Teacher's resource pack for Primary Schools

mead gallery sculpture trail

THE UNIVERSITY OF WARWICK
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In the 1960s, the creation of brand new campus universities allowed architects to imagine a perfect environment for the development and transfer of knowledge. The University of Warwick’s first architect, Eugene Rosenberg, felt that art, design and architecture could fuse together to create a place saturated with ideas.

Paintings, prints and sculptures were bought from young, contemporary artists and placed in public spaces where staff, students and visitors could encounter them. This approach has continued throughout the history of The University of Warwick and today, there are almost 800 works of art on show.

The large sculptures were grouped together in a Sculpture Trail in 1994 to provide a permanent, outdoor exhibition. Very quickly, local schools realised that this was a resource that allowed their students to develop ideas about sculpture, to compare the work of some of the UK’s leading artists and to stimulate ideas for their own work. Over ten years later, thousands of children have visited the University and followed the sculpture trail, discussing the work with local artists, teachers and our students, many of whom have been inspired to become teachers themselves.

This Teachers’ Resource Pack has been written by Mel Lloyd-Smith who has brought years of pedagogical experience and an unbounded enthusiasm and knowledge of art to the project. Elena Holtham, former Gallery Assistant at the Mead, undertook essential research and drafting in the early stages. A number of other colleagues and trail leaders assisted in its development, including Nicky Cure, Liz Dooley, Bryn Jones, Carly Rossiter and Chloe Shipman.

The Resource Pack is designed to help teachers develop ideas about how to approach and discuss sculptures. It can be used as a script, but we hope it is flexible enough for you to use it in the way that is most helpful to you. We feel that engagement with original works of art is important. It allows students to express their ideas and feelings and to encounter the ideas of other people. It helps them to develop an understanding of themselves and the world around them. It offers new ways of learning and builds confidence.

We hope that you will become regular visitors to our Sculpture Trail and that it inspires your school.

We look forward to your visit

Sarah Shalgosky
Curator, Mead Gallery
March 2006
learning aims

The Sculpture Trail will give children the opportunity to...

- develop an appreciation of three-dimensional art through observation and discussion
- express creativity and imagination
- recognise visual and tactile qualities
- learn about a range of materials and techniques used in the making of sculpture
- explore meanings and interpretation of art works
- develop a vocabulary relating to the description, understanding and appreciation of sculpture
- learn about the role of art in the enrichment of social environments
the sculpture trail and the national curriculum

It particularly relates to those Attainment Targets dealing with the exploration of ideas and the visual and tactile qualities of art works. It enables pupils to collect information about meaning and purpose as well as to develop an understanding of different materials and methods used in the production of three-dimensional art.

It can be used as a preparation for practical activities in the classroom or as further development of skills and understanding introduced through the Programmes of Study for Art and Design in Key Stages 1 and 2 (QCA September 2002). Specific National Curriculum objectives covered by the Sculpture Trail include:

- learning about basic elements – texture, colour, form, shape, space etc.
- recording from observation
- collecting visual and other information
- investigating a range of materials
- learning about the roles and purposes of artists
- gaining experience of art, craft and design in the locality
- identifying possible starting points for pupils’ own practical work

There are also opportunities for ICT applications by using the ‘Virtual Gallery’ – a web-site on which the entire range of sculptural works in the University art collection can be viewed and on which schools are able to publish their own exhibitions of art work produced in the classroom. http://vgallery.warwick.ac.uk

Teachers using the Quality and Curriculum Authority’s Unit 1C What is Sculpture? will find the Sculpture Trail a valuable source of activities and resources.

The Sculpture Trail offers teachers a number of ways to augment work on the National Curriculum for Art and Design
what is sculpture?

Before the children visit, it may be helpful to discuss the following topics with them...

**Definition**  Discuss ideas of what the term ‘sculpture’ can include: figures, animals, shapes and forms. Explain that it is a very wide range! How do sculptures differ from paintings? They have three dimensions.

**Materials**  Discuss materials used in sculpture such as clay, metal, plastic, wood and stone. What are the different qualities of these materials? Some are flexible, some can be moulded with your hands, and some can only be worked using tools. From some of them you cut away material, to others, you can easily add material.

**Scale**  Sculptures vary in scale. Some, like the Angel of the North are much larger than any human. Some, like Japanese netsuke, are very small.

