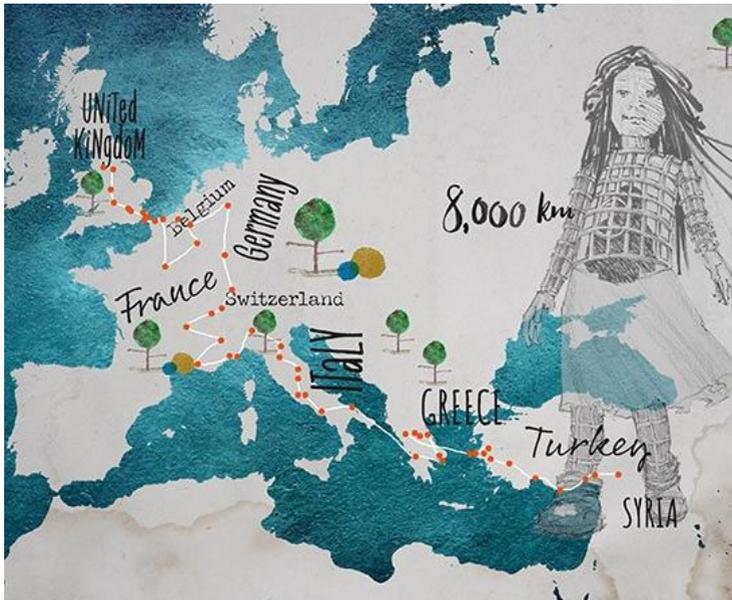


University of Warwick
Sculpture Park

AMAIL'S WALK

A PROJECT WITH WESTWOOD
ACADEMY



0.5 miles – approximately 1000 steps

This booklet is designed to be used with the Sculpture Park map.

It gives information about the sculptures and helps tell the story of Amal's Walk.

It has spaces for you to draw and to record your ideas and other things you see, so have your pencil ready.

Amal's Walk is a travelling festival that brings together artists and communities in support of refugees. It features a puppet of a young refugee girl, 3.5 metres tall, that represents all displaced children, many of whom are separated from their families. In summer and autumn 2021, the puppet walked 8,000 km across Europe with the message, **'Don't forget about us'**.

In July 2021, the young people of Westwood Academy explored Amal's Walk and the situations, ideas and feelings experienced by migrant children. They found connections to our sculptures and used them to inspire their own artworks.

Directions

This guide contains walking directions for each section of the route. You may want to pick up a **free map** of the Sculpture Park in case you want to look at fewer sculptures and return.

Gradient

Amal's Walk is largely flat. The lawn where **Grown in the Field** is sited, sits at the top of a small, steep slope. It can be slippery in wet weather.

Access

The route follows the paths and pavements of the University. Some of these routes are busy – please observe social distancing.

Three of the sculptures are on grassed areas. You can walk across the lawns to them, but you can also see the sculptures from nearby pavements.

After rain, the grass may be muddy and slippery. Please wear appropriate boots and shoes.

An RNIB guide for some sculptures is available from Warwick Arts Centre Box Office.

Outline description of the route

The trail starts at the Arts Centre. It begins on Senate House lawn and then follows pavements in a northerly direction to the Chaplaincy Garden and then through the Social Sciences quads to the grassed area adjacent to Gibbet Hill Road. It doubles back via a different Social Sciences quad to the Arts Centre.

1. Senate House Lawn (Sculpture 3 on map)

Leave Warwick Arts Centre by the side entrance that faces the large, red tiled Faculty of Arts building. On the grassed area between the Arts Centre and the Faculty of Arts you will see three stone sculptures by the artist Atsuo Okamoto.

Atsuo Okamoto

Forest Planets

2011

Basalt

National and global events can have a devastating impact on the lives of individuals who are powerless in the face of them.

Atsuo Okamoto was born in the city of Hiroshima, Japan, in 1951. On 6 August 1945, the western allies dropped an atomic bomb on the city to try to end the second world war. 70,000-80,000 people were killed by the blast and resultant fire storm. By the end of the year, injury and radiation brought the total number of deaths to over 150,000 people. 12 km² of the city was destroyed – almost 70%. By the time Okamoto was born the city was starting to be rebuilt and, like Coventry, the city had been declared a city of peace.

