

University of Warwick Art Collection Annual Report 2015-16

Mission

Art is intrinsic to the University of Warwick - to its physical, social and academic environment. The original purpose of the Art Collection was the display of works of art in the public spaces of the University. The Art Collection is not displayed in a museum or gallery; the majority of items are on display across the University campus and its other sites. They function as open texts, offering a variety of readings to successive generations of students, staff and visitors. It demonstrates the University's support of contemporary culture and, in particular, of young professionals working at the leading edge of their field. The education and interpretation programmes that support the collection are open to everyone and contribute to lifelong learning as well as to the work of departments on campus and schools and colleges across the region.

Aim

To manage and develop the University of Warwick Art Collection to create a significant resource of contemporary art for the campus and for the region.

Objectives

1. To contribute to the creation of a distinctive and stimulating campus environment through the development of displays, interpretation and opportunities for meaningful engagement with works of art.
2. To sustain an exceptional teaching, learning and research experience for campus departments, schools and colleges, visitors and audiences through the development of opportunities to interrogate, experience and work with art objects and with artists.
3. In collaboration with academic departments, to develop commissions for new buildings and for the campus that embrace learning and research.
4. To manage the risks associated with the open display of the collection to ensure that works are protected while access remains as unrestricted as possible.

1. Management

- 1.1 The collection is managed in accordance with the regulations and goals of the University of Warwick and the standards laid down for Accreditation (the care and management of collections) by Arts Council England: the government agency for museums and galleries.
- 1.2.2 The Collection Management Plan 2015-16 (Forward Plan) was presented to the Art Collection Committee for approval at the autumn term meeting 2015. *Agendum 8 ACC.3/15-16*. It was noted that development of a marketing strategy for the Art Collection should be a priority for the year and a discussion paper was programmed.
- 1.2.3 The Annual Report 2014-15 was presented to the Art Collection Committee for approval at the autumn term meeting 2015. *Agendum 7 ACC.2/15-16*. It was noted that the report itself was evidence of impact but this needs to be disseminated and communicated more widely.
- 1.5 The revised Art Collection Development Policy was presented to the Art Collection Committee for approval at the autumn term meeting. *Agendum 10 ACC.5/15-16*. The focus remains the collection of contemporary work by living artists in line with relevant legislation.
- 1.6 The University's governing body, Council, reviewed the membership and terms of reference of the Art Collection Committee. It was agreed that the student representative would henceforwards be nominated by the Students Union.
- 1.7. The Curator met the Registrar to discuss outcomes and strategies on the following dates:
 - 21 August 2015
 - 23 November 2016
 - 9 June 2016

Ken Sloan left the post of Registrar in August 2016. He was an astute and valued supporter of the Art Collection and, in particular, of its role to reach out to the local community.

- 1.8 After consultation with the Art Collection Committee, the Chair took the following decisions outside meetings:
 - To ask Faculty Boards for their views on the location of the work *Days of Judgement* by Laura Ford
 - To agree the loan of the suite of prints *As Is When* by Eduardo Paolozzi to the Kunstmuseum Wolfsburg

- To accept the gift of 3 works of art

1.9 The membership of the Art Collection Committee in 2015-16 comprised

Chair:	Professor Stella Bruzzi
Representative of Registrar:	Mr James Breckon, Director of Estates
Member of academic staff:	Professor Karen Lang (History of Art)
Independent member:	Mrs Penny Egan
Independent member:	Mr Mel Lloyd-Smith
Independent member:	Professor Mike Tooby
Student member:	Mr Nat Panda

In attendance:

Committee Secretary:	Mrs Sharon Tuersley
Assistant Committee Secretary:	Mrs Kimberley Mattock Barylo
Curator:	Sarah Shalgosky
Deputy Curator:	Liz Dooley

1.10 An induction to the work of the Art Collection was given to new committee members Nat Panda and Sharon Tuersley on 2 November 2015.

1.11 The Art Collection Committee met on the following dates:

- 01 December 2015
- 02 March 2016
- 23 June 2016 (Chaired by James Breckon in Stella Bruzzi's absence)

1.12 The Art Collection Annual Report 2014-15 was published online in the governance section of the University website.

<http://www2.warwick.ac.uk/services/gov/committees/acc/minutes/>

1.13 The following discussion papers were presented to the Art Collection Committee

- Sculptures for roundabouts
- New building developments, particularly Arts Centre 20:20 and Humanities (James Breckon)
- Marketing the Art Collection
- Costed Five Year Conservation Plan

The paper Curating the Campus was held over until the meeting in autumn 2016

2. Equality and Diversity

2.2.2 Customer Service Excellence training was delivered for front of house staff. Feedback from visitors is that staff are knowledgeable and helpful; able to minimise both physical and cultural barriers to access.

All great, really enjoyed the knowledge and expertise of tour guide. Wonderful to access the collection. Visitor comment.

3. Scope of Collections

The scope of the collections has not altered.

In February 2016 the following steel sculpture was listed as Grade II by English Heritage:

wu0196
Bernard Schottlander
3B Series I
1968

It was featured on ITV News at Ten with interviews with students about what the work meant to them. The listing of a group of post-war sculptures, including *3B Series I*, also occasioned a major exhibition at Somerset House in which *White Koan* by Liliane Lijn also featured prominently.

