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NATIONAL MUSEUMS & GALLERIES OF WALES



Artes Mundi Prize Exhibition Education Pack



National Museum & Gallery
7 February-18 April 2004

www.artesmundi.org

Artes Mundi Prize

Education Pack

The Artes Mundi Prize is a new international visual arts prize and will happen every other year. It is based in Wales. The name Artes Mundi literally means Arts of the World. The winner of the prize will be awarded £40,000 to help them make new work. Another £30,000 will be used to buy work by some of the shortlisted artists for the Museum collection.

How have the artists been selected?

Ten shortlisted artists have been selected from around the world. 350 nominations were received from over 60 countries. The artists were selected by two internationally renowned curators, Fumio Nanjo and Declan McGonagle.

Artists

The ten artists are all established in their own countries and are in their thirties or forties. Seven of the artists are women and three are men. Their work reflects the themes of human form, human condition and humanity.

Exhibition

A selection of work by each of the 10 artists will be shown at the National Museum & Gallery, Cardiff, 7 February–18 April 2004. The exhibition includes sculpture, drawing, printmaking, photography, film, video, installation and performance art. The work can be seen in many places within the Museum and will provide an opportunity for students to explore the role of art in today's world. It is an exciting and thought provoking exhibition, which can relate to a wide range of project work.

Judging

Towards the end of March a team of 5 judges will visit Cardiff and decide upon the recipient of the £40,000 Artes Mundi Prize. They include a team of 5 judges from across the world who are artists and curators.

Each shortlisted artist has been chosen because their work reflects the broad theme of human form, human condition and humanity. This will enable students to explore the way in which artists throughout the world comment upon humanity from their own perspectives.

Talking Points

Human form

Is it simply the physical shape of a person? What about the marks we can make with our bodies? ... a footprint in the sand, our breath on a piece of glass, a finger print? What are the objects that can represent our presence?

Human condition

Is it to do with feelings or personality? How do you think you are different from others?
How much does where you are from make up who you are?
How much does where you are at a given time influence your thoughts?
Is your personal history or your family history important?
What are your political, cultural and social points of view ?

Humanity

The dictionary definition of humanity is *the human race, the quality of being human, kindness or mercy*.
How do we relate to our immediate surroundings?
How do we relate to others? Do we have a collective responsibility to the human race?
How do we communicate with each other?
Is it our understanding that we are part of something bigger?
How is humanity linked to the human condition and the human form?

Questions linked to the themes:

- List all the things that are important to you about where you live.
- What do you like about your school, your town, your country?
- What don't you like about your school, your town, and your country?
- What are the attributes of a good friend?
- What makes you a good son / daughter / sister / brother?
- What makes you a bad son / daughter / sister / brother?

General

Artists throughout the centuries have observed life. They interpret the world in different ways that make us question and think. Artists working today are no different. They are looking at ways of expressing the shared values and concerns we have as human beings.

Work has always been made using the diverse methods and materials available to the artist at that time. Artists will use whatever they need or have to hand to say what they want. Today this list of materials and ways of working is exhaustive.

These questions could be asked about all of the works in the exhibition:

- What can we learn from looking at this art? ● Is this art about real life?
- What materials and techniques do these artists work with?
- Can art be made out of anything? ● What are these artists interested in?
- Which of the issues and concerns do you find most interesting?
- What does it make us think about?
- Find work where the artist has changed the gallery space. How do you feel when you are standing in one of these spaces?
- Why do you think some artists use sound in their work?

The Artists

Images of work by each artist can be viewed and downloaded from the artes mundi website.

Berni Searle

Berni Searle was born in Cape Town, South Africa, where she currently lives and works. She is an artist who records her work using moving image and photography. Her own body is a subject for her work. She often investigates her gender and her identity, and questions her personal history. She looks back at her ancestry, which spans the continents of Africa, Asia and Europe.

The idea of moving from place to place, of being displaced, is a recurring theme in her work. She is interested in her personal ancestry and uses cooking ingredients such as spices, flour and olive oil as metaphors for identity.

In one work she slides up and down a surface, walking and sliding through olive oil. In another work she is showered with flour, which changes the colour of her skin. Throughout all of these works Berni Searle is questioning how important is it to identify herself with one geographic place. She spends her time shifting between one ethnic identity and another.

