



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.

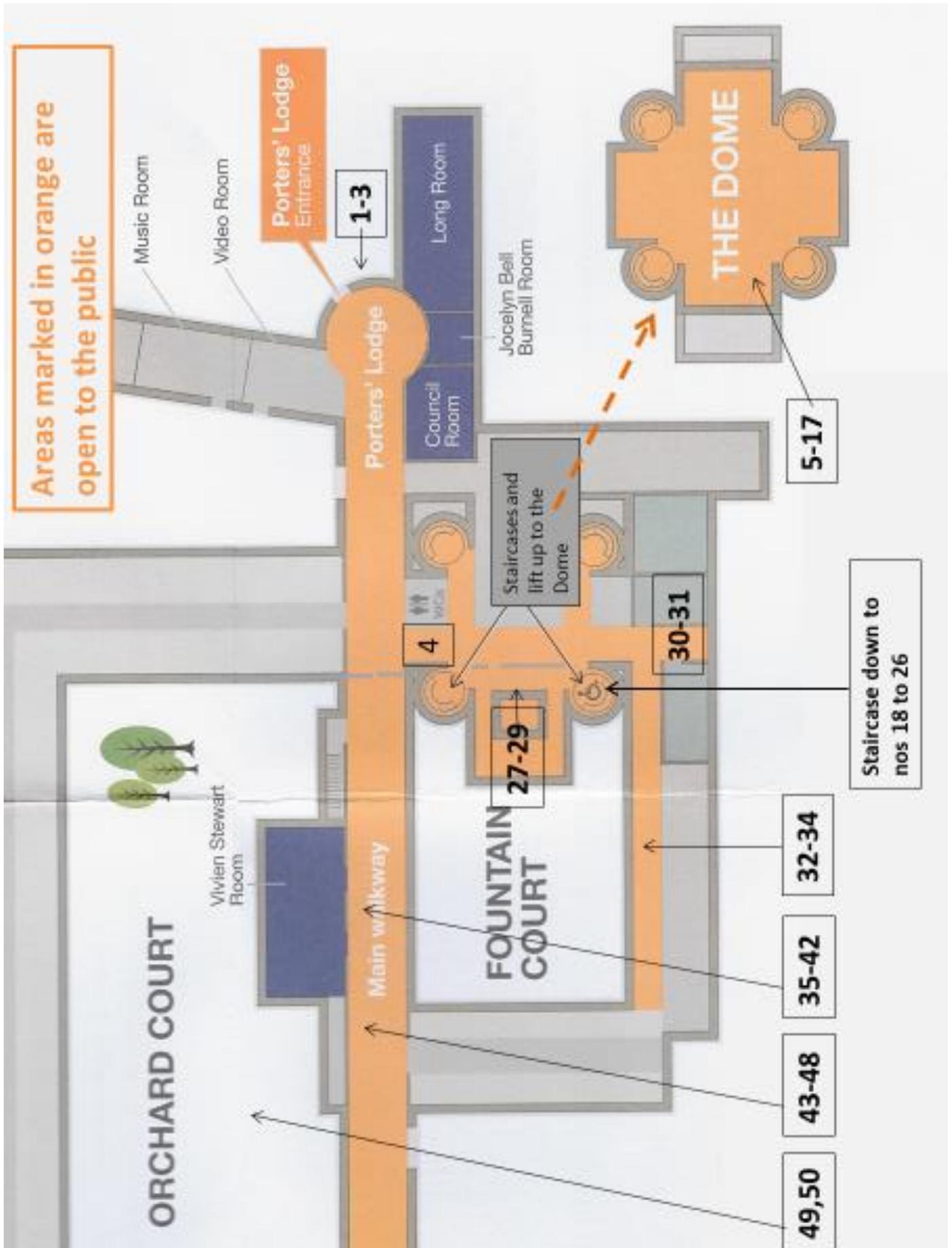
Reflecting the ethos of the College, the New Hall Art Collection consists of work by women artists, mostly contemporary British artists. It has evolved through gifts and loans from artists and donors since 1986. We have a growing body of over 550 works, the most significant collection of its kind outside 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 50 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 on 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)