4. Display

4.1 At the end of the financial year, 80% of the collection was on display. This exceeds the target of 73%.

4.2 All planned new displays (highlighted in blue) were installed with one exception. Arden House were looking for works that had an edgy, contemporary aesthetic and we had nothing available that met their requirements.

<i>Date</i>	<i>Action</i>	<i>Location</i>	<i>Artist/Work</i>
6 August 2015	Installation	Diamond Wood	David Nash <i>Habitat</i>
11/12 August	Installation	Westwood	Alec Finlay <i>Global Oracle</i>
14 October	Removal for refurbishment	Social Sciences Warwick Business School	Bruce Russell <i>Gallowgate X, Gallowgate IV</i>

14 October	Removal for refurbishment	Humanities	John O'Connor <i>Roach Bank</i>
29 October -	Installation new display	Humanities History	Edwin La Dell <i>Tower of London</i> Felix Kelly <i>Drifter and Paddlesteamers</i>
10 November	Installation new display	Humanities History	William T Rawlinson x 8 Wood engravings
12 November	Removal (risk of damage in location); reloaded in safer place	Millburn House Theatre Studies	Sarah Jones <i>The Dining Room (Mulberry Lodge III)</i> , <i>The Sitting Room (Francis Place IV)</i>
12 November	Installation new display	Millburn House Theatre Studies	Olya Ivanova <i>Anna Alexeevna, Kich-Gorodok, Antonina, Tatiana & Nastaya Ploskovo</i>
23 November	Installation replacement work	Humanities Psychology stairwell	Ghisha Koenig <i>Blue Shop 1</i>
4 December	Temporary removal for painting	Arden House	Terry Shave <i>Reflections Series</i> (suite of 4 prints)
17 December	Installation new display	Engineering	Tessa Beaver <i>Canal Bridge, Canal Pool</i>
17 December	Installation new display	Humanities History	Tessa Beaver <i>Canal Tunnel, Window onto the Jewellery Quarter, Gas St Basin, Canal Bridge</i>
17 December	Installation new display	Humanities Faculty Office	John Brunsdon <i>Autumn</i> Ray Pierce <i>Metamorphic Rocks Tintagel</i>
18 December	Removal (risk of damage in location)	Zeeman Building	Justin Knowles <i>Blacks with Yellow and Green</i>
28 January 2016	Removal for reframing	Leamington Learning Grid	Patrick Caulfield <i>Pink Jug, Pipe & Jug, Rose Bottle</i>
28 January	Removal for reframing	History of Art	Jaime Gili <i>Lake 9</i> , Gerald Clements <i>Kilve Rock Symphony</i>
28 January	Removal ready for a change of display	University House	Clare Woods <i>Lost Heap</i>

1 February	Removal ready for change of use	Cryfield Old Farmhouse	Yoko Ono <i>Two Thirds of a Glass Key Multiple</i> Sheila Flinn <i>Cat</i> Alan Reynolds <i>Structure: Brown, White, Black & Green</i> Fred Uhlman <i>My House in Wales</i> Patrick Caulfield <i>Fruit & Bowl</i> Graham Sutherland <i>9 x Bees Series</i>
2 February	Installation addition to landscape display	Warwick Business School	Therese Oulton <i>Midas Vein</i>
9 February	Installation new display	Institute of Education	Prints about Architecture: Gerald Clements <i>Cathedral IV</i> John Piper <i>Ettington Park</i> Richard Demarco <i>Lady Stair's Close</i> Valerie Thornton <i>Mexico Cathedral, 2 Venetian Palaces, Vezelay</i> Walter Hoyle <i>Notre Dame, Paris</i> Robert Tavener <i>Pollarded Trees</i> Mary Hoad <i>Scene in Settle, Yorkshire</i> Friedrich Meckseper <i>Steinhaus</i> Hurvin Anderson <i>2 x Untitled</i>
11 February	Removal to allow for new use of space	Law	John Hoyland <i>6.3.66</i>
18 February	Installation additional works for the display that were in framing	Institute of Education	Gerald Clements <i>East Looe Church, Cornwall I</i> Maurice Vlaminck <i>La Route</i>
26 February	Installation new location for work	University House foyer	Terry Frost <i>Red All Over</i>
4 March	Installation new display	Shard	Aubrey Williams <i>Carib Guyana Timerhi, Logos, Maya Series III</i>
16 March	Removal for new use of space	Cryfield Grange	Laurence Roche <i>Cotswold Barn</i> Gerald Cox <i>Chalford Valley</i>
22 March	Installation replacement	Medical School	Eric Gadsby <i>Flobe</i>

	work whilst the Roger Barnard is on loan to the outside wall of the Mead gallery exhibition		
24 March	Installation new safe location	Arts Centre	Justin Knowles <i>Blacks with Yellow & Green</i>
4 April	Installation new display	University House Global Engagement	Seascapes: Gerald Clements <i>Delta I, Kilve Stream Vibrato 1</i> H J Jackson <i>Fish Wharf/9</i> John Crawford <i>Hebridean Wave I/Untitled Seascape</i> Sir Sidney Nolan <i>Lighthouse</i> Graham Clarke <i>Low Tide</i> Charles Bartlett <i>Oyster Boats, Nets Drying</i> Susan Greenwood <i>Newtown</i>
12 April	Installation after reframing	Learning Grid Leamington Spa Town Hall	Patrick Caulfield <i>Pink Jug, Pipe & Jug, Rose Bottle</i>
14 April	Installation after reframing	Millburn House History of Art	Jaime Gili <i>Lake 9</i> , Gerald Clements <i>Kilve Rock Symphony</i>
14 April	Installation new display	Westwood Café	Ceramics and display case
14 April	Installation additional work whilst Bridget Riley <i>19 Greys</i> is away at framers	Westwood House	Bridget Riley, <i>Hanover</i>
25 April	Installation return of work post loan to the outside wall of Mead	Medical School	Roger Barnard, <i>Towards</i>