- Think about the materials you will see in Berni Searle's work. What kind of materials would you use to express your identity?

Xu Bing

Xu Bing was born in China in 1955 and now lives in New York. He is a print-maker, an installation artist and a calligrapher.

He is interested in how language and words identify us as different cultures. He changes the shapes of letters so we can no longer make sense of them. In his book of dreams he created a room full of books using an invented alphabet that provided no information. His work explores the complexity of language and communication between different cultures. He often looks at the relationship between the East and the West through different alphabets.

Animals are also used in his work. False Chinese and English scripts were printed onto the skin of pigs. Xu Bing is interested in the fact that animals are mute, they have no understanding of different languages. In his silk worm series the worms live and slowly move over the surface of classic text books, spinning silk, and are unknowingly erasing the information on the printed page.

- Xu Bing's art asks us to think differently about the way the world communicates. How would you feel if you were in a world surrounded by words you could not understand?

Fiona Tan

Fiona Tan was born in Indonesia in 1966 and now lives in the Netherlands. She specialises in film and video installations, sometimes mixing newly shot material with archive footage, often examining questions of identity and visual culture.

Much of her early work uses found, archive film footage. She is interested in the fact that our understanding of the world is informed by the mass media and invites us to question what it is we are looking at. Do we always bring our own values to the work we are looking at?

Photographs and films are not simply documents of an event but have intentions and judgements applied to them. These can be applied by the person taking the photograph as well as the viewer. In a previous piece of work called *Smoke Screen*, Tan showed historical footage of Balinese children smoking. Were they smoking just for the camera? Was this situation staged?

Her diverse background has also informed much of her work. In her documentary *May You Live in Interesting Times* she spent three years travelling the world visiting members of her own family who were displaced from Indonesia in the 1960s. Through this work she investigates her fragmented identity.

By shifting her viewpoint she offers a different perspective. The dynamics of the image are being explored. Is what you see what you get? She is inviting us to explore what is happening beyond the boundaries of the image and invites our imagination to do some of the work. In *Lift* we see her suspended above the ground by balloons and she appears not to move as she observes the world from a different angle.

Janine Antoni

Janine Antoni was born in the Bahamas in 1964 and now lives in New York.

Antoni's work is inspired by the every day rituals and habits that make up who we are. She has explored the everyday activities of eating, bathing, cleaning, sleeping to inform her art. Her work has used 'feminine' media such as soap, hair dye, chocolate and makeup as metaphors to explore female sexuality.

Although Janine Antoni is not a performance artist there is a performative element to the work. She uses her body as a tool for making the work – her hair acts as a paintbrush, her teeth to sculpt and her eyelashes to draw. We have a better understanding of what the work is about because we can empathise with it – these are acts that we all perform.

The overriding theme to the work in this exhibition is that of a family relationship and in particular that of mother and child. In *Momme* we see a photograph of the artist's mother sitting contemplatively. On closer observation we realise that the artist herself is hiding underneath her mother's skirt. In *Umbilical* she has melted down some family silver ware. One end is shaped from a cast of the artist's mouth while the other end is from a cast of her mother's hand.

- Can you think of how you would wish to visualise the relationship between yourself and a member of your family?

Jacqueline Fraser

Jacqueline Fraser was born in New Zealand in 1956 and still lives there. Although her work is beautifully made she does not see her work as craft. You should look beyond the method that she uses to make the work. The subject of her work is far more important than the actual work.

Her site-specific installations, often consisting of elegant and complex wire and fabric wall pieces combine locally and internationally sourced materials. She often uses materials that have been purchased from the place where she makes the work as well as from centres of fashion such as London and Paris.

The ideas for the work come from many different sources. She is interested in the promotion of self identity through fashion and jewellery. Can fashion be a code that reflects our class, wealth and gender? How does what we wear define us? How does what we wear make others see us in different ways?

The works in her installation have been made specially for the gallery space and are collectively titled *Invisible*. My fur Cossack hat enhances my look prozac. Jacqueline Fraser has created an environment in which to experience the work. Each individual wall-mounted piece has been placed in the room and has been named after an addictive prescribed medicine. This raises questions about addiction and desire and explores the contrast between decadence and degradation.

- What do you think she means when she uses the word 'Invisible'?

Jun Nguyen-Hatsushiba

Jun Nguyen-Hatsushiba was born in Japan in 1968 and now lives in Vietnam.

