

Education Resource Pack

Children in Conflict Exhibition

24 November 2007 – 16 February 2008

Wolverhampton Art Gallery



Arsenal by John Keane, 154 x 195, oil and inkjet transfer on jute.
Copyright John Keane. Photograph Christian Aid/Peter Abrahams.

wolverhampton **arts+museums**

Children in Conflict

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Introduction

This education resource pack is aimed at informing teachers of students at Year 9 and over about the ideas, images and artists included in the exhibition. It will be applicable to other ages but would request that individual teachers assess the suitability of the images and stories for their pupils.

The information in this pack and in the exhibition supports the individual learner to extend the skills being developed in college or school by harnessing the curiosity and awe invoked by individual artworks on display. It will challenge students to consider complex issues and think in different ways, enhancing and enriching their education.

Context

Children in Conflict is the third show in the exciting new extension to Wolverhampton Art Gallery. This moving exhibition looks at the ways in which children can become caught up in conflicts created by the adult world. These conflicts can have a devastating impact on their daily lives. The **Children in Conflict** exhibition aims to explore issues such as child soldiers, landmines, abduction, propaganda, HIV and AIDS, victims of violence, refugees and orphans.

Warfare is perpetrated by adults but always touches the lives of children. In the last decade, an estimated 2 million children have been killed in armed conflicts, 4 to 5 million more have been disabled, and more than 12 million made homeless. Many more millions have been traumatised by the atrocities they have been forced to witness or take part in.

The selection of works will be mainly contemporary, looking at how artists tackle difficult issues, dealing head-on with sensitive issues.

Wolverhampton Art Gallery has other works that have been created in response to war or conflict in particular The Northern Ireland collection of works based on The Troubles (works made from 1970s to around 2000). All these works show how artists have been able to get a moving and emotional image. A useful discussion point can be the differences between photographic work and other artists' responses to the theme of conflict in paintings, printmaking and drawing.

Also on display at the same time as the Children in Conflict exhibition are children's drawings from Gaza. Gaza Strip is a coastal strip of land along the Mediterranean, bordering Egypt on the south-west and Israel on the north and east. The territory takes its name from Gaza, its main city, and all the residents are Palestinianians.

Half of Gaza's population is under the age of 18. Christian Aid partner Culture and Free Thought Association (CFTA) was set up in 1992 to improve the lives of children and

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young people who live in Khan Yunis refugee camp, one of the poorest camps in the Gaza Strip.

Khan Yunis city and refugee camp is home to more than 200,000 people. CFTA runs The Sunrise and Hope Centre for children aged from six to 12 and the Builders of the Future Teenagers' Centre for kids from 12 to 17. Both provide a safe environment and activities designed to help them deal with their anger. One way CFTA does this is through creative activities, such as teaching the young people traditional dancing, music and singing. It offers hope and provides children with a calm place where they can express themselves, behave like children and learn about human rights.

The children at the Sunrise and Hope Centre and the Builders of the Future Teenagers' Centre were asked to produce artwork using the theme *Your life: hopes for the future*. The pictures show a stark contrast between those who harbour hopes of a more peaceful time and those who can see no end to the conflict.

Artists

Laura Ford

Laura Ford was born in Cardiff in 1961. She studied at Bath Academy of Art (1978-82) and at Chelsea School of Art (1982-83).

This installation, called Sleepwalkers, consists of fabric figures dressed in pyjamas. Her sculptures are extremely unsettling as there is no black and white, no clear division between the domestic and the public, or the child and the adult. Through her work she questions any straightforward simplistic view of the socially constructed adult world.

There are quite a few contextual things that can be drawn from this new work, including a comparison with images of prisoners from Guantanamo Bay, and also the idea of loss of innocence for children – a result of being caught up in conflict situations.

Ford's work is represented in several collections including those of the National Museum & Gallery, Cardiff; Tate, London and The Arts Council of England.