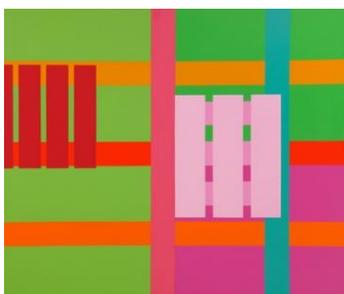
This poster is one of dozens published by this anonymous group of US-based artists. The 'girls' who work collectively are known for wearing gorilla masks in public, using historic famous women artists' names as pseudonyms and making bold political, often feminist statements. In the student bar (later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



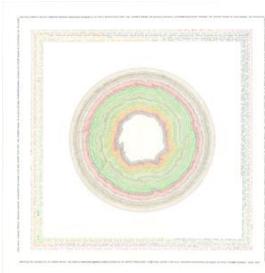
Now walk down the corridor until you come to the first corridor on your left just before a set of double doors. Turn left here; shortly after you do so you will see the next work in the tour on the left-hand side of the corridor.

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

On loan from the artist



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 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 – in this case a woman defending her country against invasion.

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

Inês de Castro (1325-1355) was a Portuguese noblewoman in the court of Pedro, the Crown Prince of Portugal who fell in love with her. 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, 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. 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. Pedro is buried next to her in an identical tomb with an inscription that they would now be together '*até ao fim do mundo*' (*till the end of the world*).

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.

MARY KELLY (9)

Extase (1986)

Six laminated photo positive screenprints and acrylic on perspex, each 122 x 91.5 cm

Purchased with the assistance of the Eastern Arts Association 1986



Leading US artist Mary Kelly completed this work while she was Fellow in Residence at Kettle's Yard and New Hall in 1985/86. This work is part of a larger series, *Corpus*, which is divided into five sections, *Menacé*, *Appel*, *Supplication*, *Erotisme* and *Extase (Ecstasy)*. The titles relate to the five "attitudes passionnelles" (passionate attitudes) used by Jean-Martin Charcot, the French nineteenth-century neurologist, to describe various states of female hysteria (see lower image). Charcot's work had a major influence on Freud.



Jean-Martin Charcot demonstrating a case of 'hysteria'. This work, painted from life by Andre Brouillet in 1887, now hangs in Descartes University, Paris.

Kelly is a feminist artist who argues that the female form should not be shown in art because it inevitably panders to the male gaze. In this work, the shirt seen in three of the panels represents the female form. Kelly develops the idea that Charcot described women through direct observation of women – he was in essence a voyeur. The shirts in this piece are indicative of the female form and Kelly spoke to 100 middle-aged women and asked how they felt about their relationships, their homes and their bodies to produce the works.

Kelly's work is in three parts: the pair on the left describes how society dictates women should be. You can see reference to fashion magazines and the Chanel symbol. The middle pair relates to medical changes that the women describe in their own bodies and is based on Gray's Anatomy. The pair on the right relates to emotion. The same shirt is shown, but this time it's tousled and disordered.

VANESSA JACKSON RA (10)

Walk In (2008)

Oil on canvas, 152 x 91.5 cm

Donated by the artist 2018



Vanessa Jackson's paintings might at first glance appear to be images of mathematical precision, on closer inspection it is apparent that the final state is achieved by much re-working and repainting. Described as providing "colour-solutions to shape-problems", Jackson creates visual paradoxes: three-dimensional shapes struggling with the flatness of the canvas.

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

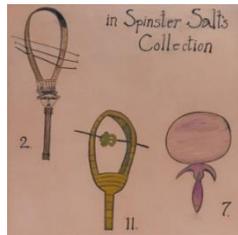
of the opposite sex will be genuinely puzzled and surprised by an attempt to alter the current scale of values, and will see in it not merely a difference of view, but a view that is weak, or trivial, or sentimental, because it differs from his own.'

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 sistra (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 2017 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 works 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)

ROSE GARRARD
Models Triptych: Madonna Cascade (1982)
Donated by the artist



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) who was almost erased from history after her death by dealers who attributed her work to male contemporaries. The artist (Leyster) breaks out of the frame, representing women who break out of the stereotypes imposed on them. This is one of three works by Garrard making a triptych, originally displayed in the Tate Gallery.

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.

