

The University of Warwick Art Collection was founded in 1965 as an essential part of the university. Over the last fifty years it has grown to over 900 works of art, including ceramics, paintings, prints, photographs and sculptures. It aims to challenge, delight and inspire everyone who comes to the campus.

More information about the collection is available on the website warwick.ac.uk/go/art or from the Mead Gallery.

The works in the University of Warwick Sculpture Park were made between 1964 and 2015 by leading artists. Some sculptures are purely abstract while others draw on a wide range of images and references to convey ideas about our experience of the world.

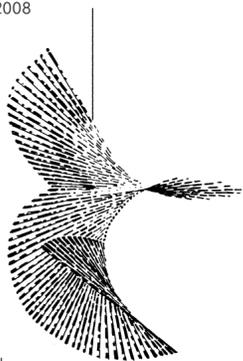
An audio guide to the Sculpture Park is also available and MP3 players and headphones can be borrowed from the Mead Gallery reception desk during term time or from the Arts Centre Box Office during University vacations.

For information about the Mead Gallery's changing programme of exhibitions of national and international contemporary art, visit meadgallery.co.uk

1 Nechemia Azaz 1923-2008
Op Mobile No 10 1974

Painted aluminium
Commissioned by the University, 1974

This mobile was commissioned as a response to the architecture and the environment of Warwick Arts Centre. It is a work which blurs the distinction between painting and sculpture. Its colours come from the original colour scheme of the building: each side of the structure is painted in colours from half of the spectrum. The contrast between the two sides is dramatised by its perpetual movement at 6 rotations per minute.

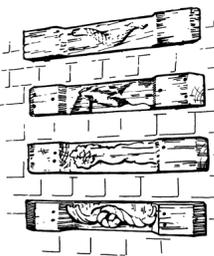


2 Keir Smith 1950-2007

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 artist in memory of his younger brother who studied here, 1990

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 that the artist associated with the Thames Estuary where he grew up and where his great-grandfather was the captain of a barge. The artist wrote, 'Like the sleepers from which they were carved, the *Variations on a Braided Rope* evoke a journey through a much used land'.

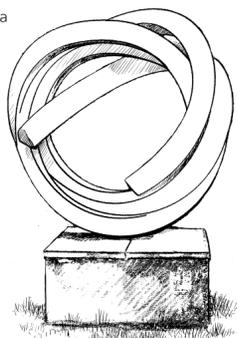


3 Michael Stallard born 1944

Around Zero 1988

Fibreglass
Presented to the University by Eric and Jean Cass through the Contemporary Art Society, 2012

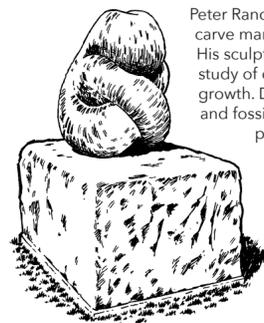
Michael Stallard got the idea for this work from rubber window strips, found in a scrapyard, that looped together to create a circle. *Around Zero* was initially made from clay and then cast in fibreglass. The shape of the sculpture outlines the empty space at the heart of zero.



4 Peter Randall-Page born 1954

Dark at Heart 1985

Bardiglio marble
Purchased by the University, 1987



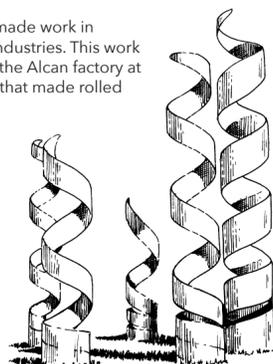
Peter Randall-Page learned to carve marble in Carrara, Italy. His sculptures are based on the study of organic forms and natural growth. Drawings of pods, seeds and fossils are often the starting point for his work. Randall-Page wrote about this work: 'I have tried to make a sculptural equivalent of an emotional state - the dark knotted centre, the consciousness of being alone.'

5 Avtarjeet Dhanjal born 1940

Grown in the Field 1976

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

Avtarjeet Dhanjal has made work in response to different industries. This work was commissioned by the Alcan factory at Tipton in Staffordshire that made rolled sheet aluminium. 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'. The different heights and widths of the coils mimic plant growth over a five year period.

