

## University of Warwick Art Collection Annual Report 2021-22

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

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### Overview

#### 1. Staff capacity

- The team is equivalent to 1.3 curators.
- The post of Art Technician remains frozen.
- We planned to deliver nine projects.
- We delivered two commissions, one trail and two displays and started work on another trail and the remaining commission and display.

#### 2. Faculty of Arts Building

- This new building was the focus of our work.
- We developed two new commissions for this building: a ceramic frieze and a poem made from metal rods.
- We created a new exhibition of 85 works for this building. It involved consultation with staff and students and includes narratives written by students. Titled **Witness**, it speaks of the past, present and future.

WITNESS The arts are witness to the world. Ancient civilisations, modern societies, the way the world is seen, felt, experienced and imagined; all are witnessed through records, material culture, visual, cinematic and literary narratives. Such is the power of the arts that they endure, to be revisited by contemporary and succeeding generations who discover new insights into the past and into today.

The exhibition in the communal spaces of the Faculty of Arts is drawn from the University of Warwick Art Collection. It too is witness to the societal changes that have taken place since it was founded in 1965. Works have been selected to explore this theme of witness and to invite new witness statements from the staff, students and visitors who experience them.

[warwick.ac.uk/services/art/onlineexhibitions/witness](http://warwick.ac.uk/services/art/onlineexhibitions/witness)



Khadija Saye, In this space we breathe

The full statement of purpose, aims and objectives are found on the Art Collection website: [warwick.ac.uk/services/art/information/aims](http://warwick.ac.uk/services/art/information/aims)

## **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.

## **Aim**

- To create 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.
- It models active learning and engagement through the activities built around it.

## **Objectives**

### **1.**

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

### **2.**

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

### **3.**

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

### **4.**

- 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.

## **1. ORGANISATIONAL MANAGEMENT**

### **a. Accreditation**

- The application for Accreditation of the Art Collection was submitted to Arts Council England on 21 March 2022.
- The result is due in autumn 2022.
- Accreditation means the Art Collection is well managed and opens eligibility for grants.

### **b. Approval and publication of plans, reports and policies**

The Art Collection Committee approved the following

- The Art Collection Annual Report 2020-21 that explains what we achieved and what we did not achieve in the previous year (December 2021). 34 Views of our Aims page which contains the link.
- The Art Collection Development Forward Plan 2021-22 that sets out what we would do in the forthcoming year (December 2021)
- The Financial Plan that shows the allocation of budgets for 2020-2025. (March 2022)
- The Access Policy that describes how we remove barriers to the Art Collection (March 2022)
- The Emergency Procedures that identify how to look after the Art Collection in a crisis. (March 2022).

c. Context

i. Coventry: aim – to support the arts ecology in the city

- Following a survey of Coventry artists about their training needs, a panel of curators was convened on 7 March 2022 at an open meeting at Warwick Arts Centre to explain and discuss how galleries and curators work with artists.
- ACE funding allowed it to be filmed and it is hosted as a permanent resource on Coventry Artspace website.
- Following the Art Technician bootcamp, part funded by the Art Collection, one of the participants has become a casual technician working on the Art Collection throughout 2021-22.
- Coventry artists Nigel Henderson, Frances Yeung and Tammy Woodrow were employed to run three separate workshops for a total of 30 local people around ideas prompted by the Art Collection.
- The Curator delivered 12 mentoring sessions, an online critique and a public in-conversation with artist Duncan Whitley at The Box, Fargo, attended by over 50 people.

ii. University sector: aim to connect artists to the university and to support the sector.

- The Curator acted as a mentor for six Coventry artists in the development of their artworks for Coventry Creates, a project that connects artists with academic researchers at Coventry University and the University of Warwick.
- The development of the university art collection network is still on hold given lack of capacity both at Warwick and at UCL.

d. 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:	<ul style="list-style-type: none"> <li>• Michael Irvine, Deputy Head Teacher, Westwood Academy (community)</li> <li>• Clayton Shaw (Council appointee)</li> </ul>