Now go back up the stairs one level to the ground floor and turn left. The first door on your right will take you to the upper level of the split-level student bar. This guide 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. 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 a neon by Fiona Banner and two posters by the Guerrilla Girls.

FIONA BANNER RA (28)

Beagle Punctuation (2011)

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

Anonymous donation 2015



In *Beagle Punctuation*, Banner shows her exploration of words, letters and punctuation. 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.

GUERRILLA GIRLS (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 two paintings 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 "femmages" 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..."

WANG MENGSHA (31)

Inebriated under the shade of blossoms. 2016.

Chinese ink and acrylic on rice paper

On loan from Professor Martin and Mrs Rosalind Roland



Wang writes: "In China gardens are a welcoming and mysterious place. They symbolise nature and are simultaneously imbued with the dreams that people have. It's as if people use these spaces to encapsulate their ideal lives. From the past to the present, people yearn for a utopian land so they can lift themselves above worldly concerns. These paintings express this very feeling". Based in Beijing, Wang has exhibited in China, Hong Kong, South Korea,

Germany and the UK.



Now turn back (away from the doors to the garden) and turn immediately left through glass doors into a corridor which overlooks Fountain Court. The notes describe three paintings in this corridor.

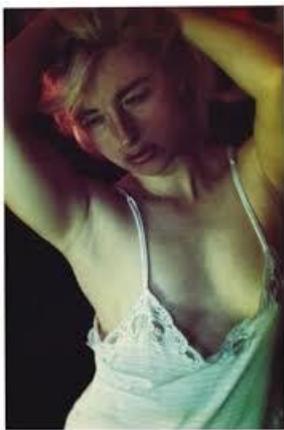
Please be quiet in this corridor which contains fellows' rooms used for teaching

CINDY SHERMAN (32)

Untitled *103. (1982)

Signed lithograph (from 250) produced in association with an exhibition at the Mönchehaus Museum, Goslar, Germany.

On loan from Professor Martin and Mrs Rosalind Roland



One of America's most distinguished contemporary photographers, Sherman produced an iconic suite of 70 photographs resembling scenes from idealised film stills in which she posed in the guises of various generic female film characters. Sherman's art, influenced by feminism, explores what it means to be under the – sometimes dangerous – gaze of others. But in this series, by becoming the subject herself, she exerts control. She comments: "My stills were about the fakeness of role – as well as contempt for the domineering 'male' audience who would mistakenly read the images as sexy." Her work illuminates the shallowness of such stereotypes and their inappropriateness which is still pervasive in today's patriarchally-dominated culture

ALEAH CHAPIN (33)

The Tempest (2013)

Oil on canvas

On loan from the Chris Ingram Foundation



Born in 1986, Aleah Chapin won the BP Portrait Award at the National Portrait Gallery in London in 2012. Chapin comments: "Drawing the body has been a fascination for me my entire life. I think at the beginning, it was inspiring because of what could happen; how some marks on paper could become something that was alive, that could speak and perhaps even tell a story. This idea of telling a story through the body has been one I've explored deeply, and was a big reason I chose to paint people who are older, people whose stories are often more apparent."

MAGGI HAMBLING CBE (34)

Hebe and her serpent 1979

Oil on canvas, 99 x 69 cm

On loan from Constantine Guppy



This painting at the end of the corridor illustrates Hambling's 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. Passing the showcases on your left, the works on the right as you pass through the Walkway include the following.

HAZAR BAKBACHI-HENRIOT (35)

Neighbourhood (2013)

Collage

Donated by Anne Lonsdale 2017



Originally from Aleppo, a city known for its textile manufacturing, Hazar is now based in France. Her work, however, remains influenced by her roots and the desperate humanitarian situation in her native country. Last year Hazar organised two-week art workshops with women in refugee camps in Antakya, near the Turkish-Syrian border, in conjunction the organisation Emergency Solidarity Syria. Her aim was to get the women to tell their stories by making collective art that uses embroidery and tapestry as its medium

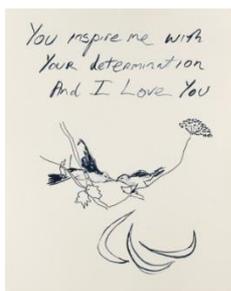
TRACEY EMIN CBE RA (36-37)

Birds (2012)

Believe in Extraordinary (2015)

Signed lithographs, editions of 300, 76 x 60cm

Anonymous donations 2015, 2016



Emin shares her life and beliefs through her art. 'Birds' was created as a poster for the Paralympic Games in London in 2012 and '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. She can draw a line that says everything she wants or needs to say”.

