

The University of Warwick Art Collection Artworks in The Oculus



The Oculus is a showcase for the University of Warwick which opened in October 2016. It is the first building on campus to provide spaces for use by all academic departments, bringing together all the students of the university. A wide consultation process identified the key facilities that would give our students the best possible experience of formal and informal teaching and learning. The building also has a public role as the venue for open lectures by distinguished thinkers and civic and community receptions and meetings.

An exhibition of works from the University of Warwick Art Collection that are a particular response to this building enhance this multi-disciplinary environment and aim to act as informal provocations for ideas.

Entering from the north, the large glass façade allows passers-by to see the activity within the building and lets light pour in. The side and rear facades connect directly with the landscape outside, which is configured to provide external break out and social spaces. A number of works address ideas around colour and light while others examine ideas about the natural world and our relationship to it. Alongside the traditional museum label are texts by staff and students that introduce their teaching and research to a wider audience.

Works include prints by recent graduates as part of the Art Collection's aim to support people at the start of their careers as well as prints by established figures including Susan Hiller and David Hockney.

Ground Floor



David Hockney (born 1937, Bradford UK)

Untitled No. 21 from *“The Yosemite Suite”* 2010

iPad drawing printed on paper, ed. 25

David Hockney is one of the most famous living artists in the UK. Primarily a painter, he has nonetheless always been interested in emerging technological developments and over the decades he has experimented with a wide range of new media including fax machines, photocopiers and now, iPads.

In 2010, Hockney visited the Yosemite National Park in California’s Sierra Nevada mountains. He drew the landscape in situ on his iPad. The compactness of the device allowed him to make an immediate response to the landscape. He made a series of over twenty drawings on his iPad which he titled *The Yosemite Suite*. Recognising that the drawings done on the iPad could be produced as large prints, Hockney calibrated each gesture and colour accordingly, carefully transposing the scale from screen to print.

Dr Robert O'Toole

Academic Technology Team

Hockney loves the iPad, perhaps as much as he loves canvas. Hockney gets the iPad in a way that we should all understand. If you are a student reading this before going to a class, and you have an iPad in your bag, stop, look and listen to the artist and his work. We can learn to integrate technology into our creative work (and academic work should always be creative work).

Hockney’s curiosity for media led him to discover more than instant messaging and web browsing. He gets its speed, share-ability, expressive agility, and the connectivity that the iPad, and ubiquitous computing enables. He understands how the tactile feel of the device may be married with technical understanding, a craftsman’s curiosity and the artist’s imagination.

So now, take a second look at the amazing technologies you have sitting at the bottom of your bags. We can use such devices for more than “instant” messaging. Hockney’s messaging is both instant and enduring; immediate and timelessly captivating.



Polly Apfelbaum (born 1955, Pennsylvania USA)

Baroque Time Machine

2015

Monoprint

From the moment Judy Garland fell from the black and white world of Kansas into the technicolour world of Oz, our mass culture has been characterised by brilliant colours. Polly Apfelbaum's work investigates the effect of colours in our built environment. Earlier works, shown on campus in the Mead Gallery in 2004, incorporated hundreds of pieces of velvet, hand-dyed in bold hues and arranged in sprawling configurations that appeared to melt off the wall and form vibrant pools on the gallery floor.

Here, she has blended paints on a wooden surface to create a unique print that close to, extends beyond the 120° visual field of the viewer. The tints are inspired by the rich, deep colours and intense light and shadows of Baroque paintings of the seventeenth century.



Andrew Carter (born 1964, London)

Untitled

2011

Five colour screen print

Andrew Carter was the 2011 winner of The Jealous Prize, awarded by the Jealous Print Studio to a MA student from a London art college. Jealous invites the winning student to make a limited edition of prints, a set of which is donated to the Victoria & Albert Museum. The remainder are launched commercially at its two galleries and at international art fairs and placed into permanent collections. In this way, young artists are given a rare opportunity to kick-start their careers.

This is a five colour screen print, created from films developed from woodcut blocks. Shapes and patterns are repeated across the paper, creating planes of colour and texture that seem to speak of each season in turn.

Joel Cardinal

Head of Energy & Sustainability, Estates

The University of Warwick is committed to embedding sustainability in the curriculum and in campus activities. We aim to make our students and visitors aware that we all have a role to play in the sustainable management of natural resources for future generations. It is our mission to ensure that issues around sustainability are part of the education of tomorrow's leaders, who will influence and shape societies in UK and the world.