	<ul style="list-style-type: none"> <li>Deborah Smith, Director Arts Council Collection (curator with national overview)</li> </ul>
Two student representatives	Kate Laister-Smith Esmee Gower
Cultural Leadership Programme	Benjy Speer Becky Taylor
In attendance:	
<i>Committee Secretary from Deputy Registrar's department:</i>	<i>Harriet Hine</i>
<i>Curator:</i>	<i>Sarah Shalgosky</i>
<i>Deputy Curator:</i>	<i>Liz Dooley</i>

#### Benjy Speer and Becky Taylor activities:

- Regular visits to campus
- Focus on the Sculpture Park and the development of their own trail.
- Meetings with the Head of Campus Security and with Facilities team in Estates to give feedback.
- Condition checks of works in Art Collection
- Participation in artist-led workshops
- Visit to the University of Birmingham sculpture trail.
  - Outcomes: increase in knowledge and confidence.
- Clayton Shaw was nominated as representative of the University Council and joined the Committee at the summer meeting in 2022.
- Harriet Hine's developing job role means that she is no longer able to continue in the role of Committee Secretary. Her replacement as Committee Secretary is Kathryn Van de Wiel who attended the summer meeting.

#### e. Dates of committee meetings 2020-21

- Mon 13 Dec 2021: 10:00 – 12:00 (hybrid)
- Thu 17 Mar 2022: 10:00 - 12:00 (hybrid)
- Tue 12 Jul 2022 14:30-16:30 (extraordinary)

The extraordinary meeting on 12 July was a discussion of the key imperatives facing the Art Collection in the next three years under the headings:

- campus;
- education;
- visual arts sector

Invited participants included:

- Kelly Baker, Grounds Manager;
- Thomas Ellmer, Exhibitions Curator;
- Danielle Stewart, History of Art department.

Discussion focused on three areas:

#### Campus

- Need to zone where works are sited to avoid access issues for visitors
- The Art Collection should be considered from the outset in the development of new buildings and landscape initiatives.
- Larger works/displays should create impact across campus by the summer of 2025

#### Education

- Increase buy-in from students + WP programme through creation/zines/skill development
- Explore optimum times for engagement with schools when additional curriculum would benefit teachers eg post SATS
- Assert impact/expression of values/identity/added value for department

#### Visual Arts Sector

- Expand network of champions through schools, communities, campus, peers
- Open the doors – extend access and visibility
- We are experts in dispersed collections – promote knowledge sharing and access

## 2. FINANCIAL PLAN 2021-22

The budget was underspent by 0.5%. An overspend on conservation, caused by the complete refurbishment of White Koan by Lilian Lijn and 3B by Bernard Schottlander was compensated by an underspend of the purchase fund.

BGTS-WA	2021-22	
	£	£
Works of Art		
	2021/22 ACTUALS	Difference from draft budget
Other Operating Income	0	0
<b>TOTAL INCOME</b>	0	0
<b>EXPENDITURE</b>		
Direct Payroll Costs	116,808	(642)
Vacancy factor		
<b>Sub-total Staff Costs</b>	116,808	(642)
Depreciation and Premises	1,960	(3,475)
<b>Sub-total Depreciation and premises</b>	1,960	(3,475)
Equipment:	92,850	(19,544)

Works of Art purchase fund (capital projects)		
Conservation and Maintenance	44,244	18,185
<b>Sub-total</b>		
<b>Artworks – purchase and care</b>	137,074	(1,359)
<b>Sub-total other costs</b>	36,450	7,043
<b>Total Expenditure</b>	292,292	1,567
GROSS SURPLUS/(DEFICIT)	-292,292	

### 3. SECURITY

- There were no significant security issues in 2021-22.
- The Curator met the Risk and Resilience team in March 2022 to review the emergency procedures for artworks procedures within the University's overarching crisis and business continuity plans. The current situation is satisfactory.

### 4. ART COLLECTION MANAGEMENT

#### a. Acquisitions

The Art Collection Committee approved the following acquisitions:

- The commission of a poem frieze by Raymond Antrobus with funds donated by Lady Butterworth.
- The purchase of a photographic print by Meryl McMaster
- The purchase of a painting by Caroline Walker
- The purchase of nine screenprints by Khadija Saye
- The purchase of a pigment print by Malala Andrialavidrazana
- The purchase of a painting by Esiri Eherienne Essi

#### See Appendix 1

#### b. Outward Loans

Exhibition and dates	<i>The Expressive Mark</i> , 17 Nov 2021 – 2 April 2022 (new dates)
Borrower	The Stanley & Audrey Burton Gallery – University of Leeds
Work(s)	WU0771 Albert Irvin, <i>Albion</i>

#### c. Inward Loans

- Due to their popularity, we have negotiated the loan of The Good and the Bad, two Corten steel dinosaur figures by Jake and Dinos Chapman, until 31 August 2023.

