

Education Resource
Pack 2023

Chapter
Cardiff

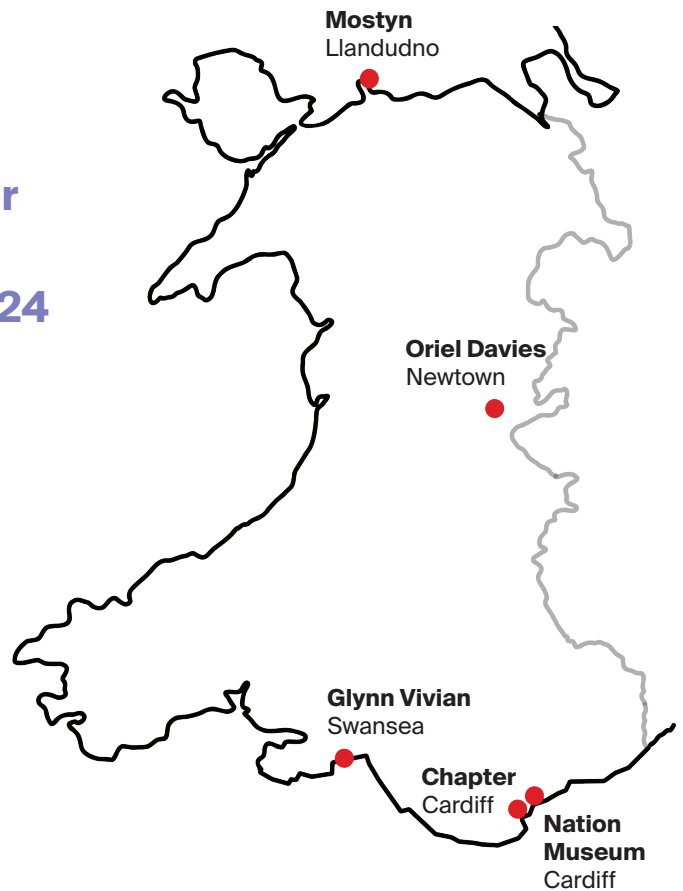


Welcome

Artes Mundi 10. Presenting Partner
Bagri Foundation
20 October 2023 - 25 February 2024

at
Chapter Cardiff
Glynn Vivian Art Gallery Swansea
Mostyn Llandudno
National Museum Cardiff
Oriel Davies Gallery Newtown

[map](#)



The **Artes Mundi 10** exhibition (AM10) presents solo presentations of new and existing work by seven of the world's most important international contemporary artists. These artists are selected by a panel from hundreds of nominations from across the world and are put forward for the £40,000 prize that will be announced during the exhibition's run.

Each of the artist's practice engages with broad themes of the human condition and lived experience in a variety of ways, from the poetic to the rhetorical; from the surreal to the satirical.

The seven artists shortlisted for the prize and exhibiting in Artes Mundi 10 are:

Rushdi Anwar ~ exhibiting at National Museum Cardiff

Carolina Caycedo ~ exhibiting at Oriel Davies Gallery + Chapter

Alia Farid ~ exhibiting at National Museum Cardiff

Naomi Rincón Gallardo ~ exhibiting at Chapter

Taloi Havini ~ exhibiting at Mostyn + Chapter

Nguyễn Trinh Thi ~ exhibiting at Glynn Vivian Art Gallery + Chapter

Mounira Al Solh ~ exhibiting at National Museum Cardiff

How AM10 connects to the Welsh Curriculum

Across Wales, individual presentations by each artist collectively examine ideas concerning connections to land, contested territories and histories, the questioning of nationhood and its environmental impact, and of how these ideas challenge preconceived notions of identity and belonging.

AM10 presents a unique opportunity for students to explore Contemporary Art. This resource pack has been devised for schools to support learning around the artists' work and the themes of the exhibition. It makes connections across Areas of Learning and Experience and has been designed in response to the four purposes of the new curriculum.

The pack draws on a range of evidence, including the expertise and inquiries of the AM10 shortlisted artists and has been co-constructed with local experts and communities. It has been designed for **Key Stages 3, 4 and 5** but can be adapted for use with other Key Stages.

