

University of Warwick Art Collection
Annual Report 2019-20

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 fosters 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.

MANAGEMENT

The Annual Report and the Collection Forward Development Plan were approved by the Art Collection Committee. At the autumn meeting in December 2019, the Committee noted the need for clear targets to inform and measure success and these were developed and included in the plan.

a. Committee

During the year, the Curator worked with members of the Coventry City of Culture 2021 team to recruit two young people from the city to join the Committee. The difficulty in achieving this reflects the actual and perceived barriers to developing the range of voices in our management structure. Lockdown and furlough exacerbated difficulties and reinforced the lack of strong connections to local community networks. However, conversations will continue within a wider framework across Coventry in 2020-21 with the aim of successfully recruiting two members of the Young Talent cohort to these positions by spring 2021 and supporting their experience and development.

An induction to the work of the Art Collection was provided for Michael Irvine, Deputy Head Teacher of Westwood Academy.

Due to the Covid-19 pandemic and the furlough of the Art Collection team, the summer term meeting of the Art Collection Committee did not take place. This would have been the last meeting

attended by Mel Lloyd-Smith as the community and education representative of the Committee and Penny Egan as the Council representative of the Committee.

b. Accreditation

The University of Warwick Art Collection submitted its reapplication for Accreditation by Arts Council England at the beginning of December 2019. This is a challenging but ultimately useful exercise to ensure that all policies and procedures are up to date and supported by evidence and evaluation. In particular, this year's return demanded a more forensic scrutiny of access initiatives.

Due to the Covid-19 pandemic, assessment has been delayed. All accredited museums have had their award status extended for an additional 12 months to 1 April 2022.

c. Sector Development

University

The resource constraints that affect the Warwick Art Collection encourage us to find new solutions and approaches to deliver our ambitions. As a result, we are regarded as one of the leaders of the sector – in November 2019 we welcomed staff from the University of York to discuss the management of our art collection.

Working with UCL, the Curator organised a conference for curators of those university art collections that address the public realm. Informed by consultation with delegates in autumn 2019, the conference took place on the 21 January 2020 and addressed three key issues identified by the sector: governance, commissions and audiences. We surpassed our target of 40 delegates and, following the conference, planned to develop a tool kit to address challenges. This will be revisited post Covid-19 pandemic.

Coventry

It has been acknowledged that the visual arts are largely absent from the Coventry Cultural Strategy. The Coventry Art Forum includes Culture Coventry, the City Council, independent visual arts organisations including Artspace, Coventry Biennial, Coventry-Dresden Art Exchange, Ludic Rooms, Meter Room and the city's two universities. Supported by Arts Council England, this group worked with a consultant to workshop citywide consultation and then development of the strategy by the group. Following completion of the workshops, development of the strategy was paused due to the Covid19 pandemic

Midlands Innovation

Following the conference of University Curators in January 2020, a plan was developed with the other members of the Midland Innovation Universities to address issues around the siloed governance of collections. A workshop for university senior staff was planned by the Curator and the Curator of Loughborough University, to be held at Birmingham University. This was cancelled due to the Covid19 pandemic.

d. Management Structures

The Registrar confirmed the move of management of the Art Collection from the Professional Services Group to the Campus Commercial Services Group.

In the autumn term 2019, the Curator worked with the governance team to identify the route for formal approval to site works of art in the public domain. This aimed to align commissions more closely with the University masterplan and gives authority, confidence and support to all involved in the commissioning process.

e. Acquisitions of works of art

The approval of the acquisition of works of art is one of the terms of reference of the Art Collection Committee. The following works were formally approved. See 4a for narrative and Appendix 1 for museum descriptions.

WU1081

Lakwena

The Best is Yet to Come

2018

Colour screenprint and gold leaf

WU1082

Joanne Risley

Pollen Bomb

2017

Corten Steel

Gift of alumnus

WU1083

Bill Woodrow

L'Usine L'Usine

1984

Enamel paint 2 Renault cars and 3 Renault car bonnets

Gift of Private Collector

WU1084

Merete Rasmussen

Perpetual Red

2015

Painted bronze

Purchased with funds from the National Automotive Innovation Centre

WU1085

John Akomfrah

Untitled from Auto da Fe

2016

C-type print mounted on Dibond

Gift of the Contemporary Art Society

WU1086

Katherine Jones

The Vanishing Land

2010

Collagraph and block print on paper

SECURITY

The Curator and the Head of Campus Security met to discuss security systems and procedures during the first half of the year.

During the first lockdown, it was agreed with the Insurance Manager that the Security teams would ensure that all buildings with works of art on display would be visited at least once a week. The Emergency Plan was updated to reflect contact arrangements while staff were furloughed. Plans were made to postpone the audit of the Art Collection and shared with the insurers.

