

# University of Warwick Art Collection Annual Report 2016-17

## **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 outstanding recommendation from Arts Council England to ensure compliance with Accreditation has been delivered. A collated document has been incorporated into the management plan to identify how different levels of strategic planning are aligned to the Accreditation Standard.

### 1.2.1

The Collection Management Plan 2016-17 (Forward Plan) was presented to the Art Collection Committee for approval at the autumn term meeting 2016. (ACC.2/16-17)

### 1.2.2

The Annual Report 2015-16 was presented to the Art Collection Committee for approval at the autumn term meeting 2016. (ACC.1/16-17)

### 1.2.3

Following discussion of procedures, it was agreed that the process of approval of acquisitions by the Art Collection Committee would be included in its terms of reference.

### 1.3

The University's governing body, Council, reviewed the membership and terms of reference of the Art Collection Committee on 18 October 2017.

### 1.4

There were no changes to policies.

### 1.5

The Curator met the Registrar on 31 October 2016 and 28 January 2017. Additional contact took place via email.

### 1.6

The Chair of the Art Collection Committee, in consultation with other committee members, took the following extraordinary decisions, outside meetings:

- August 2016: Purchase of print by Susan Hiller
- September 2016: Loan of painting to The Southbank Centre
- May 2017: Design proposal for Oculus
- June 2017: Purchase of print by Sol Lewitt
- July 2017: Gift of print by Peter Green

### 1.7

The membership of the Art Collection Committee in 2016-17 comprised

Chair: Professor Stella Bruzzi (to March 2017)

Chair: Professor Peter Scott (from April 2017)

Representative of Registrar: Mr James Breckon, Director of Estates

Member of academic staff: Professor Karen Lang (History of Art)

External (community) member: Mr Mel Lloyd Smith

Student member: Mr Nat Panda  
External professional adviser: Ms Penny Egan  
External professional adviser: Professor Mike Tooby

In attendance

Committee Secretary: Dr Katie Klaassen  
Assistant Committee Secretary: Ms Kimberley Mattock Barylo  
Curator: Sarah Shalgosky  
Deputy Curator: Liz Dooley

Following a review of financial procedures by Pauline Mealing, Head of Procurement, the Administrative and Professional Services Group was asked to consider whether the Finance link officer to APSG is also represented on the Art Collection Committee to provide consistency and transparency. The Chair of APSG will reflect and confirm by the end of the autumn term.

1.8

The Art Collection Committee met on:

- 29 November 2016
- 1 March 2017
- 22 June 2017

1.9

The Art Collection Annual Report for 2015-16 is published online in the governance section of the University website:

[https://www2.warwick.ac.uk/services/gov/committees/acc/minutes/acc\\_1\\_16-17\\_annual\\_report\\_2015-16.pdf](https://www2.warwick.ac.uk/services/gov/committees/acc/minutes/acc_1_16-17_annual_report_2015-16.pdf)

1.10

The following discussion topics were tabled:

- The Procurement Procedure for the University Works of Art Collection (ACC.3/16-17).
- Arts and Humanities Research Council: Curating the Campus (ACC.4/16-17).
- Land Art Generator Initiative (ACC.6/16-17)
- University Portraits (ACC.7/16-17)
- Storage Space (ACC.8/16-17).
- University of Warwick Sculpture Park (ACC.9/16-17)
- Storage (ACC.11/16-17).
- University of Warwick Sculpture Park (ACC.12/16-17).

## **2. Equality and Diversity**

2.1

In July 2017, all staff were required to attend a presentation from the University's Diversity and Equality team. This ensures that all staff understand and support the University's Diversity and Inclusion Policy and are aware how to identify and challenge non-compliance.

## 2.2

To ensure that a range of voices influence key developments and installations, a workshop structure has been set up to take forward new initiatives. These included a workshop on the development of the Sculpture Park held on 31 March 2017 that involved representatives from the wider community as well as from campus.

### 3. Scope of Collections

The scope of the collections has not altered. We collect international work by contemporary artists. The largest group by medium is prints and works on paper. Other media represented are ceramics, digital, glass, paintings, photographs, sculptures, textiles. The ceramics and textiles collections are both closed.

### 4. Display

#### 4.1

In the past, we have set targets for the amount of the collection that is on display, taking a snapshot once a year. We feel this is not particularly meaningful since a programme of refurbishments beyond our control can necessitate the withdrawal of large numbers of works.

A more meaningful measure is the number of works that have remained in store throughout the twelve months. These include a discrete group of works that due to changing sensibilities about particular images it is not possible to put on display.

The number of works that were not displayed at all during 2016-17 is 154. 85% of the Art Collection was on display during the year.

#### 4.2.

The following displays and refurbishments were carried out this year.

DATE	ACTION	LOCATION	WORKS
5 August	Removal	Scarman (first floor)	All works
8-9 August	Installation	Senate lawn	Butterworth Bench
16 August	Removal	Humanities	Arts Council American prints at end of loan period
1 September	Installation	New Education Building (ground floor)	Display of architectural prints
21 September	Installation	IMC	Painting by Eric Gadsby
22 September	Installation	Student Union	Print by Nancy Davenport
22 September	Installation	Engineering	Painting by Ian Henderson
22 September	Installation	Arts Centre Roof	Arts Council Collection loan
21 September	Installation	Humanities	New display: Sculptors' Prints
26 September	Removal for loan	Philosophy	Print by Paolozzi
29 September	Installation	Collection Focus: Mead Gallery	New display: Photographs by David Moore
	Installation	Westwood House	Prints by Bridget Riley
3 October	Installation	Cryfield Grange	New display: still life and landscape
10 October	Installation	Oculus Building	New display: Light and landscape

