

## UNIVERSITY OF WARWICK

For the meeting of the Art Collection Committee to be held on 2 December 2014

**University of Warwick Art Collection  
Annual Report 2013-14**

The context for the Annual Report for the University of Warwick Art Collection is framed by the goals of the University and of Arts Council England, listed below:

The University of Warwick Strategy 2015+: Goals

1. Enables our students to succeed through life changing education/outstanding student experience/global perspective
2. Delivers world class research with excellence as the standard for all of our disciplines and a leader in interdisciplinary research.
3. Secures our global position by optimising the scale, scope and reach of all our activities.
4. Engages our communities through valuing our staff and students, and encouraging them to contribute and achieve their potential.
5. Champions social, cultural and economic growth as a catalyst and partner for regional, national and international development and sustainability.
6. Secures the future sustainability of the University by creating the resources to reinvest in the University's long term success.

Arts Council England: Goals

1. Excellence is thriving and celebrated
2. Everyone has the opportunity to experience and to be inspired by the arts
3. The arts are resilient and environmentally sustainable
4. The leadership and workforce in the arts, museums and libraries are diverse and appropriately skilled
5. Every child and young person has the opportunity to experience the richness of the arts

*Note: the numbering relates to a table in which the columns include Policies, Annual Report and Forward Plan. Some cells have no information and the number is therefore absent. The Policies drive the Forward Plan which is evaluated in the Annual Report. The Annual Report informs the Policies and affects the Forward Plan. The three documents are therefore inter-dependent.*

## Annual Report 2013-14

### 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.

### 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* – assertion of the way that Warwick situation contributes to the development and transmission of meanings
  - *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.
  - Commissions are developed in collaboration with departments and embrace their teaching and research
  - 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 new partnership programme with local teachers is developed in 2013-14 and implemented in 2014-15
  
3. 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.

0.2% of collection deteriorated while on display 2014-15.

## 1. Management

- 1.1 The University of Warwick Art Collection was awarded Full Accredited status on 29 September 2014 with the following provisions:

**Forward planning:** consider collated document to identify how different levels of strategic planning are aligned to the Accreditation Standard; evidence at next return.

**Care and conservation plan:** undertake planned improvements to 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.

- 1.2.3. The Annual Report was reviewed by the Art Collection Committee and presented to the University Council in June 2014.
- 1.3 The Art Collection Committee reviewed the Art Collection Policies, Annual Report, Forward Plan and Emergency and Crisis Plan in March 2014.
- 1.4 The committee structure was reviewed by the University of Warwick Council in 2014. The management requirements for the Art Collection under the Accreditation Scheme have been reviewed and it has been decided that the Art Collection Committee will continue to deliver this function.
- 1.6 The Curator and the Registrar met during the year to discuss issues relating to the Art Collection and to the wider university.
- 1.8 The membership of the Art Collection Committee in 2013-14 comprised

A senior professor of the University (Chair)	Professor S Hand (2015)
A member of academic staff, appointed by the Council	Dr K Lang (2015)
A lay member of the University Council, appointed by the Council	Mr Nick Sanders (2014)
Up to two members external to the University with expertise in the area, appointed by the Council	Mr M Lloyd Smith (2014)
	Professor M Tooby (2015)
A student representative (typically the Chair of the Arts Society)	Ms Chiara Milford (2014) Ms N Agrawal (2015)
A representative of the Registrar and Chief Operating Officer	Mr R Wilson, Director of Estates
The Curator (in attendance)	Ms S Shalgosky
The Assistant Curator (Art Collection) (in attendance)	Ms E Dooley

- 1.9 Ms Nidhi Agrawal was unable to attend the committee induction in Summer 2014.

1.10 The Art Collection Committee met on:

- 04 December 2013
- 05 March 2014
- 26 June 2014

1.11 The Art Collection Annual Report is published online at:

<http://www2.warwick.ac.uk/services/gov/committees/acc/minutes/>

In addition to general business the Art Collection Committee discussed a paper on Student Experience. Although the paper was presented twice, no students were able to attend either meeting where it was discussed although the Curator met informally with students from the History of Art department, Mead Gallery stewards and with representatives from the Students Union. In addition, two campus-wide consultation days were developed and led by the Curator.

The chief obstacles to student engagement appear to be the lack of visibility of the collection and few imperatives to engage with it. In general, when people notice the collection, they like the way it enhances the campus but many simply do not see it. We will pilot a number of schemes to identify which communicate most urgency and relevance to encourage students to engage with the collection. (see forward plan 5)

## 2. Equality and Diversity

- 2.1 We are committed to the delivery of recognised, good equality and diversity practices through artistic policies, service provision and employment practices. These practices were reviewed in summer 2014 to ensure that we meet the University's standards which comply with legislation.
- 2.2 The University of Warwick is proud of its diverse community of staff, students and visitors, and is committed to ensuring there is equality of opportunity for all, fostered in an environment of mutual respect and dignity. Link to University policy:  
[http://www2.warwick.ac.uk/services/equalops/equal\\_opportunities\\_statement/](http://www2.warwick.ac.uk/services/equalops/equal_opportunities_statement/)

## 3. Scope of Collections

The scope of the collections has not altered. On 1 August 2014 it comprised 926 items. The largest group by medium is prints and works on paper. Other media represented are ceramics, digital, paintings, photographs, sculptures, textiles, glass. The earliest works in the collection date from the 1940s, the most recent are contemporary. The ceramics and textiles collections are both closed.

## 4. Display

- 4.1 We aimed that on 31 July 2014, 73% of the collection would be on display. In fact, 65% of the collection was on display. However works in store included 43 works that were awaiting framing.

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

13 August 2013	Economics	Removal of two works
28 August 2013	Economics	Removal of all corridor works
10 October 2013	Chemistry	Removal of 2 prints by Vasarely
10 October 2013	Economics	Removal of sculpture by Hugo.
24 October 2013	Chemistry	Installation of Prints for Schools
7 November 2013	Radcliffe	Return of works by West
21 November 2013	Physics	Installation of sculpture by Hugo
21 November 2013	CLL	Installation of 4 screenprints
26 November 2013	Radcliffe House	Return of Prints for Schools
12 December 2013	Westwood House	Installation of Op art display
14 January 2014	HRI	Removal of 2 works by Goldsworthy
28 January 2014.	Psychology	Installation of 9 works by Carnegie
13 February 2014	Psychology	Installation of 2 London Prints
6 March 2014	History of Art	Removal of pop prints
10 March 2014	Cryfield Farmhouse	Removal of Caulfield
1 April 2014	Music Centre	Installation of Mozart Mozart prints
1 May 2014	History of Art	Installation of student print project
27 May 2014	Medical School	Removal of Rosenberg loan; installation of Davie
29 May 2014	University House	Installation of display of Coventry related works.
3 June 2014	Humanities	Return of Prints for Schools
5 June 2014	Senate House	Installation of 4 prints in meeting room
10 July 2014	Humanities	Installation of Le Corbusier
17 July 2014	Student Support	Installation of 10 American Prints
17 July 2014	Learning Grid Leamington Spa	
30 July 2014	University House	Re-installation of Coventry display after removal for refurbishment
30 July 2014	Computer Science	Removal of Rosenberg loan

4.2.2 A new strategy to develop local ownership of the Art Collection in particular buildings was not introduced in 2013-14 due to lack of capacity in both the curatorial team and in departments.

However, a new group concerned with the campus landscape was developed. The Landscape Stakeholders Group brings together students, Estates staff, administrative and support staff and academic staff to discuss how students, staff and the local community might develop their engagement with the campus landscape. A number of trails will be developed that will include not only art but history, materials, eco-pedagogy and opportunities to consider and develop sustainability across the campus.

4.3 Before works were installed in any location, appropriate checks to ensure that the environmental conditions were appropriate were carried out.