Until April 2020, there were no security incidents in this academic year. We investigated reports of water leakage in the Art Store but until the audit of the Art Collection, tentatively scheduled for July 2021, we cannot confirm that all works are secure.

The quinquennial revaluation of the Art Collection was paused due to the Covid19 pandemic.

ART COLLECTION MANAGEMENT

a. Acquisitions

Two works by artists of colour were acquired this year: a print by Lakwena that speaks to the 1960s pop prints in the Art Collection as well as to street art and a photograph by John Akomfrah. The latter comes from his series that explores historic migrations and connects to a wide range of work by artists within the Art Collection including Zarina Bhimji and Bernard Schottlander.

b. Outward Loans

Outward loans this year show how the international nature of our Art Collection supports local arts organisations. The following loans took place:

Exhibition and dates	<i>Coventry Biennial</i> , October 2019 – February 2020
Borrower	Leamington Spa Art Gallery
Work	WU1010 Noémie Goudal, <i>Satellite I</i>

Exhibition and dates	<i>Radical Drawing</i> , October 2019 – January 2020
Borrower	Herbert Art Gallery Coventry
Work(s)	WU0560 Art and Language, <i>Map of a 36 square mile area</i> WU1067 Miriam De Burça, <i>Deconstructing the North III: Grass</i> WU1068 Miriam De Burça, <i>Dolan Cillin Sample III</i>

Exhibition and dates	<i>The American Dream: Pop to the Present</i> (continuation of the British Museum exhibition), 2020-21
Borrower	CaixaForum Madrid, November 2020 – March 2021 CaixaForum Barcelona, April 2021 to August 2021
Work(s)	WU0641 Andy Warhol, <i>Birmingham Race Riot</i>

The following loans were approved in 2019-20. The Committee subsequently approved changes to exhibition dates changed due to the Covid-19 pandemic restrictions.

Exhibition and dates	<i>Lithographic Fever</i> , 3 April 2021 – 31 October 2021 (new dates)
Borrower	Fry Art Gallery, Saffron Walden
Work(s)	WU0327W Allin Braund, <i>Riverside, Winter</i>

Exhibition and dates	<i>Modern Mercia- Post War art in Coventry and Warwickshire</i> 14 May 2021 – 19 September 2021
Borrower	Leamington Spa Museum & Art Gallery

Work(s)	WU0418c John Hutton <i>Untitled</i> Handling collection: Bernard Schottlander 3B Series 1 Maquette
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Exhibition and dates	<i>On Colour</i> , 3 July – 31 October 2021
Borrower	Compton Verney, Warwickshire
Work(s)	WU0113 Patrick Heron <i>Orange and Lemon with White</i>

Exhibition and dates	<i>The Expressive Mark</i> , (Specific rearranged dates yet to be confirmed) November 2021 – April 2022.
Borrower	Stanley and Audrey Burton Gallery, University of Leeds
Work(s)	WU0771 Albert Irvin <i>Albion</i>

c. Inward loans

L01/19	L02/19
Jake and Dinos Chapman	Jake and Dinos Chapman
<i>The Good</i>	<i>The Bad</i>
Corten Steel	Corten Steel
2007	2007

In September 2019, two dinosaur sculptures *The Good* and *The Bad* by Jake and Dinos Chapman, on loan from Blain Southern and the Cass Sculpture Foundation were installed on campus. The sculptures formed the centre of two new public Art and History trails across campus, titled *Walking Through Time*. These trails and activities replaced the Mead Gallery exhibition programme during the rebuilding project. See 9b below.

During 2020, the management of the loan reverted to the Artists' studio. The two sculptures were scheduled to be returned to the studio in May 2020. With the Covid19 pandemic, the studio kindly agreed to extend the loan until 31 August 2021.

Four large paintings are on loan to the University Art Collection from private collectors. The loan agreement for the large painting L01/17 *Deir el Bahri* by Karl Weschke was reviewed and has been extended to February 2022.

d. Inventory and Annual Survey

The full inventory and annual survey of the Art Collection took place in summer 2019. All works were present.

88% of the Art Collection is on display. The results of the survey are tabulated below.

Condition of 2D works	Number of works	Number of works in 2018 survey
Excellent	817	744
Good	84	69
Fair	14	20
Poor	1	2

Condition of ceramic works	Number of works	Number of works in 2018 survey
Excellent	113	113
Good	11	11

Fair	4	4
Poor	7	7

Action points from the survey:

a. Thrips

These small insects enter framed works through minute spaces in dust seals or in the frame slips. Once inside the glazed work, they cannot find a way out and die. Sometimes, their decayed bodies leave stains on the works. In particular, a major infestation was noted in two works:

WU0555c	Peter Sedgley	<i>Yellow/White</i>
WU0556c	Peter Sedgley	<i>Black/Green/White</i>

b. Moves

For their security and preservation, four works required moving:

WU0631	Michael Porter	<i>Fungus on the Ground</i>
WU0652	Yoko Ono	<i>2/3 of a glass key multiple</i>
WU0776	Richard Kidd	<i>Scree Run</i>
WU0777	Jared Fisher	<i>Radar Painting</i>

c. Specialist Conservation required

WU0082	Jack Bush	<i>Charcoal Band</i>
WU0083	Jack Bush	<i>Josephs Coat</i>

See section 6, for actions

5. DOCUMENTATION

All documentation is up to date. See Appendix 1.

a. New marking system

Updated conservation guidance on marking ceramics collections led to a project to remove accession codes from 132 works and replace them with codes written in Paraloid B-7 for improved stability and longevity. The process itself is lengthy and was planned as a weekly activity over the course of the year. The majority of the works in the store have been marked. The remaining works on display will be addressed when working on campus is practicable again.

b. Copyright

The copyright agreements with DACS that allow us to publish images of artworks on the Art Collection website were renewed in December 2019. The next review is in 2021.

New copyright agreements were arranged for four new works:

WU1081 Lakwena *The Best is Yet to Come*

WU1082 Joanne Risley *Pollen Bomb*

WU1084 Merete Rasmussen *Perpetual Red*

WU1085 John Akomfrah *Untitled from Auto da Fe*

6. CONSERVATION

a. In-house

The survey informs the conservation programme and the weekly cleaning programme for the year. Thrips are a perennial problem and the Art Technician has a regular session each week to deframe a work, clean out the thrips and replace the glazing and dust seals. Before lockdown, the Art Technician removed thrips from 17 affected works.

b. Reframing

The following works were reframed:

WU0358W Leslie Goodwin *Saints' Day, Spain*

WU0362W John W Wells *Storm Clouds*

WU0372W Kenneth Long *Industrial Landscape*

WU0558 Francois Morellet *Silver on Black*

c. Remounting

WU0160 Victor Pasmore *Points of Contact No.4*

This large print was remounted following conservators' advice to cover the fading signature. It was suggested that the ballpoint pen signature could have been affected by previous conservation treatment, some decades ago, to clean the print.

WU0856 X/// 7 Paul Huxley

The print had slipped from its mount so a mount with new hinges was installed.

d. Painting conservation

An ICON registered painting conservator assessed two paintings by Jack Bush in December 2019 and submitted a report on the course of action to limit damage. Surface dirt will be removed and the tension keys will be adjusted if possible. The works will need to be brought down from the wall for this to go ahead. This course of action will require external contractors with specialist scaffolding, as a seating pod has been placed below the works, which cannot be moved.

e. Sculpture conservation

The sculpture collection was cleaned and conserved by specialist sculpture conservators in September 2019. Their report noted that the steel sculpture WU0133 White Koan by Liliane Lijn was subject to algae growth in the deep shade of its temporary home at the Medical School and that the paint was flaking. Conservation is necessary before its relocation back to Warwick Arts Centre.

The Deputy Curator attended a course on sculpture care, led by Sculpture UK which explored concerns around storage and movement of works and provided useful networking opportunities.

f. Art Store

There were some technical issues in the Art Store involving the leaking of the humidifier and some false alarms. These were resolved by Security and Estates. The store was not full at any point this year.

7. USERS AND THEIR EXPERIENCE

Following the benchmark survey and report on the sculpture collection, commissioned from audience development research group Earthen Lamp in 2017, a second survey was proposed for summer 2020 to understand developments. This was cancelled due to Covid-19 and will now take place in summer 2022.

The Deputy Curator Art Collection attended access training provided by West Midlands Museum Development to explore initiatives that facilitate access by the widest possible range of visitors.

The Access Policy was presented to the Art Collection Committee at the autumn term meeting 2019 for approval. It addressed different forms of access and employment and training and provides a useful checklist for initiatives. See 8 below.

a. Physical access

With the focus of public displays centred on the Sculpture Park, we invited a group of people who use wheelchairs to evaluate how accessible it was for them. They were confused by the signage for parking for people with disabilities and felt that information could be more detailed, possibly in a separate guide, to identify dropped kerbs and different path surfaces. There was an interesting discussion whether it would be better to have wheelchair friendly paths to the work sited in Tocil Wood or whether this would disrupt the natural environment and it was better to glimpse the work through the tree canopy and think about the ideas it engendered. If the panel for this work beside the path contained a QR code, it could allow people who use wheelchairs to access digital files about the work although it was also noted that not everyone has access to digital media, particularly in a wood.

Information about paths and kerbs were written up and put online and in maps available onsite. Estates were informed about the confusion over the parking signage. Plans were developed to put QR codes on the panel for Tocil Wood but this was not implemented due to furlough. No data was captured of the numbers of visitors who use wheelchairs and this will be addressed in 2021-22.

b. Access to the Art Collection as a whole

Our target of 85% of the art collection on display was surpassed by 3%. We would have achieved a level of 90% if the Wellbeing Support installation in Senate House could have gone ahead as planned in April 2020. 27 works are still held in store for that purpose.

