

University of Warwick Art Collection
Annual Report 2012-13

Mission

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

Aim

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

The significance of the University of Warwick Art Collection continues to attract attention. It is increasingly viewed as an important model and other universities and agencies have visited the campus to discuss strategies and consult the curatorial team.

Objectives

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.

13 new displays were created including a major exhibition on the theme of Still Life for the new Leamington Learning Grid.

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. The commission of work by Dalziel and Scullion with a direct connection to the work of the Engineering department was completed. A new initiative to develop a family audience for the Sculpture Trail was developed.

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.

In 2012-13 only two works were found to deteriorated in condition while on display, which represents less than 0.24% of the collection.

1. Management

- 1.1 The collection is managed in accordance with the standards laid down for Accreditation: the care and management of collections, by Arts Council England: the government agency for museums and galleries.
- 1.2 The membership and terms of reference of the Art Collection Committee have not changed.
- 1.3 The Annual Report was reviewed by the Art Collection Committee and submitted to University Council for approval.

The Forward Plan was reviewed by the Art Collection Committee in March 2013 following amendments to make the delivery of the second objective more measurable.

- 1.4 No policies relating to the Art Collection were altered.
- 1.5 The Curator reported to the Registrar and, in his absence, to the Deputy Registrar as appropriate.
- 1.6 The entire committee was consulted by email outside the meetings regarding the loan of a work to an exhibition. After responses were collated, the Chair confirmed that the loan should not take place given the conditions available for its display and the decision was duly noted at the subsequent committee meeting.
- 1.7 The membership of the Art Collection Committee in 2012-13 was as follows:

Chair:	Professor Sean Hand
Representative of Registrar:	Mr Robert Wilson, Director of Estates (new)
Member of academic staff:	Professor Karen Lang (History of Art) (new)
External (community) member:	Mr Mel Lloyd Smith
Student member:	Ms Chiara Milford (new)
Member of Council:	Mr Nick Sanders
External professional adviser:	Professor Mike Tooby (new)

In attendance

Committee Secretary:	Dr Jocasta Gardner
Curator:	Sarah Shalgosky
Assistant Curator:	Liz Dooley

- 1.8 Induction given to on 28 November 2012:

Prof Karen Lang (member of academic staff)
Mr Nick Sanders (member of Council)
Prof Mike Tooby (external member).

- 1.9 The Art Collection Committee met on:

28 November 2012
06 March 2013
25 June 2013

2. Equality and Diversity

We have sought to deliver recognised, good equality and diversity practices through artistic policies, service provision and employment practices.

3. Scope of Collections

At the end of the financial year the collection comprised:

- 413 prints
- 135 ceramics
- 110 paintings
- 90 photographs
- 72 sculptures
- 37 drawings
- 4 mixed media
- 3 textiles
- 3 glass.

There are currently 37 works on loan to the University Collection; all are paintings or prints.

4. Display

4.1 At the end of the financial year, 68% of the collection was on display. A total of 13 new displays were developed.

4.2.1 Three sculptures, the gift of Eric and Jean Cass were sited on campus. The Butterworth bench, gift of Lady Butterworth was sited outside the Mead Gallery. New displays were developed for the Vice Chancellor's Suite of offices, Senate House, the Ramphal building and the Medical School. Other displays are listed below

Installations

7 August 2012	Humanities Building	Removal H303
4 September 2012	University House	New Installation
6 September 2012	Warwick Business School	Installation
6 September 2012	Medical School, Meeting Room	New Installation
27 September 2012	Library Stairwell	New display
28 September 2012	Arts Centre café bar	Installation
28 September 2012	Business School	New installation
2 October 2012	University House VC's outer office	New installation
9 October 2012	Library	New installation
16 October 2012	IT – Elab Westwood	New installation
25 October 2012	Economics	New installation
13 November 2012	Millburn House	New installation
21 November 2012	Ramphal	Reinstallation
4 December 2012	VC's Barn	New installation
17 January 2013	Humanities	Removal of two Arts Council works for refurb
24 January 2013	Radcliffe House	Removal of work
24 January 2013	Social Sciences	New installation
25 January 2013	Humanities Building	Return of 2 Arts Council works post refurb
30 January 2013	Avon	Removal of all works ready for refurbishment

