

1 NECHEMIA AZAZ 1923–2008

Op Mobile No 10 1974

*Painted aluminium tubing
Purchased by the University*

Azaz was born in Berlin yet spent his childhood in Palestine. After training as a stonemason in Bologna he studied sculpture in the Netherlands and Paris.

This brightly coloured mobile reflects the original colour scheme of the Arts Centre, on its opening in 1974. Typical of his work *Op Mobile No 10* responds to the architecture of its surroundings through its form and the materials used.

2 KEIR SMITH 1950–2007

**Hawser, Higham Bight
Funnel
Kentish Fire
The Final Flourish** 1984

*Jarrah wood
Hawser, Higham Bight and Kentish Fire were presented to the University by the sculptor in memory of his brother who studied here*

Smith studied at the University of Newcastle and Chelsea School of Art. He created numerous commissions for open spaces, particularly woodlands.

These four carvings are from a five part frieze entitled *Variations on a Braided Rope*. They are made from redundant London Underground Railway sleepers. Each one depicts an image which he associated with the Thames Estuary where he grew up and where his great-grandfather was the captain of a barge. The past therefore provides both the materials for his work and its inspiration. Keir Smith wrote 'Like the sleepers from which they were carved... (they) evoke a journey through a much used land.'

3 MICHAEL STALLARD b 1944

Around Zero 1988

*Fibreglass
Donated by Eric and Jean Cass through the Contemporary Art Society, 2012*

Michael Stallard was born in Worcestershire. He studied at Camberwell School of Art and Crafts.

Unlike the majority of Stallard's work, which is made from carved marble, *Around Zero* was initially made in clay and then cast in fibreglass. The inspiration for the piece came from rubber window strips found in a scrap yard.

4 PETER RANDALL-PAGE b 1954

Dark at Heart 1985

*Bardiglio marble
Purchased by the University, 1987*

Randall-Page studied at the Bath Academy of Art. After working as a stone mason at Wells Cathedral, he learned to carve marble in Carrara, Italy. He now lives and works in Devon and his work is represented in major public and private collections throughout the world.

His sculptures are based on the study of organic forms, carrying strong associations of

natural growth, ripeness and fecundity. Of this piece Randall-Page wrote: 'I have tried to make a sculptural equivalent of an emotional state – the dark knotted centre, the consciousness of being alone'.

5 AVTARJEET DHANJAL b 1940

Grown in the Field 1976

*Aluminium
Commissioned and presented to the University by Alcan Aluminium (UK) Ltd, 1977*

Born in the Punjab in India, Dhanjal trained as a sign-writer before attending the Government College of Arts, Chandigarh where he specialised in sculpture and clay modelling. He taught in East Africa before coming to London to study at St Martins School of Art.

Dhanjal has written 'My work is very much nearer nature and has life like a tree or plant. My pieces respond to atmosphere like natural vegetation. They grow under the sun, breathe open air, swing like trees and vibrate like leaves'. The different heights and widths of the coils mark the growth of a tree over a five year period.

6 STEFAN KNAPP 1921–1996

Needle of Knowledge Obelisk 1993–94

*Enamel on steel and stainless steel
Donated by Eric and Jean Cass through the Contemporary Art Society 2012*

Stefan Knapp was born in Bilgoraj in Poland. He took up art as a means of dealing with the trauma of his experiences prior to and during the war. His formal art training was carried out at St. Martin's School of Art and the Slade School of Art.

For many of his major works his medium was fired enamel on steel sheet, a technique which he spent years researching and developing. His work tends to be abstract, often influenced by natural, organic forms expressed in pure, bright colours.

7 RICHARD DEACON b 1949

Let's Not Be Stupid 1991

*Stainless steel and painted mild steel
Presented to the University in 1991 by the Nyda and Oliver Prens Foundation*

Deacon has studied and lectured at many art schools. In 1987 he won the Turner Prize and in 1999 he was made CBE for his significant contribution to the arts in Britain. He has exhibited extensively throughout the world.

This huge and powerful sculpture was made especially for this site. Its proportions and position have been carefully calculated providing the viewers with a constantly changing impression of the work as they walk around, under and through it. This sculpture is purely abstract without narrative references and is a part of Deacon's research into the relationship between freedom and constraint.

8 BERNARD SCHOTTLANDER 1924–1999

3B Series I 1968

*Painted 16-gauge cold reduced general purpose steel
Purchased from the sculptor, 1968*

Born in Germany, Schottlander came to Britain in 1939 and worked as a structural engineering

welder. After the war he attended the Central School of Arts and Crafts and became a full-time sculptor.

