



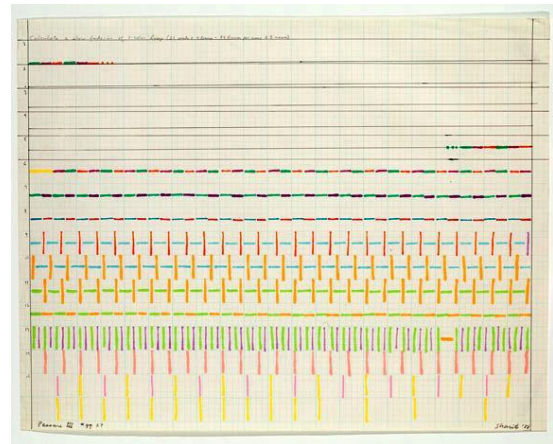
## Teacher Resource Notes

6 October – 1 December 2012



### AENEAS WILDER

Untitled #162



### TRANSITIONS

Drawings from the collection of mima

The Mead Gallery is committed to increasing understanding of, and engagement with, international contemporary art. Through the presentation of contemporary art, we encourage young people to engage with key themes and ideas relating to the world they inhabit and offer opportunities for them to meet and work with artists. Every exhibition is associated with a programme of artist-led talks and discussions, workshops and other events. Details are available on our website: [www.meadgallery.co.uk](http://www.meadgallery.co.uk)

These notes are designed to support your visit to the Mead Gallery, including planning prior to your visit and suggestions for follow up discussion and activities. They are aimed at all key stages, enabling you to develop them to suit your needs and inspire discussion and practical work.

To book a gallery visit for your group, call 024 7652 4524

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## AENEAS WILDER

### Background Information

Aeneas Wilder is an artist who develops complex, extraordinarily beautiful structures in response to any environment in which he's working. Constructed only in wood using no fixings, joining or additional materials, Wilder relies upon balance, gravity, his own experience and an intuitive understanding of his chosen material in the creation of structures which alter the way we understand and navigate space; forcing us around their perimeters or inviting us within walls which offer shelter whilst simultaneously threatening to collapse upon us.

The fragility and temporality of the structures he creates is an integral part of Aeneas Wilder's practice, challenging the value we place upon permanence both within life and in art. The act of creation is, for the artist, an intense, meditative and solitary experience – each new installation often taking weeks to complete. Each exhibition culminates with one powerful act of destruction: the artist kicking down the structure he so painstakingly created. This act brings into sharp focus the precariousness of human existence when faced with the full destructive force of nature – a force he witnessed at close hand with the earthquake and tsunami that devastated Japan last year. And yet, by reducing the artwork to the sum of its parts, it may be reconstructed in a different form at a later date - the process of renewal referencing a world in constant flux.

Born in Edinburgh in 1967, Aeneas Wilder trained at Duncan of Jordanstone College of Art, Dundee and Edinburgh College of Art. He now has bases in Edinburgh and Japan and works extensively around the world. Recent UK exhibitions of the artist's work have taken place at the Yorkshire Sculpture Park in 2011 and at the Royal Scottish Academy, Edinburgh in 2012; the artist was also commissioned earlier this year to construct a permanent installation in Borgloon, Heers, Belgium.

#### **Artist's influences, historical and contemporary context**

The structures and wall drawings of Sol Le Witt

Auto-Destruction and the work of Gustav Metzger

The transformation of materials in the work of Simon Starling

Performance Art and Installation Art



## TRANSITIONS

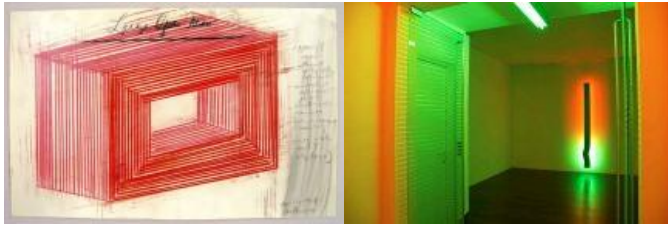
### Drawings from the collection of mima Background Information

John Ruskin described drawing as the “pictorial expression of thought”. In this exhibition of works from the collection of mima (Middlesbrough Institute of Modern Art) are presented drawings by several key artists of post war America, most of whom are better known for working in three dimensions - be it in film, sculpture, land art, installation or performance. The collection shows evidence of the artists using drawing to develop their ideas, to mark time and consider the use of space.

