

artesmundi³

Artes Mundi 3 Education Pack
Interactive Gallery & Slideshow
Printable gallery & classroom ideas
linked to the National Curriculum

www.artesmundi.org

ART & HUMANITY

INSPIRATION & INFLUENCE
NARRATIVES & STORIES
WAR & CONFLICT
ECOLOGY & ENVIRONMENT

INSTALLATION ART

About Artes Mundi

Artes Mundi supports and celebrates international contemporary visual art. The Latin name 'Artes Mundi', when translated, literally means 'arts of the world'. Our aim is to recognise exciting emerging artists from around the world whose work discusses the human condition and expands our understanding of humanity, presenting this to as many people as possible.

Every two years the Artes Mundi Exhibition takes place at the National Museum Cardiff, Wales and the Artes Mundi Prize of £40,000 is awarded to one of the artists.

A selection of the work by nine shortlisted artists will be shown at the National Museum Cardiff, 15 March to 8 June 2008. The exhibition includes sculpture, painting, textile, photography, film, video, installation and performance art.

Using this Pack

The Artes Mundi 3 Education Pack CD-Rom explores the topics raised by Artes Mundi's three exhibitions, which have involved 27 artists from 23 countries, and provides a section on Public Art in Wales in association with St David's 2.

This PDF Pack is written for use by teachers and other group leaders as well as students. It is full of ideas and activities that link to the National Curriculum, specifically Art and Design, but also English, Citizenship, Geography and Science. Although some sections of the pack are divided into primary and secondary education we recommend that teachers adapt the information and images supplied to suit their needs, or integrate areas of this resource into existing classroom units of study.

This PDF Pack which is designed to accompany a visit to the Artes Mundi Exhibition or use of the Interactive Gallery is divided into four sections:



Leandro Erlich, *Bower*, 2006,
Installation at Artes Mundi Exhibition,
National Museum Cardiff
Photo: Jeff Morgan

Section 1 – Introduction

- An introduction to Artes Mundi and information about how to use the Artes Mundi 3 Education Pack as a learning resource

Section 2 – Artes Mundi 3 Exhibition

- Gives information on how to book a school visit to the Exhibition.
- Looks at the Exhibition and provides information about the artists, key themes and focus art works.
- Assists with pre-visit preparation and suggests ideas to help students to engage with works in the Exhibition.
- Includes self-explanatory worksheets that can be printed and used by students during a visit to the Exhibition.

Section 3 – Interactive Gallery

- Looks at the works of the 27 artists from Artes Mundi 1 in 2004, Artes Mundi 2 in 2006, Artes Mundi 3 in 2008 and public art in Wales
- Gives basic information on all artists featured in the interactive gallery
- Links work across the three exhibitions by themes and focuses on key individual art works
- Provides ideas for classroom lessons, activities and creating art

Section 4 – Resources

- Provides a glossary of key definitions in contemporary art
- Contains links to websites and other resources
- Provides information on venues where you can see contemporary art in Wales
- Gives an evaluation form for your comments and suggestions

This PDF pack can be printed as a whole or as sections. Individual pages can be printed by selecting specific pages in the print options at point of printing.

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The Artes Mundi Education Pack 3 was written and compiled by Liberty Paterson, Assistant Curator and Education Co-ordinator for Artes Mundi 3.

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Leandro Erlich, *Bower*, 2006,
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Photo: Jeff Morgan

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The Artists			2/5
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Key Theme: Ecology and Environment Pre-visit and gallery activities that look at how artists address environmental issues in their work	Dalziel + Scullion and Susan Norrie	Gallery Worksheet: Animal Art Trail Key Theme: Art Outside the Gallery	2/10
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<p>Key Theme: Art Outside the Gallery Discussion and classroom activities that explore contemporary public art</p> <ul style="list-style-type: none"> Primary Learning: Looks at the materials artists use to make sculptures, followed by, <i>Make two sound sculptures!</i>, a classroom based activity that involves listening and sound exercises which lead to pupils using their bodies and voices to make a public performance Secondary Learning: discussion around how public is located and its relationship to its environment. The follow on classroom activity involves students researching contemporary public artworks and designing their own public artwork for their school or local area <p>Curriculum Links: Art and Design and Music Selected slideshow <i>Art Outside the Gallery</i> in interactive gallery on CD-Rom Pack</p>	Richard Harris, Jennie Savage and Gordon Young	Key Theme: Installation Art Commissioning an Artist: Kathy Dalwood	3/7
<p>Key Theme: Installation Art Discussion and activities that explore installation art</p> <ul style="list-style-type: none"> Primary Activity: Looks at the illusion in installations by Leandro Erlich, followed by an activity that involves making a jungle installation in the classroom Secondary Activity encourages students to discuss the installation art in the interactive gallery, then find out where they can go and see installation art and get the most out of their visit to a gallery <p>Curriculum Links: Art and Design, Science and English Language Selected slideshow <i>Installation Art</i> in interactive gallery on CD-Rom Pack</p>	Leandro Erlich, Xu Bing and Dias & Riedweg	Key Theme: Art Outside the Gallery	3/11
<p>Key Theme: Narratives and Stories Discussion and classroom activities that investigate how artists tell stories through art</p> <ul style="list-style-type: none"> Primary Activity: encourages storytelling while taking a closer look at the stories we know and where they come from. The activity <i>Draw a picture worth a thousand words</i> encourages children to turn a verbal or written story into visual story Secondary Activity: examines the role of storytelling in today's society and provides a creative writing exercise that uses a film still from Eija Liisa Ahtila's film <i>The House</i> as inspiration <p>Curriculum Links: English Language and Literature, Art and Design and Drama Selected slideshow <i>Narratives and Stories</i> in interactive gallery on CD-Rom Pack</p>	Eija-Liisa Ahtila, Rosângela Rennó and Dias & Riedweg	Focus Art work: <i>Daily Mirror</i> by Rosângela Rennó	3/14
<p>Commissioning an Artist: Kathy Dalwood Discussion, classroom and evaluation activities that consider the process of commissioning an artist to make an artwork that will be experienced in a public space and looks work of artist Kathy Dalwood who has been commissioned to make a public artwork which will be sited in the main shopping centre in Cardiff</p> <ul style="list-style-type: none"> Primary Activity: Looks at the artwork of Kathy Dalwood, followed by an activity that uses a plaster casting to make a sculpture inspired by Kathy Dalwood Secondary Activity: considers the process of making a public artwork and commissioning an artist. For the activity students play the roles of commissioner and artist <p>Curriculum Links: Art and Design, Business Studies, English Language and History Selected slideshow: <i>Kathy Dalwood</i> in interactive gallery on CD-Rom Pack</p>	Kathy Dalwood	Key Theme: Art Outside the Gallery	3/16

Contents	Artists Considered	Connections to other themes and artworks	Page
Focus Artwork: <i>Everything is Inside</i> by Subodh Gupta Discussion and classroom activities that take an in-depth look at an installation by Subodh Gupta <ul style="list-style-type: none"> Primary Activities: consider different the objects and images that we associate with countries. Children take images from magazines and travel brochures image and paste onto a map of the world to form a cultural collage Secondary Activity: looks at visual art as a reflection of contemporary culture and reflects on national and cultural identity in art. Students are encouraged to investigate their own and each others cultural heritage through a series of exercises that utilise humans as a resource for research Curriculum Links: Art and Design, Citizenship and Geography and History	Subodh Gupta	Key Theme: Installation Art Focus Artwork: <i>Come give us a speech</i> by N S Harsha	3/21
Focus Artwork: <i>For the Benefit of all the Races of Mankind (Mos' Specially the Master One, Boss) An Exhibition of Artifacts, Remnants, and Effluvia Excavated from the Black Heart of a Negress III</i> by Kara Walker Discussion and classroom activities that take an in-depth look at an installation by Kara Walker Primary Activity: looks at how shadows and silhouettes are created. Children make their own puppets and experiment with light to produce a puppet show Secondary Activity: students look at the subjects of racism and slavery in Kara Walker's installation. After researching the history of silhouette art students create an installation of life sized silhouettes, projection and colour and host an exhibition preview Curriculum Links: Art and Design and History	Kara Walker	Key Theme: Narratives and Stories	3/23
Focus Artwork: <i>Shortcuts</i> by Mircea Cantor Discussion and classroom activities that take an in-depth look a photographic triptych by Mircea Cantor <ul style="list-style-type: none"> Primary Activity: looks at why people create shortcuts and provides an outdoor drawing activity that uses erasing as a method of drawing Secondary Activity: discusses the meaning behind Mircea Cantor's work and provides an activity that allows students to experiment to create their own photographic triptych Curriculum Links: Art and Design and Citizenship	Mircea Cantor	Focus Artwork: <i>Deeparture</i> by Mircea Cantor	3/26
<h2>section⁴</h2>			
Glossary A glossary of key definitions in contemporary art			4/1
Learning Resources Books and weblinks for further reading, research and lesson ideas			4/2
Where Else can I see Contemporary Art in Wales A list of galleries and museums where you can see contemporary art in Wales			4/3
Education Pack Evaluation A form for you to let us know what you think Artes Mundi 3 Artes Mundi Education Pack			4/4
Acknowledgements			4/5

Planning your Visit

A selection of the work by the nine shortlisted artists will be shown at the National Museum Cardiff from 15 March until 8 June 2008.

You do not need to know a lot about each artist to carry out a successful visit to the exhibition. Activity suggestions and focus questions can be used to draw out your group's creative responses to the work in the exhibition and the images in the Interactive Gallery.

Encourage your students to think not of one correct reading of the artwork, but of many possible readings. Each response will depend on who the viewer is, and when, where and how they look at the work.



Book a Free School Workshop

Live Guides are available every day during the Exhibition to lead workshops for schools and colleges. There are two workshops slots at 10.15am and 11.15am each weekday. Each workshop lasts 90 minutes and includes themed discussion and a making activity in the gallery. Large classes will be divided into two smaller groups.

Workshops can be adapted for all key stages and Live Guides are trained to provide workshops for low vision groups and children and young people with special educational needs. Special workshops have also been devised for early years children. Special requirements must be made clear at the time of booking.

All gallery workshops must be booked in advance by phoning the Education Department of the National Museum Cardiff on 029 2057 3240/ 029 2057 3278.

Book for Artes Mundi Teacher Training

Tuesday 18 March 2007 10am – 3pm Primary Teachers - Contemporary Art for KS2

Wednesday 19 March 2007 10am – 3pm Secondary Teachers - Contemporary Art for KS3 – 5

These free placements will give teachers an opportunity to:

- Feel confident about looking at and talking about contemporary art with pupils
- Consider ways to connect themes in the Artes Mundi 3 Exhibition to existing schemes of work
- Familiarise themselves with work in the Artes Mundi 3 Exhibition

Please email eleri.evans@museumwales.ac.uk to book or for more information.

BEFORE VISITING

General Questions

These are general questions that could trigger a discussion and could be used before visiting any exhibition of contemporary art.

What do you expect to see at the exhibition?

What is art? What is contemporary visual art?

What does being an artist mean?

What different ways are there of making art i.e. sculpture, installation, painting etc.

Who decides what a work of art means?

Discussing Artes Mundi's Theme

Artes Mundi's theme is the human condition and humanity. Here are some questions that you could discuss and consider as a group.

What does it mean to be human?

What makes us human?

Are humans different from animals?

What is the meaning of existence? Why was I born?

Why am I here? Where will I go when I die?

What does the phrase 'only human' mean?

What is instinct?

How does where you are from make up who you are?

How do you think you are different from others?

Is your personal history or family history important?

What are your political, cultural and social points of view?

What is the definition of humanity?

Do we have a collective responsibility to the human race?

Is our understanding that we are part of something bigger?

At the Exhibition: general questions that trigger discussion

Artists have observed life throughout the centuries. 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 all have as human beings.

Artwork 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 extensive.

The starting point for your visit to the Artes Mundi Exhibition should be to experience the work in the gallery. Many artists want us to think or react to what we can see. Others invite us to be active participants in the work. Therefore it is important to allow plenty of time to look and think.

The questions below could be asked about all the works in the Exhibition. It is important to emphasise that there is no set answer and that opinions will differ. Students should feel able to question and challenge the ideas that make up their own interpretations. These questions might be used as an ice breaker or to start discussion.

Looking

What can you see?

What is your first reaction to this work?

What is the first word that comes to your mind when you see this work?

Does it remind you of anything? Does it make you think about anything?

Describe the colours, shapes and textures you can see.

How big is the artwork? What effect does scale have on the artwork and our response to it?

How is it made?

What is it? (A film, photograph, installation etc?)

What materials is it made from?

Can art be made out of anything?

Why do you think some artists use sound in their work?

Why do you think some of these artists have chosen to make their work with audio, film and digital media?

What is it about? Individual interpretations

What do you think the artist is trying to say?

Is art about real life?

What is the artist interested in?

Which of the issues and concerns do you find most interesting?

Do the artists share any common interests and concerns?

Does the work have a symbolic, moral or political meaning?

Does the work have a title? How does the title relate to the work? Does this affect the way you see it?

Who is the artist? Do you think the background of the artist can tell us why or how the artwork was created, or what it might be about?

What does the artwork tell us about the ideas and values of today's world?

What questions would you ask the artist about this work, if they were here?

Don't forget to . . .

Bring a sketch book or note book to the Exhibition so you can make quick sketches and note down information about the work and any questions you may have.

Use the free Artes Mundi Exhibition Guide which you can pick up from the front desk. The Guide will provide you with more information about the works of art and the Exhibition.

Reflection and Evaluation

After visiting Artes Mundi it is important to reflect on and evaluate what you have experienced. You can use the Interactive Gallery on the Artes Mundi 3 CD-ROM to trigger your responses. Here are some questions to start discussion:

What did you like most about the exhibition?

What did you like least about the exhibition?

Which work would you most like to have in your home? Why?

What reactions did you have to the exhibition? What created these reactions?

Was the exhibition what you were expecting? What were you expecting? How was it different?

