



Self-guided tour

Please return this guide at the end of your visit

Welcome to the New Hall Art Collection at Murray Edwards College.

Murray Edwards College, founded as New Hall, is one of 31 colleges in the University of Cambridge. Founded in 1954, the College seeks to promote the place of women in society. We do this principally through the education of outstanding young women, with 350 undergraduate and 100 postgraduate students.

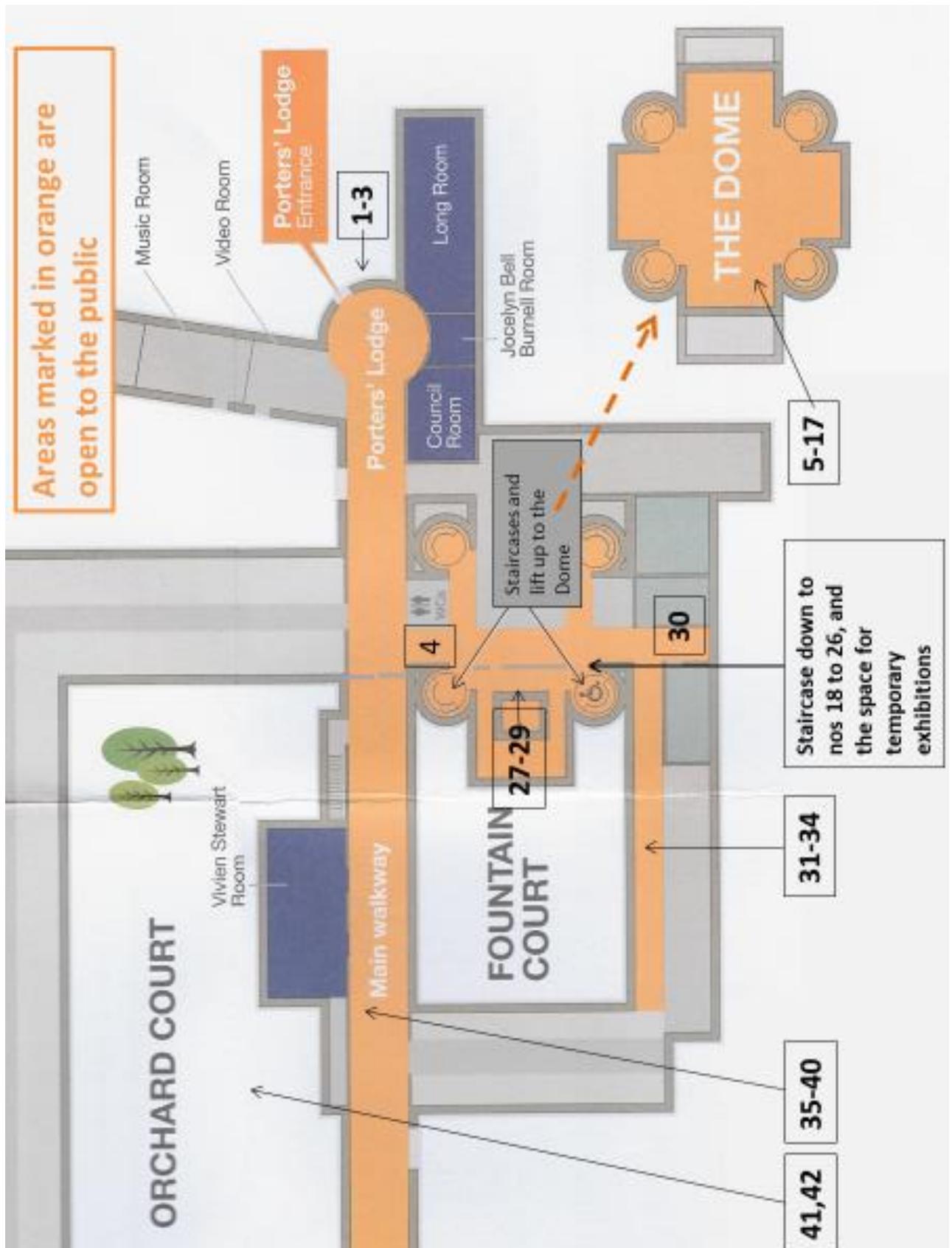
Reflecting the ethos of the College, the New Hall Art Collection consists of work by women artists, mostly contemporary British artists. It has evolved through gifts and loans from artists and donors since 1986. We have a growing body of over 500 works, the most significant collection of its kind outside the National Museum of Women in the Arts in Washington DC, and the largest in Europe.

