

University of Warwick Art Collection Annual Report 2017-18

NOTE: The Annual Report is drawn from the Art Collection Management Table: a collated document that aligns and connects policies and strategies with planning and reporting. The numbering excludes points where there is nothing to report.

Statement of Purpose

The University of Warwick is an environment for the creation and realisation of ideas and knowledge. From the beginning, the University Art Collection was conceived as an integral part of the innovative campus. It is displayed in public spaces to delight, educate, challenge and inspire all who encounter it. The Art Collection acts a conduit, opening the campus and the University to different audiences. Through dialogue, reflection, creativity or provocation, the collection foster new models of critical thinking and the development and exchange of ideas across diverse communities.

Aim

To create a collection of significant modern and contemporary art that is integrated into the University campus as a resource and a model for active learning and engagement.

Objectives

1. To contribute to a distinctive and stimulating campus environment through the development of displays in the public spaces of the university. As much of the Art Collection as possible is on show.
2. To support displays with a range of dialogue, interpretation, lectures, events, workshops and digital media involving artists, scholars and other specialists to foster engagement with and by communities within and beyond the university.
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 University published a draft of its refreshed strategy and the Art Collection Committee submitted a response to support the development of the final strategy.

In particular, the Committee supported an emphasis on creativity and innovation across every aspect of the University's activities that would allow it to set the agendas for higher education rather than merely conform to them.

Following its review of standards for the care and management of public collections, the Arts Council's timetable for applications for Accreditation was delayed. Our invitation to reapply was not issued in this academic year.

The Deputy Curator attended Accreditation training organised by West Midlands Museum Development Agency in November 2017.

1.2.2

The Collection Development Plan 2017-18 was presented to the Art Collection Committee for review and approval at the autumn term meeting 2017.

It was agreed that the Statement of Purpose, Aim and Objectives for the Art Collection required updating in the context of discussions about the University's mission.

The statement of purpose, aims and objectives of the University of Warwick Art Collection and related performance indicators were updated and approved at the Committee meeting on 21 June 2018. They appear at the front of this document and on the Art Collection website.

1.2.3

The Annual Report 2016-17 was presented to the Art Collection Committee and approved at the autumn term meeting 2017.

1.3

Approval of accession of new acquisitions by the Art Collection Committee has been added to the Committee's term of reference in support of the use of the Alternative Procurement Process for some purchases: *To approve the formal accession of new works into the Art Collection*. This new term of reference was approved by the University Council on 18 October 2017.

1.3.2

The Art Collection Annual Report 2016-17 was published online in the governance section of the University website.

1.4

Arts Council England has been notified of the changes to the terms of reference, statement of purpose, aim and objectives of the Art Collection.

1.6

The line management of the Curator by the Registrar is under review.

1.7

The membership of the Art Collection Committee in 2017-18 comprised:

A senior professor of the University (Chair)	Professor Peter Scott
A member of Academic staff, appointed by the Council:	Professor Karen Lang, History of Art

A lay member of the University Council, appointed by the Council	Penny Egan
Up to two members, external to the University with expertise in the area, appointed by the Council	Mel Lloyd Smith Professor Mike Tooby
One student representative, nominate by the Students' Union	Emily Dunford
A representative of Registrar/Chief Operating Officer	James Breckon, Director of Estates,
The Curator (in attendance)	Sarah Shalgosky
The Deputy Curator Art Collection (in attendance)	Liz Dooley
A student representative:	Emily Dunford

1.8

An induction to the work of the Art Collection was given to Emily Dunford in November 2017

1.9

The Art Collection Committee met on the following dates:

28 November 2017

28 February 2018

21 June 2018

1.10

The Chair, the Curator and the Assistant Registrar who is the secretary to the Art Collection Committee met to plan a series of discussion topics for the spring and summer meetings in addition to general business.

In 2017-18 the topics were:

- Results of survey of audience responses to the Art Collection
- The draft vision statement of the University of Warwick
- Refreshed Vision and Objectives for the Art Collection

2. Equality and Diversity

It was noted by the Curator at the summer committee meeting that although the representation of work by women in the Art Collection had increased considerably, the Art Collection still does not reflect the diversity of the University community. Although purchases in recent years have been from a wider range of artists, we must continue to keep this at the forefront of curatorial research of acquisitions.

3. Scope of Collections

The scope of the collections has not altered.

4. Display

The statement of purpose of the University of Warwick Art Collection requires as many works as possible to be on open display across the campus

This year, 83% of the collection was displayed. This is a 2% dip on the previous year, largely caused by delays to the installation of new displays.

4.1

Removal and installation (highlighted) of displays

1 August 2017	Removal	Medical School	Display of two paintings by Alan Davie
1 August	Removal	Arts Centre	Display of large scale abstract paintings
1 August	Installation	Millburn House	Display of large scale abstract paintings
3 August	Installation	Life Sciences	Commission of work by Julia Lohmann
7 August	Removal	Scarman House	Works in hospitality areas
9 August	Removal	Reinvention Centre	Terry Frost
10 August	Installation	Senate House	Vera Western
10 August	Removal	Arts Centre	Display of large scale abstract paintings
14 August	Removal of remaining works ready for refurbishment	Arts Centre	Sculptures including Warwick Dials and Op Mobile.
23 August	Reinstallation	Library	Small figurative paintings
24 August	Reinstallation	Scarman Dining Room	Display of prints by John Howard
24 August	Removal	Scarman private Dining Room	Large painting by Michael Porter
24 August	Installation	Physics	Prints by Karel Appel
24 August	Removal	Arts Centre	Hard edged abstract prints
19 September	Installation	Social Sciences, Sociology	Large display of prints that speak of human experience
4 October	Installation	Mead Gallery, Arts Centre wall	Display of donation of photographs by Mark Golder and Brian Thompson
4 October	Installation	Mead Gallery, Arts Centre wall	Display of two paintings from the 1960s
5 October	Removal	Arts Centre Stage Door	Display of collages
9 October	Removal	Social Sciences	Large sculpture by Francis Morland
23 October	Reinstallation	Scarman private Dining Room	Large painting by Michael Porter
8 November	Installation	Venture Centre	Display of photographic and filmworks by Dalziel and Scullion
8 November	Installation	Hispanic Studies	Display of prints by Le Courbusier
5 December	Removal for restoration	Campus land	Sculptures by Stallard and Mount
6 December	Installation	Westwood, Foundation Studies	<i>Seminar</i> by Dieter Rot and Richard Hamilton
7 December	Removal	WBS Office	Print by Anthony Frost
7 December	Removal	University House, Global Engagement	Series of seascapes
20 December ,	Removal and installation in new office	University House, Vice Chancellor's Office	John Piper, Coventry Cathedral
4 January 2018	Installation	Mead Gallery	Painting by Clare Woods in context of her new work in solo exhibition
4 January	Installation	Mead Gallery, Arts Centre wall	Display of new acquisition of prints by Bronwen Sleigh
17 January	Reinstallation	University House, Global Engagement	Display of seascapes
23 January	Removal	Business School	Large abstract paintings by Therese Oulton and Estelle Thompson

