

Unknown

## Tools Palaeolithic to Neolithic

Flint, up to 2000 BC

Hand axes are the tools that have been used for the longest time in human history and the first prehistoric finds to be recognised as tools. Up until the early 1800s they were believed to be natural or supernatural. Often called 'thunderstones' they were believed to have fallen from the sky during bad weather or formed inside the earth by a lightning strike. In some rural areas they are still used as amulets to protect against storms. They are now believed to have multiple uses from butchery to removing tree bark. Many of them are highly polished which does not assist their function. One theory suggests that the more perfect and symmetrical a hand axe a male could produce the more attractive he would be to female observers.

Unknown

## The Rothwell top Miniature Boar

Copper alloy, approx. 1<sup>st</sup> C BC – AD 1<sup>st</sup> C

This boar, discovered in Rothwell top, Lincolnshire, one of a number of boar statues found around the U.K.

To modern eyes they look like toys but their use in prehistoric art indicates they are of ritual significance. The boar is a traditional symbol of masculinity and warrior strength.

Unlike the other examples there are no traces of fixings on the feet, meaning this boar stood alone and was not mounted on a helmet or vessel. This example is more naturalistic and cheerful than other examples, which can be stylised and fierce. It is possible they were objects designed to be offered to the gods. Did these little objects stand in for a real boar instead of animal sacrifice?

LCNCC; 2009.127,

Purchased with the assistance of the Art Fund, the V&A/MLA Purchase Grant Fund and the Friends of Lincoln museums and Art Gallery

Unknown

## Burial Urn with window for the soul

Ceramic, Glass, Anglo-Saxon

This vessel from the Anglo-Saxon period is similar to many other finds from this period. The vessels used for cooking and cremation are similar in construction.

The hole in the bottom indicates that there was once a glass window in the base suggesting that this was not a cooking vessel. The Anglo-Saxons reused Roman glass in window urns; but we are unsure of the reason for these windows.

Some archaeologists believe that it could be to allow the Soul to escape or to see out from the urn.

LCNCC; I956.105

Unknown

## Beads, pendants and silver objects

400 AD- 1066AD

The items in this display case from the early medieval period or dark ages demonstrate the enormous skill and artistic ability of the period.

The items all formed part of necklaces and decorative items. Some even use older coins as decoration a technique that is still used in sovereign rings and charm bracelets today.

The intricate filigree work and inclusion of glass or garnet settings seem surprisingly contemporary. These objects are shedding new light on the history of Jewellery in the U.K.

Unknown

## Sir Peter Eure

Oil on board, 1593

This painting is of the MP for Lincoln from 1581-89 Sir Peter Eure. Born in Belton in Axholme, he was knighted at Charterhouse 11/5/1603 and died in Washingborough. The portrait is one of the oldest oil paintings in the collection. He is dressed ornately with highly embroidered garments and a white lace collar. His clothing signifies his status and wealth.

LCNUG: 1927/38

Presented by the Right Hon Viscount Rothermere, 1927

Unknown (1600-1676)

## John Ogilby Roadmap, London to Flamborough Head

Paper, c.1666-1676

This map shows the stretch of road from Tempsford Bedfordshire to Lincoln.

It comes from a larger collection of maps covering the whole of the British Isles. It was innovative at the time as it used a new standardised mile instead of the many local 'country miles' which varied hugely in length between areas.

Alongside running a printing house John Ogilby was also a translator and worked on Aesop's Fables as well as a 'Master of the Revels' or theatre director. Ogilby changed map-making for ever and established Ireland's first theatre, the Werburgh Street Theatre.

MISC DON 144

Lincolnshire archives

Attributed to Joseph Baker

## Lincoln From Brayford Circa 1730

Oil on canvas

This image of Lincoln Cathedral from the south west is an enduring one and similar images can be seen from the 19<sup>th</sup> and 20<sup>th</sup> Centuries in this room. A small fisherman wades in the shallow water of the Brayford in the foreground with the cathedral soaring into the sky behind.