The letter to all heads of department to reinforce contact details and to acknowledge their role in safeguarding works of art was not sent due to lack of capacity in the summer term. It will be a priority for the autumn term.

4.3.1 Following meetings with the Estates team to identify ways to flag up risks to works of art while contractors are working in their vicinity, the Deputy Curator has entered the

location of all works of art onto the University Estates QUEMIS system. A new programme of quarterly meetings with the Estates Customer Service Manager have been implemented to review progress..

- 4.5 This year, the Deputy Curator has worked closely with departments to help them develop appropriate displays. A series of meetings where different works were taken to the Psychology department for discussion resulted in their complete commitment to a display of works by Gillian Carnegie. In the summer term of 2014, the Deputy Curator worked with History of Art students to advise on their curation of a new display of prints for their department following a seminar on print techniques.

## 5. Access and interpretation

- 5.1 Extended labels were written and installed for all new works. They include a label on Op Art for a new display at Westwood, panel on Processes for the Institute of Mathematics and another panel for a new display of ceramics in University house
- 5.2 Estates were consulted about the development of weatherproof labels for the sculpture trail and these will be commissioned in the new financial year.
- 5.3 The Art Collection website received 324,267 hits from 32,610 computers. This represents a 3% decrease on the number of computers accessing the site but a 25% decrease on the number of pages viewed. Our target was to increase both numbers of computers accessing the site and page views. The development of the website reach will be a priority in 2014-15.

Information from the Art Collection website has fed into the **Count Up to 50** on the University intranet. This has had 33,276 hits from 26,852 computers from 1 January - 31 July 2014.

- 5.4 Facebook and twitter sites were set up for the art collection at the end of June. In the first month, the Art Collection page had 22 likes while twitter had 16 followers.
- 5.5 There were 151 downloads of the Art Collection app in the current year, the cumulative total of downloads is now 514.
- 5.6 Funding through donations to Warwick Arts Centre Box Office allowed the delivery of another phase of Take Part in Art. 166 children from primary and secondary schools in Coventry participated in this scheme in the spring term 2014.

Consultation took place in June 2014 with Gill Nicol of Lights Going On to discuss the development of a more consistent, coherent strategy for 2014-15. This connects with a new Teachers Membership Scheme managed by Warwick Arts Centre that will be launched with an evening event in October 2014 and with the continuation of funding for Take Part in Art through Box Office donations. Key recommendations include the provision of targeted resource materials supported by events that will give teachers confidence in engaging with modern and contemporary art.

- 5.6.1 A Teachers' evening was held in May 2014 to heighten awareness of the resources we offer. Only one teacher attended but through this contact, 420 children attended workshops in the summer term.
- 5.7 The audio-guide tour of the sculpture trail was available online from Spring 2014. A small amount of equipment has been purchased to allow people who do not own appropriate technology to use the audio guide. It is available from the Warwick Arts Centre Box Office. The Audio Trail – Went live on the website on the 16<sup>th</sup> May 2014 - from then until the 31<sup>st</sup> July we had 161 page views from 105 pcs. Two groups have carried out the audio trail.
- 5.8 Student surveys were undertaken in January and June 2014 to improve understanding of the student experience at Warwick in terms of engagement with the arts. They formed the basis for a discussion paper to committee. New initiatives to deepen engagement by students with the collection will be developed in 2014-15.
- 5.8.1 A new cohort of students and local artists and art historians were trained to deliver sculpture trails and colour trails. Eight have progressed to the role of trail leader.
- 5.8.2. Discussions were pursued with the History of Art department to develop strategies for engagement with the collection by students. A number of first years worked on the development of a display for their department (see 4.5) while two students received University funding to collate information about sculpture made between 1977-86 at the Henry Moore Institute Leeds. This information will be retained in the Henry Moore Institute and in the Archive of the collection.
- 5.8.3. The Deputy Curator delivered her annual seminar for art history students to teach the identification of printmaking techniques using works from the collection.
- 5.8.5. The Art Collection was linked to other narratives that were developed on campus. It provided the pictorial element to an online Count Up to 50 that examined each year of the University's development. Meanwhile a 2nd year Chemistry produced a materials trail that can overlay the Sculpture Trail and will be published as part of the updated trails in autumn 2015.
- 5.9. A Family Day centered on the Sculpture Trail was developed for the Spring term. Three public tours of the collection, one each term, were programmed and advertised through the Warwick Arts Centre website and print. All were fully booked. Surveys of participants revealed complete satisfaction.

A new Family Sculpture Trail leaflet was produced to support the new Audio Trail. Tours and talks for the local Art Fund members and for the University of the Third Age were programmed each term.

Consultation with members of the local community suggests that there needs to be better signposting not only of locations but that visitors are welcome.

- 5.11 The curatorial team hosted a Curators' Training Day for the Arts Council centred on our commissions programme. 22 delegates attended from across the UK. Feedback was very positive. *"The overall ethos demonstrates a broad and integrated student experience"*.

## 6. Documentation

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

## 7. Inventory

- 7.1 The Annual Survey took place during the last two weeks of June 2014. It was undertaken by the Deputy Curator, the Curatorial Associate and the Gallery Technician. There were the usual scrapes and scratches to both frames and Perspex on many works. The majority of the scratches to Perspex are however superficial and we will be able to remove them. *Blacks with Yellow and Green* by Justin Knowles was found to have several new marks as if something had been spilled onto the surface and consequently required conservation. It was previously noted that chairs had been placed in front of this work in the IMC and it was decided that prior to conservation the Knowles would be moved to a new location. Discussion also took place regarding the placing of a boat in front of *Scree Run* by Richard Kidd, also in IMC. The work had not been damaged but the view of it was obscured. The department agreed to remove the boat. The photograph *Sitting Room (Francis Place)* by Sarah Jones had a chair placed in front of it in the Theatre Studies department and there were slight marks to the surface where the chair back had touched the surface of the work. The chair was removed and the department representative was informed. The usual wear and tear was apparent on the sculptures *3B Series 1*, *White Koan* and *Let's Not Be Stupid*, as last year and all are on the conservation programme for next year. .

## 8. Acquisition and Disposal

- 8.1 Disposal of works of art is not anticipated this year.

- 8.2 Acquisitions this year:

WU0952

Hurvin Anderson

*Bridge*

2013

Oil on canvas

Purchased from Thomas Dane

Hurvin Anderson was born in Birmingham of Jamaican parents. He had a solo exhibition at the Mead Gallery in 2006 of paintings that connect the familiar urban parks of London and Birmingham with his experience of the Caribbean. In this painting, a white modernist bridge in Handsworth Park is surrounded by verdant grass, trees and shrubs. It leads into the heart of the greenery, the solid white paint juxtaposed with different consistencies of thinner paint that construct its vivid environment. Hurvin Anderson's paintings are developed from photographic images. This process endows them with a sense of memory, of a personal experience overwriting the image captured on film. Often described as a "painters' painter" or as a "superb technician", the critic Martin Herbert observes: 'Anderson's art with its deliberate surface thinness, most closely shadows the 1970s works of Michael Andrews, another British painter who used his medium's slippages to signify what he felt about a subject, and who tended to let

his iconography melt outward from a tight Photorealist core, as if drifting inexorably into the fault zone of memory' (Martin Herbert, 'Hurvin Anderson: New Paintings', *Artforum*, vol.44, no.2, October 2005, pp.287–8).

We already have nine prints by Hurvin Anderson in the University Art Collection that focus on his experience of the Caribbean. This painting joins another scene of an urban park in the West Midlands in the collection, *The Swing* by George Shaw.

WU0953  
Roy Voss  
*Cross*  
2012  
Digital Pigment Print  
Purchased from Whitechapel Gallery

Born 1960, Voss studied at Maidstone College of Art and then at Goldsmiths College, where he completed an MA in 1992. His work is held in public and private collections including the Government Art Collection.