23 January	Installation	Social Sciences	Large abstract painting by Therese Oulton
1 February	Installation	Engineering	Print by Henry Moore
14 February	Installation	Medical School, First Aid Room and Family Room	Display of three Schools' Prints
14 February	Installation	Medical School, Postgraduate Space	Display of abstract prints
21 February	Installation	Millburn	New display of prints and photographs that explore socio-political concerns
11 March	Removal	Mead Gallery	Painting by Clare Woods from her solo exhibition in the gallery
15 March	Removal	Mead Gallery, Arts Centre wall	Display of prints by Bronwen Sleigh
22 March	Installation	Humanities	Conceptual landscapes by Richard Long and Hamish Fulton
13 April	Installation	Zeeman Building	Large sculpture by Francis Morland
13 April	Installation	Social Sciences	Frost, Smith
13 April	Installation new location	Medical School	Display of paintings by Alan Davie
13 April	Installation	Senate House, IATL	Photograph of digitally constructed interior by Charlotte Moxhay
13 April	Installation	Westwood, Teaching Centre	Large self-portrait by Christopher Baker in context of artworks for teacher training
24 April	Installation	Mead Gallery, Arts Centre wall (John Piper exhibition)	Display of drawings of Coventry cathedral by Dennis Creffield
23 May	Installation	University House	Panel that discusses Philanthropy and the Arts
23 May	Installation	Life Sciences	Panel for Julia Lohmann commission
28 June	Removal	Mead Gallery, Arts Centre wall (John Piper exhibition)	Removal of display of drawings by Dennis Creffield
2 July	Installation	Campus landscape near IMC	Sculpture by Michael Stallard
16 July	Removal	Library room 309	Painting by Mary Fedden
30 July	Removal	Shard	Two smaller paintings part of display of work by Aubrey Williams

This year saw the removal of large displays from entire buildings:

- The refurbishment of the Arts Centre meant the withdrawal of key works that were part of its built environment including *The Warwick Dials* by Richard Wentworth and *Op Mobile* by Nehemia Azaz as well as large scale abstract paintings and complex works like Glen Ligon's black neon.
- The Business School decided that it wanted to refresh its environment and the display titled *Journey* was withdrawn which included five very large works.

One major success this year was the relocation of two sculptures. *About Zero* by Michael Stallard was removed from its plinth in the Chaplaincy garden and relocated at ground level opposite the International Manufacturing Centre. It now relates directly to the scale of the human body. *Kiss* by Francis Morland, one of the oldest and most significant sculptures in the Art Collection, was moved from an unsatisfactory location in a corner of Social Sciences to a new home in the Zeeman Building where it has space to be seen.

A new strategy to draw attention to the Art Collection led to displays that connected to the exhibition programme in the Mead Gallery being installed on the outer wall of the gallery in the Arts Centre.

- Autumn: Two abstract paintings from the 1960s by recent graduates of the time: Roger Barnard and Eric Gadsby to complement the 1960s abstract works by more prominent artists in the Mead Gallery.
- Spring: New acquisitions of prints by Bronwen Sleight that share Clare Woods' interest in the tensions between abstraction and figuration and evoke a sense of touch.
- Summer: Drawings of Coventry Cathedral by Dennis Creffield to complement a survey exhibition of work by John Piper that included his commission for Coventry cathedral.

During the autumn term, a further wall in this area was used for a special display of the photographs that are part of the Golder-Thompson gift to the Art Collection, before their dispersal to other displays.

4.3

The second phase of our project to develop displays in collaboration with Medical School students was put on hold while spaces waited for refurbishment.

Workshops to widen the range of voices who discuss projects were held. A number of workshops and briefing sessions were held to explore the conceptual and practical development of the Sculpture Park including how Gallery Assistants might become Visitor Assistants to open engagement.

In December 2017, a Salon style meeting that included artists, discussed how digital art might be able to make Warwick's global connections more tangible. Another workshop involving digital artist Tine Bech examined more closely how an art commission might make a positive contribution to campus life and what considerations and concerns would need to be addressed.

All workshops engaged more staff than students. However, the range of staff who attended was diverse and included people who work in support services and those who contribute to the University's well-being strategies.

5. Access and interpretation

The audience survey by Earthen Lamp, undertaken in May 2017, concluded that the Sculpture Park has greatest visibility and value to staff on campus. Students were less likely to find ways to engage with works and wanted greater support.

During 2017-18 we planned a redevelopment of the Sculpture Park to include new, small wayfinding sculptures to open up new areas and a widening of focus to encompass natural landmarks and nature. Our priority is the audiences with whom there is greatest traction: staff, students and families, to provide a strong base for further development.

5.1

All works on display have an adjacent label that is written by curatorial staff. Some twenty works have an additional label written by a member of staff or a student. We have not succeeded in commissioning further interpretative texts from staff and students for display. Although some have been enthusiastic and promised to deliver texts, none have found it possible to devote time to this activity outside their existing priorities.

5.2

Panels have greater visibility than labels and offer an introduction to the display. The following panels have been produced

- 1960s Op Art - Chemistry
- Student curated display - Medical Teaching Centre
- Philanthropy and the Art Collection - University House
- Micheal Farrell – Institute of Advanced Studies
- Julia Lohmann - Life Sciences

Part of Senate House lawn was used as a builder's compound during 2017-18 so it was decided not to install a panel that might encourage people to explore here. It will remain a builders' compound until 2021.

5.3

Google Analytics provides detailed information on visitors to the Art Collection website: www.warwick.ac.uk/go/art

In the year 2017-18 there were 12,476 users and 37,185 page views. This is virtually standstill.

The site is used more by people aged between 18 and 34 than older groups. 76% of users reached the site through organic searches; 14% searched directly for the site.

The top three pages visited were Artists, Home Page and Sculpture Park.

To extend engagement with our solo exhibition of new paintings by Clare Woods in the Mead Gallery, members of the Arts Centre Family Ambassadors group participated in a workshop where they looked at paintings by Clare Woods and then made their own. From this, they developed a series of questions for Clare Woods about her work.

We commissioned a short film where Clare Woods answered these questions and it is uploaded on the Art Collection website:

5.4

The Art Collection and the Mead Gallery twitter and facebook accounts were merged at the end of 2017. Data from this year gives us a benchmark for future development.

Twitter @warwickartsmead

Followers: 1,625

Impressions: 97,600
Link Clicks: 51
Engagement Rate: 0.052% (average)

Facebook @MeadGallery

Page Likes: 1,130
Reach: 28,753

5.5

The Creative Learning Team of Warwick Arts Centre have incorporated the sculptures of the Art Collection into their programmes. They focus on the various materials of the sculptures and invite different forms of engagement from observation to movement.

