

University of Warwick Art Collection

Provision for Key Stage 4/5 Art students

The exciting broad collection of 20th and 21st century art on campus at the University of Warwick is amazing. Keen to proclaim the wealth of Art available for all students of the Arts, whether practical Fine Art, Photography, or a Design brief, established famous names are represented and new additions keep the collection vibrant and current. We encourage visits to the collection as the majority is accessible. General Tours of the collection are available and a bespoke tour to accommodate a particular request on a theme, medium or artist for example, can be arranged to suit a group of students' requirements. To this aim the Mead Gallery and Art Collection Team have researched the themes appearing in GCSE and A-Level Art exams 2018-2021. These themes have been allocated to one of 7 categories which incorporate similar ideas and connections, although many items can represent more than one category. Each category has a selection of work by 10 different artists and include a mix of material, technique and style. These themes can also be studied alongside the regular Mead Gallery exhibitions.

The examiner reports all claim the importance of in person visits to galleries and exhibitions claiming students that have had first-hand exposure to art perform better in their qualification. The categories include campus wide work and visits can be structured according to focus, accessibility and time available. As a school or college you can commit an hour, a day or any timescale depending on your commitments. Occasionally a work may be in the Picture Store, but with prior knowledge this can be made available, indeed a visit to the store can promote much discussion. A bespoke tour will include any relevant artwork for the students and discussion will be encouraged on all aspects of appreciation of content, technique and form. The categories can also be accessed through the website in digital form, thus enabling remote research, useful prior to a visit or tour, or as research in its own right.

The research into the Art examination reports also revealed a common problem of students adequately recording their work and visits especially in a digital format. In conjunction with a tour, possibilities on offer include specialist help and advice in: recording their visit; recording their own work, especially 3D pieces; choosing areas of a painting or artwork for detailed analysis and photography; or submitting a portfolio online.

“Moderators noted that candidates certainly flourished in centres where teachers stressed, to their credit, the value of working successfully from first-hand experience.”

Comments from CEA Northern Ireland Chief Examiner's and Principal Moderator's Report GCSE Art and Design, Summer 2019

Movement

Communication	Movement
Telling stories	Play
Music	Temporary
Logistics	Frozen
Flight	Signs
Transport	Transform
Waterways	Time forgot
Journeys	One moment in time
Dance	Remains
A walk	Spinning



[*Frozen Sky*](#) Langlands and Bell

Computer Science Building

The artists explore the necessity of travelling by 'predetermined routes in predetermined ways': the circle is made up of the three-letter codes used by airlines to represent departure points and destinations it also lights up in different formats giving the impression of movement.. (Flight, Transport, Journeys, Movement, Signs.)



[*The Warwick Dials*](#) Richard Wentworth

Warwick Arts Centre

The Warwick Dials encourage visitors to become more conscious of the importance of time. (One moment in time, Time forgot, Communication, Movement, Spinning)



[*Op Mobile No.10*](#) Nehemia Azaz

Warwick Arts Centre

The sculpture revolves six times every minute. (Spinning, Movement.)



[Holiday](#) John Tunnard

Humanities Building

An example of creating energy and movement in a 2D image. (Stories, Flight, Journeys, Dance, A walk, Movement, Play, One moment in time,)



[Birmingham Canal Series](#) Tessa Beaver

Social Sciences

Tessa Beaver recognised that these waterways and the surrounding buildings, not only had a long and significant history in Birmingham's industrial evolution but were destined soon to change radically. (Waterways, Communication, Logistics, Transport, A walk, Movement, Transform, Remains)



[The Wet Road](#) Richard Long

Humanities Building

Richard Long began to use walks as a way of communicating ideas about landscape, presenting them as maps, photographs and words. (A walk, Communication, Telling stories, Logistics, Journeys, Movement, Frozen, Time, Remains)



[Future Library](#) Oculus



[Second Moon](#)

Katie Paterson

Physics

Future Library, published in an edition of 1,000 was created by Paterson on the launch of the Future Library, a conceptual art project conceived in 2014 which will not come to fruition until a hundred years later. (One moment in time, Time forgot, Frozen, Telling stories, Signs, Communication)