Through this resource pack students will be supported to explore

- **Human Rights and Responsibilities**
 - **Environmental and Climate Justice**
-

Connecting with the creative and cross-curriculum units, students will:

- Engage in creative and critical thinking to find, evaluate and use evidence in forming their views;
- Engage with contemporary issues, and through creating opportunities for facilitated conversations, connect with their current knowledge and values;
- Deepen their understanding of human and democratic responsibilities and rights and learn more about the needs and rights of others, as a respectful member of a diverse society;
- Explore their own cultures, community, society, and the world, now and in the past;
- Respect the needs and rights of others, as a member of a diverse society;
- Explore and learn about environmental justice and their individual commitment to the sustainability of the planet.

Guide

for Schools Visiting
**CHAPTER
CARDIFF**

You will see work by the
following artists:



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CAROLINA
CAYCEDO

[artesmundi.org/
carolina-caycedo-2](https://artesmundi.org/carolina-caycedo-2)



NAOMI
RINCÓN
GALLARDO

artesmundi.org/naomi-rincon-gallardo



TALOI
HAVINI

artesmundi.org/taloi-havini

How does the artists' work relate to the topics of Environmental Justice and/or Human Rights & Responsibilities?

- Each of the artists showing at Chapter is making work about human impact on the environment
- The work considers the rights that indigenous people have to the land that they are connected to. This includes people from Colombia, Mexico and Bougainville
- The work considers how indigenous land has been exploited by other societies through industrial processes
- The work also explores how indigenous cultures have been suppressed, exploited and appropriated by others.

Content Warning

- Flashing lights and may not be suitable for people with photo-sensitive epilepsy
- Content which may not be appropriate for children under 12
- Occasional loud noises

● Main exhibition

Naomi Rincón Gallardo is a visual artist and researcher currently living and working in Mexico. Her work explores identity, mythology, history, fiction, festivities, crafts, theatre games and popular music.

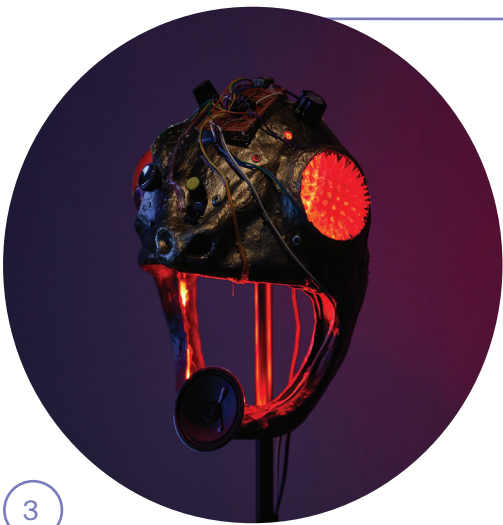
The exhibition at Chapter consists of films, drawings and animatronics.

The Tzitzimime Trilogy (pronounced Tit-Zuh-Me-May) consists of 3 films - *Verses of Filth* (2021), *Sonnet of Vermin* (2022) and *Eclipse* (2023), each about 20 minutes long. Costumes and props used in the films are displayed alongside. Each film tells a stand-alone story, set in wastelands, abandoned buildings and bleak forests. Together they draw on different Mesoamerican legends, rituals and deities re-imagined in a Dystopian future that is resisting the climate emergency, gender norms and systemic oppression:

- *Verses of Filth* follows a Cihuateteo – an Aztec spirit of a woman who dies in childbirth – who wanders around wastelands recruiting disembodied arms, underworld creatures and vultures to reclaim pleasure and rebel.
- *Sonnet of Vermin* is about a group of outcasts - a bat, a snake, a scorpion and a choir of frogs – who find their way to each other in a world destroyed by climate change. Together, they communicate by radio signals and try to form their own alternative community.
- *Eclipse* follows a beheaded young man marching a military routine that alternates with a dance of wounded humanity. The Cihuateteo from *Verses of Filth* appears throughout.