26 October	Removal for refurbishment	New Education Building	Architectural prints
2 November	Reinstallation	Senate House	Civic Portraits
4 November	Removal	Medical Teaching Centre	Painting by Mark Francis
7 November	Installation	Scarman House	New display: Hannah Starkey
8 November	Installation	Faculty of Social Sciences	New display: prints <sup>1</sup>
14 November	Installation	History of Art	New display: Pop prints
15 November	Removal (return of loan works)	Millburn House	Photographs by Paulo Catrica
17 November	Installation	Executive Suite	New display
22 November	Removal	University House	Print by Bartlett
1 December	Reinstallation	Global Engagement	Re-arrangement of existing display
1 December	Removal for refurbishment	Library	Stairwell display
1 December	Removal for safe keeping	Senate House	Civic Portraits
6 December	Installation	Centre for Interdisciplinary Methods	New display: photographs and prints
	Installation	Warwick Foundation Studies	New display: prints
16 December	Installation	Global Engagement	Additional works to extend display
16 December	Reinstallation following refurbishment	Library	Stairwell display
16 December	Installation	Senate House	Civic Portraits
23 January	Installation	Cryfield Old Farmhouse	New display: international works about home
30 January	Installation	Psychology	New display: prints
31 January	Removal	Arts Centre roof	Loan from Arts Council
16 February	Installation	Oculus	New acquisition by Victoria Morton
1 March	Reinstallation	Philosophy	Prints by Eduardo Paolozzi
15 March	Removal	IMC	Jeremy Moon painting for national touring exhibition
22 March	Installation	Library – Disability Access Rooms	New display: prints
22 March	Installation	IMC	New display: prints by Gary Kirkham
23 March	Removal	Radcliffe	All artworks
23 March	Installation	University House Learning Grids	Prints and photographs
23 March	Installation	Research and Impact Services	New display: prints
30 March	Installation	Medical Teaching Centre	New display curated by students of prints and drawings <sup>2</sup>
31 March	Installation	Chemistry	New display of 1960s prints
13 April	Installation	IMC Family Room	New display: print
3 May	Removal	Senate House	Print by Rachel Whiteread
3 May	Installation	Collection Focus: Mead Gallery	Print by Rachel Whiteread

<sup>1</sup> See Case Study p.7

<sup>2</sup> See case study p.8

10 May	Removal	Institute of Mathematics	Irvin
15 May	Removal for refurbishment	IAS Millburn House	Two prints
17 May	Removal	Engineering	Two digital films by Dalziel and Scullion
1 June	Installation	Maths	New display: Gift of painting by David Prentice
1 June	Relocation to allow installation of plaque	Oculus	Print by David Hockney
1 June	Reinstallation following refurbishment	IAS Millburn House	Two prints
19 June	Removal	Westwood Café	Ceramics cabinet
21 June	Removal	Engineering Management Building	Print display
28 June	Reinstallation	Senate House	Print by Rachel Whiteread and bust by Elisabeth Frink
3 July	Removal for painting	Library – Disability Access rooms	New display: prints
18 July	Removal for painting	New Education Building	Display of architectural prints
24 – 27 July	Removal	Arts Centre	Decant of all works for storage prior to redevelopment
31 July	Installation	Life Sciences	Rig for new work by Julia Lohmann

## CASE STUDY

### Social Sciences Faculty

The development of the faculty hub led to a request for a new display that would give the space a focus and an identity.

Social Sciences was built at a time when the collection focused on the acquisition of prints that humanised the domestic scale spaces. After discussion with the department a display of 21 prints was developed. The display aimed to demonstrate the variety of technique and potential that printmaking offers. The works included some important names such as Patrick Caulfield and Michael Craig-Martin but also some lesser known artists.

Message from the Faculty Administrator:

*I wanted to thank you and your colleagues very much for the installation of art work in the Faculty Hub. It has generated lots and lots of feedback – all of it very positive. We've had people coming into the office, talking about the works, sharing views on their 'favourites'. You seem to have hit personal tastes very well as a number of colleagues declared preference for the pieces right outside their offices.*

*So a big thank you on behalf of the Faculty Hub for seeing the project through and making such a massive difference to the space. I even saw couple of students having a discussion about some of the works. It definitely has made a difference.*

## CASE STUDY

Texts by members of the University for works in The Oculus

**Joel Cardinal, Head of Energy & Sustainability, Estates**  
**Andrew Carter, *Untitled, 2011, Five colour screen print***

The University of Warwick is committed to embedding sustainability in the curriculum and in campus activities. We aim to make our students and visitors aware that we all have a role to play in the sustainable management of natural resources for future generations. It is our mission to ensure that issues around sustainability are part of the education of tomorrow's leaders, who will influence and shape societies in UK and the world.

Here at Warwick, our campus facilities are developed to minimise our impact on the environment. In this building, the extensive use of sustainable materials, natural daylight and fresh air ventilation, together with natural planting and engagement with the outdoor landscape, is a representation of this commitment. Students will learn and acquire professional and personal skills in an inspiring context.

*"In the end, we will protect only what we love. We will love only what we understand. We will understand only what we are taught."*

Baba Dioum, Senegalese poet and naturalist

**Dr Bill Crofts, Director of the Warwick University Satellite Team, School of Engineering**  
**Noémie Goudal, *Satellite 1, 2013, Lightjet Print***  
**Presented by the Contemporary Art Society, 2015**

Formed in 2006, WUSAT is a multidisciplinary satellite engineering team. It has provided a unique experience for a large number of Warwick engineering students.

Our Space missions have included a European Space Agency moon orbiting satellite to investigate a number of key features of the moon's geography and geology. Our own WUSAT-2 satellite was launched from Sweden and mapped important aspects of the Earth's atmosphere as the satellite re-entered the atmosphere.

WUSAT-3 is designed to be launched to the International Space Station from where it will be deployed into a low-earth orbit to help monitor the migration patterns of birds and animals fitted with smart tags for this purpose.

Our students are exceptional in reaching this level of outstanding teamwork and technical expertise. They are making a major contribution towards a sustainable coexistence with Nature.

**Professor Anne Gerritsen, History;**  
**Kikkoman Chair in Asian-Europe Intercultural Dynamics at the University of Leiden**  
**Hannah Collins, *The Fragile Feast - Soy, 2011, C-print***

Since 2007, the Global History and Culture Centre has supported historical research on global connections from the Classical era to the recent past, that stretch across diverse cultural, linguistic and

political zones. People, ideas, knowledge and beliefs were, and are, mobile. They create connections and leave traces that are visible in the historical record.

Our research focuses in particular on material culture and food. Objects like this recipe book tell us a great deal about technology, trade and economic value; about taste, fashions and desires, and about the global connections that shape the past as much as the present.

Knowledge of fermenting soya beans originated in China, circulated throughout Asia and produced sauces with different local characteristics. Late seventeenth-century Dutch visitors to Japan imported soya sauce to the Netherlands via Batavia (now Jakarta). By the eighteenth century, we find recipes throughout Europe using and imitating this savoury sauce.

**Dr Nicholas Monk, Head of the Institute for Advanced Teaching and Learning**  
***Blaise Drummond, Lake Eden, 2016, Intaglio print with collage***

The freedom to construct meaning in the world in concert with the imaginations of others is the most exciting things available to us in universities. The learning space must create an atmosphere of openness, inclusion, and collaboration if this idea is to be part of our lived experience, irrespective of who we are and what we do in the institution.