4% of works in store cannot be put on display. They include a small number in irretrievably poor condition for open display, the cover prints for print portfolios and works that are no longer socially acceptable for open display on a university campus. All can be viewed and studied online and in a safe environment adjacent to the Store.

Merely having a high percentage of the Art Collection on display, although an achievement, does not mean that people necessarily have access to it. We had planned to start to develop new strategies connected to developing policy of the University to open more foyers to people without university cards. This will now take place in 2021-22.

c. Access information

A Visitor Story was developed both online and in hard copy to provide information for a wide range of visitors with different needs. It incorporates information about access during building programmes which was also included on the website and in the hard copy Information Pack for visitors held at Warwick Arts Centre Box Office.

A Covid safety message was added to the website to discourage people from visiting the Sculpture Park during lockdown, in line with campus management.

d. Access for people who have sensory impairment.

Training in touch tours proved difficult to source. The Deputy Curator began discussions with RNIB to develop an alternative strategy of hard copy resources for people with visual impairment and for those leading tours of groups that include people with visual impairment.

e. Access to information and ideas

The focus on the Sculpture Park includes a roll-out of interpretative panels for works of art in the landscape. Panels were produced for the following works:

- WU0409 Richard Deacon *Let's Not Be Stupid*
- WU1008 Alec Finlay *Global Oracle*
- WU1011 Laura Ford *Cat 1*
- WU0904 Allen Jones *Untitled*
- WU0908, WU0909, WU0910 Atsuo Okamoto *Forest Planets*
- WU0051 Peter Randall Page *Dark at Heart*
- WU0757 Peter Randall Page *Flayed Stone*
- WU0196 Bernard Schottlander *3B Series I*
- WU1082 Joanne Risley *Pollen Bomb*
- WU0133 Liliane Lijn *White Koan*

Backpacks were updated with guides to the new trails and supporting material – there were 106 participants. They were all asked to complete a short survey to evaluate the product and inform future plans. Feedback was that we had provided too much and it would be better to allow people to choose a single activity rather than carry a lot of support materials and information that were not used. The backpacks were stripped out.

Four new back packs that address sensory overload were created in March 2020. It was planned that borrowers would be asked to complete a short survey to evaluate the product and inform future plans.

Four informal, curator-led talks and tours and one specialist talk were given in the autumn term. Visitors were asked to complete a short survey to evaluate the event and inform future plans. See 9.

f. Access to culturally diverse artworks and activities

More culturally diverse activities were included in the visual arts offer for the Winter Family Day. They included hand henna painting and Rangoli. Take up was good with a total of over 1200 participants taking part in creative activities. All families were given Sculpture Park leaflets.

We continued to focus acquisitions on works of art by more diverse artists than are currently represented in the Art Collection. Acquisitions this year included works by Lakwena and John Akomfrah.

The Curator researched the work of young international artists developing a shortlist of 40 for consideration for exhibition in autumn 2021 in the Mead Gallery and a shortlist of 5 for consideration for acquisition by the Art Collection in 2020-21-22.

g. Offsite access

Borrowing organisations that requested loans were asked to provide information about access and inclusion strategies to encourage a wider range of visitors.

h. Access using digital platforms

The website was updated with new access information as it became available. We were able to advertise for student support through the Warwick Intern Programme that offers paid work experience. We had 10 candidates who were prepared to review digital platforms and apps to identify what we might use to share information and encourage feedback and discussion. Due to the Covid-19 pandemic, the programme was later cancelled.

MARKETING

The BBC produced a short feature on the University of Warwick Sculpture Park for Countryfile. It was broadcast on Sunday 25 August 2019. It advertised the Sculpture Park as a free, open offer where children could engage with art and nature.

The Sculpture Park and weekend participatory workshops, talks and tours were advertised at Family Days, at offsite events such as Splat Festival, Art in the Park and Coventry Welcome Week and in our print and on our website.

The new Sculpture Park Trail leaflet was distributed to local arts venues. Apart from the BBC, we have no significant investment in marketing and the Sculpture Park is usually promoted on the back of other activity rather than as a destination in its own right. City of Culture presents an opportunity to change this in 2020-21.

ACTIVITIES AND AUDIENCES

a. Campus Displays

All the departments who asked for new displays were asked to help construct a brief for the displays in terms of how the space was used, who used the space and what the departments hoped to communicate through the display.

Seven new displays (see Appendix 2) were created within buildings before lockdown and furlough curtailed activity in March 2020. Of particular note are:

Physics

The brief was to create a useful and interesting focus for open days when visitors are corralled in the long concourse. A display of artworks that related to key concepts within the department's teaching, such as electromagnetism, was developed.