The works are displayed in the 1960 Grade II listed buildings of Murray Edwards College. The architects of the College were Chamberlin, Powell & Bon who also designed the Barbican in London. The art collection is of national and international interest as a base for the study of works by women, enabling viewers to trace movements in art in a variety of media over more than 50 years, a period during which women have achieved unprecedented prominence in the visual arts.

The works are displayed around the College buildings where our students live: please respect them and their privacy.

The selection of around 30 works shown in this guide are in areas of the College open to the public - these are shown on orange in the map opposite. Many of the works have further details on the labels by individual works.

When you have finished your visit, please feel free to explore our gardens where you will find two large sculptures described at the end of the tour.





Start in the Entrance Rotunda by the Porters' Lodge

JUDITH COWAN (1)

Nothing Lasts Forever (1989)

Corten steel, stainless steel and gneiss (metamorphic rock)

On loan from the artist



Much of Cowan's work involves the negotiation of different states, regarding both form and content, outward appearance and internal subjectivity or narrative. In this sense, her practice as a sculptor is not just about the making of an object, but rather deals with 'pieces of space': insides and outsides, voids and contours. The vast stainless steel bucket, tipping, invites childhood fantasies as you stare into the depths of its interior, in which Gneiss stones prevent the bucket from falling. This state of being on the cusp between stability and instability is referenced in the title of the piece.

GUERRILLA GIRLS (2)

The advantages of being a woman artist (1988)



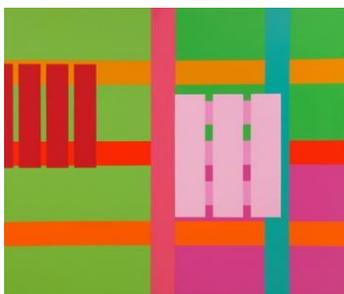
This poster is one of dozens published by this anonymous group of US-based artists. The 'girls' who work collectively are known for wearing gorilla masks in public, using historic famous women artists' names as pseudonyms and making bold political, often feminist statements. In the student bar (later in the tour), you will find two further posters by the Guerrilla Girls.

COLETTE MOREY DE MORAND (3)

Time Flies on Above the Dreamer's Head (2001)

Acrylic and marble dust on canvas

Donated by the artist 2004.



Colette Morey de Morand's paintings interweave vivid colour with geometric form. Created intuitively, layer by layer over long periods of time, the paintings slowly develop. The French artist describes being influenced by Malevich and Mondrian very early in her life – “even before I could read. I loved those images instinctively”. About her painting she says “If you like, the grid acts as an instrument of the dialectic and the tension between the personal and the impersonal. Making a painting, I am always aware of the tension between the formal and the uneven or handmade aspect of painting.”



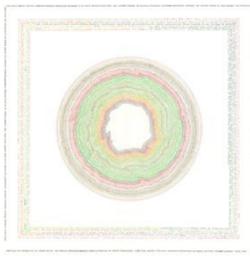
Now walk down the corridor until you come to the first corridor on your left just before a set of double doors. Turn left here; shortly after you do so you will see the next work in the tour on the left-hand side of the corridor.

KIRSTEN LAVERS (4)

Admitting the Possibilities of Error beside the Persian Ironwood (*Parrotia Persica*) planted by Horace Darwin (1851 - 1928) using colours cited in its botanical description, Murray Edwards College Garden (2015)

Coloured pencil on paper, 59cm x 59cm

Owned by the artist (NB This work is not part of the Collection)



Lavers begins with a perfect circle which she then repeatedly copies inside as perfectly as possible. Questions concerning evolution, nature and meditation are asked through the use of text and line. A delicate but meticulous aesthetic, with colour combinations and detailed intricacies engages the viewer in a state of looking. Murray Edwards College is built on land donated by the Darwin family and, inspired by the Persian Ironwood planted by Horace Darwin, Lavers produced this work directly in the Murray Edwards College gardens;

her response inspired by the colours cited in its botanical description and the botanical aesthetic of the college gardens.