This perspective is repeated in the nearby Lowry of Lincoln. Both artists contrast everyday working life in the foreground of the image against the spectacle and presence of the Cathedral and religion in the background.

LCNUG: 1927/176  
Purchased 1934

Unknown

## Brooch

Gold, glass, human hair, 1850

This brooch is a *memento mori*, an object kept as a reminder of the inevitability of death. In this case it has the dual function of remembering the wearer's own mortality and the death of a particular individual.

The hair woven inside the brooch belongs to Paul Tatlock, the son-in-law of Peter DeWint. A landscape by DeWint hangs close by.

Mourning jewellery became widely fashionable after the death of Prince Albert in 1861. Queen Victoria was said to wear a piece of jewellery containing his hair for the rest of her life.

LCNUG: 1927/1724  
Gift from Miss Bostock



Unknown

## Scrimshaw Valentine & Welcome Home

Tooth

Scrimshaw typically describes handiwork made by whalers, most often scrollwork, engravings and carvings scratched into bone and ivory. These materials were the by-products of the whaling industry. The creation of scrimshaw was a leisure activity undertaken at night as whaling was too dangerous to be done in the dark. The images often depict scenes of life at sea or of loved ones left on the land. The image is made visible by rubbing soot or tobacco juice into the carvings. The ivory which was once plentiful and seen as a renewable source of material is now illegal to trade and comes under the International Trade of Endangered Species Act.

Y:62;15;12 and Y:62/15/35

Lent by The Polar Museum, The Scott Polar Research Institute, University of Cambridge

Unknown

## Netsuke & Snuff boxes

Ivory, 19<sup>th</sup> Century

Netsuke (carved toggles) originate from 17<sup>th</sup> C Japan and have a practical function. Traditional clothing had no pockets and so containers and pouches were used. These were tied to the obi (sashes) of the clothing and were secured with Netsuke. The Netsuke were often highly decorative and relate to folk tales and folklore.



LCNUG: 1927/2673 A

Gift from Miss Brocklesby, 1968

Peter DeWint (1784-1849)

## Lincoln from the River at Sunset

Oil and paper laid on canvas, c.1830s

This view of Lincoln from the southeast is one of many created by Peter when he visited Lincoln to see his wife Harriet Hilton, the sister of his housemate and fellow esteemed landscape painter William Hilton RA.

A Member of the Royal Academy and Society of Painters in Watercolours, Alfred William Rich said of Peter 'No artist has ever come nearer painting a perfect picture than did Peter DeWint'.

The many paintings of Lincoln by DeWint form a major contribution to British landscape painting.

LCNUG: 1985/1

Purchased with the assistance of the Heslam Trust and the Friends of Lincoln Museums and Art Gallery, 1985

Dante Gabriel Rossetti, after

## Beata Beatrix

Oil on canvas, «Date»

This work After Rossetti depicts Beatrice Portinari from the poem *la vita nuova* at the moment of her death. The red dove is a symbol of love and the white poppy relates to laudanum (an opium derivative), which kills her.

According to Rossetti's friend F. G. Stephens, the grey and green of her dress signify 'the colours of hope and sorrow as well as of love and life'. It is unknown how closely this work links to Rossetti and why such a close copy was produced.

FA000543

Royal Pavilion & Museums Brighton & Hove

William Logsdail (1859- 1944)

## The Four Seasons

Oil on canvas, 1937

Logsdail was born in Lincoln Cathedral Close and studied at Lincoln School of Art.

This later work painted at the artist's home near Oxford shows us the changing of the seasons in his garden. The vibrant use of colour and realistic representation are key to William's paintings.

William is known as a portrait painter and is well known for landscapes of Venice and Cairo. This small subtle work allows us to dwell on the beauty of nature and passing of time.

LCNUG : 2007/02

Gift from Goldwynne R Jones, 2002

Unknown

## Trench Art

Chalk, 1940s

"Carved with a pen knife by a gunner of the 1/5<sup>th</sup> ....when ....the underground.....trench...."

Untrained artists often made trench art during periods of rest in the trenches and battlefields. Often depicting military insignia (logos) and utilising found materials such as shell cases, bullets and fabric.

