

history
citizenship
countries
identity
one world,
all humanity
migration & mobility
global politics
the value of goods & possessions



Education Resource Pack



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Artes Mundi (the Latin name means *Arts of the World*) is a major contemporary visual arts event that supports and celebrates exciting emerging artists, from around the world, whose work discusses the human condition and expands our understanding of humanity. We aim to present work that is accessible to a wide audience.

Through its unique, unifying theme - the human form, the human condition and our understanding of humanity – Artes Mundi gathers work that highlights how artists are commenting on society from very different cultural perspectives.

The topics explored in previous Artes Mundi Exhibitions have included:

- Identity and Citizenship
- Religion and Belief
- War and Conflict
- Ecology and Environment
- Globalisation and Consumerism

Every two years our cycle of activity culminates in the Artes Mundi Exhibition, which takes place at the National Museum Cardiff, and the Artes Mundi Prize that is awarded to one of the artists. Around this central focus is a framework of supporting activity including an extensive education programme, public talks and workshops, a community engagement programme, television features, publications and articles in newspapers and magazines.

A selection of work by each of the eight shortlisted artists will be shown at National Museum Cardiff from March 11th to June 6th 2010. The Artes Mundi 4 Exhibition includes drawings, watercolours, frescos, installation, photography and film.



Indian artist N S Harsha,
winner of the third Artes Mundi Prize

This pack offers an introduction to Artes Mundi and insights into the shortlisted artists' work and the themes that emerge from the whole exhibition.

It is intended for use by teachers and other group leaders. It acts as starting point to assist students in engaging with works of art, whether at first hand in the gallery or at second hand in the classroom. You will find plenty of ideas and activities that link to the National Curriculum; specifically Art and Design, but also English, Citizenship, Geography and History. 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.

If you are planning a visit, you can use this pack as a way of familiarising yourself and your group with the artwork beforehand. You can introduce a particular artist or theme to your group or try out some of the activity ideas suggested in Themes and Practical Activities. There are also ideas for activities in the gallery and resources for follow on activities. Of course, there is nothing better than taking your group to see the artwork in the National Museum for themselves but these pages also contain stand-alone ideas and activities that can be used if a visit to the Artes Mundi Exhibition is not possible.

There are three main sections:

- Some ideas on how to talk about contemporary art and general activities to encourage your students to engage with the topic
- Background information on the artists shortlisted for the fourth Artes Mundi Prize and an introduction to their work
- Practical activities for use in both the gallery or the classroom

Digital Image Library

Of course visual art needs to be seen and, in addition to the images contained in the pack, Artes Mundi has created an online image library for you to use. It includes downloadable images of work by all the shortlisted artists and can be found at:

www.artesmundi.org/education

You can download as many of the images as you like for educational use but please check the terms and conditions on the website before you start.

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 online library.

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.

There are many individual and group activities that you can take part in during the exhibition. They are all free, but they are very popular so advance planning and booking are recommended.

Book a facilitated workshop with a Live Guide

Our team of Live Guides is made up of trained teachers, gallery educators and professional artists. They will have met the shortlisted artists and have extensive knowledge of the works on display. Live Guides are available every day to lead workshops for schools, colleges and other groups.

The free workshops last 1½ hours and concentrate on key works, encouraging debate and personal response. Each workshop includes a practical session in which students make a piece of artwork in response to something they have seen. The resources and ideas in this pack can be used to help prepare for your visit to Artes Mundi.

Workshops can be adapted for all key stages and Live Guides are trained to provide workshops for children and young people with special educational needs. Special requirements must be made clear at the time of booking.

Advance booking is essential - ring the National Museum Cardiff-Amgueddfa Genedlaethol Caerdydd on 029 2057 3240.

Book a non-facilitated group visit to see the exhibition

You are welcome to lead your own school group on a visit to the Artes Mundi Exhibition at National Museum Cardiff but you must book the date and time in advance by ringing the National Museum Cardiff-Amgueddfa Genedlaethol Caerdydd on 029 2057 3240.

Guided Tours

Free guided tours are available every day at 12.30pm. You can reserve a place at the Information Desk when you arrive at National Museum Cardiff. These 40min - 1 hour tours are conducted by one of our Live Guides and will give you an overview of the themes and work on show.

Talking About Art

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

Artwork has always been made using the methods and materials available to the artist at the time. Artists will use whatever they need or have to hand to communicate. Today this list of materials and ways of working is extensive and still growing.

The best starting point is usually to experience the work itself, ideally at first hand in the gallery but through reproductions if necessary. Many artists want us to think or react to what we can see. Others invite us to be active participants in the work. It is important to give students plenty of time to look and think.

You should not feel that you need to be an expert in order to talk about art. Experiencing art is all about a personal response to it and encouraging this type of response in your students will help them to engage with the work and enjoy it.

Open ended questions can be used to draw out your group's responses to the work. Students should be encouraged to think not of one correct reading of the artwork but of many. None of their answers will be wrong. Every individual will have a different response because it will be based on their own experiences of life.

Before visiting the Exhibition

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 eg. sculpture, installation, painting etc.
- Who decides what a work of art means?

Artes Mundi's theme is the human condition and humanity. Here are some questions that you could pose.

- 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 affect 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 it our understanding that we are part of something bigger?

At the exhibition

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

Looking

- What can you see?
- What is your first reaction to this work?
- What is the first word that comes into your mind when you see this work?
- Does it remind you of anything? Does it make you think about anything?
- Describe the colours, shapes, forms, 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? (film, photograph, installation etc?)
- What materials and techniques have been used?
- Can art be made from anything?
- Why do you think some artists use sound in their work?
- Why do you think some artists choose to make work with audio, film and digital media?

What is it all about?

- What do you think the artist wants to communicate?
- Is the artwork about a subject, issue or theme?
- Is this art about real life?
- What is the artist interested in?
- How does this artwork make you feel?
- 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? Does this affect the way you see it?
- Who is the artist? Do you think the background of the artist can tell us about why or how it was created, or what it might be about?
- What does the artwork tell us about the ideas and values of today's world?
- If the artist were here what questions would you want to ask about the work?

General Activities to Encourage Engagement

Working in Pairs

Tell the group to work in pairs and to look at the work and to discuss their initial reactions. Ask each pair to describe their response to the work to the whole group.

I can remember...

Look at one work

Look closely for one minute. Turn away from the work.

Ask each pupil to describe one thing they remember seeing.

Look again - look closer

New title

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

Talk about the titles they have chosen - why have they chosen their titles?

Talk about the title that the artist has given the work.

First thoughts

Sit in front of the work.

What is the first word or thought that comes into your mind?

Make a class list of these words.

These can help when producing a piece of descriptive writing work about the work.

A conversation with the artwork

Look at the work.

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

- Is the artist challenging us to think about the world we live in?
- Is the artist informing us about something that has happened?
- Is the artist having a conversation with us through the work?

Reflection and Evaluation

After visiting Artes Mundi it is important to reflect on and evaluate what you have experienced. 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?