You'll find that this work can be rotated – do try, but gently please!



Now take one of the two staircases (or the lift) on your right which lead up to the Dome – the College's Dining Hall

The selection of works in the Dome spans a range of styles and subject matter, some exploring colour and abstraction whilst other raise questions about women in society. The alcove on the far side of the room with the raised 'high table' houses four works: head towards that side of the room. Begin with Maggi Hambling's work on the left and then work clockwise round the room. The first three artists (Maggi Hambling, Paula Rego and Eileen Cooper) are honorary fellows of the College.

MAGGI HAMBLING CBE (5)
Gulf Women Prepare for War (1986)

Oil on canvas, 122 x 145 cm
Donated by the artist 1992

During her year as the National Gallery's first Artist-in-Residence (1980/81), Hambling made a study of the soldier loading his gun in Manet's fragmented painting of the execution of Emperor Maximilian of Mexico. The central figure in *Gulf Women Prepare for War* refers back to Manet's soldier. Just as Manet based his work on a newspaper account of Maximilian's assassination, Hambling's work is based on a photograph from *The Times* documenting the Iran-Iraq War. Both images are more potent than the press coverage itself. Author Marina Warner noted that the hands which pull the trigger belong to a woman dressed according to the dictates of purdah, whose dark form presents an ironic contrast to the femininity of the surrounding pink desert.



DAME PAULA REGO RA (6)

Inês de Castro (2014)

Oil on canvas, 122 x 145 cm
Painted by the artist for the College's 60th anniversary

Reflecting Rego's Portuguese background, in which traditional tales featured strongly, the painting is of a famous episode in Portuguese history. Inês de Castro (1325-1355) was a Portuguese noblewoman in the court of Pedro, the Crown Prince of Portugal. Pedro fell in love with her and they had several illegitimate children. Because of the increasing influence of Inês' Castilian family on the court, King Alfonso had her murdered. When Pedro ascended to the throne of Portugal on his father's death in 1357, he announced that he had secretly married Inês who was therefore the rightful queen. Legend has it that Pedro then exhumed her body, dressed her in stately robes, and required the court to swear allegiance to their queen by kissing the hem of her garment. The painting shows King Pedro with the exhumed body of his lover. Inês de Castro was buried at the Monastery of Alcobaça where Pedro was buried in an identical tomb when he died in 1367. The illustration on the painting's label shows Inês' tomb which can be visited today in the Monastery of Alcobaça, a World Heritage Site.



Rego painted *Inês de Castro* as a sister piece to the Hambling work, choosing to echo the pale, dusky pink and mimic the position of the central figure in the Hambling work in the character kneeling on the left. The figure laying on the right allows for a replication of the diagonal composition, providing a point of focus in both the works: the dead body and the

gun. This highlights the theme of both works to be death, but one focuses on the contemporary and the other resonates a historical narrative

EILEEN COOPER RA (7)

Perpetual Spring (2016)

Oil on Canvas, 122 x 145 cm

Loaned by the artist, 2017



At a time when conceptual art and performance were de rigueur, Cooper remained true to figuration, soon discovering that drawing from her imagination, instead of from life, gave her a freedom to express and explore ideas and themes that became important to her. Cooper is Keeper of the Royal Academy – the first woman officer of the Royal Academy in its 250 year history.

SHANI RHYS-JAMES MBE (8)

The Collector (1994)

Oil on Canvas

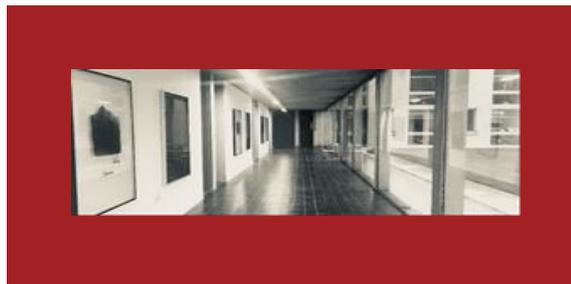
Donated by Elizabeth and John Gibbs, 2005



Shani Rhys James is one of the most successful Welsh painters of her generation. She produces intensely personal work of immense power. Her paintings initially appear free and gestural but actually are very tightly constructed, nervy and full of acerbic electricity, possessed of an almost corrosive bite. Her subjects are the paint and its application, as much as the still lifes and real lives that she shows. How 'real' the latter are is debatable, for they are dreamlike, or at least seen almost as staged tableaux.

