His sculptures are based on the study of and private collections throughout the world.

Randall-Page studied at the Bath Academy of Art. He took up art as a means of dealing with the trauma of his experiences prior to and during the war. His formal art training was carried out at St. Martin’s School of Art and the Slade School of Art.

For more information about the collection visit the University Art Collection website at http://go.warwick.ac.uk/art

Sculpture Trail

The University of Warwick

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An iPod app for the collection is available entitled Art at Warwick

Henrietta Dhanjal
1976
Atsuo Okamoto
1968
Keir Smith
2009
Paul Mount
1985
Nechemia Azaz
1989
Michael Stallard

BORN IN GERMANY, SCHOTTLANDER CAME TO BRITAIN IN 1939 AND WORKED AS A STRUCTURAL ENGINEERING

PAINTERED ALUMINIUM TAKING PURCHASED BY THE UNIVERSITY

His work tends to be abstract, often influenced by natural, organic forms expressed in pure, bright colours.

Let’s Not Be Stupid 1995
Stainless steel and painted mild steel
Presented by the University in memory of the sculptor in 1995

Deacon has studied and lectured at many art schools. In 1987 he won the Turner Prize and in 1999 he was made CBE for his significant contribution to the arts in Britain. He has exhibited extensively throughout the world. This huge and powerful sculpture was made especially for this site. Its proportions and position have been carefully calculated providing the viewers with a constantly changing impression of the work as they walk around, under and through it. This sculpture is purely abstract without narrative references and is a part of Deacon’s research into the relationship between freedom and constraint.

BERNARD SCHOTTLANDER 1924-1999
3B Series I 1968
Painted al-guaje cord reduced general purpose steel
Purchased from the sculptor, 1968

Born in Germany, Schottlander came to Britain in 1939 and worked as a structural engineering welder. After the war he attended the Central School of Arts and Crafts and became a full-time sculptor.

This architectural work is a focal point of Roostes Square where its bright colour and curved forms stand in contrast to the angular sixties architecture of the student residences.

Aesthetically abstract, as underlined by its title 3B Series I, it utilises industrial materials and methods of production. The careful positioning of different shapes draws attention to the internal negative spaces they define.

GEORGE CLARKE 1924

Stab and Bar Relief 1964
Cast aluminium
Originally commissioned for the Westminster Bank in London, the work was donated to the University in 1992 when their premises were demolished.

Clarke studied at the Royal College of Art. One of his sculptures was included in the Festival of Britain in 1951 and he was exhibited at the Venice Biennale of 1952 and 1960. He has completed numerous commissions including three nave windows, the Flying Cross, the High Altar and the Crown of Thorns for the rebuilt Coventry Cathedral.

Much of Clarke’s work is concerned with the relationship between his sculptures and their environment. He was the first sculptor to create freestanding aluminium sculptures from an expanded polystyrene form. On close inspection you can see the imprint of the polystyrene shapes from which the sculpture is cast.

LILIANE LIJN 1939

White Koan 1972
Painted steel and neon
Purchased from the artist with assistance from the Arts Council of Great Britain, AG Gale & Co Ltd, M & G Gleeson Ltd, Sir Maurice Laing Personal Trust and Robert McAlpine Ltd, 1973

Born in New York, Lijn studied archaeology and History of Art in Paris. She has lived in London since 1966 and her work is celebrated by numerous public commissions.

The title of this sculpture is a pun on its shape and the Zen Buddhist concept of a koan: a question without an answer, which is used as an aid to concentration and meditation. At night, with its luminous rotating ellipses of neon, Koan acts as a beacon drawing the viewer towards the Arts Centre.

ATSUO OKAMOTO 1951

Forest 2011-3 Planet Forest 2012-5 Planet Forest Planet – q 2009
Black basalt
Donated by the artist through the auspices of The Sidney Nolan Trust, 2012

Born in Hinshima, Japan, Atsuo received a Master’s from the Tama Art University in 1977. He has exhibited widely in Japan and internationally.

Okamoto’s traditional materials and techniques for his sculptures, he is particularly fascinated by the immense age of the stone he uses – in this case black basalt boulders created millions of years ago. He uses a pneumatic drill to make holes which join in the centre of the rocks and then carves shapes around some of the holes, creating curious protrusions. Sound is an element in these works so if you gently hit your hand against these, percussive sounds are made. Two of the pieces incorporate an electronic device which transmits natural sounds the artist has recorded.

PETER RANDALL-PAGE B 1954

FLAYED STONE III 1998
Gianite granite boulder
Presented to the University by the Higher Education Management Programme, 1999

In this piece Randall-Page is again using carved wood to explore the power of ancient geological material which he says ‘can confront us with a sense of our own existence in a way that something that is second-hand or man-made cannot’.

ALLEY JONES B 1937

UNTITLED (VARIATION I) 1989
Donated by Eric and Jean Cass through the Contemporary Art Society, 2001

Born in Southampton, he went to Hornsey College of Art and then the Royal College of Art from 1959–60 from which he was expelled for ‘excessive independence’. He was elected to the Royal Academy in 1968 and lives and works in London.

A second generation Pop Artist, some of his work has an explicitly erotic approach bringing a painterly technique to the imagery of commercial art and fetish magazines. This sculpture is typical of Jones’ later work where sometimes witty, non-realistic human forms are created using flattened and simplified shapes.

PAUL MOUNT 1922–2009

THE ARCHITECT 1987
Stainless steel
Donated by Eric and Jean Cass through the Contemporary Art Society, 2001

Mount studied painting at the Royal College of Art and had no formal training in sculpting. He began to sculpt whilst teaching in Nigeria, starting with the creation of furniture for his studio. This led to various commissions for architectural projects.

Architecture and music were a source of inspiration for his sculptures. In the 80’s and 90’s his pieces became more figurative. The Architect reflects Mount’s abiding interest in the sensual qualities of hard materials such as steel but at the same time represents an abstracted human figure.

WIND SCULPTURE 1985
Stainless steel
Donated by Eric and Jean Cass through the Contemporary Art Society, 2012

Mount was interested in the reflective properties of stainless steel as it allowed for the creation of virtual sculptures within the piece. The addition of movement in Wind Sculpture increases this potential.
The sculptures included in this leaflet form part of the University of Warwick Art Collection. The collection of over 800 paintings, drawings, sculptures, ceramics and prints dates from the University’s foundation in 1965. It was established with the principle aim of enhancing the buildings and grounds of the campus and to encourage a broader enjoyment and appreciation of contemporary art.

The Mead Gallery in Warwick Arts Centre shows a changing programme of exhibitions of national and international contemporary art. The gallery is open from 12 noon to 9pm Monday to Saturday during term time (closed during vacations and Bank Holidays).