

University of Warwick Art Collection Annual Report 2014-15

Note: The numbering of items here relates to a much larger document that aligns policies with the Collection Plan and the Annual Report. Some numbers are therefore not relevant to this document.

Mission

Art is intrinsic to the University of Warwick - to its physical, social and academic environment. The original purpose of the Art Collection is the exhibition of works of art in the public spaces of the University. The Art Collection is not displayed in a museum or gallery; the majority of items are on show across the University campus and its other sites. They function as open texts, offering different readings to successive generations of students, staff and visitors. The Art Collection demonstrates the University's support of contemporary culture and, in particular, of young professionals working at the leading edge of their field. The education and interpretation programmes that support the collection are open to everyone and contribute to lifelong learning as well as to the work of departments on campus and schools and colleges across the region.

Aim

To manage and develop the University of Warwick Art Collection to create a significant resource of contemporary art for the campus and for the region.

Objectives

1. To contribute to the creation of a distinctive and stimulating campus environment through the development of displays, interpretation and opportunities for meaningful engagement with works of art. We will use the following metrics for evaluation:
 - *stimulating* – quantitative and qualitative evaluation of responses through comment cards, written and spoken comments (collected through End of Day reports), mentions in blogs, tweets, Facebook, papers etc
 - *distinctive* – examination of the way that the display of the University of Warwick Art Collection creates particular opportunities for engagement on campus.
 - *meaningful* – palpable layers of interpretation and depth of content
2. To sustain an exceptional teaching, learning and research experience for campus departments, schools and colleges, visitors and audiences through the development of opportunities to interrogate, experience and work with art objects and with artists.
 - Links to research are made between the web pages of the relevant departments and the art collection site
 - Resource materials are high quality and developed in collaboration with staff and students for dissemination to wider audiences.

- Panels and labels are placed in proximity to displays; their content is authoritative and relevant
 - The Take Part in Art programme continues each spring; it is evaluated and the results are disseminated to key figures in the education community
 - A partnership programme with local teachers is maintained.
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.
 - Benchmark of deterioration in condition of 1% of collection while on display.

1. Management

- 1.1. Following the advice from Arts Council England during the evaluation for Accreditation, the following issues have been addressed:
 - Care and conservation plan: formalise existing programmes of environmental monitoring, housekeeping and pest monitoring; evidence at next return.
 - Care and conservation plan: at next planned review include arrangements for building maintenance and repair outlining how this relates to the Art Collection in liaison with the University Estates team; evidence at next return.

One item remains outstanding:

- Forward planning: consider collated document to identify how different levels of strategic planning are aligned to the Accreditation Standard; evidence at next return.
- 1.2.2 The Collection Management Plan 2014-15 (Forward Plan) was approved by the Art Collection Committee at the meeting on 2 December 2014 , subject to the inclusion of a high-level risk register, see item 11.
 - 1.2.3 The Annual Report was approved by the Art Collection Committee, subject to the future inclusion of a digest of feedback received to give some measure of the achievement of the goals set out in the Annual Report. It was considered by the University Council at its meeting on 11 February 2015. Feedback is included in relevant sections.
 - 1.3 Eight art institutions in the region were consulted on the draft Acquisition and Disposal Policy, due for formal review by the Art Collection Committee in December 2015. All responded supportively.
 - 1.4 The University's governing body, Council, reviewed the membership and terms of reference of the Art Collection Committee on 23 November 2014. Student

membership will in future be extended to the Student Union Executive to create stronger strategic links with student initiatives.

- 1.5 There were no changes to policies this year; minor revisions to texts have been made to improve clarity.
- 1.6 The Curator met the Registrar to discuss outcomes and strategies on 19 March 2015. Further discussion and consultation took place via email.
- 1.7 The Chair of the Art Collection Committee took the following extraordinary decisions, outside meetings:

August 2014: Acceptance of gift from Contemporary Art Society of Red Flyer by Natalie Dower

December 2014: Loan of photograph by Hannah Starkey to the Whitechapel Art Gallery

July 2015: Acceptance of part-gift from Contemporary Art Society of Satellite 2 by Noemie Goudal

- 1.8 The membership of the Art Collection Committee in 2014-15 comprised:

Chair: Professor Sean Hand
Representative of Registrar: Mr James Breckon, Director of Estates
Member of academic staff: Professor Karen Lang (History of Art)
Independent member: Ms Penny Egan (member of Council)
Independent member: Mr Mel Lloyd Smith
Independent member: Professor Mike Tooby
Student member: Ms Nidhi Agrawal (until January 2015);
succeeded by Ms Chelsey Tye

In attendance

Committee Secretary: Dr Jocasta Gardner (to March 2015);
succeeded by Ms Sharon Tuersley

Assistant Committee Secretary: Kimberley Mattock Barylo

Curator: Sarah Shalgosky

Deputy Curator: Liz Dooley

- 1.9 An induction to the work of the Art Collection was given to Nidhi Agrawal and Penny Egan on 2 December 2014

- 1.10 The Art Collection Committee met on:

02 December 2014

04 March 2015

The meeting in the summer term was cancelled due to the absence of the Curator on extended sick leave.

- 1.11 The Art Collection Annual Report for 2013-14 is published online in the governance section of the University website:
http://www2.warwick.ac.uk/services/gov/committees/acc/minutes/annual_report_for_acc_dec_2013-14.pdf

1.12 The relationship between the Mead Gallery programme and the Art Collection was presented as a paper for discussion at the spring meeting, in addition to general business. In particular, the following issues were identified:

- The imperative to find new ways to communicate the opportunities presented by the Art Collection to Mead Gallery audiences
- The potential to learn from audiences' encounters with works on campus and to use this research to extend the gallery experience
- the possibility of representation of the Art Collection Committee on the Arts Centre Board to ensure greater synergies between the two functions, particularly in view of the development of the 20:20 project
- The use of stores as an additional form of display of works of art for audiences

2. Equality and Diversity

2.1 A new equality and diversity policy, Dignity at Warwick, was launched in 2014. All staff working in the Mead Gallery and with the Art Collection have been briefed on this policy. <http://www2.warwick.ac.uk/services/equalops/dignityatwarwick>

2.2.1 During the spring term, the Curator received updated training in absence management, disciplinary procedures and recruitment and selection.