As well as still lifes, Rhys-James is known for her rather melancholy self-portraits. She often paints herself into pictures, and you can see her in a mirror on the top left of this picture.

The five works in the next bay are temporarily replacing one of the original works of the Collection – *Extase* by Mary Kelly. These are now in our exhibition space (which you'll get to later in the tour) and are the main focus of an exhibition which will be showing until June 2018: "Mary Kelly's *Extase* and the birth of a women's art collection"



The five temporary replacements are:

On the left of the bay

Reflected Head – Isabella Rawsthorne

Cedar Notes – Partou Zia

In the centre

Cultural Science – Kate Barton

On the right of the bay

Turn Right in White – Sara Rossberg

Restless – Liz Rideal

PARMINDAR KAUR (10)

Turbans

Mixed media: Copper, fabric and stuffing

Donated by the artist 2018



Permindar Kaur's sculpture and installation work is characterised by an enigmatic use of materials, scale and symbolism. Since the 1990s she has explored themes of cultural identity and belonging. Kaur writes: "My work is modernist in approach due to the emphasis I place on materials and techniques while examining familiar forms. The work is playful, where the objects I make often resemble toys, but are forms that are distorted and vulnerable"

WILHELMINA BARNS-GRAHAM CBE (11)

Expanding Forms, Touch Point Series (Movement over Sand) (1983-6)

Oil on Canvas

On loan from the Wilhelmina Barns Graham Trust



Barns-Graham was one of the foremost British abstract artists of the mid-20th century. She belonged to the St. Ives group after moving to Cornwall during the Second World War. However, she also spent prolonged periods of time making work in St. Andrews, Scotland. Inspired by the coast and the landscapes of both Cornwall and Scotland, her free and bold style developed in line with her surroundings. Her abstracted images were based on first-hand perceptions, encouraging free use of line, colour and material.

TIANMIAO LIN (12)

Focus XVI A (2016)

Lithograph and Styrofoam balls on STPI handmade paper

On loan from Annie Bacon, 2008



Lin's works explore gender issues in relation to women's roles in Chinese society. The textural and tactile nature of her work plays on the senses and creates an alternative experience for the viewer. In this picture, a self-portrait appears amid a cluster of Styrofoam balls. The confrontational and bold expression is contrasted with soft colouring creating an abstracted image when you draw closer to the work. Like many Chinese artists, personal identity and individuality is at the heart of Lin's work.

MALI MORRIS RA (13)

Glide II (2014)

Oil on Canvas

On loan from the artist



Morris engages the viewer by creating complex layers of colour, space and abstraction. Using colour and vivid combinations, she engages the viewer through her concentrated compositions and abstracted forms.

SANDRA BLOW (1925-2006) (14)

Split Second (1991)

Screenprint, artist's proof, 122 x 122 cm

Donated by the artist 1992



One of the most important British pioneers of abstract painting, particularly gestural expressive abstraction, Sandra Blow was born in London in 1925 and – having held a passion for painting from a young age – in 1940 entered St Martin's School of Art. After the Second World War, Blow went to the Royal Academy Schools, and in 1947 spent a year in Italy. When Blow returned to London she started to define her own artistic style, which frequently incorporated an element of collage. Blow was concerned with the problems of 'pure' painting - balance, colour, shape and scale. She explained: 'As well as wanting a balance in the composition, there should be what I call a starting rightness. This can be any shape or colour: the crucial thing is that, although perfect in its place, there is an unexpected quality about it, an element of surprise.'

MAUD SULTER (1960-2008) (15)

Phalia, from the Zabat series 1998



Maud Sulter was an award-winning artist of Ghanaian and Scottish heritage. Sulter's photographic portraits explore the black contribution to world culture and history. *Phalia* is one of a series of nine gilt-framed portraits of black women, each dressed to represent one of the Muses. The Greek Muses are traditionally associated with the western artistic tradition of female passivity, whereas Maud Sulter's Muses draw on the older culture of Africa and Egypt. As black Muses they claim power for black women, and the texts which accompany each photograph tell of the misrepresentation of black history. Alice Walker, who appears in *Phalia* as a personification of the Muse of Comedy and the Bringer of Flowers, has written, "As a black person and a woman, I don't read history for facts, I read it for clues."

