



Contact details for archive users:

Windmill Hill Archive

The Rothschild Foundation

Silk Street, Waddesdon

Near Aylesbury

Buckinghamshire

HP18 0JZ

T 01296 653414

E waddesdon.archive@nationaltrust.org.uk

www.waddesdon.org.uk

The Rothschild Foundation, charity
number 1138145


**Your support really makes a difference to us.
All proceeds go towards the upkeep of
Waddesdon Manor.**

Front cover: Anish Kapoor, *Untitled*
(detail), 2009 © Anish Kapoor

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Photos: Paul Barker, Mike Fear. © The
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Location


Waddesdon is just off the A41
between Aylesbury and Bicester, 20
minutes from J7 (northbound) and
J9 (southbound) of the M40.





WADDESDON
Rothschild Collections

WORKS
OF ART
WINDMILL
HILL
ARCHIVE

 National Trust



Overview

The Rothschild Foundation at Windmill Hill continues the grand tradition of Rothschild architectural patronage in the Vale of Aylesbury. Taking full advantage of the views that attracted Baron Ferdinand de Rothschild (1839-1898) to this part of Buckinghamshire, the new Archive and Reading Room is on the site of a former dairy farm.

Designed by Stephen Marshall Architects of London, the building celebrates the conservation and environmental work pursued by the Rothschild Foundation, in addition to providing public access to and storage space for the important family archives at Waddesdon.

Windmill Hill has been conceived as a place to enjoy art and architecture. Its hilltop location is a perfect setting for contemporary art, sculpture and design. Here are some highlights of a collection that will grow over time.

Outside

On rolling lawn:

Richard Long, b. 1945

1 *Brotherlines*, 2011

Blue grey paving slate from Delabole, Cornwall

This specially-commissioned piece unites an outdoor sculpture by Richard Long with an indoor wall work (*Energy Gravity*) for the first time, linked by the glass wall that also separates them. The lines of un-predetermined slates meander across the rolling lawn in five naturalistic strands, representing the original "Five Arrows", the five founding brothers of the branches of the Rothschild family. Long's work is rooted in natural forms and the relationship between material, shape and landscape.

© Richard Long. All Rights Reserved, DACS 2015.

Accession number 52.2011

In front of the building on the hill:

Sarah Lucas, b. 1962

2 *Perceval*, 2006

Painted bronze and concrete

The work playfully evokes different meanings and is open to interpretation; from the shire horse as a symbol of the countryside to a child's toy with its shiny finish. The name, *Perceval*, makes reference to the Knight of the Round Table and his quest for the Holy Grail. Sarah Lucas became famous as one of the Young British Artists in the 1990s, working as a sculptor, installation artist and photographer.

At Windmill Hill her work is united with that of Angus Fairhurst, another key figure of the Young British Artists, whose two gorilla sculptures are installed in the courtyard.

© Sarah Lucas, courtesy of Sadie Coles HQ, London.

Accession numbers 7.2008

In courtyard:

Alison Crowther, b.1965

3 *Six sculptural benches*, 2011-12,
Unseasoned English Oak

Alison Crowther is a sculpture and furniture maker who works primarily with huge sections of unseasoned English oak. The work evolves as the wood seasons with time. The benches, a special commission for Windmill Hill, are simple in form but are textured with hand-carved lines that mirror the natural rhythms of the grain. These organic wooden forms contrast with the smooth finish of the structural wood which makes up the frame of the Archive building itself.

© Alison Crowther.

Accession number 39.2012

Michael Craig-Martin, b.1941

4 *Umbrella (yellow) and Umbrella (blue)*,
2011, steel

Michael Craig-Martin is one of the key figures in the first generation of British Conceptual artists. He taught at Goldsmiths and his students included leading artists Damien Hirst, Gary Hume, Sarah Lucas and Rachel Whiteread. Craig-Martin's work uses subjects drawn from ordinary life, such as hammers, pitchforks or

umbrellas enlarged for maximum impact when displayed outside. His sculpture appears light hearted but ultimately has serious intent, using simple things to describe complex ideas about form and purpose, and to challenge our notions of scale and space.

© Michael Craig-Martin

Accession numbers 72.2011 and 73.2011

Robert Adams, b.1917, d.1984

5 Roundel for Brittanica House, 1966

Bronzed steel

Roundel of bronzed overlapping steel shapes made for Brittanica House in Finsbury Circus, London, designed by Sir Edwin Lutyens in 1921 (building completed in 1925), the former headquarters of BP. Adams was drawn to the Constructivist group and the work of Victor Pasmore. His work explores abstract forms and the links between art and architecture.

© The estate of Robert Adams.

Accession number 58.2011

Angus Fairhurst, b.1966, d.2008

6 The Birth of Consistency, 2004

Bronze and stainless steel

© The estate of Angus Fairhurst, courtesy of Sadie Coles HQ, London.