Shown alongside Aeneas Wilder’s *Untitled #162*, a structure formed from virtually identical linear sections of wood, the works compel us to consider the continuing importance of drawing to artists’ practice in making the transition from a concept to its realisation in three dimensions.

This collection of drawings was presented to mima by the Art Fund under Art Fund International.

## TRANSITIONS – ABOUT THE ARTISTS



### Stephen Antonakos (b. 1926)

Throughout the 1950s, Stephen Antonakos worked in a variety of media including painting and collage but, since the early '60s, his primary medium has been neon. Comprising spare and elegant geometric forms, Antonakos' neon works are conceived in relation to the scale, proportion, and character of any site into which they're installed and to the space they share with the viewer. He calls his art "real things in real spaces" and intends it to be seen without reference to anything outside the immediate visual and kinetic experience.

Antonakos' neon works may be seen to function as large-scale drawings in light and colour whereas his coloured pencil drawings on vellum (a fine parchment made from calfskin, lambskin, or kidskin), which describe possible new sculptures, seem to reflect the physical quality of the neon light.

Exhibited: 6 works: 1) *Large Open Neon*; 2) *Three, Four or Five Sections of Neon*; 3) *Four Side Neon*; 4) *Two Neons Facing Each Other*; 5) *Floor Neon*; 6) *Floor Neons*. All works dated 1968.  
Pencil, pencil & krylon on paper. Each 33.5 x 56 cm (work pictured above left)

#### **Artist's influences, historical and contemporary context**

The use of architectural lighting in the work of Dan Flavin and Bruce Nauman

The use of natural and manmade light in the work of James Turrell

Minimalism and Installation Art



## Robert Breer (1926 – 2011)

Robert Breer began his career as an abstract painter but turned to film in the 1950s, believing it to be a medium that could reflect the rapidly changing nature of modern life. His early films involved animating the forms of his paintings by transposing them onto index cards and shooting them sequentially, frame by frame, with a 16mm camera. He later refined this process, combining still photography, flash frames, stop motion and live action to explore surface, depth, the movement between frames and within.

The work *66* can simultaneously be read as a series of visual props, as a storyboard, film frames, individual paintings, or as the composite elements of a single work.

Exhibited: *66*, 1966. Drawing on card, 93.5 x 74 cm (work pictured above)

### **Artist's influences, historical and contemporary context**

The abstract films of Viking Eggeling, Walter Ruttmann and Fernand Leger

The Neo-plasticism of Piet Mondrian

Abstract Art



## James Lee Byars (1932 – 1997)

James Lee Byars' works are rooted in philosophical inquiry. Through writing, actions and imagery, the artist sought to refine his thoughts into concise declarations and questions, to translate a single poetic idea into a simple poetic act.

One of Byars' most consistent practices was that, nearly every day before dawn, he would rise and write a letter to an important person in the art world. These letters were invariably mystifying; the recipient might expect to discover a fifty foot length of pink tissue paper decorated with indecipherable gold lettering or, as with *Is Is*, a gold sphere decorated with beautifully inked stars. Inspired by Japanese philosophy, calligraphy and ceremonial paper folding, these works sought to transform the experience of receiving a letter into a purely aesthetic, sensory experience.

Exhibited: *Is Is*, 1994. Ink on gold paper. Diameter 35.5 cm (work pictured above)

### Artist's influences, historical and contemporary context

Performance Art



## Nathan Carter (b.1970)

Underpinning the hobbyist aesthetic of Nathan Carter's sculptures and collages is an enthusiasm for recently defunct communication technologies such as CB and pirate radio. In Carter's world, there are no clear communication channels - only crossed lines, static, interference and garbled codes. In the technological world that came before the advent of

mobile phones and the internet, the artist seems to find a complexity and incoherence that more accurately represents historical and human connections, and which is in turn reflected in the deliberately convoluted titles he gives to his works.