Anthony Haughey

Born Keady, Armagh, Northern Ireland, 1963. Studied Film, Photography & Video at West Surrey Institute of Art and Design, Farnham (BA Hons) and Fine Art Media, NCAD (MA by research).

The photograph, 'Class of 73' Peje, Kosovo, depicts a primary school class of Serbian children with scratched out faces. Having lain undisturbed on a shelf in the corner of a

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classroom, this photograph was rediscovered in 1999 shortly after the Serbian withdrawal from Kosovo. It is shown in the Gallery as a slide projection.

“On my return to Ireland I archived this photograph, but almost two years later I came across it in my studio and was struck by its significance again. In September 2001, I returned to Kosovo and revisited the repaired Vaso Pashe Primary School.” “Standing in the school staff room I showed the damaged photograph to the headmaster and teachers.” “During the discussion that followed, the historical and symbolic resonance of this violated photograph emerged. In an attempt to reveal the identity and fate of each of the pupils, the teachers circulated copies within the Peje community and accessed school records that had escaped the attention of Serbian forces. Several days later, I received an incomplete register of the identified schoolchildren. Ten years old in 1973, they would have been about thirty-six during the conflict in Kosovo and by 2001 many would probably be parents with children much the same age as they had been when they were photographed. The research indicated that most of them had survived the conflict, although many had been displaced and were living in other parts of Europe. A silence surrounded several in the group, whose whereabouts and identity could not be confirmed.”

Anthony Haughey's essay 25.1.06

“As an artist, the re-reading of an archive is not only a textual academic exercise it is crucially a societal intervention, where historical narratives are ruptured and re-contextualised generating an emerging critical and contested site of reinterpretation.”

Anthony Haughey

John Keane

Born in Hertfordshire in 1954 and attended Camberwell School of art 1972-76. John Keane exhibits internationally and was the Official British War Artist during the Gulf Crisis in 1991.

John Keane's work has often addressed conflict and has included works based on Central America, the Gulf War, as well as an interpretation of events around September 11. He has had numerous exhibitions in the UK, Europe and the U.S.

The partnership of Wolverhampton Art Gallery and Christian Aid has enabled the arrangement of a trip for John Keane to visit post-conflict Angola. From his time spent there during July 2006, Keane has produced the pieces of work included in this exhibition. A documentary of the film footage taken by a film crew who accompanied John Keane on his trip has also been made.

He spent time with children who had lost parents during the 40 year war which ended in 2002 and watched as children and adults worked together to rebuild the fragile infrastructure and a lasting peace. He also heard how fighting the spread of HIV is the next battle Angola's 15 million inhabitants will face.

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Almost half of Angola's population is under the age of 15 and life expectancy is 40 years. It has the third highest child mortality rate in the world with more than one in four children dying before their fifth birthday. Despite a peace deal that was signed 4 years ago, the country still has a long way to go to rebuild itself and will require international assistance for many years to come.

John Keane said, *"I'm a father of two sons for me this was a very personal journey. I met children who had endured horrific hardships, who had seen their parents murdered in front of them, had spent many years in Zambia as refugees; damaged children who have no choice but to hope the future will be better than their past. What I found remarkable was their capacity for forgiveness, their appetite for education, their resilience and the fact they could still raise a smile."*

Simon Norfolk

Norfolk was born in Lagos, Nigeria in 1963 and educated in England finishing at Oxford and Bristol Universities with a degree in Philosophy and Sociology. After leaving the Documentary Photography course in Newport, S. Wales, he worked for far-left publications specialising in work on anti-racist activities and fascist groups, in particular the British National Party. In 1994 he gave up photojournalism in favour of fine art photography.

The image included in the exhibition is part of a new series dating from time Simon Norfolk spent as Artist in Residence for the Irish Army on peacekeeping activities in Liberia. It shows Omuh, suffering from AIDS, at the Missionaries of Charity Hospice, Monrovia, Liberia. Since this photo was taken in 2005, Norfolk has been informed that Omuh died 2 weeks afterwards.