- The loan of four large paintings to the University Art Collection from private collectors was renegotiated until March 2024.

#### d. Inventory and Annual Survey

- The annual survey of the Art Collection took place in June 2022.
- The survey was carried out by two History of Art students following training by the Deputy Curator.
- All works were present.

The students agreed that the experience had been enjoyable and that they would recommend it to other students. Benefits included:

- Learning about storage processes
- Learning terminology for condition checking
- Learning to identify issues in the media of works of art

"It really made me look at my surroundings with close attention to find artwork which I had not noticed previously. This experience and the people we have talked to made me aware that artworks at the university enrich the spaces in which they are displayed and create a better environment for the students and each faculty's staff."

<i>Condition of 2D works</i>	<i>2021-22</i>	<i>2020-21*</i>	<i>change</i>
Excellent	806	601	+205
Good	76	64	+12
Fair	12	8	+4
Poor	2	1	+1

<i>Condition of ceramic works</i>	<i>2021-22</i>	<i>2020-21</i>	<i>change</i>
Excellent	113	113	0
Good	11	11	0
Fair	4	4	0
Poor	7	7	0

\*Wrapped works in store were not checked in 2020-21. This accounts for the significant rise of works in excellent condition.

The sculpture collection was surveyed and cleaned by professional conservators in September 2021.

Key action points from the surveys are:

- Reinstatement of weekly cleaning schedule following appointment of Art Technician. Sites that are particularly affected include Physics and the Medical Teaching Centre.
- Three paintings need to be protected by Perspex.
- The sculpture by Allen Jones needs restoration.
- One of the thatched figures in the work Global Oracle will need replacing.

## 5. DOCUMENTATION

### Backlog

- The relabelling of the ceramics collection was completed.
- All other documentation is up to date
- Copyright permission to publish images of artworks on the Art Collection website has been agreed.

### Research

- An Archive Room has been developed in the office space of Warwick Arts Centre.
- It contains the Art Collection Library and archives for the Art Collection and for the Mead Gallery.
- It is also used as a meeting space by Arts Centre staff. No food or drink is allowed in the room.

## 6. CONSERVATION

### a. in-house conservation

- Most of the work identified last year was completed by freelance art handlers.
- Following last year's annual survey, Perspex boxes were commissioned for two works:
- The installation of two works by Sarah Jones at height means that they no longer require Perspex Boxes.
- We did not commission boxes for works by Ori Gersht due to lack of funds.

### b. Painting conservation

- A new painting conservator visited campus in spring 2022 to assess works that require conservation.
- They cleaned surface adhesions from **Hour Painting No.10** by Ian McKeever.
- Outstanding painting conservation will be addressed according to priority in 2022-23.

### b. Sculpture conservation

- Big Takeaway by Tom Waugh has been cleaned and moved to a site with higher levels of natural light to discourage algae growth.
- Reclining Stone by Guy Stevens has been cleaned. The graffiti is still visible.
- The return of the iconic White Koan to central campus was the main focus for conservation this year. It was cleaned, overhauled and repainted before being reinstalled in its original position outside Warwick Arts Centre. A new motor and new neons were commissioned.
- HS Walsh made a new master clock for the Warwick Dials which appears to have overcome problems with clocks losing synchronicity or stopping altogether.
- 3B by Bernard Schottlander was shot blasted and repainted.

### d. Conservation Budget



- £44,244 was spend on conversation this year, an overspend of £18,185. Expenditure was reduced elsewhere to allow this to happen.
- The chief focus was the sculptures on campus as it reopened to students, staff and visitors following Covid.

e. Art Store

- Works of art were returned to the new Art Store on campus.

