Hello!

It’s great to be open again! While online presentations have allowed us to continue our work, we’re looking forward to leaving our screens and developing engagement and creativity with learning communities in the real world.

At Warwick Arts Centre, creative learning and engagement is central to what we do. The nature of exhibition making means that we can share the visual arts programme for the next year now, to fit in with your financial planning for the next academic year. In due course, we will be able to share our theatre, music, dance and film programmes with you.

This document suggests some ways in which our exhibitions and collection of visual art might connect to your priorities for the next academic year. We would also love to hear your ideas about how our programmes can provide meaningful experiences and inspiration for your students.

We are holding a Teachers’ Open Evening at the Mead Gallery, Warwick Arts Centre on Tuesday 5 October 2021 from 4 – 6pm. Please come along to meet the curators and our Creative Engagement Team, to see a taster exhibition from the Art Collection, have a quick guided tour of the new exhibition and talk to us about what might be helpful to you.

Please email our Curator, Sarah Shalgosky s.h.shalgosky@warwick.ac.uk if you would like to come.

We all look forward very much to meeting you and working with you.

Doreen Foster
Director, Warwick Arts Centre
Contents

Art and Design National Curriculum .......................................................... 3
Mead Gallery exhibitions ............................................................................. 4
The Gallery Visit .......................................................................................... 5
Exhibitions: **There Is Always Light** (autumn term) ................................. 6
Exhibitions: **Rana Begum** (spring term) .................................................. 15
Exhibitions: **Dawinder Bansal** (summer term) ......................................... 19
The University of Warwick Sculpture Park ................................................ 23
The University of Warwick Art Collection ............................................... 26

Collection works that connect to examination themes:

  - **Identity** ............................................................................................... 26
  - **Colour and Light** ............................................................................... 29

Safety ............................................................................................................. 33

Warwick Arts Centre Safety Policies for School Visits .............................. 34
General Information for School Visits ...................................................... 35
Information for School Groups ................................................................. 36
Contact Us .................................................................................................. 37
The English National Curriculum focuses on:

- production of creative work, exploration of ideas
- development of technical skills using a wide range of materials.
- evaluation and analysis of students’ work and that of other artists
- development of knowledge of a range of artists and the historical and cultural development of art forms.

Below are key elements from the national curriculum that have informed the suggested activities and discussions in these resources.

**KEY STAGE 1**

<table>
<thead>
<tr>
<th>Pupils' technical skills</th>
<th>Analysis of other work</th>
</tr>
</thead>
<tbody>
<tr>
<td>Use a range of materials.</td>
<td>From observations, what materials has the artist used to make the work? What are the differences and similarities between different works?</td>
</tr>
<tr>
<td>Use colour, pattern, texture, line, shape, form and space.</td>
<td>What does the work make the children think about? How does it connect to the pupil’s own work?</td>
</tr>
</tbody>
</table>

**KEY STAGE 2**

<table>
<thead>
<tr>
<th>Pupils' technical skills</th>
<th>Analysis of other work</th>
</tr>
</thead>
<tbody>
<tr>
<td>Develop skilled use of different materials.</td>
<td>How have other artists have explored similar ideas throughout history and cultures.</td>
</tr>
<tr>
<td>Create sketch books to record their observations and use them to review and revisit ideas.</td>
<td>What styles or techniques pupils can borrow from artists to express their own ideas?</td>
</tr>
</tbody>
</table>

**KEY STAGE 3**

<table>
<thead>
<tr>
<th>Pupils' technical skills</th>
<th>Analysis of other work</th>
</tr>
</thead>
<tbody>
<tr>
<td>Use a range of techniques to record observations in sketchbooks, journals and other media as a basis for exploring their ideas.</td>
<td>Evaluate the success or otherwise of different strategies and techniques used by artists to express their ideas.</td>
</tr>
<tr>
<td>Extend use of a range of techniques and media, including painting.</td>
<td>Evaluate own work and the success of the choices they made</td>
</tr>
</tbody>
</table>

**KEY STAGE 4**

<table>
<thead>
<tr>
<th>Pupils' technical skills</th>
<th>Analysis of other work</th>
</tr>
</thead>
<tbody>
<tr>
<td>Develop a wide range of source material from the pupil’s own observations, insights and independent judgements and from the work of a wide range of artists.</td>
<td>Develop understanding of creative decisions in the work of others, from concept to completion.</td>
</tr>
<tr>
<td>Develop and refine specialist art techniques and vocabulary.</td>
<td>How does the work connect to other works of this time and place?</td>
</tr>
</tbody>
</table>

**KEY STAGE 5**

<table>
<thead>
<tr>
<th>Pupils' technical skills</th>
<th>Analysis of other work</th>
</tr>
</thead>
<tbody>
<tr>
<td>Develop a critically evaluated range of source material from the pupil’s own observations, research and from the work of a wide range of artists, using a wide range of techniques.</td>
<td>How do the techniques and media used enhance the content of the artist’s works?</td>
</tr>
<tr>
<td>Curate source material to support and interrogate ideas and demonstrate expanded and rigorous thinking.</td>
<td>How has the context for the production of the work influenced the artist’s choices?</td>
</tr>
</tbody>
</table>
The Mead Gallery is on the ground floor of Warwick Arts Centre. We show three exhibitions a year, one in each term. Exhibitions are usually decided two years in advance. We will publish our programme for the next academic year each May, to feed into your forward planning. We can share our proposals for the year after that as well, if it would be helpful. Please let us know.