2.2.2. The Customer Service Excellence Handbook for Warwick Arts Centre is still in development and will be delivered in spring 2016.

3. Scope of Collections

The scope of the collections has not altered. The largest group by medium is prints and works on paper. Other media represented are ceramics, digital, paintings, photographs, sculptures, textiles, glass. The earliest work in the collection dates from c. 1913. However, 95% of works in the collection date from 1945 onwards. The ceramics and textiles collections are both closed.

4. Display

4.1 At the end of the financial year, 61% of the collection was on display across campus rather than the target 73%. While some works had been withdrawn from display to accommodate refurbishment during the summer vacation, this higher than usual situation was caused in part by the removal of 26 works from the Institute of Education, but more because we are taking time to consider what works might constitute an effective display. Effect of collections show.

4.2.1 The following displays and refurbishments were carried out this year.

14 August 2014	Removals		Institute of Mathematics Deputy Registrar's office, University House Westwood Institute of Education
18 August 2014	Removal of Rosenberg loans for return		C'Art removing works at height loaned by Mrs Rosenberg, ready for return and installing new works
18 August 2014	Installation	1 painting by Justin Knowles	Institute of Mathematics
15 September 2014	Installation		Main Library stairwell
16 September 2014	Removal	Mario Marini print 3 prints by Clements	CEI Westwood, Removal of IAS Economics
9 October 2014	Installation	1 print by Patrick Caulfield	Learning Grid, Leamington Spa
28 October 2014	Installation	1 painting by John Hoyland	Law
5 November 2014	Installation	1 print by Aubrey Phillips	Deputy Registrar's office University House
26 November 2014	Installation	1 painting by Justin Knowles	Institute of Mathematics
1 December 2014	Removal to allow refurbishment	2 works	Support, University House
3 December 2014	Installation	4 lithographs by Le Corbusier	Ramphal Building
16 December 2014	Removal for collection exhibition	2 paintings by Patrick Heron	University House
17 December 2014	Removal for collection exhibition		Senate House Millburn CTU IMC CLL Humanities Library Social Studies Arts Centre Institute for Education Scarman House Zeeman Computer Science Cryfield Old Farmhouse Cryfield Grange
7 January 2015	Installation post refurbishment	two prints	Student Support
8 January 2015	Removal for loan	1 photograph by David Moore	Scarman House
14 January 2015	Installation	1 painting by Natalie Dower	Le Gusta, Arts Centre
19 January 2015	Removal for loan	2 photographs by Melanie Manchot	Millburn House

		1 photograph by Ori Gersht 1 print by Tessa Beaver	Warwick Arts Centre Cryfield Grange
10 February 2015	Installation of loan	1 painting by Neil Canning	
24 February 2015	Installation	10 labels for sculptures	Across campus
3 March 2015	Installation	3 screenprints by Gerald Clements	Economics
26 March 2015	Removal	1 Arts Council owned work by Andy Warhol for loan	Humanities
1 April 2015	Removal for collection exhibition	4 artworks	Westwood House
16 April 2015	Removal for collection exhibition	5 artworks	Warwick Business School
17 April 2015	Removal for collection exhibition	4 artworks	Student Support
22 April 2015	C'Art removal of large/high works for collection exhibition		University House Medical School Westwood Teaching Centre WBS Social Studies
23 April 2015	Removal for collection exhibition	2 screenprints by Josef Albers	WBS
24 April 2015	Removal for collection exhibition	1 screenprint by Patrick Caulfield 3 photographs by John Blakemore	Leamington Spa Learning Grid HRI
27 April 2015	Removal for collection exhibition	4 paintings by Michael Porter	Scarman House Private Dining Room
18 May 2015	Removal for loan to Oriel Davies Gallery	2 photographs by Ori Gersht	Warwick Arts Centre
18 May 2015	Installation	2 prints	Nursing Mothers Room, Medical School
23 June 2015	Installation following exhibition	2 small works	Cryfield Farmhouse
24 June 2015	Installation by C'Art following exhibition	8 Large works/works at height	
25 June 2015	Installation following exhibition	4 artworks	Westwood House
26 June 2015	Installation following exhibition	2 screenprints by Josef Albers	WBS
15 July 2015	Removal, to allow for refurbishment	4 prints	HRI
17 July 2015	Removal	4 artworks	Thinktank, Birmingham

20 July 2015	Removal for loan to Leamington Spa Art Gallery	1 painting by Terry Frost	University House
29 July 2015	Removal of all works from the Institute of Education building as the department is moving	26 works	Institute of Education Building
30 July 2015	Removal and reinstall to allow for refurbishment work and move of offices	1 print by Jane Harris	Westwood House

4.2.2 The Curator supported the Landscape Stakeholders Group in the realisation of a Jam Grove adjacent to the Reinvention Centre in winter 2014-15. The planting took place on 13 March 2015 and was supported by staff, students and members of the local community. The Jam Grove has been well used by staff during the summer.

4.2.3. A major exhibition of 115 significant works from the collection was held in the Mead Gallery from 28 April to 21 June 2015. It attracted an average of 102 visitors per day, a 7.3% increase on the number of visitors attending the exhibition of work by Jeremy Deller in the summer term 2014.

The exhibition was well received by visitors. An online survey of visitors produced the following results:

- 35% of visitors had not visited the Mead Gallery before
- 67% came from outside Coventry
- The main driver for visits was the subject of the exhibition
- The top visitor responses to the exhibition were memorable/enjoyable/learned something new/a lot to talk about.
- Almost 51% agreed strongly that they were glad they came; a further 34% agreed they were glad they came. 10% disagreed.
- The audience rated the exhibition 3.92 out of 5; they rated the gallery staff 4.67 out of 5.
- Over 80% were likely to recommend the Mead Gallery to a friend.

