

## Art Collection of the University of Warwick Annual Report 2010 - 2011

### Introduction

The Art Collection galvanises support and interest in the University. Artists who have had residencies associated with the Mead Gallery develop an interest in the way that art permeates the campus and generously offer work. And this in turn, inspires other major artists to offer works to the collection. The scrupulous way in which we consider acquisitions means that important collectors are also encouraged to offer works to the Art Collection. Of the twelve works acquired this year, only three are purchases.

Long standing donors to the Art Collection are the Friends of the Mead. However, with people working longer hours and enjoying very active retirements, it has become almost impossible to recruit a committee to bear the administrative burden of the society. Rather than wither away, the Friends decided to retire while they were still an active organisation, able to generate a financial surplus. They closed the organisation in July 2011 so this year sees their last major gift to the Art Collection. The Friends of the Mead have made a remarkable contribution to the University's Art Collection, raising £25,000 during its twenty-four year life and supporting the purchase of 45 works.

As agreed, the role of Curatorial Assistant became a full-time position in September 2010. Our forward plan for 2010-11 reflected the opportunities that this increase in staffing would allow us to pursue, particularly in the development of new displays. However, we were not able to recruit a Gallery Technician in October 2010 to support this ambition. Furthermore, the Curator was required to support the role of the Assistant Curator with responsibility for the Mead Gallery who was on sick leave for nine months. The Curatorial Assistant assumed greater responsibility for developing teaching programmes and for leading commissions. Although the staffing situation meant that it was difficult to accomplish large-scale initiatives, it allowed the team to focus on consolidating both internal and external relationships which have been of benefit to the Art Collection.

### 1. Display

One relationship that developed this year has been with the Arts Council Collection. Although we have worked with this collection in terms of developing exhibitions for the Mead Gallery, we have not used it to expand displays on campus. The Arts Council Collection focuses acquisitions on works by British artists. However, in the 1960s, it acquired a number of prints by American artists which are outside its remit and are therefore underused within the collection as a whole. These prints have a strong relationship with the American prints in our collection and we have negotiated a five year loan of works that have allowed us to create displays that are contemporary to the architecture of the Humanities and the Engineering buildings.

The following buildings and departments had works of art changed or installed:

16 August	Council Chambers	Installation: portraits (following refurbishment)
23 August	Vice Chancellor's office	Installation: Clare Woods
20 September	Economics	Removal: Mari Mahr, Tessa Beaver
29 September	Library	Installation: Peter Wuthrich

	Library	Installation: Atlas Group, Tessa Beaver (2), Nancy Davenport
	History of Art	Installation: Richard Hamilton (Yeomans gift)
12 November	Politics	Removal: Larry Rivers
	Social Studies: Economics Common Room & 2.77	Installation: LS Lowry, Julian Trevelyan, David Gentleman (Prints for Schools); Gillian Ayres
22 November	Mathematics	Installation: Albert Irvin, <i>Avis</i> (Prenn gift)
	CTU	Installation: Jack Bush: <i>Jacob's Coat, Charcoal Band</i>
	Millburn House	Alan Davie (Cass Sculpture gift)
	Medical School	Paul Mount (Cass Sculpture gift)
10 December	Modern Records	Removal: Keir Smith, Patrick Heron (2)
	Humanities	Installation: Couderc, LaDell, Kelly (Prints for Schools)
	Engineering Management Centre, Westwood	Installation: Martin Eldridge
	Zeeman Building	Relocation of Albert Irvin print, <i>Sangora</i>
20 January	Engineering Management Centre, Westwood	Installation: Michael Carlo
	School of Life Sciences	Installation: Blakemore (3)
15 February	Scarman House	Removal: David Moore (for conservation)
14 March	Arts Centre	Removal: Ori Gersht (2) for Loan
23 March	School of Life Sciences, Wellesbourne	Installation: ceramics display (8 works that derive from natural forms)
31 March	Teaching Centre, Westwood	Installation: Diane Ibbotson
8 April	Social Studies	Artwork removal for refurbishment
12 April	Sutherland Suite	Removal: Melanie Manchot (5)
	Millburn House	Installation: Manchot (5) and Caulfield
9 May	Social Studies	Installation: Holland (3) and Dubsky
15 June	Westwood teaching centre	Removal of works due to building maintenance
20 June	Humanities	Removal: Anderson and Carnegie
15 July	Humanities	Arts Council installation - pop prints
	Engineering	Arts Council installation - pop prints

## 2. Interpretation and Access

The Art Collection website sustained 426,059 hits, an increase of over 54 per week on last year. The majority derive from outside the University. Searches still continue to centre on the work of Eduardo Paolozzi and on the events pages.