Here at Warwick, our campus facilities are developed to minimise our impact on the environment. In this building, the extensive use of sustainable materials, natural daylight and fresh air ventilation, together with natural planting and engagement with the outdoor landscape, is a representation of this commitment. Students will learn and acquire professional and personal skills in an inspiring context.

"In the end, we will protect only what we love. We will love only what we understand. We will understand only what we are taught."

Baba Dioum, Senegalese poet and naturalist



Noémie Goudal (born 1984, Paris, France)

Satellite 1

2013

Lightjet Print

Presented by the Contemporary Art Society, 2015

Using photography, film and installation, Goudal plays with ideas of the real and the imaginary, adding to a growing body of work exploring truth and fiction within photography.

In **Satellite I** we are presented with a fabricated scene, a building which isn't real, placed within a rainforest, where in reality no such building would be found. The building is a cosmic observatory, built in India in the 18th Century by the Indian Maharaja Jai Singh II of Jaipur. Goudal has used scaled printouts of the structure to prepare a model which she has placed and photographed in its new lush setting. The observatory sits like an alien spacecraft in its new and unlikely home. The incongruous combination allows us to question our acceptance of photography as documented fact.

Dr Bill Crofts

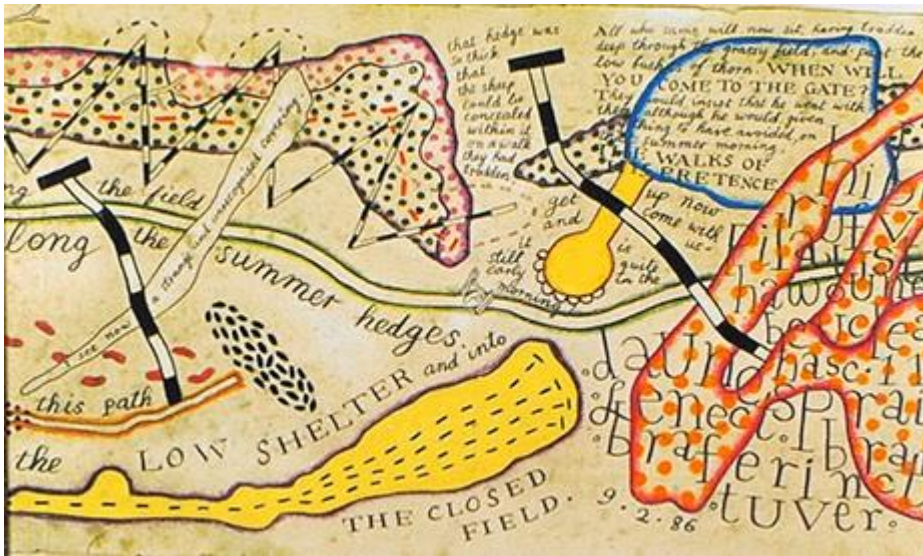
Director of the Warwick University Satellite Team, School of Engineering

Formed in 2006, WUSAT is a multidisciplinary satellite engineering team. It has provided a unique experience for a large number of Warwick engineering students.

Our Space missions have included a European Space Agency moon orbiting satellite to investigate a number of key features of the moon's geography and geology. Our own WUSAT-2 satellite was launched from Sweden and mapped important aspects of the Earth's atmosphere as the satellite re-entered the atmosphere.

WUSAT-3 is designed to be launched to the International Space Station from where it will be deployed into a low-earth orbit to help monitor the migration patterns of birds and animals fitted with smart tags for this purpose.

Our students are exceptional in reaching this level of outstanding teamwork and technical expertise. They are making a major contribution towards a sustainable coexistence with Nature.



detail

Simon Lewty (born 1941, Sutton Coldfield)

Parish Map, Old Milverton

1986

Pencil, crayon on paper

Purchased from the artist with the support of the Friends of the Mead, 1989

Simon Lewty now lives and works in Leamington Spa and exhibits his work internationally. This map was commissioned by the ecology group Common Ground for their exhibition *Artists' Parish Maps* held at the Mead Gallery in 1988. It depicts a walk, now lost to housing development, along the parish boundary between Leamington Spa and Old Milverton.