Students here are not disciplinary bodies, they are not Mathematicians, nor Literary Critics, nor even 'undergraduates' and 'postgraduates.' They are not British, nor Chinese, nor Nigerian. They are not embryonic teachers nor bankers, nor advertising executives, nor journalists. They are people with radical potential whose experience of learning I want to be a fundamentally liberating one, filled with the excitement of discovery. I want them to own the freedom to find where their boundaries lie, to see how far an idea can be taken, to learn what happens when you remove the stabilisers.

**Dr Jane Sinclair, Associate Professor, Computer Science**  
***Susan Collins, Seascape, Stokes Bay, 2008, Digital inkjet print***

Computer Science pervades and enhances our lives, enabling us to live and work in ways previously undreamed of. Staff and students in Warwick's Department of Computer Science (DCS) are at the forefront of this revolution, developing the theory behind the innovation and implementing the systems to make it happen in practice. From novel medical imaging techniques which reveal disease pathology, to harnessing big data in order to tackle cyber-crime, DCS researchers and students are leading the way.

Humanities and arts are also being transformed by digital technology at every level. Through the Creative Coding project, Warwick's DCS has worked with digital artist Ashley Brown to inspire local youngsters in developing creative skills and learning computing, working over the course of a year to produce an impressive digital art installation for their school.

Computer Science at Warwick combines theory, practice and creativity. We aim to inspire and empower young people at all levels to explore their own creativity and become tomorrow's digital innovators.

### **CASE STUDY: MEDICAL TEACHING CENTRE**

In October 2016, we were contacted by Dr Anne-Marie Feeley, Senior Clinical Teaching Fellow and Academic Lead for Personal and Professional Development in the Medical Teaching Centre. She had put out a call for staff and students who would be interested in developing art in the Medical School and had a list of over 25 names.

We held a seminar in the Medical School in November to discuss what art offers individuals and what it might do for the Medical School. From this discussion, a series of objectives was developed by the students and disseminated for consultation:

- Improve the physical environment for us: create a sense of welcome
- Contribute to the wellbeing of all who enter our buildings
- Contribute to spaces that encourage students to rest, 'escape', think, or talk together
- Enhance the links between different groups and buildings on our campus
- Connect the medical school to the wider university and the community
- Enhance student activity in art

It was recognised that the limited resource of the Art Collection staff would preclude sustained delivery of all objectives and the project would centre on the development of a display to address the first three objectives. During the spring term, cohorts of students visited the Mead Gallery Picture Store to look at works of art and discuss groupings and themes. Two key themes were identified: the human figure and works that had demanded close hand-eye co-ordination.

The works were installed in March 2017 and students were asked to contribute their ideas to the panel that would introduce the exhibition. Very much like the curatorial staff, this imperative could not compete with their more immediate demands and the panel remains unwritten. However, during the development of the project and since, both staff and students told the curatorial team of academic papers that suggest that working with art can develop clinical observation skills. See Klugman CM, Peel J, Beckmann-Mendez D, *Art Rounds: teaching interprofessional students visual thinking strategies*, 2011; Katz JT, Khoshbin S, *Can visual arts training improve physician performance?*, 2014.

#### 4.3

All art handling and installation protocols have been updated and approved by the University of Warwick Health and Safety team. They are available online to all staff and, following briefings, in a folder for reference by the casual technicians with whom we work.

#### 4.4

The following departments worked with the Art Collection team to develop displays:

- Chemistry
- Centre for Global Engagement
- History of Art
- Centre for Interdisciplinary Methods
- Library
- Life Sciences
- Medical Teaching Centre
- Psychology
- Faculty of Social Sciences
- Warwick Foundation Studies

#### 4.5

Themes for displays developed this year included the idea of home, prints about architecture, Pop prints and prints by sculptors.

### **5. Access and interpretation**

Following Committee discussions, a survey of users and engagement with the Art Collection was commissioned from Earthen Lamp, the company that worked in partnership with University of Warwick and Coventry University to develop the Coventry Cultural Strategy 2017-2027. The survey was designed to provide an insight into how audiences engage with the Art Collection and to give us a benchmark for future developments. Its results will be reported at the autumn meeting 2017 of the Art Collection Committee.

#### 5.1

Extended labels were written and installed for all new works. In the Oculus, a new strategy was developed where academic and support staff and students were invited to write an additional label that connected the work to their own interests. These have been well received, particularly by visitors to the university.

#### 5.2

We were not able to achieve our ambitious programme for the development of large information panels. Although we produced four, we did not have time to commission production of a further two that were completed.

Those that were produced include

- David Nash sculpture at Diamond Wood
- Sculptors' Prints (Humanities)

#### 5.3

In 2016-17 there were 42,621 page views of the Art Collection website by 13,977 unique users.

The vast drop in traffic this year is explained by the fact that the University IT Services have recommended we use Google Analytics rather than SiteBuilder for reports of website figures. Although less impressive by a factor of ten, these figures are more realistic. Google Analytics only reports views of HTML pages; SiteBuilder includes files. Google Analytics is more accurate in excluding views by 'bots' - crawlers which view your site but do not reflect an actual person looking at a page or artwork.

#### 5.4

Recognising a lack of expertise, all Gallery and Art Collection staff, including front of house staff, undertook social media training delivered by the University on 12 December 2016.

To provide a strategic framework for social media, the following goals, objectives and performance indicators were developed by the team:

## **Goals**

- To extend information and ideas about the art collection
- To encourage people to visit not only the art collection website but the works themselves
- To encourage people join a conversation about their experiences

## **Objectives:**

Content that delivers

- Learning (information about works, artists and physical access; links to curricula)
- Enjoyment (inside information; interpretation)
- Personal expression (personal interpretation; pathways to understanding)
- Advocacy (what else can be seen; how others are benefiting from the collection)

## **KPIs**

- Numbers; basic indicators ie followers and engagers
- Regular users
- Content of engagement

To improve efficiency, we agreed that the Mead Gallery and the University Art Collection twitter and facebook accounts should be merged.

5.5

730 children took part in Art Collection Trails. Under the leadership of the new Director of Creative Learning at Warwick Arts Centre, the content of the Trails was refreshed and all leaders were re-trained. The Creative Learning team created "special edition" trails that connected the Art Collection to the Mead Gallery programme to extend the children's experience.

One teacher noted: *The trail gave us a greater understanding of children's need for and ability to have personal opinions, and interpretations of sculpture*

We were unsuccessful in getting funding for Take Part in Art this year. Discussions with the new Director of Creative Learning of Warwick Arts Centre about the strategic development of Take Part in Art suggests that we need to find a new direction. It demands considerable resources and although this means it is a project with real credibility and impact, it is not sustainable in its current form.

5.6.