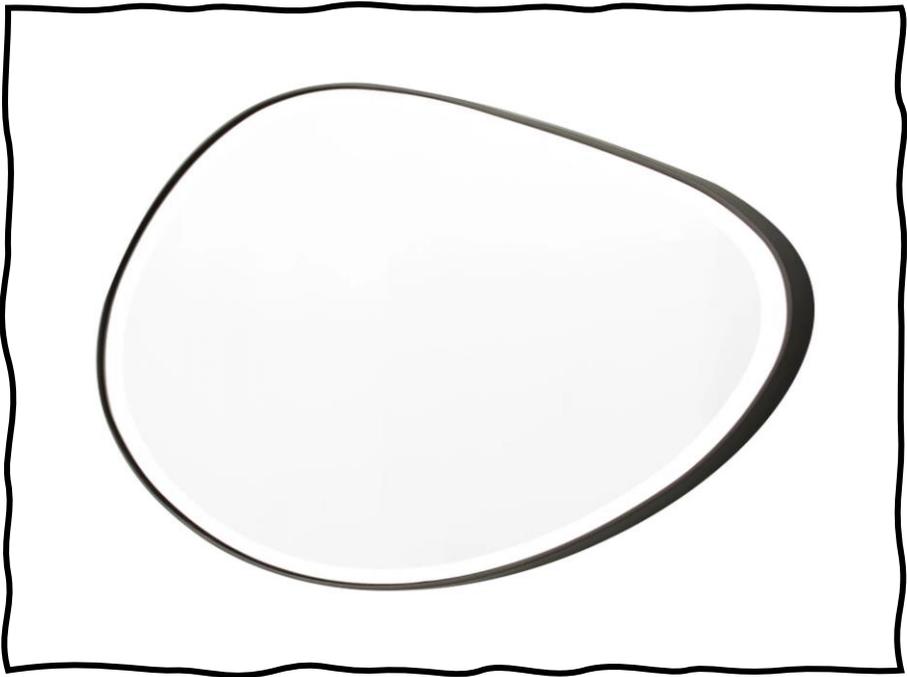
Atsuo Okamoto is interested in stone and rocks and the way that their structure, surfaces and shapes bear witness to events that have taken place over millions of years – they are repositories of memories. Looking at these sculptures, can you trace their journey from a volcano, millions of years ago, to today – through their shapes, textures and surfaces?

In one of Atsuo Okamoto's most famous projects, he split one of his sculptures into separate sections using a

traditional Japanese carving technique known as **Wari Modoshi**, (splitting and returning). He sent the different sections to collaborators from all around the world. Some kept them in their pockets, others displayed them in their houses