A total of 20 sessions were delivered to primary, secondary, special schools and community groups like Scouts. They involved a total of 5120 participants mostly from Coventry. The schools were almost exclusively from targeted CV2, CV3 and CV4 postcodes.

5.5.1

To widen the appeal of the Sculpture Park, we worked with naturalist Steven Falk to develop its content, identifying and explaining key natural landmarks as well as the sculptures on show.

We commissioned a new map, illustrated by Helen Cann. It aims to encourage audiences to participate in the trail through a sense of adventure. It aims to develop their knowledge of the campus to start to reinforce a sense of place and of ownership.

5.6

The Deputy Curator delivered a seminar in the autumn term for art history students to teach the identification of printmaking techniques, using works from the collection. It has been expanded to include a practical print making session where students made their own lino-cut to better understand the techniques that they examine.

Message from course leader: 'Just a quick note to say thank you again for the wonderful session you provided last week. The students were really raving about it at our seminar last Friday. The new "make your own print" element was a great addition!'

Law students attended a seminar with the Curator to discuss issues around copyright in the autumn term.

Due to the absence of the Curator in the spring term, the art engagement content of The Practice of Poetry course was not delivered.

A programme of art activities designed to foster student well-being was designed and delivered in both the Mead Gallery and the Library during the spring and summer terms. It reached over 200 students.

5.7.1

The results of an audience survey by Earthen Lamp, undertaken in May 2017, was discussed at the autumn committee meeting. It suggested that University staff are most aware of the campus art and realise its benefits most fully. Students require greater support and a stronger invitation to participate. Family audiences are a large potential market. From this, we planned to extend the sculptures on campus with a group of smaller works that allow us to extend routes across the breadth of the landscape and key loans to provide a focus for attention and activities.

5.7.2

The Deputy Curator successfully applied to the West Midlands Museum Development Fund for a grant towards equipment that makes it possible to talk to large groups in public spaces. The equipment allows us to double capacity on guided tours from 15 to 30 and to provide a good experience for users of hearing aids.

5.7.3

Open tours of the collection, advertised by Warwick Arts Centre took place in each term and complemented the exhibition programme.

Autumn term: 1960s works in the Art Collection (11)

Spring Term: Artists who use photography in their practice (14)

Summer Term: The Art Collection of the Coventry College of Education (11)

In addition tours were requested by:

- The University of the Third Age (66)
- The Society of Friends Yearly Meeting (32)
- The 20th Century Society (55)

5.8

We remain a beacon of excellence for management and development of a dispersed university art collection. This year we were visited by curators from the universities of Stirling and Nottingham who wanted to understand better our policies, strategies and outcomes.

The Curator is part of the Museums and Collections Group within the Midlands Innovation Universities. The group aims to improve research efficiencies and is investigating the best way to share information about collections, research and equipment. Mapping has been the priority for this year.

6. Documentation

All new works have been documented according to the SPECTRUM standard.

6.1

There is no backlog in documentation.

6.4

Procedures and records have been reviewed to ensure compliance with GDPR. Analogue records that contain personal data are held in locked filing cabinets.

Further guidance has been provided by the University through its formal review of records management that is part of the University's Information Security Framework and outlines the general responsibilities of all those individuals who may create, handle or store information on the University's behalf. A Records Retention Schedule which includes the records held by the Art Collection has been established. It is based on the activities described in SPECTRUM 3.1, the UK Museum Documentation Standard. .

6.10

The Deputy Curator worked with Finance and Legal teams in the University to ensure that our copyright forms comply with legal requirements.

7. Inventory

7.1

It was not possible to undertake the full inventory of works in the summer term. Staff time was devoted to planning for and then dismantling the equipment, stores and offices of the Mead Gallery as a prelude to its demolition.

The inventory will take place early in the new financial year in summer 2018.

8. Acquisition and Disposal

The destruction of two ceramics, deaccessioned because they are irreparable, has been documented.

Gifts

We received two significant gifts this year. Mark Golder and Brian Thompson gave eight photographs, two drawings and four prints to the Art Collection, dedicating their gift to the two gallerists, Rebecca Hicks and Nicola Shane who had supported the development of their collection.

A second gift is from the Estate of Tony Carter. Tony Carter is an important sculptor whose work explores a relationship between object and symbolism. His work featured in many of the major exhibitions of contemporary and recent sculpture including some presented at the Mead Gallery and is in national collections. A committed and influential teacher at Camberwell, Goldsmiths and City and Guilds, Tony Carter's last visit to the Mead Gallery involved gentle but profound encouragement to teaching staff at a special education preview of *Making It: 1980s Sculpture*.

Golder-Thompson Gift, dedicated to Rebecca Hicks and Nicola Shane.

WU1041
Chan-Hyo Bae
Existing in Costume 5
C-Type Print
2007

This photograph comes from a series of works called 'Existing in Costume'. In the series Chan Hyo Bae presents himself as a woman wearing historic Western costume. He holds an open fan in his right hand; his left hand is placed on his hip. The series was inspired by Chan Hyo Bae's feelings of alienation and exclusion when he came to study in the West. He felt the West had a prejudiced view of Asian men as effeminate and consequently he aligned himself more closely with the female students on his course. His use of women's costume in this series is part of Bae's exploration of this bias. For this series, Bae used tropes found in historic western portraiture and presents himself as figures including Mary Stuart, Anne Boleyn and Elizabeth I.

Born 1975, Busan, South Korea.

Bae studied photography at Kyung-Sung University, South Korea, graduating with a B.A. in 2003; from 2005-2007 he completed a master's degree in Fine Art Media at the Slade School of Fine Art in London. He lives and works in London.

Bae achieved early recognition in photography competitions while he was still as student. He has had over 20 solo exhibitions and his work has been included in group shows in Belgium, China, France, Germany, Italy, Korea, Russia, Slovenia, UK, USA.

Other collections holding work by Chan-Hyo Bae include the Aberystwyth University School of Art Collection; Arario Gallery, Korea; Deutsche Bank Art Collection Cologne; Houston Museum of Photography, USA; Santa Barbara Museum of Art, USA; Seoul Museum of Fine Arts; Sovereign Art Foundation, Hong Kong; Statoil Art Collection, Norway.

WU1042
Joakim Eskildsen
Fireworks
Pigment Print
2017

Fireworks is taken from a series of works called Nordic Signs. The project was a collaboration with the poet Cia Rinne. The images were taken in Denmark, the Faroe Islands, Iceland, Norway, Scotland and Sweden and explored the relationship between inhospitable land and the people who inhabit it. A work about light, this black and white photograph depicts a snow covered village from a distance at night with fireworks exploding in the foreground.

Eskildsen began his photographic career as an apprentice to the Danish Royal Photographer Rigmor Mydtskov. In 1994 he moved to Finland to study photographic book-making at the University of Art and Design in Helsinki, graduating with an MA in photography in 1998.