Over recent years Simon Norfolk has travelled extensively in order to explore places that have born witness to human conflict. Although his subjects are often those that experienced recent warfare, his work is not that of the photo-journalist.

"Throughout history many civilisations have been brought down by barbarians, but the destruction, no matter how savage, always leaves behind a trail of clues."

Simon Norfolk

Simon Norfolk's work has appeared in numerous international publications and he has exhibited widely. He has published three books: *For Most of It I Have No Words* (1998), *Afghanistan: Chronotopia* (2002) and *Bleed* (2005).

Monika Oeschler

The UK-based German artist, Monika Oeschler, studied fine art (B.A.) at Goldsmiths College from 1987-90. From the early 90s her artistic work was with video and video installations. Oeschler lives and works in London.

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Strip is a powerful and disturbing piece from the video artist. Made in 1997, the video focuses on the actions of a group of girls aged 8 – 14 years, stripping and reassembling handguns whilst blindfolded. The girls attended a British gun club that allowed membership to children as young as eight years. A nursery rhyme plays on the sound track, reminding us how young the subjects are, and this jarring collision, between childhood innocence and the violence of guns, brings a sense of foreboding to the work.

Martha Rosler

Born in Brooklyn, New York. She took her B.A. from Brooklyn College in 1965 and her M.F.A. from University of California, San Diego in 1974.

The works shown in the exhibition are from the series 'Bringing the War Home' by Martha Rosler. This body of photomontage works dating from the Vietnam War juxtaposes war scenes with the comfort of North American homes.

"They respond to the idea that Vietnam War was the first 'living room war,' which was brought to households live on local television networks. In this context, war, like the household items in the magazines became an item for consumption. The collage technique is effective in collapsing the objective distance of the TV screen, appearing far more threatening to the security of the home."

Martha Rosler

Rosler works in video, photo-text, installation, and performance, and writes art criticism. She has lectured extensively nationally and internationally. Her work in the public sphere ranges from everyday life — often with an eye to women's experience — and the media to architecture and the built environment.

She has ten published books and has produced numerous other "Word Works" and photo/text publications — exploring a range of subjects from cookery in a mock dialogue between Julia Child and Craig Claiborne, to analysing imagery of women in Russia, to exploring responses to repression, crisis, and war.

Rosler currently teaches at the Mason Gross School of the Arts at Rutgers University, in New Brunswick, New Jersey.

Emma Summers

Emma Summers is currently Artist-in-Residence at University College, Worcester and exhibits nationally. Her website: www.emmasummers.com shows the breadth of her experience and work in ceramics.

Emma Summers' work is a response to the refugee crisis and the plight of refugees in Burma and Thailand and attempts to create a dialogue between viewer and artist. Anatomy of Exiles, Baby Grow pieces are glazed, burnt ceramics. They were created to raise awareness and pose questions, and tell the story of a one-year-old child, Kham

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Ruen. Details of his story can be found on her website. The work seeks to address the question of whether there is a place for the artist to add something vital to the debate and to portray contemporary social, political and human issues.

Guy Tillim

Guy Tillim has developed an international reputation for his compelling photographs documenting the people and landscape of Southern Africa. This image one of a body of black & white images produced mainly in 2002 and 2003 in the Democratic Republic of Congo was timely as during these years the country held its first democratic elections and Tillim's powerful body of work considers how the country's colonial and political legacy is still visible now. This portrait of a child Mai Mai soldier, wearing leaves as camouflage, appears to be the contemporary reincarnation of the young African troops who were forced into colonial armies in the late 1880s.

Christian Aid Partnership

Through the partnership with Wolverhampton Art Gallery and Christian Aid, the artist John Keane has visited Angola. Keane has produced pieces of work especially for this exhibition, drawing on the theme of children in conflict and using the photographs that he took whilst in Angola, he has produced oil paintings of the local people.

Christian Aid have produced a documentary made from film footage taken by the film crew who accompanied John Keane on his trip. This will be available to view in the resource area next to the exhibition space. If you would like a free copy on DVD to watch in school, please contact Christian Aid on schools@christianaid.org.uk.