or put them in their gardens. The sections were returned to the artist after five years and the sculpture was put back together again. Each section showed a different experience.

The students were interested in how they might draw and paint on stones to represent an individual experience. Placed together, the stones tell a powerful collective story.

What would you paint on your stone?



2. Chaplaincy Garden (Sculpture 5 on map)

Walk back towards the Arts Centre. Follow the path between the Arts Centre and Senate House to the Chaplaincy Garden.

Joanne Risley
Pollen Bomb
2017
Corten steel

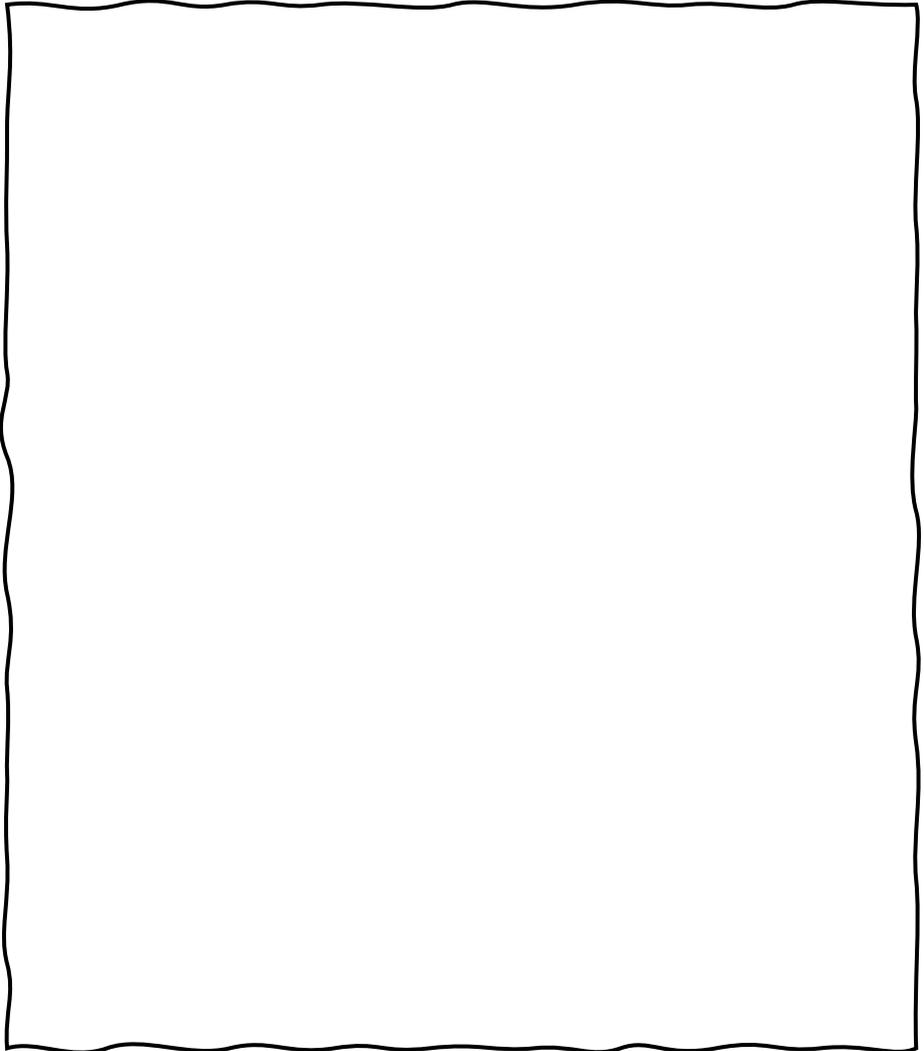
The shape of this sculpture is based on how a grain of pollen looks when it is magnified millions of times.