As well as gallery exhibitions of his work, much of Eskildsen's output is in the form of books, often based on extensive travels throughout the world.

WU1043
Tom Hunter
The Fall of the Night
C-Type Print
2017

This is one of a series of works called Unheralded Stories, which explore the artist's local area of Hackney in east London. It is a photograph of a man wearing a mouse mask, who sits on a wall by the side of a road. Behind him are a series of derelict shops. Hunter uses the imagery of iconic paintings to show the local myths, covert struggles and secret dreams of Hackney's inhabitants. This work was loosely based on the painting 'The Fall of the Rebel Angels' by Luca Giordano. The background is important: the shop selling Persian rugs, signifies an Aladdin's cave where magic carpets take you on magical journeys and the artist includes a light hearted joke: a shop sign with 'Probably The Best Artwork in the World'.

Born in 1965 Tom Hunter is a photographer and filmmaker. He studied at the Royal College of Art, where in 1996 he won the Fuji film photography prize. He has been included in many group and solo exhibitions. Untold Stories was exhibited at the Mead Gallery in Autumn 2011.

WU1044
Bettina Von Zwehl
Made up Lovesong, Part 10
C-Type Print
2017

In the Made up Lovesong series of works Von Zwehl reprises the tradition of painted portrait miniatures but in photographic form. Part 10 depicts a side view of a woman, facing left. Her hair is braided and she is wearing a v neck black top with necklace.

Bettina Von Zwehl was born in Munich, Germany in 1971. She now lives and works in London. Von Zwehl studied photography at the London College of printing before gaining a Master in Fine Art Photography at the Royal College of Art in 1997. She has gained an international reputation for photographic portraiture. Her work has been exhibited nationally and internationally in both group and solo shows. Her works are held in many public and private collections including the Arts Council and The National Portrait Gallery.

WU1045
Simon Roberts
Outdoor Market in Grozny, Chechnya, Russia, 2005
C-Type Print
2005

This photograph is one from a series of works called 'Motherland'. Roberts journeyed across Russia for twelve months in 2004 – 2005, to examine what it means to be Russian in the 21st century. This view is of the town of Grozny that was ravaged during the armed conflict between Chechen Separatists and the Russian Federation. Roberts seeks to show the resilience of the population in establishing a thriving market against a background of devastation. The photograph depicts a busy market scene surrounded by bullet marked and bombed out buildings.

Born in 1974, Simon Roberts originally studied geography and it was on a field trip that he first visited Russia. Subsequently he studied photography and decided to embark on a career in documentary photography. He selects the stories and areas that interest him so that he has complete freedom and is not constrained by commissions.

WU1046

Sally Smart

The Pedagogical Puppet, Cutting and Tearing No.1

Archival Ink on Paper

WU1047

Sally Smart

The Pedagogical Puppet, Cutting and Tearing No.2

Archival Ink on Paper

The 'Pedagogical Puppet' series of photographic prints utilises shadows of people and puppets as well as the cut-out forms characteristic of Smart's work. A sense of performance imbues Smart's work: she shows figures performing with each other and the viewer becomes complicit in watching this performance.

Born 1960 in Quorn, South Australia, Smart studied at the Victorian College of the Arts, Melbourne obtaining a Post-graduate Diploma (Painting) in 1988 and a Master of Fine Arts degree in 2008. She lives and works in Melbourne.

Her practice spans a range of media, including felt cut-outs, painted canvas, drawings, screen-printing, printed fabric and photography. She is a prolific artist having exhibited frequently and extensively throughout Australia and internationally since 1998.

WU1048

Tessa Traeger

Chemistry of Light No.21 Indian Famine in Marwari Glass Negative c.1900

Giclee Print

This work was inspired by a large collection of glass plate negatives, bequeathed to the artist by her Great Uncle Godfrey. She received the bequest in 1971 but put it to one side thinking it would be a good project for her retirement. In 2013, concluding that a photographer never retires, she turned her attention to the collection. Many of the chemicals on the plates were beginning to break down and she was fascinated by the resulting effects which with careful lighting she has accentuated and captured within her prints. The image is a negative of a photograph containing mainly women and children, in Indian dress, grouped as if posed for the camera.

Born in 1938, Traeger studied at the Guildford School of Photography and Fine Art and initially became renowned for her still life photography as well as for commissions relating to food and fashion. She worked for Vogue magazine for sixteen years and was employed by many major advertising agencies and other clients in London and elsewhere in Europe.

Exhibitions of her work have been mounted in London, Hamburg and New York and she has been represented in numerous group shows elsewhere. Public collections which feature her work include the Citibank collection, National Portrait Gallery and Tate in London, the Bibliotheque Nationale de France in Paris and The Metropolitan Museum in New York.

WU1049

Andy Summers

Street Urchin, Buenos Aires

Digital Print

Summers prefers to work in black and white and uses his camera to record evocative images of scenes encountered in his extensive travels as a musician. In this photograph he captures a poignant image of a homeless boy alone at night in the streets of Buenos Aires.

Born in 1942, Andy Summers is perhaps best known as a musician and as a member of the band The Police. He began photography in 1979 and has published several collections ranging from images of the band to photographs taken whilst touring in a wide range of places from Tokyo to Bolivia.

Examples of his work have been included in photography exhibitions at international venues in Europe, the USA and Canada.

WU1050

Suzanne Moxhay

Holt

Archival Digital Print

2012

Holt comes from a series of four works called 'Diorama' created in 2011 and 2012. The series grew out of images Moxhay took of dioramas in the Natural History Museums of New York and London. This photograph depicts an image as if seen through a hole in a brick wall. The landscape beyond is filled with items including a set of antlers, the corner of a television set and a rusting pipe.

Born 1976, 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.

WU1051

Murray Robertson

Vigil

Woodcut

Vigil is a bold woodcut in bright red and blue. The woodgrain provides a texture to the work much like that of Ken Kiff's *Woman Waves* and *Flowers* which is also in the Art Collection. Much of Robertson's work reflects his interest in nature. Vigil depicts a man caught between nature and industry. The man holds on to the top of a tree with a snake in his hand. In the other hand he holds a pitchfork. He is caught by a chain connected to his leg. Behind him are industrial chimneys and smoking stacks.

Murray Robertson was born in Sunderland in 1961. He gained a BA in Fine Art and a post graduate diploma from the Glasgow School of Art. He works as Master Printer at the Glasgow Print Studio where he carries out research in printmaking, developing and experimenting with new techniques. His work has been exhibited widely in the UK and internationally. In 2017 he was elected a member of the Royal Glasgow Institute of Fine Arts.

WU1052

Craig McPherson

Clairton

Mezzotint

1997

Clairton was the site of what was the largest coke-producing facility in America until its eventual decline in the 1980s. This dramatic industrial night time scene, printed on green paper, is a perfect example of the power of the mezzotint to express the atmosphere and poetry of what McPherson saw as "the last vestiges of the great Rust Belt and the heroic American experience that built this country."