30 January 2013	Millburn House	Removal of works for Workplace exhibition
31 January 2013	Scarman House Restaurant	New installation
19 February 2013	Leamington Spa Learning Grid	New display
25 March 2013	Business School	Removal of work for loan
25 March 2013	Millburn House	Replacing works removed for Workplace
26 March 2013	Deputy VC's office	Installation of new display
28 March 2013	Humanities History Department	Install of Atlas Group
2 April 2013	Radcliffe House	Removal of all works ready for refurbishment
4 April 2013	Social Studies Room S082	Removal of work
16 April 2013	Engineering	Installation of commission
16 April 2013	Radcliffe House	Removal of work
16 April 2013	Business School	Return of works
18 April 2013	Medical School	Install of Anne Redpath
23 April 2013	Social Studies	Installation of Spear and Estuary
14 May 2013	PG Hub	Removal of Carnegie and Anderson prints
22 May 2013	Arden House	Removal of suite by Robin Tanner
28 May 2013	CLL Westwood	Removal of two works
14 June 2013	Engineering Mmt Building	Reinstallation of four prints
17 June 2013	Arts Centre	Removal of Keir Smith ready for painting
1 July 2013	CLL Westwood	Removal of remaining works
8 July 2013	Helen Martin Studio	Installation of Nick Scheele portrait and subsequent removal the following day
11 July 2013	Arts Centre	Keir Smith reinstallation after painting
30 July 2013	Deputy VC's Office	Removal of Lothar Gotz and Mary Fedden
31 July 2013	Radcliffe House	Removal ready for refurbishment

4.2.2. It was decided not to change the ceramics display in Westwood but to focus attention on the development of additional displays of ceramics.

4.2.3. The development of Nils Norman's project for a University Garden that addresses sustainability was taken forward through planning meetings with local agencies including Garden Organic and with the Student Allotment Society. A design for the garden was commissioned by the Estates department and circulated for discussion. Meanwhile, projects to address gardens and food production on campus have been originated and supported by other departments across campus including Theatre Studies and IATL.

The Curator is one of a team, based in Estates, that will meet to take this forward in the next academic year, bringing together a number of agendas.

- 4.2.4 Contact was made with Tate and through them with the Estates and Conservation team who are working to develop new standards that are more sustainable for the care and management of works of national collections of art. As yet, no nationally agreed standards have been confirmed.
- 4.3 We are working towards meeting good practice level in Benchmarks for
 - Environmental Monitoring by increasing the frequency of checks to a termly check for each work
 - Environmental Control by careful selection of locations for artworks using light and humidity monitoring equipment
- 4.4 Conversations with departments centred on discussions with the Engineering department with the development of three works for them by the artists Dalziel and Scullion.
- 4.5 Of note is the development of an exhibition of still lifes in response to the nineteenth century environment of Leamington Town Hall, the location of a new Learning Grid. The works enhance this particular space and the concept of the exhibition allowed the team to negotiate the personal preferences of the Learning Grid staff for certain works. The integration of artworks into this off-campus location serves to reinforce art as one of the defining characteristics of any environment of the University of Warwick

5. Access

- 5.1 Extended labels have been written and installed for all new works
- 5.2 Panels were produced for new displays at the Learning Grid in Leamington Spa and at HRI Warwick at Wellesbourne. The connections to research developed by the Engineering department for the commission by Dalziel and Scullion are profiled on the panel in the building and on the Engineering website www. We did not manage to commission weatherproof panels for the Arts Centre/Senate House area since there was not enough staff time to pursue suppliers for viable options for their production
- 5.3 The Art Collection received 432,145 hits from 33,630 designated personal computers which is approximately a 2% increase on the previous year. This lack of growth must reflect that little content has been added in the past year and will be addressed.
- 5.4 The Art Collection app was completed and is available in the App Store. 441 people have downloaded it. The scripts for the audio-tour of the Sculpture Trail have been completed
- 5.5 A total of 567 children participated in 12 trails. Evaluation is positive with teachers commending the students and staff who run the trails.
- 5.6 Students have worked with the curatorial team as stewards, exhibition guides and Trail Leaders and undertaken research for education resources.