His film and video work explores Vietnamese history and identity. They are often recreated in the style of Vietnamese dreamscape and can be seen as acts of free expression in a country where censorship is enforced. Most of his works are filmed underwater. Vietnam's coastline has a rich significance for Vietnamese people. It is known for its beauty, has an importance for the economy and is a setting for many myths and legends.

A past film depicted an underwater journey by cyclo (bicycle taxi) drivers. Cyclos represented an old way of life since a legislation was passed outlawing their use. Another film was influenced by the Vietnamese 'boat people' who were attempting to flee the country after the war in search of a better life. These people undertook risky journeys and some are now beginning to return. Hatsushiba was interested in the time when they returned. Were they the same people as they were when they left?

In *Ho Ho Ho Merry Christmas* 50 scubadivers can be seen painting at easels underwater. Each canvas shows the face of an American film star being painted over with a star. The star is a symbol on the flags of America and Vietnam.

The resulting images are sewn together to make a new flag. It is forbidden in Vietnam to alter the national flag.

- Does Jun Nguyen Hatsushiba's work remind you of specific occasions from your life?
- Do you think his work refers to memory or does it depict real occasions?

Kara Walker

Kara Walker was born in California in 1969 and now lives in New York.

She creates stylised images that confront issues of identity, racism, slavery and social injustice. She uses the old, 18th-century technique of silhouetting to make her work. At first sight these silhouettes appear harmless but on closer inspection they can be uncomfortable and often depict scenes of depravity. Blacks, whites, men, women and children all participate in scenes of sex, degradation and violence. She has said in the past she would like the people who see her work to feel 'a little bit ashamed'.

Her work, like many of the artists in this exhibition, has its roots in history. It encourages us to travel back in time to imagine another life. Look at these scenes in relation to the world today.

These images combine fact and fiction. Stereotypical images from the history of slavery have been combined with Walker's own imagination. She sees them as dreamscapes encompassing different sides of our character and that of others. You could look at these as scenes from a play.

The characters are on stage but have been frozen in time.

- Why do you think she has shown her characters like this in silhouette?
- Are there winners and losers? How does she distinguish between good and evil?
- Do you find yourself taking sides in Kara Walker's work?
- What does this work make you think about when you look at these characters?

Lee Bul

Lee Bul was born in 1964. She lives and works in Seoul, Korea.

Her sculpture, performance, and video explores nature, technology, and the human body. She is interested in ideas about the female form and mortality. Throughout the history of art society has always strived to achieve the perfect ideal woman. Lee Bul contests this and although her forms are beautiful there is an underlying grotesque quality.

She combines organic and man-made forms and explores the relationship between both. Is she also playing with the role of science in the evolution of human kind? She looks at how the development of technology by mankind questions the natural laws of nature and suggests ways in which we can live forever.

There are many diverse influences on her work: science fiction, Japanese manga comics, the art of Hieronymus Bosch, renaissance art, ideas of feminine beauty and the fragility of the human body.

Many of her works look vulnerable and fragile. This is partly due to the forms themselves but also due to the actual materials. Lee Bul does not use traditional sculptural materials such as stone or bronze. She uses materials recently developed by science such as plastic, fibreglass and silicone.

- Do her sculptures remind us of feminine vulnerability or are they powerful and superhuman?
- What are your first thoughts when you look at Lee Bul's work?
- What materials have been used to make the work?
- Does this work relate to our own shape and form?

Michal Rovner

Michal Rovner was born in Israel in 1957 and now lives in New York City. In Michal Rovner's work, images are filmed, filmed again and reworked until the individual identity of characters have been lost. She has made them anonymous. By blurring and making the images appear very similar we are invited to think about humans as one species or one family. She started her career as a photographer and now works with film. She says she is interested in what is hidden in her negatives rather than what is in them.

Rovner plays with ideas of movement for no identifiable purpose. Her work suggests a journey without a beginning or an end. Her forms don't leave from anywhere and they don't arrive. She is dealing with the concept of a world without time. The figures are in her work and simply exist. No other information is offered to enable us to place them in any other context.

In the work *Data Zone*, we see figures projected onto the bottom of a petri dish. We are invited to gaze down from above. Our engagement with this pieces is as if we were a scientist or an observer from another planet studying the human species. Because the figures are small we are reminded of bacteria or a virus moving in a rhythmic pattern.