## 7. USERS AND THEIR EXPERIENCES

- The Access Policy was reviewed by the Art Collection Committee in March 2023.
- Estates staff have confirmed that teaching buildings will remain on card access only until a new strategy is brought in to open up the ground floors of buildings.
- The completion of Warwick Arts Centre was delayed until March 2022. It has been decided to wait to see how visitors use the space before developing an information point for visitors to the Sculpture Park and the Art Collection in summer 2023.

a. Access information

- New campus trails contain clear information on route, gradient and access.

b. Physical Access

- Wayfinding markers have been installed across campus to help people navigate the Sculpture Park.
- Plans to refresh other signage to improve physical access were not delivered.

c. Access to the Art Collection as a whole

- By the end of the summer term 2022, 83% of the Art Collection was on display.
- This is a 2% decrease on 2021 and 7% below target.
- However, 70 works have been waiting to go into departments once decoration is completed. If they had been installed, we would have met target.

d. Access for people with sensory impairments.

- Three guided tours on campus by the Deputy Curator used the assistive listening devices owned by the Art Collection.

e. Access to information and ideas

### Canley

- 10,000 copies of the Sculpture Park map were delivered to homes in Canley in October 2021.

### University campus

- New leaflet display stands for the Sculpture Park were commissioned and installed in University House, Oculus, Arts Centre, FAB , Sports Centre.
- Trail booklets are available in the leaflet racks in the Arts Centre from the autumn term.

- Three artist-led trails+workshops were popular and received positive feedback.

It has been difficult to foster teacher engagement. A teachers' evening in January was cancelled due to poor take-up. A new member of the Creative Learning team is making contact with schools to learn how we can best connect to them and support them given issues of staffing and funding.

f. Access to culturally diverse artworks and activities

The high profile placement of the work of artists of colour in FAB has not led to an increase in visits to those pages on our website.

g. Offsite access

See outward loans: 4b

h. Access using digital platforms

Website analytics:

There has been an increase of 17% page views and an increase of 1% users.

- 26,180 page views from 7,548 users.
- The majority of users were from the UK 73%. 16% London, 12% Coventry.
- We had users from 92 different locations. 92nd being Uruguay.
- The vast majority of users are accessing pages specific to artists in the collection. Next most visited are the Sculpture Park pages.

QR codes were added to all sculpture panels. We receive a handful of visits to the website via QR codes each week.

## **8. MARKETING**

a. Sculpture Park

- 10,000 copies of the Sculpture Park map were delivered to homes in CV4 which is the closest residential area to the University.
- A further 10,000 were delivered to arts venues, including libraries, across the region. The distributor noted that they were quickly taken.
- On campus, the Sculpture Park maps are also popular and stands need constant refilling.
- Information from QR codes on labels, suggests that people are engaging with the Sculpture Park – this is our only form of confirmed visits although anecdotally, we see people around the works

b. Commissions

The two commissions for the Faculty of Arts were publicised through:

- Articles placed in architectural journals by architects Feilden Clegg Bradley
- Community newsletters
- The opening celebrations of the building itself

## 9. ACTIVITIES AND AUDIENCES

### a. Campus Displays

- We delivered a new display of photographs for Warwick Arts Centre that brings other characters and stories into the building. It is accompanied by a small leaflet.
- We delivered an exhibition called Witness for the Faculty of Arts. Works were chosen for the departments on each floor and staff and students were invited to add “witness statements” to express their own response to individual works on show.
- We did not deliver a new display for Life Sciences. Works featuring the natural world are selected but installation must wait until redecoration is completed.
- With no Art Technician, other activity was limited to adding or removing works from existing displays.