The exhibition also fed into a feature on university art collections in Times Higher Education <https://www.timeshighereducation.com/features/what-purpose-do-campus-art-collections-serve> (reach 380,000)

4.2.4 Two new sculptures were installed on campus at the end of the summer term. *Habitat* by David Nash marked the University's 50th anniversary and received good local press coverage. *Global Oracle* by Alec Finlay was sited next to the *Jam Grove*.

4.3 Appropriate environment and safety checks were carried out before each installation, including commissioned checks for Asbestos from the Estates department.

4.3.1 The Curator has developed a good working relationship with the Estates Customer Service Manager who has responded swiftly to any concerns.

4.4 A new approach to the development of displays to increase student and staff engagement was piloted with the Law department which aimed to open up discussion about what values might be expressed in a work of art.

"What was important was your willingness to take the time to create a dialogue with colleagues about art which engaged them and allowed us to gain a sense of what would work. The piece that is installed in our entrance foyer adds an important source of light and colour as well as the different 'register' that any work of art provides, in what would otherwise be a rather utilitarian space."

Professor Alan Norrie

5. Access and interpretation

5.1 Extended labels were written and installed for all new works. The inclusion of extended labels in the Art Collection exhibition demanded editing and rewriting of some texts. Public response to these labels was positive. "Lack of artspeak" and "clarity" were cited as qualities appreciated by visitors.

5.3.1. The Curatorial Associate, Mel Lloyd-Smith undertook a substantial updating and re-editing of information on the website to ensure that all information is current and accurate.

5.3.2 The Art Collection website received 450,061 hits from 30,780 computers. Traffic peaked during the exhibition in the summer term. Overall this represents a 6% decrease rather than the target 6% increase on the number of computers accessing the site but a 39% increase on the number of pages viewed. The improvement in content has evidently been successful but the decline in hits is in line with the lack of capacity to promote the art collection.

5.4 Notwithstanding the support of a student, Carrie Watson who worked with the Deputy Curator to increase social media presence, we were unable to prioritise the development of content for facebook and twitter and at the end of year we had barely doubled our facebook likes and twitter followers. Given the limited capacity of the team to deliver this, we must develop wider support to move this area forward.

5.5 Of the total 585 downloads of the Warwick Art Collection app, 71 were in the last year. This is 24% of our target of 300 downloads.

5.6.1. Funding through donations to Warwick Arts Centre Box Office allowed the delivery of another phase of Take Part in Art. The scheme delivered 2194 contacts with children from three primary schools in Coventry. Evaluation suggests that teachers need greater empowerment to engage with project.

A further 337 children and young people from schools and colleges in the region visited the campus to participate in trails.

I would like to sincerely thank you and the Warwick University Education team and the Mead Gallery staff for your support and input when I visited a few weeks ago with St Benedict's. Guiding approximately 120 year 9 pupils around the Sculpture Trail and supervising them in the gallery was logistically a huge task in one day. Your students were fantastic being both knowledgeable and patient and I would like to have personally thanked them myself for giving up their time.

I have now taught each class a lesson after the visit and they clearly experienced a wide range of art which for many would not have been possible if they did not go to Warwick University.

Email from Head of Art, October 2014

This comment has been quoted in Shattock, M, [The impact of a university on its environment : the university of Warwick and its community after fifty years](#) (2015).

- 5.6.2. Education resources have been updated and a guide for teachers that shows how our activities connect directly to the national curriculum has been published online <http://www.warwickartscentre.co.uk/mead-gallery/education/art-at-the-university-of-warwick-and-the-national-curriculum/>
- 5.7 Since moving the audio-guide tour of the sculpture trail to the Box Office, it has not been used by visitors. Gallery staff are able to identify and persuade visitors to use it and it will be relocated to the Mead Gallery.
- 5.8.1. As part of the study of ekphrasis , students in the English department, worked with the Curator to develop poems about key works of art on campus. The course leader, Jack McGowan reports:

As part of an investigation into ekphrasis and the relationship between verbal and visual art forms I conducted a seminar for EN238 The Practice of Poetry in collaboration with Associate Lecturer and Curator of the Mead Gallery Sarah Shalgosky and the Mead Gallery staff. The seminar focused on the sculptures which comprise the Central Campus Sculpture Trail and two exhibitions on display in the Mead Gallery: Close and Far: Russian Photography Now and John Akomfrah: The Unfinished Conversation.

Encouraging students to explore their responses to visual art and stimuli through the medium of poetry offers an excellent pedagogical tool to establish relationships between poetry and the world. The tendency for introspection which can be associated with a focus on the personal in writing, editing, and reflecting on one's own poetry can be a difficult element of the pedagogical practice to negotiate given the intense nature of the 20 week module. The Mead Gallery offers a unique opportunity to negate this by providing access to alternative art forms to adapt and allowing the students to express the skills they have accrued in the study of poetic practice.

Statement of the Understated

Abbie Day

Pushing spirals

Each more weathered than the last, the return

To aluminium cans

We drink Coke, muse on innovation

Constructed heartbeats thump anew in grey

But watch for long enough and most sculptures

Will learn to bend in the wind, make music

Seems like child's play

To watch the buds grow clockwise like silver

But what of staying still?

Wrapping arms into legs

Becoming stone for a while

Core

April Roach

I am knowing my core;

Familiarising myself with capillaries and bone

Tracing nerves pulsing with some energy

to my heart, I can only imagine

How the bloody mass beats when you are not there.

I cannot manufacture into sense

The corners, cracks and crevices of my mind

The poetry that arrives on the wave of nothing

Floating outside our sense of space and time.

Spend time instead,

Ghosting minds that fail to devise

Answers to my fossilised flesh

Why I concave and spiral away.