- These shapes are people but what other living creatures do they make us think of?
- What are the actions and movements repeated by the figures?
- Does this work remind you of anything in your own life?
- What feelings and emotions do you have when viewing this work?

Tim Davies

Tim Davies was born in Wales in 1960 and still lives there. He is primarily an installation artist whose work often derives from environmental or political concerns. He is concerned with how where you are from defines who you are and in turn influences your work. Much of his work explores the loss of identity in certain aspects of Welsh culture. By using objects that already have a history and whose primary function is not art e.g. coal, nails, he provokes us to ask questions.

The source of the materials is also tremendously important. They often relate to actual events that impacted on the lives of many. A rusty nail from the flooded valley of Tryweryn was given to him and appears in several works. It represents a lost way of life.

Tim Davies often destroys his materials so that they can no longer function as they were intended to. By burning, melting, tearing, distorting or even drawing over the object he's introducing new meanings.

In *Drumming* he has created a video that enters an imaginary dialogue with another piece at the National Museum & Gallery. Goscombe John's bronze *Drummer Boy* shows a boy going off to war; Davies' video piece of drumming is an anti-war action that seeks to counteract the joy in Goscombe John's original.

- Think about how Tim Davies uses materials. What objects in your life have a special meaning, and why?
- What do you think the artist is saying by erasing the images on the postcards?

Gallery workshops for schools and colleges

Live guides are available every day during the exhibition to lead workshops for schools at 10.30 am and 11.30 am every day.

Each workshop is one hour long and includes a range of activities such as drawing, writing and talking to encourage children to develop a response to the work. Workshops can be adapted for all Key Stages.

All Gallery workshops must be booked in advance by 'phoning the Education Department on (029) 2057 3240/278.

Gallery activities for Primary Schools

Let's look closely...

What can you see?

Does this work remind you of anything?

Use questions to help the pupils explore and discover things about the work. Tell the group to work in pairs, to look at the work and to discuss their initial reactions. Ask each pair to describe their response to the work to the whole group.

I can remember...

Look at one work .

Look closely for one minute.

Turn away from the work.

Ask each pupil to remember one thing they saw.

Look again – look closer.

New title

If you had just finished making this work what title would you give it?

Talk about the titles they have chosen – why have they chosen their titles? Talk about the title that the artist has given the work.

Art all around

Walk into an installation in the exhibition (e.g. Jacqueline Fraser, Lee Bul). Talk about artists who make installations. You are stepping into the artwork. Ask the pupils to describe what they can see and how they feel. What might happen next inside the artwork?

First thoughts

Sit in front of the work. What is the first word or thought that comes into your mind? Make a class list of these words. These can help when producing a piece of descriptive writing about the work.

Gallery activities for Secondary Schools

A conversation with the artwork

Look at the work.

Is the artist having a conversation with us through the work?

What sort of questions does the artist want us to think about?

Is the artist challenging us to think about the world we live in?

Is the artist informing us about something that has happened?

Fact / Opinion

This activity is good for engaging a group of young people in a discussion about the work and can be applied to many works in this exhibition.

Give each pupil a statement to read to the rest of the group.

A statement is a fact if everyone in the group agrees.

The statement is an opinion if only a few in the group agree.

The following statements can be used when looking at *Momme* by Janine Antoni.

- This work is a colour photograph.
- There is a bunch of yellow flowers in this photograph.
- The woman in this photograph is thinking about her past life.
- There is somebody hiding underneath the skirt of this lady.
- There are three feet to be seen in this photograph.
- There is a photograph of an old lady within this photograph.
- This photograph is about the relationship of the three women in the picture.

Themes

Storytelling, History and Tradition

Many of the Artes Mundi artists look at traditions and images with historical significance to ask questions about our world today. We see them using techniques and materials that in some cases are hundreds of years old.

- Think about what has changed in the world since these traditional materials were first used. Are these traditions important today?

In using a technique called silhouetting, **Kara Walker** looks at a method popular in America during the eighteenth and nineteenth centuries. It was a time when painting was owned by the privileged classes and photography had yet to be invented. People had their profiles cut out and hung on the walls as portraits. The people who made them were very skilled and were able to add character to the figures who posed.

Walker's work also reminds us of a shadow puppet theatre. Shadow puppets were used to tell stories that had been handed down over the centuries.