In 1992 James Hamilton, commented: "Lewty gives us the path itself, winding like a wire-worm from one edge of the work to the other, with the idea of a long field enclosed by raised earth banks, a trace of water and a group of half-timbered Warwickshire barns".



Suzanne Moxhay (born 1976, Essex UK)

Thicket

2015

Digital pigment print

Suzanne Moxhay is one of the last generation of artists to be taught the traditional chemical processes of photography and one of the first generation to be trained in the digital medium, which has rendered the darkroom and the machines, methods and materials associated with it, practically obsolete.

This change has inspired a change in subject from a "window on the world" to the constructed nature of photographic images themselves. In this work, Moxhay creates the effect of a real, box-like space in a montage built from fragments of photographed and painted interiors. Real and illusory space blend to leave the viewer uncertain what is real.

A graduate of Royal Academy Schools, Moxhay produced this print to raise money for the Schools' endowment fund.



Wolfgang Tillmans (born 1968, Remscheid, Germany)

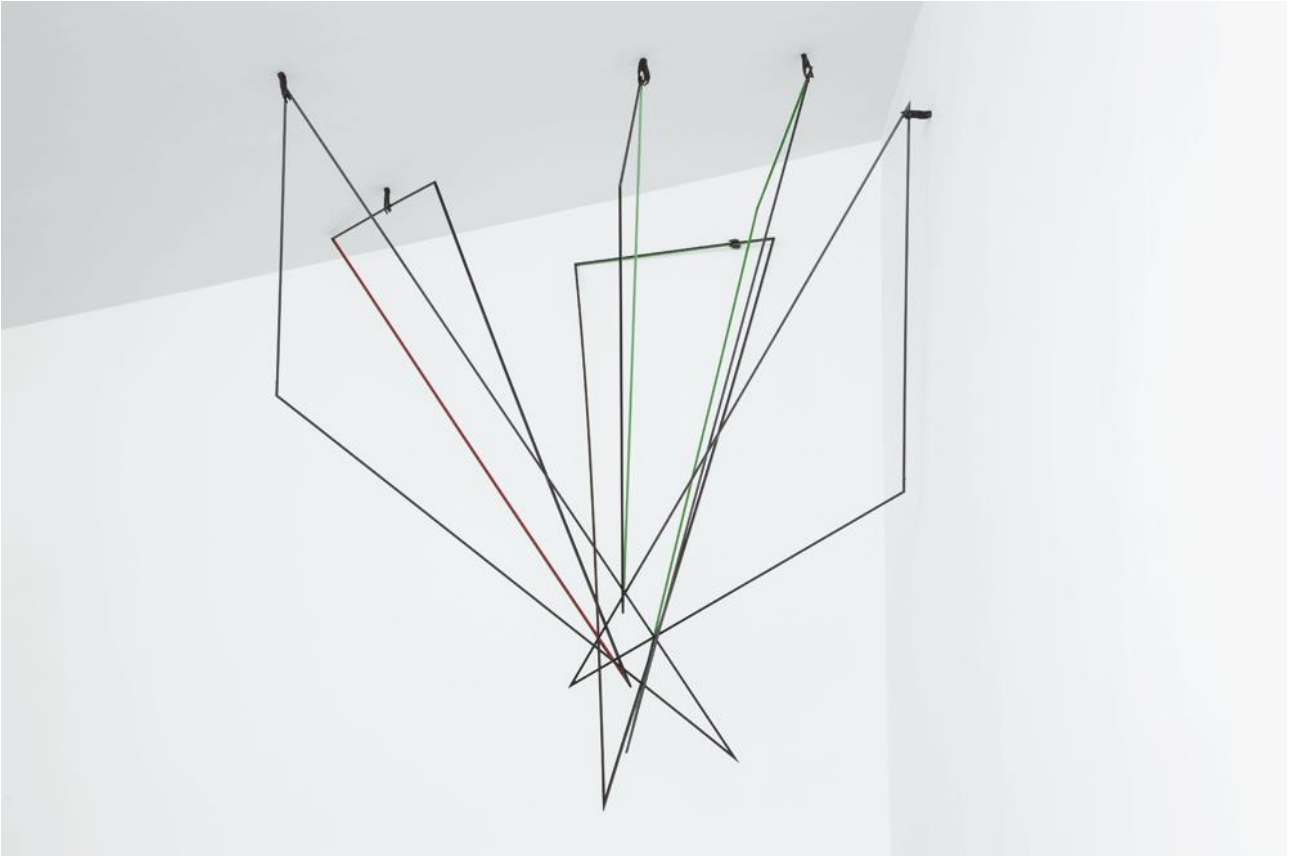
<i>Starstruck 5</i>	2000	Unique C-type print
<i>Blushes 29 & 79</i>	2000	Unique C-type prints
<i>Paper Drop</i>	2007	C-type print

Wolfgang Tillmans experiments with the properties and histories of photography. These particular works come from two areas of investigation that he began in 2000.