Second Moon Paterson is a conceptual artist, whose multidisciplinary practice encompasses wide-ranging themes relating to the natural world, cosmology, geology and time. (Communication, Journeys, Movement, Transform, Remains, Spinning, Time)



[Ninety Nine Books](#) Peter Wuthrich

Library Stairwell

Literary and cultural associations represent a tribute to the printed book during a time when digital communication, electronic devices and the internet become increasingly dominant. (Telling stories, Communication, Frozen, Signs, Transform, One moment in time, Remains)



[Library](#) by Nancy Davenport

Social Studies Building

Library shows an unpeopled wasteland strewn with litter - discarded anti-Iraq war leaflets - making an ironic comment on the failure of political opposition. (Communication, Telling stories, Movement, Frozen, Time)



[White Koan](#)



[Black Koan](#)

by Liliane Lijn

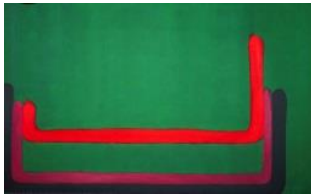
Warwick Arts Centre/Humanities

Liliane Lijn's sculptures explore light and motion. (Spinning, Movement, Telling stories, Communication)

Black Koan A koan is a story, question, or statement in the teachings of Zen Buddhism, generally containing ideas that are inaccessible to rational comprehension. (Communication, Telling stories, Movement)

Light/Colour

Colour	Light & Dark
Shades of White	Lamps & lighting
Brown	Reflections
Green	Contrast
Silver	Nocturnal
Colourful Combinations	Black and White



[1:3:66](#) by John Hoyland

University House

Hoyland's paintings exhibit a self-sufficient investigation of the formal properties of colour, shape and scale. A hallmark trait of Hoyland's 1960s artwork is the use of semi-rectangular shapes embedded within broad, horizontal canvases steeped in colour. (Colour, Green, Colourful combinations, Contrast)



[Classroom # 2](#) by Nancy Davenport

Social Sciences

Classroom #2 shows a deserted lecture room where an ambiguous arrangement of furniture seems at odds with its purpose. (Shades of white, Light and dark, Contrast, Black and white)



[Against Nature](#) by David Batchelor

University House

As well as taking delight in the obvious appeal of brightly illuminated colour, Batchelor is questioning how colour is perceived and reacted to in contemporary urban society. (Colour, Colourful combinations, Reflections, Lamps and lighting)



[Four Vermilions](#)

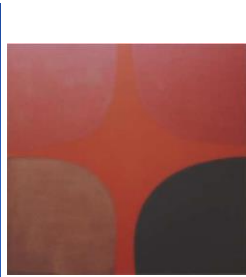


[Orange and Lemon with White](#)

by Patrick Heron

University House

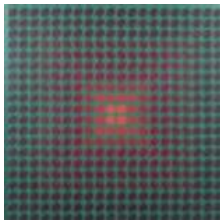
Heron was particularly influenced by the large-scale canvases of Mark Rothko, which pay particular attention to the emotive aspects of colour. (Colour, Colourful combinations, Contrast)



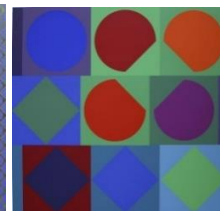
[Various](#) Sir Terry Frost

University House/Box Office

Terry Frost is renowned for his imaginative use of colour in paint, print and collage. His semi-circular shapes appear to float, boat like, in a sun drenched sea-scape. Frost's enjoyment of balancing colours is evident. He once said 'I love colour for itself'. (Colour, Colourful combinations, Contrast)



[CTA 102 No.4](#)



by Victor Vasarely

Physics/Picture Store x3

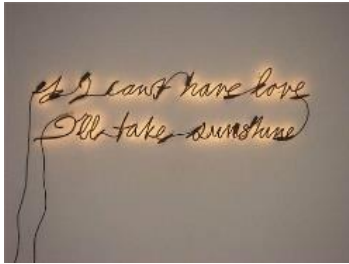
Vasarely is one of the leading exponents of Op or Optical Art. The term was first used in 1964 to denote a certain type of abstract art, which explored optical phenomena such as the interaction of colours, after-images, effects of dazzle, moiré patterns and perceptual movement, often in a systematic manner. (Colour, Silver, Colourful combinations, Light and dark, Reflections, Contrast)