	Gallery exhibition		
18 May	Installation	Bus Interchange lawn	Laura Ford <i>Days of Judgement, Cat 1</i>
11 July	Installation after reframing in protective Perspex boxes and post refurbishment	Medical School	Jean Spencer <i>Untitled (Triptych)</i> , <i>Painting No.3 (Woburn Diptych)</i>
13/14 July	Installation	Senate Lawns	Jim Partridge Liz Walmsley <i>Butterworth Bench</i>
27 July	Installation addition to display about colour.	University House foyer	John Hoyland <i>1.3.66, 6.3.66</i>

4.2.1 The paper Marketing the Collection proposed the development of The University of Warwick Sculpture Park. Planning has continued with the Destination Warwick team to launch the Sculpture Park in 2017. Print and information sheets have been updated to reflect the new brand.

4.2.2 The Curator has joined the new Public Realm Capital Programme Board that oversees the successful delivery of strategic benefits for the campus. Public Art has become a focus for discussion, particularly the concept of art for roundabouts and the development of the University of Warwick Sculpture Park.

4.4 A forum was developed with staff and students in Life Sciences leading to the commission of a new work for their department from Professor Julia Lohmann of the University of Hamburg (see page 10).

5. Access and interpretation

5.1 Although much was promised, it took much longer than anticipated to create a culture that encouraged a wider pool of authors of extended labels. Progress has been made but no labels were completed by the end of the year. However, a range of new labels are in production and will be installed next academic year.

Commission for the School of Life Sciences

Following the pilot project with the Law department in 2015 to embed displays from the collection more strategically within departments, the Art Collection team has worked closely with the School of Life Sciences department, facilitated by their Business Development Manager, Charlotte Moonan.

The Curator and her two Deputies presented the work of the Art Collection and the Mead Gallery to the entire School in autumn 2015. From this, a group of administrative and academic staff and students formed a panel. They identified six research themes to inform the subject of a commission for the atrium of Life Sciences that would deliver the following objectives.

- To assert the values of creative thinking, cross-disciplinarity and outward-facing engagement in the School of Life Sciences
- To make a key research theme of the School of Life Sciences palpable to
 - existing staff and students
 - visitors including potential applicants to the school
- To connect with outreach initiatives including school programmes
- To create a landmark for the School that has the potential to be relocated in the new building.

The Curator and the Deputy Curator researched 18 artists whose work they felt addressed the key research themes of the School. From these, the Art Panel selected six artists. Four felt able to respond to the brief. They all visited the school in April and May 2016 and submitted proposals. The Curator presented these to the School and they voted on their preferences. The Art Collection Committee considered the proposals at the summer meeting and agreed that the School's preference for Julia Lohmann should be endorsed.

Professor Julia Lohmann works with two of the most sustainable materials on the planet: bamboo and seaweed. In 2014 she won the Arts Foundation Materials Innovation Award. Although working at the University of Hamburg, her research has a base at the Victoria and Albert Museum as the Department of Seaweed which explores the potential of this material. Her proposal for Life Sciences is a series of seawood and bamboo hangings in the atrium that have been laser cut with images derived from the research of the School.



- 5.2 The development of the branding for the Sculpture Park delayed the design and production of information panels. They will be produced and installed in the next academic year.
- 5.3 The University Art Collection received 547,748 page views from 30,939 distinct pcs which suggests that most visits are a sustained interrogation of the information on the site. While over half of these computers were based in the UK, primarily London, the USA Russia and France featured consistently in the profiles while other countries such as China, Venezuela, Slovenia and Ireland were identified.
- 5.4 With just 72 followers on Twitter and 81 likes on Facebook the University Art Collection has little presence on social media. All front of house and curatorial staff attended a university training course to learn the fundamentals of social media. We recognise that lack of staff time to undertake consistent social media has been a failing, coupled with the lack of clear objectives of what we aim to do.

A new strategy with clear objectives has been developed. Social media will extend information and ideas about the art collection, to encourage people to visit the works and to join a conversation about their experiences.

- 5.6 Online resources have been updated to reflect the new National Curriculum for Art and Design <http://www.warwickartscentre.co.uk/mead-gallery/education/art-at-the-university-of-warwick-and-the-national-curriculum/>
- 5.6.1 The online Teachers' Resource Pack of the Sculpture Trail was updated to include new acquisitions. The team did not have the capacity to update the audio-guide as well.
- Fifteen schools took part in Trails.
- 5.6.2 In June 2016, three primary schools from north Coventry participated in **Take Part in Art**. See page 12.
- 5.6.3 The Curator trained the cohort of Trail Leaders to deliver 10 Aspiration Days to schools. In addition to the usual introduction of strategies for dealing with an unfamiliar area of enquiry, the students discussed their experience of higher education with the children and answered a wide range of questions to inspire interest in higher education. Staff from different departments met groups at key artworks and discussed their subjects with the children. Feedback was overwhelmingly positive from the children and the schools.
- 5.7 Sharon Tuersley joined the Art Collection and Mead Gallery team to lead a workshop on the visual arts' delivery of university strategic objectives.

