with clay and display them together in a group.

# Inside a Twmp

*Twmp* comes from the Welsh word *twmpath* (pronounced 'toompath') meaning mound or pile. *Inside a Twmp* is a charcoal drawing of the view from inside a yew tree. The tree was initially pruned into a geometric shape and then allowed to grow freely into a thick rounded form. Nash sat inside the tree and drew the twigs and tendrils which framed his view to the outside.

The drawing is dense with the lines and marks of the charcoal, giving a sense of being enclosed in a small space. The charcoal marks are thicker and more expressive in the foreground, becoming narrower and more delicate towards the opening. This creates the sense of depth and perspective.

The frame around the drawing is made from charred wood, reminiscent of the technique Nash uses on his charred wood sculptures e.g. *Black Mound* see p.16.

Throughout his career Nash has gained a wealth of knowledge about the inside and outside of trees. In particular, how the wood from different trees reacts to the external environment.

**“...I realised that I was working not just with wood, but with where the wood came from – the tree. I was experiencing the trees by carving at first exclusively by hand... I was learning the languages, the dialects of these different woods.”<sup>6</sup>**

Nash learned that the wood of each species of tree has a different character. This is determined by the way the tree grows, the environment, and its latitude. If left outside, the colour of a wood's surface will change to grey or white from exposure to dust particles in the rain and ultraviolet rays from the sun. Inside, wood retains its colour, but will dry out, causing its cells to harden and shrink and the wood to crack and warp. Nash works mainly with trees from northern temperate zones such as oak, beech, ash, lime, cherry, elm and birch.



David Nash, *Inside a Twmp*, 2000. Photo © Jonty Wilde

## Lines of enquiry / Activities

- Think about what the inside and outside of a tree looks like. Compare the barks of different trees. What do you notice? Make rubbings of the different barks and compare the different patterns and textures.
- Sit under a tree and draw the view looking out. What do you think this tree has witnessed over its lifetime? Write a story about the life of the tree and what it might have seen.
- Find a felled tree and count the rings on the stump. How old is the tree? What was happening in the world when this tree was first planted? Make a timeline of events from your local area covering the lifespan of the tree. Discuss why it might be important to reflect on the past.



# May



David Nash, *May*, 2020, Photo © Jonty Wilde

*May* is one of Nash's 'colour mood' works. It represents the colours the artist found amongst the plants in his garden in Blaenau Ffestiniog during the month of May 2020. Nash collected a palette of different shades from the flowers and foliage and matched them with pastel pigments. Using a fleece pad, he then rubbed each colour onto the paper, making a record of the colours he saw at that moment in time.

He made another similar work in July 2020 (next page) and we can see how the colours become deeper and richer as the year progressed.

Much of Nash's practice is an exploration of the passage of time. This is seen in his 'coming' and 'going' works and the careful carving and storage of his wood sculptures to prevent natural decomposition. *May* and *July* are colour studies of a snapshot in time and reveal the subtle changes in nature's palette through the seasons.

This exploration of colour links back to his earlier interest in painting. Nash began his career as a painter while at college in the 1960s. He then transitioned to sculpture at Kingston College of Art. Here he began making assemblages from metal, glass and wood with painterly surfaces, before moving on to work solely with wood and its natural properties.

# July



David Nash, July, 2020. Photo © Jonty Wilde

"In *May* plant colours have a fresh 'newness' about them, just being born. The greens are vibrant and bright. In *July* the colours are more certain and dense." 7

## Lines of enquiry

- What can we learn from recording the different colours of the seasons?
- Why do we have seasons?
- What is special about each season?
- Why might it be important to pay attention to our environment and the world around us?

## Activities

- Discuss how human beings can connect with the natural world.
- Think of different ways you could record the seasonal changes in your local environment. Consider the plant life, animals, insects, weather, colours and textures.
- Make a colour study of the view from your window. Mix the exact colours using paint or pastels and create an abstract image to represent the colours you observe on a particular day. Repeat this process a week or month later and observe how the colours change over time.

# YSP Centre Exhibition



A series of stencil prints are also available to view and purchase in the gallery on the upper floor of the main YSP Visitor Centre.

Two of these prints are of Nash's outdoor works at YSP, *Black Mound* and *Charred Steps (Seventy-one Steps)*. \**Charred Steps* is only in *The Weston Gallery*.