[Shoreline](#) by Susan Derges

Millburn House

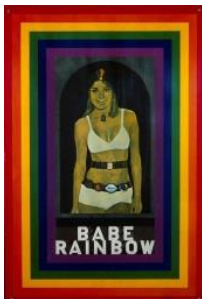
Susan Derges uses 'camera-less' techniques and places light sensitive paper, supported in aluminium slides, on the shoreline at night and exposes it to a microsecond of flashlight when a wave passes across it. Ambient light affects the colour of the images which ranges from blue at full moon to green at new moon. (Nocturnal, Colour, Silver, Light and dark, Reflections, Contrast)



[Untitled](#) by Glenn Ligon

Warwick Arts Centre

Ligon is a conceptual artist who uses a wide range of media: – painting, etching, video, photography, neon, sculptural installations and digital technology. Black paint usually applied to the back of the neon tubing, covers the front surface so that the light is reflected onto the wall behind, thus intensifying the message with a halo of brightness. (Light and dark, Lamps and lighting, Contrast, Reflections)



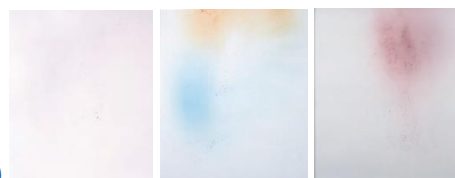
[Babe Rainbow](#) by Peter Blake

Millburn House

Blake was always interested in art reflecting popular culture and held the view that art should be available to everyone. Appropriate in today's popular culture with the ever changing symbolism of rainbows. (Colour, Colourful combinations, Contrast)



[Paper Drop \(friend\)](#)



by Wolfgang Tillmans

Oculus

A series of works called [Blushes](#) created without a camera they use photo-sensitive paper and carefully filtered light. (Colour, Lighting, Contrast, Shades of White)

Environment

Climate change	Interiors	Native Americans
Ecological	Doors, entrances or portals	Identities
Recycled	Dwellings	Human figure
Solutions	Neighbourhood	Family
Refuge	Street	Mother
Conflict	Market	Experiences
Europe	Street food	Work
Homeless	Café Culture	Housekeeping
Politics	Places	Personal histories
Consumerism	Festivals	My Inner Self
Changed spaces	Crowds	Clothing/Fashion
Land use/landscape	Standing out from the crowd	Portraits
Industrial	Beach	Public Art
Built environment	Maps	Image & text combinations
Buildings	Islands	In the news
Towers	Scandinavian art/design	



[Self Portrait in Best Dress](#)



[Here I Am](#)

by Diane Ibbotson

Westwood Teaching Centre

These paintings show the reflection of the artist, looking in a mirror. The artist explores the illusion of space in painting. In effect, the viewer is standing where the artist must be to see her reflection, but the space behind us is not that in the painting. (Portraits, Interiors, Dwellings, Doors, entrances, portals, Identities, Human figure, Personal histories, My inner self, Clothing/fashion)



[As Is When](#) by Eduardo Paolozzi

Philosophy

The set of twelve screenprints entitled *As Is When* refers to the life and writings of the Austrian born philosopher Ludwig Wittgenstein. It marks a point in his life when Paolozzi had become disillusioned with America and 'the American Dream'. In the series he uses texts from the philosopher's 'Notebooks' and 'Philosophical Investigations' which he combines with collaged images taken from advertisements, comics and even wrapping paper. (Politics, Consumerism, Industrial, Built environment, Buildings, Towers, Neighbourhood, Street, Experiences, Conflict, Landscape, In the news, Maps)



[Cars?](#) by Julian Opie

Social Sciences

Opie makes use of computer graphics to produce a simplified and comic book style representation of the contemporary environment. (Street, Neighbourhood, Environment, Consumerism, Built environment)



[Cafe Sign](#) by Patrick Caulfield

Millburn House

Drawing on influences from Matisse, Braque and Léger, Caulfield developed a characteristic style that uses strong black outlines and areas of flat colour. (Consumerism, Entrances, Street, Street food, Market, Café culture, Image and text,)



[Anna Alexeevna, Kich-Gorodok](#)