Take Part in Art: Colour, Light and Space

Funding from the Michael Mesh Trust, the Saintbury Trust, the Baron Davenport Trust and other donors to the University of Warwick allowed us to develop *Take Part in Art* to connect children not only with the art on campus but with related academic study. Using the Mead Gallery exhibition *Art after California Light and Space* as a starting point, we developed a project that would allow children to explore the properties of light and colour through a workshop with staff from the Physics department and then through discussing artworks on show in the gallery and across campus.

The project was aimed at Y6 classes in disadvantaged areas in Coventry. A total of 85 children from John Shelton Primary School in Holbrooks, Little Heath Primary School and St Patrick's Primary School in Wood End participated in the project.

We selected three professional artists from the region to work with the children. The schools all visited the University of Warwick in the second week in June 2016. Then the artists worked with the children across three days to help them make artworks in response to the workshops at the University. The Curator, the Education Director of Warwick Arts Centre, the project organiser and the Executive Officer visited all three schools on 8 July for an unveiling of the artwork and a celebration of the project.

Existing research by Siraj Blatchford *et al* has demonstrated that unsuccessful transition into secondary schools is largely defined by low socio-economic status and that strategies that build self-confidence and an aptitude for collaborative working can overcome this. We believe *Take Part in Art* not only helps with this transition which is crucial for academic success, but it also develops the cultural capital of disadvantaged communities, fosters aspiration and signposts access routes to higher education.

Evaluation with the head teachers and with the children was overwhelmingly positive. Outcomes included the sheer excitement and interest that the university itself engendered. The artists and the scientists were positive role models for the children and the children realised that art and science have strong creative connections. All the schools felt their children exhibited exceptional behaviour and were good ambassadors for their community. Collaborative working was something that recurred repeatedly in the discussion of the benefits of the project. For one school, it was something that they knew their children struggled with and this marked a major step forward. Children began to listen to each other, they learned to respect different ideas and understand that they could be pooled together to make something better.

The schools recognised the benefits of working with professional artists; not only the new materials, techniques and equipment that they brought with them but the way that the artists discussed the problems they encountered in their own work and demonstrated their resilience in dealing with them. They felt the project offered great potential for continuing professional development for their staff and for involving the wider community in the project to extend its benefits.

We aim to get external funding in 2016-17 to repeat the project and plan to develop more sustained funding to be able to deliver a six year, community-wide project with longitudinal evaluation.

It was agreed that university strategic objectives are delivered by the visual arts on campus, notwithstanding limited staff and financial resources. However, the following recommendations should be implemented to increase visibility and impact:

- collect more and better evidence
- make current activities more effective and visible
- piggy-back initiatives with other departments
- fine tune our work to ensure that it aligns more closely to the university

An evaluation card for events has been produced that asks attendees to evaluate what they expected and what they discovered.

Full documentation and evaluation was carried out of *Take Part in Art*. A member of the University Executive Office was invited to attend the unveiling events at the three primary schools.

Discussions have been started with IATL to examine how the "Warwick Way" used in teaching on the Trails might extend to the undergraduate programme.

5.7.1 The Deputy Curator delivered two printmaking seminars for first year students in the History of Art department. The History of Art department has yet to take forward plans to develop a new seminar that relates to modern work.

The Curator worked with Jack McGowan of the English department to deliver three seminars for second year English students that examined *ekphrasis*: the poetic act of narrating and reflecting on the "action" of a work of art to amplify and extend its meaning.

University of Warwick Art Collection: Ekphrasis Event - Student Feedback

What were your expectations?

I expected a tour of the sculptures around campus, with a little information about the origins or artist.

What did you discover?

That there are 900 pieces of interesting art around campus, and many are poignant and/or inspiring. That it's okay to touch and interact with the sculptures, although it attracts some curious looks from students walking past. That the Mead Gallery (the existence of which I wasn't aware) is upstairs in the Arts Centre. That there was a sculpture tour scheme to encourage kids from deprived areas around Coventry (people like me, although I would have been a few years too old when it started, but it was nice to learn about) to feel that university was within their grasp. That Alcan Aluminium had artists in residence, one of whom produced *Grown in the Field*. I discovered loads of stuff.

- 5.7.2 Since some of our student trail leaders remained at Warwick as post-graduate students, we had no vacancies for Sculpture Trail leaders.
- 5.8. The Deputy Curator delivered 3 public tours of the Art Collection and the Associate Curator delivered one to a total of 57 visitors. Feedback was universally positive:

"Liz provided a wealth of information"

Visitor comment

6. Documentation

- 6.1 The documentation of works of art is complete and complies with SPECTRUM, The UK Collections Management Standard.
- 6.12 Copyright permissions were negotiated for online publication of images of all new acquisitions.
- 6.12.2 Photographs of *Let's Not Be Stupid* by Richard Deacon and of *Habitat* by David Nash were taken by Stuart Whipps and approved.

The image of *Let's Not Be Stupid* has been used on the front of the Art Collection Event Evaluation Card.

7. Inventory

- 7.1 The inventory of works of art took place in June 2016.
- 7.2 No works were missing.

8. Acquisition and Disposal

The revised Acquisition and Disposal Policy, now termed the Art Collection Development Plan, was redrafted following consultation with regional galleries and museums and approved by the Art Collection Committee in autumn 2015. In line with the standards for Accreditation, it will be revised again in 2020. The focus remains on the acquisition of contemporary works by living artists.