The image above, *Four Seasons*, is a series of stencil prints of Nash's work *Ash Dome*. The four prints show the changes across spring, summer, autumn and winter.

*Ash Dome* (below) is a ring of 22 ash trees, planted in February 1977 in Cae'n-y-Coed (Field in the Trees) in the Ffestiniog Valley in North Wales. Nash wanted to create a sculpture that would live and grow in its natural habitat. He describes this work as one of his 'coming' sculptures.

As the trees grow, Nash manipulates them by grafting on branches, pruning, and fletching. Fletching is a process which involves cutting a wedge out of the tree's trunk, bending it, then tying it to a stake to hold it in position. The tree then grows with a bend. Over time, the trees have grown to form a dome-like structure. Nash's aim was to create a domed space, inspired by the stories of Chinese potters who moulded their vessels around an imagined space.



David Nash, *Four Seasons*, 2022. Photo © Jonty Wilde

David Nash, *Ash Dome*, 1977. Photo © Jonty Wilde taken in 2021



# Bothy Gallery



David Nash, Family Tree, 1982. Photo © Jonty Wilde

David Nash’s relationship with Yorkshire Sculpture Park extends back to almost the very beginnings of YSP. He first visited the park in 1979 to take part in an exhibition called *Wood*. Nash was one of the first artists the Founding Director Sir Peter Murray CBE brought to YSP. The exhibition in the Bothy Gallery is a celebration of this remarkable and meaningful relationship.

The exhibition contains films, archival drawings and photographs. These document his residencies, exhibitions, and site-specific outdoor works from the past 40 years. A large diagrammatic blackboard drawing also illustrates the history of his rich relationship with YSP. It shows links between the works and the impact this relationship has had more broadly on his career.

The image opposite, *Family Tree*, is a typical example of how Nash approaches his diagrammatical drawings. Here we can see the growth of his ideas and the links between the sculptures.

## Lines of enquiry

- Study the image opposite and discover the steps that lead from one work to another. What connections can you find?
- Nash’s artistic practice is centred on the natural life cycle of trees and wood. Why do you think this is important to the artist?
- What can we learn by reflecting on the past?

## Activities

- Draw your own family tree and include all the people in your life who have made an impact on you along the way. What do you notice?
- Choose an artwork that you have made and draw a family tree diagram to show where your ideas and inspiration came from. Show the materials you used and the connections between your ideas.



David Nash working on site in 1982. Photos: YSP

# Barnsley Lump



David Nash, *Barnsley Lump*, 1981. Photo: YSP

*Barnsley Lump* is a rough cube of local coal sited near YSP Learning which Nash made during his YSP residency in 1981-82. Over time, exposure to the outdoor elements has caused the work to begin to gradually disintegrate back into the earth. Eventually, *Barnsley Lump* will disappear completely and return to the ground from which it was mined. Nash describes this as one of his 'going works'.

*Barnsley Lump* connects to the geological and social history of the local area. Yorkshire Sculpture Park sits across the border between Wakefield and Barnsley. Both were thriving coal-mining districts in the 19<sup>th</sup> and 20<sup>th</sup> centuries. By presenting a lump of coal mined from the local area, Nash encourages us to reflect on the history of the surrounding landscape and how it has been shaped by humans and industry.

*Barnsley Lump* also refers to the natural cycle of wood. Coal is a sedimentary rock formed when dead plant matter decays and becomes peat.



David Nash, *Barnsley Lump*, 1981. Photo © Jonty Wilde taken in 2022

When buried over millions of years and compressed by layers of earth above, the plant matter is converted into coal.

## Lines of enquiry

- Look at the two images above and notice how *Barnsley Lump* has changed over the past 40 years.
- Think about what was happening in the world in 1981 and what has changed since then. What has happened during the life of this work?
- Imagine what *Barnsley Lump* will look like 40 years from now. How do you think it will change?
- Imagine what the world will be like in 40 years. What do you think will be different? Do you think anything will remain the same?
- What are your hopes for the future?



# Three Stones for Three Trees



David Nash, *Three Stones for Three Trees*, 1981. Photo: YSP

During his YSP residency in 1981-82, Nash made a series of site-generated works. Some of these were temporary in nature and some still remain at YSP 40 years later.