SARAH CAWKWELL (16)

Focus, 1992

Large Plait No.1 1992 and Focus 1992

Charcoal and pencil on paper, 120 x 148 cm

Donated by the artist 1992 and 2005



These two monumental charcoal drawings explore the repetitive minutiae of life and the contradictions of and the influences on the female condition. The following lines by Virginia Woolf convey some of the artist's feelings about her work: 'It is probable that both in life and art the values of a woman are not the values of a man. Thus ... she will find that she is perpetually wishing to alter the established values - to make serious what appears insignificant to a man, and trivial what is to him important. And for that, of course, she will be criticised; for the critic

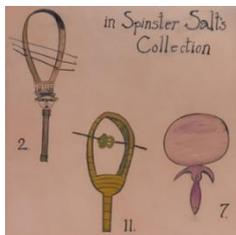
of the opposite sex will be genuinely puzzled and surprised by an attempt to alter the current scale of values, and will see in it not merely a difference of view, but a view that is weak, or trivial, or sentimental, because it differs from his own.'

LUBAINA HIMID (17)

In Spinster Salt's Collection from the Wing Museum series (1989)

Acrylic on canvas, 183 x 183 cms

Donated by the artist 1992



Born in Zanzibar, Lubaina Himid's work examines the issues confronting black women artists. She celebrates black creativity as well as recapturing black images that have been appropriated by European artists. Following her observation of the dominance of male artefacts in museum collections, the painting *In Spinster Salt's Collection* depicts an ancient Egyptian mirror and a pair of sistrum (instruments associated with the female devotees of the Egyptian cow-goddess Hathor). As part of an

imaginary travelling exhibition 'The Wing Museum', the painting is part of a series of works which made up a 'museum' of black cultural achievements, offering a critique of Western museums' treatment of African artefacts. Himid was winner of the 2018 Turner Prize



Now go down the stairs to the left of Sarah Cawkwell's charcoal drawings.

When you get to the ground floor (half way down the staircase), there are two portraits and two prints:

CHANTAL JOFFE RA (18) and ISHBEL MYERSCOUGH (19)

Fraser

Donated by the artists 2016



These contrasting portraits are both of Fraser, Myerscough's son. Joffe and Myerscough met at art school and have done portraits of each other's families for over 20 years. Joffe's portrait gives importance to the psychology of the character, his innocence and the awkwardness of youth. The tiny details of Myerscough's portrait – very realistic and natural – show her curiosity about the human body.

TRACEY EMIN (20, 21)

Sixty a day woman 1986

Anonymous donation 2014.



This lithograph, the first to be published by Emin, was executed by Emin while at Maidstone College of Art. It depicts the Tall Ships Race in Rochester harbour. The central body of the print consists of overlapping colours drawn with diluted lithographic tusche; the black border has pictures scratched through with snakestone to give images in negative that include Rochester Castle.



Beside this is another piece made by Emin as a student – 'And Still My Body Drank' which is a book illustrating Samuel Taylor Coleridge's poem *The Ancient Mariner*

Now carry on down towards the lower ground floor for some more portraits at the bottom of the staircase.

Annie Kevans (22)

Susan Penelope Rose (2014)



Kevan's portrait of *Susan Penelope Rose*, part of her *History of Art* series shows a woman looking directly at the viewer – Rose (1652-1700) was an English painter who specialized in portrait miniatures and was very popular in the court of Charles II.

LEXI STRAUSS (23)

Tupperware Party (2103)

Hostess (2014)

Donated by the artist 2017



Tupperware Party shows a man breastfeeding a baby – an image which is both tender and absurd, while *Hostess* shows a pregnant nude, a ghostly and irregular figure whose breasts and belly are covered with strange protuberances. These works illustrate how Strauss uses humour to approach contemporary situations and themes.