Starstruck and *Blushes* were created directly in the darkroom where he exposed photographic paper to filtered light. They look like abstract paintings but Tillmans asserts "I don't want to mimic painting and I think it's actually crucial that they are photographs; they are recording light." In 2001 he began making his "paper drop" series. He made sculptural forms in photographic paper and exposed to coloured light in his darkroom. By photographing them, he returns them to the accustomed flatness of that medium.

Tillmans decided on this group of works for the University Art Collection to bring together both painterly and sculptural ideas using the voice of photography. He specified their informal arrangement.

Stairwell



Eva Rothschild (born 1972)

Stairways

2011

Powder coated aluminium, resin

This sculpture was made especially for the opening exhibition of the Hepworth: Wakefield's gallery that pays homage to the sculptor Barbara Hepworth. Critics felt Rothschild's work complemented Hepworth's work brilliantly; both women share an interest in the enclosure of space by sculptural forms and also in balance.

Here, Rothschild uses the metal rods and geometric shapes of 1960s sculptors to create a work that hangs like a spider from the ceiling. Its minimalism is checked by resin casts of the Buddha's hand, with finger and thumb touching, that hold it in place.

First floor



Blaise Drummond (born 1967, Liverpool UK)

Lake Eden

2016

Intaglio print with collage

I grew up in the suburbs, between the city and the country, amongst houses and trees, birdsong, gardens and streets.... I think fundamentally all my works are probably an attempt to grasp at some half-remembered vision of balance in world.

Blaise Drummond, 2014

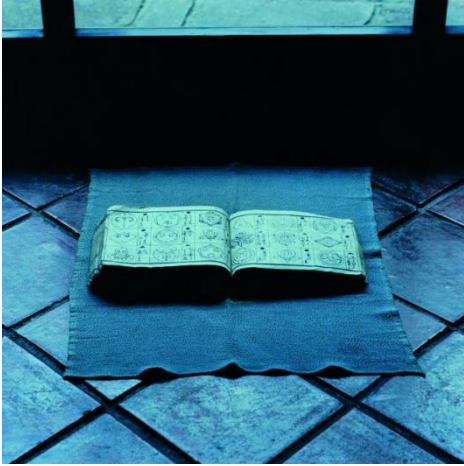
Lake Eden was part of the campus of Black Mountain College, an experimental liberal arts college in North Carolina. Open for just 24 years from 1933 to 1957, it played an important role in the development of Modernism in America. The college was associated with pivotal figures such as Buckminster Fuller, John Cage, Josef and Anni Albers, Walter Gropius and Merce Cunningham. The buildings sit amongst woodland around Lake Eden and were constructed by students and faculty with collaborative input on the design from Walter Gropius and Marcel Breuer.

Dr Nicholas Monk
Head of the Institute for
Advanced Teaching and Learning

The freedom to construct meaning in the world in concert with the imaginations of others is the most exciting things available to us in universities. The learning space must create an atmosphere of openness, inclusion, and collaboration if this idea is to be part of our lived experience, irrespective of who we are and what we do in the institution.

Students here are not disciplinary bodies, they are not Mathematicians, nor Literary Critics, nor even 'undergraduates' and 'postgraduates.' They are not British, nor Chinese, nor Nigerian. They are not embryonic teachers nor bankers, nor advertising executives, nor journalists. They are people with radical potential whose experience of learning I want to be a fundamentally liberating one,

filled with the excitement of discovery. I want them to own the freedom to find where their boundaries lie, to see how far an idea can be taken, to learn what happens when you remove the stabilisers.



Hannah Collins (born 1956, London)

The Fragile Feast - Soy

2011

C-print

Hannah Collins is best known for her large scale black and white photographs of interiors and landscapes.