2021-22

Identity

Both the autumn term and the summer term exhibitions in the Mead Gallery examine themes around identity in painting, photography, film and digital work. These themes can be supported by key works in the University of Warwick Art Collection.

Furthermore, both exhibitions have grown out of texts. We hope they will inspire your students to develop their own narratives about themselves and about the people presented in the gallery, and to use them in their literacy as well as their artwork.

Colour and Structure

The spring term exhibition explores ideas around colour and structure in sculpture, painting and film. It is full of pattern and colour and there is an opportunity to connect this to the physics of colour and sight and to explore design strategies for the construction of three-dimensional forms. Again, we can support different learning and engagement outcomes with key works from the University of Warwick Art Collection.

Sculpture

The Sculpture Park offers opportunities for hands on exploration of art and thinking about its place in our environment. In particular, it gives children and young people the opportunity to develop sketchbook techniques to record observations of texture, contrast, image and detail.

Examination themes

Works from the Art Collection have been identified in response to key examination themes. We can also identify groups of works that respond to themes you identify. This gives students the opportunity to develop their sketchbook techniques in recording a range of approaches to a particular subject.
The Gallery Visit

‘Art, craft and design embody some of the highest forms of human creativity. A high-quality art and design education should engage, inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and create their own works of art, craft and design. As pupils progress, they should be able to think critically and develop a more rigorous understanding of art and design. They should also know how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation’.

National Curriculum in England

Art and Design
A key component of the National Curriculum for Art and Design is the opportunity for students to develop their breadth of study and critical understanding through placing artworks in a wider context and investigating different kinds of work. A gallery visit introduces students to a range of style and practices and provides an opportunity to reflect on the artists’ and their own approaches to making work.

Opportunities presented by the visit
- Throughout a visit to Mead Gallery, students will observe original artworks to understand a range of ideas, relevant to their learning stage. These will range from use of colour, pattern, texture, line, tone, shape, form and space to analysis of different materials and techniques and how they may be used to enhance content and meaning.

- Students will explore different techniques to record their immediate responses to original works of art. There are opportunities to share and reflect on ideas and to evaluate work critically.

- The ideas in the works may connect to wider areas of the curriculum including literacy and literature, science, history and citizenship. Art comes out of the society in which it was made. Linking art with other subjects provides students with a necessary context for critical evaluation. It can also provide more justification for trips to galleries by developing a breadth of content and covering more than one subject whilst out of school.

Exhibition notes
The exhibition notes that follow offer a series of themes through which you might approach works. The notes suggest areas for discussion before and after the visit and a provocation for an artwork that could be informed by the student’s own notes and observations and transfigured through their imagination.

However, we believe that the arts show us that creativity is about individual approaches to problem solving and there is no definitive answer. An artwork is a singular response in a world of infinite responses. So, we invite you to approach the works in whatever way is useful to you. Please contact us to discuss how we might support not only your visit, but any preparatory and follow-up work.

It is not possible to include notes on every single work in each exhibition or in our Art Collection in this document. We are happy to share images of other works and discuss with you which ones might be best for focused work during your visit.

Talks
For older students, there is an opportunity to attend artists’ talks at the Mead Gallery as part of our programme of events. Most artists are generous with their time. Many work as teachers in higher education and are keen to support the next generation in the development of their work. Please visit the Warwick Arts Centre website for programme information.
EXHIBITIONS

Autumn Term: 2 October – 13 December 2021

There Is Always Light: Art for a New Era

This exhibition takes its title and its inspiration from the poem written for the US Presidential Inauguration by Amanda Gorman, “a skinny Black girl” and the Youth Poet Laureate aged just 22. The poem is a call to today’s youth to

    step out of the shade,
    aflame and unafraid,
    the new dawn blooms as we free it.
    For there is always light,
    if only we’re brave enough to see it.
    If only we’re brave enough to be it.

Curated specially for the City of Culture 2021, this exhibition brings together work by a generation of international artists, born after 1980.

The exhibition breaks down into three parts: past, present and future.

Within each section, selected artists’ work is grouped by the different strategies they use to interrogate how they re-own and recharge tradition, how they present their lived experience and how they imagine the future.

All the artworks are rich in content and they could fit into several themes, so these groups are not prescriptive. Use the works that suit you best and let us know what happens.