More information about the Children in Conflict exhibition, the work of Christian Aid and other teachers' resources is available on the following websites:

- Children in Conflict: www.christianaid.org.uk/conflict and www.wolverhamptonart.org.uk/wolves
- Christian Aid: www.christianaid.org.uk
- Teachers' Resources: www.christianaid.org.uk/learn and www.wolverhamptonart.org.uk/art_insight/teachers_resources

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Background to John Keane's Work

John Keane's work has been based on the stories and people he met while in Angola with Christian Aid. The following links are for a short film from this trip in which Adriana Chitula, 18, tells the story of how she was separated from her parents in 2001.

www.togethertv.org - Adriana Chitula's story can also be found on this website, Together TV, along with other videos and other resources telling the stories of people from the developing world.

<http://www.youtube.com/watch?v=SCcsq-kOvJs> - Adriana Chitula's story can also be watched on YouTube.

In Appendix A, you will also find printable versions of two more stories from Angola that led to works by John Keane, which could be used in class.

Using the exhibition

Issues to explore within the Children in Conflict exhibition

The issues encompassed in the works on display, include:

Child soldiers; landmines; abduction; propaganda; HIV and AIDS; war zones, refugees; family life; communities in areas of conflict.

By visiting the exhibition students will be compelled to use their imagination to consider other people's experiences and be prompted to express, justify and defend a personal opinion about issues, problems or events.

These issues reflect topics that can be studied in

- the PSHE curriculum,
- citizenship
- or within the key skill of communication and participation in discussions.

Research for a topical political, moral, social or cultural issue, problem or event can be prompted by visiting the exhibition and then analysing different sources like the Christian Aid website (www.christian-aid.org.uk) or Together TV (www.togethertv.org) in addition to the visit.

On looking at a piece of artwork, your starting point for responding to what you see will always be your own life experience. The beliefs and ideas that support this reaction can also be considered when understanding our personal response. This framework to

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support your opinion can be questioned and extended to take in a range of ways of thinking beyond the personal. Use these ways of looking to help the students to create their own interpretation of the artworks with the key questions: What is it? What is it about? Where does it fit in?

Students can be encouraged to focus on specific artworks and make thoughtful comments, written or oral. There are information panels and texts for individual research. Looking, talking and discussing in small groups will allow the students to interpret what is being seen and let them give their own creative response. The problem-solving skills enhanced through interacting with the works are developed by connecting, comparing and contrasting ideas and information from the interpretation available in the exhibition as well as interrogating the images.

At the Art Gallery

Bring a pencil and sketchbook to allow students to make notes and drawings and allow plenty of time to look at the artwork without rushing them.

By discovering the materials and processes used by the artist, students deepen their understanding of the work.

- Materials: traditional or modern? Process: how has the work been made? Or how is it projected if it is a video? Scale: How large is the work and would changing the scale alter its meaning? Surface texture, shape of the work and space around the work, and colour: all these aspects have been carefully chosen by the artist.

Understanding what it is about by examining the content of the work and the message it attempts to convey.

- What is happening? What is the title - does this add to your understanding of the work?
- Is it realistic or distorted? Has it been exaggerated for a reason?
- Does the artist want us to respond in a particular way? Do you respond to the work and is this in the way the artist anticipated?
- What questions would the students ask the subject of the artwork?

Begin to place the individual artists' work within a wider context:

- Look at the way the room has been laid out by the curator (the hang). Which image has been chosen to confront you as you walk in? Why do you think this? Which works have been grouped together and why? What would you change?
- Choose a wall to explore in depth. What are the similarities between the works: the medium used, the subject, the size, composition, colours, the mood or story the picture is trying to convey?
- What interpretation material can you find to support your exploration of this part of the exhibition? Find and record the answers to questions like when, where and

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- who made the work. Use this information to understand why the artist made the work
- What about the room itself – the lighting, wall colour and size of the room all add to the viewers' response. How would the work look if it was displayed in a different setting? Would the meaning of the work alter if the wall colour was different?