*Cross* depicts a photographic image of an epic Icelandic landscape. In the foreground is a grey gravelly shore and sitting on the shore is a sign in bold white capitals which says 'CROSS'. Behind the sign the shore cuts away to blue sea with icebergs and huge banks of snow in shades of dark grey. The icebergs give way to a bright white snow covered landscape and a grey blue sky with fluffy white clouds in the distance. This print was created especially for the Whitechapel Gallery to support their education work. It follows a series of works by Voss where single words are placed within panoramic backdrops.

WU0954  
Zarina Bhimji  
*Untitled*  
2012  
C Type print  
Purchased from Whitechapel Gallery.

Born 1963, Zarina Bhimji works with photography, film and installation. She studied at Goldsmiths College, Slade School of Fine Art and University College London. She was born in Mbarara, Uganda in 1963 to Indian parents, who moved to Britain in 1974 two years after the expulsion of Asians from the country by Idi Amin. Between 2003 and 2007 she travelled widely in India, East Africa and Zanzibar. Photographs taken in Uganda during this time led to her nomination for the Turner prize in 2007. Their theme was the expulsion of Asians from the country. Much of her work explores colonialism and its legacy, trade and migration through dramatic images rich with a haunting absence of people and the usual hubbub of everyday life. Beauty and light quality within each film or photograph holds sway over factual presentation. She has work in public and private collections nationally and internationally including the Tate.

*Untitled* depicts a small photographic image of a seascape. The foreground is filled with a dark blue/grey calm sea. The perspective is tilted so the horizon in the distance is not level but at a diagonal which rises to the right of the print. The top of the image is filled by a cloudless bright

blue sky. The focal point is a house which floats in the sea. It is a small single storey building and it is missing its roof, door and windows. The image is a still taken from the film *Yellow Patch* which explores aspects of trade and migration across the Indian ocean.

WU0955  
Jaime Gili  
*Lake 9*  
2010  
5 colour screenprint  
Purchased from Whitechapel Gallery

Jaime Gili, was born in Caracas, Venezuela to Catalan parents in 1972. He studied in Caracas and Barcelona before studying for an MA in painting at the Royal College of Art in London. He continues in a tradition of Latin American abstract painting which is often kinetic or optical in nature. He is best known for his large abstract murals. In 2009 he completed the world's largest public art project 260,000 square along the tops and sides of 16 large oil tanks in Maine, USA. He has been included in many international exhibitions and his work is held by many public collections including the Saatchi Gallery.

*Lake 9* is a screenprint in five colours, black, white, grey, blue and orange. The majority of the print is in orange and the remaining colours are used to fill organic shapes which cover the print's surface. This screenprint was created in response to a work in the exhibition 'This is Tomorrow' at the Whitechapel Gallery in 1956, Richard Hamilton's *Just What is it That Makes Today's Homes so Different, so Appealing?*

WU0956  
Rachel Whiteread  
*Untitled*  
2008  
Archival Inkjet Print  
Purchased from Ingleby Gallery

Rachel Whiteread was born in London. She spent the early part of her life living in the Essex countryside before her parents' return to London. Her mother was also an artist and her father a geography teacher. She studied painting at Brighton Polytechnic before studying sculpture at the Slade School of art. She is renowned for casting the spaces created by domestic objects and her work is often connected with ideas about death and absence. These connections became more significant after the loss of her mother in 2003, which had a profound effect on her work. She is considered one of the UK's leading contemporary sculptors.

Her name became national news in the 90s when she created probably her most renowned work *House*. This was the cast of a council house, 193 Grove Road in London which was due for demolition. The work sparked a huge amount of controversy earning equal amounts of praise and derision from critics and the public alike. She won the Turner Prize in 1993 for *House* which was demolished by the council in 1994 despite efforts to save it. She has been commissioned for several prestigious public commissions including *Embankment* a work for the Turbine Hall at Tate Modern, a memorial to mark the Holocaust, in Judenplatz in Vienna and in 2001 she

produced *Untitled Monument* also known as *Plinth* or *Inverted Plinth* for the fourth plinth in Trafalgar Square. This piece, a copy of the actual plinth upon which the work was due to sit, done in resin, was at the time the largest object ever created in the material and Whiteread had to overcome several technological problems before achieving the desired result. She also raised the not insubstantial sum of £225,000 for the work's production herself by selling small maquettes of the work.

In recent works Whiteread has continued to explore the possibilities offered by casting using sheds, doors and windows. She continues to work and live in London and her work is owned by many public and private collections nationally and internationally.

*Untitled* depicts a photographic image of a collection of dolls' houses in a gallery space. The dolls' houses are arranged on the wooden gallery floor, close together and at different levels creating a triangular shape in all that makes the whole look like a small Italian hill town from afar. The houses are all different, different types of architecture, different sizes and styles. The image is taken in the dark but it is lit by lights contained within each of the houses which shine through the windows and skylights. The inspiration for the print came from Whiteread's installation, *Place (Village)*, which was included in the Hayward Gallery's 'Psycho Buildings' exhibition in 2008.

WU0957

Jim Partridge and Liz Walmsley

*The Butterworth Bench*

2012

oak

Lady Butterworth, the widow of the first Vice-Chancellor of the University of Warwick, approached Warwick Arts Centre with a proposal to commission a bench for its outside space from an important maker. Jim Partridge and Liz Walmsley were selected. They work in oak which is a native tree of the University campus and the dominant species of the ancient Forest of Arden which once covered the University campus. They aim to make "work with a strong but quiet presence in the landscape".

Their partnership started 22 years ago. Initially they worked on outdoor projects, building public seats, footbridges, and shelters. Projects include an altar for Christ Church Cathedral in Oxford; seats for Compton Verney, Hereford Cathedral Close and RHS Wisley, furniture for Ruthin Crafts Centre and many private commissions. Their work is in public collections across the world including the Victoria and Albert Museum in London and it has twice been shortlisted for the Jerwood Furniture prize.

From a visit in winter when the low angle of the sun cast strong triangular shadows across the stepped roof of Warwick Arts Centre, they identified a wedge shape as the element of the bench which would be repeated both as seat and as back. This element also tessellates to provide a flat surface for picnics or laptops. The seat is designed to allow people to sit in groups or singly. It also defines a place for performance, either as seating for an audience or as the stage, allowing actors to enter and exit through the gaps. The back of the seat provides another space where people can sit and relax or work.

*Bugs*

The Print Portfolio

2000

Purchased from Peer UK

The ten works which comprise Bugs – the Print Portfolio were generously donated by the artists for publication by the Byam Shaw School of Art in London to use as a means of raising funds for post-graduate scholarships. We have the prequel to this suite already in the collection: Nine London Birds of 1994. The portfolio includes many significant artists not previously represented in the collection.

WU0958

Fiona Banner

*Swarm*

2000

Etching

Born in Liverpool in 1966, Fiona Banner studied at Kingston University (1986-89) and Goldsmith's College (1993). She is a sculptor and conceptual artist, associated with the Young British Artists (YBAs), a group which emerged in the late 1980s and early 1990s and which became a revitalising force on the British art scene. Her first solo show was in London in 1994 and since then she has exhibited frequently throughout the UK and in other major centres world-wide. She was nominated for the Turner Prize in 2002.

In many of her early works text was prominent, her 'wordscapes' were large, solid blocks of text which in her own words described the plots of war films such as *Apocalypse Now*, *The Deer Hunter*, and *Full Metal Jacket*. This dramatic theme was revisited in her 2010 commission for the Duveen Galleries at Tate Britain when she installed two fighter planes: a Sea Harrier jet suspended nose-down from the ceiling and a highly polished Jaguar jet lying on its back on the floor.

*Swarm* is an etching printed in black and depicts an incredibly dense gathering of black dots forming an amorphous shape at the print's centre. The concentration of dots becomes gradually more diffuse towards the edges of the shape.

