

Report to the Art Collection Committee			
Reference:		Report classification:	Protected
Meeting Date	Thursday 7 December 2023		
Owner	Sarah Shalgosky, Principal Curator		
Author	Sarah Shalgosky, Principal Curator		
Presenter	Sarah Shalgosky, Principal Curator		
Recommendation	The Art Collection Committee is invited to approve the Annual Report 2022-23 of the University Art Collection		
Purpose of Report (Tick all that apply ✓)			
To provide assurance	✓	To obtain approval	✓
Regulatory requirement	✓	To highlight an emerging risk or issue	
To canvas opinion		For information	✓
To provide advice		To highlight student or staff experience	✓
University Strategy		Additional Considerations (Tick all that apply ✓)	
Education/ Innovation/ Inclusion/ Regional Leadership/ Internationalisation		Risk	✓
		Equality, Diversity, and Inclusion	✓
		Environment and Social Sustainability	✓
Executive Summary			
<p>ART COLLECTION DEVELOPMENT ANNUAL REPORT 2022-23</p> <p>Development of Art Collection</p> <ul style="list-style-type: none"> Four significant works that increase the diversity of the Art Collection have been acquired. One work has been donated to the Art Collection by a collector working with a commercial gallery. <p>Development of Audiences</p> <ul style="list-style-type: none"> An audit of the physical accessibility of the Art Collection was undertaken; improvements have been implemented. The University Communications team have taken responsibility for heightening the profile of the Art Collection/ The community group Foleshill Creates developed an exhibition from the Art Collection for the public spaces of Warwick Arts Centre. An award was made by the Art Fund to allow artist Laura Ellen Bacon to work with Charter Primary School to make a new sculpture for their playground. In partnership with Widening Participation, 330 school pupils engaged with the Sculpture Park through 9 sessions in a pilot programme to introduce the university to disadvantaged communities. <p>Connections to teaching, learning and research</p> <ul style="list-style-type: none"> 150 children from disadvantaged areas of Coventry engaged with abstract painting through a resource developed by their teachers, in collaboration with the Art Collection and Creative Learning teams. Works from the collection were used in teaching undergraduates in History of Art in print techniques and in material culture and embodied knowing. Students from Manchester Metropolitan University visited Warwick to explore the Art Collection. Students from both the photography course and the printmaking course at Coventry University visited the Art Collection to study relevant works in the Art Collection. 			

Route Map for this Report			
Committee	Date	Reference	Action Requested/Taken
ACC	07.12.23		To approve the Annual Report 2022-23 and recommend to the University Council.

University of Warwick Art Collection Annual Report 2022-23

To improve access to our reports, they are presented as headings and bullet points. Narratives are kept as brief as possible.

Statement of Purpose

- The Art Collection is part of the University campus.
- Art is made of ideas. It is here to delight, educate, challenge and inspire viewers.
- The Art Collection opens the campus to diverse audiences.
- It encourages people to develop new ideas and conversations.

Aims

- To develop a collection of significant modern and contemporary art that is integrated into the University campus
- The Art Collection is a resource for teaching, learning, research and recreation.
- To model active learning and engagement through the activities built around the Art Collection.

Objectives

1. Display

- To contribute to a distinctive and stimulating campus environment through the development of displays in the public spaces of the university.
- To ensure as much of the Art Collection as possible is on show.

2. Engagement

- To support displays with a range of dialogue, interpretation, lectures, events, workshops and digital media.
- To involve artists, scholars and other specialists in these activities
- To foster engagement with and by communities within and beyond the university

3. Commissions

- In collaboration with academic departments, to develop commissions for new buildings and for the campus.
- To ensure the commissions embrace learning and research.

4. Risk management

- 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.
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1. ORGANISATIONAL MANAGEMENT

a. Accreditation

- All minutes are formally signed by the Chair of the Art Collection at each meeting to ensure compliance with the Arts Council England guidance, received during the application process.
- The Art Collection received Full Accreditation from Arts Council England in December 2022. This means that our management and development of the Art Collection meet national standards.
- Three areas for improvement were identified:
 - 2.1 Forward planning: For next return, expand action planning to include detailed financial resourcing and clear review dates.
 - 6.1 An approved collections care and conservation policy: For next return consider including how relevant expertise is sourced and how the policy is communicated to wider university staff who have contact with artwork.
 - 7.1 An approved access policy: For next return include how statement is shared and communicated to users.

b. Formal approval by the Committee:

- The Art Collection Committee approved the following:
 - Art Collection Annual Report 2021-22
 - Art Collection Development Forward Plan (CDFP) 2022-25, including the Financial Plan.
 - The acquisition of four works of art.

c. Committee members.

Chair:	Professor Peter Scott
Representative of Registrar/ Chief Operating Officer:	James Breckon, Director of Estates, delegated to George McBride, Programme Manager, Estates.
A member of Academic staff:	Rosemarie Dias (History of Art)
Three independent members with specialist expertise:	Michael Irvine, Deputy Head Teacher, Westwood Academy (community) Clayton Shaw (Council appointee) Deborah Smith, Director Arts Council Collection (curator with national overview)
Two student representatives	Olamide Bamigboye Kate Laister-Smith
Cultural Leadership Programme	Benjy Speer Becky Taylor
In attendance:	
<i>Committee Secretary from Deputy Registrar's department:</i>	<i>Kathryn Van de Wiel</i>
<i>Curator:</i>	<i>Sarah Shalgosky</i>
<i>Deputy Curator:</i>	<i>Liz Dooley</i>

- Kathryn Van de Wiel undertook a new role in the University and stood down as Committee Secretary in May 2023.
- The Governance team approved Liz Dooley as her successor.