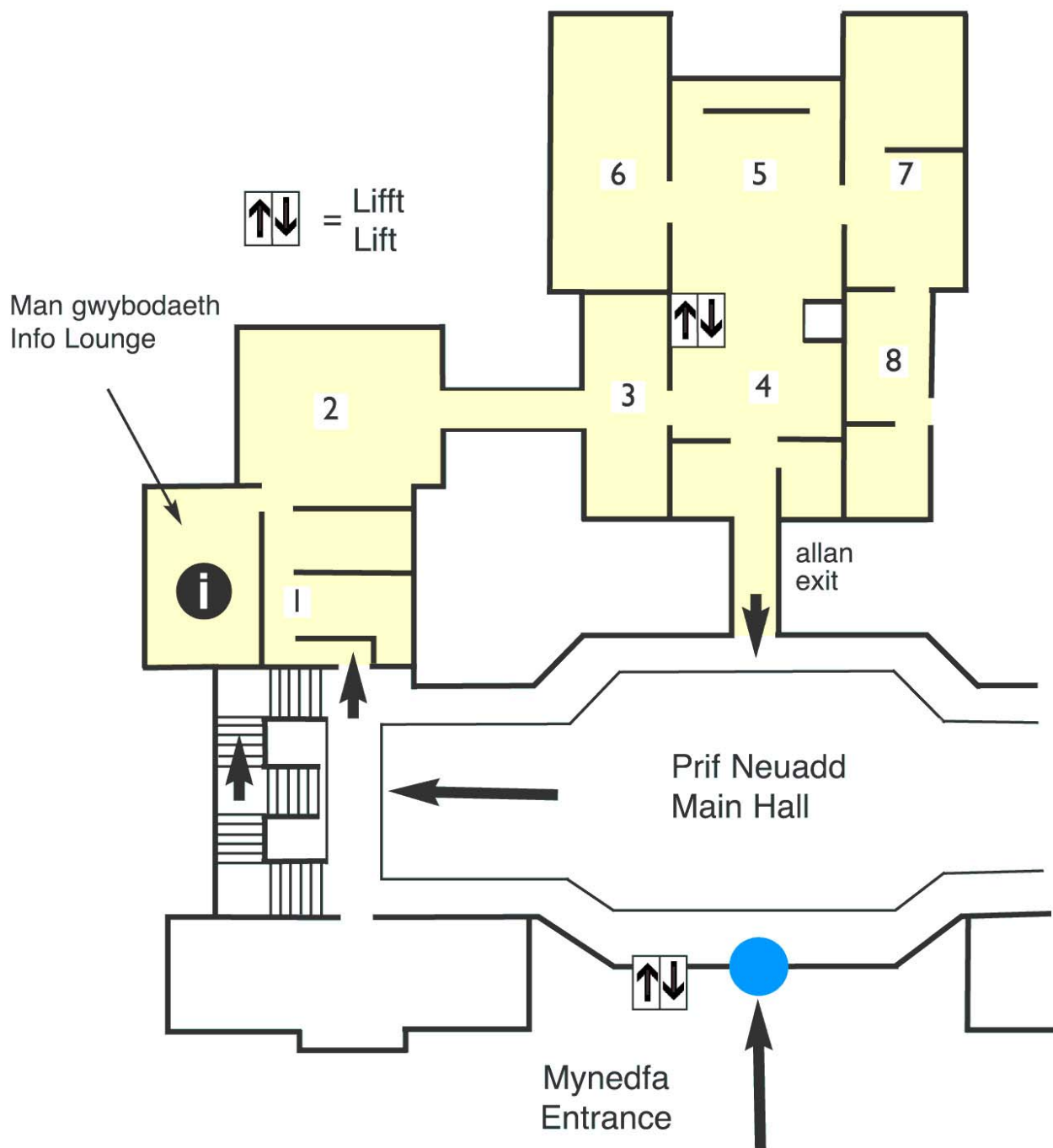
What surprised you and why were you surprised?

Did you learn anything new at the exhibition?

Has visiting the Artes Mundi Exhibition changed the way you think about art?

Do you think any of the artists in the Artes Mundi Exhibition will influence the way you make art?

Would you visit an exhibition of contemporary art again?



Artes Mundi Exhibition

First Floor

Gallery 1	Lida Abdul	Gallery 5	Mircea Cantor
Gallery 2	N S Harsha	Gallery 6	Susan Norrie
Gallery 3	Abdoulaye Konaté	Gallery 7	Dalziel + Scullion
Gallery 4	Rosângela Rennó	Gallery 8	Vasco Araújo

The Artists

Lida Abdul

Lida Abdul was born in Kabul, Afghanistan in 1973. She was forced to flee her country because of war and lived in asylum centres for five years before moving to the USA. She currently lives between Afghanistan and the USA.

Lida Abdul uses video, film, photography, installation and live performance to explore and visualise the aftermath of war. She has described herself as trying to understand the disaster that has devastated her home country for more than two decades. This is clear in many of her filmic works which often depict the Afghan landscape, war torn and strewn with the rubble of destroyed buildings.

Architecture and debris have become a metaphor for human suffering in Abdul's work. In one of her works, *Brick Sellers of Kabul*, a line of boys wait to be paid for bricks collected from the rubble of ruined buildings. These bricks are reused to construct new buildings. Beautifully composed and quietly defiant, Abdul's films not only deal with devastation, they also speak of survival and the path to recovery.



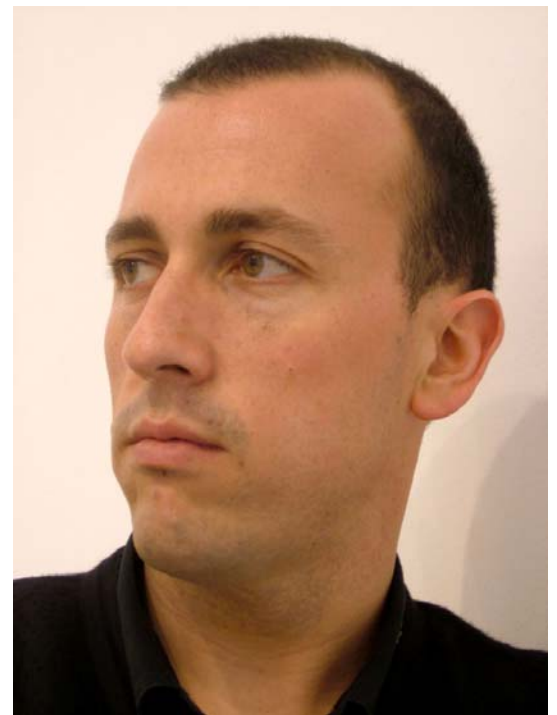
Lida Abdul

Vasco Araújo

Vasco Araújo was born in 1975 in Lisbon, Portugal, where he lives and works today.

Vasco Araújo uses performance, photography, video and sculpture to investigate ideas of conformity, discrimination and social behaviour. Originally trained as a singer, his work often refers to the world of opera and his videos frequently reconstruct and celebrate marginal characters. Vasco Araújo's work has also been inspired by many other influences including classical mythology, Baroque dance and courtly etiquette.

Vasco Araújo's art is often described as multi-layered and complex because he uses many references and influences simultaneously. His video work *The Girl of the Golden West* is an adaption of Puccini's 1910 opera *La Fanciulla del West* and a film also named *The Girl of the Golden West* which was released in 1938. In the 19 minute long video an African-American woman dressed in mid-nineteenth century costume tells the story of a love triangle plot set



Vasco Araújo

in the 1840's. California Gold rush era. Skipping across languages, countries, races and centuries, *The Girl of the Golden West* is an affirmation of Vasco Araújo's ability to tell many stories and highlight issues surrounding race, social prejudice and consequence in just 19 minutes.

Mircea Cantor

Mircea Cantor was born in Romania in 1977. He left Romania in 1999, hitchhiking his way through Europe before eventually settling in France. He currently divides his time between Romania and Paris.

Mircea Cantor uses photography, installation and film to explore a range of topics including protest, tourism, politics, labour and the distribution and display of power. His work is influenced by what he has observed in his native country Romania, moving from communism to being part of wider Europe and being known for offering low-cost labour. Cantor however is keen to highlight that these issues are affecting many people around the world. He said "When I use works derived from my own culture, I don't want to export pain, but stress the fact that what happened there still happens elsewhere".

The topic of display and distribution of power is played out in a symbolic and poetic manner in Cantor's film *Deeparture*, a film that shows a wolf and a deer as they adjust to each other's presence within the unnatural confines of a white gallery space. During the film the animals circle each other and although the wolf never attacks there is the constant feeling of suspense and danger.



Mircea Cantor

Dalziel + Scullion

Artists Matthew Dalziel and Louise Scullion live in Scotland where they have worked collaboratively since 1993.

In their work, Dalziel + Scullion use photography, video, sound and sculpture to explore the complex relationship between mankind and the natural world. They investigate the ways in which our landscape is constantly changing and how the changes, whether natural or manmade, impact upon us.



Dalziel + Scullion 2007
Photo: P Antólin

In their video installation *Source*, a journey through a landscape is experienced through the senses of a young boy. His eyes and ears become portals that sights and sounds flow through as he becomes absorbed by the orderly communities of limpets and seed mussels who have found a place to live and dwell amongst coastal rocks, or in the insects uncovered on a forest floor.

Dalziel + Scullion's work encourages us to think about the way our everyday lives merge and impact on our habitat and that of the wider environment beyond our cities and suburbs.

N S Harsha

N S Harsha was born in 1969 in Mysore, India, where he currently lives and works.

N S Harsha's paintings and drawings of flattened figures with skewed perspectives and matt colours take inspiration and techniques from the traditions of Indian narrative and figurative painting. His works nearly always tell a story and although his method takes from tradition his subjects are contemporary and diverse. He juxtaposes scenes of Indian village life with internationally recognised images; a snake charmer, the queen, Damian Hirst's preserved shark, mass weddings and rockets heading into space all sit next to each other on Harsha's canvases.

N S Harsha's influences come from his own experiences of life in Mysore and the different cultures he has encountered during his travels. These he has combined with images found on the internet and international news stories.

N S Harsha not only paints on canvas but onto walls, floors and sometimes roofs of buildings. His painting *Cosmic Orphans* covered the entire flat rooftop of a temple in Singapore. The painting depicted a community of people lying serenely asleep on mats. He also works with schools and communities to make artworks, which he sees as important to his development as an artist.



N S Harsha

Abdoulaye Konaté

Abdoulaye Konaté was born in 1953 in Mali, Africa and currently lives and works in Bamako, Mali.

Abdoulaye Konaté uses painting, textiles and installation to comment on political, social and economic affairs. Through his work he has addressed the devastation of AIDS to Africa as well as looking at issues facing other countries.

Gris-gris pour Israël et la Palestine is made up of four large-scale wall hangings. He surrounded the Israeli flag and Palestine Kaffiyeh (the checked black and white headscarves often worn as symbol of Palestinian nationalism) with gris-gris. Gris-gris, a small bag or pocket filled with herbs, grave dirt or stones, is a Muslim or traditional amulet that protects from evil and brings luck. This could be seen as an expression of Konaté's wish for peace between the two states.



Abdoulaye Konaté 2008
Photo: Modibo Keita

Susan Norrie

Susan Norrie was born in Sydney, Australia, where she currently lives and works.

Susan Norrie primarily works with film and installation to explore the catastrophes of manmade and natural disasters. Her concerns about the fragility of our environment and the recent increase in the regularity of earthquakes, volcanic eruptions, storms and drought dominate much of her work. However, rather than simply documenting these events, she blurs the boundaries between fact and fiction and uses cinematic effect to portray the terror and beauty of the force of nature.

Filmed in Indonesia, Susan Norrie's video installation *HAVOC* documents the resilience of a people confronting a disaster. It includes an active volcano on the verge of eruption and the ancient rituals and political activity that the people of East Java have turned to in the face of their plight.



Susan Norrie
UNTITLED
Portraits of Australian Artists
MacMillan Art Publishing 2007
Photo Sonia Payes
Image courtesy Charles Nodrum Gallery

Rosângela Rennó

Rosângela Rennó was born in Brazil in 1962. She currently lives and works in Rio de Janeiro, Brazil.

Rosângela Rennó uses found images, photographs and texts to create new works. The photographs she selects to work with are often those produced for institutional, instructional or legal purposes, discarded by their original authors. Rennó carefully re-photographs, restores and archives these found images.

Rosângela Rennó collected tabloid stories of women also named Rosângela for her video work "The Daily Mirror". For this double-screen video installation, Rennó re-enacted 133 of the stories which, as one might expect from a tabloid newspaper, often told tales of scandal, crime and accidents or just news items and casual facts.

Rosângela Rennó's photographs and stories - anonymous, discarded or forgotten - make us consider a lot of things. Who took the photograph? Who is the person in the photograph and what are they thinking in that frozen moment? What would they think if they could see us looking at them in an art gallery? Who discarded these photos and why? What do these images lose and gain when someone finds and recovers them?



Rosângela Rennó
Photo: Ynaiê Dawson

Ecology and Environment

Climate change is the greatest environmental challenge facing the world today. Rising global temperatures have brought changes in weather patterns, rising sea levels and increased frequency and intensity of extreme weather events. Throughout time artists have depicted and been inspired by the world of nature. Today contemporary artists are increasingly addressing environmental concerns through their artwork.

Three of the artists in the Artes Mundi Exhibition provide creative insights into ecology and the environmental challenges facing us.

Dalziel + Scullion are two collaborating artists who have become well-known for their exploration of the complex relationship between man and the natural world. The Artes Mundi Exhibition features their work *Source*. *Source* is an exploration of nature as experienced through the eyes and ears of a young boy.

Susan Norrie's video installation *HAVOC* focuses on the geologically and politically volatile region of East Java. She became aware of the situation in Java when she saw a newspaper photograph of volcanic mud that has inundated villages, leaving thousands of people homeless since it first began flowing in 2006.



Susan Norrie, *HAVOC*, 2007, Video still - The Horsemen of Bromo, Mount Bromo, East Java, Indonesia

© Susan Norrie in collaboration with David Mackenzie
- David Mackenzie (camera, editing, sound)
Justin Hale (journalist, translator)
Robert Hindley (sound mixing)

Key words

climate	the average weather in a location over a long period of time
ecology	the relationship between organisms and their environment and the relationship between people and nature
environment	the circumstances or conditions that surround us
film projection	film that is displayed by projecting it on a wall or projection screen using a mechanical device called a projector. Projectors are used to show films in cinemas
installation	involves the artist using a space within the gallery to make a single work. It usually engages the different senses and is temporary
sublime	describes something that makes you feel awe inspired or overwhelmed by vastness or grandeur

PRIMARY

BEFORE VISITING

Discuss the term “weather”.

What is the weather like today? Rain? Sun? What are the different types of weather?

Draw two pictures of your house, one in rain and one in sunshine. What is your favourite type of weather? Do you feel different when the weather is sunny and warm to when it is raining and cold? When you feel warm what colour do you think of? When you feel cold what colour do you think of?

What was the weather like when you went on holiday?

Where did you go on holiday? Is the weather the same all over the world? Look at the map of the world? What is the weather like in Africa? What is the weather like at the North Pole? Is the weather the same throughout Africa?

Cut out and colour in suns, clouds, large rain drops and snow flakes and tack on the map to represent the different climates in different countries.

Discuss the term “climate”. How is weather different to climate?

Discuss how and why our weather and climate is changing.

Changes to our climate will mean many plants and animals living on Earth today, including man (us), could have problems surviving in the future. Climate change also means more extreme weather and natural disasters. Does anyone know what tornadoes, tsunamis, volcanoes, floods and earthquakes are?

GALLERY ACTIVITY

(Warning - HAVOC contains one word of strong language within the scene featuring punks)

Look at Susan Norrie’s installation *HAVOC* (Gallery 6).

Look at all the films and stand in front of your favourite.

Describe the colours, shapes, textures you can see. How does it make you feel? Have you seen anything similar before? What is the weather like? Is the film made in Britain or another country?

Look at the film projection *Source* by Dalziel + Scullion (Gallery 7). Take a pencil, a piece of paper and a clipboard to lean on. Stand in front of *Source* with your back turned so you cannot see the film. Close your eyes, what sound can you hear? Keep your eyes closed and imagine a place where you could be? Where are you in your imagination? Open your eyes and draw what you saw in your imagination. Turn and look at the film. Is what you imagined different to what you see? What is the weather like? Is the film made in Britain or another country? Compare *HAVOC* to *Source*. Which place would you rather visit? Why?

SECONDARY

BEFORE VISITING

Research and discuss the terms “ecology” and “environment”. How is ecology different to environment? Research the volcanic mud flow in Java, Indonesia.

Imagine you are one of the local villagers and have been forced from your home due to volcanic mud. Write a diary entry or letter to express how you feel about being separated from your home and familiar surroundings.

What are the most pressing environmental issues that society faces today? Why would an artist address ecological/ environmental concerns in their work? What role can artists play in addressing these issues? Are there any environmental issues that concern you? Using magazines, newspapers, the internet and other sources, create an archive of images that depict the natural landscape and our relationship with the natural world.

Create two flick books to take with you to the Artes Mundi exhibition. For each flick book you will need 10 pieces of thin card of the same size (recommended size A6) and a bulldog clip to hold the pages together.

