The University of Warwick Art Collection was founded in 1965 as an essential part of the university. Over the last fifty years it has grown to over 900 works of art, including ceramics, paintings, prints, photographs and sculptures. It aims to challenge, delight and inspire everyone who comes to the campus.

More information about the collection is available on the website warwick.ac.uk/2019 or from the Mead Gallery.

The works in the University of Warwick Sculpture Park were made between 1964 and 2015 by leading artists. Some sculptures are purely abstract while others draw on a wide range of images and references to convey ideas about our experience of the world.

An audio guide to the Sculpture Park is also available and MP3 players and headphones can be borrowed from the Mead Gallery reception desk during term time or from the Arts Centre Box Office during University vacations.

For information about the Mead Gallery's changing programme of exhibitions of national and international contemporary art, visit meadgallery.co.uk

1 Nachoichi Arai 1923–2008
Op Mobile No 10 1974
Painted aluminium
Commissioned by the University, 1974
This mobile was commissioned as part of the Warwick Arts Centre project, and was the first example of contemporary architecture and the environment in the University of Warwick Arts Centre. It is a work which blurs the distinction between interior and exterior environments. The sculpture's colours come from the traditional colour scheme of the building. Each side of the sculpture is painted in colour half of the spectrum. The contrast between the two sides is dramatised by its perpetual movement at 6 rotations per minute.

2 Ken Smith 1950–2007
Haven; Highland Light; Funnel; Kentish; The Final Fours 1997–98
Stainless steel
Commissioned by the University, 1997
These four carvings are from a five part linear exhibition Variations on a Braided Rope. They are made from redundant London Underground railway sleeper ties. Each one depicts an image that the artist associated with the Thames. The composition where he grew up, and where his great grandfather was the captain of a barge. The artist wrote, ‘like the sleepers from which they were carved, the sculptures of a Braided Rope evoke a journey through a much used land.’

3 Michael Stellafenn born 1944
Around Zero 1988
Fibreglass
Commissioned by the University by Eric and Joan Cass through the Contemporary Art Society, 2012
Michael Stellafenn got the idea for this work from rubber window strips, found in a scrapyard, that coagulated together to create a circle. Around Zero was initially made from clay and then cast in fibreglass. The shape of the sculpture creates the empty space at the heart of zero.

4 Peter Randall-Page born 1954
Dark at Heart 1985
Sculpture made
Purchased by the University, 1987
Peter Randall-Page learned to carve marble in Carrara, Italy. His sculptures are based on the study of organic forms and natural growth. Drawings of pods, seeds and flowers are often the starting point for his work. Randall-Page wrote about this work: ‘I wanted to create a sculptural equivalent of an emotional state – the dark knotted center, the consciousness of being alone.

5 Anwar Jalalpurji born 1940
Grown in the Field 1976
Aluminium
Commissioned and presented to the University by Allan Warner (UK), 1977
Anwar Jalalpurji has made work in response to different industries. This work played an important part in the exhibition ‘From Dyers to Designers’ at the Victoria and Albert Museum, London. He created a series of sculptures made from metal imported from India. The different heights and widths of the coils mimic plant growth over a five year period.

6 Stefan Knopp 1921–1996
Needle of Knowledge Obelisk 1953–94
Grave aluminium
Commissioned by the University, 1953
Stefan Knopp spent years developing the technique of making works of art with enamel. He created images and patterns on sheets of steel, using coloured powders and glass and then fired them at temperatures between 700°C and 850°C. The observable melts, flows, and then hardens to a smooth, durable coating. Knopp’s work often has a sense of movement that comes from his experience as an RAF pilot, flying over the landscape.

7 Laura Ford born 1961
Days of Judgement (Cat 1) 2012
Bronze, iron and granite
Purchased by the University, 2017
Laura Ford makes animal sculptures that express human emotions and weaknesses. This cast is one of a group of seven. Their different poses are inspired by a Renaissance fresco by Marcantonio. Here, the single cat appears to be preoccupied with its own thoughts and anxieties, oblivious to the world around it.

8 Richard Deacon born 1949
Let’s Not Be Stupid 1991
Iron and granite
Commissioned by the University, 1991
This sculpture was made especially for the University of Warwick. Its proportions and position have been carefully calculated to provide viewers with a constantly changing impression of the work as they walk around, under and through it. It operates like a three dimensional drawing. This sculpture is part of Richard Deacon’s research into the relationship between freedom and constraint.

9 Bernard Schottlander 1924–1999
Slab and Bar Relief 1964–65
Cast aluminium
Commissioned and presented to the University by the Artist through the Contemporary Art Society, 2012
Bernard Schottlander came to Britain in 1939 and worked in the industry of Birmingham before becoming a professional artist. In the nineteen-fifties he trained as a metal worker and was apprenticed to a local manufacturer of metal products. He then moved to Cardiff where he became involved with the Welsh National Sculpture Society and the Contemporary Art Society. He studied with the sculptor John Latham and was introduced to the ideas and techniques of British Abstract sculpture. He then moved back to the West Midlands and was involved in the work of the Birmingham School of sculpture. He developed his own style as a sculptor making objects in industrial materials, primarily cast aluminium. In the nineteen-seventies he moved to Crawley in Sussex and continued to make his work there.