Philosophy

The brief was to curate a display for the central administration office which is the first point of contact for visitors. It should complement works already in the department and act as conversation points. The works selected by Henry Moore, Yoko Ono and Bill Woodrow which all addressed sculpture in more conceptual terms. The department responded: "they make a world of difference to our space".

Centre for Lifelong Learning at Westwood

A new display of figurative works was developed. This included works from the Coventry College of Education that highlighted post-war pedagogical theories about the creation of stimulating environments for learning to those attending evening courses.

Social Sciences

A display was developed for the newly refurbished space on the ground floor. High computer tables and chairs had been added to encourage students to study and congregate here prior to lectures. The works chosen had to work within this challenging space and explored ideas about sea and landscape.

b. New Trails

To maintain a visual arts offer for current audiences while the Mead Gallery is redeveloped, another two trails were designed and launched in autumn 2019. The two trails, called *Walking Through Time*, focused on popular aspects of local history and were designed to appeal to family audiences.

The *Highway Robbers' Trail* runs through the valley of the Canley Brook at the bottom of Gibbet Hill and constructs a narrative around the sculptures in this area. The *Dinosaur Trail* takes in the sculptures near the ancient archaeological sites on campus and takes people through Cryfield and round to the new Sports Hub and the siting of the dinosaur sculptures by Jake and Dinos Chapman.

The children's illustrator Helen Cann was commissioned to draw a map and to create seasonal field guides for these trails. 5000 copies were distributed. Feedback was invited through touch points at the Creative Learning Space. Two family Dinosaur Days with local artists were cancelled in May 2020.



c. Feedback and metrics

As far as possible, visitors were invited to leave feedback through various touch points at the Box Office and in the Creative Learning Space. Groups attending the guided tours were small, totalling 23 over four tours, and lack of visibility of the events in terms of marketing was the main response. The content of the tours was highly appreciated and that the familiarity of staff with works in the Art Collection meant that we could respond to visitor interests and to the weather very easily.

Inevitably, car parking was another key issue with people confused about where they could park and its distance from the Arts Centre.

An Ipad with happy and sad faces was installed in the Creative Learning Space for a simple NRO score. Anecdotally, it was completed by young people playing in the space who had not necessarily been into the Sculpture Park so the fact that more people pressed the happy face than the sad face is not necessarily indicative of experience. There was no capacity however for staff to take control of the ipad and ask visitors to log their experience so the use of this survey will be reassessed.

Unless otherwise indicated, figures refer to the period 1 August 2019 – 22 March 2020.

- Summer schools 2019: 138 children from 3 summer school sessions.
- Family Day Dec 2019: approximately 1200. Majority from CV1-CV8 but over 10% came from Leamington and Warwick. There were also a small but significant number from Solihull, south Birmingham, Leicester and Northamptonshire around the A14.
- Backpacks: 106
- School visits to Sculpture Park: 123 young people from 3 school visits.
- Activities in the Creative Learning space: 5015 participants

d. Website

Analytics

- 33,448 page views from 11,855 users.
- The majority of users were from the UK 76%.
- 6% of users were from USA and then in reducing numbers our remaining top ten countries were France, Australia, Germany, China, Canada, Spain, Italy, Hong Kong.
- We had users from 112 different locations. 112th being Zimbabwe.
- The vast majority of users are accessing pages specific to artists in the collection.
- Only 9% of users visited the Sculpture Park page.

This represents a drop of 7% page views and an increase of 0.5% users. It should be noted that no new content was added to the website between April and November due to furloughs.

e. Art UK

Art UK is a charity that runs a website for the UK's public art collections. In September 2019 the Art UK Sculpture Project visited campus and took photographs of 20 sculptures to add them to their new Sculpture UK website. <https://artuk.org/>. The site has between 200,000- 300,000 visitors per month and once our contract is with them has been approved this should drive traffic to our website and the Sculpture Park.

f. Schools

A new bespoke trail for A' Level students was trialled in the autumn term 2019. We were given a list of topics by the teacher and devised a tour in response to this. A very positive response on the day from both staff and students revealed that it had been enjoyable, that they had seen a good range of relevant work and we had made the students walk further than usual. These trails will be developed post Covid.

The Curator chaired the annual A' Level Art Training Partnership event in November 2019. It connects students with artists who discuss their career paths and their work. Feedback from teachers and pupils is positive since it exposes a variety of routes to making a viable career in the visual arts.

g. Students

An induction lecture about the Art Collection was delivered to the new Art History students in September 2019. It highlighted the Art Collection and the ways in which students could engage with it. There was a positive response which included students in the MA cohort later contacting us for

resources while they were in flooded Venice and undergraduate students subsequently asking for career guidance.

The Curator also delivered a seminar in the spring term on exhibition making for students of historiography in the Theatre Studies department. The seminar encouraged students to understand works of art as material evidence. A second seminar with final year Theatre Studies students focused on career paths and options.