- 5.6.1. Student volunteers assisted with administration including digitising archives, development of online teaching notes for Mead Gallery exhibitions and general administration. In addition we have provided work experience for undergraduate and graduate artists from the art schools in the region, notably Coventry University, the University of Worcester and the University of Gloucester. The latter was a photography student who undertook a week's placement as part of his undergraduate degree. This included photography of the collection and of material held by the local museum to assist research for an exhibition.
- 5.6.2. Students have undertaken critical writing but it has been confined to exhibition reviews published in student fora, online and through social media.
- 5.6.3. The Assistant Curator led two seminars for art history students to teach the identification of printmaking techniques using works from the collection.
- 5.6.4. In addition, Engineering students, Theatre studies students and students who are part of the People and Planet Society worked with the curator and artist Nils Norman on the development of the University Garden. A seminar was programmed about this project in connection with the Global Research Project, Sustainable Cities.
- 5.6.5. Staff supported a number of students at both undergraduate and post graduate level with discussions about their academic work. Staff also supported other activities including judging student photography exhibitions, providing advice about organising exhibitions and careers in the arts.
- 5.7. Although physical access to the collection is good in theory since works are not sequestered in a gallery but are on display in the public spaces of the University; in practice it demands knowledge of the University campus and information from gallery staff regarding the whereabouts of particular works. To give a point of entry to the collection, tours and events were advertised through the Warwick Arts Centre brochures and websites. The Mead Gallery acts as an information point for the Art Collection and opportunities to engage with it are promoted by Front of House staff.
 - 5.7.1. Termly tours of the collection were offered to wider audiences through the Warwick Arts Centre programme. Tours were oversubscribed and feedback and evaluation was excellent.
 - 5.7.2. The Assistant Curator has run a number of Family Days which have piloted a more playful approach to the Sculpture Trail. A family leaflet is available online and in the Mead Gallery for groups that want to follow it by themselves. We also have activity sheets which can be downloaded for children to enable closer looking and also to keep them engaged as they go round. Open tours continue to be very popular and have been programmed each term and advertised through the Warwick Arts Centre website and print. Evaluation forms are generally very positive indeed. The Assistant Curator's attention to details such as providing plastic shoe protectors for people trekking across wet Warwickshire clay makes audiences feel very well cared for. Repeat bookings are high

- 5.7.3 The curatorial team has continued to work with the cohort of regional Art Fund Members, introduced to the art collection through the exhibition *The Indiscipline of Painting*. They have participated in an event each term including a repeat of the print study seminar. Again, evaluation is immensely positive and we are credited with developing a hitherto unknown enthusiasm for contemporary art among their members. Through a member of the Art Fund, a new connection was initiated with the Leicester Print Workshop who subsequently brought a group for a tour of the prints. The University of the Third Age has also participated in a number of tours.
- 5.8.1 Contacts for Heads of Art in all secondary schools in the region have been updated and all received information about the collection and the resources that are available to support learning. A second year art historian worked on the development of some online resources
- 5.8.2 The national curriculum for art and design is suspended. It was decided to postpone the redevelopment of the Colour Trail and Sculpture Trail until the new curriculum is published in 2014.
- 5.9 The family audience is a new audience for the Art Collection and we have developed resources and activities to encourage participation in Trails. Take up is positive and the new initiative of Family Days in Warwick Arts Centre supports this strategy and provides greater visibility for the Art Collection for audiences outside campus..

6. Documentation

- 6.1 There is no backlog in documentation. The standard of documentation of the collection continues to be of a high level in line with SPECTRUM the UK Collections Management Standard.
- 6.2 All works have:
- Unique code
 - ID
 - Entry form
 - Receipt
- 6.3 100 % of computer records are complete and accurate.
- 6.4 A report detailing artworks requiring conservation for this year was created
- 6.5 All paper duplicate documentation was completed. The records are made using archival paper and filed with the Finance department within the Arts Centre
- 6.6 There were no requests for permission to reproduce images from other organisations or individuals.