The online Teachers' Resource Pack of the Sculpture Trail and the audio-guide were both updated to reflect new acquisitions.

5.7.1.

The Curator worked with the English department and delivered three seminars that investigated ekphrasis and the relationship between verbal and visual art forms (EN238 The Practice of Poetry).

### 5.7.2

In autumn 2016, applications were invited for the role of Trail Leader. Eight students were interviewed and two were successful.

### 5.7.3.

In the autumn term the Deputy Curator delivered the seminar for first year art history students to teach the identification of printmaking techniques using works from the collection.

### 5.7.4

Discussions with the History of Art department to examine the feasibility of a new seminar that relates to modern work, based on the Art Collection were postponed. The department remains interested and this initiative will be revisited in 2017-18

### 5.8

The Deputy Curator gave a tour of works in the Art Collection each term to audiences who booked through the Arts Centre Box Office.

Numbers are currently restricted to 12 to ensure that people can form a small cluster to hear the talk in public spaces. A visit to the Munster Sculpture Project in June 2017 revealed a new technology where people wore headsets and could wander about while still hearing the talk and this will be pursued since it will increase the audience capacity.

- 3 November 2016: 9
- 22 February 2016: 14
- 7 June 2017: 12

Interest and mixed opinion about the sculpture by Laura Ford that was acquired last year led to our invitation to the artist to discuss her work in a public forum. Although widely advertised, the sensation around her work did not translate into anything other than a small but interested and appreciative audience.

### 5.9

Following Committee discussions, a survey of users and engagement with the Art Collection was commissioned from Earthen Lamp, the company that worked in partnership with University of Warwick and Coventry University to develop The Coventry Cultural Strategy 2017-2027. The survey was designed to provide an insight into how audiences engage with the Art Collection and to give us a benchmark for future developments. It will be presented to the Committee in autumn 2017.

## **6. Documentation**

There is no backlog in documentation. All works are documented in line with SPECTRUM, The UK Collections Management Standard.

6.1

The following images held by the Art Collection were approved for use by the artist or their agent.

WU 1021

Polly Apfelbaum

*Byzantine Time Machine 6*

WU 1022

Andrew Carter

*Constable Willow 2*

WU 1023

Andrew Carter

*Untitled*

WU 1024

David Hockney

*Untitled No 21, (from the Yosemite Suite)*

WU 1025

Katie Paterson

*Future Library*

WU 1027

Susan Collins

*Seascape, Stokes Bay, 18th October, 2008, 18:44*

WU 1028

Susan Hiller

*Small Study for Homage to Marcel Duchamp*

WU 1031

Victoria Morton

*Mountain*

WU 1032

Frea Buckler

*Blink*

WU 1034

Sol LeWitt

*Bands of Equal Width in Colour 1*

WU 1035

Peter Green

*Sea Solar Blue*

## **7. Inventory**

### 7.1

A full inventory of works was taken in July 2017 and it was complete.

## **8. Acquisition and Disposal**

Excellence is a common aspiration. In an art collection such as ours, often the excellence of acquisitions and commissions is only recognised after a considerable amount of time has passed. However in November 2016, the sculpture by David Nash that was commissioned for the University's 50th anniversary won the Public Monuments and Sculpture Association's (PMSA) Marsh Award for Excellence. The PMSA seek to acknowledge and commend excellence, to increase awareness and discussion of public sculpture and to celebrate new work that demonstrates originality, aesthetic quality and sensitivity to its site.

At the award ceremony in central London, David Nash said: "I'm particularly pleased for the University of Warwick for this recognition of their long term policy of commissioning sculpture for their campus. This project had a natural progression from the invitation to make a proposal, the gale that blow the cedar tree down, to the site that gave birth to the idea, the assistants who helped carve the form, and all those involved in the installation. Many projects are fraught with difficulties but "Habitat" had a very smooth path to realisation."

### 8.1

No disposal of works of art took place this year.

### 8.2

Acquisitions this year:

#### **WU 1021**

##### **Polly Apfelbaum**

##### ***Byzantine Time Machine 6,***

##### **Woodblock monoprint**

##### **2014**

The main preoccupation of Apfelbaum's art throughout her career has been colour. This work was developed following the award of the Rome Prize in 2012 when she spent a year studying the history and ancient craft traditions of Italian art. She developed a wood block printing method using 'rainbow rolls' to create this work, one of a series of large, colour-saturated monoprints, each being a unique image. The work is a series of vertical bands of colour through blue, purple, whites, red and orange.

Born in Pennsylvania, USA in 1955. Apfelbaum studied at the Tyler School of Art, Pennsylvania, graduating in 1978 when she moved to New York. She quickly gained critical attention and since the 1980s has been represented in numerous exhibitions in America and further afield in Mexico, Poland, Finland, Germany, Spain, India and the UK (including the Mead Gallery in 2004).

#### **WU 1022**

**Andrew Carter**  
***Constable Willow 2***  
**Screenprint**  
**2015**

This six-colour screenprint incorporates the image of a tree transferred from a painstakingly incised woodblock, in this case a willow tree from Flatford Mill, where Constable drew and painted. Carter likes the idea that Constable may have painted this tree in particular and that it may have been the inspiration for and subject of many other artists' work.

Carter studied Fine Art at Central St Martin's School of Art and printmaking at Camberwell College of Art. Since 1993 he has exhibited regularly, not only in the UK but in Holland, France, Berlin and New York. His work is represented in the collections of the Victoria and Albert Museum, Yale University, the University of Melbourne and King's College, Cambridge.

**WU 1023**  
**Andrew Carter**  
***Untitled***  
**Screenprint**  
**2011**

Carter's work is inspired by observations of the environment around him which in his prints are combined with blocks of shape and colour using both relief printing and screen printing techniques. The arrangement of five geometric shapes in yellow, red, white, blue and ochre create planes of colour and texture that seem to speak of each season in turn.

**WU 1024**  
**David Hockney**  
***Untitled No 21, (from the Yosemite Suite)***  
**iPad Drawing printed on paper**  
**2010**

Since 2005 Hockney has been producing landscape works created en plein air using a wide variety of media including, increasingly, the iPhone and iPad; initially the drawings made in this way were the basis for large oil paintings completed in the studio. In 2010 and 2011 he began a series of iPad works, using the 'Brush' app, which were made directly into digital prints. He made two trips to Yosemite National Park in California to record the spectacular grandeur of its landscape. This work is one of the twenty-four images from that series and is made up of black dots, yellow and black dashes and squiggles, amongst expanses of greens and blue, depicting a valley with trees and sky.