d. Dates of committee meetings 2022-23

Thu 8 Dec 2022: 14:00 – 16:00

Thu 16 Mar 2023: 14:00 - 16:00

Thu 15 Jun 2023: 14:00 – 16:00

e. Context

i. Coventry

- The former IKEA building will become home for the art stores of the Arts Council Collection and the British Council Collection in 2026.
- Coventry University will also use 2 floors of the IKEA building – initial proposals include the provision of artist studios and a gallery to build on the new ecology created by national collections in the city.
- The Coventry Art Forum found it difficult to meet during 2022-23 but has gradually developed a new momentum around the developments for IKEA. It includes a consortium bid to host the British Art Show in 2025.
- The second iteration of the Art Tech bootcamp took place in December 2022 and participants shadowed staff here. The Principal Curator took part in a conference to discuss the programme. Issues included the feast/famine of gallery change-overs, the lack of safeguarding for casual staff, difficulties associated with Unitemps.
- Rather than mentor individual artists, the Principal Curator has become a Trustee of ArtsSpace, the studio association for Coventry artists, with a view to supporting it through a challenging 12-month period when it is without a director.
- Two artists based in Coventry and Warwickshire: Betsy Bradley and Lorsen Camps, contributed to the development of a teachers' resource on abstract painting.

ii. University

- A survey by the Principal Curator of participants in the University Art Collection network identified i) the plethora of cultural strategies and 2) issues around the post-Covid campus as two key challenges for our sector.
- The Principal Curator began organisation of a conference for November 2023 to discuss these challenges.
- The University of Warwick has entered into partnership with Coventry University, Coventry City Council and other cultural providers, to deliver the city's cultural strategy and attract investment into the cultural and creative economy.
- The partnership is called Coventry Culture Works and will be led by a new Head of Culture and Creative Economy at Coventry City Council, co-funded with the universities of Warwick and Coventry.
- The University of Warwick has developed its own cultural strategy for delivery by 2030. It:
 - **INSPIRES** wellbeing, pride and sense of belonging.
 - **CONNECTS** audiences, communities, policies – locally, nationally, globally.
 - **ENABLES** teaching, learning, research, impact, engagement, leadership, visitor and conference economy.

f. Changes to approval for siting external works

- The Secretary to Council has confirmed a more streamlined process for proposals going forward. This is ACC, QDSG and to UEB for information.

2. FINANCIAL REPORT

BGTS-WA	<i>2022/23 Budget</i>	2022-23 ACTUAL
Works of Art	£	£
Other operating Income	0	14,838
TOTAL INCOME	0	14,838
EXPENDITURE		
Direct Payroll Costs	126,631	127,314
Vacancy factor	-4,785	0
Agency and unitemps		1,613
SUBTOTAL Staff Costs	121,946	128,927
Depreciation and Premises	5,571	571
SUBTOTAL Depreciation and premises	5,571	571
Works of Art purchase fund (capital projects)	115,204	172,550
Conservation and Maintenance	26,690	21,579
SUBTOTAL Equipment (artworks and care)	141,894	194,130*
Staff related		2,399
Catering and management centre recharges		239
Professional Services		7,142
Other operation costs		16,335
SUBTOTAL Other Costs	23,142	26,686
Total Expenditure	-292,452	349,742
GROSS SURPLUS/(DEFICIT)	-292,452	-334,904

*This overspend is mitigated by grants totalling £43,500 against the purchase of works of art being reserved into the next year.

3. SECURITY

- The Principal Curator met representatives of the Campus Safety team. They advised of new risks and steps taken to manage them.

- The Principal Curator, the Head of Campus Safety and members of Estates met a security adviser to review the operation of the Mead Gallery and the Art Collection. Security by design is a strength. Staff are well-trained and can respond to emergency situations. The Emergency Plan is robust.
- Two works of art were missing for 4 days. Contractors were working in the wrong room on campus and had removed the works they found there. They were placed in a cupboard for safety from where we retrieved them. Estates will ensure contractors work in the right place.

4. ART COLLECTION MANAGEMENT

a. Acquisitions

- To continue our plan to increase the diversity of artists whose work is in our Art Collection, we have bought four outstanding works.
- We were able to purchase a work by Francis Offman following his inclusion in the summer term exhibition in the Mead Gallery. The research leading to this acquisition has led to the curation of Francis Offman's first UK solo exhibition for the Mead Gallery in 2024.
- We have received our first gift, brokered by a commercial gallery working with a collector of one of their artists.

Gifts

WU1104

Stefanie Heinze

Turmoil

2021

Oil and Acrylic on Linen

Acquisitions

WU1106

Lubaina Himid

A Rake's Progress: Hole in her Stocking (2)

2023

Screenprint and Acrylic

WU1107

Veronica Ryan

Breadfruit (Moraceae)

2021

Bronze

Purchased with support from the ACE/V&A Purchase Fund and the Contemporary Art Society.

WU1108

Mike Silva

Red

2023

Oil on linen

WU1117

Franics Offman

Untitled 2020-2022

Acrylic, Ink, Paper, Coffee Grounds, Cotton, Bolognese Plaster Clay on Cotton

b. Inward Loans

- Six works of art have been on loan to us in 2022-23. Four large paintings are on long term loan and two sculptures are on short-term loan.
- The loan of two sculptures by Jake and Dinos Chapman was renewed for 2022-23. They are popular works with audiences and are part of the Art and History Trail

c. Outward loans

- One loan was approved

Work	WU0952 Hurvin Anderson, <i>Bridge</i>
Exhibition	<i>Arcadia For All? Rethinking Landscape Painting Now</i>
Borrower and dates	26 Apr – 29 Jul 2023 The Stanley and Audrey Burton Gallery, University of Leeds
	15 Sep 2023 – 26 Jan 2024 Attenborough Arts Centre, University of Leicester

d. Inventory and Annual Survey

- A team of professional sculpture conservators cleaned and surveyed the sculpture collection in autumn 2022. All works were present. There are issues with three works:
 - The stone material of Big Take-Away by Tom Waugh is crumbling.
 - Let's Not Be Stupid by Richard Deacon appears to be fading in colour.
 - White Koan by Liliane Lijn is developing minute areas of rust.
- The annual survey of the Art Collection took place in June 2023. The survey was carried out for the second year by two History of Art students, Sofia Kolb and Kate Laister-Smith. All works were present and their condition was unchanged.