WU0959

Tacita Dean

*Wasp*

2000

C Type Print

Born in Canterbury 1965; Tacita Dean studied at Falmouth University (1985-1988) and the Slade School of Fine Art (1990-1992). Although she trained as a painter, most of her practice has involved film and photography. She has established a reputation for sensitive and atmospheric explorations using 16mm film evoking, for instance, histories of personal struggle. Her 1995 film *Disappearance at Sea* was about the amateur sailor Donald Crowhurst who made an unsuccessful and ultimately tragic solo attempt to circumnavigate the world. Dean was

nominated for the Turner Prize (1995) and since then has been awarded several prestigious international art prizes. Recent films have focussed on important cultural figures such as the dancer and choreographer Merce Cunningham and the painters Claes Oldenburgh and Cy Twombly.

Wasp is a photograph of a wasp on the other side of a rain spattered car window. The photograph is taken from the inside of the car so the underneath of the wasp is on show and is the focus of the image. To the left of the wasp the window has been wiped dry by the windscreen wiper. In the distance are circles of white and shades of green.

WU0960

Peter Doig

*Kings Cross Mosquito*

2 Plate Colour Etching

2000

Sugar Lift and Drypoint

Peter Doig was born in Edinburgh in 1959. In 1962 his father's employment took the family to Trinidad and then in 1966 to Montreal. Doig moved to London in 1979 to study art, first at Wimbledon College of Art and then at St Martin's and Chelsea Schools of Art. He was nominated for the Turner Prize in 1994. Recent solo exhibitions have been mounted in Edinburgh, Montreal, New York, Paris, Frankfurt and London.

Landscape is the theme of much of Doig's work. Some of the inspiration comes from his childhood or later years but also draws upon art history, referencing artists such as Monet, Friedrich and Klimt. His paintings typically portray moments of tranquillity and invoke both remembered and imaginary events and places.

Kings Cross Mosquito depicts an oversized red and black mosquito in close up sitting on a patch of red and pink hairy skin. In the background are etched the words Kings Cross. The belly of the mosquito is red as if it has already had its fill of blood.

WU0961

Anya Gallaccio

*Spider's Leg at 400x*

2000

Silver Gelatin Print

Anya Gallaccio was born in 1963 in Paisley, Scotland and studied at Kingston Polytechnic and Goldsmith's College from where she graduated in 1988. In the same year she was represented in the 'Frieze' exhibition, curated by Damien Hurst which brought together a generation of young artists which became known as the YBAs (Young British Artists). Since then she has exhibited extensively throughout Europe and the U.S.A. She was shortlisted for the Turner Prize in 2003.

She is known for her sculptural installations which frequently use organic materials such as flowers, fruit and vegetables which gradually wilt and die during the unpredictable life of the work. When the process of decay is complete the works are destroyed. Ephemerality is a major

aspect of her practice, transformation and degeneration displayed in her work challenge conventional, romantic notions of art and culture, life and death.

This print at a glance resembles a landscape of silver trees. On further investigation each tree is a spider's leg in extreme close up (400x), the length of the leg stands in for the trunk and the hairs along it stands in for the branches. The image of the leg has been replicated many times and each one has been placed with the tip pointing towards the top of the print but at differing angles. Each leg is in silver and the background is black.

WU0962  
Brad Lochore  
*Night Moth*  
2000  
Digital Archival Print

Brad Lochore was born in Wellington, New Zealand in 1960, moving to London in the late 1970s. He studied at the Byam Shaw School of Art in London (1985- 87) and Goldsmiths College (1990-92). Examples of his work are held by the Tate Gallery, the Saatchi Gallery, the Arts Council collection and the UK Government collection as well as major museums in Germany and Austria.

Lochore's paintings are concerned with light and shadow, they are ambiguous, nuanced reflections of real objects or natural phenomena. The works are often achieved through a process involving the digital manipulation of photographs, the finished paintings offering subtle, abstracted traces or shadows of the original image.

*Night Moth* depicts a standard table lamp with shade which hovers mid-air in the middle of a black background. There are no wires and yet the lamp is on. Light surrounds the lamp in a comforting glow, creating two swathes of light one below it and a smaller one above.

WU0963  
Cornelia Parker  
*The Spider that died in the Tower of London*  
2000  
Digital Archival Inkjet Print

Cornelia Parker was born in 1956 in Cheshire; she studied at Gloucestershire College of Art (1974-75), Wolverhampton Polytechnic (1975-78) and Reading University (1982). Parker's work has been exhibited in and acquired by many major galleries throughout the world; she was shortlisted for the Turner prize in 1997

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

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

This print depicts a huge spider that looks as if it has been squashed flat. This spider is so big that it can't be contained within the print, its legs stretch off the edges. It sits on a pale blue background.

WU0964

Kathy Prendergast

*Mittens and Moth Eggs*

2000

Digital Archival Inkjet Print

Kathy Prendergast was born in Dublin in 1958; she studied at the National College of Art and Design, Dublin (1976-80, 1982-83) and the Royal College of Art (1983 MA in Sculpture). She has exhibited widely through the world and her work is held in many public collections, including the Tate Gallery, the British Government Collection, the Arts Council Collection, the Hugh Lane Municipal Gallery in Dublin, as well as several major institutions in the USA.

Prendergast works in a variety of media: sculpture, drawing, painting and installations. The theme of much of her work has been the about 'personal geography' in, for example, a series of works in which the female body was treated as a form of landscape. Her major project *City Drawings* from 1992-94 was based on maps of capital cities throughout the world, tracing routes within and around them; they imply elements of individual cities' histories but also present an imaginative comment on the generic character of cities as a form of social and political evolution. She was given the 'Best Young British Artist Award' for this work at the Venice Biennale in 1994.

*Mittens and Moth Eggs* depicts a pair of striped black and white moth eaten mittens. The top of the left mitten is unravelling. A string of thread holds the two mittens together. The background is speckled white and grey.

WU0965

Yinka Shonibare MBE

*Grain Weevil*

2000

Offset Litho with Glass Spot UV Varnish

Yinka Shonibare was born in London of Nigerian parents in 1962. When he was three years old the family moved back to Nigeria. He returned to London in his late teens, going on to study fine art at the Byam Shaw College of Art (1984-89) and Goldsmith's College (1989-91). In 2004 Shonibare was a Turner Prize nominee and in the same year he was awarded the MBE. He was elected as a Royal Academician in 2013.

His work employs a wide range of media, including painting, sculpture, photography, film, and performance art, and typically explores issues of colonialism, race and class. The relationship between Africa and Europe in particular and its influence on the development of cultural identity is a regular theme. A notable feature of Shonibare's sculptural pieces is the use of brightly coloured fabrics - which appear to be typically African but are in fact produced in the Netherlands. His work often makes art-historical reference to artists and works from the past, such as Hogarth's 'The Rake's Progress' (*Diary of a Victorian Dandy*, 1998), Gainsborough's 'Mr and Mrs Andrews' (*Mr and Mrs Andrews Without Their Heads*, 1998) and Raeburn's 'The Reverend Robert Walker Skating' (*Reverend on Ice*, 2005). His *Nelson's Ship in a Bottle* was a commission for the Fourth Plinth in Trafalgar Square 2012-14 (now in the permanent collection of the National Maritime Museum in Greenwich).

*Grain Weevil* could be a design used in one of Shonibare's fabric pieces. On the left hand side of the centre is a large black grain weevil, it sits in a bright orange background, where strands of black weave under and across the surface. Scattered across the print are circular splashes of UV Varnish, perhaps representing the eggs of this insect pest.