GALLERY ACTIVITY

Take some time to look at Susan Norrie’s installation (in Gallery 6). What is the title of the work? Why do you think Susan Norrie chose to call the work *HAVOC*? What do you think the work is communicating?

Choose one of the films in *HAVOC*. Take one of your flick books and make a series of ten sketches. The images are moving quickly so note down important shapes and forms. Make notes of any sound (music/speech) and atmosphere. The idea of this exercise is to capture the rhythm and movement of the film so don’t worry if the results are messy.

Find *Source* a video projection by Dalziel + Scullion (in Gallery 7). What do you think Dalziel + Scullion were thinking when they made *Source*? How does the work succeed in making you feel small or insignificant? Discuss the term “sublime”. Take your second flick book and make a series of ten sketches. The images are moving quickly so note down important shapes and forms. Make notes of any sound (music/speech) and atmosphere. What similarities are there between *Source* and *HAVOC*?

Inspiration and Influence

Where do artists' ideas come from? What influences them? Where does their inspiration come from?

Contemporary artists draw upon many sources of inspiration and their work can be influenced by factors such as their own personal experiences and memories, their observations and environment, current affairs, the mass media and other artforms and artists.

Artists use a variety of methods, including sketch books, to collect and develop ideas and inspiration which they might use as starting points for future work. Artists often work with common themes, for example many artists have been inspired by current affairs. However despite having the same starting point they transform their ideas into artworks which express their own unique view point or message.

We will look at the influences and inspirations of two artists, Vasco Araújo and N S Harsha who are both participating in the Artes Mundi 3 Exhibition.

Vasco Araújo uses performance, photography, video and sculpture to investigate ideas of discrimination and social behaviour. Originally trained as a singer, his work is strongly influenced by the world of opera and stage. In his video work *About Being Different* he interviewed five vicars about marginality and what it means to be different after showing them *Peter Grimes*, an opera which is about a fisherman persecuted by his village.

N S Harsha's paintings and drawings of flattened figures with skewed perspectives and matt colours take inspiration and technique from the traditions of Indian miniature painting. His works nearly always tell a story and although his method takes from tradition his subjects are contemporary and global. His work *Mass Marriage* depicts many couples in different kinds of relationships.



N S Harsha, *Mass Marriage*, 2003

Key Words

art form	is a specific form for artistic expression such as writing or painting or dance
influence	is something that indirectly shapes or affects an artist's work
inspiration	is stimulation of the mind which enables artists to be creative
mass media	is a term that refers to newspapers, television, radio and other forms of communication which are designed to reach a very large audience such as the population of a nation state
persecute	someone is the act of harassing a person because of their religion, race, or beliefs
social behaviour	is a term that can be used to describe how humans communicate with each other
society	is a term that can be used to describe the condition of those living in a community
symbol	refers to something visible that represents something else that is invisible

PRIMARY

Before Visiting

Discuss the term “inspiration”. Artists are inspired by the world around them, the things they love, the way they feel, what they see on the TV and much more.

Make a book of inspiration

1. Take five pieces of white drawing paper and one piece of coloured card or thick paper and a piece of plain card for the back
2. Make matching holes in all the pages and cover pieces using a hole punch
3. Take the coloured piece of paper and write the word inspiration – this will be the front cover
4. *Page 1: Be inspired by colour*
Take one piece of paper and write the word “colour” at the top. What is your favourite colour? What does that colour remind you of? (i.e. the colour yellow may remind you of the sun or cheese.) Does it make you feel happy? On your piece of paper make a painting of how your favourite colour makes you feel. For example if yellow makes you happy you may want to draw a smiley face in yellow.
5. *Page 2: Be inspired by a book*
Take one piece of paper and write the word “book” at the top. What book are you reading? What book is your teacher reading to you at school? Do you have a favourite book? Can you remember the names of any of the people in the book? Do the people in the book seem real? Did the book take you to new places? Were they real places or imaginary lands? What is the story about? On your piece of paper make a pencil drawing of you meeting one of the people in the book.
6. *Page 3: Be inspired by an artist*
Take one piece of paper and write the word “artist” at the top. Use the Interactive Gallery on the Artes Mundi 3 CD Rom to select and project three images of artworks onto the classroom white board. As a class, vote on your favourite artwork. Why is it your favourite art work? What is it made from? Does it have any people in it? Can you find any shapes or patterns in it? Does it remind you of something? Does it make you feel a particular way? Look at the image of the artwork, think about how it makes you feel. Keep that thought in you mind and without looking at the image make a drawing using colouring crayons. It does not need to be a copy of the artwork you have seen, it can be

of anything, but it is important that you remember how seeing the artwork made you feel when making your own drawing.

7. *Page 4: Be inspired by music*
Take one piece of paper and write the word “music” at the top. Draw a line in the middle of the page. Start by listening to a slow piece of music. How does it makes you feel? How does it make you want to move? On one half of the paper use chalk to make shapes that come in to your mind while listen to the music. Now listen to fast, upbeat music. On the other half of the paper use chalk to make shapes that come to your mind while listening to the music. Look at your drawings. Are they different? Why are they different?
8. *Page 5: Be inspired by your memories*
Take one piece of paper and write the word “memory” at the top. Do you have a happy memory of something that happened in the past? It could be a family holiday or a time when you were given a wonderful present. What did you feel so happy about? Where were you? Can you remember any colours, textures or smells? Close your eyes? Can you see your memory clearly in your mind? Draw or paint your memory on your piece of paper.
9. Once all of your paintings and drawings are complete, take a piece of string or a ribbon, thread though the punched holes and tie to keep all of your pages together. When all of your inspiration books are complete, view them as a class. Do you like them? Whose is your favourite? Why? What does it tell you about the person who made it?

Gallery Activity

Stand in front of N S Harsha’s painting *Mass Marriage* (in Gallery 2). What are the people doing? What do they look like? How do you think they are feeling? Do they look happy or sad? What colours are in the picture? Do you like it or dislike it? Why? N S Harsha is inspired by his home country and travel. Can you guess where he lives? The landmarks in the background of the painting are famous. Do you recognise any of them? Where in the world are they? Pick your favourite person from the painting and draw them in your sketch book.

SECONDARY

Before Visiting

Discuss the terms “inspiration” and “influence”. What are you are passionate about? Are there any issues you feel strongly about? Have you ever experienced a life changing event? How could you use these influences as inspiration in making an art work?

Search the web for possible sources of inspiration for making art e.g. experiences and memories; observations and environment; current affairs and the mass media and other artforms and artists. Make a painting that has been inspired or influenced by your research. Research the traditional Indian art of miniature painting. Indian miniature paintings are often painted in strong colours and as the name suggests are small in size and very intricate. Now make a painting based upon the same sources of inspiration you used in your previous painting, but this time in the style of Indian miniature painting. When your works are complete, view them as a class. Reflect on the different sources of inspiration and consider how the way you have painted takes from tradition while the subjects of the piece are contemporary.

Contemporary art forms are often inspired by each other. For example a sculptor could be influenced by the work of an architect.

Examine the works of writers, architects, actors, fashion designers, filmmakers, etc. and make connections to your work. Make a drawing, painting, sculpture or installation that has been influenced by another art form.

Gallery Activity

Look around the Artes Mundi 3 Exhibition. In your sketch book note down the names of the artists, the titles of the work and what you think influenced or inspired the artist in the creation the work. Select an artist who works with styles and themes that you relate to. Compare the artist’s work to your own. Do you have similar sources of inspiration? Determine and record one or two aspects of the artist’s work that you may draw upon for the development of your own work.

Look at N S Harsha’s painting *Mass Marriage* (in Gallery 2). How many of the landmarks in the background of the painting do you recognise? What is the work about? What do you think he is

trying to say? Could the work have a symbolic meaning? Look at all of his works in the exhibition. What do you think are the influences and inspirations in N S Harsha’s work? In what ways is his work influenced by Indian tradition and culture? In what ways does his method take from tradition while his subject matter is contemporary?

Take time to look at Vasco Araújo’s video work *About Being Different* (in Gallery 8). In the work he interviews five vicars about marginality and what it means to be different after showing them *Peter Grimes*, an opera which is about a fisherman persecuted by his village. Originally trained as a singer, his work is strongly influenced by the world of opera and stage. Can you describe how he cleverly uses his passion for opera to examine what it means to be different from the “norm” in today’s society?

War and Conflict

Representing conflict, in the form of war, national strife or personal conflict, has preoccupied artists across the centuries. Contemporary artists contribute to the public debate about war through artwork that comments on or exposes their own experiences and perspectives. Their art addresses the ways we remember and are caught up in war and conflict. Artes Mundi 3 artists Lida Abdul, Abdoulaye Konaté and Susan Norrie directly address or hint at issues of local, national, and international conflict in their work.

Lida Abdul has described herself as trying to comprehend the disaster that has devastated her home country, Afghanistan, for more than two decades. Many of her film works depict the Afghan landscape, war torn and strewn with the rubble of destroyed buildings. In one of her works, *Brick Sellers of Kabul*, a line of boys wait to be paid for bricks collected from the rubble of ruined buildings. These bricks are reused to construct new buildings.

Abdoulaye Konaté casts his critical gaze on the political situation in Africa and the Middle East and on ethnic and religious conflicts worldwide. His textile work *Les Marcheurs (The Walkers)* depicts three figures made from strips of multi coloured fabric. Abdoulaye Konaté began his artistic career as a painter. However, there was a significant shift in his chosen medium and subject matter when his home country Mali was liberated from a dictatorial rule in the early nineties. Mali is one of the poorest countries in the world and Abdoulaye Konaté found it very difficult to buy paint to make paintings. He made the decision to make works using locally found material such as cotton to highlight and portray everyday realities in Africa and further afield.

Susan Norrie's video installation *HAVOC* focuses on the geologically and politically volatile region of East Java in Indonesia. She documents social changes occurring in the region and the resilience of a people confronting disaster. Her work shows footage of Indonesian punks bearing tattoos and body piercings. The punk scene is a significant youth movement in Indonesia, which may not be what you would expect of a country with one of the largest Muslim populations in the world. Through nonconformist clothing, music, and behaviour the young people are expressing their dissatisfaction with the Government and their desire to bring about change in their crisis-shaken land.



Lida Abdul, *Brick Sellers of Kabul*, 2006,
Courtesy of the artist

Key Words

conflict	is a dispute caused by a difference in values between people
geologically volatile	describes an area that is prone to natural disasters such as earthquakes or volcanoes
ideologies	are the sets of basic beliefs about the political, economic, social and cultural affairs held by the majority of people within a society
narrative	is the coherent sequencing of events across time and space
nonconformist	can be defined as not conforming to normal or socially approved pattern of behaviour or thought
politically volatile	describes an unpredictable political state
war	is any large scale, violent conflict

PRIMARY**Before Visiting**

Discuss the meanings of the terms “conflict” and “being different”. Conflict often happens when people have different ideas about something.

Work in groups and think of a conflict you have been involved in or a conflict or have seen on television. It may be that you disagreed with your brother or sister over what you watched on TV or argued with a friend over what game to play. Choose the most common conflict that you relate to and to write it down. Groups can then swap conflicts. Take part in a discussion to decide how the situation could best be resolved and report back to the rest of the class.

Gallery Activity

Take time to look at Abdoulaye Konaté’s textile works (in Gallery 3).

What are the artworks made from? Abdoulaye Konaté lives in Mali, West Africa. His home country Mali has experienced a changing political climate which has made life difficult for people who live there. Mali is one of the poorest countries in the world and Abdoulaye Konaté found it very difficult to buy paint to make paintings. He decided to use cotton fabric which is made locally to create artworks that tell stories and highlight issues of everyday life in Africa.

Find his work *Les Marcheurs (The Walkers)*. How many people can you see in the artwork? What are they doing? Can you see anything else in the picture? How has it been made? What colours are the pieces of fabric that make up the picture? What are the different patterns you can see in the textile? Do you like it or dislike it?

What clothes are you wearing? What colour are they? What fabric are they made from? Can you find the labels inside that say where they were made?

Look around the room at all the artworks made by Abdoulaye Konaté, then take a pencil, a piece of paper and a clipboard to rest on and

design and draw your own patterned fabric inspired by his work. Once you have designed your fabric take a new piece of paper. One or two volunteers should strike a frozen pose for the rest of the class to draw. Draw the outline of the person striking the pose without taking your pen off the paper. You should now have a shape of the person on your paper. Fill the shape using the pattern fabric you have designed.

SECONDARY

Before Visiting

Discuss the terms “war” and “conflict”.

Look on a globe or map to locate Afghanistan, Mali and Indonesia.

Mark Afghanistan on a photocopy of a map. Use the internet to research as much as you can about the recent history of this area. How does it relate to issues that are currently in the news?

Discuss as a class what you think it would feel like to be stranded in a different country due to an outbreak of war in your homeland.

Working in small groups, use newspapers, television, internet, radio, etc. to research and compile a list of wars and conflicts currently happening in the world. Identify who is taking part in these conflicts. How are the opposing sides described or named? Who are the heroes in these events? Why would an artist choose to make work about war, conflict or political unrest? How can artists and their work contribute to a discussion about the realities of war?

Think of a list of personal, local, national and international conflicts you are aware of. Use fabric and glue on a large piece of paper to create a textile collage that illustrates or symbolises the situation.

Punk culture encompasses distinct styles of music, ideologies, fashion, visual art, dance, literature and film.

Investigate how fashion and music has been linked to rebellion or protest against the traditional social order or the mainstream.

Design and draw your own outfit to rebel against an issue you feel strongly about.

Take time to look at Abdoulaye Konaté’s textile works (in Gallery 3). Konaté began his artistic career as a painter. However, there was a significant shift in his chosen medium and subject matter when his home country Mali was liberated from a dictatorial rule in the early nineties. Mali is one of the poorest countries in the world and Abdoulaye Konaté found it very difficult to buy paint to make paintings. This change effected his decision to make works using locally found material such as cotton to highlight and portray everyday realities in Africa. Discuss as a group why a change in the political situation effected a change in Abdoulaye Konaté’s work. Think of a material from your local area that you could use to make art with?

(Warning - HAVOC contains one word of strong language within the scene featuring punks)

Watch the films which form part of Susan Norrie’s installation *HAVOC* (in Gallery 6). The punk scene is a significant youth movement in Indonesia. Through nonconformist clothing, music, and behaviour the young people are expressing their dissatisfaction with the Government and their desire to bring about change in their crisis-shaken land.

Divide the class into two groups for a 5 minute debate. One group must argue that nonconformist clothing, music, and behaviour CAN change a political situation; the other group must argue that nonconformist clothing, music, and behaviour can NOT change a political situation. The whole debate should be carried out in whispers! (This represents the loss of power felt by those who have restricted freedom of speech.)

Gallery Activity

Take time to look at Lida Abdul’s film *Brick Sellers of Kabul* (in Gallery 1) which was filmed in Kabul, the capital city of Afghanistan. How old do you think the children in the film are? What do you think is happening? Write down what you think the work is about and one question about it. Compare your notes with the person standing next to you and ask them the question you have written down. Lida Abdul’s work has been described as atmospheric. Why do you think people have used this term to describe her work? What is the difference between Lida Abdul’s film and what you would see on the television news?

Artist: Rosângela Rennó

Format: Video installation comprised of two projections which meet at a 90° angle in the corner of the room

Duration: 121 minutes

Date: 2003 (English version)

Artes Mundi Location: Gallery 4

Key words

video art	is art using the medium of video
alter ego	is a term often used to describe another side of oneself
tabloid	a small simplified newspaper, often telling sensational news stories

Over several years Rosângela Rennó collected tabloid news stories of women also named Rosângela, a common name in her home country of Brazil. In her work *Daily Mirror*, Rennó re-enacts 133 of the stories she collected. Using props, such as clothing or furniture, and locations, Rennó's characters speak of their ordeals. As one might expect from stories sourced from tabloid newspapers many of the Rosângelas' stories are scandalous telling tales of crime, glamour, kidnappings and accidents.