**Excerpt from AM10 exhibition catalogue essay by
Laura G Gutiérrez, p.65**

“Visual artist Naomi Rincón Gallardo is the ultimate (under)world-maker, melding myths and figures from the Mesoamerican past with present-day harsh social realities – particularly as these relate to violence – to create new queer and anti-colonial narratives that are by no means linear or adhere to any normative notions of being and doing. Her video performances are visual and sonic experimentations that invite us to meander through raw and feminist visual escapes, constructed in such a way that we’ll get lost, and then, perhaps, find ourselves amid the abject and monstrous figures who are, nonetheless, very powerful. Important to mention is that in this journeying, Rincón Gallardo’s freaks embrace playful and hedonistic ways of being and living, which are infectious moments of pleasure and ecstasy in her narratives.”



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**Naomi Rincón Gallardo: Environmental
Justice and Human Rights & Responsibilities**

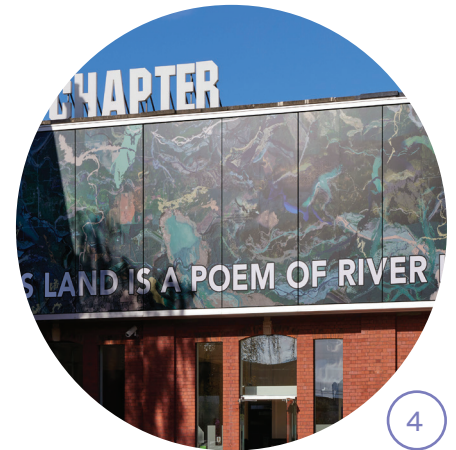
- The films draw attention to the societies and environments many people live in today. Even though the films are set in a Dystopian future, the characters in each film emerge from mythical underworlds against the backdrop of climate emergencies brought on by political tyranny.
- For the artist, this a reflection of her homeland of Mexico which has been ravaged by settler colonialism and also by the more recent ‘war on drugs’. Both issues can be said to have produced the same consequences: the destruction of the environment that has led to the forced displacement of people.
- Pre-colonial deities in the work act as symbols for languages, rituals, religions and cultures that were connected to the destruction of land and the displacement of people from their homelands. These become symbols of resistance, empowering the characters that feature throughout the work.

● Lightbox - above the entrance to Chapter

Carolina Caycedo is a Colombian multidisciplinary artist living in Los Angeles. She is known for her performances, videos, artist's books, sculptures, and installations examining environmental and social issues. Her large-scale geographic artworks provide a gateway into discussions about how we treat each other and the world around us.

Caycedo's work explores land use, protest, and forced migration as a result of climate change. She considers the unsustainable pace of growth under capitalism and how we might embrace resistance and solidarity.

This Land is a Poem of River Healing, 2022, is a collage of commercial satellite imagery of the Elwha River in the Pacific Northwest and follows the river's healing process over time, after the largest dam removal project in history that was initiated there in 2011.



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● Café wall

Taloi Havini is from the Nakas Tribe of Hakö people from the Autonomous Region of Bougainville (one of the Solomon Islands, part of Papua New Guinea). Her work is informed by her family history and its ties to the land and communities in Bougainville and she uses a range of media in her work, including photography, audio and video, sculpture, immersive installation and print. Knowledge – production, transmission, inheritance, mapping and representation – are central themes in Havini's work where she examines these in relation to land, architecture and place.



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Hyena (day and night), 2023, is a photographic mural image from Taloi Havini's family archive, taken by her mother in 1970. It shows three women (now elders) from the artist's clan wading through the reef in search of sustenance off the coast of Buka Island, in the Autonomous Region of Bougainville. The sea here is part of the clan's ancestral territory and is home to a reef that extends from the limestone island and drops into the Solomon Sea. While the people and places depicted have changed considerably over time, those deep connections to place

across generations remain uninterrupted through cultural practices such as these. Images on the light boxes show details from Havini's underwater films, bringing into focus nature's ability to regenerate life, the stills captured during the annual coral spawning ritual that takes place under a full moon every October.