Activities

- To begin their visit to the exhibition room, ask the students to walk around the space to get an overview of what is in the room, artworks and others. They then sketch the room and note within the space what they think are the key things to notice (text panels, information sheets, TV screens, single words) and explain why the Gallery might have chosen to use them.
- Working in small groups, students explore all the works in a room. They develop a list of words that describe the issues and emotions raised by the various works. This could be completed in phrases or sentences. A helper/one of the team could be assigned to note down the responses for use later.
- Alternatively ask the students to produce a list of adjectives or adjectival phrases for a number of works.
- For and against - Students are divided into two groups and make a case for and against Wolverhampton Art Gallery adding the artwork they are assigned/have chosen to the collection. The Art Gallery already has a collection of works based on the theme of conflict, as seen in the N Ireland collection, would their chosen work be a worthwhile addition?
- Viewfinder – Without touching the work and using a card viewfinder or photo slide frame, students select a small area of a work to focus on. They examine a small area for the colours, textures, shapes and marks. Are they carefully made or quickly assembled together? By chance or planned? They have to invent ways of describing the elements seen and try to record the marks or colours in their sketchbooks. Working in pairs, they discuss and assist each other to develop a language of words and marks that tell the story of what they've examined.
- What was that? – Sketch the works and add speech bubbles to imagine what the subject might be saying or thinking.
- The Bare necessities – Capture the work in as few marks as possible, or a single line. What the student chooses to record will be the most important part of the work to them. They could discuss with a partner whether they have chosen to record the same part of the artwork and if not why this might be. What personal reaction did they bring to this piece that informed their choice of what to record? Then review the artwork and note if there are any parts of the background that are relevant to the main image. By omitting them from your sketch, have you changed the meaning of the work?
- Vox pop – Students produce cards, each with 1-2 words that describe an aspect of the work. They think of materials, process, the message conveyed by the artwork, what it's about, and their personal response, e.g. does the work engage them? Would they have made it differently? Is it what they expected after first knowing they were going to visit the exhibition?

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Developing this work further in school:

- Using the stories to develop their own responses – Students collect contextual information and material as a resource to use in creating their artwork. John Keane listened to the stories and created paintings. Student should work in a different medium and use items like newspaper/magazine cuttings, other artists' work, colour samples or fabric samples, natural objects mentioned in the stories.
- Respond like John Keane – imagine that they are John Keane. Working in that same style, choose one of the photos from one of the stories. What would you omit? What would you change? Do you need to add anything from the context given in the story to the image in the photo?
- Create a collage – Print out the photo from one of the stories; cut out shapes from this image and manipulate them by scratching, folding, piercing, and/or layering. Or students create their own image from found pictures and work in the way that Martha Rosler has, creating photomontage images that juxtapose interior shots with images of conflict. Try researching the work of Romare Bearden and see how he has used collage.

Visit to school by Luís Samacumbi

One of Christian Aid's partners in Angola, Luís Samacumbi, is coming to England to talk about his personal experience as an Angolan. Luis can speak about the effects of conflict on children, refugees, people's lifestyles, homes, food and the impact of HIV and AIDS. Listening to his experiences can prompt debate about the comparison with images of children in the exhibition who live in other war zones.

Please use the booking form included in Appendix B of this education pack to request a visit from Luis. Forms should be returned to:

Angela Tombs
Head of Education and Outreach
Wolverhampton Art Gallery
Lichfield Street
Wolverhampton
WV1 1DU

For more information, please contact Angela on 01902 552055 or email education@wolverhamptonart.org.uk

Display of pupil's artwork

We will be selecting some examples of pupils' artwork inspired by this exhibition to show on Wolverhampton Art Gallery's website. If you would like your pupils' work to be included, you will need to create digital copies, either scans or photographs, and send them on a CD to Angela Tombs:

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Angela Tombs
Head of Education and Outreach
Wolverhampton Art Gallery
Lichfield Street
Wolverhampton
WV1 1DU

For more information, please contact Angela on 01902 552055 or email education@wolverhamptonart.org.uk

Visiting the exhibition

Wolverhampton Art Gallery can offer a supported visit, with input from Gallery staff, adapted to your needs. The Gallery's Art Interpreters encourage discussion, contribute information and devise tasks to make an engaging gallery experience. Pupils are encouraged to respond and build their critical analysis skills. We aim to build pupils' confidence in being in a gallery environment and self-confidence in their personal interpretation of art.