At this size, the sculpture looks like an old sea bomb that would be placed in the sea to drift until a ship collided with them and it exploded.

The artist wanted to reflect some of the anxieties and uncertainties about our future. She believes that social media is like a pollen bomb – false news and toxic beliefs are spread invisibly through social media. People come across them by accident and can be hurt. Together, these beliefs can hurt our view of society.

It is possible to find news stories online that distort the experience of migrants. How can we find out what is really happening? How can we let the authentic voices of child migrants be heard? How can we make the pollen bomb into a force for good?

The artist has tessellated flat triangles, pentagons and hexagons to make a sphere. If you were to tessellate shapes together, what messages might you put on each one to create an overall positive message for migrant children?



3. Entrance to Wisteria Walk (not on map)

Turn right out of the Chaplaincy Garden and walk past the entrance to the Chaplaincy. Bear left to the brick area that leads into the Wisteria Walk. On the wall on the right is a wooden sculpture.

Keir Smith

Spear and Estuary

1984

Found oak timbers with metal

The timbers for this sculpture were found on the North Kent coast. They come from a ship and still have some metal fixings attached. From a distance, they look like guns.

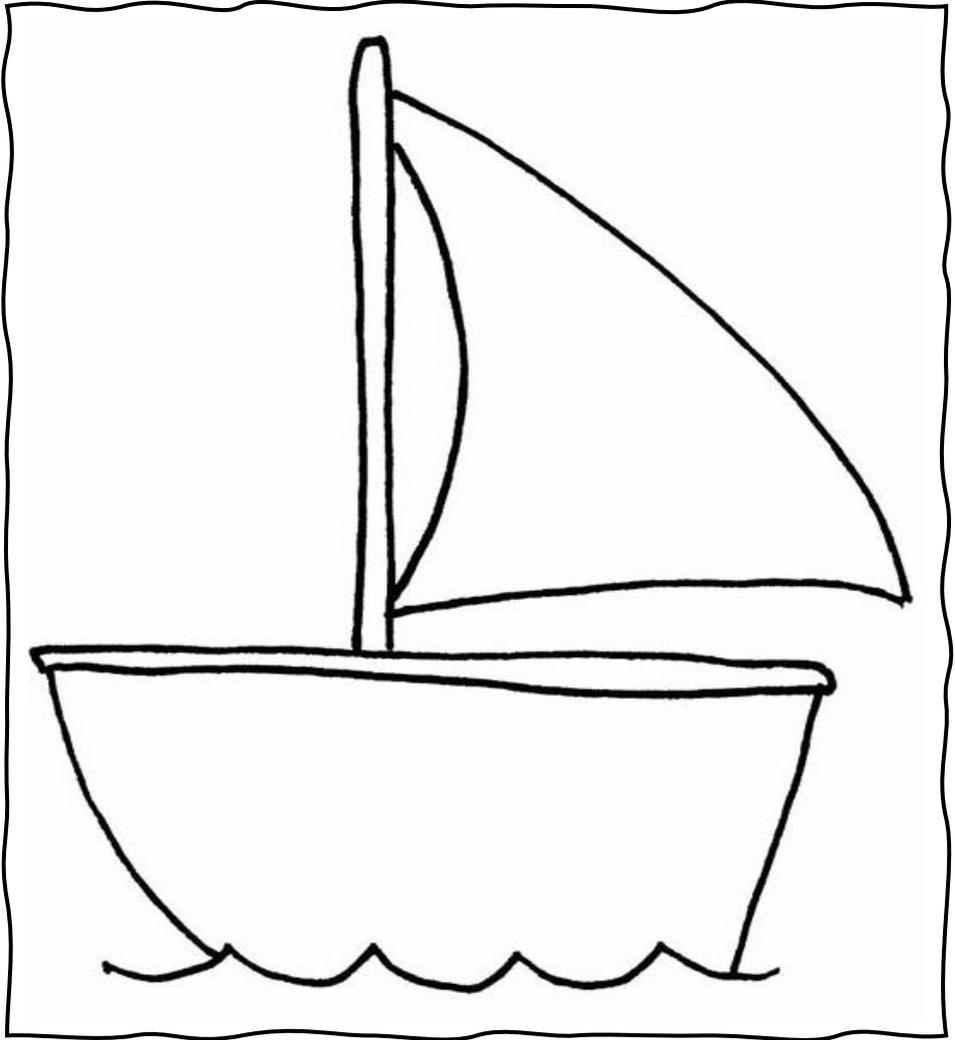
A spear is carved in relief on the first half of the sculpture – the artist has cut away the timber around the shape. The fractured timber makes the spear appear broken.

The winding channel in the second half of the sculpture is the river Thames, seen from the Essex coast where the port of London is based at Tilbury. The spear points at the direction of travel to the port. The image has been carved in counter-relief: cut into the wood.

In 1713, following the Treaty of Utrecht, Britain gained the 'asiento'. The 'asiento' was the much-prized right to carry enslaved Africans to the Spanish Americas. In the first third of the 18th century, Britain's involvement in the slave trade grew enormously.

In the 1710s and 1720s, nearly 200,000 enslaved Africans were transported across the Atlantic in British ships. London remained the largest slaving port in Britain with perhaps more than 50 ships a year leaving for West Africa, until Bristol took this dominance in the 1730s.

What might you carve onto this boat and paint onto its sail to represent the journeys of migrant children?



4. Social Sciences Quad (Sculpture 6 on map)

Carry on down through the Wisteria Walk. In the Social Sciences Quad you will see a small stone sculpture next to a crab apple tree.

Peter Randall-Page

Dark at Heart

1985

Bardiglio Marble

Peter Randall-Page is inspired by the forms of nature. He makes sculptures that express emotions and feelings. He said that he wanted this work to communicate “the dark knotted centre, the consciousness of being alone”.

The stone is marble. Usually this material is highly polished and reflective. Here Peter Randall Page has kept it unpolished, in keeping with the sad emotion of the work.

The Curators of the Art Collection sometimes ask school groups to make a body sculpture of this work and describe how they feel. What do you think they might say?

