

Art Collection of the University of Warwick

Annual Report 2011 - 2012

Introduction

The gestation of art collection projects is rarely accomplished within twelve months. This year is no exception. It saw the culmination of four years of planning of a major exhibition of abstract painting which was designed in part, to bring increased attention to the Art Collection. Meanwhile, other projects were initiated that demanded more time for reflection and they will be completed in the forthcoming year.

The focus of the forward plan last year was the opportunities that the exhibition The Indiscipline of Painting created for developing wider awareness of the art collection. Tours of the collection were over-subscribed and were so successful that subsequent tours have continued to attract larger audiences from the region. Meanwhile, a group of third year students from the History of Art department developed their own exhibition of abstract painting from the collections of the University of Warwick and the Arts Council as part of their third year extended study. It was exhibited at Leamington Spa Art Gallery during the summer term and attracted a further 19,415 visitors. The Coventry Telegraph noted the students had access to "the University's own wonderful collections".

The other key activity was the development of acquisitions to the collection. In the autumn, the Curator and Assistant Curator worked with the artist Katie Paterson to develop our shortlisted proposal for the Contemporary Art Society annual award. The proposal was ultimately unsuccessful but Katie Paterson will have her first UK museum exhibition at the Mead Gallery in summer 2013 in a collaboration between the Mead and galleries in Madrid and Lisbon. Meanwhile, our quinquennial acquisition of a work through the Contemporary Art Society was accomplished. The work is a photograph by Dayanita Singh that shows the interior of an Indian factory. It is a good counterpoint to the photograph by Hannah Starkey of the interior of a bank which we acquired last year.

In Spring 2012, Eric and Jean Cass generously donated a further three sculptures to the University through the Contemporary Art Society. This gift has allowed us to move forward on two objectives – to make the art collection visible before you enter the University at the Gatehouse and to extend it onto the Warwickshire landscape. The production of the new Sculpture Trail leaflet was delayed so that these works could be included. Towards the end of the Spring term, the estate of Margaret Whitford kindly offered a number of works to us. We selected three, all of which address aspects of landscape and natural forms. One is by James Coburn, an Australian artist and it is hoped this will provide a foundation for the acquisition of further works by Australian artists within the context of our links with Monash University. In June 2012, Max Delany, Director of the Monash University Museum of Art visited Warwick to meet the curatorial team and discuss our exhibitions and collections and possibilities for future collaboration.

Four commissions were in development this year and will be concluded in the following year. By the end of July, Alec Finlay had developed his proposal for the Warwick Oracle into a project that will engage the University community in research activities to be

completed for the University's 50th anniversary. Dalziel and Scullion had captured the raw footage for their film about biological adaptations and Jim Partridge and Liz Walmsley had completed their design of the Butterworth Bench. Finally, James Lloyd was commissioned to make a portrait of Sir Nick Scheele to join the growing collection of portraits of Chancellors and Vice-Chancellors of the University.

Warwick's expertise in commissioning works of art is starting to gain recognition. Warwick was invited to support the development of two important art commissions for the new library of the University of Worcester/Worcester City Council/Worcestershire County Council that was opened by the Queen in July 2012. Worcester provided a part-time assistant to work with the Curator and to provide administrative support. Sian Conway was a fine art graduate from the University of Coventry who has subsequently gone on to run a small gallery in the city in partnership with Coventry University and Coventry City Council.

1. Display

Of particular note is the installation of three new sculptures on the lawn outside Senate House. A gift to the University of Warwick by the artist Atsuo Okamoto they were formally accepted by the University at a small ceremony in March 2012 which was attended by many of Warwick's Japanese students.

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

10 August	Scarman House	Removal of all works on the ground floor
22 August	VC's residence	Removal of works prior to refurbishment
22 August	Cryfield Grange	Tessa Beaver installation
14 September	VC's residence	Replace works
15 September	Institute of Education	Ronald Rutherford installation
15 September		
14 October	University House	Luke Frost installation
24 - 25 October	Scarman House	Works returned following refurbishment, a new display includes etchings by George
1 November	Arts Centre	Ori Gersht installation
15 November	Institute for Education, Graduate Studies	Removal of Robyn Denny and Gordon Smith
15 November	Chemistry	Albert Irvin installation
16 December	Humanities H023	Eileen Cooper installation
16 December	Millburn House	Catrica x 2 installation
17 January	Arts Centre	Collingwood Removal
19 January	Mathematics	Fiona Rae and Paul Huxley