17 Aug 2021	Removal	Scammell, Brunsdon, Braund, Holstrom from IT services
17 Aug 2021	Removal	White Koan from Gibbet Hill site for conservation
23 Sep 2021	Return	Loans to Leamington Art Gallery
29 Oct 2021	Installation	Buk Ulreich at IMC
29 Oct 2021	Removal	All works from floors 2 – 4 Humanities
3 Nov 2021	Installation	Allin Braund in Social Sciences
9 Nov 2021	Removal	Irvin for loan to Leeds
12 Nov 2021	Installation	Works by Rawlinson and Goodwin at Westwood House
26 Nov 2021	Removal	Henderson from the Medical School
26 Nov 2021	Installation	Perspex boxes installed on Kidd and Fisher
8 Dec 2021	Installation	Tom Waugh sculpture moved to new location
13 Dec 2021	Removal	Ono, Woodrow, Moore from Philosophy
15 Dec 2021	Return	White Koan to Warwick Arts Centre
16 Dec 2021	Installation	11 photographs in Arts Centre
1 Feb 2022	Installation	Witness exhibition in FAB
4 Feb 2022	Removal	Yass from IMC
16 Feb 2022	Return	All works from temporary picture store
18 Feb 2022	Installation	Jones and Ligon in Warwick Arts Centre
23 Feb 2022	Installation	Antrobus commission in FAB
8 Mar 2022	Installation	Ivanova and Midgley in FAB
8 Mar 2022	Installation	Curtis in Psychology
11 Mar 2022	Installation	Ceramics in FAB
22 Apr 2022	Return	Albert Irvin to Westwood
27/28 Apr 2022	Removal	Grove Walk at Life Sciences
16 May 2022	Removal	Works from Millburn House
13 Jul 2022	Removal Installation	Ayres from Economics. Katie Paterson at FAB
25 Jul 2022	Removal	Nolan from University House

### b. New Trails

- **The Connections trail**, developed by Bengy Speer and Becky Taylor, invites a more discursive and personal response to sculptures on campus, is published.
- Progress is slow on the **Dog Walkers' Trail** and it will need to be reinvigorated.
- The Head of Grounds suggested that the optimum moment for a **Springtime Trail** has not yet been reached and invited us to revisit this in 2023.

e. Other visits

- A new connection has been made with Coventry U3A who undertook a research visit in February 2022 and then visited the campus in April and July to see works of art.
- Birmingham City University Online engagement project. Tour of the collection to students and several follow up meetings including an online presentation given by students of their suggested projects – The projects were designed for people at home with minimal access to art equipment to engage in creating.

f. Opening of Faculty of Arts

- The opening of the Faculty of Arts created a new focus for the Art Collection through the commissions and the new exhibition.

On the day, the Art Collection was evident in:

- the opening speech from Lawrence Till which emphasised the significance of the Art Collection on campus.
- The reading of his poem by Raymond Antrobus as part of the opening ceremony
- Workshops by Raymond Antrobus and Matthew Raw
- Workshop with Westwood Academy by Matthew Raw
- Six printmaking workshops, drawing on the collection, by the Deputy Curator and artist Alix Almond
- Six guided tours of the exhibition by the Curator and students from History of Art.

## 10. COMMISSIONS

1. Matthew Raw for Faculty of Arts

- Matthew Raw's ceramic work, Faith in the Miraculous was installed on the exterior of the Faculty of Arts Building (FAB) in September 2021.
- It was celebrated at the opening of FAB in May 2022 with a talk and workshops that included young people from Westwood Academy.
- It has had a positive response and is used as a site for formal and informal photographs, contributing to placemaking here.



2. Raymond Antrobus for Faculty of Arts

- Raymond Antrobus' poem was translated into a metal frieze and installed in University House in February 2022.
- He read the poem at the opening ceremony of the building before running writing workshops for visitors.

3. Tine Bech for University House exterior

- Lack of staffing capacity meant it was not possible to revisit Tine Bech's commission in 2021-22. This will be picked up next year.

4. Jessica Glover for UCB

- The Curator was asked to commission a short digital animation from a young Coventry artist to celebrate the entry of University College Birmingham into the Warwick family.

## 11. STAFFING

### Art Technician

- The post of Art Technician remained frozen.
- Casual art handlers were brought in to help with installations and removals,

### Curator

Sarah Shalgosky (SS)

### Deputy Curator (Art Collection)

Liz Dooley (ED)

12 Oct 2021	ED Online Content Creation WMMD
21 Oct 2021	ED Enriching Collections with Immersive Tech WMMD
15 Nov 2021	ED Permit Training University of Warwick
18 Nov 2021	SS Interviewer for Curator, University of York
24 Jan 2022	ED Carbon Literacy for Museums Launch WMMD
27 Jan 2022	ED Improving access for online audiences WMMD
23 Feb 2022	ED Green Collections Care WMMD
20, 21, 23 June 2022	ED Carbon Literacy Training WMMD
18 – 22 July 2022	ED SS Documenta, Germany

Reports were produced following the trip to Documenta, a quinquennial exhibition across the town of Kassel, Germany, curated by international collectives.