An Introduction to the Shortlisted Artists and Their Themes

This year the shortlisted artists are:

Yael Bartana (Israel)

Fernando Bryce (Peru)

Ergin Çavuşoğlu (Bulgaria)

Chen Chieh-jen (Taiwan)

Olga Chernysheva (Russia)

Gulnara Kasmalieva & Muratbek Djumaliev (Kyrgyzstan)

Adrian Paci (Albania)

Although many of them were traditionally trained in painting and drawing, they use a wide range of media including drawing, watercolour, fresco, installation, photography and film and it is interesting to see how they present these media in a contemporary way.

Bulgaria, Russia, Kyrgyzstan and Albania used to be under communist rule until the collapse of communism in the late twentieth century. These are countries that have undergone rapid political change over the last twenty years and the experience of living through that change is reflected in some of the artwork on display.

Each Artes Mundi Exhibition explores aspects the human condition. Artes Mundi 4 encompasses the broad themes of

- IDENTITY
- CITIZENSHIP
- MIGRATION – MOBILITY
- THE VALUE OF GOODS/POSSESSIONS, the nature of trading
- GLOBAL POLITICS
- HISTORY - How it is recorded and presented
- COUNTRIES – how they are formed and their borders shift

Yael Bartana was born in 1970 in Afula, Israel and lives and works in Amsterdam and Tel Aviv. She works in film, video, sound and installations.



Her work investigates society and politics, and in particular the relationship of the individual with society. That society is often Israel or another community with strong connections to Jewish-Israeli history. She uses found film footage which she manipulates, documentary footage and she also creates re-enactments. She explores

the details of everyday living and its rituals while relating them to the actions of the state and the constant presence of war and insecurity in her country. She uses and manipulates the language of propaganda films to make us think about how states influence the individual. There is a playfulness to her work even though she deals with serious topics.

"I am focusing on Israel in order to ask: what is this place where I grew up? How long will this troubled nation continue to perpetuate this pattern of ignorance? By manipulating form, sound and movement, I create work that triggers personal resonance. Intimate reactions have the potential to provoke honest responses and perhaps replace the predictable, controlled reactions encouraged by the state"
 (Yael Bartana).

Yael is showing three pieces of work in this exhibition, two of them focusing on the Jewish community in Poland, where she was invited to make a piece of work. Three million Jews lived in Poland before Nazi occupation during World War II. The Warsaw ghetto became a sealed community where death and deportation have become an indelible part of history.

Introduction to the Yael Bartana's work in the Exhibition

Mary Koszmary (2007)

Mary Koszmary means nightmares in Polish. In this film Bartana invited Slawomir Sierakowski, founder and editor of the Left-wing Polish periodical *Krytyka Polityczna* [The Political Critique] to write and make a speech in the ruins of the Stadion Dziesięciolecia [Stadium of the Decade] in Warsaw, capital of Poland. Bartana has scripted, employed actors and carefully chosen the location for this film.

She looks at old propaganda films from World War II and Zionist films and plays on the style of these. Zionism is the nationalist political movement that originally supported the establishment of a homeland for the Jewish people in the middle East. This stadium where we hear the speech was built to mark the first ten years of the communist state in Poland. It is a deserted site which is now being renovated and transformed into the national stadium for the 2012 Euro Games. Sierakowski makes a speech which he wrote in conjunction with the sociologist and cultural researcher, Kunga Dunin, in which he calls on the Jews to return to Poland. In the background, children in youth movement uniform write a slogan on the turf in the stadium: "3.3 million Jews can change the lives of forty million Poles".

Sierakowski's words echo through the deserted stadium. "Come! Come and let us live together! Let us be different, but let us not hurt one another!"

Bartana has reversed the call of the Zionist films – where Jews were called to go back to their homeland in Israel. Sierakowski is asking 3 million Jews to return to Poland. She is neither denying that the Holocaust ever happened nor asking the dead to rise and come back to Poland. Rather she uses propaganda film language to help us re-enter history and imagine new possibilities.



Mary Koszmary (2007)
 10'50", super 16mm film transferred to DVD
 PAL, colour, sound, 16:9

Mur i Wieża (Wall and Tower) (2009)

In 2006 Bartana was invited to work in Warsaw, Poland, a country where some 3 million Jews died under Nazi occupation during World War 2.

Wall and Tower, opens with an extract from Sierawski's speech in *Mary Koszmary*, the other film in this exhibition. "Jews, return to Poland", he cries, "to our land and your land! Heal our wounds and your wounds will be healed! We shall be together again! This is a call not to the dead, but to the living. We want three million Jews to return to Poland, to live with us again! We need you! We ask you to come back!"

A group of men and women in work clothes, the women wearing head scarves and the men wearing hats, march to Soviet music. The group, which looks like a combination of Zionist pioneers, Soviet revolutionaries and members of Gadna (the Israeli junior cadet movement) are armed with timber beams and planks, ropes and tools to answer the call in *Mary Koszmary*. Against a background of shouts of encouragement from the leader of the group, and while Sierakowski's voice is still echoing round the stadium, construction on the site is gradually taking place. Bartana has even designed an emblem for the Jewish Renaissance Movement in Poland (JRMP) – the Polish coat of arms, an eagle and crown on a background of half a Star of David.

Young Jews are learning Polish in camp again. They are building what is known as "Wall and Tower", a kind of Potemkin village developed in Palestine as a means of establishing Jewish settlements during the



Mur i Wieża (Wall and Tower)(2009)
 One channel RED transfer to 35mm film Duration:
 16 minutes.
 Courtesy Annet Gelink Gallery Amsterdam



British Mandatory Regime in 1936-1939, at the time of the great Arab revolt. Architectural historians recognise the influence of the "Wall and Tower" in Israeli construction up to the present day. It reflects the fear of the outside (the wall) and to the need to control it (the tower).

The Jewish settlement in the heart of Warsaw blends not only different styles of dress and different kinds of revolutionaries (Zionist, Soviet), but also different narratives. When the Jewish pioneers in Poland string out lines of barbed wire along the wooden walls surrounding their settlement, even though people can be seen walking back and forth across the city centre, the settlement resembles a concentration camp.

Fernando Bryce was born in Lima, Peru in 1965. He spent 2 years in Lima learning traditional painting techniques. After a short trip to Europe in 1983, he returned to Paris the following year to study fine art. On completion of his studies he moved to Berlin where he now lives.

He used to paint on large canvases, but found drawing on paper less intimidating.

"If you are painting on canvas you can't make mistakes, though you can always do a cover up and keep on with the painting. But if you paint or draw on paper and it doesn't work you can tear it up and start again. There is a challenge of doing it well the first time"

(Fernando Bryce)

He now works primarily in Indian ink and is interested in how events in history are told. Bryce works as an archeologist or historian would work, researching extensively and assembling the fragments he finds into a complete story. He looks at many different media that record history –library archives, newspapers, political propaganda pamphlets, promotional literature, postcards and photographs.



