



Year 6 Leavers Days 2024

An art installation that we will create at the services



Introduction

A Vision for and from our Nations

Depending on where you get your stats, up to 70% of people in the UK wear glasses or contact lenses. I don't wear glasses all the time, but if I'm at the supermarket and have forgotten mine, it changes the situation completely – but interestingly, reminds me how helpful people are when asked to assist if I can't see something detailed that's required!



For most people in the UK, a trip to the Optician takes less than half an hour. In many African countries, it can take five hours. Not having glasses in these contexts typically means exclusion from learning; exclusion from participation; sadness and loneliness. But this is changing rapidly. In Rwanda, for example, there's a commitment to providing eye-care for all. Volunteer optometrists, nurses, opticians and others; the one-dollar-glasses scheme; as well as funded programmes, are offering, quite literally, enlightenment for hundreds of thousands of people. Individuals making this happen are Gamechangers. However, it's not down to one person, but many individuals working and serving together under a shared vision -excuse the pun. Whether 'standing on the shoulders of giants', or seated at the feet of lesser-known people, we can all be Gamechangers. We can do and be this by living and using our God-given gifts and skills for the good and benefit of individuals, families, local communities and society at large.

Our diocesan project this year celebrates individuals and groups who are Gamechangers. Focusing on people like this can lead one to feel ill-equipped personally or, and this is our aim, to enthuse and inspire individual pupils and staff; schools and governing bodies corporately. Knowing that together we can achieve lots and be Gamechangers is a demonstration of us living out in reality our commitment to 'Serve The Common Good' and to be 'Courageous Advocates'- at home and abroad. We invite children, young people and adults to knowingly inhabit their place in St Paul's teaching on 'The Body of Christ' where we are co-constructors; inter-dependent and collaborators. We explore this through the lenses of Gamechangers in the realms of history, art, social entrepreneurs, music, sport and so many more. So my invite, challenge and thanks go to you as you engage with us, and as you develop or discover your Game-changing place in the context where you can have influence and opportunity.



Our Gamechangers logo : The Greek word for fish is Ichthus. The ICHTHUS fish symbol has its origins in first century Israel, where early Christians, under Roman occupation were often persecuted. Sharing one's faith and commitment to follow the teachings and example of Jesus was epitomised in the casual scratching of the simple outline of a fish in the ground. This



would be recognised by fellow followers, knowing Jesus' teaching on the symbolism of fish. It also captures the Greek letters that are formed in the simple drawing of the symbol : I Iesus (Jesus) X Christos (Christ) Th Theos (God) U Uios (Son) S Sotare (Saviour). Our logo highlights one of the fish tails pointing both upwards and onwards – to show how by the grace of Jesus we can, through prayer, become Gamechangers.

This leaflet outlines the details of art installations that we will create at the Cathedrals, Abbey and Priory during our Leavers' Days in June and July 2024. It is based on and inspired by the Game-Changing creativity of Antony Gormley, who has brought a mass, public appreciation of sculpture and art across our country. Our installations will only gain meaning, appreciation and amazement as they 'grow' from the contributions of individual children and schools.

We are always pleased to hear from our schools and parishes about work being done around our projects which we then often share with others via our publications. The full Gamechangers booklet with a wealth of ideas and associated RE teaching, is linked below. Please share both booklets and our vision with other Anglican parishes and clergy, in our diocese and beyond. Equally, we have community schools and other denominations who enjoy using our ideas – both locally, across dioceses in England, and indeed, churches and schools in the USA and our World Partner Provinces – so please share widely! Bless you for your Game-changing service and work in His name, and for the sake of the kingdom.

<https://winchester.anglican.org/education-schools/resources-for-schools/project-booklets-and-resources/>

Jeff

Jeff Williams
Director of Education

To celebrate the culmination of this year's diocesan schools project, Gamechangers, and in keeping with the tradition of children in our church schools bringing a contribution to the Year 6 leavers services at our cathedrals, pupils are being asked to create individual clay figures. Hundreds will be brought together to form throngs of clay people, standing together in unity. The mass sculptures will form of art installations in our cathedrals and Christchurch Priory as Year 6 pupils enjoy their leavers services in the summer. Each child will be asked to make a sculpture, with some being left in school and others brought to the cathedrals for a collective display. If this is not possible, we would ask each school to bring at least one sculpture.



Before everyone get started, let's see what inspired the artwork:

The installations will be based on the work of game changing artist **Antony Gormley** who is widely regarded as Britain's best-known sculptor. Gormley changed the way that people encountered art, with permanent public artworks existing in locations across the world, including Liverpool's Crosby Beach, the Austrian Alps, Sao Paulo in Brazil and Winchester Cathedral.



Gormley has a passion for placing human figures, often many at a time, in unexpected locations. Gormley wants his sculptures to be gamechangers, to make people think about the place of human beings in the world. He often makes them out of industrial materials like metal and concrete, to show the fragility of people compared to the landscapes around us. He once said: 'Art confronts life, making is stop and

perhaps change direction. Sculpture is the most challenging and resilient of art forms. It is the greatest agent of change of all art forms.'