There are notes available on other artworks in the exhibition if you decide you would rather use these as your springboards. We’re delighted to discuss them with you on any pre-visit.

Wall painting by Lakwena in Arkansas. A new work featuring the title of the exhibition will be commissioned for the wall outside the Mead Gallery.
THE PAST - Whose stories have we inherited?

Many of this generation of artists revisit archives, family stories and mythologies to bring to light a wider heritage that is made up of multiple narratives of different authority and authenticity. They use a range of material and images to trigger responses about individual and collective moments.

Selected works are discussed below but themes are evident in a range of works and enable students to compare and contrast artist’s ideas and strategies.

Family and personal memories

Community and family memories can help to anchor our sense of ourselves and connect us to people we may have never met. But sometimes these memories can be disturbing.

DISCUSSION AND ACTIVITY

- What are the strongest memories of the children and young people? What senses are important to these memories?
- How far back do memories go: what do older friends or family remember of previous generations?
- How are memories captured? In words, songs, photographs, images, sounds, scents, objects?
  - Make a work that represents a memory? What materials can be used? What senses might be included?

Mohammed Sami was born in Iraq but as a refugee, moved to Sweden. He was trained in Iraq to make big mural paintings, celebrating political achievements.

Sami creates beautifully painted scenes, drawn from his memories the Iraq conflict from which he became a refugee. They show interiors with broken crockery and battered walls, shadowed landscapes and carpet rolls stacked up like bodies. The paint surface itself is scuffed and broken. His work suggests anxiety, loss and conflict but also survival and hope.

Mohammed Sami, *Family Issues I*,
Traditions and Rituals

Sometimes our identities are bound up in the traditions of our communities which stretch through generations. At times they provide a point of solace and connection. At other times we are aware of how they limit and constrain us.

DISCUSSION AND ACTIVITY

- What traditions and rituals have been passed down in families and communities? What materials, gestures, actions do they include?
- What traditions and rituals would they like to pass on to the next generation?
- What tradition or ritual would they create to express how they feel?
  - How might they represent their tradition? What materials would they use? How might the making of the work itself respond to a tradition or ritual?

Lucy Wright, The Doctor

Lucy Wright describes herself as a contemporary folk artist. She looks at how customs and traditions inform both our sense of self and our sense of ‘other’.

Plough Witches is a reinvention of the traditional ‘plough play’: a seasonal, pantomime-style performance by amateur actors depicting a battle of good versus evil. Traditionally, it is performed by men in agricultural communities and, like a lot of folk traditions, excludes women and non-binary people. In these images, Lucy Wright invited women from a community in Shropshire to become characters in the play, to emphasise women’s roles as custodians of the landscape and bearers of traditions.
Archives

In the past, people used to keep small objects or documents to remind them of people and places. Today they are more likely to use images held on a phone. Many artists use and develop archives as a way of challenging a single narrative history and to show other stories that have been disregarded or erased.

DISCUSSION AND ACTIVITY

- What archives do the pupils have? What form do they take?
- Are there any recurrent images, patterns or shapes that define their heritage?
- What is missing from their archives? What other material might they collect? Where is it found?
  - Use archive material in a work to change, disrupt or widen the narrative.

Esiri Erheriene-Essi is from London but now lives and works in Amsterdam. A large part of her practice involves collecting images to create an archive which she uses in her work. She questions the official narratives of these images, looking for discrepancies and other stories through which she can highlight different and new histories.

The Pit Stop includes an archive newspaper image of a Birmingham street scene, over which she has painted images of five children enjoying ice cream. In the background is a 1950s American car with white wall tyres. One of the girls wears a top with a logo for the Black Panther on it. The logo references the 2018 Marvel superhero film, but the context created by the car and the archive newspaper invokes the Black Panthers film of 1968 that examined protests in Oakland, California about the treatment of black people by the police.
THE PRESENT – Reflecting life today

This generation challenges how their experiences and those of their peers have been overlooked or disregarded. They take narrative control of their own stories and give control to their subjects, introducing collaborative and constructive ways of exploring the lives of other people.

Making others visible

There is a long tradition of making images of other people, from street photography to portraits of kings and queens. Wealthy people would commission images of themselves but people with few resources generally have far less control about how they are represented. How might artists make sure that their portraits are fair representations of people who have no power?

DISCUSSION AND ACTIVITY

- If you were going to be portrayed by an artist, how would you want to be presented? What would you be doing?
- Would you wear a mask in your portrait? What would it represent?
- Why might it be important to represent people in a way that they think is fair? Is it ever right not to represent people in this way?
  - Make a portrait of a friend or family member in a way that responds to how they want to present themselves.

Edwin Mingard often makes work within a specific community or interest group. He aims to make the film-making process visible and use it as a tool for individual and social change.