<i>Condition of 2D works</i>	<i>Number of works</i>
Excellent	844
Good	50
Fair	12
Poor	1

<i>Condition of ceramic works</i>	<i>Number of works (No change)</i>
Excellent	113
Good	11
Fair	4
Poor	7

5. DOCUMENTATIONa. Backlog

- We have no documentation backlog.

b. Research

- The Art Collection and Mead Gallery library is now installed in the new Archive Room in Warwick Arts Centre.
- All collection files are held securely in the Archive Room.
- The room is also used as a meeting room by Arts Centre staff. Access is monitored, cabinets are locked and no food and drink is permitted in this room.

c. Copyright

- The copyright agreements with DACS were renewed for five years that allows us to publish images of artworks on the Art Collection website. The next review is in 2026.
- New copyright agreements were arranged for three new works:

6. CONSERVATION

Following the annual survey, the following imperatives were identified.

a. In-house conservation

- The weekly cleaning schedule and environmental monitoring has been reinstated following the appointment of the Art Technician.

b. Painting Conservation

- Three works have new Perspex boxes

c. Sculpture Conservation

- Following major restoration of White Koan, we noticed the development of minute spots of rust across its surface. The restorers realised that there had been an error in the preparation of the body, prior to repainting and undertook to re-do the work at their expense.

d. Art Store

- Storing displays while buildings are made ready for them has led to the art store being at capacity during the year.
- Larger works are held offsite in Wolverhampton, Surrey and at Wellesbourne.
- The dehumidifier in the Art Store leaks. As part of the refurbishment of Warwick Arts Centre, its repair has been subject to delays and it has been switched off since the beginning of April. So far, no works have been affected by this.

7. USERS AND THEIR EXPERIENCES**a. Access information**

- Access information has been included in all published trails.
- Access information has been updated on the Art Collection website
- It was not possible to identify a space for a new information point for visitors to the Sculpture Park and the Art Collection in Warwick Arts Centre. Information is available at Box Office, in leaflet racks and bespoke Sculpture Park dispensers and from the Mead Gallery during term-time.

b. Physical Access

- More wayfinding markers have been installed across campus in the autumn term to help people navigate the Sculpture Park.
- New signage for John Newling's sculpture in Tocil Wood has not been installed. A film on the Art Collection website shows what it looks like for those who cannot traverse the woodland.
- New signage for the sculpture by David Nash has not been installed. Discussions are ongoing with Balfour Beatty Vinci about the location of this work following the adjacent development of HS2.
- We commissioned a review of physical access of the Art Collection.
 - In general, access was good thanks to the attention to physical access by the Estates team and to the Art Collection's team care in siting works.
 - Key issues were the size of labels and reflective glare from glazing.
- A new template for larger labels has been developed and is being implemented in all new displays.
- We have experimented with non-reflective Perspex to mitigate glare. The benefits are not substantial whereas the cost is. We will only use it where the work is particularly dark and cannot be displayed without protection.

c. Access to the Art Collection as a whole

- By the end of the summer term 2023, 75% of the Art Collection was on display. This is 17% below target.
- A large number of works were held in store while arrangements for major hangs in Life Sciences, University House and the Institute of Mathematics were completed by departments.
- 16 works are waiting to be framed.
- All works were accessible online.

d. Access for people with sensory impairments.

- Staff training in access for people with sensory impairments led to the decision to review our access strategies with the support of a deaf artist in 2024.

e. Access to information and ideas

- All new displays include panels rather than labels for each works.
- Panel texts are in a larger type size than on labels.
- They include additional images that support the information.
- A new Sculpture Park map was commissioned and distributed with updated locations.
- Artist Zara Hussain gave a talk about her work in the Art Collection during the summer term to an audience of 21 people including community members from Foleshill Creates who had not attended an artist's talk before.
- The Art Collection Curator led public tours of displays in FAB, Warwick Arts Centre and Social Sciences.
- Bookings were not matched by attendance and a decision was taken to charge a nominal sum for all future talks.

f. Access to culturally diverse artworks and activities

- Works by artists of colour and works that explore experiences in the global south are prominent in the Library display

g. Access using digital platforms

- The new version of Google Analytics that was introduced on 1 July 2023, wiped all our data.
- The report from 2021-22 showed that we achieved an average 2180 views from 626 users per month.
- From 1 July to 1 November 2023 we achieved an average of 3000 views from 925 users per month which suggests that there has been growth.
- From this data, the most popular pages are Sculpture Trails, Mead Gallery, Sculpture Park which suggests our efforts to improve the visibility of the Sculpture Park are succeeding.

8. MARKETING

- We recognise we have limited capacity to support the marketing of the Art Collection. As a result, we have taken steps to streamline activity to where it has impact.
 - We have merged the art collection Instagram with the Mead Gallery Instagram #mead_gallery. We have 2200 followers.
 - We have closed our twitter account since we only have capacity to support one platform and Instagram has twice as many users as twitter. Instagram is particularly relevant to those interested in the visual arts.
- Initially the Art Collection team was working with a member of the Communications team to develop an audience survey. From the spring, the Art Collection team have been working with the new Communications team in the University to understand how the profile and content of the Art Collection supports and extends the University's brand. A member of the Communications team will work on marketing the Art Collection in 2023-24.
- A new leaflet advertising the Sculpture Park was delivered to all homes in Canley and to local libraries and arts venues in Birmingham, Coventry and Warwickshire.