PRIMARY

Classroom Activity

Start by pretending you have just eaten the following foods: ice cream, chilli, a sour sweet, some crisps and very hot custard. Make a facial expression for each of the different tastes. People often communicate using their face rather than words. Use a pencil and draw a face to show the following emotions: happy, sad, surprised, angry, confused and disgusted. Can you think of another emotion? Don't tell anybody what it is. Can you think of how you would express this without speaking? Take turns to express your emotion while the rest of the class try to guess what it is.

Gallery Activity

Sit on a chair or the floor to watch Rosângela Rennó's video installation *Daily Mirror* (Gallery 4). Does the lady in the film remind you of anyone? What is she feeling? How can you tell that she is feeling that way? Copy her facial expression, when she smiles you smile, if she blinks you blink etc. Does it make you feel a particular way? Do you like it or dislike it?



Rosângela Rennó, *Espelho Diário (Daily Mirror)*, 2003, Installation view at Instituto Tomie Ohtake, São Paulo, Photo: Eduardo Ortega

SECONDARY

Before Visiting

Use the internet to research as much as you can about Rosângela Rennó. Record your findings in a sketch book.

Artworks using film and video as a medium are now considered serious art, featuring in nearly every major international art show and major public museum. Why are an increasing number of artists using film and video to make artworks? What are the benefits? How are artists' films different to what we might expect to see in the cinema? As a group develop a written list of definitions of film terms such as camera angle, frame, soundtrack, editing or zoom. Watch a film to help you to become familiar with these terms. Artists often take on different personalities in their work, combining their own identity with that of someone else or a character they've completely made up. The term alter ego is often used to describe another side of oneself. Clark Kent in Superman is an example of a character with an alter ego. Can you think of any fictional characters in books or films that have an alter ego?

Choose a figure from myth, history or a celebrity that fascinates you and whose personality you would like to take on as your alter ego. Work in pairs to set up a photo shoot. Use simple props that are associated with that person such as dress, props that describe location and consider your facial expression. Work together using a digital camera to take photographs of each other as your chosen character. Put all of the groups' photos together and view the images on screen. Discuss as a group why you chose that person to be your alter ego. How are they similar to or different from you? How did you feel when you took on their personality?

Gallery Activity

Take time to look at Rosângela Rennó's video installation *Daily Mirror*. Using the definitions list you developed in class, identify and note down the similarities and differences between it and films you may see in the cinema, for instance, narrative, editing and format. Walk around the room and look at the video installation from different angles. Why do you think Rosângela Rennó chose to show this video using multiple projections? Discuss with your classmates what the effect is on the audience. *Daily Mirror* is just over two hours long. Discuss if you feel you have to invest time in watching the whole film or

if you think the artist intended the audience to view the work in segments. In what ways do Rosângela Rennó's facial expressions, gestures and actions command attention?

Choose one of the Rosângelas, draw a picture of her and make up a headline that a newspaper might use to summarise her story.

Artist: Mircea Cantor

Format: Large scale film projection

Duration: 2 minutes 43 seconds

Date: 2005

Artes Mundi Location: Gallery 5

Key words

confine	means to limit or take away freedom
environment	is the circumstances or conditions that surround us
emotion	can be defined as any strong feeling
power	is to have control
repetition	is the act of repeating or doing again

Mircea Cantor's film *Deeparture* is a short film of a wolf and a deer as they adjust to each other's presence within the unnatural confines of a white gallery space. During the film the animals circle each other and although the wolf never attacks there is the constant feeling of suspense and danger. The work refers to the display and distribution of power.



Mircea Cantor, *Deeparture*, 2005, Film still, Courtesy Mircea Cantor and Yvon Lambert, Paris / New York

PRIMARY

Before Visiting

What do wolves look like? What do deer look like? Have you ever seen a deer or a wolf? Where? What feelings and words do you think of when you think of a deer? What feelings and words do you think of when you think of a wolf? Do you know any stories with wolves or deer in e.g. Bambi or Red Riding Hood? As groups research where deer and wolves live and what they eat.

On a large piece of drawing paper draw a picture of a wolf or deer using a wax crayon (use one colour only). On top of your drawing paint your face using water colour paints. Your face should express the emotion or feeling you associate with that animal. What is the result? Once your paintings are dry lay all your pictures out on a table and discuss why you chose a deer or wolf and the expression on your face.

Gallery Activity

Sit on the floor and watch Mircea Cantor's film *Deeparture*, it is lasts 2 minutes 43 seconds. What is happening? Does it make you feel a particular way? Can you describe why or how it makes you feel? What is their environment? Is it different to their normal environment? How do you think the deer feels? How do you think the wolf feels?

In your sketch book or on a piece of paper draw just the eyes of the deer and wolf. Do you think the eyes give any clues to how the deer and wolf are feeling?

Why do you think the wolf is not attacking the deer?

SECONDARY

Before Visiting

Use the internet to research as much as you can about Mircea Cantor's film *Deeparture*, 2005 and Joseph Beuys' performance *I like America and America likes me*, 1974. Record your findings in your sketch book. Compare the two works. In what ways are they similar? How are they different? Do you think Mircea Cantor saw *I like America and America likes me* before he created *Deeparture*?

Think of other animals that would create a similar tension when confined within a space.

Make a storyboard to show the sequence of events. A storyboard is like a script for a film, but made with pictures and words. Take an A3 piece of paper and make eight squares with lines for writing below. In the eight boxes make a series of sketches that tell the story. Think carefully about your camera angles. *Deeparture* shows close-up shots of the wolf licking its teeth and staring at the wide-eyed deer. How could you use a close-up shot as a way portraying the tension between the animals. Below the sketches make notes on describing the images, and what music or sound effects may accompany the scenes.

Gallery Activity

Take time to watch *Deeparture*. What are your immediate reactions to the film? What sort of film techniques does the artist use? (e.g. close up views, awkward angles, dramatic lighting). How long is the film? Is it different from how you imagined it to be following your research? What effect does the scale of the projection have on you? How would it be different if it was smaller? The film is silent; if you were to add a soundtrack what would you choose.

Although *Deeparture* is a short film lasting only 2 minutes 43 seconds it is looped to create constant repetition. The use of repetition can heighten the emotional impact of *Deeparture*. Repetition of key words, phrases, and sentence patterns is often important in poetry. Using repetition write a short poem about *Deeparture*.

Artist: N S Harsha

Format: Large scale paintings

Date: 2007/2008

Artes Mundi Location: Gallery 2

Key words

culture	can be defined as the ideas, customs, and art of a particular society
globalisation	has many different meanings in today's society. The term is regularly used to describe a process by which the people of the world are unified into a single society
heritage	can be defined as anything from the past that is considered the inheritance of present day society
landscape	format is a piece of paper which is wider than it is high

N S Harsha's artwork *Come give us a speech* is made up of six large canvases. It shows an audience of hundreds of people sitting on chairs waiting for a speech to begin. N S Harsha was inspired to make the work after observing a crowd at a speech. Looking out over the crowd he noticed how thousands of individuals had come together for the event. This made him think about the different kinds of people who would make up the audience in his painting *Come give us a speech*, which portrays people from all ages and backgrounds. In the painting N S Harsha combines local people who he knows in his day-to-day life in Mysore, with artists and political and cultural people from around the world. Each character has been skilfully painted in a way that conveys the individuality of that person and what they are feeling. The painting also shows representations of the different stages in life, such as birth and death.



Come give us a speech (Detail), 2008, Acrylic on canvas, Overall size 6x36 ft, each panel 6x6ft, Courtesy of the artist

PRIMARY

Before Visiting

Have you ever stood in front of an audience? Was it in a school play or on some other occasion? When was it? Where was it? What did it feel like to have people watching you? Who was in the audience? Did you see anyone you knew in the audience?

Make a list of eight people, four of the people should be friends or family, and the other four should be famous people that you have seen on TV or read about in a book. Once you have made your list of eight people, take a piece of A3 paper. Turn your paper so it is landscape format and use a pencil and a ruler to divide your paper into eight equally sized rectangles. In each of the rectangles carefully paint the eight people on your list. Once your paintings are dry you can make one large painting by pinning up everybody's pictures next to each other on one wall. Stand back! What do you think of your large painting? Is it interesting to see all the different people your classmates have chosen to paint? Do you recognise any of them?

Gallery Activity

Stand in front of N S Harsha's painting *Come give us a speech*. Do you think the title of the painting, *Come give us a speech*, gives us any clues to what the people are doing? What do the people look like? How do you think they are feeling? Do they look happy or sad? What colours are in the picture? Do you like it or dislike it? Why?

Pick your favourite person from the painting and draw them in your sketch book. Next to your drawing use your imagination to write a short story about that person. Where do they live? How old are they? Do they work or go to school? Do they have any hobbies?

SECONDARY

Before Visiting

Look on a globe or map to locate Mysore in India. Use the internet to research as much as you can about the recent history of this area and how globalisation is affecting India. Discuss the term globalisation. Why is everyone talking about globalisation? When did it start? Is it reversible? Is it good or bad? Is it inevitable? **Describe** how globalisation can change cultures? Whose cultural heritage is at risk? Could the world ever evolve into one culture? How has globalisation affected your life and where you live?

Gallery Activity

Stand in front of *Come give us a speech*. Who are the people depicted in the painting? Where are they from? Are you drawn to or interested in a particular character? Why? Is there a particular style to N S Harsha's painting? Is this style of painting associated to a country or time? Can you guess where N S Harsha is from when you look at his paintings? What do you think he is trying to say? Could the work have a symbolic meaning? In what ways is his work influenced by Indian tradition and culture? In what ways does his method take from tradition while his subject matter is contemporary? How do you think globalisation has affected the work of N S Harsha and other artists? Why do you think a contemporary artist would want to maintain a traditional form of painting or craft?

Artes Mundi 3: National Museum Cardiff**Gallery Worksheet****Animal Art Trail**

For primary school children
Children under seven will need assistance

Animals have fascinated artists since the beginning of time. Animals sometimes behave like humans and artists often use them to explore what it means to be human. Artists have used animals to signify fear, power, beauty and cuteness.

What is the cutest animal you can think of? Write it down below.

What is the most powerful animal you can think of? Write it down below.

Lots of the artists in the Artes Mundi 3 Exhibition have used animals in their artwork. Today we will explore the exhibition, taking a closer look at the different animals and their meanings.

Name

Class

Favourite animal

Take a free gallery guide from the front desk as you enter the National Museum Cardiff

N S HARSHA

N S Harsha's influences come from his own experiences of life in India and the different cultures he has encountered during his travels.

Find the room with paintings by the artist called N S Harsha. It has a painting in the middle of the floor.

Without counting, guess how many people he has painted in all the paintings in the room?

Look at the labels that tell you the titles of the work.

Find the painting called *Mass Marriage*.

What animals can you see in *Mass Marriage*?



Draw a picture of the animals you have found

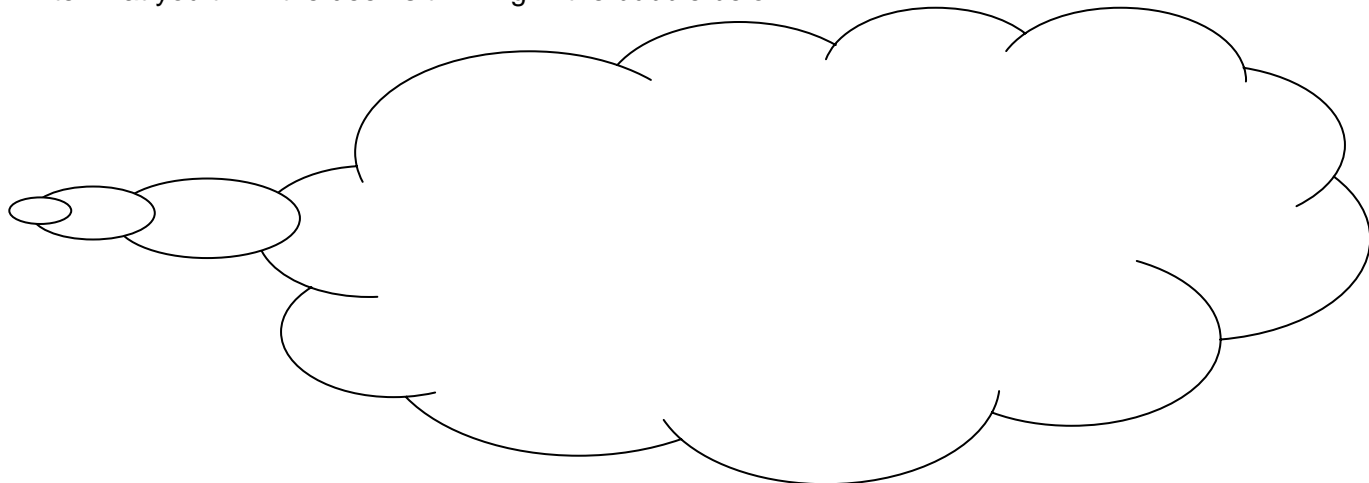
MIRCEA CANTOR

Mircea Cantor's art often investigates ideas of power and who has power. His film *Deeparture* shows a wolf and a deer in the white space of a gallery. In this work he is keen to explore the relationship between the two animals.

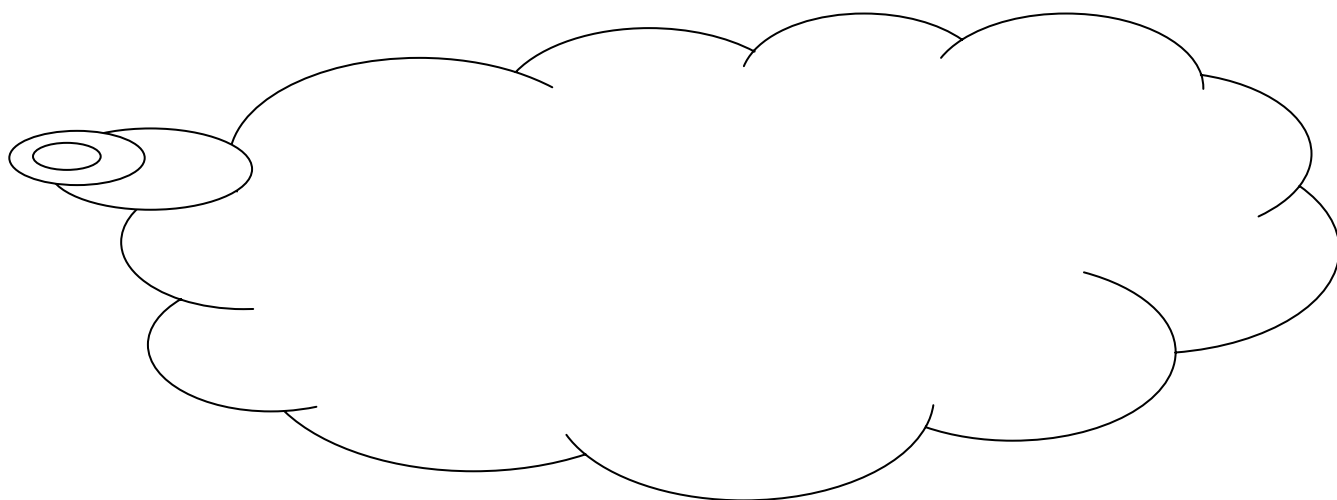
Search for the room which is showing a film of a wolf and deer

When you see the wolf and deer what are the first three words that come into you mind? Write them below.