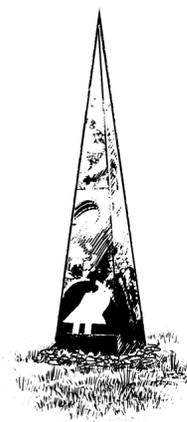


6 Stefan Knapp 1921-1996

Needle of Knowledge Obelisk 1993-94

Enamel on steel and stainless steel
Presented to the University by Eric and Jean Cass through the Contemporary Art Society, 2012

Stefan Knapp spent years developing the technique of making works of art with enamel. He created images and patterns on sheets of steel, using coloured powdered glass and then fired them at temperatures between 750 and 850°C. The powder melts, flows, and then hardens to a smooth, durable coating. Knapp's work often has a sense of movement that comes from his experience as an RAF pilot, flying over the landscape.



7 Laura Ford born 1961

Days of Judgement (Cat 1) 2012

Bronze, from an edition of 5
Purchased by the University, 2015

Laura Ford makes animal sculptures that express human emotions and weaknesses. This cat is one of a group of seven. Their different poses are inspired by a Renaissance fresco by Masaccio in 1427. Here, the single cat appears to be preoccupied with its own thoughts and anxieties, oblivious to the world around it.

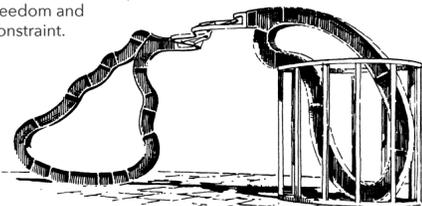


8 Richard Deacon born 1949

Let's Not Be Stupid 1991

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

This sculpture was made especially for the University of Warwick. Its proportions and position have been carefully calculated to provide viewers with a constantly changing impression of the work as they walk around, under and through it. It operates like a three dimensional drawing. This sculpture is part of Richard Deacon's research into the relationship between freedom and constraint.

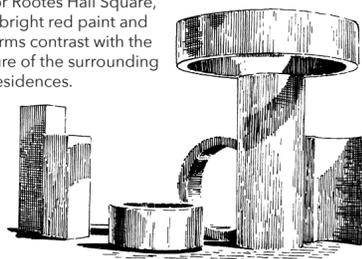


9 Bernard Schottlander 1924-1999

3B Series I 1968

Painted steel
Purchased from the sculptor with funds from Arts Council England, 1968.

Born in Germany, Schottlander came to Britain in 1939 as a 15 year old refugee. He was trained as a structural engineering welder before serving in the RAF. After the war he became a full-time sculptor. This work was bought for Rootes Hall Square, where its bright red paint and curved forms contrast with the architecture of the surrounding student residences.

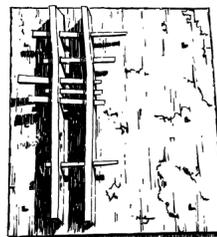


10 Geoffrey Clarke 1924-2014

Slab and Bar Relief 1964

Cast aluminium
Presented to the University by the Westminster Bank, 1992

Geoffrey Clarke was prominent among a new wave of British sculptors in the 1950s; he was a prolific and innovative artist making stained glass commissions as well as metal sculptures. He developed the technique of making aluminium works from expanded polystyrene models which gave them a hand-crafted look.



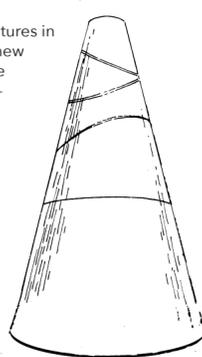
Clarke was commissioned to make several works for the new Coventry Cathedral in 1962: the cross and candlesticks for the high altar, a vast metal crown of thorns in a side chapel, the roof's Flying Cross and three of the ten nave windows.

11 Liliane Lijn born 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

Liliane Lijn started making sculptures in the early 1960s at a time when new materials and technologies were being developed, partly as a by-product of space exploration. She transformed the ancient Greek symbol of Hestia, the Goddess of the hearth, from a small cone of ash to this huge mechanised sculpture. The title 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 meditation.

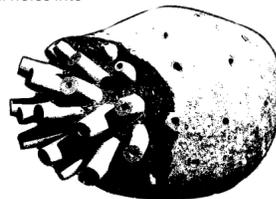


12 Atsuo Okamoto born 1951

Forest 2011-3 Planet; Forest 2011-2 Planet; Forest Planet - 3

Black basalt stone
Presented to the University by the artist through The Sidney Nolan Trust, 2011

These black basalt boulders were created millions of years ago through volcanic activity near today's Japan. Okamoto is fascinated by their immense age. He says 'I found these basalt boulders in the yard of a stone company; they felt like planets to me. Then I started to drill holes into the boulders ... I felt there was some kind of creature in the stone. Then I carved out some respiratory tracts so it could breathe.'