*JFK Tower Missed Approach We're in the Clouds Over*, of 2005, and *Full Colour Spectrum Sonar on the Wire to Faroes Small Craft Outbound*, of 2009, illustrate a turning point in Carter's career as the artist moved from using found, representational source material to pure abstraction. Rooted in a fascination with the visual abstract codes first explored by modernist artists in the early 20th century, these free-form compositions are simultaneously non-objective and referential, representing an idiosyncratic, chaotic map of the intellectual landscape of art history.

Exhibited: 2 works: 1) *JFK Missed Approach We're in the Clouds Over*, 2005.

Collage, pencil, acrylic and paint (work pictured above)

2) *Full Color Spectrum Sonar On The Wire To Faroes Small Craft Outbound*, 2009

Collage, pencil, ink on paper. Each 101.9 x 132.1 cm

### **Artist's influences, historical and contemporary context**

The paintings of Joan Miró, Henri Matisse and Pablo Picasso

Modernism and Surrealism



### **Robert Gober (b. 1965)**

Robert Gober is well known for meticulously crafted sculptures and installations in which domestic objects such as sinks, doors, cribs and chairs are reproduced then presented, often alongside body parts, in unusual and theatrical ways. Frequently based on memories from his childhood, Gober's work explores the construction of identity and our understanding of the world through the confluence of the personal and the political. It encompasses themes including sexuality, relationships, religion, race and mortality.

In *Untitled (for MoCA)*, a drawing of a car crash with an impaled Virgin Mary has been inserted into a newspaper column. Embedding the personification of purity and spirituality



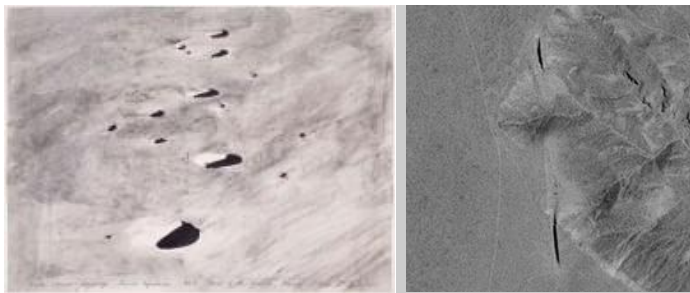
into an image of death, which itself is embedded into an ephemeral piece of print makes the messiness, pain, commonality and mundane inevitability of death all the more stark.

Exhibited: *Untitled (for MOCA)*, 1997. Lithograph, 28 x 33 cm (work pictured above)

### **Artist's influences, historical and contemporary context**

Surrealism and the work of Rene Magritte

The juxtaposition of found objects to create new meanings in the work of Sarah Lucas



### **Michael Heizer (b. 1944)**

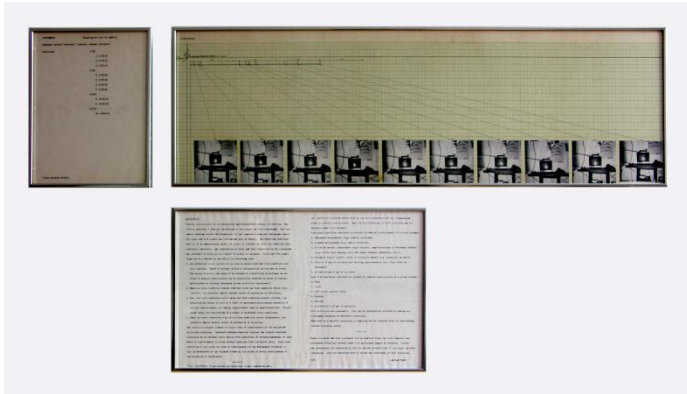
In the mid-1960s, Michael Heizer began a series of trips to his home states of Nevada and California to experiment on the expansive raw canvas of the American desert landscape. Literally cutting into the land, Heizer dubbed this new way of working 'negative sculpture' and, alongside his colleague Walter De Maria, is credited with inventing 'Earth Art', or 'Land Art.' Heizer's most iconic work is the monumental *Double Negative* of 1969 which comprises two giant rectangular incisions made in the irregular cliff edges of a desert mound in Nevada.

*Lunar Inference / Landscape Intrusive Depression*, made in the same year, is a rare example of Michael Heizer's commitment to traditional modes of art making and evokes the quality of light and shade found in the desert landscapes he favours.