Write what you think the deer is thinking in the bubble below.



Write what you think the wolf is thinking in the bubble below.





Now look around the gallery room. Draw some of the people you can see watching the film.

SUSAN NORRIE

Susan Norrie works with film and installation to explore the devastation of man made and natural disasters, such as earthquakes and floods. Her film installation *HAVOC* documents the effects of a volcanic mudflow in Indonesia.

Find Susan Norrie's installation *HAVOC*. It has lots of televisions and projections showing films.

Find the film that shows horses.



Draw the horses. Try to show the way they are moving in your drawing.

DALZIEL + SCULLION

Dalziel + Scullion are two artists who work together. They are interested in the natural world. Their video installation *Source*, shows a young boy on a journey through a landscape.

Find out where the work of Dalziel + Scullion is in the exhibition.

Stand in front of the film called *Source*.

Sit on the floor and close your eyes for one minute.

Open your eyes and write down what animal you could hear.

Look at the film. If you were there what smells do you think you would be able to smell? Write them below.

Review the exhibition

What animals did you see in the artworks?

How many animals did you see all together?



Draw your favourite artwork below?

We hope you enjoyed your visit to the Artes Mundi 3 Exhibition
For further information visit the Artes Mundi website at www.artesmundi.org

Artes Mundi 3: National Museum Cardiff**Gallery Worksheet****Exploring film and video**

For secondary school pupils

Name

Class

Many artists in the Artes Mundi 3 Exhibition make work using moving images. Artworks using film and video as a medium are now considered serious art, featuring in nearly every major international contemporary art show and public museum.

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

This worksheet will help you explore how artists in the Artes Mundi 3 Exhibition use film and video in very different ways. Don't forget that the important thing about film and video art is that to understand it you have to spend time watching it!

Start by taking a free gallery guide from the front desk as you enter the National Museum Cardiff.

This will provide you with images and information about all the artists in the exhibition.

***HAVOC* by Susan Norrie** (Gallery 6)

Susan Norrie was born in Sydney, Australia, where she currently lives and works.

Filmed in Indonesia, Susan Norrie's video installation *HAVOC* documents the resilience of a people confronting a disaster. It includes an active volcano on the verge of eruption and the ancient rituals and political activity that the people of East Java have turned to in the face of their plight.

Take time to watch the different films that make *HAVOC*

How are the films different to a documentary programme on television?

Is there a soundtrack? If so, how does it relate to the visual imagery?

Find the film of masked men riding white horses.



In the box below draw what you see in the dark while looking at the film. Rather than making a perfect drawing try to show and capture the movement and rhythm in the film.

Shadow for a while and Deeparture by Mircea Cantor (Gallery 5)

Mircea Cantor was born in Romania. He currently lives and works in Romania and Paris.

Mircea Cantor's 16mm film *Shadow for a while* is a short black and white film that shows the shadow of a burning flag.

Have you seen this kind of film used anywhere else or does it remind you of anything you have seen before?
What does it remind you of?

Would it change the way you interpret the artwork if the artist had chosen to use a modern-day video camera to video the flag burning?

In what way is the choice of film linked to subject matter in the film?

Now watch Mircea Cantor's film *Deeparture*. This a full colour film of a wolf and a deer as they adjust to each other's presence within the unnatural confines of a white gallery space.

What sort of film techniques does he use? (e.g. close up views, awkward angles, dramatic lighting.)

How do the film techniques affect the way you feel when you view the film?



In the box below draw a film still from *Deeparture* as if it had been filmed from above?

How would viewing the deer and wolf from above change the film?

***Espelho Diário (Daily Mirror)* by Rosângela Rennó** (Gallery 4)

Rosângela Rennó was born in Brazil. She currently lives and works in Rio de Janeiro, Brazil.

Rosângela Rennó collected tabloid stories of women also named Rosângela for her video work *Espelho Diário (Daily Mirror)*. In the film she re-enacts 133 of the stories which she found.

Why do you think Rosângela Rennó chose to show this video using multiple projections?

Is there any relationship between the title of the work, *Daily Mirror*, and the way it is displayed?

Daily Mirror is just over two hours long. Do you feel you have to invest time in watching the whole film or do you think the artist intended the audience to view the work in segments?

Reviewing your visit

Why do you think the artists choose to make films to be shown within a gallery context instead of showing them at a cinema?

What was your favourite work?

Name of artist:

Title of work:

Date it was made:

What did you think of the exhibition?

Write a review of the Artes Mundi 3 Exhibition below.

You can email this to info@artesmundi.org and let Artes Mundi know what you think!

We hope you enjoyed your visit to the Artes Mundi 3 Exhibition

For further information visit the Artes Mundi website at www.artesmundi.org

Using the Interactive Gallery

Section 3 of the PDF pack is designed to be used in conjunction with the interactive galleries on the Artes Mundi 3 Education Pack CD-Rom

There are 101 images of artists' work on the CD-Rom. They are spread over four galleries:

Gallery 1

contains the work of artists from in the Artes Mundi 3 Exhibition, 2008

Gallery 2

contains the work of artists from in the Artes Mundi 2 Exhibition, 2006

Gallery 3

contains the work of artists from in the Artes Mundi 1 Exhibition 2004

Gallery 4

contains images of public art in Wales

Images can be selected from across the galleries and can be ordered into a slideshow of your choice.

There are also pre-selected slideshows that accompany specific themes than link artists' work. These key themes are complemented with learning ideas for discussion and classroom activities in Section 3 of the PDF pack.

It is the responsibility of the group leader or teacher and not Artes Mundi, to ensure that the images shown are appropriate for the viewer.

Artist's Name	Date & Place of Birth	Lives and Works
Gallery 1: artists participating in Artes Mundi 3, 2008		
Lida Abdul	1973 Afghanistan	Kabul, Afghanistan and Los Angeles, USA
Vasco Araújo	1975 Portugal	Lisbon, Portugal
Mircea Cantor	1977 Romania	Romania and Paris
Dalziel + Scullion	Matthew Dalziel 1957 Louise Scullion, 1966 Scotland	Dundee, Scotland
N S Harsha	1969 India	Mysore, India
Abdoulaye Konaté	1953 Mali, Africa	Bamako, Mali, Africa
Susan Norrie	1953 Australia	Sydney, Australia
Rosângela Rennó	1962 Brazil	Rio de Janeiro, Brazil
Gallery 2: artists participating in Artes Mundi 2, 2006		
Eija-Liisa Ahtila	1959 Finland	Helsinki, Finland
Thomas Demand	1964 Germany	Berlin, Germany
Dias & Riedweg	Mauricio Dias 1964 Brazil Walter Riedweg 1955 Switzerland	Internationally
Leandro Erlich	1973 Argentina	Buenos Aires, Argentina
Subodh Gupta	1964 India	New Delhi, India
Sue Williams	1956 England	Cardiff, Wales
Wu Chi-Tsung	1981 Taiwan	Taipei, Taiwan
Gallery 3: artists participating in Artes Mundi 1, 2004		
Janine Antoni	1964 Bahamas	New York, USA
Tim Davies	1960 Wales	Swansea, Wales
Jacqueline Fraser	1959 New Zealand	Wellington, New Zealand
Jun Nguyen-Hatsushiba	1968 Japan	Ho Chi Minh City, Vietnam
Lee Bull	1964 Korea	Seoul, Korea
Michal Rovner	1957 Israel	New York, USA
Berni Searle	1964 South Africa	Cape Town, South Africa
Fiona Tan	1966 Indonesia	Amsterdam, The Netherlands
Kara Walker	1969 USA	New York, USA
Xu Bing	1955 China	New York, USA
Gallery 4: public art in Wales		
Rawley Clay	1971 Wales	Cardiff, Wales
David Annand	1948 Scotland	Kilmany, Fyfe, Scotland
Kevin Atherton	1950 Isle of Man	London, England
Kathy Dalwood	Wales	London, England
Sans façon	Charles Blanc 1974 France Tristan Surtees 1977 England	Glasgow, Scotland
Brian Fell	1952 England	Derbyshire, England
Richard Harris	1954 England	Powys, Wales
Amber Hiscott	1951 England	Powys, Wales
Andy Hazell	1959 England	Knighton, England

Artist's Name	Date & Place of Birth	Lives and Works
Harvey Hood	1946 England	Gwent, Wales
David Mackie	1965 New Zealand	Cardiff, Wales
Clair Morgan	1980 Northern Ireland	London, England
Heather Parnell	1959 England	Penarth, Wales
David Pearl	1952 England	Powys, Wales
Ian Randall	1966 England	North Yorkshire, England
Peter Randall Page	1954 England	Devon, England
Andrew Rowe	1963 Wales	Carmarthenshire, Wales
Jennie Savage	1975 England	Cardiff, Wales
Anthony Shapland	1971 Wales	Cardiff, Wales
Felice Varini	1952 Switzerland	Paris, France
Gordon Young	1962 England	London, England

Art and the Everyday

Artists have always been inspired by subjects and ideas that relate to the everyday world and to their own experiences. Dutch painters in the 17th century painted ordinary people in domestic settings and many artists during the 18th and 19th centuries painted pictures of serious events from their time, often depicting the horrors of war.

The 20th and 21st centuries have seen more and more artists making art about their own experiences in life. Many artists are concerned with the connection point between art and life. They explore how our experiences of everyday life can be interpreted and extended through art.

Artists use the everyday in many different ways, for example, they may use everyday objects that we would not expect to see in the gallery to make artworks with a meaning or they may use very humble everyday materials to make wondrous and impressive works of art. Sometimes their work is a reflection on everyday life, depicting everyday routines, relationships and human turmoil.

When we look at art we have to consider how our own individuality will affect the way we look at and respond to a particular piece. We all bring our own experiences to looking at artwork and this allows us to see things in a particular way. Who we are, where we live and our likes and dislikes all influence the way we read an artwork.

The following three works are examples of art that uses the “everyday” in different ways. The works feature as the first three images on the pre-selected slideshow “Art and the Everyday” which can be found in the Interactive Gallery on the Artes Mundi 3 CD-Rom.

Key Words

installations	often engage multiple senses such as sight, smell and hearing
readymade	is the term used by the French artist Marcel Duchamp to describe works of art he made from manufactured objects

Image 1: *Diamond Corn* by Mircea Cantor

Many of Mircea Cantor's artworks involve using everyday objects. *Diamond Corn* is a replica of a corn on the cob, cast in diamond-like crystal. Corn is regularly eaten by many people across the world, and as one of the world's main food sources it has huge economic and nutritional value. Mircea Cantor draws our attention to the corn's value, by making what was once considered a disposable food into a precious and expensive object.

Image 2: *Curry* by Subodh Gupta

Subodh Gupta uses readymade objects from rural India such as kitchen utensils to make his work. The objects he chooses have long represented India, both to itself and the rest of the world. His installation *Curry* is made out of stainless steel utensils. These are simple symbols of everyday life in India but are seen here out of their usual functional context. The utensils would normally be used for carrying a packed lunch or for cooking and serving food. The artwork looks very clean as the objects shine under the gallery light.

Image 3: *Rain* by Wu Chi-Tsung

Wu Chi-Tsung transforms ordinary everyday scenes into mesmerising pictures. He is fascinated by images, how they are made and how we see them. He uses photography and video to make his images and experiments with and manipulates the processes used to create them. Living in a highly sophisticated technological world, Wu Chi-Tsung takes delight in almost accidentally finding ways to capture or re-imagine the world around him. In his video work *Rain* he records the view through his bedroom window using a digital camera. It is a grey rainy day which at first seems very normal, but on closer inspection the viewer notices that the rain drops appear to almost hang delicately, suspended in time and space. By simply slowing down the number of frames per second while filming, Wu Chi-Tsung was able to capture the beauty of what is normally considered to be a regular annoyance.

Recommended artists to research

Subodh Gupta, Mircea Cantor, Leandro Erlich, Romuald Hazoumé and Marcel Duchamp

PRIMARY**Discuss**

View suggested slideshow “Art and the Everyday” and answer the following questions for each of the images:

What is the artwork made from?

Does it remind you of something you have seen before?

What would you normally do with it?

If you could make an everyday object into art what would it be? E.g. a hairbrush, a spoon, an old phone, a broken pair of sun glasses, an empty bottle etc.

Can anything be art?

Activity**Magic an everyday object into an artwork**

Bring in an old everyday object that you don't mind turning into art. Make sure you have your parent's permission to use the object for making your artwork. It could be anything, such as a piece of cutlery, a broken pair of sunglasses, an empty bottle etc.

Materials

wallpaper paste

brushes

white tissue paper torn or cut into small pieces

glitter and sequins (and PVA glue to stick)

silver and gold paint

1 Get inspired

Look at the artwork *Diamond Corn* by Mircea Cantor. Look at how he has made his everyday object, a piece of corn, into a something sparkling and precious

2 Prepare your everyday object

Gently use a paintbrush to cover your object with wallpaper paste

Take the small pieces of tissue paper and cover the surface of your object with them

Once again gently paint the surface of the object with wallpaper paste so that it creates a smooth surface

Leave for one day to dry

3 Transform your everyday object

Use the paint, sequins and glitter to decorate your object

4 Exhibit your artwork

Place all of your works on a shelf as if they are being shown in a gallery. Do they look like precious objects? How they are different from when you first brought them into class?

SECONDARY

Discuss

View suggested slideshow “Art and the Everyday” and discuss:

What is immediately recognisable in these works?

Do we expect to see these materials or images displayed in an art gallery?

Is this art?

What is art? Can anything be art?

How does calling an object art change it?

Has the artist altered the object or image by the choice of scale or materials?

How does the gallery make us experience the work differently?

What would it feel like to see this work in the street or in a club?

Look at the artwork *Curry* by Subodh Gupta. What do you think about first of all when you look at this work? Are the utensils different from the ones you have in your own kitchen? Do these objects look new or are they old and used? What do you think the artist is trying to tell you about his experience of India?

Activity

Make an Installation using everyday objects

In the same way that Subodh Gupta created *Curry* using household objects to make an installation about his home country India, you will work in small groups using everyday objects to create your own installation about your town, local area or country.

1 What do you want your artwork to say?

What makes your chosen place unique that gives it its distinct identity?

Consider the different people that live in your area, daily life, the landscape, and where it is located in the world

Are there any recent changes in the way people live? Could these be communicated through your artwork?

2 Selecting everyday objects

Select everyday objects from your school environment and arrange them on the floor of your classroom

Consider what the objects are normally used for

Do the objects have any symbolic meaning? E.g. a book may symbolise learning or transmitting knowledge, a clock could symbolise the passing of time or a mirror can stand for either truth or vanity

3 Evaluating

As a class look at all the works and discuss their meanings.

What discussions did you have as a group when you were deciding on which objects to use? Did you have discussions together or separately?

Are the meanings of the artworks very obvious or do they need to be explained in order to be understood? What worked well? What did not work well?

Do you think this exercise gave you an insight into how some contemporary artists work? Why do you think artists sometimes choose to use everyday objects to communicate a message?

Where you surprised by anything you learnt?

Art Outside the Gallery

In association with Safle (www.safle.com)

Public art has many definitions, from art made externally and then placed in the public realm to artwork that is site-specific or integrated into its public environment.

Public art can be permanent or temporary and it can be found in many public spaces including: shopping centres, hospitals, walkways, housing estates, parks and green spaces, roundabouts and seaside promenades.

Public art has traditionally been thought of as monumental sculpture, but today artists are using an increasing range of methods to create art for public spaces, including using light, sound and performance. Artists are now employed in the early stages of development projects to work alongside architects and urban designers. The process of creating an artwork for a place often involves collaboration and consultation with local communities, in fact the final work maybe a very small part of the whole project.