The truth is mummified at my core

Buried under years of snow and water-fall,

Mixing with the blood of seasons

Revealing itself for those who come willingly.

The rest are subjected to my edified solemn soul

Fermenting a calm that seeps into restless passers-by

This is what you do not see,

The hurt you cannot know.

5.8.2. In the autumn term the Deputy Curator delivered a seminar for first year art history students to teach the identification of printmaking techniques using works from the collection. The History of Art department supported the purchase of additional teaching materials.

5.8.3 Five students from three departments delivered sculpture trails and colour trails.

In August 2014, two students from the History of Art department received funding from the Undergraduate Research Support Scheme to undertake research at the Henry Moore Institute on sculptors and sculpture exhibitions in the 1980s. Their research is held in the Henry Moore Institute Archive and fed into the development of the catalogue and the exhibition Making It: British Sculpture 1977-86, to be held at the Mead Gallery during autumn term 2015.

5.9. Public tours of the Art Collection were programmed in the autumn and the spring term and advertised through the Warwick Arts Centre website and print. All were fully booked. People seem to enjoy the longer time frame for these tours. During the summer term, shorter lunchtime tours of the exhibition were offered in addition to evening and weekend tours. Response was positive although take-up of the lunchtime tours was limited.

5.11. 96 copies of the publication *Imagining a University* were sold and a further 150 were distributed to artists, copyright holders, writers, press and peers in other institutions. The publication is currently distributed by Cornerhouse.

6. Documentation

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

6.10 Documentation files from the Mead Gallery office and from the Modern Records Centre were used by the authors of the essays in the publication *Imagining a University*. Documentation including artists' correspondence, memoranda and reports from both the Art Collection files and from the Modern Records Centre were displayed in the Mead Gallery during the exhibition of the Art Collection.

"Loved the letters", visitor comment.

6.11 The Art Collection has been revalued.

6.12 Copyright permissions were negotiated for online publication of existing works and new acquisitions. Further copyright permissions and licenses were negotiated for images in the publication for the exhibition of the Art Collection.

7. Inventory

7.1 The Annual Survey took place during July 2015. One work was found to be missing.

wu0330w

Title: Solar Blue

Date completed: 1969

Medium: Prints

Material: Blockprint

Height (mm): 960

Width (mm): 653

Inscription: Inscribed with title lower left and signed Peter Green, dated '69. Numbered 8/30

Location Name: Rootes 2

The location name on the database was incorrect. The work was in Benefactors. When the refurbishment in Benefactors took place, the database returned no works with this location. We assume that the contractors who cleared the building, disposed of the work although none recall doing so.

Following discussion with the Registrar, the following action has been taken:

- All department heads have been contacted to remind them of responsibilities for works in their departments.
- HR has been asked if they will include information about the collection in induction packs for new staff
- A programme has been initiated that places a label on the wall behind each artwork, advising people to contact the Collection Team immediately since they should not have removed the work.

8. Acquisition and Disposal

Consultation with museums and galleries in the region informed the review of the Acquisition and Disposal Policy, see 1.3.

8.1 No disposal of works of art took place this year.

8.2 Acquisitions this year:

Purchases:

WU1000

David Nash

Habitat

2015

Cedar wood

Commissioned by the University to mark its 50th anniversary

Habitat is a sculpture created from a cedar tree which came down during a storm in Portmeirion, Wales. The bark and branches of the tree have been removed but the original, natural shape of the tree remains. Slots and rectangular shapes have been cut into the top section.

Nash's sculptures respond to the material from which they are made and to the site where they will be placed. Interested in our plans for bio-diversity on this site, he has created a sculpture that invites the natural world to occupy his work. It is hoped that *Habitat* will be used by bats, birds and insects.

WU1002
Toby Paterson
A Miniature (Sofia Kiosk)
2011
Etching with Screenprint
Purchased from Peacock Visual Design

The two prints by Toby Paterson come from the portfolio Inchoate Landscapes produced at Peacock Visual Design in Dundee in 2011. With the assistance of printmakers Paterson examined ideas gathered during a research trip to Eastern Europe and to sculptural pieces that he had previously made.

This print depicts two images of a small building (a kiosk). On the right hand side, the image is photographic, in black and white. The kiosk is depicted from the side. In the foreground there is a set of steps and a handrail. The front of the kiosk faces a road and a large advertising sign can be seen to the right of the building. This image is produced using photogravure etching. The platemark is visible.

The image on the left hand side is a screenprint and consequently has no platemark. Elements of the kiosk on this side have been reproduced and added to. The kiosk sits on a wedge of perfect bricks picked out in greys. The back of the kiosk has been extended and is completed in red, the chimney and windows are picked out in greys and black.

This side by side presentation draws out the differences to be found in the use of the two different printmaking techniques. Paterson's interest in architecture is apparent in his treatment of the kiosk subtly improving the building in his own screenprinted version.

WU1003
Toby Paterson
Pavilion Plan
2011
Screenprint
Purchased from Peacock Visual Design

Pavilion Plan is a screenprint depicting a series of rectangles made up of bands of blues, whites and greys of different thickness. Imagine a series of stacked bed bases some horizontal some vertical. The print uses the layering that screenprinting makes possible cleverly. The work is very subtle made further so by the choice of pale blue handmade Italian paper. The print connects with an earlier work by Paterson, *Powder Blue Orthogonal Pavilion*, a large scale pavilion made in 2008 also owned by the University. On viewing images of the pavilion it is apparent that *Pavilion Plan* plays with elements of the earlier work viewed from above.

WU1005
Olya Ivanova
Anna Alexeevna, Kich-Gorodok
2010
C-type print
Purchased from the artist

Two photographs by Ivanova were included in an exhibition of contemporary Russian photography, curated by Kate Bush. The exhibition was titled Close and Far and was exhibited at the Mead Gallery in spring 2015. The formal pose of the sitters in both works invoke a style of portrait photography that dates from the first half of the twentieth century.