You're now at the bottom of the stairwell where you'll find three works by Rose Garrard, Sandra Lederman and a sculpture by Trupti Patel (24-26)



The portrait by Annie Kevan that you've just seen and Rose Garrard's work both relate to historical women artists. Garrard's *Madonna Cascade* represents a self-portrait by the Dutch painter Judith Leyster (1609-60) was almost erased from history after her death by dealers who attributed her work to male contemporaries. The subject cannot be divorced from the surrounding frame which Garrard has constructed with casts of objects from her own childhood, in this case her mother's statue of the Madonna which tumbles from the opened frame.

Lederman's paintings focus on the adolescent body to engage with and disrupt traditional representations of femininity. She exploits the materiality and liquidity of paint to present the female body as fluid, free, sexual and uncontrollable.

Don't miss Trupti Patel's tall thin sculpture *Looking at Her* before you leave the area.

Carry on through the door ahead of you (marked 'Toilets') then turn left at the end. Continue to the end of the corridor and then turn right into the ART EXHIBITION (opposite the gym). This is where we hang our temporary exhibitions and you can see our current exhibition on Mary Kelly, whose work *Extase* formed a key role in the start of the New Hall Art Collection.

When you've seen the temporary exhibition, leave the corridor housing the exhibition, turn left and take the first staircase on your left up to the ground floor. Turn left when you get up to the ground floor and the first door on your left will go into the upper level of the split-level student bar. This guide only describes three of the works in the bar. Feel free to look at the others, but please respect the privacy of students who often use this area to study in the daytime.

ROSE WYLIE RA (27)

Billie Piper (originally painted 1994, modified 2014)

Donated by the artist 2016



Wylie's paintings – always large in scale – have been described as “volatile, outrageous and exhilarating – about as far from traditional easel painting as it is possible to get”. This painting was originally of Wylie's daughter's wedding. However, when her daughter became divorced, Wylie decided to replace her daughter's face with one of Billie Piper, and the wedding marquee (in blue) became Piper's dress. She also decided to emphasise the vertical legs by adding two shoes. Wylie

described this painting as representing the fragility of relationships – how one painting turned into another through the breakdown of a relationship.

When you've looked at Billie Piper, turn round to see the two small pigment prints by Tracey Emin. One shows her tattoos while in the other, Emin describes, in characteristically blunt language, what she thinks of her own tattoos (not much!). Then walk round the upper level of the bar to see two posters by the Guerrilla Girls.

GUERRILLA GIRLS (28, 29)

Do women have to get naked to get into the Met Museum? (1989)

Estrogen Bomb (2003)



You saw one poster by the guerrilla Girls in the entrance by the porters' lodge. Two more of their famous posters are at the back of the bar on the upper level.



Leave the bar out of the door you entered through. Turn right and go to the end of the corridor to view the painting by Miriam Shapiro on the right just before the doors out to the garden.

MIRIAM SHAPIRO (30)
Madness of Love [1987]

Donated by Keith Robinson and William McPherrin in memory of Marion Duff Liska



Miriam Schapiro became a pioneer of feminist art and is considered part of the Pattern and Decoration art movement. Schapiro challenged the dichotomy of 'high' art, denoting the works of known, predominantly male artists, and 'decorative' art, a term that has been used to relegate women and folk artists to anonymity. Schapiro's work from the 1970s onwards consists primarily of collages assembled from fabrics, which she calls "femmage" which she describes as the activities of collage, assemblage, découpage and photomontage practiced by women using "traditional women's techniques - sewing, piercing, hooking, cutting, appliquéing, cooking and the like..."



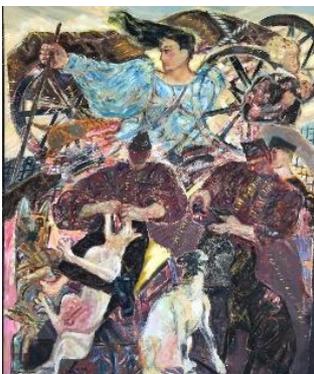
Now turn back (away from the doors to the garden) and turn immediately left through glass doors into a corridor which overlooks Fountain Court.

This corridor has been hung with a selection of powerful mainly figurative works. The notes describe four paintings in this corridor.

Please be quiet in this corridor which contains fellows' rooms used for teaching

SARAH LAWSON RA (31)
Northern Garrison (1980-81)

Donated by the artist 2016



At first glance *Northern Garrison* seems dominated by violence and hostility. But above the hustle, a powerful female figure brings a sense of guidance and direction to the scene, reminiscent of Francois Rude's sculpture of the Marseillaise at the Arc de Triomphe in Paris.