9. ACTIVITIES AND AUDIENCESa. Campus Displays

- The Art Collection Curator worked with students from the Medical School to create a new display for their building. The display focused on the figure.
- Due to delays in refurbishments at Gibbet Hill, the new display for Life Sciences was not installed until 2023-24.

16 Aug 2022	Move of Pollen Bomb from Chaplaincy Garden to FAB entrance
17 Aug 2021	Removal of work from Westwood
5 Oct 2022	Removal of work from University House
19 Oct 2022	New display in Music Centre – works with musical connections
2 Nov 2022	Removal of works from Philosophy and install in Theatre Bar WAC

22 Nov 2022	New display at Modern Records Centre -
12 Dec 2022	New display at Library – international photography
9 Feb 2023	Installation in VC's new office
27 March 2023	New display curated by students in Medical Teaching Centre
April 2023	Removal and return of all major abstract paintings for selection by Foleshill Creates
24 April 2023	New display by Foleshill Creates in the Arts Centre
16 May 2023	New display for the Dean's Suite Medical School – Nature close up
22 May 2023	Removal of all works from Leamington Spa Learning Grid to allow for closure of the Grid
30 May 2023	Removal of Takis from Physics due to damage to Perspex case
19 June 2023	Installation of new display at the Medical Teaching Centre – Students' Choice
19 June 2023	Installation of additional artworks at FAB
3 July-4 July 2023	New display for Senate House Counselling suite including landscapes on the ground floor and Op Art and abstract colour on the first floor
4 July 2023	New display for NAIC boardroom

b. New Trails

- No new trails were developed this year.

c. Audiences: Foleshill Creates

- We worked with our student representatives and with the Arts Centre Creative Learning team to develop a co-curated display with the community group Foleshill Creates. Over two sessions, a group of 12 people explored the abstract paintings in the Art Collection and developed a new display that was installed in Warwick Arts Centre foyers, alongside the Mead Gallery's new exhibition The Reason for Painting. See Appendix 2.

d. Schools

- We worked with the Widening Participation team to engage more secondary school students with our Sculpture Park through examination of six works and creative activities.
 - The project aimed to encourage the students to feel that the University of Warwick was a place where they could come and engage with arts and culture, and in the future, they could consider it a place for higher education.
 - 330 students were reached through 9 sessions. They included 240 students from Sidney Stringer School where 45.3% of students are eligible for free school meals, compared with a 24% national average.
- Following a teachers' event in autumn 2022 where primary school teachers shared their concerns about creating art projects for their pupils, the Art Collection team and the Warwick Arts Centre Creative Learning team worked with teachers and two local artists to develop a Teachers' Resource Pack for KS1 and KS2 engagement with abstract painting. Supported by Warwickshire Art Friends. See Appendix 3.
- The Art Collection Curator successfully applied for a grant from the Art Fund Wild Escape Project to commission Laura Ellen Bacon, whose work is part of our Sculpture Park, to work with Charter Primary School. See <https://www.artfund.org/explore/the-wild-escape>. The children created a sculptural willow habitat for insects.

10. COMMISSIONS

- Tine Bech's sculpture will be sited outside University House in 2023-24.
- Estates have a prompt about the Art Collection within the Stakeholder Management Plan and will add one into the template Project Execution Plan and the template Scope Document as well.

11. STAFFING

The permanent staff with oversight of the visual arts on campus is:

- Art Collection Curator: Liz Dooley
- Art Technician: Luke Pickering
- Exhibitions Curator: Thomas Ellmer
- Principal Curator: Sarah Shalgosky

12. STAFF DEVELOPMENT

Committees, Tours, Trips and Visitors

8 Aug 2022	Visit by Peter Gough, Security Adviser for Government Indemnity
11 Aug 2022	Visit by Caroline Douglas, Director of Contemporary Art Society
16 Aug 2022	Landscape Working Party campus tour
23 Aug 2022	Collection Tour for local visitor
26 Sep 2022	Introduction for History of Art students
7 Oct 2022	Collection Tour: WAC and FAB
14 Oct 2022	Visit to Frieze Art Fair, London, sponsored by CAS
26 Oct 2022	Collection Tour U3A
9 Nov 2022	Collection Tour: Photography for Coventry Uni Photography students
10 Nov 2022	Collection Tour for MMU students
11 Nov 2022	Teaching Session with History of Art Students – Print Making
14 - 18 Nov 2022	Art Collection and Exhibition Curator to Venice Biennale
30 Nov 2022	Medical Teaching Centre students visiting store for curation project
15 Dec 2022	Team visit to London galleries
Spring term 2023	Items from Art Collection taken to FAB for teaching on material culture
8 Feb 2023	Collection Tour of Paolozzi
15 Feb 2023	Coventry City Council Climate event
16 Feb 2023	Art Tech symposium
24 Feb 2023	Tour for Coventry University Print students
28 Feb – 6 Mar 2023	Art Collection and Exhibition Curators to Pittsburgh and New York
3 Mar 2023	Collection Tour for Philosophy students
3 March 2023	London Original Print Fair
9 March 2023	Cristea Roberts to view Lubaina Himid print
15 Mar 2023	Tour of University House works for Finance team 1
4 – 6 Apr 2023	Laura Ellen Bacon Workshops with Arts Council Funding

17-18 Apr 2023	Foleshill Creates session in the Gallery
25 Apr 2023	Foleshill Creates session in the Gallery
27 Apr 2023	Meeting with Creative Giants re University Placemaking
25 May 2023	Visit Hepworth Wakefield to meet Hurvin Anderson
7 Jun 2023	Opening of Foleshill Creates Display
7 Jun 2023	Talk by Zarah Hussein
8 - 9 Jun 2023	Team visit to Liverpool Biennial