Public art can create a sense of place, space and identity and it is normally designed to engage the viewer or to celebrate or commemorate a person or history that relates to a community or place.

Key Words

broadcast	a transmission of a programme on radio or television
earthwork	an artwork which involves the manipulation of the natural environment and/or the use of natural materials, such as earth, stones or wood.
installations	often engage multiple senses such as sight, smell and hearing
monumental	can be defined as large, impressive or lasting
sculpture	a three-dimensional work of art
site-specific	art created especially for the particular site or location and relates to the context of that site
street furniture	describes all manufactured items commonly seen along roadsides e.g. lighting columns, telephone poles, seating etc.
urban designer	develops plans, recommendations and regulations for maintaining and developing a town or city in the interest of public health, safety and welfare

The following three works are examples of public artworks in Wales. The works feature as the first three images on the pre-selected slideshow "Art Outside the Gallery" which can be found in the Interactive Gallery on the Artes Mundi 3 CD-Rom.

Image 1: *Pobl + Machines* by Gordon Young.

Location: The National Waterfront Museum
Swansea

Public art can be integrated into practical elements of street furniture such as seating. Gordon Young created a series of letter shaped sculptures for the National Waterfront Museum in Swansea. The museum charts the industrial heritage of Wales and the seats spell out *Pobl* (Welsh for 'people') + *Machines*. Each letter, which is constructed in stainless steel, granite and concrete, also refers to an item on display inside the Museum. Located in the waterfront park in front of the Museum, *Pobl + Machines* has become a popular seating area for locals and visitors as well as working as a thematic link between the interior Museum exhibits and the external waterfront area.

Image 2: *Walking with the Sea – Turning with the Sea* by Richard Harris.

Location: Llanelli Millennium Coastal Park

Artists have increasingly been drawn into concerns for the natural environment and are frequently involved with projects that seek to safeguard valuable nature sites and to assist with their interpretation. Richard Harris's earthwork, *Walking with the Sea – Turning with the Sea*, takes advantage of a natural low headland at the end of small sandy bay within Llanelli Millennium Coastal Park. His work is built up in a series of sweeping spirals which gradually rise up and then return to the shore line. Richard Harris said: "As I have been a surfer for most of my life, the forces and energy of the sea have had a strong influence on my sculpture. This earthwork is for me a coming together of the relationship between the land, sea and people."

Image 3: *STAR Radio* by Jennie Savage.

Temporary Location: Cardiff
Web archive: www.starradio.com

Over one week in October 2005, Jennie Savage transmitted documentaries, sound projects, live programmes and music across the suburban districts of Splott, Tremorfa, Adamsdown and Roath in Cardiff, Wales. *STAR Radio* was the result of a six month process based in these localities. *STAR Radio* invited people to come to make radio programmes, host talk shows or research audio work relating to an

aspect of the place. 17 artists were also invited to respond to the area and present radio programmes developed during a six month research period. The weeklong broadcast was the final transmission of this work.

Recommended artists to research:

Janet Cardiff, Elmgreen & Dragset, Leandro Erlich, Sans façon, Tadashi Kawamata and Claes Oldenburg

PRIMARY**Discussion**

View the suggested slideshow “Art Outside the Gallery” and answer the following questions for each of the images:

Where do you think the work is located? A park? A shopping centre? A beach? What is it made from? Light, stone, earth etc.

Discuss some of the different materials that artists use to create sculptures, for example, stone, bronze and marble.

Art can also be made using sound. Artist Jennie Savage broadcast a week long radio project called *STAR Radio*. She invited lots of artists to make artworks that could be listened to on the radio in people’s homes. One of the invited artists Simon Whitehead made an artwork called *Dancing on the Radio*. To make *Dancing on the Radio* he used a microphone to record the sound of people dancing, their movement and the sound of their breath.

Activity**Make two sound sculptures!****1 Making sound**

Sit in a circle. Start by saying “ahh” while you feel the side of your throat. What do you notice?

What sort of sounds can you make using your body? Take turns to demonstrate your sound e.g. clapping, stamping, clicking, whistling, breathing etc. while the rest of the class copies you

2 Sounds and feelings

What is the sound of a car engine, birds singing, children singing, piano playing, footsteps, a tap running, thunder, ambulance/police sirens, shouting etc.

Can you copy these sounds using your body and voice? How do you feel when you hear these sounds?

What sounds make you feel excited, peaceful, depressed, scared or energetic?

3 Planning your sound sculptures

As a class make a list of sounds that make you feel excited and another list of sounds that make your feel peaceful. These two lists of sounds will be performed by you to make two sound sculptures

One sound sculpture will be called *Excited*, this will be made from all the noises that make you feel excited, the other will be called *Peaceful*, this will made from all the noises that make you feel peaceful. Each sound sculpture should last one minute. You will need to rehearse both sound sculptures standing in a circle. You may decide to each have your own sound or make a sequence of sounds together

4 Performing your sound sculptures

Use the playground or school hall to perform your completed sound sculptures! You may wish to invite another class to experience your sound sculptures, or you may wish to record your sound sculptures

5 Was it a success?

Ask other people how your sound sculptures made them feel. Did they make people feel excited and peaceful? How did they make you feel? How are they similar or different to a sculpture made of stone?

SECONDARY

Discussion

Discuss the term public art. How can it be defined?

Describe one public artwork you know about. What was the purpose of the work? Did you like it? Did you dislike it? Why?

Who should make the decisions about public art and who does? How does the meaning of art change when it is not in the gallery or private home? What are the considerations an artist would have to make if they were creating an artwork for a public place?

View suggested slideshow “Art Outside the Gallery”. Divide into small groups and answer the following questions for each of the images:

Where do you think it is located? A park? A shopping centre? A coastal path?

Who uses the space where the artwork is located? Families? Shoppers? A walker?

Why do you think the artist selected that particular site?

What effect does the artwork have on the location? Does it make it more interesting? Does it tell you about the history of the place?

Activity

Design your own artwork for a public space

1 Find a location

Go on an exploration of your school or local area and take photographs or make drawings of where you would like to place a public artwork

Think carefully about the place where you have decided to locate your artwork

Who uses the space? What is the history of the place? What do you hope to achieve? Will your public artwork bring tourists in? Will it add to people's appreciation of the place? How will your artwork enhance the environment?

2 Research

Research public artworks by contemporary artists

Compile a research file on their work

This should include printouts of images and articles you have found on the internet and sketches of their work

3 Consultation

To help develop your ideas and ensure that they are relevant, conduct four short interviews with people who use the place you plan to site your public artwork.

If your chosen site is on the school grounds you could talk to other pupils and teachers. Ask them what they think of the space now, do they have any memories of events that have happened in that space in the past, what kind of artwork they would like to see/hear/experience on the site

Make a written record of the interviews

4 Think

Use your research into artists and your consultation interviews to inspire you to plan a work of art for the site

Will your artwork be permanent or temporary?

What materials will your artwork be made from?

Consider both radical and conventional ideas. It does not have to be a sculpture, it could be a sound or light installation or a water feature

5 Make a proposal

Make a drawing showing your proposed public artwork within its site. Artist Claes Oldenburg makes drawings of proposed sculptures directly onto photographs or postcards. You could use this method if you have a photograph of the place you wish to site your public artwork

If your proposed public artwork is a sound or light work you should illustrate your idea on paper using a diagram of how it would work and the effect it will have on its surroundings

6 Compile a portfolio

Place all your research, consultation and proposals into a portfolio

7 Evaluate

Place all the portfolios on a table and take time to look at what other people in your class have proposed

Select another person's design and talk about why you like the proposed artwork and say how it could be improved

Installation Art

Installation art is a term that is used to describe not one object such as a painting or sculpture, but the relationship between objects, materials and the place they occupy. Installations are often multimedia and can be site-specific.

Installation art became a commonly used term in the 1970's. It is often regarded as a new art form, although it really is rooted in antiquity. Most ancient installations were created as sites with specific ritualistic and cultural practices. Stonehenge is a good example of a cultural site which holds similarities with installation art created today.

Viewing an installation is about being in something rather than looking at something. We are usually involved in the work as we move around the installation.

Key Words

multimedia art	implies a broader scope than mixed media, combining visual art with non-visual elements, such as recorded sound or smell
narrative	is a structured series of events that make a story
site-specific	art created especially for the particular site or location and relates to the context of that site

The following four works are examples of installation art. The works feature as the first four images on the pre-selected slideshow "Installation Art" which can be found in the Interactive Gallery on the Artes Mundi 3 CD-Rom.

Image 1 + 2: *Bower and Swimming Pool* by Leandro Erlich

Leandro Erlich's installations are like set designs which encourage interaction. His work is often dependant on the viewer being actively involved. The viewer is often surrounded by his installations, which change their sense of reality. His work *Bower* transforms the gallery space into a sunlight dappled park, and his work *Swimming Pool* invites audiences to immerse themselves in a swimming pool, without getting wet! This clever illusion is created by sealing a swimming pool shaped container with a transparent sheet of Plexiglas covered by a thin layer of water.

Image 3: *Where does the dust itself collect?* by Xu Bing

Xu Bing's installation *Where does the dust itself collect?* comments on the relationship between the material world and the spiritual world, and the complicated circumstances created by different perspectives. The installation is created from dust collected in the aftermath of September 11th 2001, when the World Trade Centre collapsed. In the dust the words "As there is nothing from the first, where does the dust itself collect?" are written, as if letters have been removed from under the layer of dust. The words are taken from a line of an ancient Zen Buddhist poem, and take on a profound meaning when combined with the dust that covered Manhattan following the collapse of the World Trade Centre.

Image 4: *Sugar Seekers* by Mauricio Dias & Walter Riedweg

An increasing number of artists are showing film as installation. They use multiple screens and large scale projections to enable films with narratives to literally unfold around the viewer. There is no singular view for the film installation, there are many depending on the position of the viewer. Dias & Riedweg's *Sugar Seekers* actively invites the viewer to interact with the piece through a control panel on which the viewer can touch keywords to activate short films.

Recommended artists to research

Dias & Riedweg, Leandro Erlich, Douglas Gordon, Subodh Gupta, Rafael Lozano-Hemmer, Cornelia Parker, Rosângela Rennó, Michal Rovner, Kara Walker, Richard Wilson and Xu Bing

PRIMARY

Discussion

Look at the photo of Leandro Erlich's artwork, *Swimming Pool*, which features as the second image on the pre-selected slideshow "Installation Art" in the Interactive Gallery on the Artes Mundi 3 CD-Rom. The photograph shows people standing in his installation of a swimming pool.

What can you see? What is unusual about it? How do you think people are standing in the swimming pool? Do they look wet?

How do you think the artist who made this artwork managed to keep people dry? What did he have to do to create this clever illusion?!

Look at the photograph of Leandro Erlich's artwork, *Bower* which features as the first image on the pre-selected slideshow "Installation Art" in the Interactive Gallery on the Artes Mundi 3 CD-Rom. It shows what appears to be a leafy path through trees.

What can you see? What is unusual about it? Would you expect to see trees indoors?

Why do you think the artist wanted to create the effect of walking through a wood?

Close your eyes and imagine that you are there in the artwork. How do you feel as you walk through?

How is Leandro Erlich's installation different to looking at a painting of trees or a park?

Activity

Transforming space: making an installation

Leandro Erlich is interested in trickery and illusion. His installations change spaces so we experience them in an unusual way. You too can make an installation that will transform a corner of your classroom into a jungle!

Materials

lots of large pieces of paper in different shades of green
lots of green streamers
brightly coloured tissue paper
scissors
tape
green balloons

1 Research

Start by deciding what corner of your classroom you would like to transform into an installation

Research the different plants you can find in the jungle. Using a pencil make sketches of the different shapes of leaves and flowers

2 Make

Copy the shapes of leaves from your sketches onto large pieces of green paper. Make sure that they are a lot larger than your original sketches

Cut out the shapes of butterflies and lizards from the coloured paper

Bunch together brightly coloured tissue paper and hold in place with elastic bands to make exotic flowers

3 Create

Attach green streamers and green balloons to the ceiling to create the feeling of a canopy of leaves

Cut out your leaves and tape to the streamers and onto the walls to further enhance the effect

Attach your butterflies and tropical flowers to the leaves and walls using tape

4 Experience

Has your installation transformed the corner of the room? How does it feel different to the rest of the room? Do you feel like you are in the classroom when you are in the installation? Does it feel like you are in a jungle?

In what ways is your installation artwork different to if you had painted a picture of a jungle?

SECONDARY

Discussion

View the suggested slideshow “Installation Art” and answer the following questions for each of the images:

How has the installation been made?

Do you think objects have been randomly or carefully positioned?

How do you think viewers experience the work?

Activity

Experience an art installation

1 Find out what's on

Use the internet to research what art galleries/museums are close to your school

Most galleries and museums have their own websites which list their current and forthcoming exhibitions

If you are unsure if they are showing installation art call them and ask for more information on their current programme

2 Preparing for your visit

Check the opening hours of the gallery

If there is a large group of you planning to visit the gallery, call and let them know

Some galleries can provide you with a “guide” or someone who can tell you more about the works

Find out as much as you can about the exhibition and artist/s before visiting

Discuss with your classmates what you are expecting to see

Remember to take your sketch book, pens and pencils with you

3 At the gallery

Walk around the installation

View the installation from different viewpoints

Split your page into several sections and sketch it from different points of view

Try a variety of different viewing angles to draw and observe from, such as standing up or sitting down, move closer then further away

Observe the way you move around the space

What senses are you using to experience the work? Sound? Sight? Smell?

Make notes on how the work has been installed

4 After visiting

What did you like most about the installation/s?

What did you like least about the installation/s?

Do you think the work you have seen could influence your own artwork?

Was the exhibition what you were expecting? What were you expecting? How was it different? What surprised you and why were you surprised?

Would you visit the art gallery again?

Narratives and Stories

Telling stories through visual imagery has been one of art's most important undertakings for centuries. From images on prehistoric cave walls to the mythological stories on Greek vases, artists have told stories that speak to us across ages and cultures.

Many contemporary visual artists do not tell stories with clear beginnings and endings but instead move between fact and fiction, and, past and present. The stories told in art are often closely linked with the artists' own lives and experiences. These in turn are intertwined with the issues that face us all: concerns of race, gender, family relationships and identity.

Key Words

contemporary visual artists	artists working today producing visual art (rather than music for example)
documentary	describes film, television or photography that presents facts about a particular subject
experiencing	an artwork or reading a book can evoke (call/summon up) a memory and feeling
narrative	a structured series of events that make a story
storytelling	the ancient art of conveying events in words, images and sounds

The following examples show some of the different ways that artists use narratives and stories. The works feature as the first three images on the pre-selected slideshow "Narratives and Stories" which can be found in the Interactive Gallery on the Artes Mundi 3 CD-Rom.

Image 1: *The House* by Eija-Liisa Ahtila

Eija-Liisa Ahtila describes her work as 'human dramas'. They are fictional narratives that emerge from lengthy periods of research and her own observations and experiences. Eija-Liisa Ahtila's three screen installation *The House* tells the disturbing story of a woman who is slowly losing her grip on reality. As images and words skip from one large screen to the next we are drawn into the woman's altered state of mind.

Image 2: *Espelho Diário (Daily Mirror)* by Rosângela Rennó

Rosângela Rennó uses found images, photographs and texts to create new works. For several years she collected tabloid stories of women also named Rosângela for her video work *Daily Mirror*. For this double-screen video installation, Rennó re-enacted 133 of the stories which, as one might expect from a tabloid newspaper, often told tales of scandal, crime and accidents or just news items and casual facts.