[Antonina, Tatiana and Nastya Ploskovo](#)

by Olya Ivanova

Millburn House

Ivanova's photographs have a powerful sense of place and her insightful portraits reveal both character and emotion, demonstrating the degree of trust and sympathy shared equally by her and her sitters. (Portraits, Identities, Human figures, Family, Mother, Personal histories, Clothing/fashion, Doors, entrances, portals, Dwellings, Neighbourhood, Places)



[Aspects of the Coast: Three Elements](#) by David West

Social Sciences

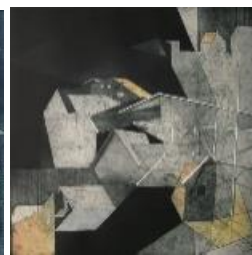
The root was found on Monmouth Beach, Lyme Regis in 1980 following a tremendous storm. The root was cleaned and left to dry for six years before carving was started. Carving accentuated the action of turbulent waters and boulders trapped in the root system. (Beach, Landscape, Recycled, Places, Public art)



[*Carib Guyana Timerhi*](#) by Aubrey Williams

Picture Store

Exuberant colour and movement are typical of the work by Williams, as are the abstracted forms which in this case refer to imagery connected with the culture of the Carib tribes in his native country. (Maps, Beach, Identities, Neighbourhood, Personal stories, Places)



[*Rue Beaudoin*](#)

by Bronwen Sleight

Millburn House

Bronwen Sleight is an artist who takes inspiration from industrial architecture, unused and forgotten urban spaces, and environments at the edge of the city. The street or structure is no longer recognisable, but becomes something entirely new once translated into print. (Street, Neighbourhood, Built environment, Buildings, Towers, Industrial, Land use/landscape, Changed spaces, Places)



[*Bomb Ponds 2009, Kompon Thom*](#)

by Vandy Rattana

Library Stairwell

This photograph is part of Rattana's Bomb Ponds series made in 2009 which focussed on the results of America's secret bombing campaign in Cambodia during the Vietnam War. Now, with the passage of time and the recovery of the local landscape, the bomb craters appear innocuous, though nearly fifty years later they still fill with toxic water during the rainy season. (Ecological, Conflict, Politics, Changed spaces, Land use/landscape, Places, In the news)



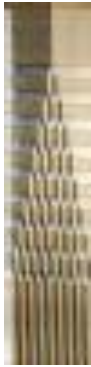
[*Kisses*](#) by Melanie Manchot

Millburn House

The L.A. Pictures, records the moment of a kiss between partners. The nearest participant has his or her back to the camera so that the couple merge optically to become a single figure. Manchot asked the partners to write down the name of the person whom they would most like to kiss and the caption below each photograph indicates one of the choices. (Portrait, Identities, Human figure, Personal histories, My inner self, Public art, Standing out from the crowd, Street, Neighbourhood)

Materials

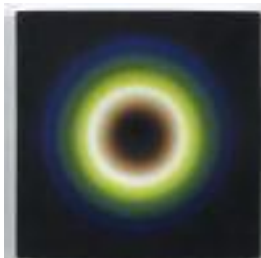
Materials	Crumpled
Techniques	Constructed textiles
Textural techniques	Interwoven
Textured surfaces	Sensory
Weaving/knitting	Imprinted
Surface	Sampling
Beneath the surface	Plastic
Surface pattern	Ceramics
Carved	



[Integration or Macrogauche No. 3](#) by Peter Collingwood

Warwick Arts Centre

This textile work made from Cotton/Silk with wooden dowels by Collingwood who is regarded as one of Britain's leading weavers. His work is often in two colours and uses geometric patterns. (Materials, Techniques, Textural techniques, Textured surfaces, Weaving/knitting, Surface, Constructed textiles, Interwoven)



[Black/Green/White](#)



[Yellow/White](#)

by Peter Sedgley

Chemistry

Sedgley explored optical effects, and in these examples, he experimented with the medium glazed ceramic. (Ceramics, Materials, Techniques, Surface)



[Grove Walk](#) by Julia Lohmann

School of Life Sciences

Lohman investigates and critiques the ethical and material value systems underpinning humans' relationship with flora and fauna. The site chosen for the work was the spacious and light filled atrium which provided the opportunity for hanging structures made from dried strips of seaweed in frameworks of split bamboo. Magnified images from various animal and plant sources, ranging from whole organisms to subcellular elements, formed the designs which were laser cut into the seaweed strips. (Materials, Techniques, Textural techniques, Textured surfaces, Surface, Surface pattern, Sensory, Imprinted)