Exhibited: *Untitled (Lunar Inference / landscape Intrusive Depression)*, 1969  
Charcoal and ink on paper, 47.6 x 63.5 cm (work pictured above left)

### **Artist's influences, historical and contemporary context**

Land Art and the work of Robert Smithson and Walter De Maria



## Adrian Piper (b. 1948)

Adrian Piper is an important figure in the development of Conceptual Art. An African American woman who studied both art and philosophy, Piper makes political, issue based work that comments on a variety of themes within race, gender and the politics of representation.

*Hypothesis Series* sets out to map time, space and consciousness by documenting a series of mundane activities as well as the artist's responses to them. In doing so, the work acknowledges the subjective gap between an individual's perception of an object or action and the language used to describe it.

Exhibited: *Hypothesis Situation #7*, 1968

Photo-diagram collage, vintage photo offset in 3 parts

1) 27.94 x 21.59 cm; 2) 27.9 x 95.3 cm; 3) 27.94 x 43.18 cm (work pictured above)

### Artist's influences, historical and contemporary context

Conceptual Art



## Fred Sandback (1943 – 2003)

Fred Sandback is primarily known for sculptures and installations composed of coloured yarns. The artist compared the knitting yarn he used to a box of coloured pencils and reflected that his sculptures were like habitable drawings. As in drawing, these works create the impression of volume without the mass: by stretching yarns across interior spaces, his works define edges of shapes that appear to hover in space but are entirely illusory.

In this *Untitled* drawing, the artist has likewise created a sense of visual uncertainty. A thin line has been cut into a length of vellum which has then been used as a stencil to draw two pastel lines, in yellow and black, on the paper beneath. These lines do not meet, so giving the optical effect of a third, white line, in the negative space between the two.

Exhibited: *Untitled*, c.1987. Pastel on vellum taped to paper. 17.8 x 99.7 cm  
(work pictured above left)

### **Artist's influences, historical and contemporary context**

The architectural installations of Dan Flavin

The use of thread in the work of Caroline Broadhead

Minimalism



## **Paul Sharits (1943 – 1993)**

Paul Sharits was an experimental film maker associated with the Fluxus art movement (a 1960s cross disciplinary network of international artists), known for creating complex installations of continuous running film clips which immerse the viewer in flickering and pulsating colour and sound.

During the 1970s, Sharits used notational drawings to compose his installations. Each unit on a piece of graph paper would represent a single frame of the film, with each second of the film composed of twenty four frames. The variety, colour and duration of vertical, horizontal and diagonal lines demonstrated how Sharits generated some of the optical effects in his films. The *Passare* drawings presented here date from the late 1980s. Like a

musical score or an electrocardiogram, they can be read as mapping both time and physical sensation.

Exhibited: 2 works: 1) *Passare III #30 20*; 2) *Passare III #37 27* (work pictured above left)  
Both works dated 1988. Felt-tip, ink and pencil on paper. Each 43.8 x 56.5 cm

### **Artist's influences, historical and contemporary context**

Fluxus, including the work of Yoko Ono, Nam June Paik and Joseph Beuys

The Structural Film Movement, including the artists Tony Conrad, Hollis Frampton and Michael Snow



## **Robert Smithson (1938 – 1973)**

Robert Smithson was one of the founders of 'Earth Art' or 'Land Art' and is best known for his provocative 1970 earthwork, *Spiral Jetty*, which comprises a 1500 foot long coil of earth, salt and rocks spiralling into the water of Great Salt Lake in Utah.

These three drawings represent an early period of Smithson's career. Whilst indicating a youthful preoccupation with sex and desire, the drawings also show the influence of Pop Art on the artist - who probably lifted the mythological themes from film, television and advertising of the time. In two of the works, small, neatly delineated and occasionally winged nude figures have been inserted into rows of words or phrases. In the third, made a year later, Smithson has inverted the traditional compositional hierarchy of centrally positioned figures surrounded by a frame; instead positioning small nude figures in a border that draw the viewer's eye away from the dayglo pink minimalist centre.

Exhibited: 3 works: 1) *Untitled (Encyclo)*; 2) *Untitled (Moth)*. Both works dated 1962  
Black ink on paper. Each 61 x 45.7 cm.