He will pick a particular theme in history that interests him, for example his native country Peru's history, the history of colonialism in North and South America, or the Spanish Revolution. He then proceeds to copy the media he has selected in a comic strip style using Indian ink. He creates new documents from these primary sources that he often presents as a series of drawings. In doing this he makes us read the historical event in a different way.

We can see the influence of 1920s and 1930s comics in his work, but also the tradition of political and propaganda art. Through this process of copying, he highlights the ways in which facts are constructed, culture is described and history is reported. Through his reproductions he questions the credibility of the printed page.

Introduction to the Fernando Bryce's work in the exhibition

Die Welt (2008)

*Die Welt* (2008)

series of 195 drawings. Ink on paper

121 drawings: 29,7 x 21 cm, 69 drawings: 42 x 29.7 cm, 3 drawings: 59.5 x 42 cm

1 drawing: 50 x 70 cm, 1 drawing: 83 x 60 cm

Installation views at: Galerie Barbara Thumm, Berlin 2008

Courtesy Juan Carlos Verme, Lima

Die Welt, when translated from German means "The World".

These 195 drawings form a single work, a mosaic of illustrations that tells the story of world history from 1880 to the 1930's. He concentrates on this period in particular in this work to illustrate a particular story – that of European colonialism. He tells this story through looking at different newspapers, magazines (one of them named "Die Welt" as in the title of the work), advertisements and quotations from theorists and anthropologists of the time.

As he works Bryce ensures that the origins of the materials he copies are visible. He will copy out the whole page of the newspaper, so we can see its title and date. In addition to the main news story he will include the smaller unknown news items including advertisements, such as one for Odol, the "absolutely best mouthwash in the world".



Ergin Çavuşoğlu was born in 1968 in Bulgaria as part of a Turkish minority. In July 1989, three months before the Berlin wall came down in Germany, the communist government of Bulgaria fell. The change of government brought about economic difficulties and a tide of corruption which led to over 800,000 Bulgarians, including many qualified professionals, to emigrate. Ergin Çavuşoğlu left with his parents for Istanbul. In the mid-1990s he moved to London where he now lives and works. Many of his works draw on his own experiences of migration.

Ergin works through the media of drawing, sculpture and video installations. Many of his works are of a journey, waiting expectantly to arrive; they are in a state of flux, constantly in a process of transition. His works talk of dislocation, excitement, travel, migration and mobility and notions of east and west.



He stretches his film work across multiple screens, evoking a journey from one place to another. He contrasts one place or culture with another, simultaneously showing different cultures and time zones. In his recent films he has scripted his material to orchestrate the different worlds he reflects, constantly hinting at how we are all caught up in the bigger issues of today.

Introduction to the Ergin Çavuşoğlu's work in the exhibition

Voyage of No Return, 2009

Voyage of No Return is a video installation with 5 channels, it tells the story of a father and son saying goodbye. The son wants to go traveling and the father gives him advice, at first about the dangers but then encouraging him, as he knows a father should, to set out and explore the world. This main narrative between father and son is seen on a single screen within this multiple-channel presentation. Other screens show us that they are in a city with a harbour.

There are other narratives as well. We see many people boarding a boat and saying goodbye as it sets sail; we also see people pushing a piano very slowly up the hill behind the father and son. These sub-narratives all add to the content of the story. They are of people trying to go somewhere but we get the feeling that the process is difficult and there might not be a return.



Voyage of no Return (2009)

Five channel synchronized (4K) HD video installation,
 sound, MDF.

Duration: 15 min, continuous loop. Dimensions variable.

Installation view Ludwig Forum für Internationale
 Kunst, Aachen Courtesy the Artist.

© Ergin Çavuşoğlu

Ergin often takes inspiration from films and books. In this instance he is inspired by Italo Calvino's *Invisible Cities* (1972) and Marcel Broodthaers's film *Un Voyage en Mer du Nord* (1972).

Calvino's idea is based on a city which has a simple secret: it knows only departures, not returns. Marcel Broodthaers's film looks at the condition of being adrift where he cuts between images of a late-nineteenth-century amateur painting of an archetypal sailing ship and a twentieth-century photograph of a pleasure boat against a modern urban backdrop, thus pairing old and new, past and present, distant and close. Ergin also does this by intercutting scenes of people departing on a boat with

close-ups of a painting that they are holding in their arms. This painting is a copy of a famous work by Ford Madox Brown showing emigrants leaving their country.

The main setting for the filming was McCaig's Tower, a coliseum-like structure which sits on a hill above Oban harbour in Scotland. Ergin wanted the representation of the coliseum to act as a substitute for the boat, a 'floating piece of space'.

Ergin uses professional actors, detailed scripts, extended narratives and complex production techniques and settings. Ergin studied in art school in Bulgaria in the 1980s, where he was taught to tell stories in which gestures and expressions were coded with moral values, ethics and aesthetics very much like those found in Renaissance or Baroque paintings.



The Last of England (1855)
 Ford Madox Brown

Liminal Crossing (2009)



Liminal Crossing (2009).
 Two channel synchronised (1920x1080)
 HD video installation, sound.
 Duration 7:45 min.
 Video still. © Ergin Çavuşoğlu

Liminal Crossing is a two-channel installation, which was filmed on the border between Bulgaria and Turkey. Unlike *Voyage of No Return*, the story is told through actions without dialogue. We see a family push a piano across the border in silence. It might be taken for a documentary, but all the actions are scripted and actors play the part of the family. Ergin's own family crossed this border when they left Bulgaria for Turkey, and he draws on his personal experiences in this film.

The piano itself becomes a character in the story; it is an object full of familial memories. The piano is a western musical instrument and its movement from the East in Bulgaria back into the West is symbolic.

Chen Chieh-jen was born in 1960 in Taiwan and now lives in and works in its capital, Taipei. He is self-taught and works primarily in photography, performance and film.

Chen's films are powerful, cinematic works portraying the effects of Taiwan's history. The dreamlike pace and sometimes silence of his films evoke performance art and show the resilience of the individual within Taiwan's long troubled history. His work opens up a dialogue with the West about global relationships of history and power.

He is interested in the behaviour of humans when

they have power, in particular how they can lapse into cruelty and the methods used by those in authority to control people and countries. He draws on his own experiences of living in Taiwan, a country that has had a

violent and troubled history and many different ruling parties. Chen Chieh-jen revisits historical events and tells the stories from the point of view of the individual and the community on the margins of contemporary life

Chen is also interested in Taiwan's relationship with the rest of the world, and how relationships with other countries affect Taiwan's economy and freedom.



Introduction to Chen Chieh-jen's work in the exhibition

Empire's Borders I (2008 – 2009)

A Taiwanese citizen wanting to go to America for holiday, business or study, must apply for a visa. Americans do not have to apply for a visa to visit Taiwan and the artist questions this inequality.

The impetus for this work came from Chen Chieh-jen's experience of applying for a visa to visit New Orleans. He went to the American Institute in Taiwan in 2008 to apply for a non-immigrant visa. The interviewer said to him "I suspect you intend to immigrate illegally" Chen felt humiliated and unfairly treated. His visa application was refused twice and he never made it to New Orleans.