WU0966  
Gavin Turk  
*Metamorphosis*  
2000  
Offset Litho

Gavin Turk was born in Guildford in 1967 and studied at Chelsea School of Art (1986-89) and the Royal College of Art (1989-91). He is a sculptor and conceptual artist with an international reputation gained through his prolific output of iconoclastic work, much of which is designed to debunk the 'myth of the artist' and to address issues of authorship and authenticity in art. His practice ranges across a wide range of media and materials including bronze, waxwork, posters, discarded rubbish and recycled objects. At the Royal College of Art he was denied the award of his postgraduate degree on the basis that his final submission was an empty, whitewashed studio containing only a blue English Heritage wall plaque commemorating his presence there as a student. His trompe l'oeil sculptures in painted bronze of everyday objects such as a black plastic rubbish bag (*Bag*, 2000) and a crumpled sleeping bag (*Nomad*, 2002) challenged ideas about the subject matter of fine art.

*Metamorphosis* depicts a cartoon like insect that stands on two legs like a man. The brown and black cockroach like creature stands on a yellow surface, behind is a blue background. The insect fills the print and beneath it is the text 'As he awoke one morning from uneasy dreams he found himself transformed into a gigantic insect'. This is a quote taken from the book *Metamorphosis* by Kafka in which a man awakes one morning to find himself transformed into an insect-like creature.

WU0967  
Mark Wallinger  
*King Edward and the Colorado Beetle*  
2000  
Unique Potato Print

Mark Wallinger was born in 1959 in Chigwell, Essex. He studied at Chelsea School of Art (1978-81) and Goldsmith's College of Art (1983-85). He achieved early recognition for his series of paintings offering commentary on social issues such as homelessness and nationalism. Early in the 1990s video became a major feature of his practice through which he continued to explore traditional features of British society like social class and organised religion.

Some of the works have featured the artist himself, such as *Angel*, (1997) a video played in reverse showing him in the role of a character he called 'Blind Faith' walking backwards down an escalator at the Angel underground station repeating five verses from St John's Gospel. In *Prometheus* (1999) the same character is filmed sitting in an electric chair singing Ariel's song from 'The Tempest'. He was selected to make a work for the first installation on the Trafalgar Square Fourth Plinth in 1999. *Ecce Homo* was a modest, undramatic figure representing Christ. Wallinger set out to present an image of an ordinary person who was "a leader of an oppressed people" but who also contrasted with the other sculptured figures in Trafalgar Square representing heroes of Britain's Imperial past. The work was also shown at the Venice Biennale in 2001.

In 2007 Wallinger was awarded the Turner Prize for his installation *State Britain* which was a painstaking recreation of Brian Haw's Parliament Square peace camp – a five-year protest against sanctions and military action directed at Iraq.

This relief print was created using a potato as a stamp. The surface of the potato was carved into a simple Colorado Beetle (seen from above), inked up in black and then pressed down onto the paper. The impression in the centre was done first (the strongest image) and then the rest followed. There are five in total and it is possible to tell which was printed first and which last from the amount of ink remaining on each beetle.

WU0968 – 0979

Rachel Whiteread

*12 Objects 12 Etchings*

2010

Etchings, some with Chine Collé – 16/42 – Signed and numbered on the reverse.

Purchased from Paragon Press

Rachel Whiteread was born in London. She spent the early part of her life living in the Essex countryside before her parents' return to London. Her mother was also an artist and her father a geography teacher. She studied painting at Brighton Polytechnic before studying sculpture at the Slade School of art. She is renowned for casting the spaces created by domestic objects and her work is often connected with ideas about death and absence.

The addition of chine collé to several of the prints adds an additional subtle layer of colour and also a texture of tiny lines and folds, achieving a work that crosses the boundaries between drawing and photography.

*Untitled 01* (WU0968) is a photogravure etching with aquatint. It depicts the cast of the inside of a milk bottle. The top is jagged as if it has broken slightly during the casting process. The bottle is shades of orange, darker at the base and at the neck and it sits in a very pale blue pastel background. Whiteread has used aquatint to obtain the background colour and to highlight the

object, this can best be seen in the shading around the base of the cast. The bottle is one of twelve objects photographed and used to create a photogravure film ready for etching. The idea for the portfolio came whilst Whiteread was preparing an exhibition of her drawings to be installed at Tate Britain. Included alongside the drawings was a cabinet containing personal items taken from her studio, which she uses as a source of inspiration in her work. This cast is one of these objects. Whiteread has had a long career of making the invisible visible, through casting, exploring ideas about death and absence.

Untitled 02 (WU0969) is a photogravure etching with aquatint. It depicts the cast of a life size model brain. The brain looks like a walnut, it is pale brown and it sits on a pale pastel green background. The green has been created by the layering of lemon and blue, evidence of this can be seen at the edges of the print. There is a line which runs round the length of the cast, possibly a remainder of the casting process, where the two halves have been brought together. Whiteread has used aquatint to obtain the background colour and to highlight the object, this is particularly apparent in the shadow that the brain creates on the background. The brain is one of twelve objects photographed and used to create a photogravure film ready for etching. The idea for the portfolio came whilst Whiteread was preparing an exhibition of her drawings to be installed at Tate Britain. Included alongside the drawings was a cabinet containing personal items taken from her studio, which she uses as a source of inspiration in her work. This cast is one of these objects. Whiteread has had a long career of making the invisible visible, through casting, exploring ideas about death and absence.

Untitled 03 (WU0970) is a photogravure etching with aquatint. It depicts the cast of a swimming cap. The cap is upside down so we are looking into its interior. The two flaps that would normally cover the swimmers ears stand proud at the top of the cap like a cat's ears. The interior of the cap is differing shades of grey. The swimming cap is an interesting object as it is a very early cast made by Whiteread during a bronze casting course. Whiteread has used aquatint to obtain the background colour which is a pale beige. The cap is one of twelve objects photographed and used to create a photogravure film ready for etching. The idea for the portfolio came whilst Whiteread was preparing an exhibition of her drawings to be installed at Tate Britain. Included alongside the drawings was a cabinet containing personal items taken from her studio, which she uses as a source of inspiration in her work. This cast is one of these objects. Whiteread has had a long career of making the invisible visible, through casting, exploring ideas about death and absence.

Untitled 04 (WU0971) is a photogravure etching with aquatint. It depicts the cast of a wooden branch that is shaped like a gun. The object sits in the centre of the print with the top branch (the body of the gun) running horizontally across the centre. One third of the way along the main branch section another runs diagonally down and off to the left creating a 45 degree angle between itself and the other branch. There are two knots on the main section one where the two branches meet adding to the gun shape. Whiteread has used aquatint to obtain the background colour which is a pale yellow/green. Additional paler highlighting surrounds the image. The branch is one of twelve objects photographed and used to create a photogravure film ready for etching. The idea for the portfolio came whilst Whiteread was preparing an exhibition of her drawings to be installed at Tate Britain. Included alongside the drawings was a cabinet containing personal items taken from her studio, which she uses as a source of inspiration in her work. This branch is one of these objects. Whiteread has had a long career of making the invisible visible, through casting, exploring ideas about death and absence.

Untitled 05 (WU0972) is a photogravure etching with aquatint. It depicts a ceramic jelly mould. The mould is inverted, ready to receive the jelly. The mould is in shades of pale brown which is much lighter to the left hand side where the light is hitting the object. We can see the concave patterns formed by circles and arches which will shape the intended jelly. The mould sits in a pale blue/yellow pastel background. Whiteread has used aquatint to obtain this background colour and an additional aquatint plate to provide the pale brown shadow which moves off to the left of the mould and out to the edge of the print. The jelly mould is one of twelve objects photographed and used to create a photogravure film ready for etching. The idea for the portfolio came whilst Whiteread was preparing an exhibition of her drawings to be installed at Tate Britain. Included alongside the drawings was a cabinet containing personal items taken from her studio, which she uses as a source of inspiration in her work. This cast is one of these objects. Whiteread has had a long career of making the invisible visible, through casting, exploring ideas about death and absence.