Our installations will be based on one of Gormley's most famous works is 'Field for the British Isles' (1993) and will be a fitting symbol of our children as agents of social change in their schools and communities. Gormley's piece comprises around forty thousand small clay figures. Each one is unique and is simply made, with holes for eyes. The figures completely occupy the space in which they are installed, filling the space so the viewer can look at the figures, but cannot enter the space they occupy. The work of art is designed to make people think about three questions: Who are we? Where do we come from? Where are we going? Throughout the year, the Gamechangers project has asked children to think about how they can become a gamechanger in the world.



Gormley talks about the tiny figures as a collective body. There is a similar idea in Paul's first letter to the church in Corinth, where he describes the church as being like a body, made up of many different parts. ([1 Corinthians 12: 12 – 27](#)) All the parts of the body are necessary if it is to function properly, including those that may seem weaker or less attractive. It is only when we all work together and when every individual is valued, that we can live life to the full. You can see an animated video version of Paul's teaching [here](#).

Field for the British Isles is one of number of different 'Fields' made in collaboration with communities around the world. The first Field was made in 1989 and comprised just 150 figures. It was made by Gormley with the help of his studio assistants and shown in New York. The same year, he created a second Field in Sydney, Australia. This comprised 1100 figures and was made with the help of students. These first pieces were laid out in radiating circles, facing inwards. In the Australian version, people could walk into the space in the middle.

A third Field was created in 1990, working with a family of brick-makers in Mexico. It comprised thirty-five thousand figures made by about sixty men, women and children aged from six to over 60. This was the first version in which the figures were designed to fill a space so people could not enter.

In the same year that he made Field for the British Isles, Gormley worked with children from a town in the Amazon Basin to produce a Field for an exhibition in Brazil during the Earth Summit and Global Forum. The year 2003 saw the creation of Gormley's largest Field yet. Asian Field was crafted by 350 Chinese villagers from the Guangdong Province in five days from 125 tonnes of red clay. It comprises over 200,000 figures.

To create Field for the British Isles, Antony Gormley collaborated with Tate Liverpool and pupils from two schools, along with their families and others living in Liverpool. In all, about a hundred people were involved in making Field for the British Isles and it took a week to complete. Many people committed themselves to making figures for the full five days. Once the figures were fired, two lorry journeys were required to transport all forty thousand from St Helens to Liverpool, ready to be 'planted out' in the gallery. Field for the British Isles has toured to many different locations and venues in the UK. The task of installing it is a carefully organised task, undertaken by local volunteers working with staff from the Arts Council Collection. The installation can take up to five days with as many as 20 volunteers.





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The installers are fully briefed on the history, concept and making of Field. Their collaboration in installing the work is a continuation of the project - it is creative work, like weaving or painting. As the work progresses, the installers become more aware of the size and colour of the figures, allowing the colours to flow. They start at the back moving gradually forward so when finished the floor will not be visible. Each figure faces forward. Statuettes with their eyes facing straight ahead are placed at the back of the installation, figures with eyes looking upwards are placed nearer the front. This is how Gormley himself has described the process:

‘What started as work, turned quite quickly into a kind of self-generating energy in which people could celebrate their differences. For some it was difficult at first to accept that differences were tolerable — a brick is judged by its conformity to a standard. What we were doing was each finding our own way of making a hand-sized equivalent for the individual body as fast as possible, but at the same time we were contributing to this image of the collective body. Almost like water it settles into place and when we are confronted by their gaze – it is almost as if we have become the exhibit.’



You can see the installation process here: https://youtu.be/4d_KXfzYblk

Making your sculpture

To make the a figure, each person needs a board on which to place a lump of air-dry clay (preferably terracotta in colour) ; a small pot of water and a pencil to make the eye holes.



Watch the video of Gormley showing how to make the figure by using the following link:

<https://youtu.be/ZP-2wUaXnjU>

Children should be encouraged to find their own way of making, as long as they meet the following requirements:

- Figures should be hand-sized (roughly 20-25cm high) and easy to hold.
- The proportions of the head to the body should be roughly correct.
- The eyes should be deep and close together.

Ask the children to shape a simple head and body, before making it 'conscious' by giving it eyes with the point of a sharpened pencil.

Important: flatten the base so that the figure stands up securely. Remember, figures will need to stand amongst many others and must stand firm to make the overall installation work.

Gormley said: 'That repeated action of taking a hand-sized ball of clay, squeezing it between your hands, standing it up and giving it consciousness becomes meditative, the repeated action becoming almost like breathing, or a heartbeat.'

Leavers services days

The Diocesan Education team will ask schools to bring a selection of these figures to the cathedrals on the leavers services days in June and July to celebrate this year's Gamechangers project.

Winchester Cathedral is home to Gormley's famous 'Sound II' sculpture which will make the installation there particularly poignant. Made out of fibreglass and lead and based on Gormley's own body, the Sound II sculpture can be found in the crypt and was completed in 1986. When it rains, water enters the crypt, the figure's feet stand in the water and the figure can be found holding water in its cupped hands, silent in meditation, as the water levels rise around its feet.





The children's smaller figures will be placed around Gormley's statue to create a unique installation – a true gamechanger for the cathedral. Life-size figures will be created for Portsmouth Cathedral and Christchurch Priory so the small sculptures can be placed around them. As well as contributing to the cathedral installations, schools, churches or parishes may also like to create their own 'fields' back at school.

Further information about the leavers services in Winchester Cathedral, Portsmouth Cathedral and Christchurch Priory will follow for schools. The full Gamechangers booklet with a wealth of ideas and associated RE teaching, is linked again below:

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