- 8.1 No disposal of works of art took place this year.
- 8.2 Excluding capital funds, the budget for the Art Collection is very small. This year, one print was purchased at the instigation of the Vice-Chancellor to support Coventry Cathedral. It is a limited edition screen print of the painting of the bombed cathedral by John Piper that is in the collection of the Herbert Art Gallery. A further eight works were acquired using capital funds. Four works were donated to the Art Collection.

The following works were acquired within the academic year 1 August 2015 - 31 July 2016:

Purchases

WU1010

Noemie Goudal

Satellite I

2013

Lightjet Print

Purchased with support from the Contemporary Art Society

Installed in The Oculus

The photographic image is constructed through a montage of architectural forms and aspects of the natural world. A grey, concrete structure, sits amid the luxuriant greenery of a remote tropical jungle. The spherical shape of the building, a cosmic observatory, built in India in the 18th Century by the Indian Maharaja Jai Singh II of Jaipur, resembles a space satellite. It proposes a discordancy between the natural world and human endeavour and invites speculation on the narrative it may represent.

Born in Paris in 1984, at the age of nineteen Goudal moved to London and in 2004 enrolled at St Martin's College of Art to study graphic design, gaining a first class undergraduate degree in 2008. She studied photography at the Royal College of Art where she was awarded an MA with Distinction in 2010.

This work adds to a growing body of photography in the Art Collection that examine ideas about the medium's articulation of truth and fiction.

WU1011

Laura Ford

Days of Judgement, Cat I

2012

Bronze

Installed on the lawn by the Transport Interchange

A bronze sculpture with a black patina showing a humanlike cat figure pacing upright with its hands behind its back. Its posture suggests deep thought or remorse. This is one of a group of seven cat-like sculptures which together form the series *Days of Judgement*, 2012.

Born in 1961, Laura Ford studied at Bath Academy of Art between 1978 and 1982, including a period at the Cooper Union School of Art in New York. She subsequently followed the graduate programme in sculpture at Chelsea School of Art. While still a student, she participated in a major exhibition of sculpture at the Serpentine and Hayward Galleries. In 2005 she represented Wales in the Venice Biennale.

This work connects a new generation of sculptors to those whose work is already represented on campus including Richard Deacon and Richard Wentworth.

WU1016

Suzanne Moxhay

Thicket

2015

Digital Pigment Print

Installed in The Oculus

A digital photograph depicting the interior of an ancient, neglected building. A miniature pine forest stands in front of a painted backcloth of a landscape. Sunlight pours in from the window on the left, illuminating the floor and the opposite wall. A tall doorway on the right of the forest leads to a corridor beyond. This is a typical collage of images by Moxhay who creates a form of fairy-tale reality which questions the relationship between nature and the built environment.

Born in 1976 in Essex, Suzanne Moxhay studied painting at the Chelsea College of Art before completing a post graduate diploma in Fine Art at the Royal Academy Schools. She has participated in many group exhibitions and has had solo exhibitions nationally and internationally. Her work is held in many private and public collections.

This work adds to a growing body of photography in the Art Collection that examine ideas about the medium's articulation of truth and fiction. It was purchased for a ground floor teaching room of The Oculus.

WU1017

Janne Laine

Virgin Forest

2014

Polymergravure and aquatint,

Installed in The Oculus

This print depicts a view into a dense forest in fading light, the colours restricted to gradations of cool yellow with dark black tree trunks in the foreground. It is one of a series of works which raise issues about climate change and the effect on the natural environment.

Born in 1970 in Tampere, Finland, Janne Laine studied at the Tampere School of Art and Media. He is a printmaker, using a technique which combines colour photography with traditional etching processes. His work has won many awards and is held in private and public collections in Finland and internationally.

This work develops the range of techniques demonstrated by the print collection and will be used in teaching. It was purchased for the upstairs area of The Oculus.

WU1018

Janne Laine

Mist Rising

2014

Polymergravure and aquatint

Installed in The Oculus

Mist rising shows the stems and canopies of dark trees laid against a red sky in the centre of the image. The earth is grey, evoking the rising mist. The print is reminiscent of a Rorschach blot with the image mirrored to create bilateral symmetry. In common with other works by Laine it is one of a series in which he explores not only the beauty of the natural world but also questions human civilization's influence on nature.

This work develops the range of techniques demonstrated by the print collection and will be used in teaching. It was purchased for the upstairs area of The Oculus.

WU1019

Blaise Drummond

Lake Eden

2016

Intaglio with applied collage

Installed in The Oculus

This print depicts an early twentieth century modernist building with colourful collaged windows, set amidst a monochrome group of trees. This image floats in an expanse of white paper the only other detail being a small plant at the bottom, like a specimen taped to the surface.

Born in 1967 in Liverpool, Blaise Drummond studied Philosophy and Classical Art at Edinburgh University (1985-89), Fine Art and History of Art at the National College of Art and Design Dublin (1990-94) and Fine Art at Chelsea College of Art (1997-98). He lives and works in Ireland.

Modernism is an important trope within the collection. This work connects modernist architecture to a utopian institution of education, much as Warwick's modernist architecture was part of new vision for higher education in the UK in the 1960s. It was purchased for the upstairs area of The Oculus.

