

Education Resource Pack 2023

Oriel Davies Gallery
Newtown

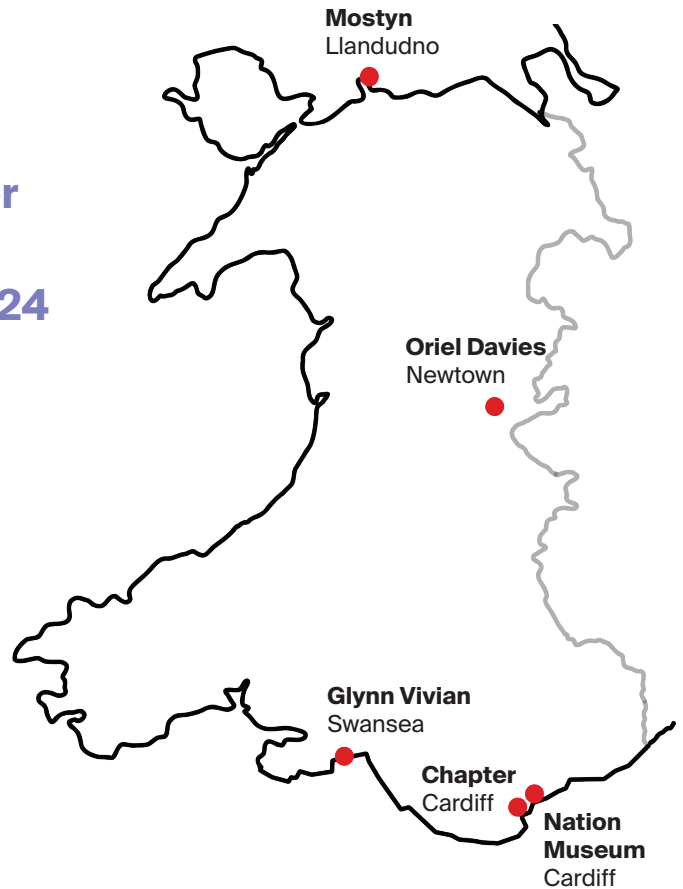


Welcome

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**
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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
**ORIEL DAVIES GALLERY
NEWTOWN**

You will see work by the following
artist:

**CAROLINA
CAYCEDO**



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artesmundi.org/carolina-caycedo-2

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.

Content Warning:

- There is some implied intimacy in *Fuel to Fire* through detail of skin and bodies in proximity to one another
- At the exterior entrance to the gallery there is a large image made up of plant illustrations, the composition of which takes the form of the female reproductive system

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

- Caycedo's work is about the environment and building collective memories or archives
- It makes a connection between land and people and makes us think about protest and defending the environment
- The work makes us think about our relationship with nature, what we take, and how we give back for what we take

Process and participation are central to Caycedo's work, and she contributes to the reconstruction of environmental and historical memory as a fundamental space for climate and social justice. She confronts the role of the colonial gaze in the privatisation and dispossession of land and water from indigenous and feminist perspectives.

Through her work, the artist aims to create an environmental historical memory, different from history. This is a collective memory of the environment from the communities' perspective. She makes us think about our relationship with nature, what we take, and how we give back for what we take. She also depicts medicinal plants, encouraging usage of natural remedies through local plants and remembering the local names and usage of these plants.

Portraiture used as a way of respecting nature; this is seen in *Water Portraits*.

Key Works

Serpent River Book examines all aspects of dam construction and its effects on the landscape, community, and wildlife of its placement. It is a large installation spread across the floor of the gallery on a spiralling wooden plinth depicting a river. The path of the river unravels through poems, satellite images, maps and beautiful landscape photographs, all of which were compiled by the artist while working in Colombian, Brazilian, and Mexican indigenous communities. These contrast with another set of images showing dam plans, demolished communities, and graffiti saying STOP TUTTLE CREEK DAM. The work explores the effects of the industrialisation and privatisation of river systems on communities that depend on the river today. The final stages of the river are represented by collage documenting the artist's work with communities, called *Be Damned*.



My Feminine Lineage of Environmental Struggle - Expansion 1 is a large canvas banner that features a cross-section of over 150 women environmental defenders and women led collectives from around the world - a visual history of environmental activism. Each named individual is drawn separately, but the work brings them together as a collective, like a primary school tea towel. Among the women are the group 'women for life on earth' who marched from Cardiff to Greenham common in Berkshire, England, to challenge the decision to site nuclear missiles there.

Fuel to Fire introduces a payment or offering, also called a pagamento. In this film the pagamento is performed by an Afro-Colombian woman paying back gold to a body of water. She separates the collected gold as the best pieces and the remains. The biggest gold particles are picked up and placed in a small, dark grey earth bowl, leaving only the dust. In this ritual we see her cupping the bowl of gold in her hands, raising her arms up and bringing it down towards her heart then placing the gold back to the bottom of the water. She sprinkles the gold onto the bottom of the river.



Discussion Topics & Prompts

ACTIVISM

In *My Feminine Lineage of Environmental Struggle - Expansion 1*, the artist creates a visual history of environmental activism, documenting women who have defended the environment.