Born 1937 in Bradford. Hockney studied at Bradford School of Art and the Royal Academy of Art. He rapidly acquired fame as a founding member of the British Pop Art movement. He subsequently earned the soubriquet as one of the most influential artists of the twentieth century; his retrospective exhibition at Tate Britain in 2017 attracted 478,022 visitors, a record for a British artist.

**WU 1025**  
**Katie Paterson**  
***Future Library***

### **Double-sided foil block print**

**2014**

This print was created by Paterson on the launch of the *Future Library*, a conceptual art project. It consists of the planting of 1,000 pine trees in a Forest near Oslo and the commissioning of a hundred books from writers around the world, one per year until 2114, at which point the pine trees will be felled to make the paper on which the texts will be printed. The certificate/artwork is a cross-section from above of a tree trunk. Rings in pale pink with the words Future Library at the bottom in blue and 2014 at the very centre of the rings and 2114 at the outer edge.

Born 1981 in Glasgow, Paterson studied at Edinburgh College of Art and the Slade School of Fine Art. Paterson is a conceptual artist whose multidisciplinary practice encompasses wide-ranging themes relating to the natural world, cosmology, geology and time. Her work takes the form of artefacts and installations which link participants to phenomena and events not only on earth but in far-flung parts of the universe and not only in the present but in the distant past.

### **WU 1026**

**Hannah Collins**

***Fragile Feast, Soy,***

**Photograph C-print**

**2011**

This print is part of a project called The Fragile Feast. It was carried out in collaboration with Ferran Adrià, the founder of the Spanish ground-breaking restaurant El Bulli. Adrià selected thirty ingredients which he considered the most significant in the El Bulli menu. Collins was then tasked with tracking each ingredient to its origin and making an image, in this case a carefully preserved 17th century handmade book.

Born 1956. Hannah Collins studied at the Slade School of Art from 1974-1978; she was awarded a Fulbright-Hays Scholarship in America 1978-1979 where she encountered a large collection of historic photographs which inspired her to give up painting in favour of photography. She travels widely seeking subject matter for her work. Collins was nominated for the Turner Prize in 1993 and is represented in the collections of Tate Modern, the Victoria and Albert Museum, the Pompidou Centre, Paris and the Walker Arts Museum, Minneapolis, USA.

### **WU 1027**

**Susan Collins**

***Seascape, Stokes Bay, 18<sup>th</sup> October, 2008, 18:44***

**Digital inkjet print**

**2009**

This print is from a series of digital images from webcams placed in five coastal locations at Margate, Folkestone, Bexhill-on-Sea, Pagham and Stokes Bay; the changes in light were recorded to a series of computer servers in London over a period of twelve months. Despite being reduced to bands of pixels, the essence and colour of the seascape evoke a strong sense of place and movement.

Born 1964 in London, Susan Collins studied at Chelsea College of Art, the Slade School of Art and the University of Reading. She was a Fulbright Scholar at the School of Art of the Art Institute of Chicago from 1990-1991. She has made a specialism of the use of digital media in art practice. Her work has been exhibited extensively in the UK and internationally in Germany, Denmark, Holland, Bulgaria, USA, Canada and Australia.

**WU 1028**

**Susan Hiller**

***Small Study for Homage to Marcel Duchamp***

**Archival inkjet print**

**2012**

This work explores Susan Hiller's ongoing interest in the supernatural. It is one of a series of homages to artists' works, which include a display of books about automatic writing in homage to Gertrude Stein and bottles of sacred water in homage to Joseph Beuys. This print uses eight found aura portraits selected from a varied collection which Hiller has amassed over a number of years. The faces in the portraits are overwhelmed by colour, so they can barely be seen, they are arranged in two rows of four. The use of found portraits is a fitting tribute to Marcel Duchamp, who famously called his works 'readymade'.

Born in 1940 in Tallahassee, Florida, USA, Susan Hiller is an innovative and influential artist whose work is an exploration of aspects of human culture. This reflects a rich and varied academic background: her undergraduate studies were followed by a course on Film and Photography at the Cooper Union in New York, a degree in archaeology and linguistics at Hunter College and postgraduate studies in anthropology at Tulane University in New Orleans. Her art practice includes installations, video, photography, performance and writing.

**WU 1029**

**John Piper**

***Coventry Cathedral 15 November 1940***

**Screenprint**

**2016**

The original of the screen print was a painting by John Piper who, as Official War Artist, drove to Coventry the day after the cathedral was bombed to make drawings of the destruction. Although what he saw was smoking rubble, he depicted the scene in heightened colour, possibly to evoke the destructive flames but also to provide a dramatic contrast with the blackened tracery of the empty windows. The richness of colour required the use of twenty separate silk screens in the printing process.

Born Epsom 1903 (died 1992), John Piper was educated at Epsom College and trained at the Richmond School of Art, followed by the Royal College of Art in London. Although early in his career he explored abstraction the main subjects of his painting and printmaking became the British landscape and architecture. He also designed stained glass windows, opera and theatre sets, fabric designs, ceramics and book illustrations. A retrospective exhibition of his work, organised with Tate, will be held at the Mead Gallery in summer 2018.

**WU 1031**  
**Victoria Morton**  
***Mountain***  
**Oil on canvas**  
**2016**

The title of this large abstract painting suggests that the inspiration came from the landscape and the overall feeling is of vast outdoor space, unhindered by a frame. However, the palette of colours, including acid yellows, lime greens and pale mauves, as well as paint textures are far from literal, and seem to suggest many possible associations, ideas and emotions.

Born Glasgow, Scotland, 1971, Victoria Morton studied at Glasgow School of Art from 1989 to 1995, obtaining a BA (Hons) degree in Fine Art in 1993 and a Masters of Fine Art in 1995. She is mainly based in Glasgow but currently spends about a third of her year in Fossombrone in central Italy where ready access to numerous Renaissance works of art and the beautiful local scenery provide a constant stimulus for her work. Her exhibiting career started early and since 1995 she has featured in more than thirty solo exhibitions and over seventy group shows; in addition to many in the UK, venues include galleries in Sweden, the USA, Germany, Greece, Belgium, Denmark and Italy.

**WU 1032**  
**Frea Buckler**  
***Blink***  
**Screenprint**  
**2016**

Buckler's work is an exploration of shape and colour which, while being intuitive, involves a process of methodical control. This five-colour screen print is an arrangement of folded and overlapping shapes delineated in luminous shades of pink, blue and yellow which, in places, are translucent.

Born 1974, Frea Buckler studied Fine Art Printmaking at Central St Martins before completing a Masters in Multi-Disciplinary printmaking at the University of West England in Bristol. Her work was included in the Summer Show at the RA in 2014.