WU1020

Blaise Drummond

Experimental House for Marimmeko

2014

Lithograph and woodcut

Installed in The Oculus

This composition is characteristic of Drummond's work. It shows an example of modernist architecture in a naturalistic setting of trees and rocks. This work is almost monochrome, the main shades are black and grey against the expanse of white paper but there are also small green marks that indicate the presence of leaves and grass.

Bought for The Oculus, this work examines the expression of a utopian vision through modernist architecture.

WU1029

John Piper

Interior of Coventry Cathedral, 15 November 1940

2015

screenprint

This is a 20 colour screenprint made after the painting in the Herbert Art Gallery by John Piper of the interior of the ruined Coventry Cathedral. The image is taken from the nave, looking towards the east window and shows the roofless shell of the cathedral, open to the sky. Charred

debris lies on the ground. Piper has used the primary colours of red, blue and yellow and monochromes of white, black and grey to articulate the different planes of the building and the November sky.

John Piper (1903 – 1992) was a painter, printmaker and designer whose work often focused on the British landscape, especially churches. He was an official war artist in World War II. Piper arrived in Coventry the morning after the air raid of 14 November 1940 that resulted in 1000 casualties and the destruction of the medieval Coventry Cathedral. He made drawings of the Cathedral, still on fire when he arrived, which he subsequently worked up into two oil paintings in his studio.

This print was produced by the Goldmark Gallery on the 75th anniversary of the Coventry Blitz to raise funds for Coventry Cathedral.

Gifts

WU1007

Katie Paterson

Second Moon

2014

Archival Inkjet Print

This print shows side by side, two images of the earth in black space. The larger image on the left shows two circles which represent a partial eclipse between the moon and a second satellite. The image on the right shows the moon and the satellite above the earth. The print relates to a project commissioned by the Mead Gallery for the exhibition in which Paterson used commercial cargo flights to put a small piece of moon rock in orbit around the earth.

Born in 1981 in Glasgow, Paterson completed her first degree at Edinburgh College of Art from 2000-2004 and a master's degree at the Slade School of Fine Art in London from 2004-2007. Her practice uses a diverse range of technologies and media to convey ideas about the solar system and about our planet in a poetic and human form. She had a solo exhibition at the Mead Gallery in 2014.

Katie Paterson donated this work to the Art Collection as part of the project *Second Moon* in which a piece of moon rock orbited the earth on commercial flights.

WU1012
Karel Appel
Looking Around
1970
Screenprint

This screenprint depicts two figures, one pink and one blue, set against a purple and green background. *Looking Around* is a typical example of the approach to art of Appel and his fellow members of the CoBrA group who sought to escape from the aesthetic rules and conventions of traditional art.

Born in 1921 in Amsterdam, Netherlands, Karel Appel died 2006. A painter, sculptor and printmaker, Appel studied at the Amsterdam Academy of Art from 1940-43. He was a founder member of the CoBrA group whose members came from the cities of Copenhagen, Brussels and Amsterdam, the initial letters of which gave the group its name.

We have two prints by Karel Appel in the Art Collection, bought in 1966, and this work extends our holdings.

WU1013
Gerald Clements
Delta 1
1972
Screenprint

This screenprint is an abstracted impression of a delta, the place where the fingers of a river meet the sea. The harmonious combination of blues, pinks and mauves capture the fading light and colours of a sunset.

Little is known about Gerald Clements. He was evidently a printmaker who specialised in landscape and coastal scenes.

Eight prints by Gerald Clements came into the Art Collection from the collection of the Coventry College of Education. This print adds to our holdings of the artist's work.

WU1014
Gerald Clements
East Looe Church, Cornwall
1972
Screenprint

This print depicts a viewpoint of St Mary's church in Looe. It consists of facades of different parts of the building assembled rather like a collage. Both the shapes and the details of the various walls and windows have been simplified. They are depicted in a non-realistic colour palette of ochre, orange and brown in place of the grey stonework of the medieval original.

Eight prints by Gerald Clements came into the Art Collection from the collection of the Coventry College of Education. This print adds to our holdings of the artist's work.

9. Capital Development and the Art Collection

9.1 Two completed commissions were installed at the start of the academic year. Alec Finlay's *Global Oracle*, inspired by the navstar satellites used by Engineering became the focal point of the Jam Grove at Westwood. *Habitat* by David Nash was installed in Diamond Wood. This sculpture attracted a lot of positive local press and the work has been well received by the people who use Diamond Wood.

Two further commissions were initiated this year; a work for the atrium of the School of Life Sciences by Julia Lohmann and a work for the atrium of The Oculus by Liz West.

9.2 The Oculus presented a significant opportunity to conceive a coherent group of works for this important new building. The Curator was invited to join meetings to understand the strategic vision for the building and to consider works that respond directly to its architecture, enhance the multi-disciplinary environment and 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 into the building. 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. 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.

10. Collection Care

10.2 The work *Exposed Painting Zinc Yellow* by Callum Innes was damaged with graffiti using a permanent marker pen. Through an appeal, we learned the make of pen used and the work has been restored.

As a precaution, all unprotected canvases were removed from display and the programme to protect works with Perspex was extended.