This architectural work is a focal point of Rootes Square, where its bright colour and curved forms stand in contrast to the angular sixties architecture of the student residences. Austerly abstract, as underlined by its title *3B Series I*, it utilises industrial materials and methods of production. The careful positioning of different shapes draws attention to the internal negative spaces they define.

9 GEOFFREY CLARKE b 1924

Slab and Bar Relief 1964

*Cast aluminium
Originally commissioned for the Westminster Bank in London, the work was donated to the University in 1992 when their premises were demolished*

Clarke studied at the Royal College of Art. One of his sculptures was included in the Festival of Britain in 1951 and he was exhibited at the Venice Biennial of 1952 and 1960. He has completed numerous commissions including three nave windows, the Flying Cross, the High Altar and the Crown of Thorns for the rebuilt Coventry Cathedral.

Much of Clarke's work is concerned with the relationship between his sculptures and their environment. He was the first sculptor to create freestanding aluminium sculptures from an expanded polystyrene form. On close inspection you can see the imprint of the polystyrene shapes from which the sculpture is cast.

10 LILIANE LIJN b 1939

White Koan 1972

*Painted steel and neon
Purchased from the artist with assistance from the Arts Council of Great Britain, AG Gale & Co Ltd, M & G Gleeson Ltd, Sir Maurice Laing Personal Trust and Robert McAlpine Ltd, 1973*

Born in New York, Lijn studied Archaeology and History of Art in Paris. She has lived in London since 1966 and her work is celebrated by numerous public commissions.

The title of this sculpture is a pun on its shape and the Zen Buddhist concept of a koan: a question without an answer, which is used as an aid to concentration and meditation. At night, with its luminous rotating ellipses of neon, *White Koan* acts as a beacon drawing the viewer towards the Arts Centre.

11 ATSUO OKAMOTO b 1951

**Forest 2011–3 Planet
Forest 2011–2 Planet
Forest Planet – 3** 2009

*Black basalt
Donated by the artist through the auspices of The Sidney Nolan Trust, 2011*

Born in Hiroshima, Japan, Atsuo received a Master's from the Tama Art University in 1977. He has exhibited widely in Japan and internationally.

Okamoto uses traditional materials and techniques for his sculptures, he is particularly fascinated by the immense age of the stone he uses – in this case black basalt boulders

created millions of years ago. He uses a pneumatic drill to make holes which join in the centre of the rocks and then carves shapes around some of the holes, creating curious protrusions. Sound is an element in these works so if you gently hit your hand against these, percussive sounds are made. Two of the pieces incorporate an electronic device which transmits natural sounds the artist has recorded.

12 PETER RANDALL-PAGE b 1954

Flayed Stone III 1998

*Glacial granite boulder
Presented to the University by the Higher Education Management Programme, 1999*

In this piece Randall-Page is again using carving to explore the power of ancient geological material which he says 'can confront us with a sense of our own existence in a way that something that is second-hand or man-made cannot'.

13 ALLEN JONES b 1937

Untitled (Variation I) 1989

Donated by Eric and Jean Cass through the Contemporary Art Society, 2010

Born in Southampton, he went to Hornsey College of Art and then the Royal College of Art from 1959–60 from which he was expelled for 'excessive independence'. He was elected to the Royal Academy in 1986 and lives and works in London.

A second generation Pop Artist, some of his work has an explicitly erotic approach bringing a painterly technique to the imagery of commercial art and fetish magazines. This sculpture is typical of Jones' later work where sometimes witty, non-realistic human forms are created using flattened and simplified shapes.

14,15 PAUL MOUNT 1922–2009

The Architect 1987

*Stainless steel
Donated by Eric and Jean Cass through the Contemporary Art Society, 2010*

Mount studied painting at the Royal College of Art and had no formal training in sculpting. He began to sculpt whilst teaching in Nigeria, starting with the creation of furniture for his studio. This led to various commissions for architectural projects.

Architecture and music were a source of inspiration for his sculptures. In the 80's and 90's his pieces became more figurative. *The Architect* reflects Mount's abiding interest in the sensual qualities of hard materials such as steel but at the same time represents an abstracted human figure.

Wind Sculpture 1985

*Stainless steel
Donated by Eric and Jean Cass through the Contemporary Art Society, 2012*

Mount was interested in the reflective properties of stainless steel as it allowed for the creation of virtual sculptures within the piece. The addition of movement in *Wind Sculpture* increases this potential.