Accession number 25.2002

7 A Couple of Differences Between Thinking & Feeling, 2000

Bronze

Fairhurst was born in Kent and trained at Canterbury Art College and Goldsmith's College, London. A contemporary of Damien Hirst, the pair shared a studio in the late 1980s. He exhibited widely in this country and abroad, both as a sculptor, and an eclectic artist producing works on paper, paintings, computer-animated images and installations. These sculptures form part of a series of gorillas in different poses, questioning our perceptions of what is animal and what is human, and delighting in the unusual, often with a humorous touch.

© The estate of Angus Fairhurst, courtesy of Sadie Coles HQ, London. Accession number 70.2011

At end of main corridor:

8 Column, 2nd or 3rd century

Red and white marble

A Roman mottled red marble column with white marble base and ionic capital (from a larger column).

Accession number 60.2011

Inside

On wall outside Reading Room:

Richard Long, b. 1945

9 Energy Gravity, 2011

China clay on plaster

This specially-commissioned wall work is the first to be conceived in parallel with a piece of Long's outdoor sculpture, *Brotherlines*. Long is one of the most radical and innovative artists working in Britain. His work is inspired by nature and his solitary walks through landscapes, and explores relationships between time, distance, geography, space, light and natural forms. These wall works are made with a slip-like solution of china clay in water which is applied by hand in vigorous sweeps and swirls, allowing the residue to splash over the wall below, capturing the movement of the liquid medium.

© Richard Long. All Rights Reserved, DACS 2015.

Accession number 52.2011

Edmund de Waal, b. 1964

10 Unpacking my Library, 2012

Porcelain, gilding, glass, lacquer

Edmund de Waal, one of the world's leading ceramic artists, created a series of installations in 2012, through the ground floor rooms at Waddesdon Manor. This contemporary intervention into the historic collection created unique and suggestive interactions between the old and the new. At the same time, de Waal made this piece and *remembering x, I think of Y* for Windmill Hill. The title *Unpacking my Library* refers to an essay by Walter Benjamin which discusses books in the context of where they come from, to whom they belonged and who purchased them. The artist explained: 'Within this piece, shelved like a proper archive, are memorialised snatches of the installations in Waddesdon itself'. This piece responds to his work at Waddesdon and also engages with the function of the Archive building itself.

© Edmund de Waal.

Accession number 35.2012

In Reading Room:

Edmund de Waal, b. 1964

11 *remembering X, I think of Y*, 2012

Porcelain, gilding, glass, aluminium, Perspex

These vitrines containing porcelain vessels were made as a reverent response to archival institutions while becoming 'part of the day-to-day work of looking, thinking and connecting that goes on in this place' (Edmund de Waal). The importance of Libraries and Archives to the artist is apparent in his book, *The Hare with Amber Eyes* (2010). Much of the story takes place in the archives and libraries of Europe while he explores his family history through a collection of Japanese Netsuke.

© Edmund de Waal.

Accession number 36.2012

Anish Kapoor, b. 1954

12 *Untitled*, 2009

Stainless steel

Kapoor is one of the most exciting sculptors working in Britain today. Born in Bombay, he trained in England in the 1970s and has been based here ever since. He represented Britain in the 1990 Venice Biennale and won the Turner Prize Award in 1991. He has worked on both intimate and monumental scales in diverse materials including stone, pure pigment and highly reflective stainless steel. Much of Kapoor's work focuses on the seemingly impossible endeavour of depicting the void. The artist explains: 'If at one level the history of sculpture is the history of material, I have found in my practice that material leads me to non-material. That is why I first started making void objects and then mirrored objects or non-objects.'

© Anish Kapoor.

Accession number 75.2011

Humberto & Fernando Campana, b. 1953 and 1961

13 Set of eight Harumaki chairs

Carpet, rubber, EVA, fabric and estela formed into "sushi" rolls, partially covering brushed aluminium structure

The Harumaki Chairs are part of the 'Sushi Series', a body of work that is formed out of rolls of lino, rubber and carpet lining. The sushi rolls spread organically over a stainless steel framework chair creating a multicoloured and flamboyant surface. The Campana brothers live in Sao Paulo, Brazil.

They are among the world's most sought-after designers, working both in mass production and in hand-crafted, unique objects.

© Humberto and Fernando Campana.

Accession number 41.2010.1-8

14 *Broken Dreams*, 2010

Glass and steel

These lamps are a collage of fragments from classic Venini designs, a typically exuberant example of the Campanas' re-use of redundant materials.

© Humberto and Fernando Campana.

Accession number 45.2010.1-2

Tony Bevan

15 *Archive (PC1412)*, 2014

Acrylic and charcoal on canvas

© Tony Bevan, 2015.

Accession number 111.2015

16 *Archive (PC144)*, 2014

Acrylic and charcoal on canvas

Tony Bevan is one of the UK's leading contemporary painters. These two paintings belong to a series titled *Archives* in which Bevan explores infinite space and the containment of knowledge. They are based on the surreal short story by José Luis Borges, 'The Library of Babel' (1941) which describes the universe as a library. The grid-like pattern of the shelving compartments expand beyond the limits of the canvas, alluding to the infinite space of the imagination, sprinkled with charcoal star-like clusters. The pattern of ambiguous and unidentified documents or books reference the possibility of recording and preserving knowledge and creativity even in its most mysterious forms.