Pre-lockdown, there was an appetite to discuss professional practice and career routes. This experience will be shared more widely with Faculty of Arts staff to discuss how we might deliver this support to students.

h. Local Communities

Family Days have been our principal route to reach local audiences. Two artist-led Family Days focusing on the Sculpture Park had to be cancelled due to the Covid-19 pandemic.

The University and the Arts Centre are developing ways to reach out to the local community in Canley and just before lockdown, we had a useful meeting with the Deputy Head Teacher of Westwood Academy and member of the Art Collection Committee to discuss how the school might work with us to develop community engagement. While the curatorial team was on furlough, the University community team worked with Westwood Academy to respond to Matthew Raw's design for the Faculty of Arts. The ideas have been incorporated into the design and we plan to involve the students at the moment of installation if at all possible.

COMMISSIONS

In January 2020, the Curator and the artist Matthew Raw went with the architect and the Estates project manager to Germany to meet ceramic tile manufacturers contracted to make the curtain wall for the new Faculty of Arts building. The technicians in the factory were very open to working with an artist and responded creatively to ideas. A strong relationship was developed to the extent that Matthew was able to revisit the factory in July 2020 to meet the Chief Executive to explore possibilities.

Meanwhile, in March 2020, Matthew Raw visited Warwick to meet as many staff and students to discuss the values inherent in the Faculty of Arts at Warwick and explore how these might be expressed. This process was continued in the community project with Canley where local people were asked to discuss what different colours meant to them. The project will be completed in July 2021.

His proposal is called *Faith in the Miraculous* and has its roots in Coventry. It responds to the strong craft traditions in Coventry Cathedral and the foregrounding of creativity in the Faculty. Matthew Raw researched the Coventry Mystery Plays and found they do not only refer to the mysteries of religion but to the mysteries of makers and making. Through the skills of craft guild members, raw materials were transformed into objects of beauty and economic value which enabled the city to survive and adapt. Matthew Raw notes:

"Faith in the Miraculous is an exploration of the act of people coming together to create. What relationships, collaborations, meetings, sharing of thoughts and ideas will this building facilitate? It is the not knowing. It is the chance of it all. The title is there to celebrate this mystery, and optimistically looks to the future, despite the challenges of the present."

The final design of Tine Bech's commission of a new sculptural work outside University House was approved and it was within six weeks of manufacture when lockdown occurred. The production and the installation of the work has been postponed, pending confirmation of future budgets. Its imagery of a rainbow of coloured light, fallen to earth, became strangely urgent and relevant during the pandemic.

Staffing

a. Personnel

The Deputy Curator (Exhibitions) was appointed Director of Milton Keynes Arts Centre in August 2019. Recruitment to this role was subject to a review of the viability of the post. In the interim, the Curator covers this role in addition to her own, working extended hours. It is anticipated that a new postholder will be appointed in August 2021.

b. Development

All staff completed Personal Development Reviews in accordance with the University schedule. The reviews last year included the need to align the visual arts with the marketing and learning teams in Warwick Arts Centre. Monthly visual arts strategy meetings between the three teams were scheduled to explore synergies and maximise capacity and to develop a pathway to the re-opening of the gallery that includes co-curation of exhibitions by community groups.

Other development requirements included the need to see international work to help diversify the Art Collection and exhibitions programme. Visits were made to the Venice Biennale and the Istanbul Biennale towards the end of these exhibitions. Both Biennales were curated to reflect contemporary concerns including migration and the climate emergency and represent hundreds of artists from across the world. It would be difficult to view as much work so economically any other way. Some of the work seen has been included in the opening exhibition of the Mead Gallery *There Is Always Light* in October 2021.

APPENDIX 1: Acquisitions

These descriptions of works acquired give a museum standard record of the work and the artist who made it.

PURCHASES:

WU1081

Lakwena

The Best is Yet to Come

2018

Colour screenprint and gold leaf

This is Lakwena's first screenprint. It was published by Jealous Gallery, who support and encourage young artists to explore printmaking.

The print is rectangular and is portrait, measuring 99cm x 75cm. A series of vertical stripes in vibrant colours form a rectangle within which the text 'The best is yet to come' is written in slanting gold leaf. Black and white horizontal stripes make up the back of the central section. The borders at top and bottom are vibrant diagonal stripes. The two sides have three arcs of coloured stripes. The colours include yellow, blue, pink, red and orange.

Born 1986, Lakwena is a London-based artist of Ugandan and British heritage, best known for her street art, large colourful murals, containing strong motivational messages. Lakwena describes her work as '*Bold, Gold and Electric!*' Whilst studying for a degree in Graphic Design at the University of the Arts London she came across the work of the philosopher Roland Barthes and became interested in his idea of the artist as myth maker. This idea reinforced her interest in the use of text in her work - an interest that had developed at an early age, when she helped her mother producing protest banners for marches in London.