- Do you know any female environmental defenders in your life? It could be any family members, friends, teachers, local activists - could include what seems like a small environmental act like buying second hand.

ENVIRONMENT

Serpent River Book examines all aspects of dam construction and its effects on the landscape, community, and wildlife of its placement.

- Can you find connections between elements in the *Serpent River Book* and local dams in Wales (Tryweryn, Llyn Fyrnwy- protest graffiti, beautiful landscapes, communities demolished).

RITUALS

The work makes us think about our relationship with nature, what we take, and how we give back for what we take.

- Think of a typical day in your life - what do we receive/take from the environment? E.g. food, drawing materials, electricity, water.
- How do you give back to the environment? Can you think of any rituals in your life that relate to the land? (Thanksgiving, praying before eating, farming traditions)

Workshop

Environmental Portraits

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

Objectives: Students will discuss the topic of environmental trailblazers, generate ideas, stories, personal connections and create a portrait postcard each.

Context: *My Feminine Lineage of Environmental Struggle - Expansion 1* is a work about female environmental trailblazers and defenders from all over the world, working at many different levels. This exercise focuses closer to home, on how everyone can be an environmental defender. Portraits often include clues about what a person does or stands for.

Materials: Postcards/A6 card or paper, drawing materials e.g. felt tips or pencils (one colour only)

Step 1: 5 mins

As a class look at *My Feminine Lineage of Environmental Struggle - Expansion 1* and discuss the feminine environmental defenders that are portrayed.

Discuss any people who defend the environment near you. Discuss how you defend the environment: do you buy second hand clothes, recycle packaging, are you a school's eco representative or have you been on an environmental protest?

Step 2: 5 mins

Pick an 'environmental defender' to make a portrait of. This is going to be a portrait done either from memory or without looking at the person you're drawing so it doesn't need to be someone sitting near you and you don't need to worry about making it accurate. It can be your friend, a family member or even yourself if you like.

Close your eyes and think about the person you are going to draw. Think about how they look and how they defend the environment. You are going to tell their story in your portrait, as a simple line drawing. On the back of your card you could make a few notes and ideas of what you're going to include in your picture.

Step 3: 10 mins

Open your eyes and draw your portrait, trying to keep it simple, a line drawing using one colour, much like the drawings in the work, *My Feminine Lineage of Environmental Struggle*. Include as many clues as possible to tell the story of what your trailblazer does for the environment. You can include words too if you like.

Step 4: 5 mins

Share your portrait with the class. Maybe they can guess who you've drawn? Explain what makes them an environmental defender. Bring all the portraits together to create a collaborative portrait of your own *Environmental Struggle*. We'd love to see what you create, a photo of your collective portrait would be amazing. You can send it to us at admin@artesmundi.org or tag us [@artesmundi](#) on Instagram or Facebook.

Further Resources

About Welsh female protesters at Greenham Common:

S4C documentary bbc.co.uk/iplayer/episodes/p0dk5g4j/greenham (English subtitles)

glamarchives.wordpress.com/tag/greenham-common

feministlibrary.co.uk/greenham-remembered

theartworks.org.uk/our-greenham

Poem in Welsh by Menna Elfyn (poet and one of the women that went to Greenham) *Sul y Mamau yn Greenham*, 1984

resource.download.wjec.co.uk/vtc/2014-15/WJEC-14-15_12/Sul%20y%20Mamau%20yn%20Greenham_1984.docx

Current Environmental Female Activists:

Tamsin Ormond www.tamsinomond.com/about

Greta Thunberg unep.org/blogs/2019-09/climate-leadership-inspires/greta-thunberg

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]

Pagamento: a payment or offering - an indigenous ecological and economic fundamental protocol, that maintains the flow and balance of life cycles on earth based on reciprocity.

Ecological Grief: Ecological grief (or eco-grief), or in particular climate grief, refers to the sense of loss that arises from experiencing or learning about environmental destruction or climate change.[source: Wikipedia]

Cynefin: a Welsh term meaning the place where we feel we belong, where the people and landscape around us are familiar, and the sights and sounds are reassuringly recognisable. Though often translated as 'habitat', cynefin is not just a place in a physical or geographical sense: it is the historic, cultural and social place which has shaped and continues to shape the community which inhabits it.[source: Curriculum for Wales]

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

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

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

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

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

Image credits:

1 & 2: Carolina Caycedo, installation view, Oriel Davies, Artes Mundi 10, 2023-24. Photography - Stuart Whipps

3: Carolina Caycedo, *Serpent River Book*, 2017, Oriel Davies, Artes Mundi 10, 2023-24. Photography - Stuart Whipps

4: Carolina Caycedo, *My Feminine Lineage of Environmental Struggle – Expansion 1*, 2019, Oriel Davies, Artes Mundi 10, 2023-24. Photography - Stuart Whipps

5: Carolina Caycedo, *Fuel to Fire*, 2023, Oriel Davies, Artes Mundi 10, 2023-24. Photography - Stuart Whipps

Content credit:

AM10 Engagement Producer, Aur Bleddyn

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