Image 3: *Sugar Seekers* by Mauricio Dias & Walter Riedweg

Dias & Riedweg's video installations represent a different approach to storytelling in art. They use documentary as their approach and their artworks tell real stories about real people. In *Sugar Seekers* they interview nine young refugees about their memories of 'home' and the experiences they have encountered while living in Liverpool.

Recommended artists to research

Eija-Liisa Ahtila, Sophie Calle, Mauricio Dias & Walter Riedweg, Jesper Just, Tabaimo and Kara Walker

PRIMARY

Discussion

What is a story?

Where do stories come from? e.g. books, films, pictures, music, the news or friends and family?

What kind of stories do you know? Are they about real people or imagined people or places?

Do the people you read about in books seem real?

How do you use your imagination when you are reading a book? How do stories take you to places you have never been?

What does the proverb 'a picture is worth a thousand words' mean?

Activity

Draw a picture worth a thousand words

1 Remember a story

Think of a story you know well. Who are the people in the story? What do they look like? Are they nice? Are they nasty? Where do they live? What happens in the story? Does it have a beginning, middle and end?

2 Draw a picture

Draw a picture that tells the story using pencils and coloured pencils. Try to include as much detail as possible. Make sure you include people's facial expressions to show how they feel.

Think carefully about whether the story happens inside or outside or both?

3 Share your stories

Once your drawings are finished, gather round in a circle. Take turns to show your picture and see if your friends can read the story you have told?

SECONDARY

Discussion

Where do stories come from? e.g. books, films, pictures, music, the news or friends and family?

Why are stories told - for entertainment, education, preservation of culture, to instil morals etc?

How do stories last over time?

Why are some stories told more than others?

What makes a story come to life?

Why do you think artists use narratives and stories as content in their work?

What are the similarities and differences between telling stories in art and in writing?

Activity

Write a visual story

1 Warm up

To warm up start with ten minutes of 'freewriting' The point of 'freewriting' is to keep writing for the entire time allotted. Your pen should never leave the paper and if you can think of no new words, then you should repeat the last one until you can Spelling, punctuation and sense do not apply when free writing

Go!

Share the freewrites with other students

2 A starting point for your story

Look at the film still of *The House* by Eija-Liisa Ahtila which features as the first image on the pre-selected slideshow "Narratives and Stories" in the Interactive Gallery on the Artes Mundi 3 CD-Rom. It shows an image of a woman flying through the air.

Where do you think you are in the story? Before or possibly after an event? What do you think has happened or is about to happen?

Plan a short story (one A4 side) using the image of a woman flying through the air as a start, middle or end.

3 Writing

Your story should evoke clear images in the readers' minds. When writing your story do not forget to involve all the readers' senses in the moment. What can they see, hear, touch, taste, and smell?

4 Evaluation

Work in pairs taking turns to read your story while the other person draws a picture that is inspired by the story

Was it easy for your partner to visualise your story and draw a picture? Would you prefer to draw a picture or write in order to tell a story? How could your story have been improved? In what ways was your story successful?

Commissioning an Artist: Kathy Dalwood

In association with St David's 2, Cardiff

This section considers the process of commissioning an artist to make an artwork that will be experienced in a public space such as a shopping centre, school, library, hospital, housing estate or park.

It takes a closer look at the work of artist Kathy Dalwood who has been commissioned to make a public artwork which will be sited in the main shopping centre in Cardiff. Her commission will not be complete until 2009. However looking at her work, inspirations and designs at this early stage provides us with an insight into how artists make work for public places and gives us some indication of what we may see in 2009.

This section will provide learning ideas such as how to make a sculpture using a simple casting process and through a commissioning activity young people will be encouraged to collect visual and other

information to help them develop their ideas about artwork in public places, explore ideas for different purposes, compare methods and evaluate their own and others' work.

Today, commissioning an artist to make a work for a public place has moved on from ordering a monumental sculpture. Artists are now employed in the early stages of development projects and work alongside and collaborate with architects, planning officers and urban designers. Public art can create a sense of place, space and identity, as well as providing economic benefits. These benefits are now widely recognised and many council authorities actively encourage the creation of public art. (To see examples of art in the public realm view pre-selected slide show "Art outside the Gallery" in Interactive Gallery on the Artes Mundi 3 Education Pack CD-Rom)

Key Words

baroque sculpture	flourished in Europe between 1600 and 1750, it is often set within elaborate architectural settings, it tends to be very ornamental, dramatic and theatrical.
casting	involves a process of pouring a 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.
to commission	a work of art means to contract an artist to produce a work of art
cutting edge	means to be at the forefront of progress in its area
economic benefit	Public works of art are often of economic benefit to the community they are located in. This could be because they attract tourists who spend money or because they provide people with work.
impression	is an indentation caused by pressing
juxtapose	is to put side by side
modernist architecture	the term was first introduced in the 20 th century. Its defining features are its use of man-made materials such as metal and concrete and its emphasis on function with little or no ornamentation
monumental	can be defined as large, impressive or lasting
mould	a hollow container in which metal or another liquid material takes the form of before hardening
planning officer	normally a local authority officer responsible for processing planning applications for buildings
public art	is often permanently sited but can also be anything sited in the public realm such as temporary installations for example film, video, light projections, sound installations, performance or photography.
a relief	is a sculptured artwork where a form is raised from a flat background
site-specific	art is created specifically for the particular site or location and relates to the context of that site
urban designer	develops plans, recommendations and regulations for maintaining and developing a city in the interest of public health, safety and welfare

St David's 2 is a new development coming to the capital city of Wales, Cardiff. Opening in Autumn 2009 it will provide over 180 stores, a new state-of-the-art library and 300 new homes. In addition St David's 2 have partnered with Safle, a public art agency and Artes Mundi to produce a series of permanent and temporary public art works that will become a focal part of the public spaces within the St David's 2 development. Lester Hampson, Development Director for the St David's Partnership, developers behind the scheme said: 'Our vision for the development is to integrate art with design and create places for people to enjoy. We want to enhance the quality of Cardiff's public spaces and will do this by using a variety of creative media and materials.'

One of the artists commissioned for St David's 2 is Kathy Dalwood. She will make a sculpture, which will be sited in the main shopping centre in Cardiff in 2009.

Kathy Dalwood often uses the method of casting to make artworks. Casting involves a process of pouring a 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. She makes casts using a range of materials including plaster, concrete and ceramic. There are two defining aspects to her work, she casts directly from real life objects and materials, and secondly, her casts form as an impression as opposed to relief. Her work has been influenced by Modernist architecture and baroque sculpture/decoration.

Selected Slideshow

View the "Kathy Dalwood" selected slideshow in Interactive Gallery on the Artes Mundi 3 Education Pack CD-Rom.

Image 1:

Urn Sculpture is a work that combines Kathy Dalwood's passion for Modernist architecture and baroque sculpture. While the form of *Urn Sculpture* takes from that of a traditional urn or vase, it is cast in white concrete which is reminiscent of concrete Modernist buildings. The indented flowers and fruit refer to the voluptuous garlands that were used in baroque sculpture or decoration. Uniting baroque-style decoration with concrete creates an interesting juxtaposition of styles and materials.

Image 2:

shows a plan of the main shopping centre in Cardiff. The highlighted section of the plan marks the atrium which Kathy Dalwood's proposed sculpture will circle. The sculpture comprises of four curved relief panels (each 9 meters long and 80cm high), which will set into circle the atrium.

Image 3 and 4:

research photos of relief sculptures on Cardiff City Hall building, Cardiff.

Kathy Dalwood has taken inspiration from the history and architecture of Cardiff. Twelve relief sculptures on the outside walls of Cardiff City Hall have been a source of inspiration to her.

While researching for the commission she found that, during the second half of the 19th century, Cardiff played a crucial role in exporting coal and steel throughout the world. By 1900 it had reached the peak of its economic power and could afford to commission the building of a civic centre as a symbol of its wealth and confidence. Today one of these civic buildings is Cardiff City Hall. Sculptors were commissioned to decorate the building with baroque-style sculptures. They include many different kinds of imagery from icicles and pineapples to chains, boats and tambourines. She also researched the medieval history of the site on which the shopping centre is built and found that on that site there were two main business – cordwainers and gloves.

Image 5, 6 and 7:

Gloves Rope Frieze, *Scissors Gloves Frieze* and *Gloves Detail* are photographs of plaster casts she made while developing her ideas for the St David's 2 commission. The final sculptures will not be the same, but they give us an idea of what it might look like. Kathy Dalwood proposes to recreate a contemporary version of the Cardiff City Hall sculptures, but instead of carving sculptures she will cast real-life versions of them, for example real gloves, real fruit and real books. Casting from these objects creates a reversal as if the original has somehow been pressed into the plaster, leaving a negative impression in which the detail is reversed.

Kathy Dalwood is not only keen to reference Cardiff's history using contemporary methods and materials, she also intends to draw people's attention to the skill and beauty of the sculptures on Cardiff City Hall.

Recommended artists to research

Rachel Whiteread, Marc Quinn, Janine Antoni and Gianlorenzo Bernini

PRIMARY

Discussion

What is public art? Where might you find public art?
Have you seen any public art? What was it? Where did you see it? What did you think of it? Would you like to have some public art in your school? Where would you put it? What would you like it to be?
Do you recognise any of the objects in Kathy Dalwood's art?

Where would you expect to find the objects you can see in her work? What is the colour of her work?
How do you expect it to feel? What do you think it is made from?
Do you like the work of Kathy Dalwood? Why do you like/dislike it?

Activity

Use plaster casting to make a sculpture inspired by Kathy Dalwood

Kathy Dalwood uses plaster to create sculptures, you can too! She is very interested using things such as scissors, gloves, rope and fruit to make works of art. Think of objects you use every day and would like to make into an artwork. It could be a bunch of grapes, the spoon you use to eat your yogurt with at lunchtime or your pencil sharpener.

Using plaster can be very messy so make sure you are wearing an old shirt and all surfaces are covered in newspaper. It is advisable to work with small groups of no more than five people per teacher.

Materials:

small cardboard box
gaffer tape
clay
cooking oil or spray
plaster
large plastic mixing bowl
a plastic pot – for scooping out plaster and pouring it into mould
plastic sheeting

Lesson 1: Make a mould

Place 2 layers of gaffer tape on each seam of a small cardboard box. Box should be taped on the outside to prevent plaster from leaking

Cover the inside of the box (the inside bottom of the box) with a thick layer of clay

Brush or spray a little oil over the surface of the clay otherwise you won't be able to pull the object out

Take your object and press it into the clay

Remove your object

Paint or spray your mould with cooking oil, making sure that every surface is covered in a thin layer of oil

Mix plaster according to directions in a large mixing bowl

Wait until plaster is like thick cream before pouring

Pour plaster quickly over clay image in box, tipping the box to make sure that the plaster gets into all the crevices

Plaster should cover the objects with about 2 centimetres on top

Tap box to release air bubbles within the plaster

Plaster will take 30 minutes to set but should be left for several hours before releasing the mould

Lesson 2: Reveal your sculpture

Remove and throw away cardboard box and clay from plaster. Clay can be saved to be used with this lesson again

Remove all bits of clay from image in plaster. Also, remove any over-hanging edges of plaster

Place your finished sculptures on one table. Do your works look anything like Kathy Dalwood's sculptures? How could they be improved? Which do you like best? Why?

SECONDARY

Discussion

What is public art?

What is Kathy Dalwood inspired by? What do you think her work will look like when it is installed in the city centre?

What are the benefits of commissioning a work of public art? Ask the students to describe one public artwork that they know about.

Discuss what role an artwork could have in improving your school grounds? How would you engage students to create a whole school artwork?

Activity

Invite an artist to your school

You could invite a local artist who has made a publicly sited artwork or a member of the local town planning department to talk about their work and/or assist with art activities.

Commission an artist!

In this activity you play both the role of the commissioner and artist.

1 Location

Decide on a location of the public artwork you wish to commission. It could be in Cardiff, your local area or in your school

What is the location currently used for?

Who uses it?

What is the history of the area?

2 Aims and objectives

What do you do you hope to achieve by commissioning an artist? Do you want to enhance the environment? Bring tourists in? Add to people's appreciation of a particular place? Will it be permanent or temporary?

3 Theme

Will the work have a theme? If so what will it be?

4 Materials

Do you require the artist to work in a certain material? E.g. locally sourced materials or recycled materials?

Could the artist use a contemporary medium such as sound, water or light to make work with?

5 Money

What costs may be involved in the making of the artwork? Materials? The artist's time? Will you pay the artist for the time they spend researching the project?

How will you fund the commission? This can be imaginary! You could find out real sources of funding by calling your regional Arts Council

6 Timetable

When would you want the work of art completed?

Does it need to be completed by a certain date if it is being placed to celebrate or commemorate someone or something?

How much time will you give the artists to research the project?

How long will you allow them to create the work?

continued overleaf

7 Advertising your commission

Will you advertise your commission in specialist art publications?

Make up an advert for your commission. It should look attractive and contain key information that an artist would need to know. Pin all the advertisements on a notice board in the class

8 Take on the role of an artist and apply for a commission

Research contemporary artists who have experience of making public artworks. Select an artist, start thinking like that artist, write a CV as if you are that artist. Think about what an artist's CV might contain. Are there any examples that you could use on the internet? You may be able to find your chosen artist's CV on the internet.

Look at the advertisements on the notice board? Which one do you think would be suitable for you to apply for? How does your previous experience match with the advertisement? E.g. If you are an artist who makes art using light, look for any commissions which want an artist who makes work using light.

Send your CV and images of your work to the commissioner you are most interested in working with. Make sketches of what you plan for the site

9 The interview

As the commissioner you should look through the artists' CVs that you have received before inviting them for an interview. Invite artists who have applied for an interview. In the interview you should discuss their previous experience and what they are proposing for your commission

As the artist you should prepare for your interview. You may wish to take sketches/or a model of what you plan for the proposed site to the interview with you

10 Selecting an artist

Following the interviews, select an artist who you feel is most appropriate for the commission. You must be clear about why you chose a particular artist

Does their proposal for the commission fit all your requirements for the project? How did they come across in the interview? Is their idea inventive and inspirational? How will the work enhance the location?

11 Celebrating your commission

How will you announce and celebrate your commissioned art work? Will you have an event? Who will you invite? Will you invite press and the local community?

Have a post commission discussion. What was successful? What would you do differently next time?

Focus Artwork: *Everything is Inside*

Artist: Subodh Gupta, shortlisted for the Artes Mundi Prize 2 in 2006

Format: Installation - ambassador car and bronze cast

Date: 2004

Location in Interactive Gallery: Gallery 2, image 15 (Installation view at Artes Mundi Exhibition, National Museum Cardiff, 2006)

Key Words

cliché	an overused word or phrase that lacks originality and weakens the thought
cultural heritage	is an expression of the ways of living developed by a community and passed on from generation to generation, including customs, practices, places, objects, artistic expressions and values
representative	means to stand for or symbolise something else. For example, "a red dragon is representative of Wales"

Subodh Gupta was born in Khagaul, India. He now lives and works in New Delhi, India.

The materials and objects Subodh Gupta chooses to use in his work have long represented India, both to itself and the rest of the world. Cow dung, milk buckets, kitchen utensils, scooters, guns and gulal powder (a coloured powder, often used in Indian festivals and Hindu ceremonies) have all been utilised in his installations, photography and performances.

Subodh Gupta's artwork *Everything is Inside* consists of two bronze cast bundles placed on the top half of an Ambassador taxi. Because the artwork is placed directly on the floor it appears to be sinking into the floor under the weight of the goods that it is carrying. The bronze cast bundles on top of the car are known as 'ghathris' in India. They are often seen being carried by migrant workers returning from the Gulf States. These workers are viewed as a form of cheap labour but the wages they earn are often beyond those possible in India. This allows them to send money to their families at home and to purchase consumer goods.