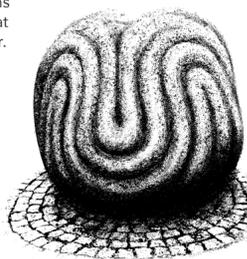


13 Peter Randall-Page born 1954

Flayed Stone III 1998

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

Flayed Stone III is part of a series of five works Randall-Page made in the late 1990s at his Dartmoor studio. It developed from his interest in two aspects of nature: first, the way it forms regular, ordered patterns and second, the way that random variations occur. This series of sculptures was the first occasion in which he explored the dialogue between the two.



14 Allen Jones born 1937

Untitled (Variation I) 1989

Stainless steel
Presented to the University by Eric and Jean Cass through the Contemporary Art Society, 2010

Allen Jones is associated with the Pop Art movement of the 1960s where artists used images taken from advertising and magazines. This sculpture is typical of Jones' later work where sometimes witty, non-realistic human forms are created using flattened and simplified shapes.

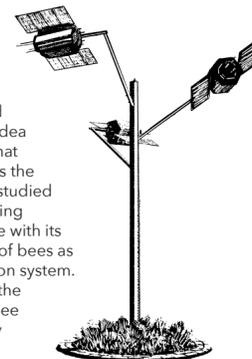


15 Alec Finlay born 1966

Global Oracle 2015

Steel, straw, willow
Commissioned by the University, 2015

Finlay's work reflects on our interaction and relationship with nature and landscape. In 2010, he met staff and students to develop an idea for a project. The work that triggered his interest was the Navstar satellite system studied in the Warwick Engineering Department. The satellite with its 'wings' evoked the idea of bees as an ancient communication system. The winged satellites in the sculpture are thatched bee skeps, homes for solitary bees.

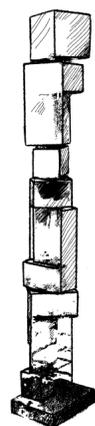


16 Paul Mount 1922-2009

The Architect 1987

Stainless steel
Presented to the University by Eric and Jean Cass through the Contemporary Art Society, 2010

For much of his life, Paul Mount made abstract sculptures, often commissioned for architectural projects. Initially he made works based on the human figure, although simplified into geometric shapes. He felt that sculpture had a strong connection to humankind, to the experience of inhabiting a physical body in the world. 'The way that two shapes relate,' he observed, 'is as important as the way two people relate.'



17 David Nash born 1947

Habitat 2015

Cedar wood
Commissioned by the University, 2015

David Nash makes sculptures from trees. His works respond to the material from which they are made and to the site where they will be placed. Interested in our plans for bio-diversity on this site, he has created a sculpture that offers a refuge for bats, birds and insects.



18 Paul Mount 1922-2009

Wind Sculpture 1985

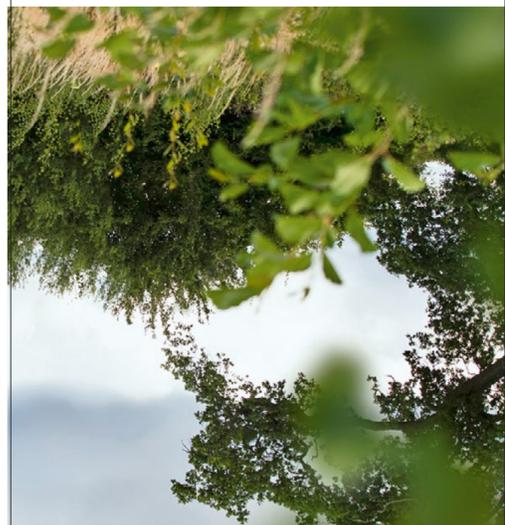
Stainless steel
Presented to the University by Eric and Jean Cass through the Contemporary Art Society, 2012

Paul Mount used stainless steel for many of his sculptures of interlocking shapes. The shiny surface reflects other parts of the sculpture and the surroundings; they can appear to merge into their environment. The addition of movement in *Wind Sculpture* increases this effect.



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