Key findings included:

- The power of art to change the lives of those involved in these community based participatory projects is immense – Wakaliwood Films - Uganda
- The artist groups' commitment and passion to help others / change lives / change communities / political systems / save the planet through art – is inspirational – it opens ideas of what we can do
- Art is a tool of exchange. It promotes co-existence
- Change the youth → change families → change the city → change the country
- Every child has a dream – help them to realise that dream
- Create structures in which young people can recognise/imagine themselves
- Frame nationhood without nationality
- Be artist centred, that applies to the entire organisation. The main partners are the artists. All colleagues must meet artists and be in on the vision and the project.
- The spirit of the thing: be fluid, take risks, trust the process and enjoy the journey.
- Nongkrong – Indonesian to hang out – thinking time. Create open dwell spaces in exhibitions.
- Be informal, it creates room for everyone.

## 12. SUSTAINABILITY

### Environmental Sustainability

The possibility of changing bulbs to LEDs in two electrical works is being explored.

WU0939 Dalziel & Scullion Imprint  
WU0828 David Batchelor Against Nature -

### Environmental Responsibility

- The Deputy Curator has focused her learning on green collection care this year.
- Progress is slow in the sector given current reliance on plastics and on environmental conditions to protect works.

## APPENDIX 1

### Acquisitions

These descriptions of works acquired give a museum standard record of the work and the artist who made it.

### PURCHASES:

WU1091

**Meryl McMaster**

***On the Edge of this Immensity***

2019

Photographic print

This photograph is from a body of self-portraits called As Immense as the Sky. Each photograph is taken in a location significant to the artist's ancestors or other indigenous nations, in this case Gore Bay on Manitoulin Island, Ontario. Gore Bay is considered home to the Great Spirit by the Anishnaabe (Ojibway) people. The artist is photographed wearing self-made props and sculptural garments. She aims to reanimate and retell the stories through her own lens.

"Travelling into unknown land – Birds as companions and guides – Retracing ancestral steps – On paths walked many times – Great migrations across land and water – Connecting with kinfolk – On journeys that lead here – Time passes by in cycles – On journeys leading to my being." *Meryl McMaster*

Meryl McMaster was born in Canada in 1988. She is an artist who works predominantly with photography. She was born in Ottawa and is nêhiyaw (Plains Cree) from Red Pheasant First Nation, a member of the Sikiska Nation. Her cultural heritage and identity are a source of inspiration in her work.

### Description

Photograph of a young woman (the artist) wearing a blue dress, black coat and black fingerless gloves. She has long dark hair and white make up on the top half of her face. She holds a small boat filled with taxidermied crows on her right shoulder. In the background is the sea and sky and the edge of the coastline.

WU1093

**Caroline Walker**

***Tarh, 11.45, Southall***

2017

Oil on linen

In 2017 as a commission for Kettle's Yard (University of Cambridge, UK), Walker collaborated with the charity Women for Refugee Women to make a series of paintings of women refugees and asylum seekers.

She arranged to visit each of the women wherever they were living. She started by taking hundreds of photographs which she worked up into a series of small oil sketches, sometimes collaging images together to create a fuller sense of the experience.

At times, the expression or body language of the subject suggests there is a disconnection between their surroundings and their thoughts. A further disconnection remains between the viewer and Walker's subjects. We see her subjects through doorways and windows, turned away or oblivious of our gaze.

Tarh lives in a hostel for asylum seekers in Southall, West London.

Born 1982, Dunfermline, UK. Caroline Walker's largescale canvases and intimate scenes depict anonymous women in settings that blur the boundaries between public and private spaces.

### **Description**

The painting shows an open red door, labelled with a number 2, through which we see another door propped open by a white bucket. Through the second door we can see a woman making a drink. The room in which the woman stands appears crowded with furniture. There appears to be a television on top of a fridge or cupboard. The woman is wearing a patterned sleeveless top, black trousers and flip flops.