7. Inventory

- 7.1 The Annual Survey took place during the last two weeks of June.
- 7.2 There were no missing works.

8. Acquisition and Disposal

- 8.1 No works were disposed from the collection in 2012-13
- 8.2 Commissions from Dalziel and Scullion for the Engineering department, the Butterworth Bench by Jim Partridge and Liz Walmsley and the portrait of Sir Nick Scheele by James Lloyd were all completed in 2013. The risks and methods associated with the installation across campus of the commissioned work by Alec Finlay has been approved by the University's Health and Safety team but manufacture has been delayed
- 8.3 No work by an Australian artist has been identified for purchase yet. An application to the Contemporary Art Society for funding for a major work for the Main Library entrance area was unsuccessful
- 8.4 Acquisitions this year centred on the purchase of a suite of contemporary prints to allow us to develop a number of displays in corridors and work areas. Most of the artists in this suite have been included in exhibitions in the Mead Gallery or are represented by paintings or other prints in the Art Collection. The focus on abstraction within the Art Collection is developed with the purchase of a print by Jane Harris whose work had been shown in the exhibition, *The Indiscipline of Painting* and the purchase of an abstract painting by Lothar Gotz. Lothar Gotz is an established artist who has taught at many art schools in Britain. This painting represents a new direction for his work with its concentration on the creation of a delicate surface that references the stripe. Prints by sculptors remains a discrete part of our collection and two prints by Claire Barclay were added to this group. Conversations were initiated with Hurvin Anderson to secure the purchase of a painting. Anderson is a painter who combines figuration with abstraction. He was born in Birmingham and had an exhibition at the Mead Gallery in 2008.

8.5 The following works have been acquired:

WU0925 - Lothar Gotz, *Untitled* (#0007)
 WU0926 - Claire Barclay, *Untitled*
 WU0927 - Claire Barclay, *Untitled*
 WU0928 - Jane Harris, *The Parting*
 WU0929 - Dalziel & Scullion, *Imprint*
 WU0930 - James Lloyd, *Sir Nick Scheele*

20 artists, *London Suite II*

WU093 Basil Beattie, *Beyond Yonder*
 WU0932 John Bellany, *The Pianist*
 WU0933 Paul Benjamin, *Winter on the Rye*
 WU0934 Neil Canning, *Southbank*
 WU0935 Anthony Frost, *Bleached Blues*
 WU0936 – Clyde Hopkins, *South by South East*
 WU0937 – Albert Irvin, *Festival*
 WU0938 – Tess Jaray, *After Malevich Pale Blue*
 WU0939 – Alan Kitching, *Blitz*
 WU0940 – Anita Klein, *First Signs of Spring*
 WU0941 – David Mach, *Blue Picasso*
 WU0942 – John McLean, *Clashindarroch*

- WU0943 – Mick Moon, *Phillipa's Screen*
- WU0944 – Mali Morris, *Mesh*
- WU0945 – Hughie O'Donoghue, *Moo Cow Farm*
- WU0946 – Simon Patterson, *Under Cartel: Napoleon 1er*
- WU0947 – Ray Richardson, *Soulsister*
- WU0948 – John Walker, *North Branch*
- WU0949 – Kate Whiteford, *Afterimage*
- WU0950 – Gary Wragg, *Poem for Elizabeth*

9. Capital Development and the Art Collection

- 9.1 Life Sciences was identified in last year's forward plan as potential partner for developments in 2012-13. However, they appointed their own artist-in-residence with their own funds and the Curator/Assistant Curator have been involved in her visits to campus.
- 9.2 Discussions with the team involved in the development of plans for the University's 50th anniversary have confirmed that a major sculpture for the landscape should be commissioned as part of the University's 50th anniversary celebrations. The idea of a work that addresses the landscape confirms the campus as one of the distinctive characteristics of the University but also signals that audiences from outside campus are welcome here. The artist is included in the exhibition *Land Art in Britain* which will be held at the Mead Gallery in 2014 and this reinforces the way that the gallery provides a context for the collection.