**Techniques**  The skills and processes used in making sculpture may involve tools, the artist’s hands, the labour of others, machinery and industrial processes. Sculpture can be made by using tools to carve out a shape from a material, or it can be modelled by adding more material. It can even be made by using found objects and fixing them together to make a new form.

**Vocabulary**  Explore a vocabulary, appropriate to the age group, which allows the children to describe and discuss three-dimensional works. Consider such things as the names of different materials, textures and shapes.

Teachers may find the *What is Sculpture?* worksheets, available on www.accessart.org.uk helpful when first approaching the subject.
sculpture in the Warwick Art Collection

As soon as the University of Warwick was established in 1965, a collection of original works of art was begun with the aim of enhancing the surroundings of those who study and work here and providing a stimulus for thought, discussion and debate.

This collection has now grown to about eight hundred items, consisting of paintings, prints, sculpture and ceramics.

As with the paintings, the earliest sculptural acquisitions are from the 1960s and reflect the artistic methods and thoughts of that era. Later purchases signal the emergence of changing ideas, styles and methods of production. There are a few figurative works in the collection, such as Betty Rae’s *The Beginner*, but most are abstract, and located in carefully chosen outdoor locations. These form the main focus of the Sculpture Trail.

The works by Nechemia Azaz (*Op Mobile No 10*), William Pye (*Narcissus* and *Spring Sixty-Seven*) and Bernard Schöttlander (*3B Series 1*) echo aspects of avant-garde art in the 1960s when colour and space became paramount issues and many artists favoured non-traditional media and construction techniques. In subsequent decades, industrial methods and materials have also been widely employed, as in Liliane Lijn’s *White Koan*, Avtarjeet Dhanjal’s *Grown in the Field* and *Let’s Not Be Stupid* by Richard Deacon.

The collection also contains works produced through more traditional craft techniques, for example, the wooden reliefs by Keir Smith (from *Variations on a Braided Rope*) and the carved stone works by Peter Randall-Page (*Dark at Heart* and *Flayed Stone III*). Other acquisitions represent attempts by sculptors to exploit very different sources of material and ideas. The installation by Richard Wentworth, *The Warwick Dials* (Arts Centre) makes use of four specially adapted electric clocks, while Peter Freeman’s *Fire in the Heart* (Warwick Arts Centre) is a computer-controlled light work using fibre optics.

The Sculpture Trail offers a wide range of sculpture for pupils to experience; it provides a wealth of opportunity for observation, drawing, discussion, extending vocabulary and learning about the methods and materials used in the creation of three-dimensional art.
Schools that wish to visit the Sculpture Trail should book a slot with the Education Assistant at Warwick Arts Centre to ensure that they do not clash with another school. When making the booking, the teacher will identify the aims of the visit and the needs of the children and gallery staff will be briefed accordingly. The children will be conducted in small groups on a tour of selected works from the art collection. The school party will initially be met by Mead Gallery staff in the Arts Centre on the first floor landing outside the Gallery. The optimum size of a party is in the region of 45 to 50 pupils. They should already be divided into smaller groups of about ten, each to be accompanied by a teacher or other approved helper.

This resource pack is designed to enable the leader of each group to guide children around the Trail and initiate discussion at each piece of sculpture. The Mead Gallery can provide a guide to take each group to appropriate locations on campus. It may not be possible for the school to provide sufficient leaders for each of the smaller groups, in which case the Gallery will provide extra ones (who will act as guides as well as leaders). These are drawn from gallery staff, selected students, local artists or other volunteers all of whom have been trained in the Sculpture Trail and are CRB checked.

The Trail lasts for about two hours which will usually give time to look at five or six works, each group starting at a different sculpture and following another around the Trail. This allows roughly fifteen minutes for each work and five minutes to move to the next one. Leaders need to be aware that another group is following behind and, as far as possible, avoid clashes.

The introductory session for the whole party is held at the Gallery and conducted by a member of the Gallery team, as is the concluding round-up session.

Schools should supply their own clipboards and drawing materials. The provision of sketchbooks is helpful since it allows the children to document ideas sequentially and to refer back to their interpretations of the original sculptures that inspired them.

As the children will be walking to different parts of the central campus, they need to be reminded that the University of Warwick is a big place with busy traffic. They must stay in their groups and take care when crossing roads; ask the children to hold hands and designate one adult in each group to make sure they all cross safely. A site map showing the locations of the sculptures is included in the pack.
looking at works of art

These notes are based on an approach to art education for young children which was developed for the Mead Gallery Colour Trail, published in 2003.