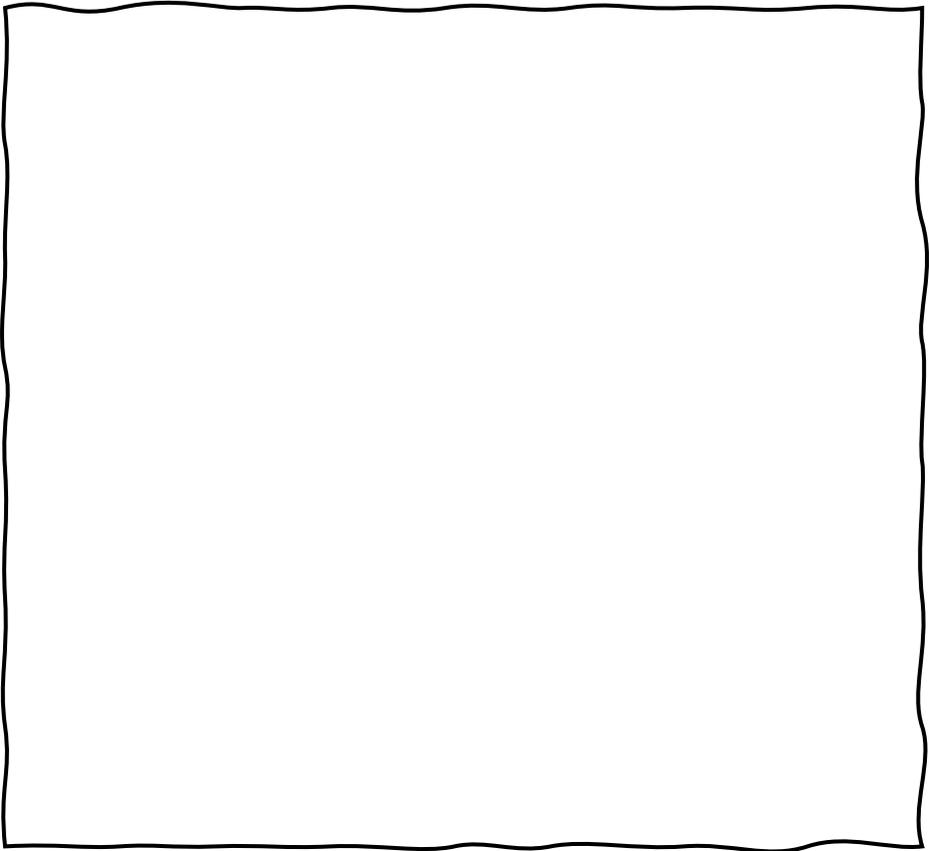
With Westwood Academy, we discussed the feelings of being alone and loneliness that might be felt by child migrants. But we also discussed how the stone is resilient and resourceful; it captures rainwater in the hollow at the top. Sometimes when you are alone, it helps you to discover how to become strong.

Some schools encourage their young people to write poetry about our sculptures. The pupils describe what they see and how it makes them feel.

This is a poem by Lewis Hooper, Year 2.

*At **Dark at Heart** I saw clear raindrops
Racing down the rock head, glittering all the way
A long snake head all curled up
Crying out lots of tears.
I feel sad when I see this little sculpture
Sitting on a rock
Tilting on the green grass.*

What do you see? How does it make you feel?



5. Materials and Analytical Sciences (Sculpture 9 on map)

Keep walking north, through the Social Sciences Quad, down the steps and across Library Road. Wheelchair users should leave the quad by the right-hand side exit to the Library and go down to Library Road.

Cross Library Road and walk between the Ramphal building on your left and the Chemistry building to your right. Keep walking until you reach the five-storey cream brick building of Material and Analytical Sciences.

Stefan Knapp

Needle of Knowledge

1993-94

Enamel on steel and stainless steel

Stefan Knapp was born in Poland. In 1939 when he was 18, Nazi Germany and the Soviet Union invaded Poland. Knapp's father was murdered by the Soviets and he was sent to a gulag: a forced labour camp in Siberia in the Soviet Union.

In 1942, the Nazis invaded the Soviet Union, so it became an ally with the rest of Europe against the Nazis. Aged 21, Knapp was released from the labour camp and came to the UK to serve in the RAF as a Spitfire pilot in 318 squadron. He was awarded the Polish equivalent of the Military Cross for heroism and courage in the face of the enemy,

His experience in the gulag and as an RAF pilot caused him to suffer from nightmares and insomnia for many years.

The University of Warwick was founded in 1965. The architect of the first buildings was a refugee. He was Eugene Rosenberg and was born in Czechoslovakia. He studied in Paris where he learned to think of architecture as the

creation of an environment with art and design integral to the buildings.

Eugene Rosenberg escaped to Britain in 1939 when the Nazis invaded Czechoslovakia. His parents and five siblings were murdered in concentration camps.

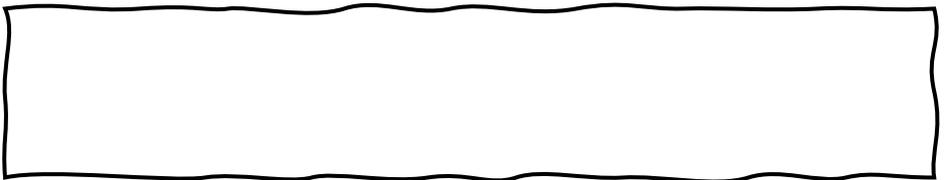
When he got the job at Warwick, he persuaded the university to set up an art collection for the grounds and buildings of the university. The University let him select the artists and he chose fellow refugees, including Stefan Knapp. The work that Eugene Rosenberg bought is a wall work and is in the Ramphal building behind you.