3) *Untitled (Orange Hexagonals with Green and Black Tape)*; 1963  
Mixed media. 76.2 x 55.9 cm (works not pictured)

### **Artist's influences, historical and contemporary context**

Land Art and the work of Walter De Maria and Michael Heizer

The Landscape Architecture of Charles Jencks



## Al Taylor (1948 – 1999)

Al Taylor began his studio practice as a painter but by the mid-1980s had developed an approach to making that made no distinction between construction and drawing. Dismissing the word 'sculpture', Taylor preferred to term his three dimensional works "drawings in space". 3D works fashioned from commonplace materials such as broomsticks, wire and carpentry remnants, were often created as an extension to Taylor's drawings, in order for him to "see more". These 3D works would then form the basis of further drawings. Taylor remarked that "[the work] isn't at all about sculptural concerns; it comes from a flatter set of traditions. What I am really after is finding a way to make a group of drawings that you can look around. Like a pool player, I want to have all the angles covered."

Within the *Bar Code* drawings is a sense of tension between the controlled pencil lines and the liquidity of the gouache or correction fluid; between movement and stasis; surface and depth, as suggested by the use of collage and shadow. There is also a playful humour in the apparently swinging bar codes which belie the drawings' banal titles.

Exhibited: 2 works: 1) *Bar Codes*, 1993. Pen & correction fluid with collage on paper. 37.9 x 25.4 cm  
2) *Untitled (Bar Codes)*, c.1993. Pencil & gouache with collage on paper. 35.6 x 25.4 cm (work pictured above)

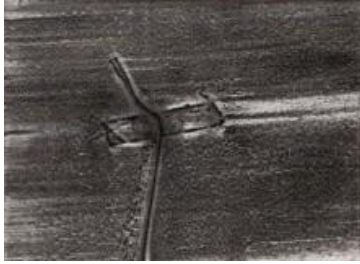
### **Artist's influences, historical and contemporary context**

The sculptures of Henri Matisse

The time-lapse photography of Etienne-Jules Marey

The recycling of rubbish to make toys by children in Africa and India

Process Art, including the artists Lynda Benglis, Robert Morris and Bruce Nauman



## Jack Whitten (b. 1939)

Throughout his career, Jack Whitten has been concerned with both the techniques and materials of painting, and painting's relationship to the context in which it's created. His work has meditated on political issues of the day including the Civil Rights Movement, the Vietnam War and the terrorist attacks on the World Trade Centre. In the 1970s, Whitten developed a method of painting that resonated more closely with photography and printmaking. Using tools including squeegees, rakes, and Afro combs, paint was dragged across the surface of the canvas in an attempt to remove gesture from the making of the work, instead 'processing' it.

For *Topographical Space 7*, Xerox toner, most commonly associated with photocopying, has been similarly dragged across paper then heat-set. These works are intended to reference images of the Vietnam War, broadcast as ghost-like scenes on black and white television.

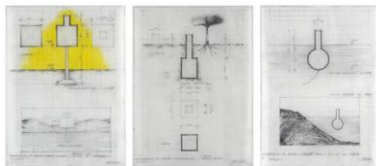
Exhibited: 2 works: 1) *Topographical Space 6*; 2) *Topographical Space 7*

Both works dated 1974. Dry pigment on paper. Each 20.3 x 29.2 cm (work pictured above)

### **Artist's influences, historical and contemporary context**

The paintings of Ian Davenport

Abstract Art



## Horacio Zabala (b. 1943)

The Argentinian artist, Horacio Zabala, trained as an architect and, since the early '70s, has produced work, written and curated numerous projects focusing on making art under conditions of political repression. In 1973, a solo exhibition of the artist's work was presented at the Art and Communication Centre (CAYC) in Buenos Aires. It included designs

for prisons and reformatories for artists and altered maps of Latin America; the whole, surrounded by a tangle of barbed wire. These four drawings produced that year are not serious architectural proposals therefore, but rather a commentary on art as a closed system.

In 1976, Argentina entered its most violent military dictatorship and Zabala went into exile for the next 22 years, living at times in Rome, Vienna and Argentina. The artist has since returned to Buenos Aires where he now works. He is the only non-American artist represented in this drawing collection.