[Don't Let Go](#) by Laura Ellen Bacon

Campus Wood

Laura Ellen Bacon transforms raw, predominately natural materials into large-scale artworks in both interior and landscape settings. Her sculptures, which have been described as 'monumental yet intimate', 'frenzied yet calm', embrace, surround or engulf architectural and natural structures. (Materials, Techniques, Textural techniques, Textured surfaces, Weaving/knitting, Surface, Beneath the surface, Surface pattern, Interwoven, Sensory)



[Collage I](#) by Mario Dubsky

Social Studies Building

During the 70's recovering from a serious illness which precluded the use of oil paint Dubsky turned to collage. (Materials, Surface, Techniques, Textural techniques, Surface pattern)



[Eliot's Last Draft](#) by John Newling

Ramphal Building

Newling pulped copies of the poem *The Waste Land* by T.S. Eliot and composted them with vegetable matter, eventually creating soil. He then used the soil to grow plants, one of which can be seen dried and pressed, then attached to the surface of the work. He then produced paper from the soil in effect resurrecting the book. (Materials, Techniques, Textural techniques, Textured surfaces, Surface, Beneath the surface)



[Engraved bottle 'Yew Wood'](#)

by Mollie Winterburn

Westwood Teaching Centre

A painter and printmaker as well as a potter, she produces one-off pieces often based on the bottle form. This engraved ceramic stoneware bottle has tree rings engraved on the surface. (Ceramics, Materials, Techniques, Textured surfaces, Surface pattern)



[Dark at Heart](#)



[Flayed Stone III](#)

by Peter Randall-Page

Campus

The inspiration for Randall-Page often comes from organic form, though he rarely works directly from nature, and his aim is to use the essential characteristics of the form and the material to 'transport the spirit'. He is committed to working in stone, its geological antiquity being part of the attraction. (Materials, Carved, Techniques, Textural techniques, Textured surfaces, Surface, Surface pattern)



[Satellite I](#) by Noémie Gouda

Oculus

A prevalent theme Goudal's work is the juxtaposition of reality and fantasy, her enigmatic photographs often combine images of the natural world with artefacts of human culture. *Satellite 1*, is a photo collage of 20th century brutalist, concrete architecture from India embedded in a natural, untouched tropical jungle. (Techniques, Sampling, Interwoven, Materials)



[Variations on a Braided Rope](#)



[Spear and Estuary](#)

By Keir Smith

Warwick Arts Centre entrance

The four carvings are made from redundant railway sleepers from the London Underground. In making *Spear and Estuary* Smith has used timbers from a ship's graveyard on the North Kent coast incorporating the timber's decay and rusty iron fittings. (Carved, Materials, Techniques, Textural techniques, Textured surfaces, Surface pattern)

Objects

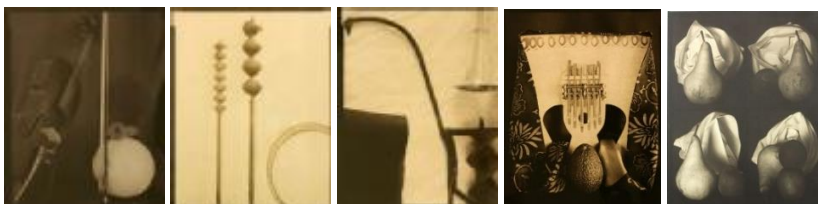
Machines	Books/Print
Bags	Food
Ceremonial vessels	Geometric shapes
Everyday objects	Screens
Objects	Hinge
Appliances	Boxes
Process & Product	Musical Instruments
Knots	Personal technology



[*Pocket Fiction*](#) by David Moore

Social Sciences

Each photograph shows an open palm holding something different. Moore asked each participant to select an object which they felt would represent them. (Objects, Everyday objects)



[*Various*](#) by Arezoo Moseni
Social Sciences

Moseni says "I feel the still life objects have a very human element to them. I found that it was refreshing for me to work with the still life because I could have a still life literally sitting in my studio for a month, working with them until I found precisely what I wanted in an image. " (Musical instruments, Objects, Everyday objects)