NAOMI ALEXANDER (32)

Discussions on emigrating: last tea party in Riga (1981)

Donated by the artist 2016



The backdrop of this painting is the tragic history of the Jewish community in Lithuania in the early decades of the 20th century. The family – Alexander’s family in fact – gather to decide who will be leaving and who will be staying. Alexander captures a real instant from her family history with the chilling knowledge by the viewer that some will not have survived. Alexander, who undertook a residency in Lithuania in 2001 writes: “I felt intensely the presence of the Jews who once lived there there is a sense in which I am commemorating their lives”

EILEEN COOPER RA (33)

Seasick (1989)

Donated by the artist 1992



Cooper is one of the major British artists who emerged in the mid 1980's. She is an honorary fellow of the College and you have already seen one of her works in the Dome. In her work, Cooper assumes a feminist perspective, highlighting sexuality, motherhood, life and death. Symbolism is employed in her representations of these and she is sometimes described as a magic realist. The image of the boat in this work can be seen as a symbol of the journey through life, the title pointing to the emotional turmoil it can bring.

MAGGI HAMBLING CBE (34)

Hebe and her serpent 1979

Oil on canvas, 99 x 69 cm

On loan from Constantine Guppy



You’ve also seen a painting by Maggie Hambling (Gulf Women Prepare for War) in the Dome. Contrasting greatly in style, this painting at the end of the corridor illustrates her expressionistic style of portraiture. Hebe was the goddess of youth in Greek mythology and the cupbearer of the gods who served ambrosia at heavenly feasts. Hebe in this instance is a real woman, the artist's lover at the time of the painting. We are vicariously present at an intimate moment of silent conversation between Hebe and her serpent.



Leave this corridor through the glass doors at the end and turn left. Return to the main corridor but instead of turning right as if you were going back towards the porters’ lodge where you came in, turn left through the glass doors into the Walkway which overlooks Fountain Court.

CORNELIA PARKER OBE RA (35)

Spoon that excavated itself (1992)

Donated by the artist



After taking part in the exhibition *Excavating the Present* in Cambridge, Parker visited a Cambridge archeological excavation. She describes this work as “Spoon shaped excavation between two pits in Iron Age dig in the Fens. Silver spoon was engraved with ‘buried 13.1.1992’ and buried in one of the pits for future archeologists to discover.

FIONA BANNER (36)

Beagle Punctuation (2011)

Neon, perspex frame, wire and transformer (73 x 53 x 14cm)

Anonymous donation 2015



While Banner’s subjects and media are diverse, aerial warfare is a common theme of her work; Banner explores this subject as both repellent and thrilling, best known in her exhibition *Snoopy and the Red Baron*. In *Beagle Punctuation*, the popular cartoon character Snoopy, from Charles Schultz’s comic strip *Peanuts*, is the focus; the link with aerial warfare being that Snoopy has a fantasy life as a First World War air ace. In *Beagle Punctuation*, Banner shows another aspect of her work, exploring the meaning of words and language. Here, the image of Snoopy’s face teeters on the edge of abstraction. Two neon question marks and a full stop conjure his unmistakable face, yet these punctuation marks seem to question the very existence of the dog.

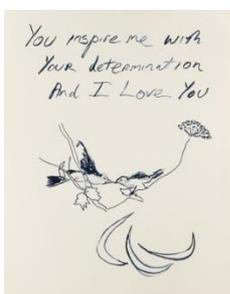
TRACEY EMIN CBE RA (37, 38)

Birds (2012)

Believe in Extraordinary (2015)

Lithographs, edition of 300, 76 x 60cm

Anonymous donations 2015, 2016



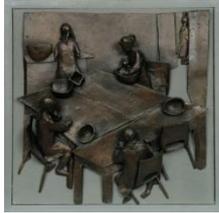
Emin shares her life and beliefs through her art. ‘Birds’ was created for the Paralympic Games in London in 2012 and reproduced as posters for the games. ‘Believe In Extraordinary’ celebrated Team GB’s participation at the first European Games in Baku, Azerbaijan. Birds have frequently appeared in Emin’s drawings to symbolise freedom and strength, whilst her use of handwritten text expresses her personal thoughts and emotions. Emin and her work have always been controversial, not least when she was elected as Professor of Drawing at the Royal Academy in 2011. However, one critic commented “She is an expressionist whose line communicates feeling every time. Surely this is true art in drawing. Emin is a very pure artist in this very pure sense. She can draw a line that says everything she wants or needs to say. None of her gestures in other media say more than those rough, rapid scrawled lines”.