After this Chen started a blog called the "*The Illegal Immigrant*" as a form of protest. He wanted to hear if anybody else had had similar experiences. He received several hundred posts and responses on the blog where many people talked of being humiliated and of not being successful in acquiring a visa. The blogs also showed that many Chinese and Vietnamese people visiting Taiwan experience discrimination during interviews when they arrive at the airport.

Empire's Borders talks of how governments control individuals and how countries discriminate against certain nationalities. He explores ideas of borders and boundaries. This

video focuses on the experiences Taiwanese people have in their visa application interviews at the American Institute in Taiwan. It also looks at the experiences of Chinese women who have faced discrimination upon arrival at

Taoyuan International Airport to be reunited with their Taiwanese spouses. Reconstructed scenes with actors are used to narrate and document the memories of the interviewees in this video.



Empire's Borders I. 2008-2009

35mm transferred to DVD, colour & b/w, sound
 27 minutes, single-channel, continuous projection + 16
 Documents

Factory (2003)

In the 1960's Taiwan became one of the major manufacturing centres in the World, "Made in Taiwan" is a very familiar label to us all. In the 1990s, other countries such as China could offer cheaper manual labour so many businesses that required labour intensive work moved abroad. Factories in Taiwan began to close and many people lost their jobs. In places all over the world workers have had similar experiences. In order to find low-priced labour, factories constantly shift locality. But after being

abandoned, unemployed workers have no choice but to remain in the same place. They cannot move.

To make this short film, Chen invited some women textile workers to return to the Lien Fu garment factory where they had worked for twenty years. The factory had been closed and abandoned for seven years and the company owners refused to pay retirement pensions to their workforce.

The abandoned factory still had many of the contents from seven years before: calendars, newspapers, punch clocks, worktables, chairs, manufacturing equipment and, electric fans. There are also megaphones, loudspeakers and banners left behind from the workers' protests about the factory closure. It is as if time has stood still.

Chen rented some sewing machines, of the same make as the ones that were originally used there.

The women workers wished to remain silent as they were filmed. Chen asked them to go back to the factory and "work." They quickly fell

into a state of concentrated labour, returning to "work" after a separation of seven years, interacting with the sewing machines, cloth and even the teacups on the table that had been part of their lives for twenty years.

The film is quite mesmerising - beautifully shot and very slow moving as though it were performance art. We see close up shots of the women's faces and of their hands trying to thread needles. Chen intersperses these with footage of the protests against the closure of the factory and of the textile industry in its hey-day in Taiwan with hundreds of people happily walking to work.



Factory (2003)
super 16mm transferred to DVD,
colour, silent,
30' 50"
single-channel, continuous projection

Olga Chernysheva was born in Moscow in 1962 and graduated from the Moscow Cinema Academy and the Rijksakademie in Amsterdam.

Olga uses many different media in her work – video, photography, sculpture, drawing, watercolour and oil painting. She gives us very personal portraits of individuals in contemporary Russia. In many of her works the subject seems unaware that they are being depicted which makes us aware of our own position as watchers or even voyeurs. Her works are beautifully simple and poetic. She captures human behaviour in ordinary situations and, through choice of framing and editing, picks out extraordinary and often humorous and poignant moments in everyday life. She is able to show inner psychological worlds through capturing private moments.

"There's always a human figure in the frame, the characters could be confined in a cramped interior, or they could be lost in a vast space, but they're always on their own."

(Olga Chernysheva)

Olga grew up in Russia, a community country from 1917-1991. During this time artists were tightly controlled by the state



and the potential for public self-expression was limited. As a result of this, art tended towards socialist realism, showing the ideas and achievements of the government in a good light. When communism fell artists gained the freedom to express themselves and many made work that reflected their personal experiences of living in Russia. Olga often documents what is left over from this Soviet world.

For this exhibition she presents a number of short films, a series of light boxes and some watercolours.

Introduction to Olga Chernysheva's work in the exhibition

Russian Museum (2003)

(shown within National Museum's collection in Gallery 2)



Russian Museum (2003) , 6, video still

Russian Museum is shown within the historical art collection in the east wing, adding another layer of meaning and interest to its interpretation. The film is set in a Russian Museum. We see traditional Russian paintings but Olga's camera has focused on the planes of glass that protect the paintings rather than the paintings themselves. The focus of the film is the reflections. We see figures looking at the work and this makes us think of the relationship between the viewer and the art.

We think of museums as holding great works of art and treasures – but who decides what goes on the wall? In the past decisions as to what constitutes great art, were made by people in power.

We overhear a lady guiding a tour group of young children; “this is the best Greek

sculpture, we have never risen to this high a standard since”

The guide seems to state facts, not encourage personal interpretation of the work but the video questions the role of the museum as the “authority” and focuses more on the viewers' personal experience with the work.

Market Stalls and Vendors (2009)

Olga's series of watercolours depicting market stalls and street vendors can be seen alongside scenes by the artist J. C. Ibbertson in Gallery 1. Ibbertson (1759–1817) was a British landscape and watercolour painter. He often depicted romantic landscape scenes with village people and farmers going about their work.



Market Stalls and Vendors, 2009, watercolour on paper

A vendor and his market stall might be a familiar scene to many of us, but in the context of Russia's recent history it could be read differently. By isolating one market stall and its vendor Olga makes us examine different types of economy and notions of world versus local trade.

Education Resource Pack

GULNARA KASMALIEVA & MURATBEK DJUMALIEV

citizenship history countries
one world, identity
all humanity
global politics
the value of goods & possessions
migration & mobility

artes
mundi⁴



Gulnara Kasmalieva and Muratbek Djumaliev were both born in Bishkek, Kyrgyzstan, in 1960 and 1965 respectively. They are a husband and wife team.

They use video, photographic installations and performances to talk about the multiple layers of Kyrgyz identity, Kyrgyzstan's complex past and its future as a country. They tell stories of poetry and politics, of human struggle, perseverance, and hope for the future.

Kyrgyzstan was originally a nomadic country, until people were forced to settle and farm when Soviet power was established in 1919. The Soviets ruled for 75 years until the Soviet Union disintegrated in

1991. Kyrgyzstan gained full independence in October 1991 and now forms one of the Central Asian Republics. Landlocked and mountainous, it borders China and three other former Soviet republics: Kazakhstan in the north, Uzbekistan in the west and Tajikistan in the southwest.

Along with making art they have also dedicated themselves to the task of cultivating a vibrant contemporary art community in their country where the end of the Soviet Union spelled the end of the state infrastructure for the education and support of artists. Their initiative - ArtEast endeavors to further contemporary art in Kyrgyzstan.

Introduction to the work of Gulnara Kasmalieva and Muratbek Djumaliev in the exhibition**A New Silk Road: Algorithm of Survival and Hope (2006)**

A New Silk Road: Algorithm of Survival and Hope, Racing (2007)
photo, 25x35 cm

A New Silk Road: Algorithm of Survival and Hope is a video installation on five channels, accompanied by 20 individual photographs. It was commissioned for an exhibition at the Art Institute of Chicago in spring 2007.