Since summer 2018 Mingard has been spending time with a group of young people (aged 14-21) in Stoke on Trent, UK, who are either homeless or who have recently experienced homelessness. An Intermission is a 22-minute film, made in collaboration with that shifting group of young participants. The intention was to make a work that spoke to an audience who are not familiar with their way of life, and for the group to feel represented on screen in a genuine way. They were taught to use high-end film equipment to make the film and participated in informal workshops in photography and creative writing to document their lives.
Making ourselves visible

The self-portrait is an important subject in art. Through it, artists express their views of themselves and of the society in which they live. Artists such as Rembrandt returned to the self-portrait, showing how they aged, while other artists such as Frida Kahlo, used their self-portraits to show how their identity was constructed and constrained and by the age and place in which they lived.

DISCUSSION AND ACTIVITY

- What are the key aspects of yourself that you would want to include in your self-portrait?
- Sharif Persaud has identified 24 key moments, things, places that are intrinsic to his life. What 24 elements would you identify as intrinsic to your life?
- What symbols might you include to address the hidden aspects of your life?
  - Make a self-portrait that features 24 elements and symbols of yourself and your life.

Sharif Persaud is part of the collective Project Art Works that has been short listed for the Turner Prize. He explores his experiences of contemporary life and his autism in his work.

Placing himself at the centre of his work Persaud uses different art forms; video, photography, drawing, painting and printing, to reflect the narrative of his life. Through his work we see the world from his perspective, the different forces that have affected him in the past and how they shape his thinking about the future. He is profoundly interested in his body as a site of investigation: sneezing, hospitals, gangrene, cities, flats, benefits and his independence. In this work, he maps all the things that impinge on him as a diagram of his life.
THE FUTURE – What values will shape our society?

Our world is connected through digital technology. It has the potential to influence and control our lives. Artists explore what this might look like and what alternatives there might be.

Media cities

As media becomes ever more present in the built environment, it can control our behaviour either by governing what we can access or by confusing what is real and valuable.

DISCUSSION AND ACTIVITY

- How much contact with digital media do we and our families have every day? What does it allow us to do?
- What digital media would it be helpful to embed into our towns and cities?
- When is digital media unhelpful or dangerous?
  - Design a town centre that uses digital media, including information systems, virtual technology and augmented reality. What could go wrong?

Simon Fujiwara is from Cornwall but now lives and works in Berlin. He studied architecture before becoming an artist. His work explores the world we inhabit and how it collides with the multiple realities of the digital world to create a collage of values – luxury meets the recycled/sustainable, information or news is presented as entertainment.

Simon Fujiwara discovered a large quantity of semi-ruined figures of pop icons in the rubbish of an attractions manufacturer near Istanbul. He salvaged these figures and combined them with architectural miniatures. In this work, he draws attention to the ways in which fantasy and escapism bleed into our everyday lives.
Citizenship

A citizen is someone with legal rights in a particular country. It is argued that with these rights come responsibilities, including working to improve the lives of our community.

DISCUSSION AND ACTIVITY

- Who works for your community? Who is your community hero? Why?
- What matters to you in your community? What could you do that would make a difference?
- How could you persuade others that your idea is a good one?
  - Design a poster that will encourage others to join you in improving the life of your community.

Pilvi Takala is from Finland and will represent her country at the Venice Biennale in 2022. In her work, she researches communities to explore social structures and to question the rules of behaviour.

When Pilvi Takala won Frieze Foundation Embash Award, she decided to use the money to establish a committee of children aged from 8 to 12, to give them control to decide how to spend £7,000 out of £10,000 awarded to her. In The Committee (15 mins), Takala documents their decision-making and how they navigate between individual desire and collective responsibility.
A new beginning

These last 18 months has been extraordinary. There are things that we have missed and new things that we have discovered. As we emerge from restrictions, can we imagine a better world?

DISCUSSION AND ACTIVITY

- What has been important to you during the Covid pandemic? What did you miss? What didn’t you miss?
- Is there anything that happened during the pandemic that you enjoyed and that you want to continue?
- What computer games, music, books, or films were important to you in the last year?
  - Using ideas and images from these computer games, music, books or films, create a narrative from your life now, to where it might go in the future.

Another Story Collective are Bedos Mavambu and Pablo Melchor. Their work combines spoken word poetry, moving images, large scale projections, interactive and virtual reality.

DOWN UP SIDE is the tale of Bedos's journey from the Democratic Republic of Congo to the planet Mancunia, told through spoken word poetry, soundscapes and 3D illustrations. His journey takes him from the sounds of daily life in central Africa to the funkadelic world of spaceships. The young Bedos embraces the unknown environment into which he is catapulted. He makes contact with the indigenous extra-terrestrials, using music as a common language.
Rana Begum: Dappled Light

Rana Begum was born in 1977 in Bangladesh. She lives and works in London. Begum’s work focuses on the interplay between light and colour, blurring the boundaries between sculpture, painting and architecture.

Her use of repetitive geometric patterns – found both within Islamic art and the industrial cityscape – takes its inspiration from childhood memories of the rhythmic repetition of daily recitals of the Qur’an. Later influences include the geometric abstraction of artists such as Agnes Martin, Donald Judd, Jesús Rafael de Soto and Tess Jaray.