**WU 1034**  
**Sol LeWitt**  
***Bands of Equal Width in Colour 1***  
**Linocut**  
**2000**

The print is part of a set of 8 linocuts, produced by a master printmaker according to Sol LeWitt's exacting instructions, measurements and drawings. The linocut technique in this case provides a beautiful textural quality impossible to see in the reproduced image.

Born Connecticut 1928. Died 2007. A leading figure of Minimalism. LeWitt was interested in exploring the relationship between art and space, through serialisation, repetition and progression. His work is consequently characterised by rigorous arrangements of shape and

colour. He had many influences including his contemporary Frank Stella, a print by whom is also in the collection.

The purchase of this print was made possible by the sale of donated prints by William Rawlinson through the good offices of the print dealer Elizabeth Harvey-Lee. We felt that since Rawlinson's prints were linocuts, we should acquire a major work in this medium.

**WU 1036**

**Julia Lohmann**

***Untitled***

**Seaweed and bamboo**

**2017**

Julia Lohmann investigates and critiques the ethical and material value systems underpinning our relationship with flora and fauna. In her work she has used a wide range of media including Sheep stomach, leather, maggots and seaweed. For the Life Sciences commission strips of seaweed have been carefully stretched and glued onto cross-sectioned lengths of bamboo. Many of the strips, prior to gluing, were laser cut in patterns relating to the research of the Life Sciences department.

Born Germany 1977, Julia Lohmann studied at the Royal College of Art, where she has also taught and is currently engaged in an AHRC-funded collaborative PhD scholarship between the RCA and the Victoria & Albert Museum. As designer in residence at the V&A in 2013, she established the Department of Seaweed, a transdisciplinary community of practice exploring the marine plant's potential as a design material. Julia Lohmann's work is part of major public and private collections worldwide. She is professor of art and design at the University of Hamburg.

**WU 1037**

**Bronwen Sleigh**

***Rue Beaudoin***

**Hand-coloured etching**

**2016**

Bronwen Sleigh is an artist who takes inspiration from industrial architecture, unused and forgotten urban spaces, and environments at the edge of the city. Sleigh's work explores space rather than describing it, presenting it in an unfamiliar way. She visits locations and takes photographs, which she then manipulates to create new spaces. The street or structure is no longer recognisable, but becomes something entirely new once translated into print.

Born in 1980 Wales, Bronwen Sleigh received her BA from Glasgow School of Art and MA from The Royal College of Art, where she was selected for a six week exchange to The University of Calgary, Canada. She has worked for several prestigious arts organisations and has exhibited widely both in the UK and overseas. Her work is held in numerous collections around the world. Sleigh lives and works in Glasgow.

Rue Beaudoin is a manipulated street scene in blacks and greys. Geometric shapes appear to be houses, windows and roofs, are dotted throughout an image created using fine ruled

lines. This work also includes hand colouring, white painted highlights to the edges of the roofs and windows and four flat yellow/ochre shapes, filling walls, ground or roof.

**WU 1038**

**Bronwen Sleigh**

***Reyknesbraut***

**Etching**

**2012**

A manipulated street scene created using geometric shapes and fine ruled lines. It includes steps and lampposts. The colours are tones of dark greys and blues.

**WU 1039**

**Bronwen Sleigh**

***Reyknesbraut II***

**Etching**

**2014**

An architectural image consisting of geometric shapes filled with fine lines in brown, over a sand coloured background, with an overlay of teal coloured lines.

**WU 1040**

**Bronwen Sleigh**

***Manic Cinq***

**Etching**

**2015**

An etching in greys and blacks of a viaduct type structure consisting of 5 arches running diagonally from left to right across the paper amongst areas of geometric brickwork in blue/grey, the whole area is dissected by green lines which meet and cross at different angles across the image.

GIFTS

**WU 1030**

**Richard Deacon**

***Untitled***

**Mezzotint**

**1987**

A mezzotint, with dedication in pencil to Oliver and Nyda Prens 'For Nyda & Oliver with thanks. It took a long time but it was worth it. Richard'. The dedication refers to the commissioning of *Let's Not be Stupid*. The image is of two circles connected by an arch in a rich velvety black.

Born 1949, Bangor, Wales, Richard Deacon attended Somerset College of Art, before going to St Martin's College of Art in London from 1969-72, the Royal College of Art in London from 1974-77 and Chelsea College of Art from 1977-78. Richard Deacon's first solo show was held in 1978 at The Gallery, Brixton, London. Subsequent exhibitions include the Riverside Studios (1984), Tate Gallery, London (1985), the Whitechapel Art Gallery, London (1998) and at Tate Gallery Liverpool (1999), Dundee Contemporary Art (2001), Ikon Gallery Birmingham

(2007). He has exhibited regularly at the Lisson Gallery, London, since 1983, and at Marian Goodman Gallery, New York, since 1986.

A Welsh Arts Council/Aberystwyth Arts Centre touring exhibition of his work was shown at the Mead Gallery in May 1987. In 1987 he won the Tate Gallery Turner Prize. The University of Warwick commission was the first proposal for a permanently sited outdoor work. Since then Deacon has completed work in Beijing, Tokyo, Vienna, Toronto, Auckland, Gateshead and Plymouth.

### **WU 1033**

**David Prentice**

***Delta Untitled***

**Oil on shaped canvas**

**1971**

A triangular shaped white painted canvas, which is displayed upside down, with slightly diagonal horizontal and vertical stripes in navy blue and black horizontal and vertical stripes, which intersect where they meet, creating an optical effect.

Born 1936, David Prentice was one of the four founder members of Birmingham's Ikon Gallery. He died in 2014. Prentice's work features in many public collections including the Victoria and Albert Museum in London, Birmingham Museum and Art Gallery, the Art Institute of Chicago and many private collections. He is four times winner of the Sunday Times Watercolour Competition. Unlike many other artists of his generation Prentice moved away from abstraction to figuration, spending his later years painting landscapes of the Malvern Hills which he loved.

The gift of this work was initiated by Professor Colin Sparrow in the Institute of Mathematics and the work has been placed there with other abstract works in the Art Collection.

### **WU 1035**

**Peter Green**

***Sea Solar Blue***

**Linocut**

**1970**

As a printmaker he has always favoured hand printing techniques in preference to the use of the press, this permits control over degrees of pressure to control gradations of tone as well as avoiding limits on paper size; he often uses paper stencils in the creation of his largely abstract images which emerge gradually and instinctively during the printing process. In this work abstract and large circular shapes, reminiscent of the moon and the tides in blue, black and grey, fill the space. Four smaller shapes fill the top section and one larger fills the lower half of the print.