This print is part of a project called **The Fragile Feast**. It was carried out in collaboration with Ferran Adrià, the founder of the Spanish ground-breaking restaurant el Bulli. Adrià selected thirty ingredients which he considered the most significant in the el Bulli menu. Collins was then tasked with tracking each ingredient to its origin and making an image; some are of the ingredient itself, the location or landscape of its production, or in this case a historical document, a carefully preserved 17th century handmade book.

The book is a treasured possession of the Okada family, keepers of the Kamebishi-Ya soy processing company, one of the oldest in Japan. Their soya sauce is produced using traditional methods and processes.

Professor Anne Gerritsen, History

Kikkoman Chair in Asian-Europe Intercultural Dynamics at the University of Leiden

Since 2007, the Global History and Culture Centre has supported historical research on global connections from the Classical era to the recent past, that stretch across diverse cultural, linguistic and political zones. People, ideas, knowledge and beliefs were, and are, mobile. They create connections and leave traces that are visible in the historical record.

Our research focuses in particular on material culture and food. Objects like this recipe book tell us a great deal about technology, trade and economic value; about taste, fashions and desires, and about the global connections that shape the past as much as the present.

Knowledge of fermenting soya beans originated in China, circulated throughout Asia and produced sauces with different local characteristics. Late seventeenth-century Dutch visitors to Japan imported soya sauce to the Netherlands via Batavia (now Jakarta). By the eighteenth century, we find recipes throughout Europe using and imitating this savoury sauce.



Janne Laine (born 1970, in Tampere, Finland)

Virgin Forest

2014

Photogravure and aquatint

Nature provides the subject for Laine's images: foggy landscapes, waterfalls, and the experiences of light and shadow in decayed gardens but these images also derive from the technique of photogravure.

Photogravure combines photography and printmaking. The original image is taken with a camera. It is exposed onto a copper plate and then the image itself is etched by acid. The artist inks the plate and then prints the image onto thick, porous paper. The inks collect in recessed lines and areas and transfer onto the paper. This introduction of another technique removes the image from the sharpness and contrast of the photographic image and is more atmospheric.

This type of printing where the ink is held in recesses on the plate is called intaglio. It is still in use commercially today for banknotes and passports.



Blaise Drummond (born 1967, Liverpool UK)

Experimental House for Marimekko

2016

Lithograph and woodcut

Marimekko (Mary dress) is a Finnish textile company founded in 1951 by Armi Ratia and a group of friends who had trained in art and textiles. Her husband had a factory producing oilskins but she suggested they develop bold, graphic printed textiles for clothes and interiors. They came to represent the era of the 1960s.

Marimekko was more than a textile company. The Ratias had an optimistic post-war ideology. They believed in freedom, equality, utility, practicality and happiness. The company even had plans to build a Mari Village where factory workers could live in a brightly coloured, spacious homes. A pilot house was built by the architect Aarno Ruusuvuori in 1967, but bureaucracy held up the development and by the late 60s the company was in financial difficulties. More recently, it has prospered again with shops opening in China and the United States.



Andrew Carter (born 1964, London)

Constable Willow 2

2015

Five colour screen print

Between Dedham and Flatford Mill, on the banks of the river Stour on the Essex-Suffolk border, there are a number of very old willow trees. They have been pollarded over a number of generations and evolved into distinctive shapes. The radical nineteenth century landscape painter John Constable painted these willow trees many times.

Andrew Carter notes, *In recent prints I have linked and juxtaposed visual elements from different times and places. An idea starts with a personal response to the experience of something seen in the landscape and then, through drawing and the reductive process of cutting away negative shapes I try to arrive at a coherent balance of shape, colour and pattern. I have recently embarked on more complex single images that appear like windows into other spaces.*

Charlotte Stokes

History of Art Department

My PhD examines work produced by Leon Underwood (1890-1975) and the pupils who worked under his guidance at the Brook Green School from 1921-1939. This was an independent art school held in the artist's home in Hammersmith, London.

During the First World War, Underwood served in the Royal Engineers, Camouflage Division. Duties included sketching 'No Man's Land', removing landmarks and installing 'camouflage trees', to confuse the enemy. These activities required Underwood to scrutinise how different shapes form the horizon. Various works record his experience, notably **Erecting a Camouflage Tree** of 1919, now in the Imperial War Museum.