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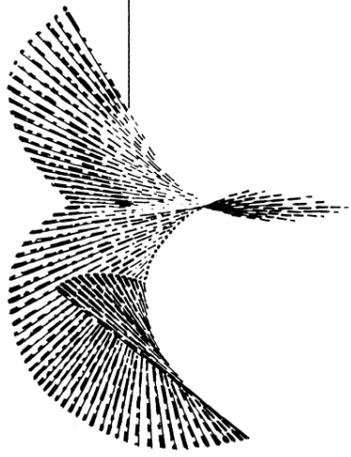
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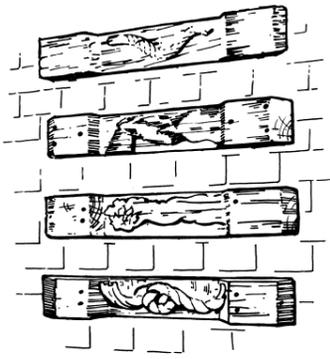
An iPad app for the collection is available entitled *Art at Warwick*

Sculpture Trail

THE UNIVERSITY OF
WARWICK



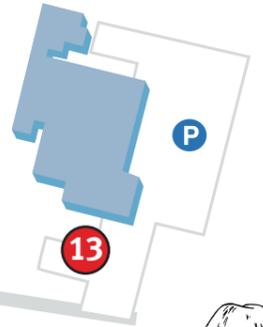
1 NECHEMIA AZAZ
Op Mobile No 10



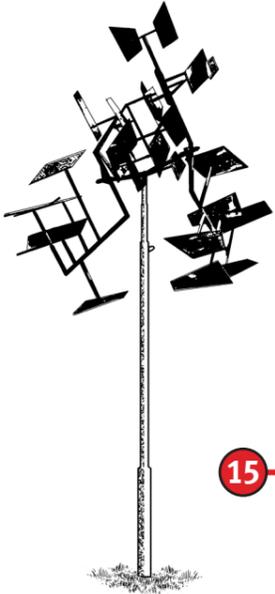
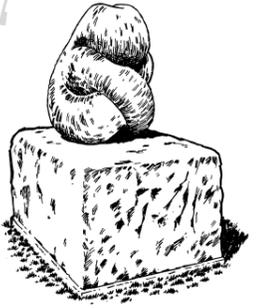
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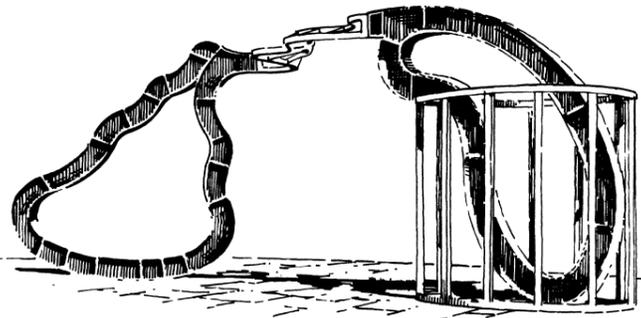
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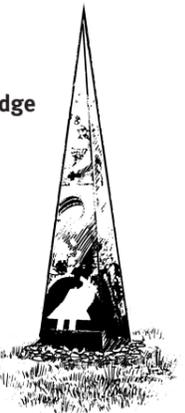
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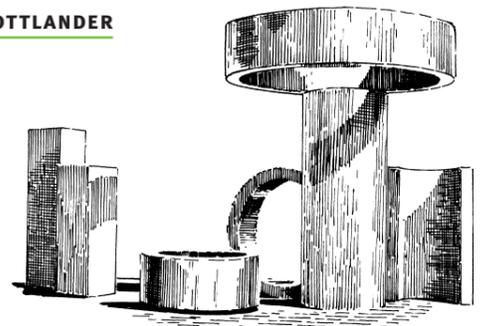


8 BERNARD SCHOTTLANDER
3B Series I

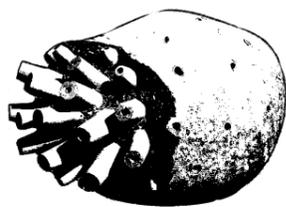


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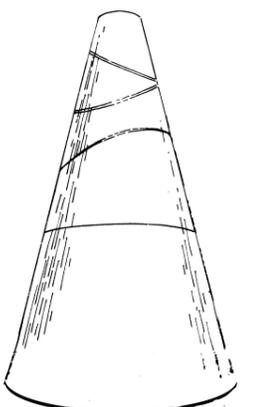
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THE UNIVERSITY OF WARWICK

The sculptures included in this leaflet form part of the University of Warwick Art Collection.

The collection of over 800 paintings, drawings, sculptures, ceramics and prints dates from the University's foundation in 1965. It was established with the principle aim of enhancing the buildings and grounds of the campus and to encourage a broader enjoyment and appreciation of contemporary art.

The Mead Gallery in Warwick Arts Centre shows a changing programme of exhibitions of national and international contemporary art. The gallery is open from 12 noon to 9pm Monday to Saturday during term time (closed during vacations and Bank Holidays).

