

# *Lewis Glucksman Gallery*

## *University Art Collection Policy*

### *1. Introduction*

Since the mid-1980s, University College Cork has actively developed a significant collection of Modern and Contemporary Irish Art through a considered acquisitions policy and the generous donations of individual patrons. The University Art Collection was originally developed to provide an attractive visual environment for staff, students and visitors to the college. It has now grown into a substantial and valuable asset to the college in both artistic and financial terms.

### *2. Collection*

The University Art Collection is owned by University College Cork. The Lewis Glucksman Gallery manages the University Art Collection on behalf of University College Cork.

The University Art Collection is currently displayed on a rotating basis throughout the campus. Works of art are sited in most university buildings and a number of external sculptures have become attractive features of the college grounds. Whereas with many public collections, works must be stored for long periods of time when they are not on show, this collection requires the majority of its holdings to be on permanent display in the public domain.

The University Art Collection comprises over 400 works in sculpture, painting, print and photography. A number of acquisitions made by the University have significantly increased in value. This requires regular evaluation of how increasingly valuable works may be sited in the public domain.

### *3. Acquisitions Policy*

The Lewis Glucksman Gallery Curatorial team (Director, Senior Curator and Curator of Education) work with the Estates, Heritage and Environment Committee to acquire and site works for the University Art Collection.

There is currently no direct funding for the collection assigned to the Lewis Glucksman Gallery for the acquisition of work. As such, acquisitions are currently restricted to the support of external patrons and donors. The strategic objectives outlined below still guide decisions on the acceptance of donations and the acquisition of work to the collection.

1. Lacunae in the collection should be addressed. These include the absence of significant works by various historical and established contemporary artists. A list of artists could be targeted for acquisition that would improve the national standing of the Art Collection. It is significant that the collection does not have a major work by Cork born artist Dorothy Cross.
2. The Art Collection has a solid representation in print and this area should continue to be fostered as it generally less expensive than other fine art media, as well as being particularly well developed in the Cork region. Under print, it may be useful to consider the place of photography in the Art Collection. There are a number of important Irish Fine Art photographers on the international scene and acquisitions of works by these artists would considerably improve the profile of the collection. In addition, there is scope to acquire and care for limited edition photobooks as part of the collection in conjunction with Special Collections, Boole Library.
3. Acquisitions should also actively seek work to suit specific spaces in the college grounds. In certain cases it may be worth commissioning work from a respected artist for a particular site.

4. The percent for art scheme should be sought for all new college building projects. The HEA have recently implemented the scheme and this will enable the college to commission or purchase significant public works of art funded by them. A separate policy document has been developed with Buildings + Estates on this issue.
5. The collection focuses on modern and contemporary Irish art. In exceptional circumstances, non-Irish works will be accepted to the collection that have a relationship to University College Cork and for which there is clear provenance and history.

#### *4. Collection Management*

1. Documentation and archiving: The collection is documented in a database managed by the Curator of Education. The Curatorial team are responsible for all aspects of documenting and interpreting the collection. Conservation processes and damage to artworks are documented to ensure professional standards of upkeep. Related materials on acquisition, provenance and history are maintained by the Curator of Education.
2. Conservation: The collection is regularly checked and assessed for damages or deterioration. An annual survey of all works is undertaken in order to maintain professional standards of upkeep. All works are issued with a condition report which evaluates and rates damages to artworks. Wherever necessary, the Curator of Education will liaise with conservators and / or artists in repairing damaged artworks.
3. Security: The collection is situated across the University campus and security conditions are considered in relation to these placements. Works are evaluated and displayed based on such criteria, with valuable and / or historically significant artworks placed in secure and / or private locations. Locations where artworks would be susceptible to damage, theft or deterioration are noted and prohibited for display purposes.
4. Access: The collection is, whenever possible, displayed in public locations across the University campus. Works are situated in private locations only in cases where they would be especially susceptible to damage, theft or deterioration.
5. Interpretation and Display: The collection is intended to be exhibited across the University campus. All works are accompanied by a consistent system of labelling. Further interpretative details are available through the Glucksman website, UCC Collections catalogue and related print materials and documents.
6. Research and publications: The collection is intended to serve the University public as a valuable artistic resource. Interpretative materials are produced through a programme of exhibition guides, online documents, educational events and printed material.

#### *5. Date approved*

The current policy was approved by the Board of Directors of the Lewis Glucksman Gallery on 15 December 2014.

This policy will be revised every five years.