This resource pack provides a format through which children can be assisted in approaching, investigating and responding to a work of art. The four elements in this process also embrace the learning aims and the main objectives specified in the National Curriculum recommendations.

**Observation** Encourage the children to examine works carefully and verbalise their reactions, finding the vocabulary to describe what they see in terms of size, shape, texture and colour.

**Interpretation** Discuss possible ideas, meanings and references contained in the work. Ask the children to tell you of what it reminds them; what ideas or feelings it evokes. How are these conveyed? Does the title of the work help to understand it? What alternative titles might be suggested?

**Techniques** Consider the materials and working methods used by the artist to give form to their ideas. What equipment would have been needed? What signs are there of the tools and techniques used? Would the artist have made the work himself or herself? Would help have been needed or might it have been made completely by others? How would the artist have planned the work before construction began? Would they have used drawings and/or models (maquettes)? What might these models be made from and why? How would the artist test different arrangements of individual pieces?

**Environment** Look at the setting for the work and consider why it was placed there. What does it contribute to the environment? How might people who work nearby regard it? Where else might this sculpture look good?

The notes on individual works (pages 9-17) are organised according to this four-part structure. They offer suggestions about the sort of information, enquiry and discourse that will help promote the stated learning aims. Group leaders can adapt and extend these guidelines as they think fit, interpreting them in a way that best accords with the age, needs and prior experience of particular groups of children. Leaders should provide appropriate prompts and reinforcement, modifying language accordingly.

As different groups will visit the sculpture sites in a different order, the discussion of one piece will to some extent be influenced by what has gone before. Opportunities should be taken to explore comparisons or contrasts with work previously discussed.
What is sculpture?

- The children will be asked to say what sort of art work they do in school, such as – drawing, painting, printmaking, pottery and model-making. The aim will be to draw out the distinction between two-dimensional and three-dimensional work.
- They will be invited to describe any three-dimensional work they have made. Responses will be discussed to highlight key features such as materials used, subject matter, scale, how and where it was displayed.
- The children will be asked for examples of sculptures they have seen or know about. If necessary, prompts will be given for well-known and/or local examples such as The Angel of the North, the Whittle Arches in Millennium Place in Coventry.

Materials and Methods Used by Sculptors

- Further questions will be raised about materials sculptors might use such as wood, stone, metal, plastic, found objects.
- The children will be asked to consider the relative advantages and disadvantages. For example, clay is easier to work than stone, special equipment and additional help may be needed for metal sculpture, some materials are particularly suitable for outdoor conditions.
- Other factors will be discussed, especially the beauty of the materials themselves – the colour and sheen of polished wood, the patina of bronze, the varied textures of stone, the shimmering surface of stainless steel.

The Sculpture Trail Experience

- It will be explained that pupils will visit a number of sculptures during which they will be encouraged to talk about what they see, think about how the works were made and look for ideas to use in their own art work at school.
- They will also be asked to think about why the artists made each of these sculptures and to decide whether they like them or not.
- It will be explained that they will be able to make sketches to record what they see and to use in follow-up work in the classroom.
notes on individual works
Background
Bernard Schöttlander was born in Germany but moved to Britain in 1939 as an asylum seeker. During the war he worked as a welder and plater – a skilled metalworker who could join metal together (weld) and cover materials and articles with a thin layer of metal (plate). He attended evening classes in sculpture at Leeds School of Art, later transferring to the Central School of Arts and Crafts where he studied industrial design between 1949 and 1951. He became a full-time sculptor in 1963. His sculptures are usually made of metal and derive from geometric shapes.

Observation
- What are the first things you notice about this work?
  Colour – bright, primary colour.
  Texture – smooth, hard.
  It’s a group of forms not a single one.
  Discuss the forms.
- How many separate forms are there? Forms are different heights (tallest section is 2.6 metres high).
  Discuss heights in relation to children’s heights.
- What shapes has the artist used? (Circles, cylinders, rectangles, squares, cuboids).
- What happens to the work as you move round it?
  The shapes and the spaces between them change.

Interpretation
- What does it make you think of?
  Typically, children suggest items of playground equipment. Why does it remind them of this? The bright primary colour and the mathematical shapes often evoke responses to do with children and play. However, it is a purely abstract work so does not represent an actual object – refer to the title.
- Do you like this sculpture? Why?