Her large-scale works, combining bold patterns, exuberant colour and typically proclaiming messages of affirmation and positivity, have received widespread international acclaim. Not long after graduating in 2009 she was invited to make installations for street art festivals in Miami and Las Vegas and had an exhibition at the Papillon Gallery in Los Angeles. Other commissions include those in Shoreditch, London, 2013; Tate Britain, 2016; the Bowery Wall in New York, 2017 and the Fort Smith Juvenile Detention Centre in Arkansas, 2017.

WU1084

Merete Rasmussen

Perpetual Red

2015

Painted bronze

Perpetual Red is a bronze sculpture which resembles a continuous band of glossy red ribbon that curls and folds in and around itself. It measures 146 x 138 x 130cm and sits on a large rectangular black plinth. Perpetual Red was brought into being through collaboration with specialist workers at the Pangolin Foundry in Stroud, Gloucestershire. Pangolin assist many of the most important sculptors working today and are world-renowned for their expertise in casting. This sculpture began as a ceramic hand built piece which the foundry scaled up using 3D scanning and printing technology. The scaled up model was then used to create a mould from which to cast the final sculpture.

Merete Rasmussen was born in Copenhagen in 1974. She studied at the Designskolen Kolding in Denmark. Her work captures movement as a flowing form - stretching or curling around itself with concave surfaces twisting into convex shapes. She is fascinated by the idea of a continuous surface with one connected edge running through an entire form. Merete Rasmussen usually works in ceramic and hand builds her sculptures so that they hold their own shape, notwithstanding their complexity. Her decision to create a work in bronze was prompted by a desire to make a piece on a larger scale, which could relate to human physicality. Creating large works had not been possible in stoneware clay due to the constraints of gravity. Bronze had other potential benefits too; it could be displayed outdoors and it also opened up a new range of colours and surface potential with which she could experiment. She has exhibited widely and her work is held in several public collections including the V & A and The Museum of Arts and Design, New York. She currently lives and works in London.

WU1086

Katherine Jones

The Vanishing Land

2010

Collagraph and block print on paper

This work is the first collagraph to be added to the collection. The print is portrait format. It depicts what appears to be a tall barn with brilliant yellow light shining within. The light escapes into the surrounding dark greys of the print in bands. There is a lighter grey overlay of geometric lines that help give the building structure, walls and roof. The building is located by the sea, with a beach, groin and shoreline in the foreground. A dark grey cliff looms from the centre right to the bottom centre of the print. A black staccato line extends at a diagonal from the cliff towards the eaves of the building.

The Vanishing Land was inspired by a programme on Radio 4 concerning coastal erosion and the plight of a displaced community from Skipsea, North Yorkshire, where people's homes were being washed away. Skipsea sits on the fastest eroding coastline of Northern Europe, with between 0.5m and 4m of coast lost each year.

Katherine Jones is a painter and printmaker who specialises in traditional printmaking techniques. She has a BA and MA in Fine Art Printmaking from Camberwell College of Art. Jones first started working with collagraphy whilst doing her art foundation degree. She was drawn to the technique for its simplicity and affordability and for the texture and colour layering potential it offered. Her works are characterised by the luminosity that can be seen in *The Vanishing Land* and ideas around shelter and protection. She has won numerous awards and her work is held in public collections including the V & A prints and drawing collection, Boston Athenaeum, USA and The Ashmolean.

GIFTS:

WU1082
Joanne Risley
Pollen Bomb
2017
Corten Steel

Pollen Bomb is a geodesic sphere, with spikes and recesses, based on the magnification of a grain of pollen. It is made up of triangular pieces used to form hexagonal and pentagonal sections which fit together to form the main body of the piece. In the centre of each hexagonal section is a hexagon shaped hollow and in the centre of each pentagon is a long spike which is hexagonal at the bottom and thins to a point at the end. It is the soft orange colour of weathered corten steel. It looks a bit like an old sea mine.

In a statement about the work Joanne Risley explains:

Pollen Bomb was the first of three large forms I have created which are derived from botany and biology, but fabricated using multiple geometric shapes, to create strange otherworldly objects reminiscent of munitions and spacecraft. My intention was to reflect some of the anxiety I feel about the times we live in and the uncertainty about the future. I am reminded of Pandora's Box; the lid has been opened and chaos unleashed. The unchecked rise and reach of social media means we live in a world where we must constantly question the sources of the information we receive and be alert to how social media can be manipulated to subvert democracy in a post truth age.

Born in Cheshire in 1965, Joanne Risley specialized in sculpture at Duncan of Jordanstone College of Art, before gaining an MA in Fine Art at the University of Ulster in 1989. Joanne Risley has produced many public commissions including works for the Mater Hospital, Belfast.