This photograph depicts an unsmiling elderly woman sat on a chair on an orange brown wooden porch in front of a green wooden house. The woman wears a dark brown woollen suit with a pale blue collar, a small brooch and gold flat shoes. To her right are a pair of black wellington boots a wooden bench (the same orange brown colour of the floor) and a broom which is leant against the side of the house. A small patch of white can be seen on the lower section of the door where the paint has peeled away. The colours are vibrant.

WU1006
Olya Ivanova
Antonina, Tatiana and Nastya Ploskovo
2010
C-type print
Purchased from the artist

This photograph depicts three female generations of one family. An older woman stands next to what we presume is her adult daughter, in front of them both stands a small girl aged about 6 or 7 presumably grandmother, daughter and granddaughter. They face the camera unsmiling, hands at their sides in front of a wooden barn with a corrugated iron roof. They stand on a wooden porch, the grandmother on the left holds green stalks in her right hand and wears a headscarf. The little girl is barefoot.

WU1008
Alec Finlay
Global Oracle
2015
Steel, straw, willow
Commissioned by the University

Global Oracle is a sculpture formed by a tall vertical steel post. The post has three thinner steel arms which branch off near its top. The arms are at different angles but all move up and away from the central post. At the end of each of these arms is a bee skep, a home for bees and insects created using traditional techniques and the traditional materials of straw and willow. The skeps look like bees themselves or satellites hovering and circling around the central post.

Global Oracle explores the relationship between bee behaviour and navigation; prophecy in ancient Greece and our contemporary oracles of the smart phone and satnav. Global Oracle is part of Finlay's ongoing project of poems, publications, reading groups and sculptures called The Bee Bole.

Gifts:

WU0990
Jean-Michel Atlan
L'oiseau (de lune)
1954
Lithograph
Gift from the Estate of Mrs Penelope Rosenberg

Atlan was an abstract painter and poet. He was part of the French post-war movement exploring the language of abstraction. At this point in his career he was using an increasingly restricted range of colours, often relying solely on those represented in *L'oiseau*.

L'oiseau is a lithograph. On a pale beige wash background sits the suggestion of a figure created using black rhythmic, gestural marks. The work recalls tribal motifs. Atlan enlivens seemingly flat colours with these strong, black lines.

WU0991
Cesar
Abstract
1960
Screenprint
Gift from the Estate of Mrs Penelope Rosenberg

César Baldaccini is better known by his first name than his family name. Furthermore, it lives on in the 'Césars', the national film awards of France, since he designed the trophies which feature his own figure. César's work is in many museum collections and his Centaur, in homage to Picasso, was installed at the Crois-Rouge crossroads in Paris in 1985. Shortly before his death, a major retrospective exhibition was held at the Galerie nationale de Jeu de Paume in Paris.

Abstract is a screenprint. It depicts a series of bands in subtle gradations of colour and texture, laid out in an informal grid pattern

WU0992
Paul Feiler
Adytum
1973
Screenprint
Gift from the Estate of Mrs Penelope Rosenberg

Of particular relevance to the development of Feiler's distinctive style was his association with the St Ives group of artists. Ben Nicholson and his new wife, Barbara Hepworth, the group's central figures, mentored budding artists similarly enthused by the light and landscape of Cornwall. By the 1950s Feiler was part of this milieu of young artists, which included Peter Lanyon, Patrick Heron, Bryan Wynter, Terry Frost and Roger Hilton.

Inspired by the colours and light of the Cornish coast, he set about forging a medium of visual expression; increasingly abstract and highly concentrated on the dynamics of pigmentation and space. Feiler's abstraction, like that of his peers, does not abandon all its ties to the external environment, but uses light, colour and space to render this experience in pictorial terms.

Adytum is an abstract screenprint. The surface is covered by vertical stripes which diminish in thickness towards a central black line. As you move away from the centre line the colour of the

stripes become lighter, going through a range of shades from black to beige to cream towards the outside edge of the print. The print has an optical effect drawing your eye towards the central point.

WU0993
Kajt Kapolka
Blue 230
1976
Acrylic on board
Gift from the Estate of Mrs Penelope Rosenberg

Kapolka completed his postwar training as an architect in England. He worked with Rosenberg at Yorke, Rosenberg and Mardell. Only in the late 1950s did he come to serious fulltime painting building up delicately coloured images abstracted from nature, and work in thick impasto, ochre, blue and black being three dominant colours.

Blue 230 is an abstract painting. On a bright blue background sits a series of shapes, a lilac circle, a blue square, a larger lilac square. On the left hand side there is an orange vertical stripe. These various areas of colour superimposed upon the blue background create an impression of spatial depth. In particular the interaction of the complementary colours, blue and orange, create a powerful impression.

WU0994
Friedrich Meckseper
Steinhaus
1964
Etching, aquatint and drypoint
Gift from the Estate of Mrs Penelope Rosenberg

This work is a very intricate design of a building that has overtones of being institutional. It is large, almost too large, the walls are tall and imposing and there is an unfriendly uniformity about the brickwork.

The tilted perspective makes the building appear even more imposing. In a similar manner to the cubist style of Pablo Picasso, Meckseper has unfolded the building and chosen to show us the front, sides and back of the building in one picture. We get a sense of how it would feel to walk the perimeter of the building. There is no attempt either to make the landscape appear to have depth or perspective. The trees and fields form a patchwork of pattern rather than a gradually receding landscape.

WU0995
Marcel Mouly
Amalfi Blue
1958
Oil on canvas
Gift from the Estate of Mrs Penelope Rosenberg

The work is made up of blocks of blues, white, yellow and black. In a cubist and fauvist inspired style, this painting is a rich evocation of the deep blue of the Mediterranean and the picturesque whitewashed buildings clinging to the sides of the deep coastal ravine at Amalfi.