Training

23 Aug 2022	Hidden Disability
28 Sep 2022	Accessible Interpretation and Exhibition Design
29 Sep 2022	Applying for The Great Escape Fund Training Session
4 Oct 2022	Winter is Coming WMMD
16 Dec 2022	Deaf awareness / Transgender awareness
15 Feb 2023	Deaccessioning / Disposal WMMD training
29 March 2023	Autism awareness

13. ENVIRONMENTAL RESPONSIBILITY

- Working with Estates, we captured information about the carbon footprint of transport of the art collection and the waste the art collection generates from 1 Feb – 1 Jun 2023.
- The results showed that use and disposal of plastic waste are the largest contributors to our CO2E.
- Informed discussion at Committee suggested that we need to review carefully claims for sustainability by manufacturers of plastic materials.
- Estates have confirmed methods for sustainable disposal of waste.

APPENDIX 1

Acquisitions

Gifts

WU1104

Stefanie Heinze

Turmoil

2021

Oil and Acrylic on Linen

Gift from Jeff Magid via Pippy Houldsworth Gallery

Description

Turmoil is predominantly painted in dusky pink and lilac tones containing abstract forms which look like body parts, a hand and legs. The painting is portrait orientation. It has a bright red heart in the top left corner and in the centre top a yellow number 3 and a tiny bird shape sits between the two. In the centre of the work there appears to be a leopard skin print pattern. The work resembles a collage of drawn and then painted objects.

Drawings form the foundation of Stefanie Heinze's painting process, with the composition of each painting deriving from a companion work on paper. Heinze is continuously drawing, working from life, the body, memory and imagination, with the resultant pieces being torn up and then collaged to create something new. These are arranged and then projected so that the artist can transfer the image onto canvas. The drawings are often shown alongside the paintings in her exhibitions, with many presented as two-sided works mounted on a plinth.

The Artist

Stefanie Heinze was born in Berlin in 1987, where she lives and works today. She studied at the National Academy of Fine Arts in Oslo in 2012, and then at the Academy of Fine Arts Leipzig in 2014, the latter being one of the most prestigious and oldest art institutions in Europe.

Heinze has had solo exhibitions at many galleries internationally including: Capitain Petzel, Berlin; Pippy Houldsworth Gallery, London; Petzel New York; and LC Queisser, Tbilisi. Recent group exhibitions include, The Hepworth Wakefield, West Yorkshire (2022-23); ICA Miami (2022); Boros Foundation with Berghain, Berlin (2020); Deichtorhallen, Hamburg (2020); Sammlung Philara, Düsseldorf (2019); and Saatchi Gallery, London (2018). Her work is held in various private and public collections globally and in this country by the Hepworth, Wakefield.

In her work, Heinze depicts fantastical scenes in which abstracted and ambiguous forms converge and dissolve into one another and their surroundings. Through a clever use of recognisable objects and symbolism, her paintings pursue a playful and humorous critique of the constructions of gender, sexuality, and class. Rendered in a bright and vibrant palette, Heinze starts by applying acrylic paint to the canvas, which she then builds upon in layers of oil.

Acquisitions

WU1106

Lubaina Himid

A Rake's Progress: Hole in her Stocking (2)

2023

Screenprint and Acrylic

Description

This is a screenprint with extensive hand-painting in acrylic. The image is landscape in orientation. The painting comprises thick horizontal uneven bands of dark green and red and four vertical lines of lime green and white that appear to sit as a top layer on the print. The screenprinting consists of a blown up section taken from Plate 3 of William Hogarth's *a Rake's Progress*, the Tavern or Brothel scene. The image is of a ladies leg covered in an elaborately decorated stocking with a round hole near the top. She is wearing heeled shoes. On the floor is an over turned jug with liquid flowing out, plates, fruit and a piece of meat with a two pronged fork sticking out of it.

The Artist

Lubaina Himid (b. 1954, Zanzibar) lives and works in Preston, UK, and is Emeritus Professor of Contemporary Art at the University of Central Lancashire. She is the winner of the 2017 Turner Prize and the 2024 Suzanne Deal Booth | Flag Art Foundation Prize.

Himid has exhibited extensively in the UK and internationally. Her upcoming solo exhibitions include Sharjah Art Foundation; The Contemporary Austin; Greene Naftali, New York; The FLAG Art Foundation, New York; and Hollybush Gardens, London. Significant solo exhibitions include: *What Does Love Sound Like?*, Glyndebourne, Lewes (2023); *So Many Dreams*, Musée cantonal des Beaux-Arts, Lausanne, (2022); *Water Has a Perfect Memory*, Hollybush Gardens, London (2022); Lubaina Himid, Tate Modern, London (2021); *Spotlights*, Tate Britain, London; *The Grab Test*, Frans Hals Museum, Haarlem; Lubaina Himid, CAPC Bordeaux; *Work From Underneath*, New Museum, New York (all 2019); *Gifts to Kings*, MRAC Languedoc Roussillon Midi-Pyrénées, Sérignan; *Our Kisses are Petals*, BALTIC Centre for Contemporary Art, Gateshead (all 2018); *The Truth Is Never Watertight*, Badischer Kunstverein, Karlsruhe; *Navigation Charts*, Spike Island, Bristol; and *Invisible Strategies*, Modern Art Oxford (all 2017).

