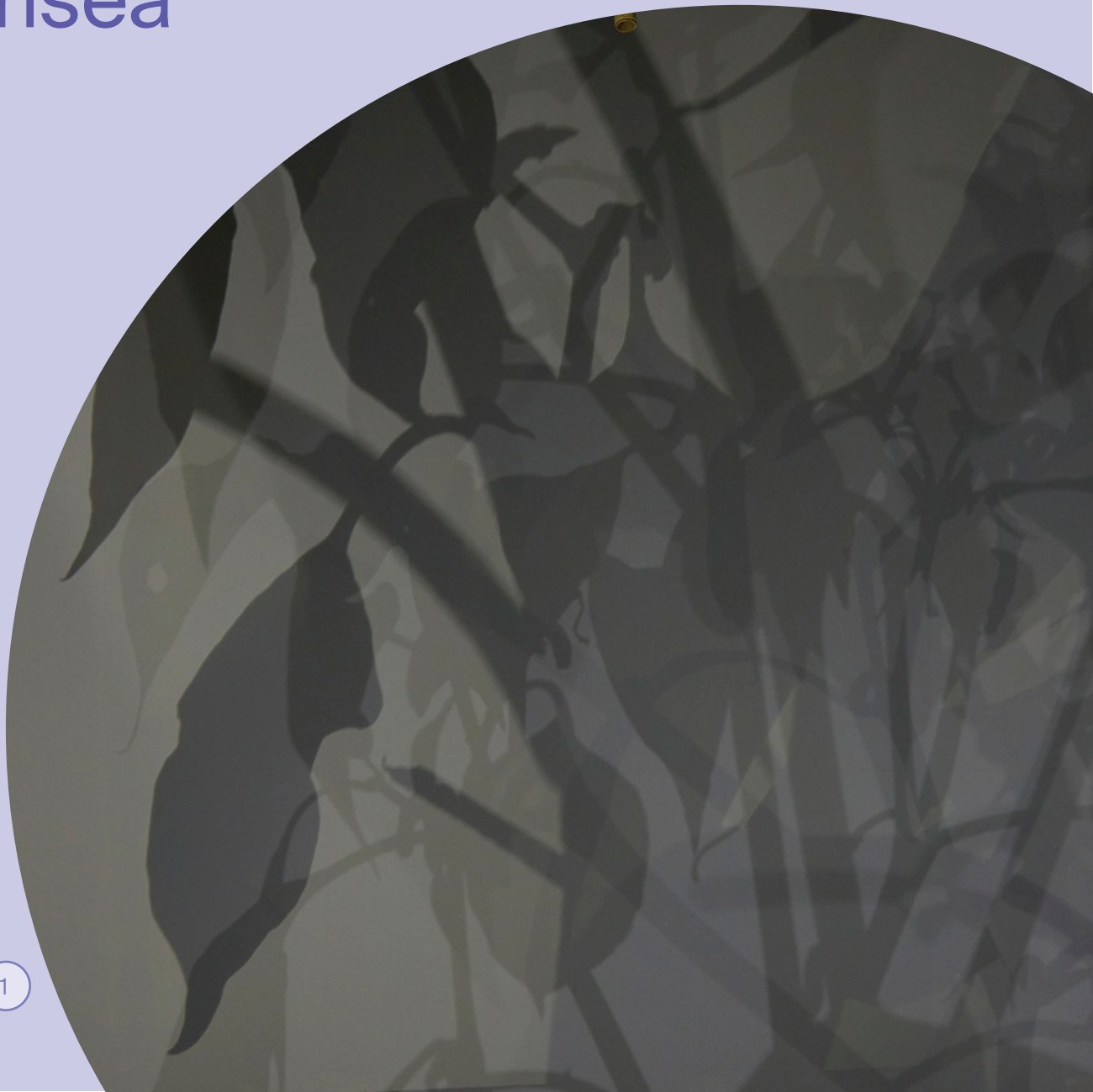


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# Education Resource Pack 2023