10. Collection care

- 10.1 All staff handling and care of collections was good. Following the annual survey 2012-13, the condition of the majority of works in the collection is termed Excellent. Four works (0.48%) were identified as being in Poor condition and 14 (1.7%) works were considered to be in Fair condition.
- 10.2 The following works received conservation this year:
- wu0018: Joe Tilson, *Fire*, 1971, screenprint and collage: removal of insects
 - wu0019: Joe Tilson, *Air*, 1971, screenprint and collage: removal of insects
 - wu0021: Moelwyn Merchant, *Triad*, 1972, Welsh slate: one form restored after broken into two parts
 - wu0406: Keir Smith, *Spear and Estuary*, 1984, reclaimed oak and metal: reversal of oxidisation

In addition, three paintings were surface cleaned:

- wu 0045, Olga Davenport, *In the Mountains*
- wu 0373W, Alison Daubercies, *Still Life with Peppers*
- wu 0377W, Frederick Yates, *Light on the Downs*

All sculptures were cleaned by Richard Rogers Conservation

- 10.3 The Gallery Technician received training in the making of frames so that he can undertake repairs and reframing of works in the collection.

- 10.4 The small size of the store means that it can become overfull, very easily. Planning by the Assistant Curator and Gallery Technician, ensured that major removals did not coincide with times when exhibitions make a demand on the store.
- 10.5 It is possible that additional temporary storage for collection and display material may become available in the new premises on the Science Park
- 10.6 There has been a problem with the hygrograph and air conditioning in the store which is being investigated by the Estates department. The works have not been affected.
- 10.7 No incoming items to the store showed signs of infestation, dampness or mould.
- 10.8 Damage in 2012-13 was just the usual wear and tear to the sculptures 3b Series 1 and White Koan. This included damaged caused by fly posting onto the sculpture surface, some scratched graffiti and what looks like tricks done using bikes or skateboards removing the top surface of paint. 3b Series 1 requires repainting and White Koan needs some attention to a broken hinge on the door to the interior workings.

11. Risk Management

- 11.1 There were no security incidents in 2012-13. The Curator met the Head of Security Services in May 2013 to review procedures
- 11.2 The Curator completed the annual return of values for insurance in April 2013.
- 11.3 The Emergency and Crisis Plan (Art Collection) was updated to reflect changes in personnel and contact details.
- 11.4 The Curator undertook a SWOT evaluation of the Art Collection to evaluate risks. No risk exceeds 50%. Management measures are in place to mitigate the risks presented by the sustained absence of key staff, theft or vandalism

12. Financial Plan

WORKS OF ART 2012/13

description	budget	expenditure	over/under	notes
Capital / revenue fund	95,000	59,686	-35,314	1
general expenditure	33,000	32,397	-603	
additional for maintenance	0	0	0	
subtotal	128,000	92,083	-35,917	
staff salaries	129,011	133,488	+4,477	2
sculpture trail leaders	0	0	0	
subtotal	129011	133488	+4,477	
total	257,011	225,571	-31,440	

Notes

1. It has been agreed with the Finance team that purchases of works of art may be taken across the end of financial years without reserving funds.
2. There is a standing budget line for vacancy savings on the staff budgets.

13. Loans

13.1 Outward Loans

Nancy Davenport, *Library*

25 January – 7 July 2013

Caught in the Crossfire

Herbert Art Gallery, Coventry (14,000 visitors)

Hamish Fulton, *Callanish*

9 May 2013 – 15 June 2014

Land Art: The New Art of Landscape in Britain 1967-79

Tour to Southampton City Art Gallery; National Gallery of Wales, Cardiff; Mead Gallery, Warwick Arts Centre; Longside Gallery, Yorkshire Sculpture Park

13.2 Inward Loans

13.2.1 American prints remain on long-term loan from the Arts Council Collection until 2015. Under the terms of agreement with the Arts Council Collection, this loan is confirmed every year.