Selected group exhibitions include: *A Tall Order!* Rochdale Art Gallery in the 1980s, Touchstones Rochdale; *Arcadia for All? Rethinking Landscape Painting Now*, The Stanley & Audrey Burton Gallery, Leeds; *Being and Belonging*, Royal Ontario Museum, Toronto; *Divided Selves: Legacies, Memories, Belonging*, Herbert Art Gallery & Museum, Coventry; *Le Retour*, MRAC Languedoc Roussillon Midi-Pyrénées, Sérignan; *Sharjah Biennial 15: Thinking Historically in the Present*; *uMoya: The Sacred Return of Lost Things*, Liverpool Biennial (all 2023); *Rewinding Internationalism*, Scenes from the '90s, Van Abbemuseum, Eindhoven, Netherlands; *When We See Us*, Zeitz Museum of Contemporary Art Africa, Cape Town; *In the Heart of Another Country*, Deichtorhallen, Hamburg; *Globalisto*, Musée d'art moderne et contemporain de Saint-Étienne Métropole, Saint-Priest-en-Jarez; *Human Conditions of Clay*, John Hansard Gallery, Southampton (all 2022); *Happy Mechanics*, Hollybush Gardens, London; *Life Between Islands: Caribbean-British Art 50s-Now*, Tate Britain, London; Lubaina Himid – *Lost Threads*, The British Textile Biennial, The Great Barn, Gawthorpe Hall, Padiham; *Mixing It Up: Painting Today*, Hayward Gallery, London; *Relations: Diaspora and Painting*, Esker Foundation, Calgary; *Invisible Narratives 2*, Yamamoto Keiko Rochaix, London; *Unsettled Objects*, Sharjah Art Foundation, Sharjah (all 2021); *Frieze Sculpture*, London; *Risquons-Tout*, WIELS, Contemporary Art Centre, Brussels; *Slow Painting*, Hayward Touring UK travelling exhibition (all 2020); *En Plein Air*, The High Line, New York (2019–2020); *Sharjah Biennial 14* (2019); *Glasgow International* (2018); *Berlin Biennale* (2018); *The Place is Here*, Nottingham Contemporary (2017); *Keywords*, Tate Liverpool; and *Burning Down the House*, Gwangju Biennale (all 2014).

Her work is held in various museum and public collections, including Tate, London; Museum Ludwig, Cologne; Solomon R. Guggenheim Museum, New York; Hammer Museum, Los Angeles; Sharjah Art Foundation; Musée cantonal des Beaux-Arts, Lausanne; Rennie Collection, Vancouver; British Council Collection; Arts Council Collection; UK Government Art Collection; Victoria & Albert Museum, London; National Museums Liverpool; Whitworth Art Gallery, Manchester; and Rhode Island School of Design, Providence.

WU1107

Veronica Ryan
Breadfruit (Moraceae)
2021
Bronze

Description

A green patinated bronze sculpture of the Caribbean fruit known as Breadfruit (Moraceae). The bronze is a huge life like sculpture of a breadfruit and even has a stalk.

The work was commissioned by Hackney Council to celebrate the Windrush Generation and was produced in an edition of 3. The full commission consists of three Caribbean fruits.

The Artist

Veronica Maudlyn Ryan OBE RA (born 1956 in Plymouth, Montserrat) is a Montserrat-born British sculptor. She moved to London with her parents when she was an infant and now lives between New York and Bristol. In December 2022, Ryan won the Turner Prize in part for this sculpture.

Solo exhibitions include Virginia Woolf: Exhibition Inspired By Her Writings at Tate St Ives and touring (2018); The Sculpture Collections Exhibition, Leeds Gallery Henry Moore Institute (2018); The Art House Wakefield (2017/18); The Weather Inside at The Mattress Factory, Pittsburgh PA (2011/12); Archaeology of the Black Sun. Musings After Kristeva at Salena Gallery, Long Island University, New York (2005). Previously, Ryan had solo shows at Camden Arts Centre, London and Angel Row, Nottingham (1995); Kettle's Yard, Cambridge, and Riverside Studios, London (1988); ICA, London (1987); Arnolfini Gallery, Bristol (1987). Her first solo show was at Tom Allen Centre (1984).

Ryan participated in numerous group exhibitions. In 2017, she was included in The Place Is Here at Nottingham Contemporary, Nottingham. In 2015, she was represented in the Arts Council Collection touring show Making It: Sculpture in Britain 1977–1986, which toured to the Mead Gallery. Ryan was included in the touring show Recent British Sculpture, organised by the Arts Council in 1993–94. In 1990, her work was featured in the British Art Show at the Hayward Gallery, London. In 1986, she showed at Stoke City Garden Festival in Stoke-on-Trent, as well as being part of the exhibition From Two Worlds at Whitechapel Gallery in London and Fruitmarket Gallery in Edinburgh.[8] In 1985, her work was included in The Thin Black Line, a groundbreaking exhibition curated by Lubaina Himid at the ICA, London. In 1983, Ryan was in Five Black Women Artists, also curated by Himid, this time at the Africa Centre, London. The following year, she took part in Sculptors and Modellers at Tate.

Ryan was in residence at Tate St Ives in 1998 and 2000–01, when she worked in the former studio of Barbara Hepworth and used marble gifted by the Hepworth Estate. In June 2017, she had a residency at The Art House, Wakefield, where she re-examined her connection with Barbara Hepworth in relation to themes of ancestral history, domesticity and memory.

Ryan's work is in the permanent collections of the Pérez Art Museum Miami, Florida; Arts Council of Great Britain, Tate, and The Henry Moore Collection.[16] Examples of her sculptures are also held with Firstsite, Colchester; Mellon Bank, Pittsburgh; Rochdale Art Gallery; Contemporary Arts Society; Weltkunst Foundation, London; Salisbury Collection; Irvin Joffe Collection, London; Cleveland County Museum; The Boise Scholarship Collection.

WU1108

Mike Silva
Red
2023
Oil on linen

Description

A portrait of the back of a man, at a sink in a kitchen. The tap is running and he is filling a white mug with water. The man wears a vest t-shirt, which is white with blue stripes and a pair of blue shorts. Above the sink is a window and we can see buildings in the distance. To the left of the sink is a washing machine, on the kitchen counter there is a white kettle and what appears to be a lamp with a yellow shade.