The background to the work is the disintegration of the Soviet Union and the effect this has had on the lives of thousands of Kyrgyz. With a history stretching back over seventeen centuries the Silk Route is one of the oldest trading routes in the world. The route, which runs through Kyrgyzstan in a series of interweaving roads

that connect east and west, used to trade luxury items such as silk, cotton, wool, china, and spices from Asia in return for Europe's gold.

But what we see now is a very different story. Old Kyrgyz trucks from the Soviet Era piled high with scrap metal and old furniture travel through the mountain passes to sell in western China while, coming in the opposite direction, great big modern lorries from China transport brand new low-quality clothing.

The photographs and films juxtapose images of almost antique Soviet-era vehicles, precariously stacked to the brim with scrap, side by side with images of the pristine, powerful Chinese rigs that travel west into Kyrgyzstan with new goods to sell.

Kasmalieva and Djumaliev recorded this process over the course of a journey of several days and distilled it into a five-channel installation. Their work tells the story of how these people make a living. We see scenes of packing the scrap metal, how the cheap clothing from China and Turkey is packed tightly into sacks in order to make more money, the difficult mountain passes that the trucks have to negotiate, the contrast between the Kyrgyz and the Chinese trucks, and we see how the workers and their families relax and entertain themselves with music and games at the roadside.

Every screen shows a different viewpoint, so we can feel we are among these people watching them. The artists have edited the story to show the rhythms of daily life and the monotony and repetition of manual

work. They have also edited the sound, highlighting rhythms and patterns of a work cycle, the noise of the collecting, the sorting, and loading of metal and the repetitive sound of the packing of giant parcels in the bustling marketplace. These sounds rhythms and repetitions can be heard as a metaphor for the work's title – Algorithm, a set of rules, patterns and formulae to produce a specific result.

After the fall of the Soviet Union the “Silk Road” became the only way for thousands of former Soviet citizens to survive. An avalanche of “suitcase traders” swamped the railway stations with their huge multi-coloured plastic bags full of cheap goods from China or Turkey. We see how economic and political unrest has changed the value of goods on the Silk Road and caused many people to flee the country.

After the crash of the USSR this same "silk road" has become the sole means of survival for thousands of former Soviet citizens.

Adrian Paci was born into an artist family in Shkoder, Albania, in 1969. He now lives in Milan, Italy. He uses many media in his work – film, photography, painting and sculptural installation. He studied at Albania's Academy of Art where he was taught painting and sculpture in the classical tradition. He was also taught fresco painting and made a living out of this in Albania. A scholarship to study in Italy in 1991 opened up a whole new world for him and he began experimenting with different ways of expressing himself in film, photography and installation. In this exhibition he shows frescos as a contemporary installation and a film that reminds us of renaissance painting.



Albania, a country in South Eastern Europe, is bordered by Montenegro, Macedonia and Greece. Albania now has a parliamentary democracy, but it has had a long and troubled history of being ruled by empires and communist dictators. Paci made the very difficult decision to leave his country in 1997 to live in Italy but the troubled history of Albania remains a strong influence on his work.

He explores the idea of being in between and the tensions of not belonging, drawing from his own experience as a displaced person as he tells us stories about the realities of migration. Emigration becomes the context for his work rather than its theme. In his early work he re-created very personal experiences within his family circle. Recently he looks more at the collective history.

Introduction to the Adrian Paci's work in the Exhibition

Per Speculum, 2006

In *Per Speculum*, Paci films a group of children in the English countryside. The film is beautifully cinematic and reminds us of Constable's romantic landscape paintings. Paci himself has said that he sees painting as a primitive form of cinema.

After a few seconds of viewing a group of children playing the picture begins to

vibrate and we realise that we are looking at a reflection in a mirror – an illusion. One of the boys casts a stone with a slingshot, which shatters both the mirror and the illusion. The children scatter in turmoil of play mixed with panic. The children then hold the mirror fragments, reflecting blindingly into the eyes of the viewer. We see a robust sycamore tree in long shot on

whose branches the children are perched, becoming dots of light brightly shining from it. It is as if Paci has broken up the original image of the children by the shattering of the mirror only to reconstruct it.

Per Speculum uses 35mm film, a medium which is now close to extinction due to the development of digital video technology. We can hear the physical clicking sound of the roll of film as it turns.

Façade 2 and Façade 3

Fresco (Italian for fresh) is a technique that consists of painting onto wet plaster. Paci has used egg (tempera) to bind the pigment to the plaster. Frescos were often made to depict religious scenes in churches in the Renaissance period. Albania, like Italy, has many outstanding examples.

Paci has presented this traditional method of working in a contemporary way. The frescos are attached to large freestanding brick walls supported in turn by old wooden beams. It is as if the wall has been taken from a building and transported here. These brick walls allude to fragments of houses and unfinished buildings.

The nine scenes in each fresco are extracted from videos of weddings in Albania. We see people enjoying the wedding celebration and the veiled bride walking towards her future husband. It is as if this is a wall full of memories, of a country and its traditions. The way the scenes are cropped makes them look like photographs. They capture fleeting moments of a happy time, sepia and earthy tones creating a nostalgic effect. Paci's memories of his past, his culture, his country and the reality of separation from them, infuse this work.



Per Speculum (2006)
35mm film 6'53"

film still courtesy francesca Kaufmann, Milan



Façade 2 and Façade 3
2 separate frescos. tempera, plaster, cement, brick, wood
(2.5 x 3.00 x 2.5 meters / 98.4 x 118.1 x 98.4 inches)

Migration and Mobility

Foundation Phase & Key Stage 2

Cross Curricular Links

- Global Citizenship
- Identity
- Language

Materials

- Digital Cameras
- Selection of props, eg. hats, plastic cups.
- A selection of coloured and patterned fabric

Adrian Paci

Take a bit of time to look at the two frescos, Façade 2 and Façade 3. Walk around the pieces looking closely at details.

Ask open-ended questions

- What can we see here?
- What does it remind you of?
- Why has Paci painted on a wall?
- What are these people doing?
- Where are they?
- Have you ever been to a wedding or a birthday party?
- What other celebrations can we think of?
- Does this piece look old or new?
- Talk a bit about the tradition of fresco painting.
- Do you think these images are of a real wedding or a made up one?

Talk about the fact that they are extracted from old videos – they are “freeze frames”

Activity

Spilt the class into groups of five. Ask half of the groups to choose their favourite scene from the fresco. They are going to dress up as the characters in this scene. Two people from this group can hold up a piece of material as a “back-drop” to the scene. The rest of the group place themselves in front of the backdrop as the characters in the



scene. Think of the composition; look at what the characters are doing, how they are standing, the expression on their faces and the objects in the scene.

Ask another group to draw this scene, using oil pastels. Use a range of colours that are sepia and earth-toned to emulate the work. Some children can document the work through digital photography.