- How does knowing that this is an old technique affect the way we look at the work of Kara Walker?
- Does this story-telling tradition relate to the work of other artists in the exhibition?

Jun Nguyen Hatsushiba mixes actual historical events with ancient folklore. Like Kara Walker's 'peoplescapes', his dreamlike works use performers to create something that looks like a re-enactment of an event that is many centuries old. As the images float in front of us it could be a celebration we are witnessing but he is in fact drawing our attention to the recent political and historical relationship between Vietnam and the United States of America.

- How does retelling events from history affect the way we view the present?
- Do you think art should be about making a political statement?

Xu Bing's art is a complex mix of history and tradition. Many of his works look at methods of written communication. He uses ancient Chinese proverbs in his work that still relate to our world today. His installation for the exhibition uses dust collected from the site of the 11 September tragedy in New York. Dust is direct evidence of our presence, which also symbolises the passing of time and the transition into history.

- Think about how the marks we make and evidence of our presence is preserved to become history, for example fossils. Can you think of more recent examples?
- What ancient sayings and proverbs do we use that still give us advice today?

Using materials

In ancient times sculptures were made of stone because the leaders who commissioned them wanted them to last. Usually they were images of Gods or Kings and by using stone they believed they would be unbreakable and immortal like the Gods themselves. As the world developed, new materials became available, each with different properties and uses.

Lee Bul makes her Cyborgs from white opaque silicon, a material used in plastic surgery. This makes the figures appear doll-like and fragile.

- How do you think the way materials are used relate to the ideas the artists wish to convey?
- How important are textures and colours when making an art work?
- Think about the colours and textures in the installation of Jacqueline Fraser. How do they affect your feelings about the work?
- Which other artists in the show are interested in the physical properties of the materials?
- Do you think there are any materials you cannot use to make art?

Here is a list of some of the materials artists have used in the exhibition:

Wood	Soap	Silver	Paint
Crystal	Olive Oil	Silicon	Dye
Metals	Flour	Balloons	Cloth
Chemicals	Flowers	Fabrics	Buckets
Plastics	Postcards	Ceramics	Rags
Chocolate	Dust	Make-up	

Can you find any other materials that have been used to make art in this exhibition?

<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

Art and the everyday experience

Artists often deal with subjects and ideas that relate to the everyday world. Although at first the work might look confusing we may know more about their work than we think we do.

We all bring our own experiences to looking at the work and this allows us to see things in a particular way.

Janine Antoni uses chocolate to make sculptures of her upper body and face, which she then licks to erase the facial features. She also makes them from soap, which she uses to wash herself thus eroding the features.

- Chocolate and soap play a big part in our lives. What associations do we have with chocolate and soap other than for simply eating chocolate or washing with soap?
- Why do you think she has used these materials to make this work?

Tim Davies has made a piece of work called *Tatters* where he uses old rags. When we hear the word 'rags' we immediately think of lots of situations and meanings associated with it.

- Think about where you see rags or discarded, worn clothes in your own life. Give some examples.
- Does looking at this work remind you of anything in particular?
- Can you give any examples you may have seen from newspapers, books or television?
- Why do you think Tim Davies has used pieces of old clothes to make his art?
- How does this work make you feel?

Michal Rovner makes videos of groups of people. We see crowds of anonymous people repeating the same activity over and over again. Every day we are part of a crowd –in a gang, a school group and sometimes with people we know.

- Do you think the people in Michal Rovner's film know each other?
- Think about the times in your everyday life when you are in a crowd and you may not know everyone around you. It could be shopping, at a concert or a football match.
- The shapes seem to be repeating actions. What routines do we all repeat every day?
- What do these images remind you of?

As you walk around the exhibition...

- Think of an experience in your life that one of the works in this exhibition has reminded you of.
- What was the connection?
- What are the differences between your memory and the work in the exhibition?
- What do you think the artist is trying to tell you about his or her experience?

Using moving images

Many artists in this exhibition make work using moving images. Artists have always been observers of the world, looking at things in strange and specific ways. When artists use film they use it to represent something they have witnessed, to record their actions or to make moving collages.

Fiona Tan uses found footage to make her work. She adds new material and sound to create something new. Artists generally use video cameras in much the same way that painters use paint. However, their image is moving. The world today is a world of moving images.