10.2.1 The following works were reframed:

- | | | |
|-----------|------------------|--|
| ○ WU0381w | John Brunsdon | <i>Autumn</i> |
| ○ WU0087 | Patrick Caufield | <i>Pipe and Jug</i> |
| ○ WU0090 | Patrick Caufield | <i>Occasional Table</i> |
| ○ WU0355w | Gerald Clements | <i>Kilve Rock Symphony</i> |
| ○ WU1013 | Gerald Clements | <i>Delta 1</i> |
| ○ WU1014 | Gerald Clements | <i>East Looe Church</i> |
| ○ WU0955 | Jaime Gili | <i>Lake 9</i> |
| ○ WU0333w | Ray Pearce | <i>Metamorphic Rocks, Tintagel</i> |
| ○ WU1007 | Katie Paterson | <i>Second Moon</i> |
| ○ WU1029 | John Piper | <i>Interior of Coventry Cathedral, 15 Nov 1940</i> |
| ○ WU0175 | Bridget Riley | <i>Nineteen Greys</i> |
| ○ WU0361w | Maurice Vlaminck | <i>La Route</i> |
| ○ WU0906 | Jeremy Wood | <i>Traverse Me</i> |

10.3 The annual survey of the condition of works of art took place in May - June 2016.

One work was found to have inherent deterioration. The paint surface of the sculpture *Around Zero* by Michael Stallard, on display in the Faith Centre garden, has cracked and split.

Two works were found to have been accidentally damaged. In Engineering, the front of a lightbox containing a work by Dalziel and Scullion had been pushed in, probably due to people leaning against it. Equally, the wooden relief by Mark Titchner in the foyer of the Butterworth Hall continues to have elements pulled off.

A lack of consideration for the artworks is evident in a few locations. Works in the Ramphal building showed evidence of the wall on which they hang being painted without the works being removed. A toaster and a microwave were found in front of one painting, large rubbish and recycling bins, a watercooler and even a boat were found in front of

other works. Departments have been notified where works have been put at risk and one of the works has been moved.

Another work which is suffering from neglect in its current location is the sculpture *Kiss* by Francis Morland. Sited on the ground floor of the Social Sciences building, this space does not belong to any particular department. The plinth is scratched, scuffed and dirty and the sculpture is slightly damaged.

There are a few remedial repairs required to frames, including filling of mitres and re-staining of scuffed frames. As always, some labels and label holders need replacing where front covers have become broken or labels have been lost.

Many of the works required cleaning. In particular works in the library stairwell have suffered from the collection of dust on the top of frames.

Adhesive from posters or notices has been found on the Perspex case of a painting by Diane Ibbotson in the New Education Building at Westwood and on the Perspex case containing the small sculptures in the Humanities Building.

10.4 Conservators with whom we have worked this year are:

- o Gill Irving: Easel paintings
- o Mary Bustin Easel paintings
- o Ogilvie Vaile Conservation: works on paper
- o Richard Rogers Conservation: Sculptures

10.5 All conservation was documented.

10.6 A costed five year maintenance plan was included in budget planning in spring 2016 to allow a rolling programme of maintenance.

10.7 The sculpture collection was cleaned and conserved in September 2016.

10.9 A new termly cleaning programme was devised by the Deputy Curator to support the remedial conservation programme. Due to lack of support staff time, it focused on three priority works. Other works received 3 hours per week cleaning. The annual survey noted that many works were dusty and a different solution must be sought.

10.10 The triage notes to mitigate the effects of handling damaged objects were updated in autumn 2015 following a review of procedures by the Curator and updating of contact details.

10.12.2 The picture store was, at times overfull to the extent that some works were placed at risk. This was caused in particular by a number of exceptionally large unglazed canvases that were moved to store as a matter of safety. It is noted that the store is not large enough to cope with such pressures.

10.12.3 A proposal to develop an open storage facility in the new Humanities building was submitted to the team leading this project in autumn 2015..

11. Risk Management

11.3 In spring 2016 the Curator conducted a review of the risk register of the Art Collection. The register, a schedule of values of works of art, evidence of policies and procedures was forwarded to the University insurance team to allow insurance brokers to undertake renewal of the University's insurance.

11.4. The revised Emergency Plan was considered by the Art Collection Committee in December 2015. *Agendum 9 ACC.4/15-16*. It has been simplified to be an operationally focused document that describes emergency procedures and specialist contacts for any emergency incident in which works of art are involved.

12. Financial Plan

Art Collection Budget		2015/16 budget	2015/16 actual
<i>Salaries</i>		0.02	
Central allocation pay		147,752	147,879
Vacancy saving		-6,000	0
Total on BGTS		141,752	147,879
<i>Central allocation non-pay</i>	<i>Inflation</i>	1.035	
Expenditure		37,500	38,265
Capital/revenue fund		100,000	100,000
Total		137,500	138,265
Gross deficit		279,252	286,144

13. Loans

13.1 Outward Loans

The following two works have been in the touring exhibition *Flora* for over 12 months:

WU0901

Ori Gersht

Time after Time Blow up No.11

Lambda print,

WU0902

Ori Gersht

Time after Time, Blow up No.12

Lambda print

23 May - 9 September 2015

Oriel Davies, Newtown

19 September – 31 October 2015

Oriel Myrddin, Carmarthen

20 March – 15 May 2016

Oriel Plas Glyn y Weddw

12 July – 17 September 2016

Aberystwyth Arts Centre

In total, the exhibition had 51,111 visitors. There were also 34 schools education sessions with 765 attendances and 39 informal learning sessions and 687 attendances across the tour.