Glynn Vivian Gallery  
Swansea

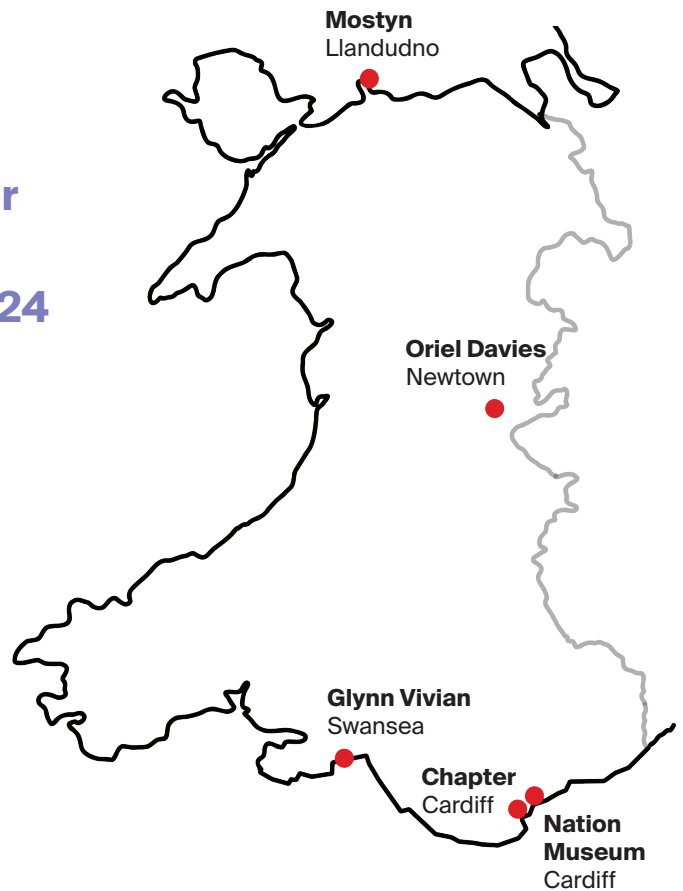


# Welcome

**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

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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.

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Through this resource pack students will be supported to explore

- **Human Rights and Responsibilities**
  - **Environmental and Climate Justice**
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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  
**GLYNN VIVIAN GALLERY  
SWANSEA**

You will see work by the following  
artist:

**NGUYỄN  
TRINH THI**



[artesmundi.org/nguyen-trinh-thi](https://artesmundi.org/nguyen-trinh-thi)

**Nguyễn Trinh Thi** (pronounced Wen Trin Tee) 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.

For Artes Mundi 10 Nguyễn has created an art installation at the Glynn Vivian Gallery, titled *And They Die a Natural Death*.

### **Content Warning:**

- The work on show relates to a traumatic event in Vietnamese history and references the wider context of war and oppression;
- The exhibition space is very dark with lights creating shadows on the walls, there will be staff available to help guide people into the space using torches;
- There is also discordant, harsh and irregular sound which may be uncomfortable for Deaf or neurodivergent people;
- There is a maximum of eight people allowed in the gallery space at one time so students will need to go in supervised groups.

### **How does this artist's work relate to the topics of Environmental Justice and/or Human Rights & Responsibilities?**

- Nguyễn's work is about ways we recall or remember events in history, with particular reference to indigenous people
- The work makes us think about censorship and how people's cultures have been oppressed
- It makes a connection between land and people, and the land being a witness to history
- The work is also about de-forestation and land use

The work is inspired by the auto-biographical novel *A Tale for 2000* by Bùi Ngọc Tấn which is censored in Vietnam. In it the author recalls memories of his experiences in a re-education camp, where he was imprisoned between 1968 and 1973. Referencing a scene from the book, Nguyễn's artwork explores themes of hidden histories, memory and ecology. She says that the title of her work, *And They Die a Natural Death*, alludes to the 'happily ever after' ending of fairy tales, and how the title offers an alternative description of the positive ending to someone's life.

Chilli plants are placed around the outside of the central space and are partially obscured by the low wall. They are dimly lit with lighting that intensifies at times to create enlarged shadows from the plants which extend onto the walls and ceilings. The shadows from each plant layer together in various dark shades, giving the illusion of a shadowy forest.

Eight bamboo flutes are suspended from the ceiling around the room. They are *sáo ôi* flutes, an indigenous musical instrument used by groups in the Northern mountainous areas. Their eerie sounds ask us to consider how the marginalisation of indigenous people and culture is linked to the loss of land, forests and their way of life in this part of the world.

A compressor pushes air through the flutes to create a haunting sound that builds and fades. The lighting and sound are controlled by sensors that the artist has placed in a forest in the Vinh Quang-Tam Da area of Vietnam. Real time data from the wind in this area, thousands of miles away, triggers combinations of shadow and sound that are constantly in transition. The wind moves and the sound and shadows are always changing. Each moment is unique in capturing the real time patterns of the weather.

Nguyễn draws political and environmental histories together in this piece to examine the effects of state censorship. Memories of brutality and past trauma are used to draw attention to the absence of humanity in prisoner camps. She describes herself as having intuitive skills for research and investigation.

The forest in Vietnam becomes a witness to the history of the forced labour camps but are now facing issues of deforestation and privatisation as the land is transformed into golf and race courses or hotels.

**More about the book that inspired the artwork:**

“The work takes inspiration from a scene of frenzied shooting of prisoners in a wild chilli forest, recounted in the autobiographical novel *Tale Told in the Year 2000* by Vietnamese writer Bùi Ngọc Tấn...

“In the novel, published in 2000, but immediately withdrawn, destroyed and banned in Vietnam to this day, Bùi Ngọc Tấn described his life in a detention camp in northern Vietnam in the 1960s and 70s. These camps were used by the authorities to suppress, among others, intellectuals and dissidents. The novel also describes in detail the trees, plants, birds and the ecosystems of the forests where he and other prisoners performed forced labour.” [source: Art review interview with Nguyễn Trinh Thi]

# Discussion Topics & Prompts

## SOUND

Spend some time listening to the sounds in the gallery space. Close your eyes. How does closing your eyes change how you perceive the artwork? How often do you listen with your eyes closed? Would you say sound or vision is more important in your everyday life? Can you think of an example in your everyday life where you rely on sound?