To book, or to discuss your requirements please contact our Schools Co-ordinator:

Julie Davies
Schools Co-ordinator
Wolverhampton Art Gallery
Lichfield Street
Wolverhampton
WV1 1DU

Tel: 01902 552055 or 01902 552194

Email: education@wolverhamptonart.org.uk

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Appendix A: Angolan Stories

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Florinda Nguendalelie's Story

When artist John Keane met Florinda Nguendalelie, 14, and her brother Henoque, 10, they had been living in Betanea village for one month.

When the war reached their home town in Angola the Nguendalelie family fled to neighbouring Zambia. Tragically Florinda and Henoque's father was shot dead by soldiers as they were all trying to escape the country. The rest of the family had to carry on and ended up living in tents in a refugee camp in Zambia for two years.

When they heard that the war was over the Nguendalelies decided to return to Angola.



Florinda (in white) playing a clapping game with a friend

"The journey was terrible because we had to wake up early in the morning and walk until midday when the sun became so strong we had to stop under the shadow of a tree," explains Florinda.

"Around 2pm we would continue walking until night. The hardest thing was that we had no food, so we had to keep walking without eating anything."

It took the family two months to reach Betanea village. When they arrived the villagers welcomed them and gave them food to eat, even though they didn't have much themselves.

Betanea village was formed in 2004 and most of the people in the village have either come back from Zambia are refugees, or internally displaced people (people who are forced to move from their own homes but remain within the same country.)



Henoque

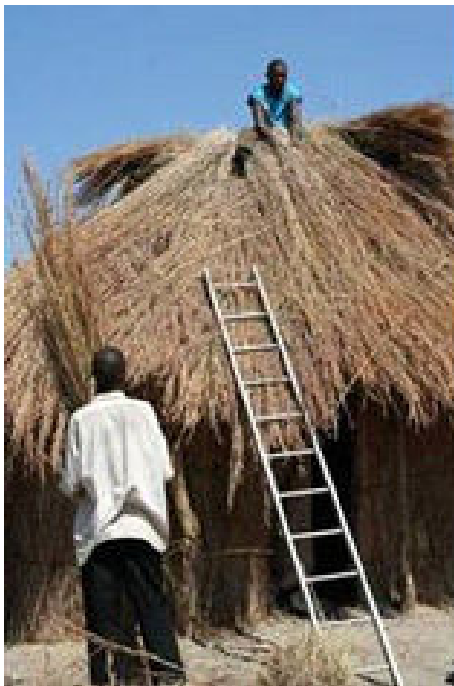
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“The people here are very welcoming but they are also facing a lot of problems. They have no way to support us,” says Anita, Florinda’s mother. “As soon as we arrived the community got together and built us this house as it was very cold. It’s not quite finished yet, we need to put some mud in the walls.”

Florinda is really impressed with her new home.

“This is my first ever house and I’m so happy with it. During the war we would build a shelter then the following day we would have to leave.”

IECA, a charity supported by Christian Aid, has just given Anita and her family a homestarter kit. This includes a bucket, seeds, blankets and knives. The family didn’t have any possessions before this, not even a blanket.



Villagers helping to build Florinda's new home

“I have no way to get back to my home town of Huambo, even though that’s why we came back from Zambia,” says Anita. “I’ve decided

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we'll stay here because my sister is in this village, although when we arrived there had been a lot of rain so all the crops were damaged and my sister's family have nothing to feed us."