McPherson was born in 1948 in Wichita, Kansas. He studied at the University of Kansas, receiving a BFA degree in 1970 after which he was employed by the National Endowment for the Arts as a lecturer and curator. In 1975 he moved to New York and began to pursue his own career as an artist. Over time he developed skills in a range of formats and media, notably as a painter of murals and a printmaker.

His work is included in many of the most important public collections in America, the UK and elsewhere.

WU1053

Daniel Lang

Street Light

Screenprint

1973

This is an atmospheric image of an empty, tree-lined road at night, the shadows punctuated by patches of light and colour from the street lighting. For the viewer of this scene, the absence of any human presence contributes to the sense of mystery and latent drama.

Lang was born in Tulsa, Oklahoma in 1935 and studied at the University of Tulsa (B.A. Fine Art) and the University of Iowa (Master of Fine Arts).

He initially established a studio in New York producing paintings and etchings featuring landscapes and urban architecture inspired not only by America but by Italy where he established a base in Montone in Umbria. From 1978 Lang spent half of each year in each place. While based on observations of specific locations, his works, according to art critic Rolando Bellini, "contain universal elements and values which have a poetic force with the power to engage the viewers' feelings and imagination"

He has exhibited widely at venues in the USA that include the Chicago Art Institute, Denver Art Museum, Library of Congress and the New York Museum of Art, In the UK his work has been shown at the the Hunterian Gallery at the University of Glasgow and the Victoria and Albert Museum.

WU1054

Roberto Gonzalez-Fernandez

Fachada

3 Plate Lithograph

Fachada depicts the façade of a building in black and white. A figure looks out from the large window on the ground floor.

Fernandez was born in Monforte de Lemos, Spain in 1948 and studied Fine Arts at Escuela de Bellas Artes de San Fernando, Madrid from 1969 to 1974.

His practice includes photography and printmaking as well as painting. The male body has been a prominent feature of his painting, depicted in a highly realistic style, frequently exploring his own life and experiences to convey powerful emotion. Fernandez often makes references to art historical sources in the encounters and people he portrays.

In 1977 he moved to Edinburgh and still alternates between there and Madrid, exhibiting regularly in both capitals as well as numerous other venues throughout Europe and America. His work is included in many public and private collections including the National Library in Madrid; the Museum of Fine Arts, Coruña; the Victoria and Albert Museum, London; Kelvingrove Art Gallery, Glasgow; the Edinburgh Arts Centre; Dundee Art Gallery; the Scottish Arts Council Collection; the Forbes Collection, New York and the AT&T Collection, New York.

Gift from the Estate of Tony Carter through the Contemporary Art Society

WU1056

Tony Carter

Crown of Thorns (J Robert Oppenheimer's Dilemma)

Fire extinguisher, Metal bracket, steel ruler

2011

Carter described himself as "a still life artist of an unconventional kind", the 'found objects' which he assembled for this sculptural still life may at first sight seem random but characteristically each has symbolic meaning which underlies the work and is referenced in its subtitle.

J. Robert Oppenheimer was a physicist and the leader of the team which developed the atomic bomb which resulted in the destruction of Hiroshima and Nagasaki in Japan and effectively ended the Second World War. Soon afterwards it was learned that the Soviet Union had also developed an atom bomb and an urgent debate was begun in America about plans to build a more powerful weapon, the hydrogen bomb. An Advisory Committee, chaired by Oppenheimer, was set up to consider this and make a recommendation. The Committee unanimously voted against the idea but Oppenheimer's links with Communist groups led to his being accused of being a Soviet agent and stripped of his security status; his reputation as a hero who helped to bring an end to the war was replaced with that of enemy to the state. The advice of the Committee was rejected.

Carter's sculpture, with the fire extinguisher an analogy of quenching danger and the eagle and stars, emblems of America, all refer to and make a comment on this history.

Born in Barnsley in 1943, Carter studied at Newcastle University (1962-1966) on the course run by the innovative and hugely influential Richard Hamilton, founder of the Pop Art movement. Later he studied at Reading University at which point sculpture became the principal medium for his work, frequently using found objects. He explored the relationship between mundane objects and symbolism or metaphor.

Carter's works have appeared in numerous exhibitions, including solo shows at the Anthony Reynolds Gallery in London, Claudine Papillon Gallery in Paris, Kettle's Yard in Cambridge and the Imperial War

Museum, London. His work was included in the survey exhibition Making It: Sculpture in the 1980s, held at the Mead Gallery in 2016.

Gift from Aarhus University

WU1059

Erik A. Frandsen

Untitled

Lithograph

This work is an example of what has been a recurrent subject in Frandsen's work, flower paintings; they have a long and venerable place in art history, though in his case they do not involve prize blooms or tasteful arrangements. The flowers (or sometimes weeds) appearing in his paintings and prints may be casually arranged, occasionally wilting but always located in specific contexts, the interior setting is important in underpinning what he sees as the main themes in this aspect of his work: "intimacy, relationships and home life".

Born 1957 in Randers, Denmark, Frandsen's artistic career began with practical experience he gained between 1976 and 1979 when he travelled to Greece to study ceramics and then to Italy where he trained as a sculptor at Carrara before moving to Paris where he engaged in graphic art. After moving to Copenhagen in 1981, where he founded an art collective, he developed an art practice which encompassed all of the skills gained through his early experience, together with painting, photography, mosaic and lithography.

He has exhibited widely over the past forty years; in 1992 he was represented in Documenta IX in Kassel and in 2010 he was among other artists, including Olafur Eliasson and Jesper Christiansen invited to decorate Frederik VIII's Mansion in Copenhagen. Awards received in Denmark include the Eckersberg Medal, the Thorvaldsen Medal and the State Art Fund's lifetime achievement award.

Commissions

WU1055

Jooney Woodward

Sir Richard Lambert

C-Type Print

2017

Sir Richard Lambert was born in 1944. He studied History at Balliol College Oxford. A Journalist and business man he joined the Financial Times newspaper in 1966. In 1982 he moved to New York as Bureau Chief and a year later returned to the UK as Deputy Editor. From 1991 until 2001 he was the Editor for the paper. From June 2003 to March 2006, he was one of the nine members of the Monetary Policy Committee of the Bank of England. In 2004 he was awarded an Honorary degree by the University of Warwick. In 2006 he became Director-General of the Confederation of British Industry and in 2011 was knighted for service to business. This photograph commemorates his tenure as Chancellor of the University of Warwick 2008-2016.