## STORIES

Why are stories important? Why do we remember historical events and share knowledge across generations? Nguyễn Trinh Thi describes landscapes as 'quiet witnesses to history'. Imagine you are a tree. What do you notice about events happening in the world now that you would remember in 100 years?

Nguyễn Trinh Thi's work explores the hidden stories and histories of Vietnam. What are the stories of Wales that tell us about injustice to people and the land?

## CENSORSHIP

What does the word 'censorship' mean to you?

## HOME

For the prisoners in the forced labour camp the chillies were a symbol of home and freedom. What objects remind you of home?

## Further Resources

Art Review interview with Nguyễn Trinh Thi:

[artreview.com/artes-mundi-10-questionnaire-nguyen-trinh-thi](https://artreview.com/artes-mundi-10-questionnaire-nguyen-trinh-thi)

Guardian review of Artes Mundi 10:

[theguardian.com/artanddesign/2023/nov/08/artes-mundi-10-review-national-museum-cardiff-wales#:~:text=Artes%20Mundi%20plunges%20you%20into,as%20diverse%20as%20the%20settings.](https://theguardian.com/artanddesign/2023/nov/08/artes-mundi-10-review-national-museum-cardiff-wales#:~:text=Artes%20Mundi%20plunges%20you%20into,as%20diverse%20as%20the%20settings.)

**Schools of Sanctuary:** a national network of over 400 primary and secondary schools, nurseries and sixth forms all committed to creating a culture of welcome and inclusion for refugees and people seeking asylum:

[schools.cityofsanctuary.org](https://schools.cityofsanctuary.org)

# Workshop

## *Sound Stories*

**Objectives:** Students will discuss, generate ideas and collaborate to create a group sound piece.

**Context:** Nguyễn uses her art practice to observe the world by paying more attention to sound and landscapes. She is interested in the unknown and invisible forces. The landscape and weather in Vietnam are collaborators in the work and the wind changes the way the story is told.

**Materials:** recording device (not essential)

### **Step 1: 5 mins**

Working in pairs, small groups or alone, think about what home means to you. Is there a sound that reminds you of home? Use anything you have to hand to recreate this sound. You could also create noise through humming, tapping, whistling or clapping. You could share the sound of a pet moving over a wooden floor, or the noise of making an evening meal. Repeat your sound out loud. Notice what happens when you make it louder or when you change the pitch or the tone.

### **Step 2: 10 mins**

In groups of 6-8, share your sound and talk about the memory or feeling of home that it creates for you. Then close your eyes and share the sounds together. Listen carefully to each other to create your unique composition. In the way that the flutes are meant to be played collectively you are part of the chorus for your group's sound piece.

Use sound notes on your phone or other recording apps on a tablet to record the group sound.

### **Step 3: 5 mins**

Come together as a class and listen collectively to the recordings. Notice how individual notes work with the others to create the sound piece. Are there rhythms, tones or a melodies in the composition? You could share your compositions online and with Artes Mundi – we'd love to hear what you create. You can send recordings to us at [info@artesmundi.org](mailto:info@artesmundi.org)

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



# Further Activity

Create a visual artwork to accompany your sound piece.

Take a piece of black paper. Think of an object that symbolises home for you. Draw the shape of the object onto the paper to create a silhouette and cut it out. In your group arrange the cut outs together to make a collective artwork that symbolises home.

Discuss the meaning of your cut outs with your group.

## Glossary of Useful Terms:

**Indigenous peoples:** the earliest known inhabitants of an area and their descendants, especially peoples that have 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]

**Forced Labour Camp / Detention Camp:** a detention facility where inmates are forced to engage in penal labour as a form of punishment. Labour camps have many common aspects with slavery and with prisons. [source: Wikipedia]

**Censorship:** the suppression of speech, public communication, or other information. This may be done on the basis that such material is considered objectionable, harmful, sensitive, or 'inconvenient'. Censorship can be conducted by governments, private institutions and other controlling bodies. [source: Wikipedia]

**Ecology:** the study of the relationships among living organisms, including humans, and their physical environment. [source: Wikipedia]

### Image credits:

**1 & 2:** Nguyễn Trinh Thi, *And They Die a Natural Death*, 2022, Artes Mundi 10, 2023-24. Photography - Stuart Whipps

### Content credit:

AM10 Engagement Producer, Amy Treharne

## 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](https://artesmundi.org/rushdi-anwar-2)

**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](https://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](https://artesmundi.org/mounira-al-solh)

**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. Her exhibition at Chapter consists of films, drawings and animatronics that tell new stories of imagined worlds incorporating feminist and queer perspectives.

**Chapter, Cardiff**

[artesmundi.org/naomi-rincon-gallardo](http://artesmundi.org/naomi-rincon-gallardo)

**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. Carolina'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.

**Oriel Davies Gallery, Newtown & Chapter, Cardiff**

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

**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.

**Mostyn, Llandudno & Chapter, Cardiff**

[artesmundi.org/taloi-havini](http://artesmundi.org/taloi-havini)

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GLYNN VIVIAN