Begum’s work ranges from drawings, paintings and wall-based sculptures to large-scale public art projects. In 2020 she was elected to the Royal Academy.

Commissioned for the new Mead Gallery, this exhibition is curated by Cliff Lauson of the Hayward Gallery in London. It explores Begum’s interest in the properties and effects of light. She uses industrial materials inventively and playfully, drawing the viewer into their physical space. These works connect more closely to the real world, both natural and urban, in a way Begum has not explored before.

COLOUR AND PHYSICS

It may be possible to combine a session with Rana Begum’s exhibition with a session exploring the properties of colour and light with the University of Warwick Physics department. Availability is limited, please contact the Creative Learning Team, see p.37.
Structure and colour - painting

Many of Rana Begum's paintings and objects use a simple mathematical structure to divide the surface of her picture plane. She then uses colours in different patterns to dazzle and confuse the viewer. Sometimes she works in series to create a sequence of patterns.

DISCUSSION AND ACTIVITY

- Rana Begum speaks of how the rhythmic repetition of the Qur’an has echoes in her work. What rhythms might provide a basis for your work? How would you translate them into patterns?
- In your opinion, which colour combinations work best? Why? What happens when you use colours from the opposite sides of the colour wheel? What happens when you use colours that are adjacent on the colour wheel? What happens when you use different “tints” of colours ie colour + white.
- Looking carefully, can you work out the system for the pattern of colours that Rana Begum used in each painting or each pair of paintings?
  - Create a grid and choose a limited number of colours to create a pattern. What effect did you want to create? Did it work?
Structure and colour – sculpture

Rana Begum has used wire mesh in different colours to create forms that contain other forms of different colour. Where the mesh bends and overlaps to create double or triple layers, the colour becomes more dense. This gives the impression of movement. Looking through one colour at another, some seem to disappear and some become more visible. The viewer cannot take in the whole sculpture from one viewpoint and has to walk around it. As they do, the colours and the shapes appear to change.

DISCUSSION AND ACTIVITY

- How many different colours of wire mesh have been used in this large sculpture?
- Does the work appear heavy or light? Why? Is it different at different viewpoints?
- What does this grouping of forms make you think about? How else would you group them? Why? What would the effect be?

  Using materials like net fabric or tissue paper, experiment with making different densities of colours by pleating, folding or overlaying. Use the different coloured layers to perform colour mixing. Sandwich them between two sheets of clear acetate and let the light flow through the work.
Rana Begum is interested in the built environment and the way that light transforms it, giving it beauty.

During the Covid pandemic, Rana Begum started photographing the trees that back onto her flat in London. She took the same image at intervals every day and gradually built an archive of images that show the changing of the light as the earth revolves around the sun and as it spins on its axis. They document the weather and show the gradual growth of leaves and the changes to the canopy of the woodland.

She experimented with how she might present these images and has made them into a film which condenses all these changes over months into minutes.

**DISCUSSION AND ACTIVITY**

- What areas in your surroundings do you notice and look out for? Why?
- How many different ways can you think of to document the daily changes in your surroundings?
- How does the angle of the sun in the morning, afternoon, evening, change an image in terms of colours but also in terms of atmosphere and feeling?
  - Using a torch, replicate the different effects of sun at different times of the day on an object? Document these changes and put them together into a flick book.
George Eliot’s novel *Middlemarch – A Study of Provincial Life* was published 150 years ago. Its action takes place some 40 years earlier between September 1829 and May 1832. At that time, George Eliot was aged 10-13 and living near Coventry. In the novel, she describes the changes that would have been discussed when she was a child: the coming of the railway and the new inhabitants it brings, the fear that the cholera epidemic might reach the area, the alterations needed in the political system to ensure that more people had a voice in society.

Above all, the novel looks at the lives of women and how their futures are constrained by their social and financial circumstances and how they try to break free and achieve their own happiness on their own terms.

Warwick Arts Centre has commissioned Dawinder Bansal to make a new work that explores key themes of this novel. The artist plans a celebration of the lives of the women of Coventry and the ways in which they have achieved independence.

Through a city-wide call out, Dawinder Bansal will ask 150 women to identify objects that symbolise their independence. It might be a bag of shopping from the first time they were living on their own and able to choose their own food. It might be a driving licence, an examination result, the key to a flat. It might be an object that commemorates something as big as the second world war where they found themselves developing new skills to help win battles. Or it might be a symbol of something as small as a chance encounter.

Some of the participants will work with the curators of the Mead Gallery to select the objects and develop ideas for their display. The exhibition affirms the ways in which Coventry women today have taken control of their lives and achieved independence. It is part of a larger series of related events that together explore the theme of Feelings of Freedom at Warwick Arts Centre during the year.