WU0996
Joe Tilson

Grenada

1965

Painted wood

Gift from the Estate of Mrs Penelope Rosenberg

Grenada is a large wooden construction. It is 'x' shaped formed by a layer of vertical planks of wood and a surface partly covered in brightly painted wooden rhombi. The rhombi cover the majority of the surface apart from two central triangle shapes, one on top of the other connected at their tips. These triangles allowing the viewer to see the background planks of the structure. There are 24 rhombi on each side, six per row in total. These are painted (some entirely but most just partly) in blues, red, white, green and yellow. Several of them have white sections with blue dots painted on them.

Tilson had originally trained as a cabinetmaker and this interest is reflected in his use of wood in many of his constructions in the 1960s. He was also interested in colour and has used colour to unify the separate pieces of wood in this work.

WU0997

Victor Vasarely

Planetariche Folklore

1964

Screenprint

Gift from the Estate of Mrs Penelope Rosenberg

These two colourful, geometric, abstract works led to Vasarely's invention of a 'Plastic Alphabet'. An alphabet he developed using a small number of regular forms and colour codes. These standardised colours and shapes allowed artworks to be endlessly reproduced thus producing work which in theory could be owned by all. The artist's role in the production of the work was to produce the idea, the work was then made by his team of assistants.

This screenprint depicts 9, squares 3 by 3. Each of the squares contains a shape. In the three along the bottom and the first on left on the second row there are diamonds, or squares rotated through 45 degrees. The top row and the two remaining squares of the second row contain circles that have a slice missing, apart from the first on the left on the top row. The shapes and the squares that hold them are different colours ranging from green on a blue background to red on a green background to blue on a darker blue background.

WU0998

Victor Vasarely

Planetariche Folklore

1964

Screenprint

Gift from the Estate of Mrs Penelope Rosenberg

This screenprint contains a playful mix of many different coloured shapes, triangles, squares, circles and rhombi. Similar to the previous print many of the shapes are contained within coloured squares. The squares have been rotated again to provide diamond shapes and they've also been stretched to provide rhombi. A black triangle sits next to a red triangle to form a square, a purple diamond shape sits inside a black diamond shape, a yellow circle sits inside a pale blue square.

WU0999

Natalie Dower

Red Flyer

1984
Oil on Wood
Gift from the artist through the Contemporary Art Society

Red Flyer is made up of geometric shapes which have been arranged and connected in different ways. Dower works out her patterns for pieces on paper beforehand and it's almost as if we are looking at a piece of paper which has been cut and folded and then opened out. Empty spaces cut within the work appear to have matching elements, which if flipped over would fill the empty space. The majority of the work is painted in a bright red paint. In the centre however there are two triangles painted in green and two Rhombi within these triangles painted in black. The triangles meet at their bases.

Red Flyer is based on the Dudeney Dissection, discovered by the Victorian mathematician Henry Dudeney, in which a square is dissected by the fewest dissections possible to allow the resulting shapes to be rearranged as an equilateral triangle. It was exhibited at the Mead Gallery in 1993 in the exhibition *Countervail*.

WU1001
Albert Irvin
Arrival
1989
Acrylic on canvas
Gift from Oliver Prens

The background of this rectangular painting is blue. Swathes of colour have been painted over the top and it is difficult to discern which colours were added first. There are two thick bands of vertical colour towards the centre of the work one dark brown/black and one blue. On top of these bands there are shorter thick bands both horizontal and vertical in greens, blues and blacks. The paint is thick and the thick brush marks are very visible. There are white stripes of paint in the background and numerous lines, a star shape has been formed by these white lines in the bottom left hand corner and there is a circle in the bottom right. An almost vertical line in red sweeps across the top from right to left. The line is higher on the left than the right.

Arrival is a powerful example of Irvin's exuberant use of paint and energetic mark-making and it reflects his stated thesis that: 'My paintings are not in any sense depictions of anything: I like to think that rather than being pictures of the world, they are pictures about it'.

WU1004
Mary Riley
Larkstoke
2005
Pigment, graphite and acrylic on paper
Gift from the artist

The colours are subdued, pale blues, whites, yellows and black. Scratchy short vertical lines cover the lower two thirds of the surface, providing the viewer with the impression of land. The above third is separated from the land by a hazy white band. Layers of paint and pencil marks show the land and the sky and the light that flows between them.

In her work Mary Riley has often made repeated visits to areas where the landscape has held a particular fascination, exploring its character in the changing seasons of the year, in every type of weather and at different times of the day (and night). For twenty-five years, she has regularly made drawings of Larkstoke Hill in Warwickshire, near her home in Leamington Spa and a substantial

number of paintings and drawings inspired by Larkstoke have been exhibited and purchased by collectors during that time.

9. Capital Development and the Art Collection

- 9.1 Commissions completed this year were a major sculpture by David Nash for the Diamond Wood to mark the 50th anniversary of the founding of the University and a sculpture for the Westwood campus by Alec Finlay, although the latter was not delivered and installed until August 2015. No light work was commissioned for the Benefactors Plaza but a design was commissioned for this site by DARO to commemorate donors.
- 9.2 Discussions of artists for the Teaching and Learning Centre continued but as yet, no site within the building has been identified for a work.

10. Collection Care

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

- 10.1.1. Following comments by the Art Collection Committee it now includes the need to communicate with members of the University when works are being cleaned or conserved in situ or removed for conservation.
- 10.1.2. Following comments from Arts Council England, regarding Accreditation of the Art Collection, it now includes a formal programme of environmental monitoring, housekeeping and pest monitoring.
- 10.1.3. Following comments from the Arts Council, regarding Accreditation of the Art Collection, it now includes details of a formal arrangement between the Estates team and gallery staff to communicate arrangements for building maintenance and repair.
- 10.2 A programme to protect key works with Perspex has been initiated and an early colourfield painting by John Hoyland has been boxed.
- 10.2.1 The Gallery Technician framed 24 prints.
- 10.3. The Annual Survey was completed in June 2015 by the Deputy Curator, Curatorial Associate and Gallery Technician. Thanks to their work and notwithstanding its open display, the condition of the collection has improved overall by 1.7%.