Techniques
- What is it made of?
  Painted steel.
- Are the sections solid or hollow?
- How do you think it was made?
  Flat pieces of steel shaped, then welded together and painted.
- Can you see the welds?

Environment
- If you were making a sculpture from these shapes, how would you arrange them for this area?
- Would you choose one bold colour for the sculpture or different colours for each shape or patterns?
- Why do you think the piece was chosen for this site?
  To provide a splash of colour among a group of fairly plain buildings.
Background

Richard Deacon was born in Bangor, Wales but, while he was still at primary school, his family went to live in Sri Lanka for three years. He studied at St Martin’s School of Art in London which aimed to give a very broad approach to sculpture. Deacon’s early work was performance based but writing and drawing gradually became integrated into his practice as well as making sculptures.

Observation

- What are the first things you notice about this work? Scale – in units of children, how long is it? Twenty standing in a row? And how high? Five children standing on top of each other? Colours – black and silver (painted steel and unpainted mild steel). Texture – black is powder coated paint which feels like velvet, unpainted steel is smooth and hard.
- What happens to the work as you move round it? The shapes and the spaces between them change quite dramatically. When you look at the view framed by one shape, the other shape becomes a thin line. And when you move to look through the second shape, the first becomes a thin line.

Interpretation

The whole sculpture is like a large drawing in space.
- Can you follow the lines of the sculpture as though you were drawing with your fingers?
- What materials would you use to make a drawing like this? Charcoal, thick black paint, silver gel pen, pencil? Would you need a ruler?
- What does it make you think of? Why?
- The artist gave this sculpture a title that asks people to make up their own minds about it. What would you call it?

Techniques

- If you were asked to make a drawing in space, how would you start?
- Is this sculpture made in one piece or is it made in sections? How do you know? Sections are clearly bolted together.
- Would the artist have needed help to make this work? It is a very big sculpture made in a factory using industrial processes. (Compare this with carving as a technique).

Environment

- This sculpture was commissioned by the University. Why do you think this site was chosen for it? It occupies a prominent position and frames views.
Background

Avtarjeet Dhanjal was born in Punjab, India and trained as a sign-writer before attending the Government College of Arts, Chandigarh where he specialised in sculpture and clay modelling. He came to London to study at St Martin's School of Art from 1974-75. His early work used aluminium – a silvery-white metal which is light, non-toxic, easily manipulated, machined and cast. Dhanjal's work explores the tensions between nature and technology and mixes natural forms with manufacturing techniques. He now lives and works in Shropshire.

Observation

• What is the most noticeable thing about this sculpture?
  It consists of five separate pieces in the shape of coils.

• How tall is the largest piece?
  4 metres.

• How tall is the smallest one?
  2 metres.

  If possible ask five children of different heights to stand in the same arrangement and make comparisons of heights between different pieces and children.

• What happens when you gently push these pieces?
  They move back and forth, just as the nearby trees move in the wind. The artist wanted movement to be part of this work.

Interpretation

• What does this work make you think of?
  Spirals – curls, pasta, snakes, beans or sweet peas winding up a bamboo pole.

Techniques

• What do you think it is made of?
  A pale, light metal called aluminium – same as drinks cans but much thicker.

• Can you see how each piece was constructed?
  Small sections cast in moulds then welded together.

• If you wanted to make a sculpture at school using similar coil forms, what materials could you use?
  Thin card, plastic, pipe cleaners.

• How would you decide on the arrangement of these shapes?

Environment

• Where else would this sculpture look good? Why?

• What sculpture would you design for this area?
Background
Peter Randall-Page was born in Essex and studied at Bath Academy of Art (1973-77). In 1979 he was involved in the conservation of thirteenth-century sculpture at Wells Cathedral in Somerset. The following year he won a fellowship to study marble carving in Italy. He now lives and works in Devon. His large stone carvings can be seen in many public places.

Of this piece he wrote: ‘I have tried to make a sculptural equivalent of an emotional state – the dark knotted centre, the consciousness of being alone.’

Observation
- What is this sculpture made from?
  A type of stone or rock called marble.
- Move around the sculpture, what does the shape remind you of?
  A person, knot, worm etc.
- What signs tell you that this shape has been carved?
  Chisel marks – demonstrate how to hold a mallet and chisel.

Interpretation
- Try curling your body into the shape of Dark at Heart. How do you feel in this position?
  Sad, lonely etc.
- Marble is usually very smooth, why do you think the artist has left it unpolished?
  To fit in with natural surroundings. To add to the feeling of dull sadness.