**Dawinder Bansal** is an award-winning British artist, producer and presenter who tells bold, compelling and entertaining stories through film, immersive art installations and theatre productions.

She unearths hidden stories to inspire and subtly provoke audiences to rethink people’s experiences: both what we have in common and what are our differences. Her work is informed by her British and Indian-Kenyan heritage and identity.

Dawinder Bansal is a fellow at the Royal Society of Arts, serves on the Diversity Board at ITV Central and is an Arts Advisor to the Jerwood Arts Foundation.
Personal Narratives

Dawinder Bansal looks for personal narratives to make works about collective experiences. Previous works include *A Festival of Making*, *Asian Women in Cars: The Road to Independence* and *We Found Love in the 80s*. She uses triggers including objects, images and music to encourage people to open up and tell their stories of change and empowerment.

DISCUSSION AND ACTIVITY

- What does independence mean to you? What objects might represent this independence?
- Some objects are evidence of independence. Some objects are symbolic of independence? Can you categorise your objects?
- Make a list of the objects in the exhibition that are evidence of independence. Make a list of the objects that are symbolic? Which do you find most moving?
  o Make a trophy that combines evidence and symbolism of a key moment of independence in your life.
Dawinder Bansal brings together multiple stories to make films that show how an individual moment or achievement can build together into a powerful movement that creates change.

**DISCUSSION AND ACTIVITY**

- How might you start to group stories of independence? What themes emerge? Are they different for different age groups?
- What do you think will be the main battles for independence for your generation?
- Why is independence important?
  - Make a banner that proclaims the particular independence you want.
Curating stories

At the time of writing this, we don't know what material we will collect and how we might display it. We know we will have 150 objects, a film by Dawinder Bansal and a soundscape by Martyn Ware.

As visual arts curators, we try to tell stories without words. We arrange works so that ideas found in one work lead you on to the next. We create spaces where you might slow down to look closely or stop to watch a film, and spaces where you need to move around to see a single large object or to look at a series of very small works. We want the viewer to be excited by what they see – sometimes we create particular spaces within the gallery or use lighting to create drama.

Above all, we try to weave throughout the gallery space, a central story which has a beginning, a middle and an end. Only when we are confident that the viewer can follow our visual clues, do we start to put in texts and labels. Like writing a novel, we want to show, not tell the viewer what is happening.

DISCUSSION AND ACTIVITY

- Walking through the exhibition, can you work out its structure. What are the different groups within the exhibition?
- Why do you think a particular work was chosen at the start? And why was a particular work chosen to be the last work in the exhibition? Is it what you would have chosen?
- Do you think there were enough texts and interpretation in the exhibition? Do you think there should have been less so that people can figure things out for themselves or more so that they understood more quickly what is going on?
- Working with your class, curate an exhibition of the class’ work. What narrative arc will you create. How will you group the works? What texts and interpretation do you need?
The University of Warwick Sculpture Park

The University of Warwick Sculpture Park features over 20 works spread across the entire campus of the university. Sculptures are found in quadrangles, outside buildings, in gardens and in fields and woodland.

We can arrange trails that focus on particular themes, materials or techniques or we can arrange to visit a diverse group of works. We recommend that tours take in no more than five works of art to give pupils time to explore the work, to make notes in sketchbooks and to move on to the next work.

We have concentrated a number of works around the Arts Centre but there are other works within walking distance in more natural areas.

At each work pupils explore:

- Observation – what details, elements, components and images they see.
- Techniques – how the work has been made?
- Ideas – what the work makes them think about.
- Site – why the work has been placed in this situation?

They are encouraged to make notes and drawings in their sketchbooks, to do quick sketches and to make more detailed drawings of particular elements or textures. For older groups, the use of digital cameras is discussed and pupils are encouraged to experiment with viewpoints and close-ups.

It is sometimes possible to expand the exploration of works and activities into a day event. Please contact us to discuss your plans further.

Laura Ford, Cat 1. Bronze

Joanne Risley, Pollen Bomb. Corten Steel
Richard Deacon, *Let's Not Be Stupid*. Stainless Steel and Powder Coated Mild Steel

Atsuo Okamoto, *Forest Planet*. Basalt

John Isherwood, *Song V*. Black Granite

Jake and Dinos Chapman, *The Good and the Bad*. Corten Steel
Stefan Knapp, **Needle of Knowledge**. Enamel on Steel, Stainless Steel.

Peter Randall Page, **Dark at Heart**. Bardillio Marble

Tom Waugh, **Big Takeaway**. Doulting Stone
The University of Warwick started collecting contemporary art by younger artists in 1965. Today the Art Collection numbers over 1000 works on open display in the public spaces of the campus. We have curated over 10 different groups of works that connect to examination themes. Two are below. You can see the other themes, together with further resources including information about all the artists in the Art Collection on our website: https://warwick.ac.uk/services/art/

Works that connect to examination themes:

IDENTITY

**Self Portrait in Best Dress** (1979) and **Here I Am** (1992-98) by Diane Ibbotson

These paintings were made nearly twenty years apart by the same artist. They show the reflection of the artist, looking in a mirror. The artist explores the illusion of space in painting. In effect, the viewer is standing where the artist must be to see her reflection, but the space behind us is not that in the painting.