[Blue Book No.5](#) by Dayanita Singh

Library Stairwell

The factories, structures and machinery she encountered fascinated her, conveying a sense of coldness and melancholy which she captured by photographing at night, excluding evidence of human presence. (Books/Print, Machines, Process and Product)



[Steel Open-work Screen](#) by Bruce McLean

Warwick Arts Centre

The screen is free-flowing and spontaneous; it is as though the artist has sketched the figures in steel. (Materials, Techniques, Interwoven, Textural techniques, Surface pattern)



[Big Takeaway](#) by Tom Waugh

Campus outside

Using traditional techniques Waugh has transformed this ancient stone, originating from the Jurassic period, into the image of a light, pliable, paper takeaway bag. (Objects, Bags, Food, Everyday objects)



[Sandwich and Soda](#) by Roy Lichtenstein

Millburn House

Lichtenstein was one of the first generation of American Pop Artists. Drawing for his children he had developed, in cartoon images, the stylization of line and colour limitation, which became so characteristic of his comic-book style of work. (Objects, Food, Everyday objects)



[Untitled](#), vase by John Hutton

Picture Store

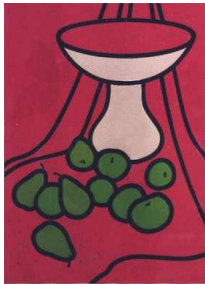
This is one of the vases made by Hutton for sale at Coventry Cathedral; it is decorated with figures which appear among the images in the Great West Screen. (Objects, Everyday objects, Ceremonial vessels)



[Slab Built Stoneware Jug](#) by Alison Britton

Westwood Teaching Centre

Alison Britton's ceramic works are hand-built using slabs of clay, rather than thrown on the wheel; she takes domestic, functional vessels as a starting point but transforms them into expressive, sculptural objects with painterly surface decoration, as represented in this work in the Warwick collection. (Objects, Everyday objects, Food)



[Fruit and Bowl](#) by Patrick Caulfield

Social Sciences Building

For subject matter he often takes mundane, everyday things which are depicted with extreme economy and personal detachment. Caulfield achieves a reinterpretation of commonplace objects. (Objects, Everyday objects, Food)



[Different Dirt \(Found in America: Lost in Britain: Found in Britain: Lost in America\)](#)

by Cornelia Parker

Millburn House

Artefacts were dug up by amateur archaeologists with the aid of metal detectors from locations in the US and the UK. They were sold as lots on eBay and bought by the artist. Each item was reburied in specific sites on the opposite side of the Atlantic, in a kind of reverse archaeology. (Objects, Everyday objects)

Natural World

Animals	Nature
Humans & animals	Natural materials & found objects
Animal welfare	Botany
Trees	Nature transformed
Birds	The Moon
Crustaceans	Mythical beasts
Insects	Living Jewels
Urban Creatures	Archaeology
Weather	Habitat
Wildfowl and poultry	Zoo
Water	



[*Our shadows alone touched you trying to find where here is*](#)

By John Newling

Tocil Wood

Newling belongs to a generation of artists whose work evolved from Conceptual Art, Land Art and Arte Povera – art movements from the 1960s, that placed emphasis on the concept, process and site of the work, alongside material and aesthetic properties. (Trees, Nature, Nature transformed, Habitat)



[*Grain Weevil*](#) by Yinka Shonibare

Picture Store

Shonibare has chosen for his subject an insect pest which causes serious damage throughout the world through its infestation of many types of harvested grain. (Insects, Humans and animals, Habitat, Nature, Habitat)



[Habitat](#) David Nash

Diamond Wood

A new sculpture was commissioned for this site to mark the 50th anniversary of the University of Warwick in 2015. Called Habitat, the sculpture offers a perch for birds and a hiding place for insects. Slits have been cut into the upper area to provide a home for bats. (Trees, Birds, Insects, Animals, Animal welfare, Nature, Nature transformed, Habitat)