This photograph was taken at the British Museum in the room where the Trustees meet. In the background is a portrait, painted by David Allan in 1775, of Sir William Hamilton (1730-1803) with the smoking Vesuvius in the background. Hamilton was a British Diplomat, antiquarian and archaeologist. He was Ambassador to Naples, 1764-1800 and he bequeathed much of his collection of classical antiquaries to the British Museum. Sir Richard holds an iPad and on the table is his mobile phone as

well as pen and paper, echoing the paper held by Hamilton. When Woodward met Sir Richard to arrange the date for shoot, she noted that both he and the Curator used digital diaries whereas she used a paper one. Also on the table is a white coffee cup. The table is somewhat scuffed and scratched in contrast to the elegance of the room. It is a place where work is done. Light streams in from the long Georgian windows on the left, the antique chandelier hanging on the right is unlit.

Jooney Woodward is a British photographer who was born in 1979. She studied at Camberwell College of Arts. In 2011 Jooney won first prize in the Taylor Wessing Photographic Portrait Prize held at the National Portrait Gallery. She is renowned for portraying the British at leisure and in particular exploring the relationship between people's lifestyles and their identity.

WU1066
Paul Brason
Sir Nigel Thrift
Oil on canvas
2018

Sir Nigel Thrift was Vice Chancellor of the University of Warwick from 2006-2016. He is portrayed sitting side on with his head turned to face the viewer. He is casually dressed and wears a white open-necked shirt. His hands are interlaced in his lap. In the background there is a small sideboard and above that, the left hand corner of a large work of art. The reflection of a window opposite the figure can be seen in its glazing.

Paul Brason was born in London in 1952. He studied at the Camberwell College of Art. Primarily a portrait painter he has painted many well-known public figures in addition to his private clients. In 1998 he won the Ondaatje award for portraiture and in 2000 he was elected as President of the Royal Society of Portrait Painters. His work is in many private and public collections including the National Portrait Gallery.

Purchases

WU1057
Vandy Rattana
Bomb Ponds, 2009, Kompon Thom
C-Print Photograph
2009

This photograph is part of Rattana's Bomb Ponds series made in 2009 which focussed on the results of America's secret bombing campaign in Cambodia during the Vietnam War. Now, with the passage of time and the recovery of the local landscape, the bomb craters appear innocuous, though nearly fifty years later they still fill with toxic water during the rainy season. The artist's lyrical and understated images are an ironic and poignant testament to an overlooked, traumatic history of unwarranted violence.

Bomb Ponds was exhibited at the Hessel Museum of Art, New York in 2010 and the Asia Society, New York in 2013. In 2012 it was acquired for the Guggenheim Global Art Initiative, supported by the Swiss bank UBS, which aims to give international exposure to contemporary art from South and South-East Asia, Latin America, the Middle East and Northern Africa.

Born 1980 in Phnom Penh, Cambodia, Rattana initially began his university studies in law but after two years, in 2005, he left the course to study photography; he had become interested in the work of a group of photojournalists who documented the effects of the Vietnam War and of the Khmer Rouge regime under the rule of Pol Pot in Cambodia (1975–1979). In 2007, with five other artists he founded the activist art collective Stiev Selapak (Art Rebels) in Phnom Penh, establishing workshops, residencies and collaborative art projects.

WU1058
John Stezaker
Scarecrow
Photo-collage
2015

Film stills are often used by Stezaker as material for his collages. In *Scarecrow* he assembles sections of many different photographs to create a scene incorporating numerous people - groups and individuals - apparently watching a performance against what seems to be the back of a derelict building. The centre of attention is a skipping man onto whom the head of an effigy (presumably a scarecrow) has been superimposed, as well as onto one of the dressmaker's dummies on the right. This ambivalent scene evokes a wealth of possible associations and interpretations.

Born in 1949 Stezaker studied at the Slade School of art, graduating in 1973 and immediately becoming part of the burgeoning conceptual art movement. He was strongly influenced by surrealism, which is reflected in the works he creates through his manipulation and transformation of found photographs. He is acutely aware of the magnitude and ubiquity of mass media images in contemporary culture and it is from these that he appropriates the raw material for his work.

Since his first exhibition in 1970 Stezaker steadily attracted increasing critical acclaim, by 2018 he had been granted more than eighty solo shows throughout the UK, Europe, America and Australasia and has featured in numerous group exhibitions throughout the world. His work is represented in many notable public and private collections. Following his retrospective exhibition at the Whitechapel Gallery in London in 2011 he was awarded the Deutsche Börse Prize.

WU1060
Lucy Tomlins
Concrete Country in Red
Corten and Mild Steel
2018

This sculpture is the most recent of a suite of three sculptures made by Lucy Tomlins, *Concrete Country in Red, White and Blue*. *Concrete Country in White* is made of concrete and is in Grizedale Forest. *Concrete Country in Blue* is made of painted steel.

Sited on an ancient field boundary, this oversized stile acts as both a barrier and a gateway. It separates the busy main campus with its traffic from the quieter, rural spaces around the nearby residences. Created from steel, the work fuses an image of the countryside with the materials of the built environment.

Born in 1979, Lucy Tomlins completed her MA in Sculpture at the Royal College of Art in 2012. Her work is in the collections of the Forestry Commission (Grizedale) and the Zabludowicz Collection, London.

WU1061
Regis Chaperon
Hare
Thala Stone
2018

Chaperon presents us with the illusion of an Origami Hare. Origami is the ancient art of Japanese paper folding and comes from 'ori' meaning folding and 'kami' meaning paper. The shaping of the hare seems to have been created through the creasing and folding of a two-dimensional material rather than the carving of a solid block of Thala stone.

Régis Chaperon was born in 1974. He trained initially in France and then in Carrara, Italy, before completing a degree at the University of Valencia in Spain. He has exhibited in the UK, France, Germany and Spain. His work is in public collections in Germany and Italy.

WU1062
Jon Isherwood
Song (Version V)
Black Granite
2017

This work has been created using digital cutting technology. The narrowing and widening of the stripes make it seem as if the material of the sculpture has been stretched. It recalls black and white 'Op Art' prints made in the 1960s that aimed to deceive the viewer into thinking shapes were moving forwards and backwards.

Born 1960, Jon Isherwood studied at Leeds College of Art, Canterbury College of Art and at Syracuse University, where he graduated in 1987. He worked as a sculpture technician for Anthony Caro from 1988 - 93 as a participating artist at Caro's Triangle Artists' Workshop in New York.

He turned to working in stone in the 1990s and creates forms that have the sense of being compressed or squeezed, the distortions made more evident by the carving across the surface of the stone.

WU1063
Guy Stevens
Reclining Stone
Ancaster Weatherbed Limestone
2017

Reclining Stone is a variation on the reclining figure in the history of art. It references the work of sculptor Henry Moore (1898-1986) who used the reclining human form as a starting point for his large sculptures that became almost completely abstract. The artist has carved the work so that the mineral variations in the stone highlight the "head" and "knees".

Born in 1971, Guy Stevens trained at Chelsea School of Art. Much of his work is playful. This is the first acquisition of his work by a public collection.