**Anna Alexeevna, Kich-Godorok** by Olya Ivanova

In her portraits of the inhabitants of Kich Gorodok, Olya Ivanova aimed to depict them in the same formal style as the professional village photographers who were invited to take pictures of weddings, funerals, children and feasts from the beginning of the 20th century.

There are few men in this town. Many have left to find work elsewhere, but the dominance of women also betrays the high mortality rate of Russian men.
Bridge by Hurvin Anderson

Although he now lives in London, many of Hurvin Anderson’s paintings feature images of Handsworth in Birmingham where he was born. This is a painting of the bridge over the railway line in Handsworth Park. Anderson uses different thicknesses of paint to create an almost abstract scene. The rich vegetation echoes the Caribbean landscape that is also familiar to Anderson from his childhood. This painting is a bridge between his two experiences.

Scenes from the Passion: The Swing by George Shaw

For this and other works in the ‘Scenes of the Passion’ series, Shaw walked within a half-mile radius of his childhood home in Tile Hill, Coventry taking hundreds of photographs. Of these photographs he selected 1 from around every 36 to transform into a painting. Using Humbrol enamel paint, usually used for painting model kits, he painstakingly builds up the image layer by layer. The images of the places he frequented as a child together with the use of Humbrol enamel paint evokes childhood memories in Shaw.

‘Those places, trees and houses and things I was living with as a kid, they were mute witnesses to my early sentiments.’
Bhapa Closed His Heart. It Was Over by Zarina Bhimji.

In 1972 President Amin of Uganda orders all Asians in the country to leave within 90 days. Zarina Bhimji’s family came to the UK. This is an image by Zarina Bhimji of Entebbe Airport in Uganda, taken some 30 years later. The airport is no longer used for commercial flights. The title of the work refers to Bhimji’s father and his decision to leave Uganda, thus closing a chapter of the family history. By returning to Uganda, Bhimji has reopened it.

Klairat Brown-Dunn Kisses Galileo by Melanie Manchot

Melanie Manchot explores notions of intimacy and gesture as a currency of exchange. This photograph is from a series, The L.A. Pictures, which records the moment of a kiss between partners. The nearest participant has his or her back to the camera so that the couple merge optically to become a single figure. Manchot asked them to write down the name of the person whom they would most like to kiss and the caption below each photograph indicates the choice of one of the partners. This introduces an element of fantasy and imagination beyond the intimate gesture witnessed by the viewer.
Works that connect to examination themes: COLOUR AND LIGHT

1:3:66 by John Hoyland

Hoyland's paintings exhibit a self-sufficient investigation of the formal properties of colour, shape and scale. A hallmark trait of Hoyland's 1960s artwork is the use of semi-rectangular shapes embedded within broad canvases steeped in colour.

Against Nature by David Batchelor

As well as taking delight in the obvious appeal of brightly illuminated colour, Batchelor uses found lightboxes from city skips to question how colour is used and perceived in contemporary urban society and how we respond to it.
Orange and Lemon with White and Four Vermilions by Patrick Heron (centre)

Patrick Heron uses a limited palette of colours and simple geometric shapes to break up the field of the canvas.

Red All Over by Terry Frost

Terry Frost is renowned for his imaginative use of colour in paint, print and collage. His collaged and painted semi-circular shapes appear to float, boat like, on a field of colour. Frost once said, 'I love colour for itself'.

Desert Night Sky II by Zarah Hussain

The geometry of the circle is a fundamental element in Islamic art. Intricate geometric patterning in the architecture and structural detailing of Islamic and Sufi mosques is designed to encourage feelings of centredness and tranquillity. In this painting, inspired by the night sky, geometric divisions of the circle, combined with sumptuous colouring, become stars.
Everything by Ian Davenport

Ian Davenport poured hundreds of different colours down this three-storey wall in fine ribbons of colour. His paintings have consistently addressed ideas about colour and the way the eye perceives it. His work combines carefully devised systems, such as the effect of one colour on another and elements of chance such as the route taken by poured paint.

Shoreline by Susan Derges

Susan Derges uses ‘camera-less’ techniques and places light sensitive paper, supported in aluminium slides, on the shoreline at night and exposes it to a microsecond of flashlight when a wave passes across it. Ambient light affects the colour of the images which ranges from blue at full moon to green at new moon.

Son, March 12th 1993 by Garry Fabian Miller

Garry Fabian Miller makes works by exposing light sensitive photographic paper to various natural phenomena. Son is a pun on the name of the planet, but it also suggests the cell that is the basis of human life as well as the central tenet of Christian belief.
Classroom 2 by Nancy Davenport.