This sculpture was a later gift to the university from Eric and Jean Cass. Eric Cass was also a refugee who escaped to the UK with his German-Jewish family just before the war. He became a very famous electronics engineer and developed the pager. He called his house 'Bleep', after it.

Eric Cass and his wife Jean, who was born in Coventry, collected contemporary art all their lives and donated their whole collection of 300+ amazing works of art to the nation.

It is interesting to think about the knowledge that Knapp, Rosenberg and Cass acquired in their lives. They were famous as an artist, an architect and an electronics engineer. But they also learned to survive as migrants.

What knowledge might this **Needle of Knowledge** celebrate?



6. Social Sciences Back Quad (Sculpture 8 on map)

If you walk up the path and alongside Gibbet Hill Road, you can see the predominantly green coloured wall work by Stefan Knapp through the first-floor window of the Ramphal building. Cross Library Road. Walk up the path between the two red brick Social Sciences buildings closest to the top of Library Road.

Avtarjeet Dhanjal
Grown in the Field
1976
Aluminium

Go up to the sculptures and push each one until they wobble and vibrate.

Avtarjeet Dhanjal says "My work is very much nearer to nature and has life like a tree or plant. My pieces respond to atmosphere like natural vegetation ... They grow under the sun, breathe open air, swing like trees and vibrate like leaves."

The artist noted that the five individual coils of **Grown in the Field** were different sizes to symbolise the various stages of growth of a tree. Four wind clockwise, in the same way that beans grow round stems, following the sun. One winds anti-clockwise.

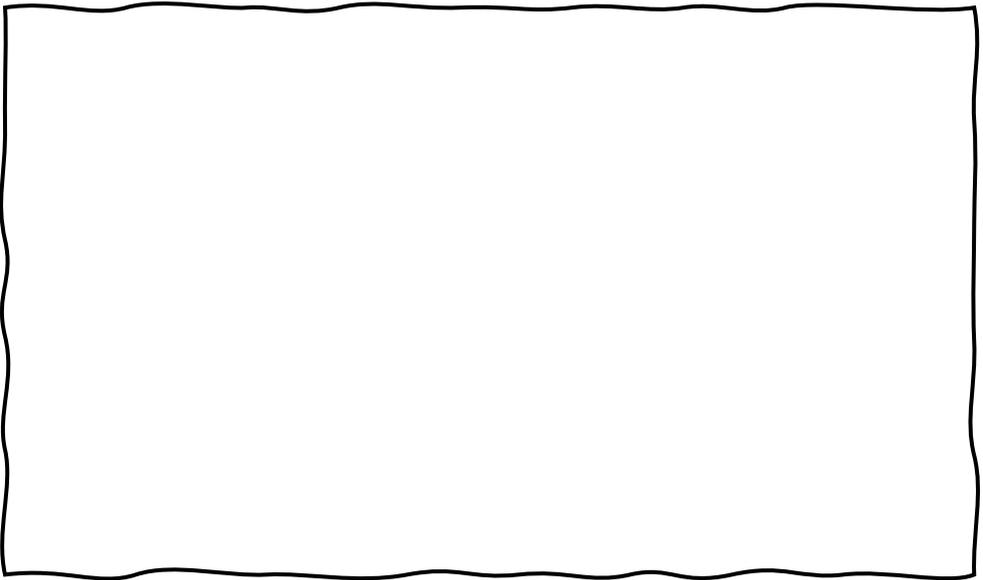
This work was developed while Avtarjeet Dhanjal was artist-in-residence at the Alcan factory in Banbury which made aluminium drinks cans. The 53-acre site was set up in the 1930s and remained surrounded by farmland until it was demolished in 2006.

If the spirals were to be compressed, they would form cylinders. The spirals have sprung free and are reaching upwards.

The sculpture **Dark at Heart** also takes its form from nature but is curled in on itself to represent sorrow and loneliness. This sculpture is about growth and freedom. The five different forms have come together in something like a circle dance.

This work inspired the finale of Amal's Walk with people coming together to celebrate the energy of freedom, growth and hope.

What forms represent these feelings to you?



Carry on walking up the path to the large, paved area with a flowerbed in the middle. Walk to the west, to the Transport hub. Pass the bus shelters and return to Warwick Arts Centre.

Next time, why not follow a different trail?
Pick up a booklet from the Arts Centre.

Upload photos from your Art and History
Sculpture Trail to Instagram **@warwickuniart**

For more information, visit our website
www.warwick.ac.uk/go/art

THANK YOU
PLEASE COME AGAIN