10 Geoffrey Clarke 1924–2014
Wind Sculpture 1987
Stainless steel
Commissioned and presented to the University by Sir Maurice Laing Personal Trust and Robert McAlpine Ltd, 1973
This sculpture is part of Richard Deacon’s research into the relationship between freedom and constraint. It operates like a three dimensional drawing. The shiny surface reflects other parts of the sculpture gaining different meanings as it appears to move through it. It was sited on the banks of the River Avon close to the west entrance to the University of Warwick. The sculpture is stainless steel and painted mild steel. It is 8.5m tall and 7m wide. The sculpture is designed to give an answer, which is used as an aid to meditation.

11 Lilian Lijn born 1939
White Kan 1972
Painted steel and enamel
Commissioned by the artist with assistance from the Arts Council of Great Britain, AG Guide & Co Ltd & M & Glemson Ltd. Sir Michael Peat, mayor of Coventry, unveiled the sculpture. In 2015 the sculpture was relocated to the Garden of Time at the Warwick Arts Centre.

12 Atsuo Okamoto born 1951
Forest 2011–3 Planet; Forest 2011–2 Planet; Forest 2011–1 Planet 2011
Black basalt stone
Purchased by the University, the artist through the Sidney Nolan Trust, 2011
These black basalt boulders were created in the early 1970s through volcanic activity near today’s Japan. Okamoto is fascinated by the immense size of these boulders and the beauty of a stone company; they feel like planets to me. Then I started to drill holes into the boulders … I made them some kind of structure. The stones then build out some appropriately tricks as it could breathe.

13 Peter Randall-Page born 1954
Flayed Stone III 1998
Glass and granite
Commissioned and presented to the University by the Higher Education Management Organisation, 1999
Flayed Stone III is part of a series of five works Randall-Page made in the late 1990s at his Dartmoor base in Devon. The work is made of glass and granite and is low to the ground. It is a response to different industries. This work was bought for Rootes Hall Square, Coventry. The material used is granite and the sculpture is 0.5m tall, 1.8m wide and 1.3m deep. The material used is granite and the sculpture is 0.5m tall, 1.8m wide and 1.3m deep. The material used is granite and the sculpture is 0.5m tall, 1.8m wide and 1.3m deep. The material used is granite and the sculpture is 0.5m tall, 1.8m wide and 1.3m deep. The material used is granite and the sculpture is 0.5m tall, 1.8m wide and 1.3m deep. The material used is granite and the sculpture is 0.5m tall, 1.8m wide and 1.3m deep.

14 Allen Jones born 1937
Untitled (Variation 0) 1997
Cast bronze
Commissioned by the University, the artist through the Contemporary Art Society, 2012
Allen Jones is associated with the Pop Art movement of the 1960s where artists used images taken from advertising and magazines. This sculpture is typical of his later work where sometimes witty, sometimes ironic forms are created using materials and technologies that are inspired by a Renaissance fresco by Marcantonio. Here, the single cat appears to be preoccupied with its own thoughts and anxieties, oblivious to the world around it.

15 Alan Viklee born 1966
Global Orange 2015
Steel, straw, wallpaper
Commissioned and presented to the University, 2015
Today’s work reflects on our interaction and relationship with nature and landscape. In 2010, he met staff and students to develop ideas for a project. The work that triggered his innovation was the Neonator satellite system studied in the Climate Change Department. The satellite is its weightless. The neonator is a satellite system that has been designed as an research communication system. The wings that appear on the sculpture are stitched bee, homes for solitary bees.

16 Paul Mount 1922–2009
The Architect 1987
Stainless steel
Purchased by the University, 2000
Paul Mount was one of the most influential sculptors of the twentieth century. He made works based on the human figure, although simplified into geometric shapes. He felt that sculpture had a strong connection to humankind, to the experience of inhabiting a physical body in the world. ‘The way that two shapes relate’, he observed, ‘is as meaningful as the way two people relate.’

17 David Nash born 1947
Habitat 2015
Cast iron
Commissioned by the University, 2000
David Nash makes sculptures from commissioned亩 and abstract projects. Initially he made works based on the human figure, although simplified into geometric shapes. He felt that sculpture had a strong connection to humankind, to the experience of inhabiting a physical body in the world. ‘The way that two shapes relate’, he observed, ‘is as meaningful as the way two people relate.’

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The University of Warwick Sculpture Park

For more information about the collection visit meadgallery.co.uk/warwickartscentre

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