Classroom #2 shows a deserted lecture room where an ambiguous arrangement of furniture seems at odds with its purpose. Light bursts through the window on this bleak scene.

Untitled by Glenn Ligon

This work is part of a series by Glenn Ligon of “black neon” works. He applies black paint to the front rather than the back of neon tubing so that the light is reflected onto the wall behind, intensifying the message with a halo of brightness.
General Information for School Visits

University of Warwick
The University of Warwick is on the southern boundary of the city of Coventry. One of the UK’s top research universities, it has around 35,000 staff and students. Its population is therefore larger than that of the town of Warwick.

Campus
While on visits, children should only leave Warwick Arts Centre under the strict supervision of their teacher. They should be made aware beforehand of the busy nature of the site including its main road, which is well used by cycles, cars, University vehicles and buses. Please see below regarding arriving and departing by coach. We have a medical centre on campus with trained medical staff a phone call away. Warwick University and the Arts Centre have pools of first aiders.

Risk Assessments
A risk assessment is available from the Creative Learning Team to support your visit. Please contact us if this would be helpful.

Warwick Arts Centre Foyers
Warwick Arts Centre has a large foyer area with a café bar, shops, bars and large open spaces where normal general hazards apply. The foyers are well used by university students, staff and customers at all times. Children should be briefed before their visit about staying safe in this environment.

Advice should include:
• No running
• Attention to be paid to automatic door operation in terms of the direction in which they open and the possibility of trapping fingers.
• No unsupervised use of the lift.
• No unsupervised visits to retail outlets (unless students are required to buy their own lunch)
• Take care around balustrades – no leaning over.
• Take care walking up and down steps – no running, keep to one side, hold banister if necessary.
• No talking to anyone who is not part of their party or a member of Warwick Arts Centre staff whom they know.

Mead Gallery
Most of the works on show in the Mead Gallery will have been borrowed from private individuals or public institutions. We are obliged to return them in the same condition as they arrive. We are also aware that some may have electrical components, sharp edges or heavy components that could cause injury.

We ask that all visitors follow these guidelines:
• No running – to ensure you do not overbalance or fall against other visitors, works or display furniture.
• No touching – to ensure works are not harmed by natural oils in the hand or undue pressure that causes them to dent or break.
• No leaning against walls or plinths – the plinths may be knocked over; there may be works of art close to where you lean.
• Restricted photography – all works are protected by copyright until the artist has been dead for 70 years. We will have negotiated copyright permission for schools’ use but there may be restrictions. Please ask in advance which works you may photograph. In general, flash photography is not permitted – some works may degrade in bright light.
• No eating or drinking – accidentally spilled food and drink may contain colourants and oils that damage works of art.
Information for School Groups

Arriving by coach or minibus
The school must notify the Creative Learning Team if they are planning to use minibuses or coaches. This information is passed to our Front of House team who will make arrangements with Campus Security. It is therefore not possible to arrange this on the day of the visit. Please give us as much notice as possible.

Depending on the number and ages of the participants, Campus Security will advise whether drivers and teachers should drop off at the Bus Exchange, adjacent to Warwick Arts Centre or on the hard standing at the front of Warwick Arts Centre. Drop off and parking information can then be sent to schools and/or coach companies. Groups will be met and directed to the Arts Centre entrance where stewards will guide you to where you need to be.

Evening
When minibuses or coaches are expected for evening events, the Front of House team will make arrangements with Campus Security. These will depend on the amount of activity taking place campus-wide on that evening, the size and number of minibuses/ coaches expected and whether any group has particular access needs that must be met. Drop off and parking information can then be sent to schools and/or coach companies.

Parking for minibuses/coaches
Please note that coaches and minibuses may not be able to stay at the drop off point for the duration of their visit. On arrival, drivers will be advised by Security of a safe place on campus to park-up. They can then return to the drop off point to collect school groups at the end of their visit.

Arriving by car
The University of Warwick has several car parks that are available to visitors. Please visit https://warwick.ac.uk/services/carparks/where for information about location and charges. The closest carparks to Warwick Arts Centre are Cryfield Village and the multi-purpose and short stay carparks in the centre of campus.

Lunch arrangements
Please note that we cannot accommodate groups eating lunch in the busy foyers. If schools wish to stay for lunch, teachers should make arrangements with Creative Learning Team staff in advance to book a safe space.
Contact Us:
We’d love to hear from you and to share ideas and plans!

Warwick Arts Centre
University of Warwick
Coventry CV4 7AL

Creative Learning Team
Lynsey Cullen
Creative Learning Co-ordinator
l.cullen@warwick.ac.uk

Mead Gallery Team
Sarah Shalgosky, Curator
S.H.Shalgosky@warwick.ac.uk

Group Sales Co-ordinator (Mon – Wed 10 am – 4pm)
Amanda Glanville
a.m.glanville@warwick.ac.uk

Mead Gallery
Subodh Gupta: From Far Away, Uncle Moon Calls
2016