Trench art was often bought home, as souvenirs to loved ones.

The production of decorative objects in wartime could be seen as a distraction method keeping idle minds busy, or the sheer brutality of the war could have bred a need for beauty and creativity amongst the men. Trench art demonstrates that even through the toughest times there is an instinct to produce objects of skill and beauty.

LINRM: 1984/2143

Alfred Munnings (1878 - 1959)

## Does the Subject Matter?

Oil on canvas, approx. 1953

An important painter of racehorses Alfred gave a passionate speech about 'so called modern art' at the annual banquet of the Royal Academy in 1949. This painting follows on from that speech. It shows viewers discussing a sculpture probably meant to be one of Barbara Hepworth's bronzes. In the background hang three paintings by Picasso, who Alfred was known to dislike; within this work they represent the very worst of modern art. In the foreground a black dog similar to the one in Velazquez's *Las Meninas* represents Alfred's notion of true art, possibly guarding his ideals.

Unknown (1946 -)

## Scene

Pen and ink wash, 1953

This work, drawn by a seven year old at a school in London, comes from an archive specialising in work created by educators and young people. The archive acts as a documentary of the development of cultural education around the world and specialises in visual arts, music and language. With over one hundred collections you can trace the outcomes of the various approaches to teaching art.

But can art be taught? Or is creativity something we are born with?

BR 173 (166)

National Arts Education Archive at YSP



Laurence Stephen Lowry (1887- 1976)

## Lincoln

Oil on canvas, 1959

This image of Lincoln shows the city's industrial past. Laurence often painted industrial scenes and the everyday life of working class people.

This painting was commissioned by an MP for the city. Laurence had a wry sense of humour and on the first showing had not yet painted the cathedral, much to the client's dismay. The cathedral was then added and the painting presented in its complete state.

This work is one of three Lowrys in our collection and all three travel widely, most recently to the Tate and to Belgium.

LCNUG 1995/11

On loan from the Usher Gallery Trust, 1996

Yves Klein (1928 -1962 )

## IKB 79

Paint on canvas on plywood, 1959

This monochrome (single colour) work is painted in the colour international Klein Blue which was trademarked by Klein in 1957. Yves associated this colour with pure space and believed it to have values of understanding beyond what can be seen or touched. "a Blue in itself, disengaged from all functional justification"

This interest in the ungraspable in Yves' work has an intriguing link between the magical and the commercial. In later works Yves sold empty space in the city for gold and priced eleven identical paintings differently, indicating their individual essence. Yves had an interest in the 'void' his use of a single rich colour could be seen as an attempt to free you from imposed ideas and allow your mind to wander.

T01513

Tate; Purchased 1972

Patrick Caulfield (1936 - 2005)

## Sweet bowl

Screenprint, 1967

Patrick's work has always been interested in the representation of interiors and objects. The pairing down of this to the simplest recognisable forms pose questions around what we believe to be reality and what is artificial. The images are often dramatic due to the lack of human figures. The sweet bowl we recognise instantly but its position alone in the image resting on a table in a void of blue seems uneasy. Are we invited to take a sweet or are they a prop for a play that may never be performed? Patrick's work demonstrates that even the seemingly simplest way of representing an object can create new meanings.

Ac1901

Arts Council Collection, Southbank Centre, London  
Richard Wentworth (1947- )

## London, 1977.

Unique photographic print, from the on going series, Making Do and Getting By, 1977

In this series Richard captures the inventiveness and creativity of everyday fixing and mending. Often in these works objects are removed from their normal use and find a new function entirely. The fact that these creative uses of objects are found on the streets points to the fact that we are all creative individuals. Each image in the series presents a little victory over the mass produced object, a demonstration of creativity and endeavour.

“The chief components are humans who simply don’t conform to the rules” - Richard Wentworth

Nottingham Castle Museum and Art Gallery  
Roger Ackling (1947-2014)

## Five hour cloud drawing

Sunlight on card, 1980

Roger has spent the last 40 years making artworks from the simplest of materials. On numerous journeys, walks and expeditions he has transformed found pieces of wood and paper by harnessing the sun's rays through a lens to create beautifully simple and powerful drawings.