Discussion Topics & Prompts

RITUALS

- What is a ritual? Think about the word ritual in the broadest context – this can be something that you do (on a regular basis – every month, year, week) in your family, with your friends or maybe it's something you like to do by yourself to commemorate a memory, a person or a special time. What rituals can you identify in your culture(s) or other cultures that you know about?
- What rituals are explored through the work on show?

FUTURES

- What does the work on show suggest about the future... is it positive or negative?
- Why is it important to examine the future both positively and negatively? Look at the work of the other two exhibiting artists and compare to Naomi's. Is their work reflecting a positive or negative future?
- Discuss why do you think Naomi chooses to present the future through a dystopian lens.

LAND & PEOPLE

- Why is land important, what does it provide us with and how should we treat it?
- Indigenous people in many cultures are also considered land protectors or land stewards. What do you think is the role of a land protector or land steward? How might it be different from the role of a farmer for example?
- Do you feel connected to the area where you live or go to school? Discuss ways you could protect the environment around you to support sustainability.

Workshop

Land Rituals

Objectives: Students will discuss the topic of rituals in culture, generate ideas and create their own form of land ritual.

Context: Naomi Rincón Gallardo's work involves conjuring and reimagining existing Indigenous deities, spirits, animals and mythological creatures and bringing them into new stories about futuristic resistance. She often talks about them existing and co-existing in new worlds where land justice and ritual are intimately connected – whether through a song, a dance, a character or a story.

Materials: It can be performative or theoretical, or an object-based exercise so completely open and dependant on time and materials available in the classroom.

Step 1: 5 mins

On your own – think about what a ritual is and rituals in your own life, special holidays, prayers, religious gatherings but also think outside of religion too – family gatherings, special things you do around birthdays – are there any rituals you do with friends? Then think about how you might apply a ritual to a place or somewhere that's special to you in the landscape.

Step 2: 10 mins

In groups of 2 or 3, or on your own, choose a place and a ritual that you'd like to focus on. Think about the purpose of your ritual. Are you saying thank you to the land? Is it a blessing for the land to be healthy? Is it a ritual to ask the land a question? Or something else? Will it connect to history, a local event, or a person of significance? Make notes about it and decide what you'd like to create... a song, poem, dance or an object or offering.

Step 3: 15 mins

Design / create your ritual: Who is involved? How many people need to take part? Is this ritual just for you, or does it require a group to make it work? Do people take it in turns to do something? Are there any characters or spirits that help the ritual to be successful? What will your offering look like and what will it be made of?

Step 4: 10 mins

Present / perform your ritual to the class: Explain your work and discuss why you created it the way you did.

A simple creative activity designed to be delivered in the classroom, following your gallery visit

Glossary of Useful Terms:

Mesoamerica: a historical region and cultural area that begins in the southern part of North America and extends to most of Central America, thus comprising the lands of central and southern Mexico, all of Belize, Guatemala, El Salvador, and parts of Honduras, Nicaragua and Costa Rica. As a cultural area, Mesoamerica is defined by a mosaic of cultural traits developed and shared by its indigenous cultures. [source: Wikipedia]

Dystopian: relating to a very bad or unfair society in which there is a lot of suffering, especially an imaginary society in the future, or to the description of such a society: [source: Cambridge Dictionary]

Indigenous peoples: the earliest known inhabitants of an area and their descendants, especially one that has been colonised by a now-dominant group of settlers. However, the term lacks a single, authoritative definition and can be used to describe a variety of peoples and cultures. [source: Wikipedia]

Settler Colonialism / Colonialism: Colonialism is the practice of a foreign state or group of people exercising control over another country or area. Settler colonialism is a form of colonialism in which settlers create societies that are distinct from the indigenous population and seek to control land and resources and establish their own economy and system of governance. [source: bdsmovement.net]

Queer / Cuir: Queer is a term used by those wanting to reject specific labels of romantic orientation, sexual orientation and/or gender identity. It can also be a way of rejecting the perceived norms of the LGBT community (racism, sizeism, ableism etc.). Although some LGBT people view the word as a slur, it was reclaimed in the late 80s by the queer community who have embraced it. [source: Stonewall] Cuir is a way to phonetically re-appropriate the concept of queer from Latin American Spanish, adding intersectional and decolonial perspectives. [source: Office for Contemporary Art Norway]