It was at this time that Nash created the 'coming' work *Three Stones for Three Trees*. The work includes three different trees – a sycamore, an oak and a beech tree. Each tree was planted by the artist next to a large, upright sandstone block, sourced from a local quarry. The trees continue to grow in a constantly evolving relationship with the stones.

**“As an artist I am motivated to begin the life of an object, I work a material that already exists into a new beginning.”<sup>8</sup>**



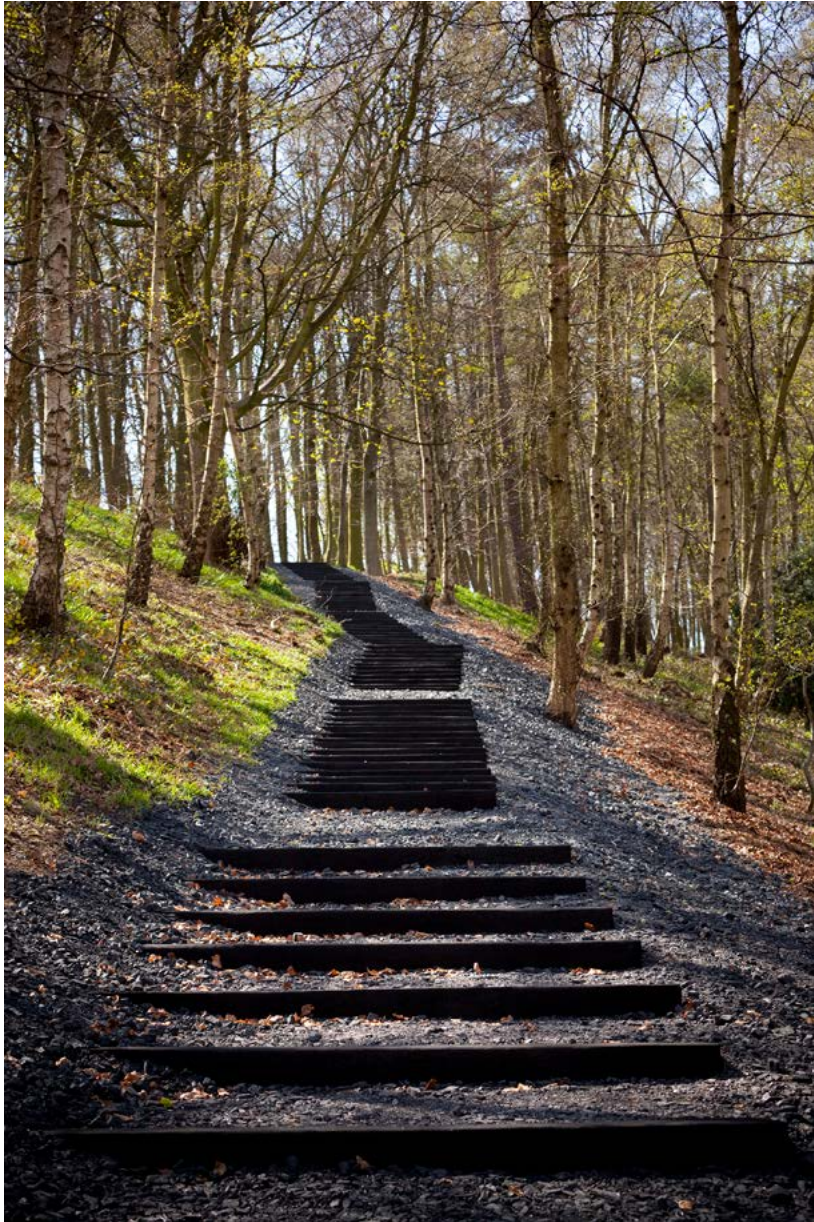
David Nash, *Three Stones for Three Trees*, 1981. Photo © Jonty Wilde taken in 2022.

## Lines of enquiry

- What is the relationship between the trees and the stones?
- Why do you think the artist used three different species of tree?
- What do you think David Nash is asking us to think about?
- *Three Stones for Three Trees* was made in 1981. Consider what was happening in the world, socially and politically, at that time.
- What has changed over the past 40 years? Discuss if these changes have been positive or negative. What changes do you think will come in the future?
- Why might change be important or necessary?
- How do we deal with change in our own lives?
- How can change help us learn?