© Tony Bevan, 2015.

Accession number 112.2015

In corridor towards Seminar Room:

Circle of Baron d'Hancarville,
b.1719, d.1805

17 Set of twelve allegorical painted panels
Oil on canvas, laid down on board

Set of allegorical painted panels in the style of classical red figure vase painting. The panels were inspired by the *Collection of Etruscan, Greek and Roman Antiquities from the Cabinet of the Hon. W. Hamilton, his Britannic Majesty's Envoy Extraordinary and Plenipotentiary of the Court of Naples, 1767*, a copy of which has been acquired for the library at Windmill Hill.

The illustrations and explanatory text were published with an introduction by the French scholar Pierre François Hughes, baron d'Hancarville. Hamilton's collection of vases is now in the British Museum.

Accession number 20.2011

In corridor outside Seminar Room:

Guillermo Kuitca, b. 1961

18 *Untitled*, 2010

Oil on linen

Kuitca is one of the most renowned Argentinean artists working today. Although his work has rarely been exhibited in Britain, his international profile was established when he represented Argentina in the 2007 Venice Biennale. Much of Kuitca's work reveals a fascination for mapping, ergonomics and the exploration of architectural pattern. The visual language of maps is appealing to the artist for its combination of the abstract and representational. The tension between these different visual forms is present in the work *Untitled*. The pattern of familiar cubed spaces, evoking architectural ground plans is smudged into abstraction. Layered above these forms is a barbed wire effect which gives the composition a sense of danger and unease.

© Courtesy of the artist and Hauser & Wirth.

Accession number 41.2012

In Seminar Room:

Edward Bawden, b.1903, d.1989

19 *English Garden Delights*, circa 1947

Oil on panel

A large mural in nine panels, *English Garden Delights* was commissioned by the Orient Steam Navigation Company for the first class lounge of the liner *Orcades*, launched in 1948. The *Orcades* sailed mainly between the UK and Australia via the Suez Canal. She was decommissioned and scrapped in 1973. Bawden was a painter, printmaker and graphic designer and one of Britain's most original and versatile artists. Aside from this screen (and a similar one commissioned for *Orcades'* sister-ship *Oronsay*), he also designed the ship's porcelain dinner service.

© Estate of Edward Bawden.

Accession number 95.1998

Beatrice Caracciolo, b.1955

20 *Trees and Clouds*, circa 2010

Two large black and white photogravures depicting landscapes. The photogravure process was developed in the 1830s and involves a metal photographic plate being coated and etched, before being printed. Beatrice Caracciolo is an Italian artist based in Paris. She often depicts landscapes, but with a deliberate haziness that presents nature on the edge of chaos.

© Beatrice Caracciolo.

Accession number 67.2011.1-2

In Rothschild Foundation Office Reception: Zigelbaum & Coelho

21 *Six-Forty by Four-Eighty*, 2010

Custom electronics, software, and injection moulded plastic

This work consists of forty moveable and colour-changing magnetic light pixel tiles. Each tile is an independent computer, and visitors can move them into patterns, touch any pixel-tile to change its colour, or touch two in sequence to send the colour of the first to the second. *Six-Forty by Four-Eighty* exists in several different versions. Zigelbaum & Coelho is a design studio founded by Jamie Zigelbaum and Marcelo Coelho, based in Cambridge, Massachusetts. Their computer-inspired works of art and installations are exhibited all over the world.

© Zigelbaum & Coelho.

Accession number 64.2011

Lauren Booth

22 *Sea*, 2010

Resin on board, with neon zip

Lauren Booth makes abstract sculptures using a range of materials. *Sea* is a work that combines neon and resin. The resin evokes a depth of colour and material while the neon charges the piece with intensity and light. Booth started making a series of works combining resin and neon in 2009, as a tribute to Barnett Newman's (1905-1970) zip paintings. She has described resin as a 'magical material', transforming from a liquid to a solid, in which the mixing of the colours becomes a kind of alchemy.

© Lauren Booth.

Accession number 62.2011





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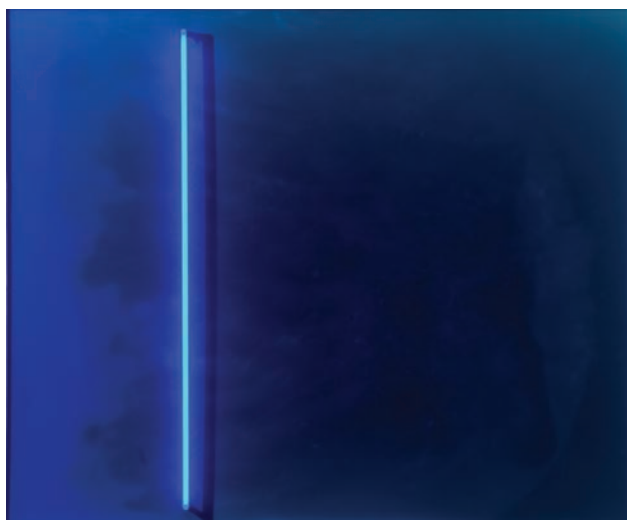




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