[Cockerel Turning Round](#) by Michael Rothenstein Westwood Teaching

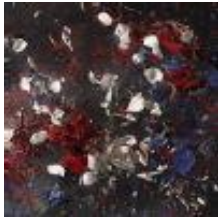
Rothenstein's prints are often brilliantly coloured, the image of the cockerel appears as an emblem of life and vigour. (Wildfowl and poultry, Birds, Humans and animals, Animals, Urban creatures)



[Heron](#) by Maggi Hambling

Millburn House

In *Heron* she typically offers an image in which the bird is used as a paraphrase for human emotion, perhaps disgruntlement, in this case. This image of a heron was used in her sculpture *The Brixton Heron*, a weathervane mounted on the roof of a public house in Brixton, London. (Birds, Urban creatures, Humans and animals, Habitat, Wildfowl and poultry, Nature, Nature transformed)



[Time After Time, Blow Up no.11](#)

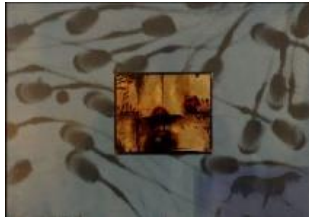


[Time after Time, Blow Up no.12](#)

By Ori Gersht

Warwick Arts Centre

Gersht brings still life painting which contains implied references to death and decay into a contemporary context, highlighting tensions between creation and destruction, beauty and violence. (Nature, Botany, Nature transformed)



[Vessel](#) series by Tracey Holland

Social Studies

These photographs are from Holland's *Vessel* series in which she assembles images of diverse found objects and other organic matter sandwiched between sheets of glass and translucent beeswax. (Natural materials and found objects, Animals, Insects, Nature, Botany, Habitat, Living jewels)



[Pollen Bomb](#) by Joanne Risley

Chaplaincy Garden

Pollen Bomb is a geodesic sphere, with spikes and recesses, derived from botany and biology based on the magnification of a grain of pollen, but fabricated using multiple geometric shapes, to create strange otherworldly objects reminiscent of munitions and spacecraft.



[Sustenance 51](#) by Neeta Madahar

Library Stairwell

Madahar set out to explore various themes including belonging, migration, dwelling, routine and repetition by studying avian behaviour over a prolonged period of time. (Birds, Botany, Humans and animals, Animals, Trees, Urban creatures, Wildfowl and poultry, Nature, Habitat)



[Kings Cross Mosquito](#) by Peter Doig

Millburn House

The insect chosen by Doig for this etching is one of the least appealing. The night-time predator is shown gorging on an expanse of exposed skin, the sinister shape and livid colour heightening the sense of menace. (Insects, Humans and animals, Nature)

Composition Structures

Perspective	Assemble	Macro
Suspended	Stack	Set(s)
Framing	Apertures	Circles and spheres
Contained	Boundaries	Ring
Silhouettes	Collections	Foreground & background
Unexpected combinations	Installation	Juxtaposition
Detail	Connections	Angles and grids
Intricate	In a different way	Mirror
Unravelling	Balance	Lattice
Revealing	Grand scale	Visual tension
Repeating	Observer	Unexpected perspectives
Abandoned	Opacity	



[Let's Not Be Stupid](#) by Richard Deacon

University Entrance

The sculpture works as a huge drawing in space. Walking around it, the different shapes appear to contract and expand, changing from single black lines to rippling and smooth vessel shapes, defined by the black line. The two forms appear to be in balance and everywhere you look, the sculpture frames sections of immeasurable space. (Perspective, Framing, Contained, Boundaries, Silhouettes, Assemble, Apertures, Connections, Balance, Grand scale, Macro, Angles and grids, Visual tension, Unexpected perspectives)



[Stairways](#) by Eva Rothschild

Oculus

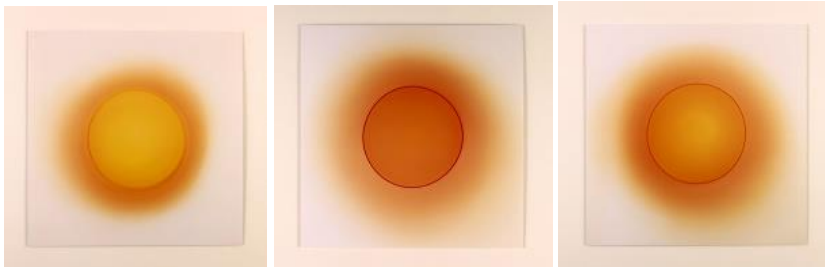
Stairways is a geometric installation of metal rods supported by cast hands and is suspended above the architectural space occupied by the viewer. (Suspended, Perspective, Detail, Intricate, Assemble, Installation, Connections, Balance, In a different way, Balance, Grand scale, Observer, Macro, Angles and grids, Visual tension, Unexpected perspectives)