Once again, the Curator and the Curatorial Assistant led a seminar on the development of the collection for students of the History of Art Department's MA in British Art Institutions. A new initiative, led by the Curatorial Assistant focuses on the prints within the Art Collection. We purchased a small amount of printmaking materials and using these together with works from the collection, created a seminar that examined and explained the different techniques of printmaking. The seminar was incorporated into the programme for first year art historians

but we also ran it as a very successful learning event for staff across the University. These seminars will be repeated and developed each year.

There appears to be an appetite among staff for engagement with the artworks that they see every day. Three twilight sessions were held each term to examine Paolozzi's prints, the photographs in Scarman House and the sculptures on campus. In addition, the Curator led a Sculpture Trail for delegates to a University Finance conference in the Easter vacation.

In total, there were 7 visits by schools to the Sculpture and Colour Trails, involving 192 children.

### 3. Documentation

The standard of documentation of the collection continues to be good. Digitisation of the records continues but remains dependent on student interns.

### 4. Conservation

After 12 years of trouble free display, the Warwick Dials by Richard Wentworth have broken down regularly over the last 3 years as various parts wear out. This year was exceptionally problematic and we initiated discussions between the artist and the engineering contractors who built the clocks to find a more reliable solution to the mechanical problems that recurred. A new, more sustainable solution has been agreed and the Dials will be refurbished in the coming year.

The Annual Survey took place in June 2011 and was undertaken by the Curatorial Assistant and the Curatorial Associate. As always, there are minor issues such as scrapes and scratches to Perspex and scuffs to frames that arise from siting works in public places. Five candidates for urgent conservation have been identified.

1. The photographs by David Moore appear to suffer a chemical reaction when in Perspex frames. We need to reframe in glass.
2. *Spear and Estuary* by Keir Smith is rusting quite badly. The oxidation needs to be halted and reversed if possible.
3. *Cosmic Wallpaper* by Simon Patterson is being damaged by the condensation that collects under the ceiling windows of the Ramphal building.
4. *Let's Not Be Stupid* by Richard Deacon has had graffiti scratched into its surface.
5. *3B* by Bernard Schottlander is chipped and scuffed and will need repainting.

### 5. Storage and accommodation

Storage, office and workshop accommodation remains under pressure. It takes very little for the store to become full and it is difficult to balance the needs to offer exhibits for the Mead Gallery appropriate storage while managing the demands of the Art Collection.

**6. Security**

There have been no incidents this year.

**7. Acquisitions and Loans**

**7.1 Acquisitions**

wu0904  
Allen Jones  
*Untitled (Variation I)*  
1989  
Painted steel  
Height (mm):2286  
Gift from private collector

wu0905  
Paul Mount  
*The Architect*  
1987  
Stainless Steel  
Height (mm): 1830  
Gift from private collector

wu0906  
Jeremy Wood  
*Traverse Me*  
2010  
silkscreen print  
Gift of the artist

wu0907  
Miguel Palma  
*Promotional*  
2010  
photograph and collage on paper  
Gift of the artist

wu0908  
Atsuo Okamoto  
*Forest Planet - 3*  
2009  
stone and digital sound device  
Gift of the artist through the Sidney Nolan Trust

wu0909  
Atsuo Okamoto  
*Forest 2011-2 Planet*  
2011  
stone and digital sound device  
Gift of the artist through the Sidney Nolan Trust

wu0910  
Atsuo Okamoto  
*Forest 2011– 3 Planet*  
2011  
stone  
Gift of the artist through the Sidney Nolan Trust

wu0911  
Luke Frost  
*Supervolts, Yellow Series No.1*  
2010  
acrylic on canvas  
Purchased from the artist by the Friends of the Mead

wu0912  
Ian Henderson  
*Route through Poplars*  
2010  
acrylic on canvas  
Gift of the artist

wu0913  
Eva Rothschild  
*Stairway*  
2011  
Powder coated aluminium, resin  
Purchased from the Modern Institute through the Hepworth, Wakefield.

wu0914  
Hannah Starkey  
*Untitled, August 2006*  
2006  
C-type print  
Purchased from Maureen Paley

wu0915  
Fiona Rae  
*Carry This Map to Travel Through Time*  
2008  
Oil, acrylic and gouache on canvas  
Purchased from Timothy Taylor Fine Art

## 7.1 Loans-in

As noted in the introduction, the loan of 19 works from the Arts Council Collection was negotiated in February 2011.