Born: 1933. Peter Green studied at Brighton College of Art and at the Institute of Education, University of London. He taught in a secondary school in London for several years at the same time he pursued his own work as a print maker, being elected a member of the Royal Society of Painter-Printmakers in 1958. He became Head of the post graduate course for art teachers at Hornsey College of Art in 1967. In 1978 he was appointed Dean of the Faculty of

Art and Design at Middlesex Polytechnic, becoming Professor of Art and Design in 1983. He was appointed OBE in 1988.

The work was a gift from the artist to replace a work that was lost.

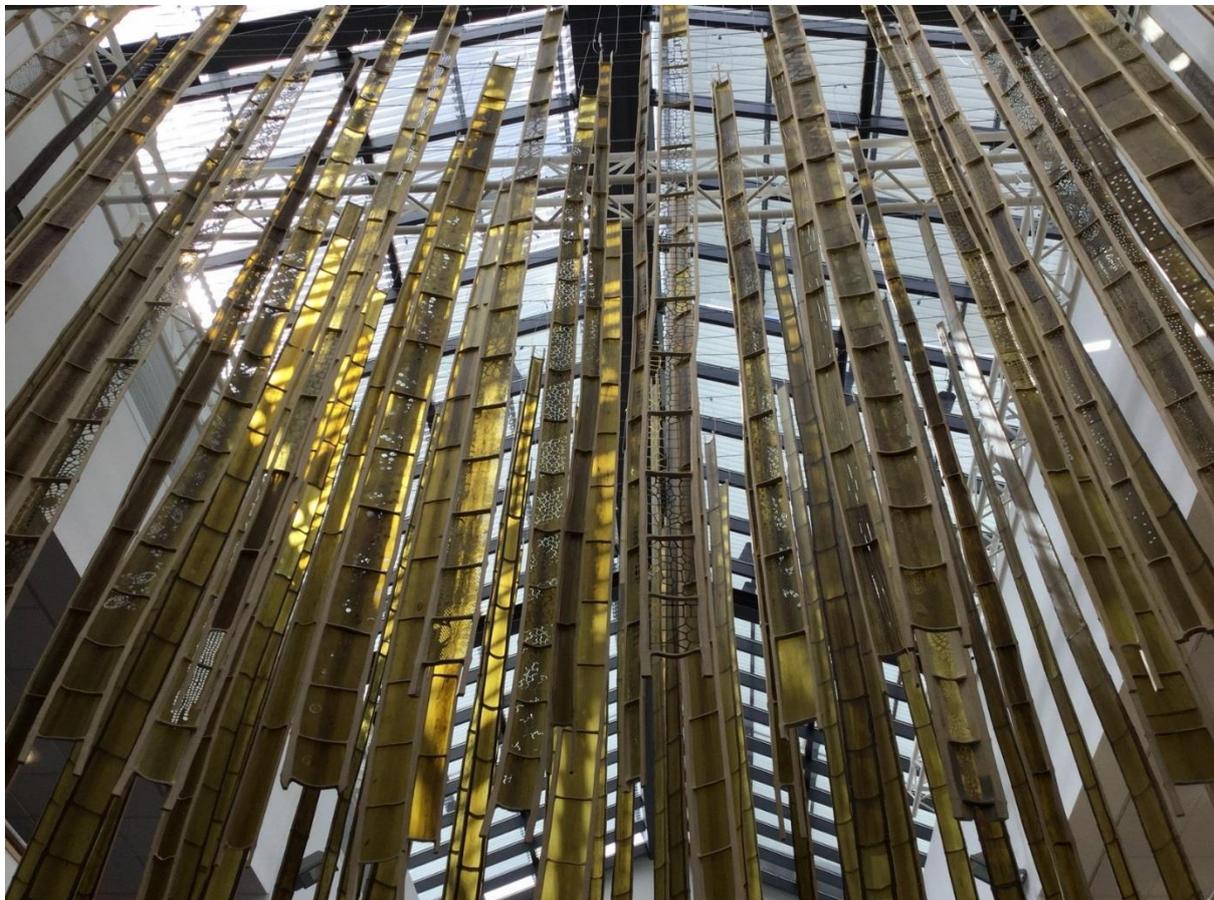
## **9. Capital Development and the Art Collection**

After much discussion it was agreed that a programme of commissions for university of roundabouts would demand a large amount of resources but not deliver great potential for engagement.

The commission for a work for the Oculus was halted. The project had been complicated by technical and other difficulties.

The commission of a work for Life Sciences continued with a workshop in the School in September 2016 and continued engagement throughout the autumn and spring term as members of the department sent images to the artist to be vectorised into images for the work.

In July 2017, the artist arrived on campus with a team of her students. They established a studio in the carpentry workshop of Warwick Arts Centre and mounted all the strips of seaweed onto the bamboo frames. The work was hung in the foyer of Life Sciences by a team of riggers, supervised by the artist.



## 10. Collection Care

The University of Warwick Art Collection has a separate, detailed care and conservation plan which is updated to reflect changing circumstances.

### 10.1

A programme to protect two-dimensional works with Perspex boxes or glazing was initiated and the following works were protected:

WU800 Tom Wood, Sir Shridath Ramphal

WU859 Victoria Russell, Professor Sir Brian Follett

WU930 James Lloyd, Sir Nick Scheele

WU1033 David Prentice, Delta Untitled

### 10.2

All frames requiring repair have been mended.

### 10.3.

The Annual Survey was completed in July 2017 by the Deputy Curator, Curatorial Associate and Gallery Technician. The overall condition of the collection has improved, largely through the acquisition of works in good or excellent condition but also thanks to last year's programme of frame conservation.

#### SUMMARY

<b>Condition</b>	<b>2016-17</b>	<b>2015-16</b>	<b>% change</b>
Excellent 1	881	850	+3.6
Good 2	82	71	+15.5
Fair 3	18	20	-10
Poor 4	1	1*	No change*

\*This work has been irreversibly damaged by light.

### 10.4.

The following conservators or specialists worked on the Art Collection

Mary Bustin (easel painting)

Gill Irving (easel painting)

Moseley Neon (neon)

Ogilvie Vaile (prints)

BG Penny (metalwork)

Richard Rogers Conservation (sculpture)

### 10.5

All conservation was documented

### 10.6

The following works were conserved:

- WU 0045 Olga Davenport, *In the Mountains*: surface clean
- WU 0102 Elisabeth Frink, *Bust of Lord Butterworth*: repair
- WU 0133, Liliane Lijn, *White Koan*: regular safety check of neon and electrical supply
- WU 0738 Callum Innes, *Exposed Painting Zinc Yellow*: removal of graffiti
- WU 1033, David Prentice, *Delta II*: surface clean
- Handling Collection: Two maquettes by Bernard Schottlander: shot blasting

#### 10.7.

The sculpture collection was surveyed and cleaned by specialist sculpture conservators in the summer vacation.