Further Resources

Art Review interview with Naomi Rincón Gallardo

artreview.com/artes-mundi-10-questionnaire-naomi-rincon-gallardo

Interview with Naomi Rincón Gallardo

luma.org/en/live/watch/naomi-rincon-gallardo-itw-41abe90d-f3d0-4ffa-8492-f33ae6bde8.html

Artes Mundi 10 At the Table Talk - Naomi Rincón Gallardo

youtube.com/watch?v=CdhIMFCjYE8

Article about Settler Colonialism

globalsocialtheory.org/concepts/settler-colonialism/

The Other Artists in AM10

RUSHDI ANWAR is a visual artist, researcher, silent activist, community engager, and social equity seeker. Originally from Halabja, Kurdistan, Anwar draws from personal experiences and memories, to reflect on contemporary issues of displacement, identity, conflict, and trauma endured under colonial and ideological regimes. Based on his background as a Kurd who has lived through the recent violence of this region, his works reference both current and historical geopolitical unrest.

National Museum Cardiff

artesmundi.org/rushdi-anwar-2

NGUYỄN TRINH THI is an artist and filmmaker who lives and works in Hanoi, Vietnam. Crossing boundaries between film and video art, installation and performance, her practice currently explores the power of sound and listening, and the multiple relations between image, sound, and space. She has ongoing interests in history, memory, representation, ecology, and the unknown.

Glynn Vivian Gallery, Swansea

artesmundi.org/nguyen-trinh-thi

ALIA FARID was born in Kuwait and lives and works between Kuwait City and Puerto Rico. Her practice ranges from writing and drawing to film, sculpture, audio and installation. It contemplates colonial histories, cultural rituals, structures of power and boundaries, both physical and cultural, and often explores lesser-known histories that have been deliberately erased. Farid's works often combine symbols from the past and present and her sculptural work specifically addresses the exploitation of natural resources and the impact of extractive industries on the land, ecology and the social fabric of southern Iraq and Kuwait. It responds to the failed attempts at mirroring western constructs through modernisation projects, and issues surrounding representation. In her video works Farid focuses on the humanity of each individual, creating intimate connections between the subject and the viewer that transcends national and ideological boundaries. Her films explore how people, rituals and traditions link to society, values, overcoming adversity and how resistance can be expressed and experienced in different ways.

National Museum Cardiff

artesmundi.org/alia-farid

MOUNIRA AL SOLH is a Syrian Lebanese artist based in the Netherlands. She produces paintings, works on paper, video installations, embroidery and performative gestures that explore migration, memory, trauma and loss. Al Solh documents the experiences of those who have been forced to leave their homes due to political shifts, war and oppression, particularly focusing on the struggles of women in the Arab world. Often informed by her own heritage, her work considers the importance of oral histories and storytelling as a record of lived experience, including dialects and languages that cross boundaries between refugee communities.

National Museum Cardiff

artesmundi.org/mounira-al-solh

Image credits:

1: Naomi Rincón Gallardo, installation view, Chapter, Artes Mundi 10, 2023-24. Photography - Stuart Whipps

2: Naomi Rincón Gallardo, *Red vulture I (from Verses of Filth)*, 2021-2023, Chapter, Artes Mundi 10, 2023-24. Photography - Stuart Whipps

3: Naomi Rincón Gallardo, *Sonnet of Vermin (Frog theremin)*, 2023, Chapter, Artes Mundi 10, 2023-24. Photography - Stuart Whipps

4: Carolina Caycedo, *This Land is a Poem of River Healing*, 2023, Chapter, Artes Mundi 10, 2023-24. Photography - Stuart Whipps

5: Taloi Havini, *Hyena (day and night)*, 2023, Chapter, Artes Mundi 10, 2023-24. Photography - Stuart Whipps

Content credit:

AM10 Engagement Producer, Radha Patel

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