Techniques
- How did Peter Randall-Page decide exactly what the sculpture would look like?
  Initial drawings of natural objects – seed pods, shells, fossils.
- Do you think he carved the whole thing himself or did he have helpers?
  Peter Randall Page organises his studio and workshop exactly as Italian sculptors would have done six hundred years ago. The less experienced apprentices chip off the excess stone, his foreman roughs out the shape and then Peter carves the final form.
- Stroke the sculpture, what does it feel like?
  Rough, bumpy etc.

Environment
- Where else in this space would you put the sculpture?
  Why?
- If you were asked to make a sculpture about an emotion, which one would you choose? Why?
Background

Keir Smith is best known for his publicly sited work. He was artist in residence at Grizedale Forest, Cumbria in 1979 and made The Iron Road 1986 for the Forest of Dean where carved wooden railway sleepers lie in the place of a disused track, bearing references to former lives and times particular to the forest. Drawing is an important part of his practice. He spends long periods of time making drawings to develop ideas. He then makes working drawings for his sculptures.

Observation

- What is this sculpture made from?
  Wood. Railway sleepers from London Underground. You can see the bolt holes for the rails.
- What forms do you see?
  Metal rope (hawser), funnel of a big boat (smoke is rendered as a hard shape), a fire (again smoke is rendered as a hard shape), a big rope.
- What signs tell you that this shape has been carved?
  Chisel marks – demonstrate how to hold a mallet and chisel.

Interpretation

- Where might you see these forms?
  The metal rope, the funnel and the big rope are all things that you might see in the docks. The smoke from the fire is billowing and must therefore be outside rather than in a grate.

The artist has taken single items that he remembers seeing during his childhood alongside a busy river in Kent. The area has changed now and big ships no longer go up and down the river, neither are farmers allowed to burn their fields at the end of summer to get rid of all the diseases in the stubble.

- What single items might you choose to represent your childhood?
- Each of the signs is different. They look rather like the frames of a picture story in a comic. Can you think of a story that they might be telling?

Techniques

- How did Keir Smith decide exactly what the sculpture would look like?
  Initial drawings of the objects that he chose.
- Do you think he carved the whole thing himself or did he have helpers?
  He carved the whole thing himself.
- What size chisels did he use?
  Look at the gouge marks. Some are very wide, others are like tiny scratches.

Environment

- Why do you think this sculpture was placed here?
  To liven up a boring wall.
- It is under a roof. Why might this be a good idea?
  To protect the wood from the weather.
Background
Nechemia Azaz was born in Berlin and grew up in Palestine. In 1946, he became an apprentice to a stonemason in Bologna and trained as a sculptor and a stained glass maker in Amsterdam the following year. With this training, he founded and managed a pottery school and art ceramic factory in 1956. He has worked on many major architectural commissions across the world. A wide range of materials have been used in his practice such as concrete, wood, glass, copper, aluminium and bronze.

Observation
• What material do you think this has been made from?
  Painted aluminium tubing – like school table legs.
• Being made of aluminium, do you think this sculpture is heavy or light?
• What colours can you see?
  Red, Orange, Yellow, Green, Blue, Violet and Black
• When can you see the black areas?
  Point out it is only at a certain time. The distribution of colours gives an optical effect. They are hidden by the structures of the sculpture and only appear at certain times.
• How many times does it turn in one minute?
  Six times.

Interpretation
• Of what does the shape remind you? Why?
• Who decided what colours to paint the sculpture and which colours would be next to each other?
  The artist, Nechemia Azaz.
• Why do you think he did this?

Techniques
• Look at the mobile. How is the metal tubing held together?
  A ‘J’ shaped metal rod though the middle.
• Can you see anything that makes you think this?
  The nut that anchors the metal rod.
• How do you think the sculpture is moving?
  Electric motor in the ceiling.
• What is a moving sculpture called?
  A mobile. Mobile is a noun derived from the adjective mobile which means ‘capable of moving’. A mobile phone is, technically, only capable of moving because someone is carrying it. A mobile is the name we give to suspended sculpture that is capable of movement. Children may remember having a mobile in their bedrooms.