In this work he uses the sunlight to scorch an image, which reminds us of a sunrise or sunset.

The breaks in the line created by the cloud blocking the sunlight. The work is both representative of the sun, but also created by it.

Creating a relationship between material (sun and paper) subject (the sun) and process. It was said that colleagues would know when he had been working because of one ear being burnt red by the sun.

Ac4041

Kindly loaned by Arts Council Collection, Southbank  
Centre, London,  
Unknown

## Corn Dollies

Straw, 1980s

The Corn Dolly or Corn Mothers come from ancient pagan traditions across Europe. Produced from the last corn crop of the year, it is believed the spirit of the harvest creates their home within the dolly. When the first harvest is sewn the Dolly is buried along with the seed and the spirit returns to the earth and insures a good harvest. Made in the 1980s these examples show traditional shapes. The craft has evolved in modern times closer to weaving and you can now find Corn Dollies in shapes as varied as the Skegness fisherman and the Humber Bridge.

Museum of Lincolnshire Life  
Lucian Freud (1922 - 2011)

## Leigh Bowery

Oil on Canvas, 1991

Leigh was an Australian performance artist and club promoter in the London and New York party scene of the late 1980s.

Known for his abstract costumes, wild fashion sense and full facial makeup, his style went on to influence many artists and musicians including Alexander McQueen and Boy George. Leigh also designed fashion garments and costumes and ran the disco and fetish club TABOO.

This portrait strips away the painted eyelashes and clownish makeup and presents us with a rarely seen Leigh, laid bare and vulnerable.

T06834

Tate: Presented anonymously 1994

Angus Fairhurst (1966 - 2008)

## When I woke up this morning, the feeling was still there

Screen print, from the London portfolio, 1992

In this work there is a misalignment between the empty space and the way in which it has been filled by the yellow square. This purposeful mistake could relate to the title and the difficulty of controlling our feelings. Our emotions do not perfectly fit any boundaries.

Angus has said 'I wanted to play on the misalignment of the hard form and the notion of feeling, both physical and emotional, which is something you cannot be so sure about'

ACC25/1996

Kindly loaned by Arts Council Collection, Southbank Centre, London,



Richard Billingham (1970 -)

## Untitled (ral 50)

SFA4 colour photograph mounted on aluminium,  
1995

This work comes from the series *Rays a Laugh* and shows an image of the artist's father. The work displays the deprivation of growing up in with an alcoholic father.

The snapshots taken on the cheapest film available pose difficult questions. The artist puts his own families suffering on show for us to view, allowing us to draw conclusions on them as people by looking at their surroundings, appearance and hobbies.

Their humanity is removed and they become objects to consider. Richard challenges viewers to reconsider our own prejudices and to rethink society's issues in these confronting images.

Kindly loaned by Arts Council Collection, Southbank Centre, London

David Moore (1961 -)

## Car Dealer, Lincoln

C-type print, 1996

This photograph is one of 16 that make up the series *Pocket fiction*, which were all taken around Lincolnshire.

Each participant in the series was asked to choose an object, which represented them, and then be photographed showing this object.

The open hand is a welcoming and friendly gesture of greeting and all works in this series use this style.

The photograph allows us to imagine the person photographed and why they feel these objects represent them. A memory or feeling has been made physical by being attached to the rings.

What do you feel represents you?

Kindly loaned by University of Warwick Art Collection



Melanie Manchot (1966-)

## Alex Porter Kisses Michael Jordan

Lamda Print on Aluminium, 2000

This work is from the L.A. Pictures series and shows partners kissing. The framing of the shot attempts to merge them into a single figure. Two people becoming one as they interact.

The title comes from the person photographed, one of whom was asked to name the person they would like to kiss the most who wasn't their partner, in this case basketball player Michael Jordan.

This dream pairing is recoded below the print. This introduces an element of fantasy and imagination into the most intimate of pictures.