Untitled 06 (WU0973) is a photogravure etching with aquatint. It depicts a small skein of string which is arranged in a slight arc just above the centre of the print. The string is fastened at both ends and at the centre to keep it neat and tidy. It is shades of yellow darker in the gaps between the strands and it sits on a pale brown background. Whiteread has used aquatint to obtain the background colour and additional aquatint plate to support the object. The string is one of twelve objects photographed and used to create a photogravure film ready for etching. The idea for the portfolio came whilst Whiteread was preparing an exhibition of her drawings to be installed at Tate Britain. Included alongside the drawings was a cabinet containing personal items taken from her studio, which she uses as a source of inspiration in her work. This cast is one of these objects. Whiteread has had a long career of making the invisible visible, through casting, exploring ideas about death and absence.

Untitled 07 (WU0974) is a photogravure etching with aquatint. It depicts a cluster of rusted molten iron. The cluster is formed of two large ball shaped clumps attached to each other. They are placed on a diagonal in the centre of the print. Attached to the lower ball are four more balls of iron. This is perhaps the strangest of all the objects used in the portfolio and looks like something seen through a microscope. The iron is dark grey with shadow highlights and sits on a pale pastel sage green background. Whiteread has used aquatint to obtain the background colour and an additional aquatint plate to support the object. The iron is one of twelve objects photographed and used to create a photogravure film ready for etching. The idea for the portfolio came whilst Whiteread was preparing an exhibition of her drawings to be installed at Tate Britain. Included alongside the drawings was a cabinet containing personal items taken from her studio, which she uses as a source of inspiration in her work. This cast is one of these objects. Whiteread has had a long career of making the invisible visible, through casting, exploring ideas about death and absence.

Untitled 08 (WU0975) is a photogravure etching with aquatint and chine collé. It depicts an ashtray. We are viewing the ashtray as if we are looking from above. The ashtray is tear drop shaped, with a thin rounded slot at the point of the tear shape to hold the cigarette and a small ledge at its roundest edge opposite the slot. The point of the tear points towards the left top corner of the print. The ashtray is in shades of brown with lighter highlights and has a texture to its centre that makes it look like it could be made of wood. It is surrounded by a pale blue/green background which has been obtained using chine collé over an aquatint of pale blue. You can

see round the edge of the print the evidence of this layering. An additional aquatint plate has been used to provide a shadow to the left of the object. The ashtray is one of twelve objects photographed and used to create a photogravure film ready for etching. The idea for the portfolio came whilst Whiteread was preparing an exhibition of her drawings to be installed at Tate Britain. Included alongside the drawings was a cabinet containing personal items taken from her studio, which she uses as a source of inspiration in her work. This cast is one of these objects. Whiteread has had a long career of making the invisible visible, through casting, exploring ideas about death and absence.

Untitled 09 (WU0976) is a photogravure etching with aquatint. It depicts a ceramic insulator. The insulator is the shape of a snowman with a thick groove across the top of the head section. It is beige coloured with highlights to its right hand side which make it look hard and shiny and it sits in a pale pink pastel background. Whiteread has used aquatint to obtain the background colour and to provide the shadow which can be seen from the base of the object to the left hand side of the print's edge. The insulator is one of twelve objects photographed and used to create a photogravure film ready for etching. The idea for the portfolio came whilst Whiteread was preparing an exhibition of her drawings to be installed at Tate Britain. Included alongside the drawings was a cabinet containing personal items taken from her studio, which she uses as a source of inspiration in her work. This cast is one of these objects. Whiteread has had a long career of making the invisible visible, through casting, exploring ideas about death and absence.

Untitled 10 (WU0977) is a photogravure etching with aquatint. It depicts transparent glass paperweights and a glass ball. The paperweights look like small trays, they are glass green and are stacked one on top of the other. There appears to be five in total. On the top of the stack sits a black glass ball. A dark black shadow sits around the objects and off to the left hand edge of the print. Whiteread has used aquatint to obtain the background colour in pale cream and used a separate aquatint plate to provide the shadow. This grouping of objects is one of twelve photographed and used to create a photogravure film ready for etching. The idea for the portfolio came whilst Whiteread was preparing an exhibition of her drawings to be installed at Tate Britain. Included alongside the drawings was a cabinet containing personal items taken from her studio, which she uses as a source of inspiration in her work. This cast is one of these objects. Whiteread has had a long career of making the invisible visible, through casting, exploring ideas about death and absence.

Untitled 11 (WU0978) is a photogravure etching with aquatint. It depicts a Bakelite light switch. The switch is brown, the top is smooth and round and looks like a ring doughnut. It is sat on further doughnut like layers. On its lower section there appears to be paint, which could be the result of someone decorating whilst the switch was still attached to the wall. The paint matches the pastel pink of the background of the print. Aquatint has been used to obtain the background colour and to highlight the object, this can best be seen in the shading around the base. The switch is one of twelve objects photographed and used to create a photogravure film ready for etching. The idea for the portfolio came whilst Whiteread was preparing an exhibition of her drawings to be installed at Tate Britain. Included alongside the drawings was a cabinet containing personal items taken from her studio, which she uses as a source of inspiration in her work. This cast is one of these objects. Whiteread has had a long career of making the invisible visible, through casting, exploring ideas about death and absence.

Untitled 12 (WU0979) is a photogravure etching with aquatint. It depicts a bronze cast of Whiteread's ear. It is a golden brown colour with lighter gold highlights and it is placed diagonally across the centre of the print. The cast sits in a pale blue pastel background. Whiteread has used aquatint to obtain the background colour and to highlight the object, this can best be seen in the shading around the base of the cast. This cast is one of twelve objects photographed and used to create a photogravure film ready for etching. The idea for the portfolio came whilst Whiteread was preparing an exhibition of her drawings to be installed at Tate Britain. Included alongside the drawings was a cabinet containing personal items taken from her studio, which she uses as a source of inspiration in her work. This cast is one of these objects. Whiteread has had a long career of making the invisible visible, through casting, exploring ideas about death and absence.

### Gifts

WU0951  
 Michael Stallard  
*Rolling*  
 1988  
 White Sicilian Marble  
 Gift from Eric and Jean Cass through the CAS

Michael Stallard was born in Worcestershire 1944 and now lives in Bristol. He studied art at the Camberwell School of Art in London. He is a member of the Royal British Society of Sculptors and is principally a carver, producing elegant abstract forms in marble. He has exhibited regularly at the Royal Academy and other galleries in the UK; he has also received several commissions including works for a courtyard at Homerton Hospital in London, for the New Caribbean Cruise Ship 'Oasis of the Seas' and for the Sultan of Brunei's private collection.

This small sculpture was offered to the University by the CAS as they had previously given the larger sculpture by Michael Stallard, *Around Zero*, to the University in 2012. It is currently installed in the Chaplaincy Garden. *Rolling* stands 280mm high and like much of Stallard's work is made from carved marble. Sitting on a square plinth a single flat curl loops to create an unfinished spiral. The sculpture and plinth are created from the same piece of marble which is white with grey and brown veining and dots.

WU0980-89  
 W T Rawlinson  
 Ten prints  
 For medium, see individual entries below  
 Gift of P Edwards

Rawlinson was born in Liverpool in 1912. In 1929, he began his art training at the Liverpool City School of Art where he first learned wood engraving. In 1932 he was awarded a Senior City Art Scholarship which he used to fund a six month sketching and painting tour in France, Italy, Austria, Czechoslovakia and Germany. He was appointed to a teaching post at Liverpool City School of Art in 1934 before becoming Head of Art at the Liverpool Institute in the following year; at the same time he became a regular exhibitor at the Liverpool Autumn Exhibition, the Royal

Cambrian Academy, the Royal Academy and the Society of Wood Engravers and Relief Painters.

In 1941 he joined the Royal Air Force and was posted to the North African desert serving with a mobile radar unit; in 1943 he was appointed an official war artist with the Public Relations Unit based in Tripoli. From there he covered action in Tunis and Algiers as well as the Italian campaign. The paintings and drawings he made in the latter arena were later lodged in the collection of the Hendon RAF Museum while his works relating to the military use of radar are housed in the Imperial War Museum.