Environment
• Why put a moving, colourful sculpture in the Arts Centre?
  Discuss the emotions such a work inspires – excitement, happiness, anticipation.
• Why are these feelings appropriate to an Arts Centre?
Background

William Pye spent a lot of time as a child in the Surrey countryside. He was fascinated by natural forms and combines these shapes with geometry in his work. His preferred materials in the 1960s were metal and stone, used to create abstract shapes. Pye has always been interested in the qualities of water and is well known for his sculptures involving water. In recent years, he has undertaken many major commissions. Some of the main themes that are explored through Pye’s work are reflection, the use of light, movement and the organic world.

Observation

- Tell me what you see?
  Two squares one on the grass, one in the sky, linked by a wavy line.

- What material is it made from?
  A shiny, metal tube.

- How tall is it?
  It is about two children high or use exact measurements.

Interpretation

- Do you know what a narcissus is and/or who Narcissus was?
  In the Greek myths, Narcissus was a handsome boy. One day he sat down by a pool and, for the first time saw his reflection. It was so beautiful that he fell in love with his reflection and refused to leave. Eventually he died and the gods turned his body into a lovely white flower in his memory.

- Why do you think the artist called this sculpture Narcissus?
  It reflects the surroundings. It reflects itself: the square base is a reflection of the square top. It looks a bit like a plant with roots at the bottom and a flower at the top.

- What would you call this sculpture?

- If you wanted to make a sculpture about Narcissus, what would it look like?

Techniques

- How do you think the artist planned this sculpture?
  Made a drawing? Made a model?

- Do you think the artist needed any helpers?

Environment

- The Curator of the University has placed this sculpture in a walled garden near some trees. Why do you think she did this?
  Because the work is a bit like a big flower or small tree and it reflects the rest of the enclosed garden.

- Where else might it look good? Why?
8 slab and bar relief

Artist: Geoffrey Clarke

Born: 1924

Artwork created: 1964

Materials: Cast aluminium

Dimensions: 2.9m x 2.6m

Acquired: Gift to the University from National Westminster Bank, 1992

Background

Geoffrey Clarke was in the RAF in the Second World War. He then trained as an artist and became Head of Light Transmission and Projection Department at the Royal College of Art from 1968 to 1973. He was commissioned to make work for the new Coventry cathedral: three stained glass windows for the nave, two altar crosses (including the one for the high altar), a large crown of thorns to be suspended over a third altar and a Flying Cross for the roof, put in place by helicopter in April 1962. He has a foundry in a barn near his home in Suffolk where he casts all his sculptures.

Observation

Although this is a three-dimensional piece of work, we cannot see all round it – this type of sculpture is called a relief and is designed to be mounted on a wall.

• What is the surface like?
  Matt grey – this focuses attention on the intricate surface texture.

• What shapes does the work consist of?

Interpretation

• Of what do the textures of the main section remind you?
  Patterns in sand, a bird’s eye view of a landscape, weathered material – sense of the way time affects nature.

• Does the section on the left remind you of anything?
  A Chinese character, a ladder, the steel structure of a building?

• Describe the work in terms of contrasts
  Natural, organic forms contrast with straight lines of ladder, rough textures contrast with smoothness of ladder, scale of textures is minute – scale of ladder is huge, sense of weathering is at odds with the material from which the work is made, bird’s eye view at variance with perpendicular ladder form. You could draw the ladder form in outline but the textured surface demands a different kind of drawing, maybe even rubbing.

Techniques

• What do you think it is made of?

• How do you think it was made?
  Geoffrey Clarke pioneered the development of an aluminium-casting process which not only allows him to make particularly large work but also makes the surface look as if it has been directly carved somehow. He sculpts the effects he wants to create using large pieces of polystyrene and then packs the casting-sand around them; molten metal is poured directly onto the polystyrene, causing the material to vaporise but preserving the texture of the sculpted surface as imprinted on the sand.

• Do you think the structure on the left was cast at the same time?
  It was made separately and attached afterwards.

• Which section do you think took the longest to make?
  Why?

Environment

• Why do you think the sculpture was put here?
  To add interest to a plain wall.

• Where else do you think this sculpture would look good?
The class briefly comes together to share their experiences and feelings about what they have seen.

Questions include:

- What materials did the artists use? Which did you think was most effective? Why?
- Why do we have sculptures?
- What sort of sculptures could you make at school?
- Which sculpture did you like best? Why?
appendix a
other artists

The University of Warwick Art Collection
http://vgallery.warwick.ac.uk
There are about thirty other sculptures in the Warwick Art Collection which are not included in this trail. These can be viewed in the Virtual Gallery, an on-line resource fro the University of Warwick Art Collection, funded by the Arts and Humanities Research Council. You may also use the site to curate your own exhibitions and to share ideas and experiences of the trail.