# Seventy-One Steps



David Nash, *Seventy-One Steps*, 2010. Photo © Jonny Wilde

David Nash has built a very strong relationship with YSP over the past 40 years. In 2010 Nash exhibited his large-scale sculptural work in a solo show which he described as the most important project of his career.

As part of this major project, David Nash created a site-specific commission on the walking route to Longside Gallery via Oxley Bank. *Seventy-One Steps* climbs from the lake up to the top of the bank, connecting the two sides of the valley and the four galleries. Seventy-one huge oak steps, carefully charred and oiled, reach upwards following the incline of the hill. 30 tonnes of coal surround the steps to create a stunning installation that will erode and change over time. The installation is also sensitive to the woodland setting which becomes covered with bluebells each spring. Referencing the natural cycle of wood and his previous site-specific work *Barnsley Lump*, *Seventy-One Steps* remains on site at YSP as a legacy of this project.

**“I have been involved with YSP since its beginning. Over four decades it has evolved groups of indoor galleries that could show the full extent of my work... The exhibition was five years in planning, curating and making work for it... as well as two trips to north California for redwood and eucalyptus.”<sup>9</sup>**

## Lines of enquiry / Activities

- Why do you think David Nash chose to char the wood in *Seventy-One Steps*?
- How would this work look different if the steps weren't charred?
- Discuss what you think might happen to the steps over time. What changes do you think will happen?
- Should site-specific artwork be sympathetic to its surrounding landscape? Why?
- The steps have a functional use as well as being an artwork. How might this affect the meaning of the artwork?
- Can art be functional and also have a conceptual meaning?
- Consider the place where you live and design a functional artwork which fits comfortably in the landscape. Describe how it will be used. Think about how it may change over time. What would this look like?



# Black Mound



David Nash, *Black Mound*, 2013. Photo © Jonny Wilde

*Black Mound*, was made in December 2013 and overlooks YSP's historic lakes. The work is made from coal and oak charred black through carefully controlled burning and references the natural cycle of wood.

**“With wood sculpture one tends to see ‘wood’, a warm familiar material, before reading the form: wood first, form second. Charring radically changes this experience. The surface is transformed from a vegetable to a mineral – carbon – and one sees the form before the material.”<sup>10</sup>**

Charring wood gives it a deep black colour which absorbs the surrounding light making it easier to see the form of the object rather than the material it is made from. Charring also produces variations in the tone and shadow of each sculptural object.

Charring happens naturally during forest fires, which regenerate forests by making way for new growth. Humans tend to char wood to preserve it, giving its vegetable surface a new mineral surface of carbon.

Nash began using fire to alter the surface of his sculptures in 1983, both to aid in the shaping of them and to change their surface colour. Wood can be charred to different degrees to create a range of surface textures. Each wood species chars differently. A raging fire will result in large brittle segments of carbon, whereas carefully controlled charring with a propane torch will lightly scorch the surface of the wood creating a smoother effect.

## Lines of enquiry

- What did you think *Black Mound* was made from on first seeing it? Why? What does this work remind you of?
- The ground on which the work is placed is covered in coal. How are wood and coal connected?
- This work is a ‘site-specific’ work – discuss what this means. How is this different from a work displayed in an indoor gallery?
- What is the relationship between *Black Mound* and the Yorkshire landscape?
- What do you think David Nash is asking us to think about?

## Activities

- Look at the surface texture of *Black Mound* – what do you notice?
- Choose a small detail of the work and draw it on a large scale. Experiment using different marks to represent the different textures you can see.
- Walk around *Black Mound* and notice how the light and shadows change how you view the sculpture. How can you capture this in a drawing? Think about using shadows and highlights to create contrast.
- Think of five words to describe this sculpture, then compare them with the other people you are with. Has sharing your words helped you to notice something new?

# 49 Square



David Nash, *49 Square*, 2013. Photo © Jonty Wilde

David Nash created two works in December 2013 to overlook the park's historic lakes: *Black Mound* (described earlier) and *49 Square*.

*49 Square* comprises 49 Himalayan birch trees planted seven feet apart in seven rows of seven. This particular species of birch was chosen for the bark's strong white colour. When fully grown, the trees will form a white cube on the lake's embankment. David Nash is interested in geometric forms, particularly the cube, the sphere and the pyramid, and how geometry can offer a way of understanding nature. The trees are pruned regularly to ensure the trees grow tall and straight as the branches reach upwards towards the light.