After the war Rawlinson returned to Liverpool and to teaching. He served as County Organiser for Art and Craft in Cheshire in 1948, becoming HM Inspector of Schools in 1951. He returned to school teaching in 1953 in Kidderminster, continuing to exhibit regularly for the next four decades – principally at the Royal Academy, the Paris Salon (Silver Medal 1958, Gold Medal 1960), and the Society of Wood Engravers (elected Member in 1972). In 1966 he became Head of Art at Stratford on Avon High School for Girls and was a founding member of the Stratford Art Society and elected President in 1974.

His early wood engravings show an affinity with the distinctive style of Eric Gill but while the influence of European modernism came to influence the work of many English print-makers at that time, Rawlinson remained within the neo-romantic tradition, often focussing upon quintessential pastoral subject matter. He travelled widely in Britain, producing beautifully observed images of the landscape and rural architecture at locations in Scotland, Wales, Ireland, Yorkshire and the West Midlands. Alongside these, however, he also made and exhibited many evocative studies based on drawings he made in his earlier travels to places such as Rome, Dresden, Tunisia, Algiers and Egypt.

Rawlinson's work can be seen in a number of public collections, including the Ashmolean Museum, Oxford; the Walker Art Gallery, Liverpool; Brighton Art Gallery; the Dresden Museum and the Appleton Gallery, Syracuse, New York.

These ten works by W T Rawlinson demonstrate his development into an accomplished printmaker. They also reflect different periods of his life. For example several of the prints were done from drawings Rawlinson made whilst serving in the RAF during the war.

WU0980  
*Water Skiers*  
 1931  
 Linocut

*Water Skiers* is a bold black and white image depicting three water skiers mid ski. The viewer is in front of the action as if riding in the boat to which these skiers might be attached. From the bottom centre edge of the print to the centre stretches a series of diagonally placed oblong blocks which get ever smaller in size towards the centre, representing the rope. The rope is attached to a wide board made up of bold planks. The skier stands astride the board holding a rope which is fastened to either side. The figure is made up of angular shapes and is wearing an old-fashioned bathing suit, bib and braces style. To his right is another figure who leans at a diagonal angle towards him, we can't see his board. To his left is just the head, one shoulder and part of the back of another skier. The foreground is made up of sweeping lines coming towards a centre which would have been cut away as it remains white, representing the sea.

This is an early work by Rawlinson, one of his first ventures into printmaking and a precursor to his use of wood engraving.

WU0981  
*Lifeboatmen*  
 1935  
 Wood Engraving

*Lifeboatmen* depicts three lifeboat men out on the sea in a rowing boat, their faces are grim, fixed in concentration. The hand and oar of a fourth man can be seen towards the top right hand corner of the image. The men wear so'westers and dungarees and are working hard to row through the rough sea that surrounds them. Much of the detail is provided by lines and crosshatching which is particularly evident in the highlighting of the oars. Rawlinson gave permission for an image of this print to be produced as a greetings card which was sold in aid of the RNLI.

WU0982  
*Stainforth, Yorkshire*  
 1937  
 Wood Engraving

*Stainforth, Yorkshire* depicts a rural landscape. It shows a farmer in his field bringing in the sheep, next to a small village made up of several houses. Smoke billows out from two chimney pots and a washing line with tiny clothes flaps in the breeze. In the foreground sits a rough stone cottage which is missing a roof and three stone walls. To the rear of the village are trees, rolling hills and sky.

WU0983  
*The Old Fig Tree, Tripoli, North Africa*  
 1954  
 Wood Engraving

The focus of the print is the middle of the tree. The branches and roots stretch out from the centre of the print to the outside edges in every direction. The bottom is a mass of twisting roots and branches and the upper central section is filled with leaves.

WU0984  
*Bay of Tunis from Sidi Bou Said*  
 1955  
 Wood Engraving

*Bay of Tunis from Sidi Bou Said* is a wood engraving printed in black ink. This print depicts the Bay of Tunis from above as if Rawlinson was stood on a hill side. To the right of the image is a

huge cactus whose spikes reach towards the top edge of the print. The rest of the foreground is filled with more plants and shrubs which finally gives way to buildings of Moorish architecture with smooth walls and flat roofs. There are two figures standing in a doorway wearing long robes. Over the tops of these buildings can be seen the bay and the sea and the hills beyond.

WU0985  
*Algiers*  
 c.1955  
 Wood Engraving

*Algiers* is a wood engraving printed in black ink. Much like the *Bay of Tunis* the viewpoint is from a high vantage point looking down onto a roof which fills the left hand foreground. To the right in the street are tiny people and children. There are people on the balconies of the apartment buildings opposite. Others are on their flat roofs drinking and talking. It looks like a typical colonial street in Algiers. In the distance there are more buildings, the hills and the sky beyond.

WU0986  
*Trinita del Monte, from the Pincio, Rome*  
 1960  
 Wood Engraving

*Trinita del Monte from the Pincio, Rome* is a wood engraving printed in black ink. In the foreground are terraced gardens. In one of them a monsignor walks wearing robes and a hat. In the centre of the background is a church with two spires and in front of that a tall pedestal topped by a sculpture. The church is surrounded by other buildings which give way to a sky filled with clouds.

WU0987  
*Beech Wood, near Broadway*  
 1966  
 Wood Engraving

*Beech Wood, near Broadway* is a wood engraving printed in black ink. The image is filled with tree trunks and branches, the trees are close up.

WU0988  
*Mountain Stream, Nant Ffrancon, Wales*  
 1972  
 Wood Engraving

*Mountain Stream Nant Ffrancon, Wales* is a wood engraving printed in black ink. The focal point of the image is the stream which is lighter and appears glossy compared to the rest of the print. This is probably the most stylised of the selection of works by Rawlinson and consequently the

stream looks unrealistic. Surrounding the stream there are rocky outcrops and clumps of grass and plants. In the distance there are two hardy looking trees.

WU0989

*Llyn Ogwen, North Wales*

1979

Wood Engraving

*Llyn Ogwen North Wales* is a wood engraving printed in black ink. It depicts a small lake in a valley with rolling clouds and crosshatched mountains.

## 9. Capital Development and the Art Collection

- 9.1 Work to develop commissions in association with the University's 50th anniversary and for the Arts Centre Plaza and the Business School Plaza began this year.

## 10. Collection Care

The University of Warwick Art Collection has a separate, detailed care and conservation plan. Following comments by the Art Collection Committee it was updated to include the need to communicate with members of the University when works are being cleaned or conserved in situ or removed for conservation.

- 10.1 Technical staff received an update in training on the care and handling of works of art from a highly recommended consultant who delivered this programme for us in 2011.
- 10.2 All glazing employs UV filter Perspex. Following a number of incidents that resulted in damage to works of art, we reviewed the use of sealed Perspex boxes which act as a buffer to changes in temperature and humidity and prevent damage to the surface of the picture. A programme to protect key works will be developed in 2014-15. Priorities are the early colourfield paintings in the collection and the formal portraits.
- 10.2.1 The Gallery Technician did not have capacity to make or repair frames. He will complete the outstanding schedule in the autumn term 2014.
- 10.3 The Annual Survey was completed in June 2014 by the Deputy Curator, Curatorial Associate and Gallery Technician
- 10.3.1 The door to *White Koan* was repaired and it was cleaned twice. 6.3.66 by John Hoyland which was damaged by building work has been cleaned by Gill Irving. The restoration of *Red All Over* by Terry Frost has commenced.
- 10.5 All conservation will be documented
- 10.7 The sculpture collection was cleaned and conserved by specialist sculpture conservators in the summer vacation

- 10.8 The Curator, Deputy Curator and Gallery Technician ensured preventive conservation takes place; specifically cleaning of sculptures sited indoors and of framed works.
- 10.9 A termly cleaning programme was devised by the Deputy Curator to support the remedial conservation programme. It was implemented by the Gallery Technician and the Gallery Assistant. .
- 10.10 The triage notes to mitigate the effects of handling damaged object were updated following review of procedures by the Curator and updating of contact details.
- 10.12 The picture store was cleaned each term and insect traps were checked weekly. The Deputy Curator undertook discussions with the Estates department regarding new storage facilities that were ultimately unsuccessful.
- 10.13 The ongoing trouble with the air conditioning in the store has been temporarily resolved. It will be addressed further with the repair and replacement of key elements of the gallery air handling unit in 2015.