Exhibited: 4 works: 1) *Art is a Jail*; 2) *Blueprint for Floating Prison for Artists*; 3) *Blueprint for Subterranean Prison for Artists*; 4) *Blueprint for Prison on top of Column for Artists*  
All works dated 1973. Pencil on tracing paper. Each 60.5 x 48 cm (work pictured above)

### **Artist's influences, historical and contemporary context**

The relationship between people and architecture explored in the work of Langlands & Bell  
The hospital paintings of Alison Turnbull

# KNOWLEDGE AND UNDERSTANDING

## Themes, Ideas and Questions to Explore



### 1. What is the difference between a sculpture and a building?

- Aeneas Wilder has produced outdoor installations, such as the pavilion constructed in the Netherlands (pictured above), as well as indoor works such as *Untitled #162*. What distinguishes sculpture and architecture? Discuss ideas around interior/exterior, shelter/exposure, permanence/temporality, context, idea and function.

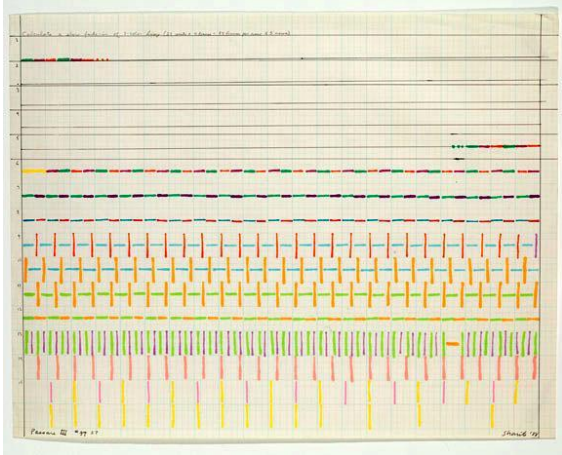
You may want to make reference to sculptural architecture/ architectural sculpture. You could look at the University buildings and the public artworks on campus. You could also make reference to:

- The Sydney Opera House by Jørn Utzon
  - Designs for the World Trade Centre's redevelopment by Daniel Libeskind
  - The Guggenheim Museum, Bilbao by Frank Gehry
  - Designs by Zaha Hadid
  - The Bullring, Birmingham, by Future Systems
  
  - *The ArcelorMittal Orbit* by Anish Kapoor for Stratford's Olympic Park
  - The work of Richard Serra
  - *House*, by Rachel Whiteread
  - Dan Graham's *Pavilions*
  - *The Monument to the Third International* by Vladimir Tatlin
- How does *Untitled #162* make you feel? How does this relate to buildings you know, such as your home and school?



# KNOWLEDGE AND UNDERSTANDING

## Themes, Ideas and Questions to Explore



## 2. What constitutes a drawing?

- Aeneas Wilder designs his installations in Photoshop then builds them using lines of wood. Jack Whitten uses a technique similar to printmaking in the making of his drawings and in Adrian Piper's work, the artist set out to map time.

Look at the variety of approaches, materials and techniques used by artists in the exhibition. What defines drawing? Compare and contrast the work of: Stephen Antonakos and Aeneas Wilder; Michael Heizer and Jack Whitten; Robert Breer and Adrian Piper. Discuss them in relation to:

- Monochrome/colour
  - 2D/3D
  - Line/mass
  - Handmade/machine-made/computer-made
  - The representation of a thing, an idea, feeling or sensation
- Discuss the use of drawing and design computer programmes and Computer-Generated Imagery (CGI) in films. Does *Bambi* originate in drawing, but *Avatar* not?
  - Discuss the drawings of Paul Sharits in relation to sheet music and electrocardiograms – How do they make us feel? Do we need in-depth knowledge of filmmaking, music and medicine to respond to them? What part does our imagination play?

# KNOWLEDGE AND UNDERSTANDING

## Themes, Ideas and Questions to Explore



### 3. How do we value art?

- *Untitled #162* is a temporary installation and at the conclusion of the exhibition, the artist will kick it down. The earthworks of Robert Smithson and Michael Heizer exist in the open, located well away from civilization, and are left to change and erode under natural conditions; some earthworks no longer exist, except as video recordings or photographic documents.