Kindly loaned by University of Warwick Art Collection

Donna Jones (1956- )

## Ground zero 9/11 no3

Oil on board, 2002

This image of the aftermath of the 9/11 attacks on the World Trade Centre usually hangs in a fire service training centre.

Within this setting the work acts as a reminder and warning. Giving the trainee firemen and women a clear representation they are training for the unseen and are willing to put their lives before that of others. Donna is interested in the social value of work and gives away or sells much of her work for charity. She was awarded an MBE for her service to children and young people.

Kindly loaned by South Yorkshire Fire and Rescue  
Training Centre

Sara MacKillop (1973-)

## 10 in 12

Record with cardboard Record Sleeve, 2003

Sara makes artworks from the materials that we use every day. Materials that order our lives, such as books, envelopes, document folders and tapes, store and communicate information. Often Sara makes the traces of people visible, for instance arranging book pages and old envelopes so that we can see the discolouration caused by years of use by human hands.

In this work a 10-inch record is placed within a 12-inch sleeve. Creating a work that reminds us of a modernist abstraction. The work makes visible the beauty created when humans introduce disorder to the objects that are intended to structure our lives.

Kindly loaned by Arts Council Collection, Southbank Centre, London

Ori Gersht (1967 - )

## Time After Time, Blow Up no.12

Lamda print on aluminium, 2007

This image is of a flower arrangement exploding. The use of flowers relates to historic painters such as *Louis Fantin-Latour*; in these works flowers, although visually stunning, often have disturbing meanings. White roses represent purity or love at first sight, but if painted with their petals falling can represent an affair or loss of innocence. Ori brings these ideas up to date by presenting us with an image both beautiful and disturbing using creation and destruction, beauty and violence. Taking the tradition of still life painting and its floral symbolic meanings and blowing them wide open.

Kindly loaned by the University of Warwick Art Collection

George Shaw (1966 - )

## Olde England & Untitled (The Bed),

Pencil on paper, 2007

Since childhood George has drawn the estate on which he grew up in Coventry.

The images of the housing estate have been shown to critical acclaim. Sitting outside this stream of landscape work George has continued to draw his parents on many occasions. The two very personal works here come from George's own collection, a usually unseen archive of his family. These drawings were completed shortly after his father's death and show the bed in which he died and the pub in which they would share drinks. If you look closely there is a reflection of George's father in the pub window; he did not realise he was drawing the reflection.

Kindly loaned by George Shaw



Jeremy Deller (1966 - )

## Dr David Kelly Proposal Fourth Plinth

C-type print, 2008

This work depicts a proposed sculpture for the 4<sup>th</sup> plinth in Trafalgar Square. Kelly was an expert on biological weapons and proof read and disagreed with statements in a key dossier, which led to the start of the Iraq war. Details about the dossier, which he discussed in an 'off the record' discussion with a journalist were published without his consent in 2003; he was named as the source. He was questioned aggressively by the Parliamentary Foreign Affairs Select Committee about the leak, and was found dead two days later.

Deller presents Kelly to us as an alternative figure on a plinth, a position designed for 'war heroes' allowing us to reconsider the roles of individuals in war.

Kindly loaned by Jeremy Deller

Unknown

# Tusk

Ivory and Teak, 19<sup>th</sup> Century

The intricate carving on this Elephants tusk and its teak stand depicts figures, foliage, buildings, men drinking and playing checkers.

The tusk, although skilfully carved and intricately planned, belongs to a type of artefact, which in recent years has become increasingly taboo.

The rare elephant ivory was collected through poaching which kills the animal and has led to many species becoming endangered.

This has led to a brutal underground ivory trade. Ivory objects in museums are now subject to strict controls and checks. Can we ever place today's morals onto historic objects; does the tusk show us the skill and beauty or the barbarity of the past?

LCNUG: 1927/2485

It catches your eye because of the burst of colour. It is chaotic but also delicate and feminine because of the floral design and amazing detail of the petals. It makes you wonder how the photographer has achieved the effect of the explosion .I think the artist is trying to create something different from the usual still life photographs of flowers and provide the audience with a different viewpoint.