WU1094 - 1102

### **Khadija Saye**

***In this Space we Breathe*** (portfolio)

2017

Screenprints

This series of 9 self-portraits was made for the Diaspora Pavilion at Venice 2017. Titled **In This Space We Breathe**, the works explore 'the migration of the traditional Gambian spiritual practices'. Before the artist could visit the exhibition in Venice, she and her mother died in the Grenfell Tower fire. She was 24.

The work was part of Khadija Saye's exploration of her identity, heritage and mixed faith background. Khadija's parents were both from The Gambia; her mother, was a Christian and her father is Muslim. Khadija described her artistic practice as a means to explore 'the deep-rooted urge to find solace in a higher power'. Khadija's medium for this work was wet plate collodion tintype, which is a precarious, fragile method of printing. This set of screenprint was made from the tynypes in an edition of 50, following the artist's death.

"Taking inspiration from the development of portraiture in the fifteenth century, I wanted to investigate how a portrait could function as a way of announcing one's piety, virtue, soul, and prosperity. The series was created from a personal need for spiritual grounding after experiencing trauma. The search for what gives meaning to our lives and what we hold onto in times of despair and life changing challenges. We exist in the marriage of physical and



spiritual remembrance. It's in these spaces in which we identify with our physical and imagined bodies. Using myself as the subject, I felt it necessary to physically explore how trauma is embodied in the black experience. Whilst exploring the notions of spirituality and rituals, the process of image making became a ritual in itself."

### **Description**

Eight of these nine black and white screenprints show a young woman (the artist) in various poses. The woman wears what looks to be an African turban or headdress.

The poses include – Holding a pot against her ear / Having black plastic lemons covering her face / A horn on the back of her neck / Cowrie shells covering her mouth / Pointed horns on three of her fingers of a hand which covers her face / A back view of her holding chewing sticks / An amulet across her eyes / A garland of flowers around her neck. Finally there is an image of a hand holding a set of long prayer beads.

WU1103

**Malala Andrialavidrazana**

***Figures 1918, Der Entente***

2021

Pigment print

Andrialavidrazana's recent series, **Figures**, is one of her most conceptually and contextually complex works. She takes maps as the starting point to discuss the many permutations of globalization in the 19th century. Her methodology combines photography, collage, drawing and text. This results in a pictorial narrative of movement, space and connectivity. Through the process of collecting, collating and repurposing objects, symbols, images and writing the work speaks to our identities as individuals but also to the process of nation building.

Born 1971, Madagascar. Malala Andrialavidrazana observes cities, their inhabitants, their ways of life and the interiors behind the scenes in order to question a clichéd lexicon of images. Her photomontages use signs and symbols of the past—precolonial maps, bank notes, album covers, and stamps. They offer multiple readings that open the possibility of alternative forms of storytelling and history-making.

### **Description**

The print has as its base a colourful map with images of different figures holding different animals on reins to represent the different countries. These include cockerels (France) polar bears (Russia), lions (UK), buffalo (USA). Imagery from stamps, currency and advertising appear across the map. Most notably 7 women in black dresses form a line along the bottom edge and the large figure of Uncle Sam stands on the left hand side.

WU1104

**Esiri Eheriene Essi**

***For Every Pork Chop There's a Frying Pan***

2020

Oil, ink and xerox transfer on linen

Esiri Erheriene-Essi was born in London in 1982. In 2004 she received her BA in Media Studies and later in 2006 she received her Master of Fine Arts at the University of East London. After moving to the Netherlands to take up a residency at De Ateliers in 2007 she began to paint people she didn't know, using images found in old Polaroid photographs or old magazines that she would buy from ebay. She was intrigued by the stories of these unknown people, portrayed in familiar, everyday scenes.

In 2009 she won the prestigious Dutch Royal Painting prize, and in 2014 she had her first museum solo exhibition at the Museum Arnhem. She has had solo exhibition in Galerie Ron Mandos in Amsterdam and De Ateliers in Amsterdam.

This image of two activists was taken from the 1968 short documentary film **Black Panthers** by the Belgian-French film director Agnès Varda. The film focuses on the Black Panther Party in Oakland, California, during protests over the arrest of Black Panther co-founder Huey P Newton for the alleged murder of police officer John Frey in 1967. Newton was initially convicted of manslaughter but charges were later dropped. In the background there is a printed image from 1981 of black protestors at the New Cross Fire March, shouting at police officers who were overseeing the demonstration.