To be an artist is a professional occupation and, ordinarily, artists need to sell their work. Discuss whether *Untitled #162* could be sold, if it would have been of greater value had it been permanent and what would have been lost in making it so. How much does the age of Leonardo Da Vinci's *Mona Lisa* influence the value we place upon it? You may want to refer to other time-based work or art forms including:

- The Auto-Destructive art of Gustav Metzger
  - SKOOB towers by John Latham
  - Performance Art, including the work of Marina Abramovic
  - Video Art, including the work of Bill Viola
- In Conceptual Art, the idea behind an artwork takes precedence over its aesthetic values and the skill involved in its making. 'I could do that at home' is a common refrain in contemporary galleries. Discuss whether, if you were able to produce an exact copy of *Untitled #162*, or any one of the drawings in *Transitions*, it would be of the same value as the original.

# Skills and Techniques

Ideas for activities during your visit



## 1. Sculptural drawings

Aeneas Wilder assembles his installations from lengths of wood, using no form of fixing. Located near to the Arts Centre, you will find sculptures that have been made using different techniques: *Let's Not be Stupid* by Richard Deacon, three works by Atsuo Okamoto and *Slab and Bar Relief* by Geoffrey Clarke (please ask for a sculpture trail leaflet indicating locations). Choose one of these sculptures and draw it: firstly with an outline but no shading; secondly, with shading but no outline. Discuss which of the drawings was the easier to do, which is most successful and what they tell us about how the work was created – whether the work has been assembled, constructed, cast or carved.

## 2. Mapping time

Choose a position in the gallery. Draw a plan of the area you can see and then, over a short fixed period (no more than 15 minutes), draw what happens during that time. Chart people's movements, note down what you see and hear. You may also want to indicate what you feel or are thinking about. Discuss how successful the drawing has been in representing your experience of the situation. What other media might you want to incorporate to help convey that experience?

## 3. Making Connections

A Family Tree is one form of mapping connections between people. In the style of Nathan Carter, draw a tree – not necessarily of your family – but of people, places and things that are important to you, and of how they connect to each other. The centre of your drawing may be your home or school; it could include friends, family pets, holiday destinations or hobbies – anything that is important to your life.

# Exploring and Developing Ideas

Follow up activities



## 1. Create Your Own Kick Down Sculpture

Using one material (it could be building blocks, but it could also be boxes, pillows, balls of plasticine... nothing too heavy, valuable or fragile), build a sculpture as inspired by Aeneas Wilder's work. You may want to build it alone or in a group. See how big and how high you can get it. Then, when it's finished, kick it down. You may want to film or photograph the Kick Down and share it with your friends.

## 2. Make a Visual Letter

As a follow on to the 'Mapping Time' exercise in the gallery, create a visual letter about a recent experience you've had. This letter may incorporate drawing, text, film, photography and found objects but it should not simply be chronological or representational. Think about what you saw, but also what you heard, felt and thought.

## 3. Public Art Proposal

- Come up with a proposal for a public art project. Locate and take photographs of the site where the work will be installed. Think about how your work will respond to this context and who will see it.
- Make a drawing of your proposed artwork then translate your drawing into three dimensions, ensuring that the quality of materials and the processes you choose in making your model suit its scale and form.
- Collect visual and other information [for example text and found objects] in a sketchbook to outline the development of your ideas. Make reference to different ideas, methods and approaches used by other artists.
- Your final proposal should indicate the idea behind your work, where it will be sited, what it will be made of and how it responds to the people who will experience it.

## Further Reading and Related Links

### **Aeneas Wilder: Untitled #162**

[www.aeneaswilder.co.uk](http://www.aeneaswilder.co.uk)

[www.ysp.co.uk/exhibitions/aeneas-wilder](http://www.ysp.co.uk/exhibitions/aeneas-wilder)

### **Transitions**

[www.stephenantonakos.com](http://www.stephenantonakos.com)

[www.guardian.co.uk/artanddesign/2011/sep/02/robert-breer-obituary](http://www.guardian.co.uk/artanddesign/2011/sep/02/robert-breer-obituary)

[www.balticmill.com/whats-on/exhibitions/detail/robert-breer](http://www.balticmill.com/whats-on/exhibitions/detail/robert-breer)

[www.massmoca.org/event\\_details.php?id=44](http://www.massmoca.org/event_details.php?id=44)

[www.frieze.com/issue/review/nathan\\_carter](http://www.frieze.com/issue/review/nathan_carter)