L13/11 Jim Dine <i>Drag – Johnson &amp; Mao</i> 1967	L10/11 Jim Dine <i>Toolbox No.7</i> 1966
L14/11 Jim Dine <i>Throat</i> 1965	L11/11 Jim Dine <i>Toolbox No.8</i> 1966
L15/11 Jim Dine <i>Calico: From '11 Pop artists'</i> 1965	L12/11 Jim Dine <i>Toolbox No.10</i> 1966
L04/11 Jim Dine <i>Toolbox No.1</i> 1966	L16/11 James Rosenquist <i>For Love</i> 1967
L05/11 Jim Dine <i>Toolbox No.2</i> 1966	L17/11 James Rosenquist <i>Circles of Confusion</i>
L06/11 Jim Dine <i>Toolbox No.3</i> 1966	L19/11 Andy Warhol <i>Beuys by Warhol</i>
L07/11 Jim Dine <i>Toolbox No.4</i> 1966	L20/11 Andy Warhol <i>Self Portrait</i> 1965 – 1967
L08/11 Jim Dine <i>Toolbox No.5</i> 1966	L18/11 Andy Warhol <i>Jackie II</i> 1966
L09/11 Jim Dine <i>Toolbox No.6</i> 1966	L21/11 Andy Warhol <i>Jacqueline Kennedy No.1</i> 1965
	L22/11 Andy Warhol <i>Jacqueline Kennedy No.3</i> 1965

The Mead Gallery has enjoyed the support of the Calouste Gulbenkian Foundation for the exhibitions of work by Joao Penalva and Miguel Palma. They have also supported the professional development of the Curator. In 2011, they kindly offered to lend three large photographs by Paulo Catrica to the collection. Catrica portrays the contemporary corporate environment; a series of bland, blank environments that disperse into arrangements of colours and forms.

L03/11  
Paulo Catrica  
Lobby, Hilton Tower Bridge, London 16.05.08

L02/11  
Paulo Catrica  
*The Zetter, Londres 11.05.08*

L01/11  
Paulo Catrica  
*Room 503, The Zetter, Londres 11.05.08*

## 7.2 Loans out

Noted in the previous report  
Andy Warhol  
*Birmingham Race Riot*  
Pop Protest: Art for an Anxious Age  
Wolverhampton Art Gallery  
1 May – 30 October 2010

George Shaw  
*Scenes from the Passion: The Swing*  
George Shaw  
BALTIC, Gateshead  
11 February - 15 May 2011 (catalogue)

Ori Gersht,  
*Time after Time, Blow Up No.11*  
*Time after Time, Blow Up No.12*  
Time Frame  
Essex University  
28 April – 11 June 2011 (leaflet)

## 8. Disposal

No works have been disposed from the collection in 2010-11.

## 9. Financial Plan

It will be noted that general expenditure costs are higher than usual. They reflect payments to external and internal art handlers while we were without a gallery technician. Staff salaries are also higher than anticipated due to arrangements made to manage the absence of the Assistant Curator.

### Statement of Expenditure for the year to 31st July 2010

Expenditure	Actual	Budget
	£	£
Artworks	85,745	85,250
Materials and conservation	7,945	27,536
General Expenditure	17,696	
Sculpture/Colour Trail costs	585	
Staff Salaries	136,690	131,564
	<hr/> 248,661	<hr/> 244,350
	<hr/> -4,311	<hr/>

## 10. Staffing

Staff activities during 2010-11 were as follows:

### Sarah Shalgosky, Curator

- Adviser to Government Art Collection, DCMS
- Member of Steering Panel of ACE Turning Point West Midlands
- Member of Action Group of ACE Turning Point West Midlands
- Member of West Midlands Gallery Directors' Group
- Member of Steering Panel of Coventry Forum for Contemporary Art
- Member of University of Warwick Environment and Amenities Committee
- Commissioner of new artworks for The Hive, University of Worcester, Worcester City Council, Worcestershire County Council.
- Axis selector/writer
- RIBA selector for best small HE project under £1,000,000

### Elizabeth Dooley, Curatorial Assistant

- Sculpture in University Collections, Barber Institute, 15 April 2011
- MEWP (mobile elevating work platforms) training, Warwick Arts Centre, 21 April 2011
- Arts Council Curators' Day, Venice, 2 June 2011
- Arts Council Curators' Day, Leeds, 8 and 9 June 2011
- Arts Council Curators' Day, Margate and Folkestone, 7 and 8 July 2011

### Mel Lloyd-Smith, Curatorial Associate (voluntary role)

- Chair of Friends of the Mead
- Editor of Friends of Mead Newsletter