The information we are given as viewers is limited, we are observers of a private moment, we cannot see the subject's face and only have a limited view of his environment. It's a very intimate moment and one of reflection and light. Close to, the painting is a collage of brush marks and colours. From a distance it resolves into a figure in space. The work invites a moment of connection and recognition of that half-awake time in the morning.

The Artist

Born in Sandviken, Sweden in 1970, Mike Silva studied at Hastings college of Art before completing a BA in Fine Art at Middlesex followed by a Masters in Fine Art from the RCA.

Mike Silva paints portraits, interiors and still lives that are intimately connected to personal memory. Working from photographs taken on film and archived over the years, mostly of his acquaintances, friends, lovers, and the environments they once communally inhabited—the artist creates a tender sense of celebration tinted with melancholy.

Rooted in the London of the '90s or early '00s, many of the images Silva paints from, carry the attraction of the innate beauty of youth, as well as the inherent sadness of a photograph being taken of a moment that no longer exists. Whilst the painting of the photographs is a way of remembering, they are also cathartically about letting go.

Silva's interiors or domestic spaces expose quietly observed moments such as when light hits a particular wall or floor of a shared bedroom, kitchen or living room — evoking a feeling of nostalgia or longing for places that were inhabited only for brief periods. Using white generously in the painting process offers a milky or hazy quality to the paintings, perhaps a reflection on the ungraspable and transient nature of past memories.

Solo Exhibitions

2023 New Paintings, The Approach, London, UK 2022 Portraits and Interiors, Anton Kern, New York, US 2020 Interiors, The Approach, London, UK (Online exhibition) London Portraits, Interiors and Still Lives, The Approach, London, UK 2019 New Paintings, The Approach, London, UK 2018 Everything Looks Better in the Sun, Farbvision, Berlin, Germany 2017 Place to Be, David Risley Gallery, Copenhagen, Denmark, 2012 New Paintings, Charlie Dutton Gallery, London, UK 2011 New Paintings, Charlie Dutton Gallery, London, UK 2007 Mike Silva, Galleria Enrico Astuni, Pietrasanta, Italy 2004 Wilkinson Gallery, London, UK 2002 Wilkinson Gallery, London, UK Galeri Bouhlou, Bergen, Norway 2001 Galerie Barbara Thumm, Dircksenstraße, Berlin, Germany 2000 Galerie Barbara Thumm, Dircksenstraße, Berlin, Germany 1998 Wilkinson Gallery, London, UK 1997 Stephen Friedman Gallery, London, UK 1995 Wilkinson Gallery, London, UK

Group Exhibitions

2023 Dream and Refuge – Works from Jerwood Collection, Arnolfini, Bristol, UK The Painted Room, GRIMM, Amsterdam, NL Friends & Lovers, FLAG Art Foundation, New York, USA 2021 Tales of Manhattan, Anton Kern, New York, US Reconfigured, Timothy Taylor, New York, US 11, Anton Kern, New York, US 2019 The Third of May, Copeland Gallery, London, UK 2017 The Man with Night Sweats, Kingsgate Projects, London Art Rotterdam, David Risley Gallery, Rotterdam, Netherlands 2012 10 for No 10, Whitechapel Gallery, London, UK 2010 Super Natural, Charlie Dutton Gallery, London, UK 2008 Collecttiva, Galleria Enrico Astuni, Piertrasanta, Italy 2006 The Triumph of Painting, The Saatchi Gallery, London, UK 2005 Twilight, Galleria Alessandro de March, Milan, Italy 2003 Yes! I am a long way from home, Herbert Read Gallery, Canterbury, UK Mike Silva, Christopher Bucklow, Mitterand+Cramer Fine Art, Geneva, CH 2000 Annäherung an das Portrait, Galerie Albrecht, Munich, Germany 1999 Group Show, Thumm, Dircksenstrasse, Berlin, Germany 1996 Sad, Gasworks, London, UK A Group Show, Stephen Friedman Gallery, London, UK Face to Face, Victoria Miro, London,

Collections

Tate Collection, UK Government Art Collection, UK British Council, UK Laing Art Gallery, Newcastle upon Tyne, UK University of Warwick Art Collection, UK Jerwood Collection, UK

WU1117

Franics Offman

Untitled 2020-2022

Acrylic, Ink, Paper, Coffee Grounds, Cotton, Bolognese Plaster Clay on Cotton

Description

Landscape orientation. This work includes collage and painting. The main background colour is beige with three large strips of light brown paper collage. There are also strips of green, white, black and red collage. The collaged pieces are not contained by the body of the work they extend off the edges of the cotton support. Along the bottom is a band of dark brown which has gaps almost like looking at the top of a dry-stone wall.

The Artist

Francis Offman was born in 1987 in Rwanda; he lives and works in Bologna.

For Offman it is important not to waste materials – spent coffee grounds, discarded artworks from collages, found materials and paint are all brought together for each unique work in his oeuvre. Offman's prudence seems particularly relevant after years in which many everyday objects became sought after and environmental concerns have made recycling increasingly imperative. It is his frugality that is essential to the conceptual underpinning of Offman's work. Whilst the paintings are all unframed, utilising no support structure, they are rich and complex and reward careful inspection. Surfaces overlap, paint and object collide to give end results that pivot between painting and collage.

Recent shows include: Espressioni. L'Epilogo, Castello di Rivoli Museo dell'Arte Contemporanea, Italy (2022), Le 3 ecologie, MACTE, Italy (2022), Gettare il Sasso e Nascondere la Mano, Istituto Italiano di cultura di Parigi, France (2022), Francis Offman, P420, Italy (2021), Herald ST, United Kingdom (2021), Rundgang 2019, Kunstakademie, Germany (2019).