Contemporary artists who make sculpture

Today, artists may use a variety of media to realise their ideas. They may use sculpture, video, photography, performance, or a combination of some or all of these. We now identify people as artists rather than as sculptors. You may want to consider some key artists from the past such as Michelangelo, Rodin, Henry Moore or Barbara Hepworth. You may also want to address non-western sculpture and the website of the Sainsbury Centre at the University of East Anglia is a useful resource: www.scva.org.uk/collections

On-line resources that give a broad survey of artists making sculpture today include:

The Cass Sculpture Foundation
www.sculpture.org.uk
Wilfred and Jeanette Cass have created a beautiful sculpture park in the Sussex downs. They commission major works from young artists and show exhibitions and work by established artists. Their website is a comprehensive directory of artists making sculpture today.

The New Art Centre Sculpture Park and Gallery
http://www.sculpture.uk.com
The New Art Centre is a commercial gallery dedicated to sculpture. It is housed at Roche Court near Salisbury and has an Artists’ House where leading figures go to make work for a period of time. Their website contains images and information about the work of most major British artists.

Many artists who make sculpture have their own websites. Here are links to those featured in our trail.

www.richarddeacon.net
www.peterrandall-page.com
www.a2z.uk.com/sculptor/nh_azaz
www.lilianetijn.com
www.williampye.com/

Exhibition catalogues, various textbooks and websites of major collections all contain information about key contemporary artists who make sculptures. Look out for:

Andy Goldsworthy (born Cheshire, 1956)
Andy Goldsworthy makes sculptures from found natural materials and nothing else. Created in situ, the only permanent records of them are photographs.

Shirazeh Houshiary (born Iran, 1955)
Shirazeh Houshiary’s work has its foundation in Islamic culture and the quest for self-knowledge. She works in a wide range of materials from metals to mud and straw. Her abstract forms often reference the four elements and suggest an idea of energy.

Anish Kapoor (born Mumbai, 1954)
Anish Kapoor makes sculpture from simple, curved forms. His early works are covered with bright powder pigments while his more recent works are carved from stone and contain dark voids.

Hew Locke (born Edinburgh, 1956)
Hew Locke’s interests include the royal family, empire, and cultural stereotyping. Many of his works are made from toys and plastic objects bought cheaply in his local shops.

Marc Quinn (born London, 1964)
Marc Quinn is best known for a self portrait head that he made from his own frozen blood and for his portrait of Alison Lapper Pregnant which occupied the fourth plinth in Trafalgar Square in 2005-06. His work addresses ideas about the body, beauty and its relationship to self.

Tomoko Takahashi (born Tokyo, 1966)
Tomoko Takahashi makes installations from objects found or borrowed from her surroundings. She arranges them, rather like a garden, creating forms, colours, visual puns and portraits of a place or activity.

Rachel Whiteread (born London, 1963)
Rachel Whiteread employs traditional casting methods to make spaces tangible. Her work includes a cast of a space under a bed and of a house near Mile End in London.
Appendix B
Glossary of Terms

Abstract art
Art that does not try to show how things appear in the real world. In abstract art, artists use shapes, colours and textures to express their ideas.

Aluminium
A silvery-white metal which is light, non-toxic, easily manipulated, machined and cast.

Bardiglio
An Italian marble, largely found near Carrara and Corsica. It is usually dark grey or dark blue and veined.

Casting
Casting is a process that involves pouring liquid material such as molten metal, clay, wax, or plaster into a mould. When the liquid hardens, the mould is removed, leaving a form in the shape of the mould.

Chisel
A chisel is a tool for cutting or carving wood, stone or metal. It is usually made of steel and has a sharpened end which might be straight, curved or V shaped. It is used by guiding the sharp end across the material and hitting the other end of the chisel with a hammer or mallet to cut material away.

Chromium
Chromium is a naturally occurring element found in rocks, soils, animals and plants. It has a high melting point and can be polished to mirror-like brightness.

Gauge
Gauge is a unit of thickness. 16 gauge steel is steel that is 1.51892 cm thick.

Jarrah
Jarrah is the aboriginal name for eucalyptus marginata, one of the most common types of eucalyptus trees of south-western Australia. Its timber looks like mahogany and it was once called Swan River Mahogany after the river system that runs through Perth, Western Australia.