"My hope is that as soon as it starts raining and people start working on their crops I will have a job. For now I have to rely on my younger sister for food for my family. One day I hope I will be able to grow my own crops and then I will have a good harvest and I will improve the life of my children. They will be able to go to school, have food and clothes," she adds.

At the moment Florinda and Henoque aren't able to go to school because their mum can't afford to buy any school materials.

"I'm hoping that I will be able to go to school next year because I have never been before," smiles Florinda.

John Keane responded to this story with this painting, Bridge.



Bridge 192 x 117, oil and inkjet transfer on jute.
Copyright John Keane. Photograph Christian Aid/Peter Abrahams.

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Eduardo Chiwila's Story

John Keane was inspired to paint Arsenal after visiting an area in Angola called Mavinga. While he was there he met children, like Eduardo, who told him that he hadn't been able to go to school for many years because of the war.

This is the story told by Eduardo Chiwila, aged 12:

"My school meets outdoors under a tree and we study maths and Portuguese, the national language of Angola. The sun makes my eyes hurt and when it rains we either run home or wait under the branches for it to stop. It's not very good when you and all your notebooks get wet. I'd prefer to study inside. Thankfully all the people in my village are working together to build a school because we really need a roof and some shade."



Eduardo

"I'm involved in the building work and I'm really enjoying it. It's great when everyone joins in because it speeds up the work. I've been helping to carry sticks and grass for the roof and when the time comes I'll help to put mud into the walls. I'm proud to be involved in building my school. My parents are working on it too, mum is helping to clean the area and take out the grass and dad is going to put on the roof."



Eduardo's new house

"It's not the first time I've been involved in building work - I've already built my own house near to my parents. I started off by cutting down some branches in the forest, then I dug small holes, put the branches into them and built the roof with small sticks. Once that was done I mixed the mud and packed it together to make the walls. It took me a month to in total."

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I love having my own house because I can sleep freely and I have my own blanket. Only three kids in this village have their own house.

“Before we moved to Munhena village I lived in the forest with my family. We were always running and trying to escape from the war. We didn’t have any food, shelter, blankets, tents – nothing. We lived like that for one or two years and soldiers would chase us. One time we hid in the river to escape. I didn’t like living like that because I was always afraid I was going to die and I was always hungry. We had to scavenge for food and whenever we heard there was any cassava (a bit like sweet potato) nearby we would start walking to that place and digging for the roots to eat. I was so happy when the war finished because we could leave the forest.”



Building Eduardo’s house

“The first time I came to school was when we moved to this village two years ago. I hope to continue with my studies and eventually go to the grown up school in Mavinga, a nearby town. When I finish school I’d like to be a teacher or a driver. I’d love to be able to drive my parents back to their home village.”

After visiting the area in Angola called Mavinga where Eduorda lives, John Keane was inspired to paint Arsenal.

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Arsenal by John Keane, 154 x 195, oil and inkjet transfer on jute.
Copyright John Keane. Photograph Christian Aid/Peter Abrahams

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Appendix B: Booking form

Please use the booking form on the next page to request a visit from Luis Samacumbi.

Please send completed forms to:

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Or for more information, please contact Angela on 01902 552055 or email education@wolverhamptonart.org.uk

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Booking form for Luis Samacumbi to visit your school

Dates Available:

- Friday 23rd November
- Monday 26th November
- Tuesday 27th November
- Wednesday 28th November
- Thursday 29th November

Your Preferred Date _____ Time _____

Name of School _____

Address _____

Postcode _____ Telephone _____

Contact Name _____

Position / Title _____

No of Students in Group _____ Year Groups / Ages _____

Topics of Interest

Topics to be Avoided

Please add any Comments or Notes below:

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Wolverhampton Arts and Museums Service

Wolverhampton Art Gallery
Lichfield Street
Wolverhampton
WV1 1DU

Tel: 01902 552055

Email: education@wolverhamptonart.org.uk

Website: www.wolverhamptonart.org.uk



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