Further Activity in the Classroom

Print the photographs out to create a mini exhibition in the school.

Ask the children to bring in photographs of celebrations that they have been to, birthdays, weddings or a religious festival. Talk about these different types of celebration, and how different cultures celebrate. They could make a piece of work either from their own photographs or a written story.

The Value of Goods and Possessions, the nature of trading Global Politics

Key Stage 2 & 3 - can be adapted for key
Stage 4 & 5

Cross Curricular Links

- History
- Geography
- Language
- Economics
- Politics

Materials

- Mobile phone
- Teddy
- Photograph of someone
- Camera
- Piece of old clothing – comfort blanket
- Jewellery
- Piece of bread
- Piece of new clothing

Many artists in the Artes Mundi Exhibition talk of how global politics have affected their lives. Businesses often choose to go to countries where they can produce goods cheaply and this has a direct effect on the people who live there. People gain employment but often for very little money.

Chen Chieh-jen

Take time to look at Chen Chieh-jen's film
The Factory



Factory (2003)
super 16mm transferred to DVD,
colour, silent,
30' 50"
single-channel, continuous projection

Ask open-ended questions

- What do you see?
- What are these people doing?
- Do you think this factory is open or closed?
- Why is there no sound? How does this make us feel?
- Why do you think the factory is closed?
- Do you think they are poor or rich?

Talk about the background of the work. Do we remember when everything used to be “Made in Taiwan”? What do a lot of labels say now? – “Made in.....”?

Can you think of an industry in our country that many people worked in that no longer exists? And how has this affected the community?

Gulnara Kasmalieva & Muratbek Djumaliev

Take time to look at Gulnara Kasmalieva & Muratbek Djumaliev's film and photographs *A New Silk Road: Algorithm of Survival and Hope*.



Metal Truck Caravan (2006)
Suite of 3 Digital Photograph mounted on PVC
foamboard, 39.37" x 26.11" each, Edition of 5

Ask open-ended questions

- What do you see?
- What are these people doing?
- What are they loading into the trucks? Why do you think they are doing this?
- Where are they taking these trucks full of scrap metal?
- Do you think they are poor or rich?

Look at the photographs – in particular the lorries from China and trucks from Kyrgyzstan

- How are these different?
- Why do you think they are different?
- We cannot see what the lorries from China are carrying. What do you think is inside them?
- Have you ever bought something from China?

Talk about the Silk Road – one of the oldest trading routes in the World where silk, spices and cotton from Asia were sold in exchange for gold in Europe.

Have a selection of objects with you and spread them out.

Activity 1

Ask your group to sort out these objects in order of value, the least valuable going up to the most valuable. Talk about what value means. Is it to do with

- how much money you paid for an object?
- who gave you that object?
- what the object means to you?

One object might hold more value for one person as it means more to them. A piece of bread might be valuable to someone who is hungry, and a photograph of someone you love can mean more than an expensive camera.

Activity 2

Your house is on fire and you have to grab whatever you can quickly before you leave, draw what this would be and write down why this object is valuable to you.

Activity 3

Ask them to draw an old Kyrgyzstan lorry and a new big Chinese lorry. Now fill these lorries up with the goods you think might be inside.

Work in pairs

With your own selection of objects decide which one you would swap with your friend and why.

Further Activity in the Classroom

(specifically for foundation phase)

Read your class a story about The Old Silk Road:

*We're Riding on a Caravan,
An Adventure on The Old Silk Road*

Laurie Krebs and Helen Cann
Barefoot Books
ISBN-978-184686-107-9

Make your own Silk Road - Ask your pupils to help build up a store of goods for the classroom. Ask them to bring in different things to sell (hypothetically of course), for

example fabric, reels of cotton, recycling waste such as tops of milk cartons, etc.

Ask them to sort this collection of different materials into buckets/boxes.

Ask your pupils to each choose some objects to sell.

Split your classroom into two – one half will set up their own little market stalls (in small groups), the other half will be passing through on the Old Silk Road trading goods from the market sellers.

Create the Old Silk Road by having a roll of paper spread on the floor as the Road – make some markings along it. Make Market stalls by simply putting a rectangle of fabric on the floor and placing objects to sell on it. Children could even dress up for the journey in warm coats and scarves.

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THEMES & PRACTICAL ACTIVITIES

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History - How it is recorded and presented

Migration and Mobility

The Value of Goods and Possessions, the nature of trading

Global Politics

Identity

Citizenship

Key Stage 3, 4 & 5

Cross Curricular Links

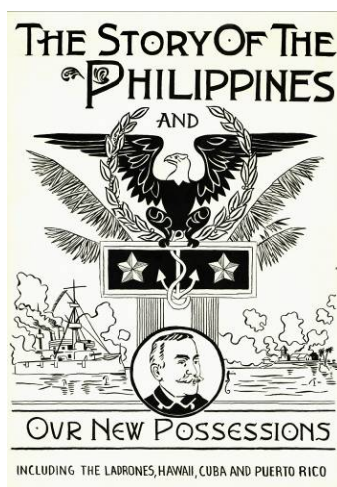
- History
- Geography
- Economics
- Politics
- Language
- Global Citizenship

Materials

- Black sugar paper
- Coloured sugar paper
- Scissors
- PVA glue
- Black permanent pen – fine line and medium
- A selection of newspapers and magazines showing different views of a story or event
- Tourist postcards illustrating a place or country

Fernando Bryce

Look at Fernando Bryce's Die Welt (2008)
195 framed Indian ink drawings



The Story of the Philippines, A3

Ask open-ended questions

- What do you see?
- What do you think these are? – are they cuttings from newspapers? – Take a closer look.
- How many stories do you think are told here?
- Do you think it is one big story or a collection of stories?
- Do you think the same person wrote all these news items?
- Do you think they are all saying the same thing – or are they different viewpoints?

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THEMES & PRACTICAL ACTIVITIES

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Activity – Work in pairs

Imagine you are writing for a magazine or newspaper

- What headlines would you use to tell a story about your life at school?
- Think of a story that you would like to tell about your school or your friends
- Think of an advert that promotes something you admire – a game, music
- Design a postcard that advertises your school
- Design an advert that sells the fashion items that you wear or your school uniform

Use a black permanent marker pen to write your headline and story. Cut up newspapers and magazines to create a picture/collage that illustrates your story.

After everyone has completed their piece of work, place all these together on one big sheet.



Look at how this tells a story of your school.

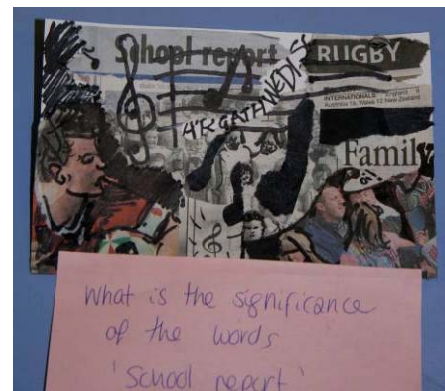
Further Activity in the Classroom

Bring in a selection of tourist postcards from your area. Give one to each pupil. Ask them to look at - is this a true representation of the place or country?