13.2.2 Three photographs are on loan from the artist Paolo Catrica

- L02/11 The Zetter, Londres,
- L01/11 Room 503, The Zetter, Londres and
- L03/11 Lobby, Hilton Tower Bridge, London

13.2.3 The following works are on loan from Penelope Rosenberg

- L04/96 Abstract by Cesar
- L17/96 Grenada by Joe Tilson
- L016/96 Painting 3B by Joe Tilson
- L14/96 Composition by Henry Mundy
- L013/96 Amalfi Blue by Marcel Mouly
- L07/96 Poisson sur un Papier by Raymond Guerrier
- L012/96 Steinhaus by Frederick Mecksepas
- L06/96 Adyton by Paul Feiler
- L09/96 Blue 230 by Kajt Kapolka
- L08/96 Boar's Head by Raymond Guerrier
- L01/96 L'Oiseau by Jean Michel Atlan
- L19/96 Planetariche Folklore by Victor Vasarely
- L20/96 Planetariche Folklore by Victor Vasarely
- L02/96 The Window by Jacob Bornfriend

13.2.4 The following work is on loan from Michael Tooby

- L/1/97 Straw Wind by Brian Fielding

14. Staff

- 14.1 The Art Collection is managed by the following staff
Curator: Sarah Shalgosky
Assistant Curator (Art Collection): Elizabeth Dooley
- 14.2 Mel Lloyd-Smith continues to work one day each week as a volunteer, supporting the work of the team
- 14.3 Education leaders are drawn from a cohort of students, artists and retired teachers, trained by the Curator.
- 14.4 Annual reviews were completed. Training needs for curatorial staff centred on opportunities for travel to see international work.
- 14.5 Staff activities during 2012-13 were as follows:

Sarah Shalgosky, Curator

- Adviser to Government Art Collection, DCMS (end of 10 year term in March 2013)
- Member of Steering Panel of Turning Point West Midlands (end of 3 year term in March 2013)
- Member of Action Group of Turning Point West Midlands (end of 3 year term in March 2013)
- Member of West Midlands Gallery Directors' Group
- Member of Steering Panel of Coventry Contemporary Art Forum
- Member of University of Warwick Environment and Amenities Committee
- Member of Arts Council England's West Midlands Consultation Group for art market development
- Member of Arts Council England's West Midlands Consultation Group for biennales
- Guest at CHEAD Annual Dinner
- Visit to Liverpool Biennale
- Visit to Belfast with DCMS

Papers given at:

- Guimaraes, Portugal, European Capital of Culture (Fernanda Fragateiro)
- WMG, University of Warwick (Developing Impact)
- Norwich School of Art (abstract painting)
- ICA, London (Metrics for University galleries - publication due in 2014)

Advice to:

- Independent consultants regarding gallery for Teesside University
- Ria Dunkley, University of Warwick regarding strategies for sustainability
- Arts Faculty Impact Award (judge)

Elizabeth Dooley, Curatorial Assistant

Visits to:

- Liverpool Biennial
- Frieze Art Fair, London
- CAS Conference Nottingham
- Original Print Fair, London

- Land Art exhibition, Southampton

Training course:

- Health and Safety for Managers

Advice to:

- Learning Grid Photography Competition (judge)
- Roger Bristow regarding information for his biography of Terry Frost

Mel Lloyd-Smith, Curatorial Associate (voluntary role)

Visits to:

- Original Print Fair, London

Brian McStay, Gallery Technician

Visits to:

- Frieze Art Fair, London
- Land Art exhibition, Southampton

Training courses:

- PAT testing
- Health and Safety for Managers

14.6 No collecting activities by staff required disclosure to the Art Collection Committee

15. Succession Planning and Development

The current curatorial team with responsibility for the collection has worked together for over ten years. 1:1 meetings take place every week as do wider team meetings. In this way, decision making is transparent and each staff member is fully briefed on the development of projects. Training opportunities including national and international travel to exhibitions are shared. See list of staff activities in 15.5

16. Sustainability

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

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25.2.14