SUMMARY

Condition	2014-15	2013-14	% change
Excellent 1	850	844	+0.7%
Good 2	71	64	+10.09%
Fair 3	20	15	+25%
Poor 4	1	1	No change*

*This work has been irreversibly damaged by light.

- 10.3.1. The restoration of *Red All Over* by Terry Frost was completed.
- 10.3.2. In discussion with the local company who replace any broken neon of the Koan, it was decided to move to an annual contract for repairs.
- 10.3.3. *Let's Not Be Stupid* will be cleaned and restored following its removal and then reinstallation on a new site in 2015.
- 10.4. The following conservators restored works in the collection:
 - Mary Bustin (easel painting)
 - Gill Irving (easel painting)
 - Richard Rogers Conservation (sculpture)
- 10.5 All conservation will be documented
- 10.7.1. The sculpture collection was cleaned and conserved by specialist sculpture conservators in the summer vacation.
- 10.7.2. Following the restoration of *Let's Not Be Stupid* by Richard Deacon for Benefactors Place, the Group Finance Director suggested that a costed five year programme of sculpture conservation be developed for consideration in the next financial planning cycle.
- 10.12 The picture store was cleaned each term and insect traps were checked weekly. The Deputy Curator continued discussions with the Estates department regarding the need for more storage for artworks, display equipment and materials.
- 10.13 The air conditioning unit in the Picture Store has been replaced by the Estates department.

11. Risk Management

At the meeting on 2 December 2014, the Art Collection Committee proposed that a high-level risk register should be included in the Annual Report.

<i>Risk Item</i>	<i>Description</i>	<i>Strategy to Secure Opportunity/Mitigate Risk</i>	<i>By Whom</i>	<i>Likelihood 1-5</i>	<i>Impact 1-5</i>	<i>Score</i>	<i>Risk Status</i>
Material loss or damage is sustained	Theft, vandalism, emergency situations, negligent behaviours	<ul style="list-style-type: none"> Art emergency resource plan is detailed and appropriate; it bisects with the main emergency plan of the university. Security staff are experienced and pro-active Curator communicates need for vigilance to department heads and student officers. Deputy Curator has strong network of departmental supporters. Reporting protocols are established. Estates team is vigilant and pro-active. Reporting protocols are established. Departments are highly supportive of art displays. Students Union is supportive and engaged. Increased knowledge and support of staff in relevant locations through induction procedures Works are insured; valuations are updated. 	Curator - Deputy Curator	2	4	8	open
Failure to comply with legislation or national standards	Management fails to comply with standards for <ul style="list-style-type: none"> Accreditation Health and Safety Child Protection Equality and diversity 	<ul style="list-style-type: none"> Detailed planning ensures that all key areas are addressed for compliance with accreditation. Written protocols support essential tasks. Staff are trained in safe use of materials and equipment Risk assessments and other assessments are enacted through robust Health and Safety procedures of the University All staff are trained in practices to support equality and diversity All staff who come into contact with children are trained and DBA checked. 	Curator	1	5	5	open
Staff are unable to deliver strategic priorities	Staff are incompetent or leave.	<ul style="list-style-type: none"> Detailed succession plan supported by professional development plan ensures that staff can cover different roles as necessary. Detailed planning is scrutinised by Art Collection Committee; KPIs are established. Written protocols support essential tasks. Weekly 1:1 and team meetings provide supportive fora to discuss issues and agree course of action Annual reviews of performance are supported by training 	Curator - Deputy Curator	1	3	3	open

Funding is insufficient or unsustainable	<p>Budgets restrict delivery of objectives</p> <p>Expenditure on art per se is seen as unnecessary.</p>	<ul style="list-style-type: none"> • Good financial support and information allow regular reports and analysis • Specialist advice from University Finance staff regarding procurement, insurance etc • Detailed planning is driven by financial situation and is realistic • Emergency situations are fast-tracked to senior officers for advice • Strong support and advocacy for the visual arts on campus is sustained through all strata of the organisation 	Curator	2	4	8	open
Access	Audiences are unable to see works; information about them is scarce, low quality, inaccurate and/or irrelevant	<ul style="list-style-type: none"> • Displays are curated exhibitions which offer a range of access points • Engaging and authoritative labels are installed adjacent to each work. • Engaging and authoritative information is available on the website • A programme of supporting activities includes family trails, activity sheets for individual works etc. • High profile works for which access to buildings is not required are curated in a Sculpture Trail, supported by a free leaflet • Staff check and update information • Additional funding is acquired to support school visits and provide learning support • Students are trained and supported to deliver school trails and gain paid work experience • The collection is used in undergraduate teaching by different departments, supported by expert curatorial staff • The archive and library associated with the collection are open to researchers at all levels. • Staff are informed and trained to support equality and diversity 	Curator	1	4	4	open

11.3 In April 2015, the Curator completed all necessary paperwork including values of works of art, evidence of policies and procedures to allow the insurance brokers to undertake renewal of the University's insurance.

11.4 The Emergency Procedure for Artworks was updated to intersect with the University of Warwick's emergency plan at bronze level.

12. Financial Plan

WORKS OF ART	2014/15 <i>Budget</i>	2014/15 <i>Actual</i>	Notes
Salaries	0.02		
Central allocation pay	142,140	144,045	1
Vacancy saving	-6,000		
Total on BGTS	136,140	144,045	
Total	136,140	144,045	

Central allocation non-pay	Inflation	1.035	
Expenditure		36,000	36,000
Additional for valuation (every 5 years)		4,000	4,000
Brought forward for commissions		73,000	
Capital/Revenue Fund		100,000	172,850
		213,000	212,850
Gross Deficit		349,140	356,895
2014 Plan for comparison		350,878	-7,755

Notes

1. The budget of £136,140 for salaries included a vacancy saving which is not possible to achieve in a team of three people. In addition, both Deputy Curators applied for and got merit pay which is not included in the salaries budget.