WU1064
Lotte Thuenker
Black Cube
Limestone Petit Granit
2013

Painstakingly hand carved, the striations that span the surfaces of Black Cube, provide the look of corduroy fabric. The form appears soft and stuffed, like a cushion or footstool. On sitting upon Black Cube, its failure to squash brings back an awareness of the true nature of the material and its transformation through carving

Born in 1954, Lotte Thuenker trained as an architect in Berlin before becoming a sculptor. She moved to Lucca in Italy to study and has worked there ever since, setting up the workshop Studio Pescarella between Lucca and Carrara.

Her works have been shown in numerous exhibitions in Germany, Italy and Switzerland and is represented in private and public collections in Germany the Netherlands, Tunisia, USA and Hong Kong.

WU1065
Tom Waugh
Big Takeaway
Doulting Stone
2018

Using traditional techniques Waugh has transformed this ancient stone, originating from the Jurassic period, into the image of a light, pliable, paper takeaway bag. Echoing the carved drapery of antique statues, he suggests not only the possible objects inside the bag but the folds and creases of its manufacture.

Born in 1978, Tom Waugh started work as a stonemason in Bristol in 2000 and went on to study stone carving at the City and Guilds of London Art School. In 2007, he worked for Peter Randall-Page on the Seed sculpture for the Eden Project. Tom is the winner of the global Rise Art Prize 2018 sculptor of the year.

This is the first acquisition of his work by a public collection.

WU1067
Miriam De Burca
Deconstructing the North III: Grass
Ink on paper vellum
2013

This drawing in ink depicts a clump of earth complete with carefully detailed grass and weeds, which appears to have been thrown down onto the paper. Soil particles are scattered towards the edges.

Her work explores the psychology of territory and the persisting divisions in her homeland. Drawing is a critical part of de Burca's practice and vision. This work and WU1068 were part of a series of drawings de Burca created which document the plants inhabiting the grounds of Crom Estate and the

surrounding borderlands, an area with a fractious history. The botanical detail is politically charged with questions of ownership and rights over a constantly evolving ecology.

Miriam de Burca was born in Munich, Germany in 1972. She moved with her German mother and Irishfather to Ireland when she was three years old and continues to live and work there. She studied Fine Art at the Glasgow School of Art and completed a practice based Phd in Fine Art at the University of Ulster. Her work includes film, video, drawing and installation. She has exhibited internationally and her work is held in public collections including the Arts council of Northern Ireland and the University of Limerick. She is currently lecturer in painting and drawing at Burren College of Art, County Clare, Ireland.

WU1068
Miriam De Burca
Dolan Cillin Sample III
2017

Similar to WU1067, this drawing depicts another clump of detailed grass and soil.

The word Cillin in the title of this work, is defined as a 'little cell, little churchyard, or little burial ground', historically a Cillin was an unconsecrated burial place for children unbaptised at the time of their death.

WU1069 – WU1074
Cornelia Parker
Different Dirt (Found in America: Lost in Britain. Found in Britain: Lost in America)
Archival Inkjet prints
2008

Medieval to Modern
Unearthed in Surrey UK, Buried in Las Vegas USA

Hospital Pain Bullet
Unearthed in Vicksburgh Mississippi USA, Buried in Freud's back garden, London

11 Dog buckles
Unearthed in South Carolina USA, Buried in Petworth, UK

13 Military Buttons
Unearthed in Kent UK, Buried in Truth or Consequences, New Mexico

Lead indian and soldiers
Unearthed in North Carolina USA. Buried in Battle UK

Whistles and water pistols
Unearthed in Inverness UK, Buried in Birmingham Alabama USA

This series of six prints features images of objects exhumed from the ground. The artefacts were dug up by hobbyists and amateur archaeologists with the aid of metal detectors from various locations in the US and the UK. They were then sold as lots on eBay and bought by the artist.

She has scanned them in such a way that they seem to be hovering in mid-air; it recalls her other work like the walls of suspended stone and the suspended blown up shed. Opposite each image is the description that the detectorist wrote to sell the items on ebay. Some are matter-of-fact - others are idiomatic and personal. Each item was then reburied in specific sites on the opposite side of the Atlantic, in a kind of reverse archaeology.

Much of Parker's work uses these sorts of ready-mades, created or discovered by others, appropriated by her and repurposed in a formal, almost ritualistic way. Here, the process of loss, recovery and loss is evidenced through documentation. The objects themselves may not be found again or they may be found and lost again but these works assert that they exist somewhere in the earth.

Born 1956 in Cheshire; Cornelia Parker studied at Gloucestershire College of Art (1974-75), Wolverhampton Polytechnic (1975-78) and Reading University (1982).

Cornelia Parker is a sculptor and installation artist; her work frequently takes the form of large-scale installations which involve dramatic transformations of objects and materials which have an implied history. For her striking and original work *Cold Dark Matter: An Exploded View* (1991) she arranged for a garden shed to be blown up at the Army School of Ammunition; she then suspended the shattered and charred remnants in a gallery arranged in a ghostly shape of the original. The title refers to a scientific term for matter in the universe which can't normally be seen.

Other works have made use of historic objects and artworks such as stockings owned by Queen Victoria, JMW Turner's watercolour box and Rodin's sculpture *The Kiss*, which she wrapped in a mile of string. These interventions not only draw on the power of these objects but provoke in the viewer his or her personal associations and ideas.

Parker's work has been exhibited in and acquired by many major galleries throughout the world; she was shortlisted for the Turner prize in 1997.

WU1075

Zarah Hussain

Desert Night Sky II

Oil on gesso on panel

2012

In *Desert Night Sky II* Hussain has painted bright geometric patterns in a vivid range of colours including pinks, greens, red and yellows on a background of dark navy blue and a regular pattern of darker navy stars. The piece is filled with colour, pattern and light.

Born in Cheshire in 1980, Zarah Hussein combines Islamic geometry with the mathematics of multi-dimensional spaces. She is currently working on a major digital commission for Macclesfield and a solo exhibition for her gallery in Belgium. Her work is in public collections in Bradford, Oldham and Rochdale and in the collections of Paintings in Hospitals, the Princes Foundation and Expedia.

9. Capital Development and the Art Collection

Matthew Raw has been commissioned to make the ground floor façade of the new Faculty of Arts Building. A graduate of the Royal College of Art, his ceramic practice draws on narratives and imagery found in the built environment, in archives and in communities. He involves communities in his research and this helps to invest his work with a rich sense of

place - its history and its future. Previous projects include a tiled kiosk for the Seven Sisters Tube Station with the architecture collective Assemble, winners of the Turner Prize 2015.

Tine Bech has been commissioned to develop a proposal for the Warwickshire land near the new Sports Hub. Her work transforms environments and human behaviour through the creative possibilities of play and game making. She places the audience at the centre of her works, creating open systems, structures, and spaces for participation. Much of her work incorporates new technologies, reflecting the way that they are increasingly integral to our world. Tine Bech Studio has completed many significant commissions, most recently Light City, Baltimore MD (2018), European Capital of Culture Aarhus 2017, Cambridge e-Luminate Festival (2017), Shakespeare's New Place, Stratford-upon-Avon, UK (2016).