Like Underwood, Andrew Carter observes how shapes link together: *'I work on a drawing for a long time, and that's about accumulating shapes. The subject matter is outside so I go outside to record things and then these drawings become about measuring and discovering how things fit together.'* In **Constable Willow 2**, tessellating shapes frame a dense tree; blocks of green, orange and yellow disrupt the landscape.



Susan Collins (born 1964, London UK)

Seascape, Stokes Bay,

18th October 2008 at 18:44pm

2008

Digital inkjet print

This is a digital seascape, captured in real time by a webcam at Stokes Bay at the mouth of the Solent, just to the west of Portsmouth. The webcam remained in position for a year, recording the tides, the weather and the fluctuations in the light that are a characteristic feature of the English coastline

This image is constructed line by line, from the top left of the image to the bottom right, over a six and a half hour period which is approximately the time it takes for the tide to go in or out. In this work, time itself is captured. Before the image was completed, night had fallen and the last pixels are dark.

Susan Collins is Slade Professor and Director of the Slade School of Fine Art in London.

Dr Jane Sinclair

Associate Professor, Computer Science

Computer Science pervades and enhances our lives, enabling us to live and work in ways previously undreamed of. Staff and students in Warwick's Department of Computer Science (DCS) are at the forefront of this revolution, developing the theory behind the innovation and implementing the

systems to make it happen in practice. From novel medical imaging techniques which reveal disease pathology, to harnessing big data in order to tackle cyber-crime, DCS researchers and students are leading the way.

Humanities and arts are also being transformed by digital technology at every level. Through the Creative Coding project, Warwick's DCS has worked with digital artist Ashley Brown to inspire local youngsters in developing creative skills and learning computing, working over the course of a year to produce an impressive digital art installation for their school.

Computer Science at Warwick combines theory, practice and creativity. We aim to inspire and empower young people at all levels to explore their own creativity and become tomorrow's digital innovators.



Katie Paterson (born 1981, Glasgow UK)

Future Library

2014

Double-sided foil block print

Katie Paterson had a solo exhibition at the Mead Gallery in 2013 where she showed works that included a phone line under a melting glacier and a recording of Beethoven's Moonlight sonata that had been bounced off the moon. Much of her work is project based over a period of time. In **Future Library**, a forest has been planted in Norway, which will supply paper for a special anthology of books to be printed in one hundred years' time. Between now and then, one writer will contribute a text every year, with the writings held in trust, unpublished, until 2114. Current participants are Margaret Atwood (2014) and David Mitchell (2015)

This print is a certificate that entitles the owner to one complete set of texts printed on the paper made from the trees after they are fully grown and cut down in 2114. This work is an act of faith in future generations and in the continuance of books and of literature.



Janne Laine (born 1970, in Tampere, Finland)

Mist Rising

2014

Photogravure and aquatint

In 2006, Janne Laine became Master Printer at the Himmelblau (Sky Blue) Printmaking Studio. The Studio is housed in the Finlayson Building in Tampere, Finland.

James Finlayson (1772-1852) was a Scottish Quaker who brought the Industrial Revolution to Tampere. In 1817 he founded a textile factory in St Petersburg and in 1820, he received permission from the Senate of Finland, at the time under Russian rule, to build a factory in Tampere. At first Finlayson had to import machinists from the UK to train the workforce but the company grew to be Tampere's largest employer with over 3,000 workers. A weaving hall, completed in 1877, was the biggest in the Nordic countries and housed 1,200 power looms.

In 1995 the old factories in the centre of Tampere were converted to house cultural industries.



Susan Hiller (born 1940, Cleveland, Ohio)

Small Study for Homage to Marcel Duchamp

2012

Archival inkjet print

This work explores Susan Hiller's ongoing interest in the supernatural. It is one of a series of homage to artist's works, which include a display of books about automatic writing in homage to Gertrude Stein and bottles of sacred water in homage to Joseph Beuys.

This print uses eight found aura portraits selected from a varied collection which Hiller has amassed over a number of years. The use of found portraits is a fitting tribute to Marcel Duchamp, who famously called his works 'readymade'.

A large version of this print was made for Ingleby Gallery's 'Billboard for Edinburgh', an ongoing public art project started in 2008. The billboard is situated on the side of the Ingleby Gallery building and each selected artist has their work on show there for three months.