Do you think painters like Leonardo de Vinci or Van Gogh would have used video cameras if they had been available?

Digital video and film in contemporary art may use some of the techniques and methods we see in cinema. However, what we see has been developed from a different starting point. When we visit the cinema we see something that has evolved from the written word.

Contemporary artists, however, use video to observe the world and to express ideas, almost like moving paintings. They don't have to have a narrative like films in a cinema but allow us to experience what we see in relation to images and ideas.

There are many artists in this exhibition who use moving images.

- Let's think about how and why they have used the camera.
- Is it simply to document something or does the way it is filmed add to our understanding of a situation?
Look at the work of Berni Serle and Jun Nguyen-Hatsushiba.
- Does the work have a narrative, tell a story?
Look at the work of Michal Rovner.
- In videos such as *Tilt* and *Rain*, are we simply viewing what the artist has seen or what she wants us to see ?
Look at Fiona Tan's video pieces.
- How has Tim Davies used the camera to record time in his piece *Rosmarinus Officinalis* ?
How does this work relate to or differ from Fiona Tan's *Linnaeus' Flower Clock*?
Look at the work of Tim Davies and Fiona Tan.

Glossary

Performance Art

A performance that usually involves the artist performing an idea through a physical action. Unlike actors, performance artists are not playing the part of someone else. Performance artists often use their own body as a medium for expression and experience, like a painter uses canvas or a sculpture uses stone.

Lens-based Media

A term that describes the use of cameras to make art; these could be still or moving images. It includes early photography through to new forms of digital video.

Installation

An installation involves the artists using a space within the gallery to make a single work. It usually engages the different senses and is temporary. Some artists make work as a response to a particular space. This is called site-specific and the environment becomes part of the work.

Silhouette

An outline drawing filled with solid colour. It originally presented a profile portrait and originated from 18th-century Europe.

Digital Art

A new growing form of art is Digital Art where artists use computers to make work and use digital images.

Minimal Art

The artwork produced has been reduced down to basic shapes, sometimes a colour or the bare material. It was an attempt to make art in its simplest, purest form.

Conceptual Art

The idea is as, if not more important than the finished work. How the work is made, the process, is more important than how the work looks. It often raises questions about what a work of art can be.

Abstract Art

Elements of visual language are not used to represent anything from the real world. They are simply used to represent themselves.

Culture

Beliefs and values that form our lives. Cultures are often identified by nationality, ethnicity and religion. We are influenced by many cultures to make up our personal identity.

Contemporary Art

Contemporary art is art that is being made today. It is the continuing development of art, which in time will become art history. Now it is ours, it relates to our time.

Resources

Suggested websites for individual artists

Xu Bing

www.xubing.com

www.asia.si.edu/exhibitions/online/xubing/default.html

www.echinaart.com/Advisor/adv_xubing_gallery.htm

Janine Antoni

www.pbs.org/art21/artists/antoni/

www.the-artists.org/ArtistView.cfm?id=8A01EF5D-BBCF-11D4-A93500D0B7069B40

Kara Walker

www.pbs.org/art21/artists/walker/index.html

www.carnegieinternational.org/html/art/walker.htm

Lee Bul

www.leebul.com/

www.artandculture.com/arts/artist?artistId=1007

www.jpfg.jp/e/others/whats/0304/04_04.html

Tim Davies

www.locwsinternational.com/locws1/artists/davies.html

[www.axisartists.org/ixbin/hixclient?_IXSESSION_=&\\$+with+cms_con_core_type+is+Artist=.&axis_creator_id:cms_con_text=4192&_IXACTION_=query&_IXSPFX_=t&_IXFPFX_=t](http://www.axisartists.org/ixbin/hixclient?_IXSESSION_=&$+with+cms_con_core_type+is+Artist=.&axis_creator_id:cms_con_text=4192&_IXACTION_=query&_IXSPFX_=t&_IXFPFX_=t)

Berni Searle

www.artthrob.co.za/03jan/artbio.html

www.the-artists.org/ArtistView.cfm?id=4F714714-6BE0-44BA-82AE0F408C1CCF17

Fiona Tan

www.absolutearts.com/artsnews/2003/01/27/30696.html

www.tate.org.uk/audiovideo/limits.htm

Jun Nguyen-Hatsushiba

www.universes-in-universe.de/car/yokohama/trien1/exh-hall/e-nguyen-hatsushiba.htm

www.bampfa.berkeley.edu/matrix/203/

Michal Rovner

www.wirtzgaller.com/works/rovner/2000/rovner_2000_frame.html

whitney.org/information/press/85.html

Jacqueline Fraser

www.creativenz.govt.nz/venice-2001/artists/fraser/fraser.html

www.roslynxley9.com.au/artists/?aid=14&profile=1

Where else can I see Contemporary Art in Wales?