		installation
19 January	University House – CMR03	Bartlett installation
19 January	Engineering F306	Paolozzi <u>Bash</u> installation
26 January	Senate House Postgraduate hub	Anderson, Carnegie suites of prints (except one work) installation
1 February	Registrar’s office	Removal of all works
18 – 21 March	Senate House lawn	Atsuo Okamoto installation
29 March	Senate House , Postgraduate hub	Final Carnegie installed
3 April	Institute of Education	George Shaw <u>Swing</u> installation
17 April	University House	Terry Frost taken out of Learning Grid and installed on corridor
24 April	Young Curators Exhibition works various locations	Removals ready for exhibition
16 May	Ramphal Building	All works removed ready for refurbishment
16 May	Centre for Lifelong Learning	Return of works removed for refurbishment
13 June	Registrar’s Office	Installation John Hilliard
20 June	Library stairwell	Artworks removed

2. Interpretation and Access

The Art Collection website received 429,428 hits from 31,436 distinct personal computers; a more modest increase of over 5% on last year compared with an increase of 17% on the year before. One reason for the slower growth may be the development of a dedicated Mead Gallery website in Autumn 2011 which may absorb searches that previously directed people to the Events page of the Art Collection website. Throughout the year, the Assistant Curator has worked with e-lab to develop an app which will relaunch the Art Collection website and develop traffic to the site.

As planned, the exhibition The Indiscipline of Painting was used to focus attention on the significant abstract paintings in the University Art Collection. The Assistant Curator led three guided tours of the paintings for the public, each of which had to be split in two since so many people wanted to come. We are grateful to the Curatorial Associate who shared the leadership of these tours.

Regional members of the Art Fund visited the Mead Gallery twice for a lecture by the Curator about the exhibition and the collection. This has led to a closer engagement with this group of art supporters. Members subsequently joined a tour of the University’s sculptures in the summer term and have booked for visits each term in the forthcoming academic year.

A schools' programme in association with the exhibition introduced the children from six primary schools to the Sculpture Trail and the Colour Trail. Their experience was distilled into a dance about qualities such as touch and gesture that was made with professional dancers and choreographers.

A meeting with the Heads of Art from schools in the region identified how teachers respond to the curriculum through examination of key themes. A secondary school student on work placement has created online exhibitions of works that address specific themes so that students can easily find works that are relevant to their particular programmes of study.

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

Richard Rogers Conservation undertook the annual survey and clean of the sculptures on campus. *Let's Not Be Stupid* by Richard Deacon continues to require substantial attention to its powder black surface. It has been decided to leave this until plans for the redevelopment of traffic routes in this area are complete, since the sculpture may have to be temporarily relocated during this work.

Of the other works that were identified as candidates for urgent remedial work, *3B* by Bernard Schottlander had its paint surface renovated. *The Warwick Dials* were refurbished in Autumn 2011 by HS Walsh; the lights were replaced with energy efficient LEDs to avoid the overheating of mechanical parts that has caused so many breakdowns. The photographs by David Moore have been reframed in glass and the chemical reaction on the surface of the prints has been reversed. *Spear and Estuary* by Keir Smith has been restored by Richard Rogers Conservation and the oxidation has been halted. *Cosmic Wallpaper* by Simon Patterson has been reprinted and reinstalled in the Ramphal building. The building has been renovated to improve air circulation and it is anticipated that there will be a significant reduction in the amount of condensation that collects under the ceiling windows and directly above this work.

Estates reported that a small slate sculpture, *Triad* by Moelwyn Merchant had been found, broken into two pieces, in the Business School. The work will be restored.

The three sculptures that were gifted to the collection by Eric and Jean Cass required substantial conservation work before they could be installed.

The Annual Survey took place in June 2012 and was undertaken by the Curatorial Assistant, the Curatorial Associate and the Gallery Technician. 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. Apart from the damaged *Triad* and the ongoing situation with *Let's Not Be Stupid* by Richard Deacon, there are no works that require significant restoration.

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 were no security incidents in 2011-12.

7. Acquisitions and Loans

7.1 Acquisitions

wu0916

Stefan Knapp

Needle of Knowledge Obelisk

Gift of Eric and Jean Cass

wu0917

Paul Mount

Wind Sculpture

Gift of Eric and Jean Cass

wu0918

Michael Stallard

Around Zero

Gift of Eric and Jean Cass

wu0919

Dayanita Singh

Blue Book No.5

Contemporary Art Society; Members' Distribution Scheme

wu0920

John Coburn

Early Spring

Gift of the estate of Margaret Whitford

wu0921

Abigail McLellan

Sea Fan

Gift of the estate of Margaret Whitford

wu0922

Padraig MacMiadhachain

White Shadows – Buenos Aires

Gift of the estate of Margaret Whitford

wu0923

Anthony Frost

Magnetic Fields

Gift of the Friends of the Mead

wu0924

Katie Paterson

Dying Star (doorbell)

Purchased from Haunch of Venison

7.1 Loans-in

American prints remain on long-term loan from the Arts Council Collection until 2015.