Make your own postcard using a plain postcard. Think about what your own interpretation of the place might be. Cut up newspapers, magazines and draw to make your own postcard in collage.

Ask your pupils to swap their created postcards. Look at your friend's postcard, write down a question you would like to ask them about the work on a post-it note and stick this to the postcard.

Put all the class' work on a table and, as a group, discuss the questions asked.



Migration and Mobility

Identity

Citizenship

Key Stage 2 & 3

Cross Curricular Links

- Geography
- History
- Global Citizenship

Ergin Çavuşoğlu

Look at excerpts from Ergin Çavuşoğlu's two works, *Voyage of No Return* and *Liminal Crossing*

Ask open-ended questions

What can you see?

What is happening in this story?

Why do you think the people are leaving?

What are they pushing?

Why are they taking the piano somewhere?

Do you think that they are happy or sad?

Let's Look Closer

Show your group a copy of the 1855 painting *The Last of England* by Ford Madox Brown. Ask them to try and find this in the video *Voyage of No Return* (It can be found within the first five minutes of the piece)

Ford Madox Brown, painting in 1855, depicts Victorian emigrants as they leave their country. This image reveals the mixed emotions of the emigrants.

Describe the moods of the people on the boat – in the painting and in the video.



The Last of England by Ford Madox Brown, (1855)



Voyage of no Return 2009.
Five channel synchronized (4K) HD video
installation, sound, MDF. Duration: 15 min.
Video still. Copyright Ergin Çavuşoğlu

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Activity - Work in Pairs

If you had to leave home think about how you would feel and what would you take with you. If you each were allowed one thing to take with you, what would it be and why?

Use collage to draw a picture of yourself and your friend departing on a journey. Would you travel on a boat? In a car? On the train? Draw the objects that you would choose to take with you.

Write underneath why you have chosen these objects and maybe where you are going to?

Migration and Mobility

Identity

Citizenship

Can be adapted for Key Stage 4 & 5 and
Further Education Colleges

Cross Curricular Links

- Geography
- History
- Global Citizenship

Materials

- Cameras capable of capturing moving images. (mobile phones can be used)
- A selection of objects
- A3 paper
- Black ink pens
- Stills of Cavusoglu's films- 'Liminal Crossing', 'Voyage of No return', 'Entanglement' and 'Point of Departure'
- A3 images of Cavusoglu's drawings- Piano Drawing, Tennis Ball and Phone Booth

Ergin Çavuşoğlu

Look at excerpts from Ergin Çavuşoğlu's two works, *Voyage of No Return* and *Liminal Crossing*

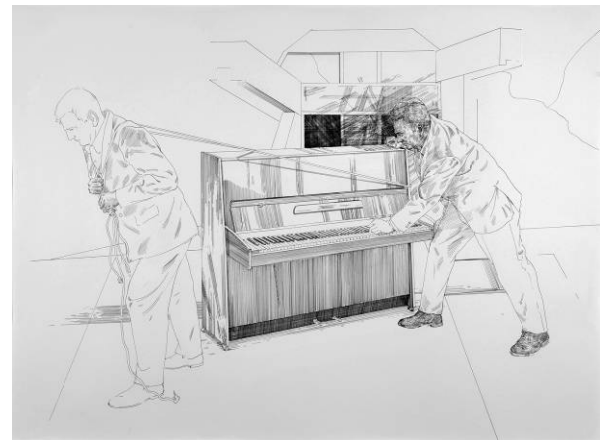
Initially this workshop would start off in the exhibition looking at the work followed by activity in a classroom environment.

Ask open-ended questions

- Why might artists want to use video?
- Do these films remind us of anything?
- What are the similarities between the two films?
- What are the differences?
- Are there any activities that happen in both of them?
- Why do we think the men are pushing the piano up the hill?
- Why are they pushing it on the roads?
- Who are the people following behind?
- Why did the artist choose a piano to be pushed up the hill?
- What might have been his reason for using the piano again in the second film?

- Does the procession in the second film remind us of anything?

Look at Ergin Çavuşoğlu's Drawings



Drawing © Ergin Çavuşoğlu

- What does the video tell us that the drawing doesn't?
- What does the drawing tell us that the video doesn't?

Using these questions we will talk about film language and the artists decisions to use a film that contains a narrative, an almost play like structure between father

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and son, while a separate activity is carried on behind it.

- What do we think these two activities have in common?
- Why did the artist choose to have both these things going on?
- Why does the artist cut to the other villagers?

We will also discuss the use of technology in art and other artists that use video.

In the Classroom

This workshop will be a looking at video art, particularly the work of Ergin Cavusoglu. We will address some of the ideas in the Cavusoglu's work concerning notions of and attachments to places and the different modes of mobility that have, over the last few decades, changed way we live. Protagonists, and objects in Cavusoglu's installations reflect this movement, both physical and intellectual, between cultures, their stories inextricable from the places in which they are set.

Taking Cavusoglu's use of the piano in both films, we will focus on

- the universal properties of the object seen in *Voyage of no Return* and the drawings that appear unemotional and distanced
- the more specific personal experiences of the object in *Liminal Crossing*.

Through discussions, drawing and video we will think about how these works reflect Cavasoglu's personal experiences despite being conveyed objectively enough to have collective meaning.



Drawing © Ergin Çavuşoğlu

Activity

We will be making a video using something that we carry on us every day, a mobile phone. Discuss artists that use new technology such as mobile phones, showing drawings of David Hockney's iphone drawings as one example.

Working in groups we will work with a selection of objects. The activity will be to make a short film activating these objects to draw out their physical and universally acknowledged properties. Thinking about the piano in 'Voyage of No Return', the participants will be encouraged to think creatively about the properties of each of the objects, their uses and misuses, and how these can be brought to life as characters within a film.

Time can be spent drawing ideas (a chance to look at Cavusoglu's drawings) before filming the object.

Further Activity

Ask the students to work individually in selecting a universal object that carries with it a personal experience that they can use to make their own film and drawings.

Identity

The value of goods/possessions

History – How it is recorded and presented

Influences within Art movements

Key Stage 2 & 3, can be adapted for Key Stage 4 & 5

Cross Curricular Links

- History and Art History
- Language

Materials

- A4 paper
- Oil pastels
- Different coloured marker pens
- Acetate
- A3 pieces of different coloured card

Olga Chernysheva

Russian Museum (2003)

Walk into Gallery 2 in the Museum, where Italian paintings from 1500 to 1700 are exhibited. These paintings were all painted during the Renaissance (French for rebirth) period. This was a period when artists became interested in the art and architecture of ancient Greece and Rome. They created very detailed oil paintings of historical or mythical events and religious stories from the Bible. All these paintings tell a story through pictures.

Talk a bit about this gallery first through open-ended questions.

- What can we see?
- Is this contemporary art?
- Do you think these paintings are old?
- What do you think of them?
- Do you think a lot of skill was required to paint them?
- All these paintings tell a story – can you find a story that interests you?