[www.matthewmarks.com/new-york/artists/robert-gober](http://www.matthewmarks.com/new-york/artists/robert-gober)

<http://doublenegative.tarasen.net/heizer.html>

[www.adrianpiper.com](http://www.adrianpiper.com)

<http://fredsandbackarchive.org>

<http://www.paulsharits.com>

[www.robertsmithson.com](http://www.robertsmithson.com)

[www.gagosian.com/artists/al-taylor](http://www.gagosian.com/artists/al-taylor)

[www.contemporaryartdaily.com/2011/04/jack-whitten-at-zeno-x](http://www.contemporaryartdaily.com/2011/04/jack-whitten-at-zeno-x)

<http://www.horacioabala.com.ar/english/obras.html>

### **The Mead Gallery and University Art Collection**

[www.meadgallery.co.uk](http://www.meadgallery.co.uk)

<http://www2.warwick.ac.uk/services/art/>

# Planning a Visit to the Mead Gallery And Exclusive School Events

## Contact Details and Opening Hours

Mead Gallery  
Warwick Arts Centre  
University of Warwick  
Coventry CV4 7AL  
Box Office: 024 7657 2664

Open Monday – Saturday, 12 noon – 9pm. Free Entry.  
For group visits, it is advisable to book in advance.

The Mead Gallery is exclusively available for school group bookings Monday – Friday, 9am – 12noon by prior arrangement. Staff and resources are available to support these visits. There is a charge of £100 to cover staffing costs.

## Exclusive School Events

### Meet Aeneas Wilder

**Wednesday 26, Thursday 27 & Friday 28 September, 11am – 11.30am**

Aeneas Wilder will take time out from building his work to discuss its development with school groups.

### Teachers' Tours

**Tuesday 23 October, Thursday 1 November and Wednesday 7 November, 4pm**

Teachers can take a guided tour of *Untitled #162* and *Transitions* prior to their visit with students.

These events are free but please book through the Box Office.

# Planning a Visit to the Mead Gallery And Exclusive School Events

## **Parking at Warwick Arts Centre**

Daytime parking on campus can be difficult. Please aim to arrive 30 mins before your event starts. For directions to Warwick Arts Centre, go to

<http://www.warwickartscentre.co.uk/visit/getting-here/>

For a map of the campus, go to

<http://www2.warwick.ac.uk/about/visiting/maps/campusmap/>

## **Coaches**

Coaches can drop off and pick up on Library Road. Please follow the signs for the short walk to the Arts Centre. Please inform our Box Office if you are arriving by coach so that effective and safe arrangements can be made with campus security.

## **Cars**

Charges apply for all University of Warwick car parks during the day. The nearest to Warwick Arts Centre is CP7 (free if arriving after 6pm). Please note, CP7 has no lift.

## **Minibuses**

CP4 and CP5 (1hr max stay) are not height-restricted. Charges apply. After 6pm, please use CP4 or CP5, which are both free.

## **Lunch**

If necessary, rooms are available where pupils can eat their packed lunches. Let us know in advance if you want us to book one.

## **Toilets**

Public toilets are available in the Arts Centre.

## **Risk Assessments**

Risk Assessments are available from the Arts Centre's Education Team.  
Contact Brian Bishop on 02476 524252.

# Planning a Visit to the Mead Gallery And Exclusive School Events

## **Before Your Visit**

- Adult supervision of students under 16 is required at all times. An adult student ratio of 1:5 for under 5s, 1:10 for 5-11 year olds, 1:15 for 11-16 year olds and 1:20 for 16-18 year olds is required.
- We recommend a preliminary planning visit, as for some exhibitions there may be works that you consider unsuitable for your group.

## **During Your Visit**

- Many contemporary artworks are fragile and damage easily. Unless you are told otherwise, please take extra care to ensure that your group follows the Gallery guidelines at all times:

**No running**

**No touching**

**No leaning against walls or plinths**

**No shouting**

**No photography**

- Teachers/group leaders and accompanying adults are responsible for their group's behaviour whilst at Warwick Arts Centre.
- Drawing: if you would like to do some drawing, please check with the Gallery staff what materials you will be able to use in this exhibition. Clipboards can be provided if requested in advance.