#### 10.8

The absence of the Art Technician due to ill health for much of the autumn term and his subsequent resignation means that the Art Collection was without a permanent technician for most of the year. The Curator, Deputy Curator and Gallery Assistants implemented preventive conservation, focusing on cleaning sculptures.

#### 10.9

In the absence of the Art Technician, a priority cleaning programme was devised to ensure that key works were maintained and checked by temporary staff.

#### 10.10

The picture store was cleaned each term and insect traps were checked weekly. The Deputy Curator and Curator continued discussions with the Estates department regarding the need for more storage for artworks, display equipment and materials and the need to find a suitable alternative for the store once the Mead Gallery is demolished.

### 11. Risk Management

#### 11.1

Contact details in the Emergency Plan were updated.

### 12. Financial Plan

	<b>2016/17</b>
Income	5,011
Payroll costs	155,501
vacancy factor	
Sub-total Staff Costs	155,501
Sub-total Other Costs	93,547
Gross Surplus/(Deficit)	(244,037)

2016 plan (deficit)	(293,613)
variance to plan	49,576

Variance due to:

unmet VF & additional casual costs	(8,308)
additional donations	5,011
delayed life sciences installation	4,571
delayed life sciences installation	16,800
oculus commission not spent in year	27,000
oculus commission not spent in year	(13,273)
long lead times on art - to be incurred in 17/18	<u>17,776</u>
	49,576

### 13. Loans

#### 13.1 Outward Loans

The following works were loaned

Eduardo Paolozzi  
*As is When* portfolio  
 Kunstmuseum Wolfsburg: **This Was Tomorrow**  
 30 October 2016 – 19 February 2017

Andy Warhol  
*Birmingham Race Riot*  
 British Museum: **The American Dream: pop to the present**  
 9 March – 18 June 2017

Jeremy Moon  
*Cape Red*  
 Southbank Centre: **Kaleidoscope**  
 1 April 2017 - 3 June 2018  
 Longside Gallery, Yorkshire Sculpture Park:  
 Djanogly Gallery, University of Nottingham:  
 Mead Gallery, University of Warwick  
 Walker Art Gallery, Liverpool

#### 13.2.1 Inward Loans

#### 13.2.2

Three works on loan from Paolo Catrica were returned at the end of their loan period.

#### 13.2.3

Two works are loan from Mike and Jane Tooby. The loans are due for renewal in March 2018

#### 13.2.4

One work is on loan from Professor Andrew Oswald. The loan is due for renewal in March 2019.

### 14. Staff

#### 14.1

Curator: Sarah Shalgosky  
Curatorial Associate: Mel Lloyd-Smith  
Deputy Curator (Art Collection): Liz Dooley  
Deputy Curator (Mead Gallery): Fiona Venables  
Art Technician: Brian McStay (to Jan 2017)  
Art Technician: Eric Rosoman Matthews (from July 2017)

#### 14.2

Two new Trail leaders were trained in spring 2016 in accordance with the recruitment procedure for adults who work with children.

#### 14.3

Staff management and liaison is conducted formally through weekly 1:1 meetings between the Curator and her staff and a weekly team meeting.

#### 14.4

Annual reviews were completed in February 2017. Training needs identified were put into the next year's training plan. They centred on opportunities to see work, primarily the showcase for international work at the Venice Biennale.

#### 14.5

Liz Dooley, Deputy Curator	
28 September	Contractor Training - Campus
7 October	Frieze Art Fair, London
29 October	Sculpture Trail – Campus
3 November	Collection Tour – Campus
9 November	London Office visit
23 November	Laura Ford Visit – Campus
7 December	Clare Woods visit – Hereford
9 December	Liz West Studio visit – Manchester
22 February	Collection Tour – Campus
7 March	British Museum Opening – London
28 April	Art Collection session for History of Art – Campus
2 May	CAS Annual Conference – British Museum, London
4 May	London Original Print Fair – RA London
30 May	Yorkshire Sculpture Park
7 June	Collection Tour – Campus
12 – 16 June	Documenta, Sculpture Projekte – Germany
12 July	London research trip
13 July	Sculpture Trail, Warwick Conferences - Campus

Sarah Shalgosky, Curator	
Member of Public Realm Capital Board, University of Warwick	
Member of Destination Warwick group	
Involved in discussions relating to development of City of Culture bid	
15 August	Contractor Training - Campus
23 September	Visit by Director of Milton Keynes Gallery
30 September	Seminar with Julia Lohmann, School of Life Sciences
14 October	Seminar with trainee teachers, Birmingham City University
17 October	Talk to Midland Society of Artists
21 October	Talk to Bablake School
25 October	Meeting with Sustainable Cities programme to discuss LAGI
16 November	Seminar with Medical School students
17 November	Seminar with trainee teachers, Birmingham City University
18 November	Chair, School Art Conference
22 November	Financial regulations training
22 November	Visit by Public Art Officer, University of Edinburgh
23 November	Visit by 29 May Charitable Trust
4 February	Eastside Syllabus meeting
10 February	Ekphrasis
20 February	Ekphrasis
27 February	Visit by Warwick in California supporters
6 March	First meeting of Curators involved in Midlands Innovation Research Excellence Consortium (MIREC), University of Nottingham
24 March	Keynote speaker at NAFAE 2017 Conference 'Artist as Superconnector/Superconductor: pedagogical provocations' (publication)
31 March	Workshop to discuss University of Warwick Sculpture Park
24 April	Talk to Chemistry department
27 April	Visit by Pan Shiyi
26 May	Visit by Science Gallery, Dublin
30 May	Workshop meeting with Warwick team at Yorkshire Sculpture Park
7 June	MIREC, University of Birmingham
12-16 June	Documenta, Kassel; Sculpture Project, Munster
5 July	Diversity and Equality training

## 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 both meetings and the weekly team meeting minutes are circulated to the senior managers in Warwick Arts Centre with responsibility for programming, education, marketing and operations. The Deputy Curators and the Curator are part of the Arts Centre Management Team that met on 6 occasions during the year to discuss the development of the organisation.

## 16. Sustainability

### 16.1

Works of art were sited where the environment was appropriate to their display requirements without mitigation by additional air conditioning, heating or lighting

16.2

Materials were procured through University suppliers who were selected in part because of their environmental credentials; collections and delivery of works of art were grouped to minimise transits, all collections and deliveries on campus were managed without the use of vehicles