MARY FEDDEN OBE RA (38, 39, 40)

Lulu (1993)

The Brown Shawl (1980)

Woman on a beach (1974)

Donated by the artist



Mary Fedden left school to study at the Slade School of Art at the age of sixteen. After leaving the college she, painted portraits and produced murals and stage designs for Sadlers Wells. She subsequently developed her distinctive style of still life painting for which she is best known. From 1958-1964 she taught at the Royal College of Art and was appointed the first female tutor in the Painting School.

ANNABEL DOVER (41)

Flore Alpina (2018)

Mica and watercolour on paper, blind embossed typeset print

Donated by the artist (2018)



Flora Alpina is a semi-autobiographical work which examines the life of the artist’s grandmother. Offered a place at Girton College to study Natural Sciences, she was forbidden from accepting by her father who thought a university education would render her unmarriedable. The blind embossed print on the right details an episode of her life and the mica watercolour painting on the left documents a page of her

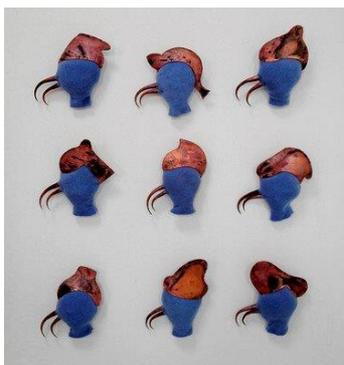
herbarium. Annabel’s PhD research focused on the significance of the female amateur and the overlooked and undervalued natural history collections that were made with love and often tell personal, hidden stories.

PARMINDAR KAUR (42)

Turbans

Mixed media: Copper, fabric and stuffing

Donated by the artist 2018



Perminder 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”

VARIOUS ARTISTS (43-48)

“Nasty Women”

On loan from Professor Martin Roland and Ms Eliza Gluckman

These six posters were donated by artists for the Nasty Women campaign which raised money in 2017 to support organisations that campaign to end violence against women and support women who have been the victims of violence.

The Nasty Women campaign originated with Donald Trump’s description of Hilary Clinton as a ‘nasty woman’ in the third televised presidential debate in 2016. This turned into a viral call for solidarity between women campaigning against violent or disrespectful behaviour towards women. Marches were held by #IAmANastyWomanbecause in the States and (mostly) light-hearted exhibitions by artists worldwide – a global response to the roll back of women’s rights and services.

Following 46 Nasty Women exhibitions in the US and Europe, these posters are from an exhibition in Cambridge which took place during the 2017 Cambridge Literary Festival, curated by our own curator Eliza Gluckman. Artists who identified themselves a Nasty Woman were invited to submit a poster for the exhibition, the proceeds of which were donated to local women’s charities. The six works here chosen from over 40 in the show, from left to right are:

Susie Hamilton. Roaring Girls (Three Hens). On a series of paintings based on Liverpool hen nights, Hamilton writes: ‘I liked the fact they were carnivalesque in a society that has emptied itself of much festivity. But of course there’s another side to all this - the reality is not all positive liberation and glee’.

Sarah Wood. The roles we play. In this work Wood describes the film roles portrayed by actor Isabelle Huppert throughout her career. They show the negative stereotypes that film-makers and script-writers expect women to adopt.

Sue Law. He tells her (poem by Wendy Cope)

Rachel Wooley. Periodic Table of the Nasty Elements. A periodic table, but not like one you’ve ever seen before.

Dawn Giles. Some lines just shouldn’t be crossed.

Sadie Hennessy. Leader.



Go through the door at the end of the Walkway. Turn right into the gardens.

DAME BARBARA HEPWORTH (1903-1975) (49)

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 (50)

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 have one optional addition before you finish the tour.

Opposite the Porters' Lodge 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 and became one of the founders of the Society of Wood Engravers. These works were donated by Ben Duncan and Dick Chapman in

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