7.2 Loans out

To Hot Touch

Kunstverein Hannover, Germany

19 November 2011 – 29 January 2012 (catalogue)

Eva Rothschild

wu 913 *Stairways*

To Winged Saviours

Nature in Art Trust, Wallsworth Hall, Gloucester

27 March – 29 April 2012

Graham Sutherland

wu0054 *I Metamorphoses: Egg, Larvae, Pupae*

wu0058 *Bee and Flower*

wu0060 *XII Bee Keeper*

wu0062 *Fight Between Workers and Drones*

To New Art for a New Age (Warwick Young Curators)
 Leamington Spa Art Gallery
 3 May – 1 July 2012 (leaflet)

Robyn Denny
wu 0095 *Light of the World*

Patrick Heron
wu 0114 *Four Vermilions*

John Hoyland
wu 0115 *1:3:66*

Bridget Riley
wu 0812 *Untitled (Winged Curve)*

Peter Sedgley
wu 0181 *Looking Glass Suite, Number2*
wu 0182 *Looking Glass Suite, Number4*
wu 0183 *Looking Glass Suite, Number6*

8. Disposal

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

9. Budget

WORKS OF ART 2011/12

description	budget	expenditure	over/under
artworks	£ 83,500	£ 83,226	£ 274
general expenditure	£ 29,483	£ 30,310	-£ 827
additional for maintenance	£ 6,000	£ 5,035	£ 965
subtotal	£ 118,983	£ 118,571	£ 412
staff salaries	£ 136,758	£ 128,027	£ 8,731
sculpture trail leaders		£ 339	-£ 339
subtotal	£ 136,758	£ 128,366	£ 8,392
total	£ 255,741	£ 246,937	£ 8,804

A saving was made on staff salaries owing to the vacant post of Assistant Curator.

10. Staffing

Ronnie Simpson resigned as Assistant Curator (Mead Gallery) in August 2011. His role was covered by Jane Morrow from August 2011 to February 2012. Fiona Venables was appointed to the post in February 2012.

In June 2012, we received funding from the Art Fund's Jonathan Ruffer Curatorial Grants Programme which allowed the two Assistant Curators to join the Curator on a visit to Documenta. As always, this quinquennial curated survey of contemporary art was a great overview of current practice across the world. Its installation across the town and parks of Kassel helps to contextualise and stimulate ideas for future developments on campus.

Staff activities during 2011-12 were as follows:

Sarah Shalgosky, Curator

- Adviser to Government Art Collection, DCMS
- Member of Steering Panel of Turning Point West Midlands
- Member of Action Group of Turning Point West Midlands
- Member of West Midlands Gallery Directors' Group
- Commissioner of new artworks for The Hive, University of Worcester, Worcester City Council, Worcestershire County Council.
- Member of Steering Panel of Coventry Contemporary Art Forum
- Member of University of Warwick Environment and Amenities Committee
- Organiser, *Art in a Cold Climate*; conference for HE galleries, University of Warwick, November 2011
- Keynote speaker, *Art School Galleries of the Future*, conference, Arts University College Bournemouth, January 2012
- Meeting with Sir George Cox to discuss the Art Collection, May 2012
- Member of panel to discuss *Art for a New Age* at Leamington Spa Art Gallery, May 2012
- Meeting with Max Delany, Director, Monash University Museum of Art, June 2012
- Sole speaker, *Developing a University Art Gallery*, seminar for senior staff, University of Portsmouth, July 2012
- Visit to Documenta, July 2012

Elizabeth Dooley, Curatorial Assistant

- Government Art Collection, Day visit for curators, Oct 2011
- Art Handling Training, Mead Gallery, December 2011
- CAS Studio visit, Becky Beasley, May 2012
- Meeting with Max Delany, Director, Monash University Museum of Art, June 2012
- Visit to Documenta, July 2012

Mel Lloyd-Smith, Curatorial Associate (voluntary role)

- Art Handling Training – December 2011

Brian McStay, Gallery Technician

- Observer of Indiscipline of Painting installation, Tate St Ives, October 2011
- Known Consignor training, Ashmolean Oxford (Part 1), October 2011
- Assertiveness workshop, Warwick, November 2011
- Art Handling Training, December 2011
- Project Management workshop, Warwick, January 2012
- Risk Assessment and Health and Safety training, Estates, May 2012