Marble
Marble is a metamorphic rock. It derives from limestone or dolomite and is often coloured by impurities.

Powder coating
This is sometimes called ‘paint without a solvent’ – in other words, it is like powder paint. It is made from very fine particles of resin that are applied using a spray gun. The resin and the gun are electrostatically charged so the spray sticks to the metal as if it was a magnet. It is then baked into a hard, durable film.

Relief
A relief is where shapes are carved or modelled so that they stand out from their flat background but remain connected to it.

Steel
Steel is a metal alloy, a mixture of iron with carbon. Carbon makes the iron harder and stronger but, ultimately it can also become more brittle. Mild steel has a low carbon content and the metal is more malleable. Stainless steel contains chromium and nickel which makes it resistant to rust.

Welding
Welding is the joining together of metals by heating them until they are slightly molten and then hammering them together so that the two pieces fuse. Sometimes, a third metal may be used as the molten filler between the different parts.
The following suggestions are for use in the classroom. Their aim is to consolidate the learning undertaken at the Mead Gallery

1. Themes
You might want to discuss one or two of the sculptures to provide a theme for the children’s own work:
- Play (Bernard Schöttlander)
- Drawing and space (Richard Deacon)
- Growth (Avtarjeet Dhanjal)
- Feelings (Peter Randall-Page)
- The past/story telling (Keir Smith)
- Waiting and excitement (Nechemia Azaz)
- Contrasts (Geoffrey Clarke)
- Story telling (William Pye)

2. Sculptures with feelings
Identify words that describe different emotions: bored, miserable, contented, cheerful, ecstatic etc. Now make a sculpture that expresses this emotion. Can the class teacher guess which emotion you have chosen to describe?

3. Sculptures for different places
Imagine the school is going to commission some sculptures for the playground, the library, the head teacher’s office and the hall. What things do you need to consider before you make the sculpture? Size, materials, space, mood? Make one of the sculptures (and site it there if possible).

4. Working from nature
Several of the artists whose work you saw on the trail used nature as a starting point for their work – fossils, climbing plants, flowers etc. Study some fruit, flowers and stones, perhaps under a microscope, perhaps cutting them open. Make drawings and use these drawings as a basis for your sculpture.

5. Arrangements
Two of the artists featured on the trail, make their work in several components and then arrange them. You might also want to look at the work of Andy Goldsworthy, Hew Locke and Tomoko Takahashi. Collect a range of materials and then turn them into a sculpture. This project can be undertaken by individuals or by the whole class working together on the playground.
appendix d
information for visitors

Access for people with disabilities.
All works of art on the trail are accessible by people who use wheelchairs although *Grown in the Field* will require a manoeuvre up a short, steep, grassed slope. All the sculptures may be touched.

Clothing
Coats and hats are advisable unless the weather is warm and fair. Some of the sculptures are on lawned areas that can be muddy in winter.

Health and Safety
The campus is a busy one. Please ensure that you have enough helpers for your groups and remind the children of the dangers of traffic.

Length of walk
The length of the walk around campus is approximately 700 metres.

Lunch
If necessary, rooms are available where children can eat their packed lunches. Let us know in advance if you want us to book one.

Parking
The Security Staff of the University will advise us where you may park on any one day. In general, coaches and minibuses may park briefly outside the Arts Centre to drop off and collect children before parking elsewhere. We will confirm the arrangements that are made for you. Please do not assume that arrangements will always be the same. Sometimes we have to accommodate many visitors in one day and parking will be arranged in different parts of campus to ensure everyone’s safety.

Photographs
Please ensure you have parents’ permission to take photographs.

Prior to the visit
Please divide the children into the size of groups arranged with gallery staff. The groups will usually number 10-15 children.

Recommended adult-pupil ratio
One parent/teacher with every five children.

Shops
We have shops on campus but we would strongly discourage children from going to the outlets, as they do not really cater for younger age groups.

Toilets
There are toilets in the Arts Centre and in the Rootes building.
appendix e
site plan

1. 3B series 1
2. Let's Not be Stupid
3. Grown in the Field
4. Dark at Heart
5. Variations on a Braided Rope
6. Op Mobile no 10
7. Narcissus
8. Slab and Bar Relief
For further information please contact:

Education Assistant
Mead Gallery
Warwick Arts Centre
The University of Warwick
Coventry CV4 7AL
Telephone: 024 7657 4786
Email: meadgallery@warwick.ac.uk

www.warwickartscentre.co.uk/mead