[Study for Barred \(I\)](#) by John Hilliard

Millburn House

The three points of focus for the work correspond to imagery held at three optical levels, the interior figure, the blinds and the moths. The title *Study for Barred (I)* refers directly to the Venetian blinds and the effect that they give of the figure being trapped and constrained inside the room whilst the moths are excluded from entering to reach the light. (Perspective, Framing, Contained, Silhouettes, Unexpected combinations, Detail, Revealing, Assemble, Boundaries, Connections, In a different way, Observer, Foreground and background, Juxtaposition, Mirror, Visual tension, Unexpected perspectives)



[Son](#) by Garry Fabian Miller (x3)

Humanities/Physics

Much of Fabian Miller's work is concerned with light and in this set of works he again investigates light. Much of Fabian Miller's work is concerned with light and in this set of works he again investigates light. In the early nineties he began to use the circle and has cited Emerson's work *Spiritual Law* as a formative influence for this change. (Circles and spheres, Ring, Perspective, Framing, Detail, Repeating, Apertures, Boundaries)



[Supervolts, Yellow Series No.1](#) by Luke Frost

University House

This group of four canvases typifies the strict formality of Frost's work in which areas of colour are interrupted by vertical stripes of contrasting or resonating colour – which he refers to as 'volts'. (Perspective, Framing, Contained, Detail, Repeating, Assemble, Boundaries, Connections, Collections, Balance, Observer, Opacity, Set(s), Angles and grids, Visual tension)



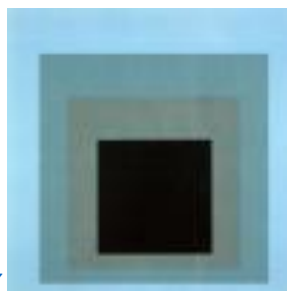
[Composition](#) by Garth Evans

Computer Science

The sections of brown and grey shades of differing saturation develop into jolting and interconnecting shapes. If you look carefully, the pure white (negative) sections in between begin to compete for the role as the main focus in this work. (Perspective, Detail, Revealing, Apertures, Boundaries, Connections, Balance, Observer, Opacity, Foreground and background, Juxtaposition, Angles and grids, Visual tension)



[Day and Night IX](#)



[Day and Night V](#)

by Josef Albers

Picture Store

Albers' format of three or four superimposed squares of solid pigment explore the relationships between different colours, their effects on each other and on the perceived sensations experienced by the viewer's eye and brain. (Perspective, Framing, Contained, Detail, Repeating, Assemble, Stack, Boundaries, Connections, Balance, Observer, Set(s), Juxtaposition, Angles and grids, Visual tension)



[Thicket](#) by Suzanne Moxhay

Oculus

Suzanne Moxhay uses a series of small glass panels arranged at a short distance apart, upon which she places her chosen images before photographing the whole. The photographs provide a version of reality which when scrutinised begins to fall apart. (Unexpected combinations, Unexpected perspective, Foreground and background, Framing, Contained, Detail, Juxtaposition, Intricate, Revealing, Unravelling, Assemble, Stack, Boundaries, Collections, Connections, In a different way, Grand scale, Observer)



[Everything](#) by Ian Davenport

Mathematics

Ian Davenport's paintings have consistently addressed ideas about colour. His work combines carefully devised systems, such as the effect of one colour on another and elements of chance such as the route taken by poured paint. (Grand scale, Macro, Detail, Repeating, Assemble, Installation, Ina different way, Observer, Opacity, Visual tension, Unexpected perspectives)



[Concrete Country in Red](#) by Lucy Tomlins

Oculus Lawn

Sited on an ancient field boundary, this oversized stile acts as both a barrier and a gateway. (Boundaries, Installation, Connections, Ina different way, Grand scale, Macro, Juxtaposition, Angles and grids, Unexpected perspectives, Stack)