PRIMARY

Discuss

Discuss Subodh Gupta's background and his installation *Everything is Inside*. What is the work made out of? How big is the work? Why does the car look strange?

Put up a large world map in the classroom. Discuss the different countries and the map. Find where you live on the map? Have you travelled or lived in any of the countries? What are those places like? Have you got any relatives or friends who live in other countries? What languages are spoken where? What do you know any facts about other countries?

Activity

Create a Cultural Collage

Materials

large map of the world
a wide range of magazines and travel brochures
glue sticks
scissors

1 Research

Use the magazines and travel brochures to research the different objects and images that represent countries. For example: windmills for The Netherlands; bulls for Spain; a red maple leaf for Canada; the statue of liberty for America; a dragon for Wales etc.

2 Making

Use the magazines and travel brochures to find lots of representative pictures. Make sure they are small
Cut them out the images you require and glue them on top of the country that they represent
By the end of the exercise the countries should be covered in images, whilst still keeping the shape of the country

3 Reviewing

Stand back from your cultural collage of the world. How is it different from a normal map of the world? Can you recognise which countries are which without seeing the name on the map?

SECONDARY

Discuss

Discuss Subodh Gupta background and his installation *Everything is Inside*. What is the work made out of? What do you think Subodh Gupta might be trying to say or represent? Does the title, *Everything is Inside* give us any clues to what the work may be about? Does the work have a symbolic meaning? Do you think the background of an artist can inform us about what their artwork might be

about? Do you think that *Everything is Inside* would be read differently in India than in Britain? Can you think of any clichés objects or images that represent other countries? Do you think the meaning of an artwork could change depending on what country it is exhibited in?

Activity

Pin-point your cultural heritage

Materials

multicoloured pushpins
large scale map of the world

1 Identifying places

Put up a large world map in the classroom

Discuss the different countries and the map. Find where you live on the map? Have you travelled or lived in any of the countries? What are those places like? Have you got any relatives or friends who live in other countries?

2 Placing your pins

Put a pin in the place where you were born

Use additional pins to pin-point your cultural heritage. For example, you may be born in Cardiff, Wales, but your mother may have been born in Glasgow in Scotland and your father may have been born in Wales but his grandparents were from Lima in Chile. Make sure you mark these areas on the map with pins

Connect the places you have pinned with coloured thread

3 Finding out more

Once everybody in the class, including the teacher have pin-pointed their cultural background on the map, make a list of all the places that are represented

Decide on four to six things that you would like to know about each country. For example, what language is spoken here? Is there a traditional art form that is linked to the place? What do people eat for breakfast? What do people wear? How do families celebrate a birth, wedding, death? etc.

Working in small groups write down everything you know about the places on the list

If you can not answer some of the questions try to find out more by exchanging knowledge with the other groups and people in your family, school and community

4 Sharing knowledge

Send a postcard to family members inviting them to be a part of your project by sharing their stories, family, history, language, holiday traditions and foods

5 Reviewing

Discuss the term cultural heritage. What does it mean? What does it mean to you?

Did you learn anything new about the cultures and countries you researched? Did you find out anything new about your cultural heritage? Does your cultural heritage effect who you are as a person? Does it change your view or relationship to other parts of the world? How can you preserve your cultural heritage?

Focus Artwork: *For the Benefit of all the Races of Mankind (Mos' Specially the Master One, Boss) An Exhibition of Artifacts, Remnants, and Effluvia Excavated from the Black Heart of a Negress III*

Artist: Kara Walker, shortlisted for Artes Mundi Prize 1 in 2004

Format: Cut paper, adhesive, coloured gel and overhead projections

Date: 2005

Location in Interactive Gallery: Gallery 3, image 26

Kara Walker was born in California in 1969 and currently lives in New York. She first became known through her adaptation of the 18th-19th Century art of silhouetting, which she uses to make stylised images that confront issues of racism, slavery and domination.

In her work *For the Benefit of all the Races of Mankind (Mos' Specially the Master One, Boss) An Exhibition of Artifacts, Remnants, and Effluvia Excavated from the Black Heart of a Negress III* she creates an installation by applying paper-cut silhouettes to the wall and washes them in swathes of coloured light from overhead projectors with carefully placed colour transparencies.

Key Words

dominate	means to control or govern
preview	or opening, when an exhibition opens to invited guests before it opens to the general public
profile	is an outline of an object or person as seen from the side
racism	is the hostile attitude or behaviour towards members of other races, based on a belief in the superiority of one's own race
shadow	is the dark shape that is cast on a surface when something stands between the light and a surface
silhouette	is the outline of a shape, often filled in with a dark colour, seen against a light background
slavery	is the state or condition of being a slave. A slave is someone who is owned by another person for whom he or she has to work
stereotype	is a conventional image or characterization that is widely accepted. Ethnic stereotypes are often fixed, oversimplified ideas about an entire group.

PRIMARY

Discuss

Discuss the term 'silhouette'. What is a silhouette?

Where have you seen a silhouette? In what ways can you make a silhouette?

Artist Kara Walker uses silhouettes to make art. She cuts silhouettes of human profiles from black paper

and sticks them to the gallery wall using wax. She has also used words and made shadow puppets to tell stories about racism.

Discuss the term 'racism'.

What story could you tell using puppets? Would it be one your teacher has read to you or a real story about something that has happened to you?

Activity

Make a shadow puppet show

Materials

an overhead projector
a screen or white wall
stiff black card
wooden sticks/rods
tape
scissors
pencils

1 Making your shadow puppet

Draw your puppet onto stiff black card making sure that the edges are clearly defined. You can draw directly on to the card using a pencil or you can use characters from magazines or colouring books as a template

Cut out your design. It is important that you are as accurate as possible

Attach the stick to the puppet using tape.

2 Making a screen

Use an overhead projector in front of a white screen or white wall

3 Putting on a show

Work in groups of two or three to make up a shadow puppet show with your puppets. You can use words or simply use the actions of your puppets to tell the story

Experiment with the angle of the light to discover what angle creates the best shadow. Can you make the shadow of your puppet bigger, smaller, a different shape, clearer?

Perform your show to the rest of the class

SECONDARY

Discuss

Discuss the term 'silhouette'. Use the internet to research the history of silhouette art?

Look at the work of Kara Walker, which can be found in Gallery 3 in the Interactive Gallery on the Artes Mundi 3 CD-Rom. What process has she used to her create work? What is she representing? How do you know? Are sides being taken? Which ones?

Her work uses very strong imagery, illustrating scenes of racism, black slavery and domination.

How does her chosen medium of black cut-paper silhouettes affect the way people may look at her work for the first time?

What do you think silhouette art would normally be associated with? Do you think people expect to see such strong imagery depicted in silhouette?

Why do you think Kara Walker makes art about racism and black slavery?

Activity

Create your own Kara Walker inspired installation

Materials

large pieces of black paper or preferably a large roll of black paper
an overhead projector
tape
white crayon or chalk
coloured transparencies
a large area of clear wall space

1 Create a silhouette

Work in pairs to create life-size silhouettes

Decide on a particular pose or stance for your silhouette. You may wish to be seated, standing or holding particular objects. Notice how many of Kara Walker's silhouettes are exaggerated

Position the overhead projector so the light is shining directly on to the person making the pose. Make sure you can see the shadow of his/her profile on the wall. You may have to adjust the distance of the overhead projector until the shadow has a crisp outline

Tape the black paper on to the wall so it covers the shadow

Using white chalk or a white crayon, carefully trace around the outline of the cast shadow. Try to lower the lights as it will give your shadow a stronger outline

After you have finished tracing, cut the silhouette out and swap roles with the person you have been drawing

2 Make your installation

Once everybody in the class has a silhouette of themselves, work together as a class to install your silhouettes on one large wall or in different areas around a room. Your silhouettes should interact with each other and tell a story as Kara Walker's do

As a finishing touch experiment with overhead projectors and coloured transparencies to create an environment for your silhouettes

As a class decide on a title for the installation

3 Recording and reviewing

Your installation is only temporary so make sure you photograph it as a whole as well as your individual silhouette

Invite another class to a preview your installation. Make sure you provide everyone with a drink they can enjoy while taking in your installation. Talk to teachers and your invited students at the preview. What stories do they read into you installation? What is their reaction? Positive? Negative? How do you feel about the work? What worked well? What did not?

Focus Artwork: Shortcuts

Artist: Mircea Cantor, shortlisted for the Artes Mundi Prize 3 in 2008

Format: Triptych of black and white photographs

Date: 2004

Location in Interactive Gallery: Gallery 1, image 9

Key Words

communism	has many different meanings. It is often used to refer to a system of state control of the economy and society in a country
conform	is to comply with accepted standards, rules or customs
rebellion	is an open resistance to authority
representative	means to stand for or symbolise something else
triptych	is an image made up of three sections
viewpoint	can be used to refer to the position or place from which an artist views the subject that is to be represented

Mircea Cantor was born in Romania in 1977. He currently divides his time between Romania and Paris.

Mircea Cantor uses photography, installation and film to explore a range of topics including protest, tourism, politics, labour and the distribution and display of power. His work is influenced by what he has observed in his native country Romania, moving from communism to being part of wider Europe and being known for offering low-cost labour.

Mircea Cantor's photographic triptych *Shortcuts* consist of three black and white photographs of worn ground wear pedestrians have cut corners to form new walkways. While the photographs are documentary and neutral in appearance, they could be read as being representative of a quiet rebellion against conformity.

PRIMARY

Discuss

What is a shortcut? Why do people take shortcuts? Do you know of any places where the ground has worn away in a similar way to what you see in Mircea Cantor's photograph? Do you take any shortcuts on your journey to school? Are there any shortcuts where the ground has been worn away in your school?

Activity

Make a 'worn away' drawing

Create a drawing of a shortcut on your school grounds using charcoal and a rubber eraser. This activity will teach you how to make a drawing by rubbing away the charcoal. This activity is representative of way that people have worn away the grass to create their own shortcut.

Materials

white paper
clipboards
charcoal pieces
hard rubber erasers
fixer or hairspray

1 Finding a viewpoint

Find a place where a path or shortcut has been created by humans on the school grounds
Place your piece of paper on a clipboard and sit in a place where you can clearly see the shortcut. You may wish to try several viewpoints to find out which gives you the best view

2 Make your drawing

Take your charcoal and use smooth sweeping actions to cover your entire sheet of paper in charcoal
Now take your eraser and draw the shortcut you can see by rubbing away the charcoal to reveal the white paper underneath. Also draw the landscape around the shortcut using your eraser
Once you have completed your erased drawing spray it with a fixer or hairspray to stop it from smudging – you may require help from your teacher as fumes from fixer and hairspray can be dangerous

3 Reviewing your drawing

Take your pictures back to the classroom and mount them all on to the wall
Stand back. Did you enjoy drawing using a charcoal and an eraser? Are you happy with the results?

SECONDARY

Discuss

Discuss Mircea Cantor's photographic triptych *Shortcuts*. How could people not keeping to the paths creating their own shortcuts be seen as an act of rebellion? What do you think Mircea Cantor is trying to represent or capture? Can you think that people do not conform to everyday regulations, for example, creating their own shortcuts, crossing the road before waiting for the green man, dressing differently etc.

Activity

Create a triptych of your own

Materials

digital cameras
computer and black & white printer
A4 paper

1 Research

Use the internet to research *A Line Made by Walking* by artist Richard Long and *Sciezka (Path)* by artist Pawel Althamer, compare their meanings to Mircea Cantor's *Shortcuts*. Record your findings using drawings in your sketch book

2 Take photos

Use a digital camera to photograph paths created by humans OR document another way that people do not conform to everyday regulations
Take lots of photos from different viewpoints
Look back through the photos you have taken. Which are successful? What makes them successful? Which are not successful? Why not?
Choose your three of the best photographs, transfer them on to the computer and print them in black and white on to A4 sized paper
Mount your photos next to each other on the wall to create your own triptych

3 Review

Discuss the works as a class. Take turn to explain the content of your photographs and how your experimented taking your photos. How does showing photos compare to showing one? Which set of photos do you find most interesting? Why? What would you change if you could take your photos again?

Glossary

Abstract Art

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

Conceptual Art

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

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.

Digital Art

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

Film Art

Film requires processing and treatment, whereas video can be recorded and shown in instant time, instant playback. Film is a contemplative medium which it takes the audience away from reality making them spectators.

Installation Art

Is a term that is used to describe not one object such as a painting or sculpture, but the relationship between objects, materials and the place they occupy. Installations are often multimedia and can be site-specific.

Minimal Art

The art work 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.

Performance Art

A performance which 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.

Site-specific Art

Is created especially for the particular site or location and relates to the context of that site

Video Art

Video art is art using the medium of video. Video art may not employ the use of actors, may contain no dialogue and may have no narrative. Contemporary artists however use video to observe the world, 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.

Learning Resources

Reading

About Looking by John Berger, ISBN: 0679736557

Art Education 11-18 by Richard Hickman, ISBN: 978-0826472014

Learning to Teach Art and Design in the Secondary School edited by Nick Addison and Lesley Burgess, ISBN 978-0415168816

Mr Palomar by Italo Calvino, ISBN: 0099430878

On Photography by Susan Sontag, ISBN: 0140053972

The Art Gallery Handbook: A Resource for Teachers by Helen Charman and Katherine Rose and Gillian Wilson, ISBN: 978-1854376756

Ways of Seeing by John Berger, ISBN: 0140135154

Why We Make Art: And Why It Is Taught by Richard Hickman, ISBN: 978-1841501260

Internet

Tate <http://www.tate.org.uk>

Art 21 <http://www.pbs.org/art21/>

TES <http://www.tes.co.uk/>

NGfL Cymru <http://www.ngfl-cymru.org.uk>

Art Lab <http://www.artlab.org.uk/projects.htm>

Where else can I see Contemporary Art in Wales?

Aberystwyth Arts Centre	http://www.aberystwythartscentre.co.uk/
Bay Art, Cardiff Bay	http://www.bayart.org.uk
Chapter Arts Centre, Canton, Cardiff	http://www.chapter.org
Ffotogallery, Penarth	http://www.fffotogallery.org
G39, Mill Lane, Cardiff	http://www.g39.org
Glynn Vivian Art Gallery, Swansea	http://www.swansea.gov.uk/glynnvivian
Mission Gallery, Swansea	http://www.missiongallery.co.uk
Mostyn Art Gallery, Llandudno	http://www.mostyn.org
Museum of Modern art – Machynlleth	http://www.momawales.org.uk
Oriel Davies Gallery, Newtown, Powys	http://www.orieldavies.org
Wales Millennium Centre, Cardiff	http://www.wmc.org.uk
Wrexham Arts Centre	http://www.wrexham.gov.uk

Education Pack Evaluation Form

How did you hear about Artes Mundi?

How did you acquire this education pack?

What age group did you use it with?

Did you use it in conjunction with a visit to the Artes Mundi 3 Exhibition?

Yes ☐

No ☐

What was the most useful thing in the pack?

Was there anything you thought it didn't need?

How could it be improved?

Will you use it again?

Any other comments:

Name:

School address:

Email address:

Please send to
Artes Mundi,
Room A2.10, UWIC, Western Avenue,
Cardiff, CF5 2YB

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St David's 2 are sponsoring a major programme of work that Artes Mundi 3 is providing for the public, communities, students and school children. This programme runs in parallel to St David's 2's partnership with the public art agency Safle, through which they are commissioning permanent and temporary public art works in Cardiff, Wales.

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The Artes Mundi Education Pack 3 was written and compiled by Liberty Paterson, Assistant Curator and Education Co-ordinator for Artes Mundi 3.

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