## 11. Risk Management

- 11.2 The Curator will meet the Head of Security to review procedures in the summer term 2014.
- 11.3 In April 2014, 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 and crisis plan was updated to intersect with the University of Warwick's emergency plan at bronze level.
- 11.5 In March 2014, the Curator undertook a SWOT evaluation that determines the level of risk to the Art Collection. No risk exceeds a 50% probability based on the risk template of the Finance Office.

## 12. Financial Plan

<b>Expenditure</b>	<b>Projected</b>	<b>Budget</b>	<b>Actual</b>	<b>Notes</b>
Artworks	£136,000	£100,000	£75,341	1+2
Materials and conservation	£12,000}	£34,500	£14,593	
General Expenditure	£22,500}		£7,545	
Staff Salaries	£140,842	£134,824	£138,339	2
<b>Totals</b>	<b>£311,342</b>	<b>£269,324</b>	<b>£235,819</b>	

## Notes

1. Rather than reserve funds at the end of the financial year 2012-13, the artwork purchase budget showed an underspend which is rolled forward here to accommodate the purchase of the work by Hurvin Anderson for which we were negotiating in July but purchased in October.
2. Following a meeting with David Nash in May 2014, we had anticipated paying the first part of his commission fee and material costs, totalling £50,000+VAT before the end of the financial year. However, the contract was not signed till November 2014 and payment therefore was delayed.

Additionally, rather than install the commissioned work by Alec Finlay in July 2014 as planned, we agreed that it could be shown at the Talbot Rice Art Gallery at the University of Edinburgh in one of the Generation exhibitions that was part of the Glasgow 2014 Cultural Programme. Again, this sum has been taken forward to cover the installation in the autumn.

3. The salary budget includes an automatic figure of £6000 for savings on vacant posts. With such a small team, such a saving is unlikely to be made each year. This overspend will be written off at year end.

13. Loans

## 13.1 Outward Loans

The following works were loaned:

**Caught in the Crossfire: Artistic responses to conflict, peace and reconciliation**

5 July - 5 October 2014

Museen der Stadt Dresden

WU0884 Nancy Davenport *Library*

**Underexposed – Female Artists and the Medium of Print**

16 May – 19 June 2014

Studio 3 Gallery, University of Kent

WU0873	Gillian Carnegie	<i>Coney</i>
WU0874	Gillian Carnegie	<i>Black Square</i>
WU0656	Eileen Lawrence	<i>Prayer Stick</i>
WU0632	Therese Oulton	<i>Untitled</i>
WU0633	Therese Oulton	<i>Untitled</i>
WU0349W	Valerie Thornton	<i>Vezelay</i>

**The Best is Not too Good for You**

18 March – 1 June 2014 – Whitechapel Art Gallery, London

28 June – 30 August 2014 – Rugby Art Gallery

WU0001 Peter Blake *Babe Rainbow*

WU0084	Patrick Caulfield	<i>Pink Jug</i>
WU0897	Richard Hamilton	<i>Kent State</i>
WU0004	Richard Hamilton	<i>My Marilyn</i>
WU0453c	Gwyn Hanssen Piggot	<i>Bowl</i>
WU0043	RB Kitaj	<i>Glue Words</i>
WU0121	RB Kitaj	<i>Old and New Tables</i>
WU0194	Andy Warhol	<i>Birmingham Race Riots</i>
WU0517c	Winchcombe Pottery	<i>Jug</i>

## 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.

Fourteen works were on long term loan from Penelope Rosenberg. Following her death in May 2014, the loan was terminated.

2 works are on loan from Mike and Jane Tooby.

3 works are on loan from Paolo Catrica.

13.2.2 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.

## 14. Staff

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

14.2 No staff changes took place. The title of the Assistant Curator was updated to Deputy Curator to reflect the role more accurately.

14.3 A cohort of new Trail leaders were trained in autumn 2013 in accordance with the recruitment procedure for adults who work with children.

14.5 Annual reviews were completed in April 2014. Training needs identified were put into the next year's training plan. These include the opportunity to see and discuss work and to develop writing styles.

14.6 Funding from the Jonathan Ruffer Fund of the Art Fund allowed the curatorial team to visit the Venice Biennale in October 2013. Additional funding from the University of Warwick allowed the Deputy Curator to visit Manifesta in St Petersburg in June 2014. Both Deputy Curators visited the Liverpool Biennale in July 2014.

List of activities and training below:

Liz Dooley  
Deputy Curator

7 August 2013	Tour for visiting group from Singapore
26 September 2013	Manchester Contemporary
14 October 2013	Venice Biennale (Jonathan Ruffer Fund)
21 October 2013	Multiplied (print fair), London
29 October 2013	Curators' Day – Cardiff
1 November 2013	Compton Verney print talk
6 November 2013	Public Tour of the Collection
8 November 2013	Advice to Lyndsay Taylor, Curator Salford University
3 December 2013	Print session with History of Art students
11 December 2013	Advice to Kate Slovak, Curator De Montford University
18 December 2013	Courtauld Institute of Art study trip on Justin Knowles
21 January 2014	Kate Slovak's team here for advice
21 January 2014	Sculpture Trail
29 January 2014	Sculpture Trail
26 February 2014	Judge of University of Warwick Student photography competition
1 March 2014	Public Tour of the Collection
27 March 2014	Sculpture Trail
14 May 2014	Print talk to the Art Fund
21 May 2014	Arts Council Curators' Study Day on Art Collection
12 June 2014	Public Tour of the Collection
26 June 2014	Manifesta, St Petersburg (University of Warwick Development Fund)
3 July 2014	Liverpool Biennial

Sarah Shalgosky  
Curator

Member of Environment and Amenities Committee, University of Warwick  
Member of Coventry Contemporary Art Forum

5 September 2013	Meeting with Charlotte Day, Curator Monash University
24 September 2013	Meeting with Lynne Dickens, University of Kent
27 September 2013	Judge of Open Exhibition at Balsall Heath Biennale
14 October 2013	Venice Biennale (Jonathan Ruffer Fund)
6 November 2013	Paper: <i>The Value of Collections</i> , Centre for Cultural Policy, University of Warwick
8 November 2013	Meeting with Lyndsay Taylor, Curator Salford University
13 November 2013	Meeting with Ann Lucas, Chair Coventry City Council
31 January 2014	Campus Landscape workshop, University House
13 March 2014	Paper: <i>Using the Art Gallery as an interdisciplinary learning space</i> , Plymouth University
21 May 2014	Arts Council Curators' Study Day on University of Warwick Art Collection
6 June 2014	Meeting to discuss collaborations with Compton Verney
17 June 2014	Meeting with curatorial team of Loughborough University
18-19 June 2014	Campus consultation
2 July 2014	Meeting to discuss loans of work with Tate
4 July 2014	Meeting to discuss loans of work with the Henry Moore Foundation

Publications: James, Stephanie and Shalgosky, Sarah, 'The Renaissance of University Galleries?', in A. Powell and S. Swindells (eds), *What Is to Be Done?: Cultural Leadership and Public Engagement in Art and Design Education* (Newcastle-on-Tyne, 2014), pp. 29-36.

#### 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 have joined the Curator in a new Arts Centre Management Team that brings together key staff 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.