13. Loans

13.1 Outward Loans

Adventures of the Black Square: Abstract Art and Society 1915 – 2015

15 January – 6 April 2015

Whitechapel Gallery

94,674 visitors

149 clips; circulation 32,438,322

WU0914

Hannah Starkey

Untitled, August 2006

Viewpoints

31 January 2015 – 10 May 2015

The Collection, Usher Gallery, Lincoln

9,457 visitors

WU0750

David Moore

Car Dealer, Lincoln

WU0782

Melanie Manchot

Alex Porter Kisses Michael Jordan

WU0902

Ori Gersht

Time after Time, Blow up No. 12

Flora

23 May 2015 – 9 September 2015

Oriel Davies Gallery (and tour)

19,823 visitors

WU0901
Ori Gersht
Time after Time, Blow up No.11

WU0902
Ori Gersht
Time after Time, Blow up No.12

Terry Frost - A Leamington Lad

24 July 2015 – 11 October 2015

Leamington Spa Art Gallery & Museum

24,598 visitors

WU103
Terry Frost
Red All Over

WU830
Terry Frost
Orange

13.2 Inward Loans

13.2.1 Nineteen American prints remain on long-term loan from the Arts Council Collection until July 2016. Under the terms of agreement with the Arts Council Collection, this loan is confirmed every year.

13.2.2 Two works are loan from Mike and Jane Tooby. The loan is due for renewal in March 2016.

13.2.3 Three works are on loan from Paolo Catrica. The loan is due for renewal in March 2016.

13.2.5 One work is on loan from Professor Andrew Oswald. The loan is due for renewal in March 2017.

13.2.4 As a prelude to the University's 50th birthday year in 2015 and the plan to create a lively campus, open to everyone, negotiations were opened with a number of institutions and artists to discuss the long term loan of sculptures to the collection. These were ultimately unfruitful but connections have been made that will be pursued in future years.

14. Staff

14.1 All staff followed the code of conduct of the British Museums Association

14.2 No staff changes took place.

Curator: Sarah Shalgosky
Curatorial Associate: Mel Lloyd-Smith
Deputy Curator (Art Collection): Liz Dooley
Deputy Curator (Mead Gallery): Fiona Venables

Gallery Technician: Brian McStay

14.5 Annual reviews were completed in April 2015. Training needs identified were put into the next year's training plan. They centre on opportunities to see work

14.6 List of activities and training below:

Sarah Shalgosky, Curator	
26/09/14	Presentation at Arts Centre Supporters event
04/11/15	Talk in Mead Gallery to Warwickshire Art Fund
10/12/14	Opera (Finance system) training
27/01/15	Guest seminar on curating at Lincoln University; lecture in the Usher Gallery, Lincoln
30/01/15	Talk in Mead Gallery to Warwickshire Art Fund
05/01/15	HR training: Recruitment and selection
10/02/15	Guest seminar at Bath Spa University; meeting to discuss collection management
17/02/15	Conference paper at Central St Martins School of Art; seminar on student involvement
27/02/15	HR training: Absence management
03/03/15	Talk to Birmingham City University
17/03/15	HR training: Disciplinary procedures
26/03/15	Studio visit to David Nash
01/04/15	Law conference sculpture trail
13/05/15	Convener of university galleries seminar at Warwick
14/05/15	Convener of regional curators' lunch at Warwick
01/06/15	Paper for RIBA conference, London
09/07/15	Presentation to city of culture: visual arts seminar

Liz Dooley, Deputy Curator	
18/09/14	Museums Association Copyright Conference
26/09/14	Manchester Contemporary Art Fair
14-15/10/14	Folkestone Triennial
16/10/14	Frieze
17/10/14	Liz Collection Tour – Politics, Censorship
28/10/14	Print session for History of Art Students
24/11/14	Presentation to History of Art Student year group about the art collection website
25/11/14	Visit to Mary Riley in Leamington Spa to see potential gift
02/12/14	Sculpture presentation to a History of Art group
13/01/15	Visit to Tessa Beaver exhibition at Leamington Spa Art Gallery
21/01/15	Research trip to Aberdeen – Art Gallery and Peacock Visual Design
12/02/15	Tour of the collection
13/02/15	Research trip to London with CAS
18/02/15	Judging Learning Grid photography competition
19/03/15	Presentation to the CAS about the University collection in London
14/05/15	Regional Curators Lunch
27/05/15	Tour for Mark Taylor, Business School
28/05/15	Print event connected with collection exhibition
2-5/06/15	Research trip with CAS to the Netherlands
08/06/15	Tour for the Art Fund
09/06/15	Visit from Kate Slovak – De Montford – Dissertation research Tour for Crisis Evening print workshop for the Girl Guides
10/06/15	Departmental tour of exhibition - Life Sciences
16/06/15	Drop in meetings with departments
18/06/15	Visit to Yorkshire Sculpture Park
19/06/15	Tour of exhibition for Robin Goodwin, Psychology

22/06/15	Research meeting with Rachael Champion in London
28/07/15	Research trip to London with CAS visiting Noemie Goudal's Gallery

15. Succession Planning and Development

- 15.1 Staff participated in weekly 1:1 meetings with line managers and in weekly team meetings. Notes are kept of both meetings and the weekly team meeting minutes are circulated to the senior managers in Warwick Arts Centre with responsibility for programming, education, marketing and operations. The Deputy Curators and the Curator are part of the Arts Centre Management Team that met on 6 occasions during the year to discuss the development of the organisation.

16. Sustainability

- 16.1 Works of art were sited where the environment was appropriate to their display requirements without mitigation by additional air conditioning, heating or lighting
- 16.2 Materials were procured through University suppliers who were selected in part because of their environmental credentials; collections and delivery of works of art were grouped to minimise transits, all collections and deliveries on campus were managed without the use of vehicles