APPENDIX 2

Foleshill Creates: Dimensions of You

Foleshill Creates was started by local community members to bring people together through art and creativity. They first came to the Mead Gallery to discuss artworks in autumn 2022 and we have gradually been developing a relationship with the group.

To complement the Mead Gallery exhibition The Reason for Painting, the group was invited to curate an exhibition from the University of Warwick Art Collection. The group had never tackled the curation of an exhibition before but noted that “any mystery about making an exhibition soon disappeared”.

They discussed why art is important to them and the different responses it evokes. Through a process of looking closely at works and thinking about what they saw and the ideas and feelings that were triggered, they selected an exhibition of ten abstract paintings.

The groups was interested in the way that encounters with art can show us something about ourselves, as well as ideas beyond anything we could have imagined. They wrote label texts to make visitors to pause, look and think about these paintings.

<p>I see an olive green square on a grey background, slightly offset to the left. It sits calmly. perfectly square.</p> <p>I see a dark red square hiding behind a straight, primrose yellow curtain, lying on a blue teal background. Each colour is perfectly at ease with the other, almost in an ordered embrace.</p> <p>These two paintings offer an assurance of the calming nature of solid colour. They invite you to rest in an easy balance and peace.</p> <p style="text-align: right;">Daksha</p>	<p>This is a beautiful and amazing painting. I love this painting. It is a fusion of mathematics and fireworks, suns, sunshine and stars. Its energy makes me feel alive and that my life is colourful and amazing.</p> <p>The brilliant colours: strong blues, greens, reds and yellows make me think of rainbows and give me feelings of happiness, of positivity, of being stress free!</p> <p>I am a mehndi expert - I create beautiful designs in henna - so I feel as if I belong in this painting.</p> <p style="text-align: right;">Shanaz</p>
<p>The artwork reminds me of the autumn season with its rusty colours. I feel the mixture of abstract shapes plus realistic motifs is successful. I am impressed by the freedom of splashes of colour and the beautiful way they come together in the painting. The purity of the white squiggles is a very thoughtful contrast. The rainbow-like colours in the right-hand top corner light up this painting for me.</p> <p style="text-align: right;">Kanchan</p>	<p>I like this painting. I like the stripes of colour: dark blue, light blue, lime green. I especially like the sudden effect of the pastel pink.</p> <p>It makes me feel good – wonderful.</p> <p style="text-align: right;">Veronica</p>

APPENDIX 3

Abstract Art Schools Project

Supported by Art Friends Warwickshire

Number of participants: 150

Downloads: 15



Image L-R: School workshops in the gallery with Lorsen Camps, and in the Making Space with Betsy Bradley.

Six KS1 teachers from 4 schools in Foleshill, Hillfields, Tile Hill and Canley were invited to work with us and two local artists to produce a school trip lesson plan for onsite visits and a digital resource on painting which could be downloaded by colleagues in other schools. This activity was made possible through the generosity of Art Friends Warwickshire who provided funds to support the activity.

Teachers took part in two 2-hour workshops through March and April. They heard from the Creative Learning Team in the first session, followed by talks and tours from the curatorial team in the second. Our lead artists on this programme, Betsy Bradley and Lorsen Camps, were also invited to both sessions and had chance to talk to teachers about their needs.

The teachers' priorities informed the activities and the structure of the Resource:

- Learning outside the classroom
- Developing vocabulary
- Collaboration with others
- Wellbeing through creativity

Lorsen Camps used Harminder Judge's work to expand vocabulary and imagination. When asked what they saw, we heard answers such as, "spider," "thunderstorm," and "creepy dream." For a 5–6-year-old to have the prompts, space and capacity to say that something reminded them of a "creepy dream," is incredibly advanced. Not only are they using imagination and abstraction, but they are also applying just adjectives to convey thought.

Betsy Bradley entrusted 4–6-year-olds with sticks and paint. They showed maturity and they worked together incredibly well, taking it in turns to take up less exciting parts of tool making, such as holding an object in place- ensuring that each participant had an equal share of the more exciting tying, sticking and taping!

Feedback from teachers after their class visits

Year 1 Class Teacher

The programme was amazing – all the resources and ideas were planned really well. A great day for all children to show their creativity and art skills and work with their peers. The experience provided children with an opportunity to see real art in an exhibition space and for them to work alongside creative professionals and artists. The studio space was fantastic! The children really enjoyed working in the creative environment and loved working on the big paper.

- “I liked when we made some crafts. We made sticks to paint.” FK (1C)
- “I liked the stick we made and how we painted on the big paper.” P (1C)
- “I liked painting the big picture with paint.” M (1C)

Year 2 Class Teacher & Art Coordinator

The children had so much fun, especially with the practical art activities. It was wonderful for the children to meet the artists and learn some new skills. As a class teacher, I also learnt some new skills and ideas that we took back into the classroom!

It was really useful to be involved in the planning of the programme and meet the artists and other teachers beforehand so we could share ideas and thoughts about the children we were bringing. As we are coming to the end of the school year, the children have reflected on their time in Year 1 and this trip was remembered and talked about by lots of the children!

“This is the best day of my life!” Oscar Year 1

“I loved the painting so much!” Kelly Year 1

“I am so proud of my painting.” Lucy Year 1

Working with our schools in target areas reaches audiences who face some of the highest barriers to arts engagement. Of the children who took part in the project:

- 61% were in receipt of free school meals.
- 36% were non-native English speakers.
- 53% were from the Global Majority

Artist feedback

Lorsen Camps

- In the first schools’ session there were some really interesting discussions. Profound responses were elicited, especially for year 1. It felt like they really got something out of the sessions.

Betsy Bradley

- Really enjoyed observing people of all ages letting go with materials. Not having an expected outcome – pure creativity unleashed. Really unique outcomes from the school children.