The New Cross House Fire refers to the arson of a house in New Cross, South London where a group of young black people had a party. The fire that killed 13 people aged 14-22 was started early in the morning of Sunday 18 January and no one was ever arrested for the murders. It is generally believed that the fire was started by members of the far-right group The National Front who were aggressively 'patrolling' the area.

The New Cross House Fire and the hostility and indifference of the white population to the murders sparked a strong community-based protest and invigorated political activism and resistance. Two months after the New Cross Fire, on 2 March 1981 some 20,000 people marched over a period of eight hours through London, carrying placards that bore statements including: "13 Dead, Nothing Said".

This work was made in June 2020 just after the first lockdown in The Netherlands was lifted. It is, in part, a response to the global Black Lives Matters protest marches that happened in the summer of 2020, which were fuelled by the murders of Breonna Taylor and George Floyd at the hands of white American police officers.

### **Description**

The painting shows two black women holding a poster which says 'Move on Over or We'll Move on Over You', with a drawing of a black panther in the centre. The woman on the right of the painting wears a green and yellow spotted sleeveless top and has her mouth open as if she is speaking. The woman on the left wears black framed spectacles and an orange crew-necked top. Over her top is a square image that features portraits of Martin Luther King, President Kennedy and Robert Kennedy. In the background there is a black and white Xerox image of a man protesting opposite a policeman. There are other figures in the background.

## **Commissions**

WU1092

Raymond Antrobus

*Resonance*

2021

Poem expressed in metal frieze

Commission supported by Lady Butterworth.

This poem was commissioned for the new Faculty of Arts building.

The birds sound different in this city.  
I'm new to their rhythms, can't place them easily.  
Jarring, precise, I have to listen.

I've never been one for birds nor envisioned  
ever thinking birds were godly.  
But the birds sound different in this city.

I bought audiobooks about birds - didn't listen.  
Their names and looks uncharted astronomy  
But the birds sound different in this city.

They sing from trees in sleet storms, shy persistent  
The birds sound different in this city  
The birds have invented a new religion.

Settling here was not my mission  
But wherever I live I live honestly  
The birds sound different in this city.

Walking these streets I feel forgiven  
The bells of the birds are auguries  
They tell me I've finally found a way of living  
The birds sound different in this city.

The poem is a villanelle – a nineteen-line poetic form that traditionally addresses pastoral subjects. This sparkling, complex form had its origins in Italian harvest fields during the Renaissance. It was a dance song, exchanged between people, and later adopted by poets.

The poem has been made into a metal frieze. To avoid its presentation as signage, we asked for an example of Raymond's writing. He sent us the poem, written out on lined paper, which has been incorporated into the design.

The poem emphasises the need to listen. It evokes a sense of conflicting faiths and beliefs that are finally resolved with the clarity that is brought by understanding who you really are.

Raymond Antrobus was born in 1986, London, Hackney to an English mother and Jamaican father. In 2019, he became the first-ever poet to be awarded the Rathbone Folio Prize for best work of literature in any genre. Other accolades include the Ted Hughes Award and the Guardian Poetry Book of The Year 2018, as well as being shortlisted for the Forward Prize and the Costa Prize. His poems *Jamaican British*, *The Perseverance* and *Happy Birthday Moon* have been added to the UK's GCSE syllabus. Raymond Antrobus' collection of poems *The Perseverance* was awarded the Sunday Times/University of Warwick Young Writer of the Year Award in 2019.

He is an Ambassador for The Poetry School and a board member for English PEN (an organisation that promotes freedom of expression and literature across frontiers). He is also an advocate for several D/deaf charities including Deaf Kidz International and National Deaf Children's Society. His children's book about early years hearing loss, *Can Bears Ski?*, won the Honouree Ezra Jack Keats Award in 2021.

### **Description**

The poem has been made within a framework of metal lines. The whole work is outlined like a page and the words sit on horizontal metal bars that suggest lined paper. The letters have been digitally formatted so that their forms reflect the artist's handwriting. This approach means that individual letters are presented in the same format whereas in written form, there would be subtle variations.