Chapter Arts Centre, Canton, Cardiff www.chapter.org
G39, Mill Lane, Cardiff www.gallery39.fsnet.co.uk
Mostyn Art Gallery, Llandudno www.mostyn.org
Wrexham Arts Centre www.wrexham.gov.uk
Aberystwyth Arts Centre www.aber.ac.uk/artcentre
Museum of Modern Art, Machynlleth www.momawales.org.uk
Glynn Vivian Art Gallery, Swansea www.swansea.gov.uk/glynnvivian
Mission Gallery, Swansea (no website)
Ffotogallery, Penarth www.ffotogallery.org

Art Galleries across Wales and the United Kingdom

www.artefact.co.uk
www.walesindex.co.uk
www.menternet.org.uk/orielcibafa/gallery
www.tate.org.uk/home
www.nationalgallery.org.uk
www.edinburgh-galleries.co.uk
www.bmag.org.uk
www.liverpoolmuseums.org.uk
www.artatwalsall.org.uk
www.britisharts.co.uk/galleries
www.uk250.co.uk/Art
www.guardian.co.uk/arts

Books

The following books are general resources on thinking about art today.
Some of the large volumes are available in 'Pocket' versions.

General reading

- *Ways of Seeing* by John Berger. Publisher: Penguin Books, ISBN 0140135154
- *Mr Palomar* by Italo Calvino. Publisher: Vintage, ISBN 0099430878
- *On Photography* by Susan Sontag. Publisher: Penguin Books, ISBN 0140053972
- *About Looking* by John Berger. Publisher: Vintage Books, ISBN 0679736557

Artists working today

- *Making Contemporary Art: How Today's Artists Think and Work* by Linda Weintraub.
Publisher: Thames & Hudson: ISBN: 0500284237
- *Art Now* by Uta Grosenick, Burkhard Riemschneider (Eds)
Publisher: Taschen, ISBN 382281444X
- *Art at the Turn of the Millenium* by Uta Grosenick, Burkhard Riemschneider (Eds)
Publisher: Taschen, ISBN 3822873934
- *Art Today* by Edward Lucie Smith
Publisher: Phaidon Press, ISBN 0714838888

- *New Media in Late 20th-century Art (World of Art S.)* by Micheal Rush
Publisher: Thames & Hudson, ISBN 0500203296
- *Art Since 1960 (World of Art S.)* by Michael Archer
Publisher: Thames & Hudson, ISBN
- *Performance Art From Futurism to the Present (World of Art S.)* by Rose Lee Goldberg
Publisher: Thames & Hudson, ISBN
- *The 'Photo' Book: The Photography Book*
Publisher: Phaidon Press, ISBN 0714836346
- *The 20th Century Artbook*
Publisher: Phaidon Press, ISBN 071483542

The three main Publishers of Contemporary Art are:

- **Phaidon Press** www.phaidon.com
Phaidon have a wide range of larger sized Resource Publications and smaller soft cover series on movements in art.
- **Taschen*** www.taschen.com
Taschen is a Germany Company providing affordable Contemporary Art Resource Books
* *Teachers are advised a small section of this site has books devoted to artists images of nudity and it is advisable not to allow children to look at this site unsupervised.*
- **Thames and Hudson** www.thamesandhudson.com
Thames and Hudson have an excellent comprehensive soft cover World of Art Series and free posters available to schools through the website. It also has schools art resource web links:
www.thamesandhudson.com/en/1/frlinks.mxs?3172bb71e55be8941bd52487e45ca6fd

Periodicals on Contemporary Art

Download information from this website: www2.britishcouncil.org/recommended_reading_list.doc

And to end ...

When you leave the *Artes Mundi Exhibition* at the National Museum & Gallery, look and think about the objects and situations that shape your world.

Do any of the ideas and themes in the exhibition echo aspects of your own life?

Think about things you see and how they could become an artwork. Inspiration is all around us...