WU1083
Bill Woodrow
L'Usine L'Usine
1984
Enamel paint 2 Renault cars and 3 Renault car bonnets

Woodrow's work often comments on aspects of a consumer driven, capitalist society, often using discarded domestic appliances to create new objects. The French title of this artwork *L'Usine L'Usine*, in English, means Factory Factory. It is significant that the work is created from two French cars, from a French factory, Renault's. They are installed side by side on a wall and have clock faces on them. One in particular looks like a grandfather clock. A range of objects hang from the centre of the cars, including a dinner plate with knife and fork, a teapot and a bomb. All items that would be made in a factory. The clocks could refer to the checking in, time clocks you find in factories, used by employers to record their employees start and finish times.

Bill Woodrow was born in 1948 in Oxfordshire and studied at Winchester College of Art (1967-68), St Martin's School of Art (1958-71) and Chelsea School of Art (1971-72). He quickly established his reputation as a sculptor, having his first solo show at the Whitechapel Gallery in 1972. Since then he has exhibited widely in the UK and abroad. He was part of a generation of artists, including Tony Cragg and Cornelia Parker, whose work combines everyday objects in ways that suggest meanings apart from their original function.

Woodrow's early work utilised discarded materials and objects from scrap yards. Later he began to take large consumer goods such as washing machines and cars and cut shapes from their sheet metal skins which, though having their own separate identities, left the shape of the original object intact. The Tate Gallery has his work *Twin Tub with Guitar* of 1981. His works are thought-provoking and often witty and show a mastery in the handling of the materials and the fabrication process. Bill Woodrow was a Trustee of the Tate Gallery from 1996 to 2001.

WU1085
John Akomfrah
Untitled from Auto da Fe
2016
C-type print mounted on Dibond

This photograph comes from John Akomfrah's dual screen film work *Auto Da Fé* (2016) that presents a series of eight historical migrations over the last 400 years, starting with the little known 1654 fleeing of Sephardic Jews from Catholic Brazil to Barbados. Akomfrah uses the aesthetics of period drama to consider the historical and contemporary causes of these migrations and focuses on religious persecution as a major cause of global displacement. The works allude to the reality of global migration and persecution that has taken place throughout the centuries and, unfortunately, continues today. *Auto Da Fé* is a medieval Spanish term meaning Act of Faith.

The photograph depicts a woman wearing a floral dress and straw hat. She is standing with her back towards us, on a beam or joist that spans the length of a derelict room. The beam is at the centre of the image and is the only way to cross the room as the floor is missing. Light comes from two large windows on the right of the room. The woman has her head turned towards these windows.

Born 1957, John Akomfrah CBE is an artist and filmmaker. His work explores memory, temporality, post-colonialism and migrant diasporas. He was a founder of the Black Audio Film Collective in 1982. In Spring 2015 the Mead Gallery showed his three screen video installation, *The Unfinished Conversation*. This film looked at the life and work of the cultural theorist Stuart Hall. He was appointed CBE in 2017 for services to art and the film making industry.

APPENDIX 2: Installations and Removals 2019-2020.

The annual survey and inventory was carried out from between 5 – 16 August 2019.

The programme was curtailed due to the Covid19 Pandemic.

8 August 2019 Removal	Westwood House. The Counselling team moved to new accommodation in Senate House. The team hoped to keep these prints in a new configuration, since they use them in their work. They were due to be reinstalled just prior to lockdown, but this was cancelled by Counselling staff due to ill health.
20 August 2019 Installation	Psychology Two photographs by Garry Fabian Miller: additions to corridor display.
27 August 2019 Installation	Postgraduate Centre Return of Victor Pasmore print from framers – needed to be removed again
24 September 2019 Installation	Physics Concourse Display of works that connect to Physics teaching and research.

	Works by Joe Tilson, Tony Carter, Peter Sedgley, Frea Buckler, Takis, Katie Paterson, Victor Vasarely, Garry Fabian Miller.
25 September 2019 Installation	Liberal Arts Works by Chan Hyo Bae, Tessa Beaver, Fay Godwin,
30 September 2019 Installation	Postgraduate Centre Final return of work by Victor Pasmore
20 November 2019 Installation	Chaplaincy garden, Main Campus <i>Pollen Bomb</i> by Joanne Risley
14 January 2020 Installation	Centre for Lifelong Learning Works about place: David West, David Gentleman, Hans Tisdall, Fred Yates, George Shaw, Thomas Swimmer
14 January 2020 Installation	Philosophy Sculptural Objects: Yoko Ono, Bill Woodrow, Henry Moore,
28 January 2020 Installation	Liberal Arts Completion of display adding works that were on loan at point of first installation – Miriam de Burca, John Newling, Art and Language
11 February 2020 Installation	Oculus Noemie Goudal, returning from loan to Leamington Art Gallery
17 March 2020 Installation	Social Sciences Works by Norman Gibson, Micheal Farrell, Tessa Beaver, John Piper, Roberto Gonzalez-Fernandez