GHISHA KEONIG (40)

Blind School: class room, music room, and cooking class (1986)

Bronze

Donated by the artist 1992



These bronze reliefs represent scenes at a school for blind children; they were commissioned by the London Society School for the Blind at Dalton House in Seal and were designed to be touched. The artist spent two months at the school making sketches before she began work on the reliefs in her London studio. They were made in a size small enough for the children's hands to span the finished works.



Continue along the walkway and go through the door at the end. Turn right into the gardens.

DAME BARBARA HEPWORTH (1903-1975) (41)

Ascending Form (Gloria) (1958)

Bronze, edition of 6, 190.5 x 55 x 34 cm

On loan from the Trustees of the Hepworth Estate



Hepworth explained her preference for carving over modelling:

"My approach to bronze isn't a modeler's approach. I like to create the armature of a bronze as if I'm building a boat and then putting the plaster on is like covering the bones with skin and muscles. But I build it up so that I can cut it. I like to carve the hard plaster surface"

Ascending Form was created after the death of Hepworth's son Paul in a plane crash while he was serving as with the Royal Air Force in Thailand. It has been interpreted as the shape of hands in prayer, an interpretation reinforced by Hepworth's renewed spirituality during this period of her life. Of the edition of six, Hepworth kept one to be used as her own memorial and it can be seen at the entrance to the cemetery where she is buried at Carbis Bay near St Ives.

NAOMI PRESS (42)

Improvisation (1988)

Stainless Steel

On loan from the artist, 2012



Naomi Press is a South African artist who has exhibited widely in South Africa, the US and UK. Press began her career as ballet dancer and it was her understanding and training in this field that had a profound and compelling impact on her sculpture. The refined texture and sensitive lines of her work are indicative of the corporeality that inspires her. Some see elements of the human body in this work, others musical elements in the 'improvisation'.



Now go back into the walkway and head back towards the Porters' Lodge.

You now have two optional additions before you finish the tour.

First, you can go downstairs to see five works that each illustrate aspects of motherhood. To reach this area, turn left through the glass door on your left half way down the walkway (the painting 'Discover the Secrets of the Universe) faces this door. Then go down the staircase and turn back on yourself at the bottom of the stairs.

In this corridor you'll find works by Mary Husted (*Dreams*), Mary Cassat (*Denise holding her child*), Celia Paul (*Pregnant Girl*), Monica Sjoo (*Earth is our Mother*) and Crook (*Radio Pram*). When you've seen these paintings, retrace your steps to go back up to the walkway

Finally, go back to the Porters' Lodge. On your right is the Jocelyn Bell Burnell Room. This houses a collection of 18 works by Gwen Raverat. The room is often in use, so you need to ask the porter on duty whether the room is free. If it is, you can go in.



Gwen Raverat (1885-1957) was the grand-daughter of Charles Darwin and has a particular place in the history of the College. Murray Edwards College (or New Hall as it was then) started its life in the building in central Cambridge that is now Darwin College. This was where Raverat grew up, describing her childhood in the famous book *Period Piece*. Subsequently the Darwin family donated a large area of land on which Murray Edwards College and the adjacent Fitzwilliam College were built. Renowned also for her woodcuts and engravings, Raverat was the first woman student at the Slade art school in 1908. These works were donated by Ben Duncan and Dick Chapman

That's the end of the self-guided tour. Please feel free to wander round the gardens before you leave (take care with the pond if you have small children). At one end of the walkway, you can sit and browse books about artists in the collection and view a display copy of the catalogue. Other parts of the Collection may be visited by special arrangement. Please email us at art@newhall.cam.ac.uk. You can buy the 4th edition of the New Hall Art Collection catalogue from the Porter's Lodge for £15.

Thank you for visiting the New Hall Art Collection

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