10. Collection Care

10.4

Staff continued to make appropriate checks and assessments before installation of any works from the collection in accordance with the art handling protocols that have been established.

10.5

Perspex covers were commissioned to protect a painting by Karl Weschke and two paintings by Alan Davie.

10.6

The majority of works on campus are in good or excellent condition. All sculptures were surveyed for safety.

Sadly, notwithstanding a year's research, study and conservation, it has been agreed that a painting that was vandalised is irreparable. *Exposed Painting - Zinc Yellow* by Callum Innes had graffiti in the unpainted part of the canvas and it is impossible to remove the marks completely. Discussions will continue with the artist about next steps.

After an exceptionally sunny and hot summer, it has been noted that some key works appear to be subject to fading. These include a painted sculpture, ink media and acrylic paintings. Conservation advice will be sought.

10.7

Conservators with whom we worked this year were all members of ICON.

10.9

We have taken advantage of the need to conserve two sculptures to relocate them.

Both fibreglass body of the sculpture by Michael Stallard and the steel frame of the sculpture by Paul Mount needed major restoration due to problems caused by the elements. The former moved to a site on Academic Square to open up this space to visitors while the latter will be sited adjacent to a path near the north-east lakes, once restoration is complete.

10.10

£14,570 was spent on conservation this year: an under-spend of £3,430 on the £18,000 budget. This was due to delays in completing payment for conservation of the sculpture by Michael Stallard at the end of the financial year. The budget for conservation in 2018-19 will be adjusted to take account of this expenditure.

10.11

The triage notes to mitigate the effects of handling damaged objects have been updated in line with the revised Emergency Plan.

10.12

The schedule of works for rapid salvage will continue to be held online as part of the Emergency Plan and updated as works are moved.

10.13

Lack of storage has been an ongoing crisis this year with the removal of key displays adding to the severe pressure of works in a very small store, designed when the collection was half its current size.

The need to manage a swift removal of large works from the Business School brought matters to a head and we were forced to buy commercial storage for a large painting.

Throughout this year, Estates continued investigations of a site for a new store, necessary when the Mead Gallery closes for two years.

10.13.1

The picture store was cleaned each term. Very few insects were trapped.

10.13.2

The air conditioning unit in the store ceased to function in June 2018. Nonetheless the environment remained completely stable.

11. Risk Management

11.4

The Emergency Plan was approved by the Art Collection Committee at the autumn term meeting 2017.

12. Financial Plan

Administrative & Professional Services Group (APSG) Works of Art BGTS-WA					
	2017/18 Adjusted Budget £000's	2017/18 Q4 Actuals £000's	2017/18 Variance of Q4 Actuals from Adjusted Budget £000's	%	Notes
Income		0	0		1
Expenditure					
Staff Costs	150	157	(7)	-5%	2
Other costs	154	201	(48)	-31%	3+4
Total Expenditure	304	359	(55)	-18%	
Gross Surplus/(Deficit)	(304)	(359)	(55)	-18%	

Notes

1. Income of £246 was received from sale of gifted works by William Rawlinson through Elizabeth Harvey-Lee.
2. The small number of staff mean that it is unlikely that we meet vacancy savings
3. Commission of civic artworks by the University appears as an overspend in this budget
4. The installation of the commission in Life Sciences took place over the end of the previous financial year and the start of this one. It is rolled into this year as an overspend.

13. Loans

13.1 Outward Loans

The painting *Red All Over* by Jeremy Moon was loaned to the Arts Council Collection exhibition Kaleidoscope. The exhibition was seen by a total audience of 80,219 people at four venues: Longside Gallery, Yorkshire Sculpture Park; Djanogly Gallery, University of Nottingham; Mead Gallery, Warwick Arts Centre; Walker Art Gallery, Liverpool.

By far the strongest painting in the exhibition is Cape Red (1965) by Jeremy Moon. Moon was probably the best painter of that generation, making work that was clear-cut and avoided the

iffyness and approximations that many of his contemporaries indulged in. He was influenced by American art, as were the others, but he was the only one that seems to have worked out the pertinence of shape in the development of pictorial abstraction.

David Sweet, ABCrit

13.2 Inward Loans

During 2017-18 the one year loan of *Acrobats* by Barry Flanagan was negotiated with the Flanagan Estate and Waddington Custot, ready for installation in Summer 2018.

The loan of two sculptures by Jake and Dinos Chapman has been negotiated for the academic year 2019-2020

13.2.2

The loan of two works by Mike and Jane Tooby has been renewed until March 2021.

14. Staff

14.2

Our long-term volunteer and Curatorial Associate, Mel Lloyd-Smith, has moved away from the region. He continues to support the Art Collection by working on regular updates of information on the website and contributing to texts for labels and panels.

15. Succession Planning and Development

For much of the spring term, the Curator was on sick leave. It is to the credit of the Deputy Curator that the management of the Art Collection continued seamlessly with decisions taken in a timely and considered way.

15.1

Staff continued to participate in weekly 1:1 meetings with line managers and in weekly team meetings. Notes were kept of 1:1 and weekly meetings and the minutes of the latter were circulated to the senior managers in Warwick Arts Centre with responsibility for creative learning, finance, marketing, programming, and operations.

The Deputy Curators and the Curator continued to attend meetings of the Arts Centre Management Team. The Deputy Curator of the Art Collection suggested that since much of these meetings were occupied by information dissemination, she could receive relevant details through the wider team briefings at our weekly meetings. It was agreed that she need no longer attend.

15.3

Training was undertaken for key operational tasks:

- Disability Awareness Training
- GDPR Awareness Training

- Ladder Training
- Risk Assessment Training

All staff participated in annual personal development reviews. Due acknowledgement was made of the excellent way the two Deputy Curators covered for the Curator during her sick leave.

All staff agreed that success in their current jobs and any career progression was dependent on opportunities to see and discuss artworks.

Visits included:

- Asthall Manor Sculpture Garden
- Arts Council Curator's Day, Cambridge art institutions
- Artist's Talk: Christiane Baumgarten
- Chatsworth Sculpture
- Coventry Biennial
- Folkestone Sculpture Triennial
- National Trust Midlands Region Consultation
- New Art Centre, Roche Court, Salisbury
- Rachel Ara studio visit (digital artist in residence V&A)
- John Newling studio visit
- Matthew Raw studio visit
- Re-opening of Hayward Gallery, London
- Re-opening of Kettle's Yard, University of Cambridge
- Tate Liverpool (John Piper)
- Tate St Ives (Rana Begum)
- Venice Biennale
- Victoria & Albert Museum Research Institute

16. Sustainability

16.1

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

16.2

Collections and delivery of works of art were grouped to minimise transits, most collections and deliveries on campus were managed without the use of vehicles.