**“I have long been fascinated by these universal forms. They are present in three mountains seen from Porthmadog, close to where I live in North Wales.”<sup>11</sup>**



David Nash, *49 Square*, 2013. Photo © Jonty Wilde taken in 2019

Nash made an earlier version of this work called *Seven by Seven* in 2001 at Cae'n-y-Coed (field in the trees), a 2.5 hectare area of land in the Ffestiniog Valley in Gwynedd, North Wales.

## Lines of enquiry

- What do you think *49 Square* will look like in 5, 10 or 20 years time?
- What do you think *49 Square* would look like if it were made with a different species of tree?
- Imagine how a tree or group of trees could be formed into different geometric shapes. Create a drawing to show what this would look like.
- Think about the relationship between geometry and nature. Look for shapes in the landscape around you and record them in your sketchbook.



# Glossary

- **Abstract art** – art that doesn't directly represent reality, but uses a visual language of colour, shape, line and form to achieve a composition.
- **Arboretum** – a collection of a variety of different species of trees, usually found in a large garden or park.
- **Assemblage** – an artwork made by grouping together unrelated found or everyday objects.
- **Ash Dome** – a living artwork by David Nash made up of 22 ash trees grown to form a dome-like structure.
- **Charcoal** – a lightweight black drawing material made of carbon, produced by heating wood to a high temperature in minimal oxygen.
- **Charred** – burned and made black by fire.
- **Coming Sculpture** – a sculpture which is growing.
- **Environment** – the surroundings and conditions in which we live.
- **Ecology** – the study of organisms and their relationship to each other and the environment around them.
- **Form** – the physical nature of an artwork and how it occupies a space.
- **Going Sculpture** – a sculpture which is decomposing or returning to the earth.
- **Graphite** – a naturally occurring form of crystalline carbon with many uses, including in drawing pencils.
- **Land Art** – art that is made directly in the landscape by either carving the land or constructing forms from natural objects.
- **Nash** – the name Nash derives from someone living near ash trees: Near Ash, N'ash, Nash.
- **Pigment** – a substance that is intensely coloured and used to colour other materials.
- **Residency** – a programme for artists to live and work in a location outside of their usual environment, to research, reflect on and produce new work.
- **Site-specific** – designed to exist in a particular location.
- **Wood Quarry** – the term Nash uses when working with a dead or fallen tree where almost every part is used to make a family of sculptures with minimal waste.

# References and further reading

1. David Nash. *David Nash – 200 Seasons at Capel Rhiw*. Cardiff. National Museum of Wales. (2019) p.132
2. David Nash. *David Nash – Introduction by Norbert Lynton*. London. Thames and Hudson. (2007) p.65
3. David Nash. *David Nash: The Many Voices of the Trees*. Paris. Galerie Lelong and Co. (2021) p.9
4. David Nash. *David Nash – 200 Seasons at Capel Rhiw*. Cardiff. National Museum of Wales. (2019) p.97
5. David Nash. *David Nash – Introduction by Norbert Lynton*. London. Thames and Hudson. (2007) p.86-87
6. Ibid p.116
7. Nash, D. 2022. Email to Kathryn Brame, 24 March.
8. David Nash. *David Nash – Introduction by Norbert Lynton*. London. Thames and Hudson. (2007) p.134
9. David Nash. *David Nash – 200 Seasons at Capel Rhiw*. Cardiff. National Museum of Wales. (2019) p.140
10. David Nash. *David Nash – Introduction by Norbert Lynton*. London. Thames and Hudson. (2007) p.65
11. Ibid p.158

## Find out more

The Schools and Colleges programme at YSP offers a wide range of events and artist-led workshops. Children and young people will develop a deeper understanding of sculpture and increase their cultural confidence. Find out more here: [Schools and Colleges](#)

We deliver and support Arts Award and are an Artsmark Partner. We offer support and advice on how our programme can align with your school development plan and Artsmark statement of commitment.

To keep up to date with new workshops and teacher CPD opportunities, please sign up to our schools mailing list on the [YSP website](#) and tick the 'Schools, Colleges and Universities info' box.

We would love to see your class's creations. Please share using **#YSPSchools**



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