Enjoyed it very much. Reawakening a subject that is as old as the hills and bringing fresh new ideas. I enjoyed the calm of the exhibition. Visitor comment

13.2 Inward Loans

- Nineteen American prints were on long-term loan from the Arts Council Collection until July 2016
- Two works are loan from Mike and Jane Tooby.
- Three works are on loan from Paolo Catrica
- One work is on loan from Professor Andrew Oswald.

Negotiations for the loan of one sculpture from the Arts Council Collection to the University were completed. The sculpture HOME ENTERTAINMENT by Chris Evans will be installed on the roof of the Helen Martin Studio in August 2016.

14. Staff

14.1 The Curator was obliged to take four weeks leave of absence in December 2015 to care for a family member. The team managed perfectly in her absence.

14.5 Annual reviews were completed in February 2016. Training needs centred on the need to travel to see major surveys of international practice, notably Documenta, Munster Sculpture Project and the Venice Biennale, all of which take place in summer 2017.

Liz Dooley, Deputy Curator	
8-9 October 2015	British Art Show, Leeds
12 October	Hauser & Wirth, Somerset
15 October	Frieze London
20-24 October	Venice Biennale
3 November	History of Art print session
11 November	Tour of the collection
18 November	University of the 3 rd Age tour
22 January 2016	Somerset House - Digital Art
4 February	Clare Woods studio visit
5 February	Fundraising Course – Whitechapel Gallery
12 February	Social Media Training
17 February	Tour of the collection
10 March	John Hoyland study day – Chelsea School of Art
23 March	Elizabeth Price study day – CAS Oxford
31 March	Private view, Spencer Finch, Lisson Gallery
7-8 April	Glasgow International
4-5 May	London Original Print Fair – Prize Giving Dinner
19 May	Visit from Annabel Lucas and team from University of Hertfordshire
15 June	Art Appreciation Group tour
21 June	Jealous Gallery, London print trip
8 July	Liverpool Biennial

Sarah Shalgosky	
6 August 2016	Visit from Contemporary Art Society with Natalie Dower to view donation
7 August	Presentation to Sandy Nairne as part of City of Culture Visual Arts
20 August	Meeting with Madeleine Bessborough and Veronica Sekules at Roche Court re sculpture and the landscape
17 September	Meeting at Leeds University to discuss research proposal
19 September	Talk to Coventry College of Education Alumni
14 October	Visit to Lowry, Salford to peer review exhibition
20-24 October	Venice Biennale
10 November	Talk to Art Fund
19 November	Symposium on 1980s sculpture at Mead Gallery
23 November	Tour of Sculpture Park for visiting Warwick Donor
3 December	Team Seminar with Sharon Tuersley to discuss synergy with University strategy
27 January 2016	Conference paper: Curating the Campus, Leeds University
2 February	Visit from Director of Contemporary Art Society
4 February	Studio visit to Clare Woods
12 February	Social Media Training
22 February	Delivery of 3 seminars for English department
24 February	Visit from Carolyn Black to discuss national strategy for Artists' Fees
25 February	Visit from Geoff Clarke, potential donor
3 March	Team visit to Herbert Art Gallery to discuss synergies
8 March	Visit from Oliver and Helen Prens to see relocated sculpture Let's Not Be Stupid
10 March	Symposium on the work of Gerard Byrne at Mead Gallery
7 April	Tour of Sculpture Park for Warwick Arts Centre Box Office Staff
13 April	Lunch for Dan Flavin, Ikon Gallery Birmingham
21 April	Seminar at Art Fund HQ London to discuss student participation
22 April	National Gallery of Wales, Cardiff for talk by Clare Woods
24 April	Visit by Julia Lohmann to School of Life Sciences
10 May	Training of students to deliver Aspiration Days
12 May	Visit by Elpida Hadzi-Vasileva to School of Life Sciences
19 May	Visit by University of Hertfordshire curatorial team
21 May	Visit by Rachel Champion to School of Life Sciences
24 May	Visit to Geoff Clarke in Oxford
25 May	Talk to Art Fund
26-27 May	Visit by Jo Hodge and Robbie Coleman to School of Life Sciences
6, 8 and 10 June	Take Part in Art; visits from Little Heath, John Shelton and St Patrick's Primary Schools
15 June	Presentation of artists' proposals to School of Life Sciences

22 June	Visit to Lowry, Salford to peer review exhibition
29 June	Judge of East Anglia Art Prize
1 July	Studio visit to Rhian Malin
8 July	Formal unveilings of Take Part in Art sculptures at Little Heath, John Shelton and St Patrick's Primary Schools

15. Succession Planning and Development

15.1 Staff participated in weekly 1:1 meetings with line managers and in weekly team meetings. Notes are kept of 1:1 and weekly meetings and the minutes of the latter are circulated to the senior managers in Warwick Arts Centre with responsibility for programming, education, marketing and operations. The Deputy Curators and the Curator attend meetings of the Arts Centre Management Team. The Curator no longer attends the Senior Leadership Team of Warwick Arts Centre.

16. Sustainability

- 16.1 Most targets are delivered through campus initiatives that include recycling, sustainable procurement, reduction in water use etc. The intrinsic ethos of the Art Collection that it is placed on open display across campus means that there is little option but to work with the environmental conditions in display areas. Works are sited where the environment is appropriate to their display requirements without mitigation by additional air conditioning, heating or lighting.
- 16.2 Materials are procured through University suppliers who are selected in part because of their environmental credentials; collections and delivery of works of art are grouped to minimise transits, most collections and deliveries on campus are managed without the use of vehicles.