Talk briefly about Renaissance period.

- Can you see one work in here that is very different from the others?

Look at *Russian Museum*



Russian Museum (2003) Video still, 6'

- How is this work different?
- Is this work from the Renaissance period?

Spend some time looking at this piece

- Is this work telling a story like the paintings in the gallery?
- What is the story?
- Who are the people looking at the paintings?
- Why has the artist focused on the reflection in the glass rather than the painting itself?
- Listen – can you hear a lady give a tour in the gallery? To whom?

Listen to what she says:

“this is the best Greek Sculpture, we have never risen to this high a standard since”

- Do we agree with her?
People have different opinions, she might think that it is the best art in the World but does mean she is right?

Look around you. Notice how people are looking at the paintings in the Gallery in the Museum.

- Are they taking a long time to look at things?
- What expressions are on their faces?

Activity 1

Walk around the gallery and pick a painting that interests you. It might be your favourite painting or one you don't like at all. Look at the pane of glass that protects the painting, can you see your reflection it? Using pencil or oil pastel draw what you see in the painting – it doesn't have to be detailed or very accurate, just an impression of the work. Draw the main shapes and colours that you see, remembering the

paintings in Olga's work? You couldn't really see them because they were out of focus. What you could see more clearly was the reflection in the glass of somebody looking at the painting.

Now look at your reflection in the glass and at the shape your outline makes. Draw this on a piece of acetate with oil pastels or a marker pen. Can you see your expression in the reflection? Are you happy when you look at this painting or sad or confused? Are you scratching your head? Can you see other people or paintings in the background in the gallery? Draw what you see in the reflection

Once you have finished both pieces place the acetate drawing on top of the drawing of the painting – just as a piece of glass.

Write underneath what you think about the painting. Write down a question you would like to ask a character in the painting.

Make a frame from the A3 card to finish your work, decorate the frame – will it be an old traditional frame, gilded and decorated like the paintings in gallery 2, or will it be plainer and more contemporary?

Activity 2

Draw people in the gallery. Watch how they look at the paintings.

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 important as 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 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.

Renaissance Art

Renaissance means “rebirth” in French. This was a period when artists became interested in the art and architecture of ancient Greece and Rome.

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.

Education Resource Pack

FREQUENTLY ASKED QUESTIONS

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What does Artes Mundi mean?

Artes Mundi is a Latin phrase meaning “Arts of the World”.

How did Artes Mundi start?

The idea of an international art prize based in Wales was developed and championed by William Wilkins over several years. After a feasibility study and with the support of the Welsh Assembly Government, Cardiff Council, Arts Council of Wales and BBC Cymru the Artes Mundi Prize was launched as part of a move in Wales to adopt more energetic strategies for developing the arts.

How are the artists selected?

We conduct a global search for artists through an open nomination process. Significant artists, curators and directors of museums, galleries and other cultural organisations are asked to suggest names of artists they think should be considered. This year we received about 500 nominations covering artists working in 80 countries.

For each Artes Mundi Exhibition we invite two independent selectors to consider the list of nominations, to visit studios, galleries and exhibitions, and to use their own knowledge and experience in deciding on the shortlist. For 2010 we invited independent curator and art critic Viktor

Misiano, formerly Curator at The Pushkin State Museum and Director of the Contemporary Art Center (CAC) in Moscow, and Levent Çalikoğlu, Chief Curator at Istanbul Museum of Modern Art, Turkey.

What criteria are used in selecting the Artists?

To be considered artists must have already achieved recognition for the quality of their work in their own country or sphere and should be emerging internationally. Their work must discuss the human form or human condition and add to our understanding of humanity.

What is the Artes Mundi Prize?

The shortlisted artists are each invited to show a body of work in the Artes Mundi Exhibition. During this period an independent and international panel of 5 curators and artists decide who should receive the award of £40,000. They think about what the artists have done over the last 5-8 years, considering previous work and exhibitions as well as the work being shown in Cardiff. The Artes Mundi Prize, £40,000 is the largest prize to a single artist in the UK and one of the biggest art prizes in the world.

The fourth Artes Mundi Prize will be announced on 19 May 2010.

Education Resource Pack

FURTHER RESOURCES

citizenship history countries
one world, identity
all humanity
global politics
the value of goods & possessions
migration & mobility

artes
mundi⁴

Yael Bartana

www.annetgelink.com

www.sommercontemporaryart.com

Anselm, Franke, and Adler, Vanessa (eds):
Territories: Islands, Camps and other States of Utopia,
KW Institute for Contemporary Art, Berlin 2003

Boubnova, Iara:

Manifesta 4

Hatje Cantz Publishers pp.170 –171 2002

Fernando Bryce

www.bthumm.de

www.alexanderandbonin.com

Bryce, Fernando:

Fernando Bryce: Américas 2009

Chong, Doryun & Raymond, Yasmin:

Brave New Worlds

Walker Art Center Minneapolis 2007

Ergin Çavuşoğlu

www.ergincavusoglu.com

www.ngca.co.uk/home/default.asp?id=82

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www.youtube.com/watch?v=qhIo2k0QXo0

you tube interview -

www.youtube.com/watch?v=aEi4zTsHj6A

Bode, Stephen, Darke, Chris and Doherty, Claire:
Places of Departure

Film and Video Umbrella and Haunch of Venison
2006

Farquharson, Alex and Schlieker, Andrea:

British Art Show 6

Hayward Gallery Publishing 2005

Olga Chernysheva

www.olgachernysheva.ru/

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Andreeva, Katya:

The Future is always an Idea

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Chen Chieh – jen

Chen Chieh-jen interview

www.culturetv.tv/?p=2864

www.lafabrica.com

This storm is what we call progress

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Berry, Michael:

A History of Pain – Trauma in Modern Chinese Literature and Film,

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Muratbek Djumaliyev & Gulnara Kasmalyeva

www.improntart.com

www.winkleman.com

Dorin, Lisa:

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Nafas Art Magazine, 2007

Dupuis, Isabelle:

Contested Spaces in Post Soviet Art

NY Arts 11, no. 7/8, July/Aug. 2006

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Gulnara Kasmalieva and Muratbek Djumaliyev

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mundi⁴

Adrian Paci

www.francescakaufmann.com

www.peterblumgallery.com

Eichler, Dominic:

Strong current

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Engler, Martin et al:

Adrian Paci, Kunsteverein Hannover Perna

Foundation, Mediterraneo 2008

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General Resources on Contemporary Art

Reading

About Looking by John Berger,

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Art Education 11-18 by Richard Hickman,

ISBN: 978-0826472014

Learning to Teach Art and Design in the
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ISBN 9780415168816

Mr Palomar by Italo Calvino,

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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

www.tate.org.uk

Art 21

www.pbs.org/art21/

TES

www.tes.co.uk/

NGfL Cymru

www.ngfl-cymru.org.uk

Art Lab

www.artlab.org.uk/projects.htm

Where else can I see Contemporary Art in Wales?

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

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