

Education Resource Pack 2023

National Museum
Cardiff

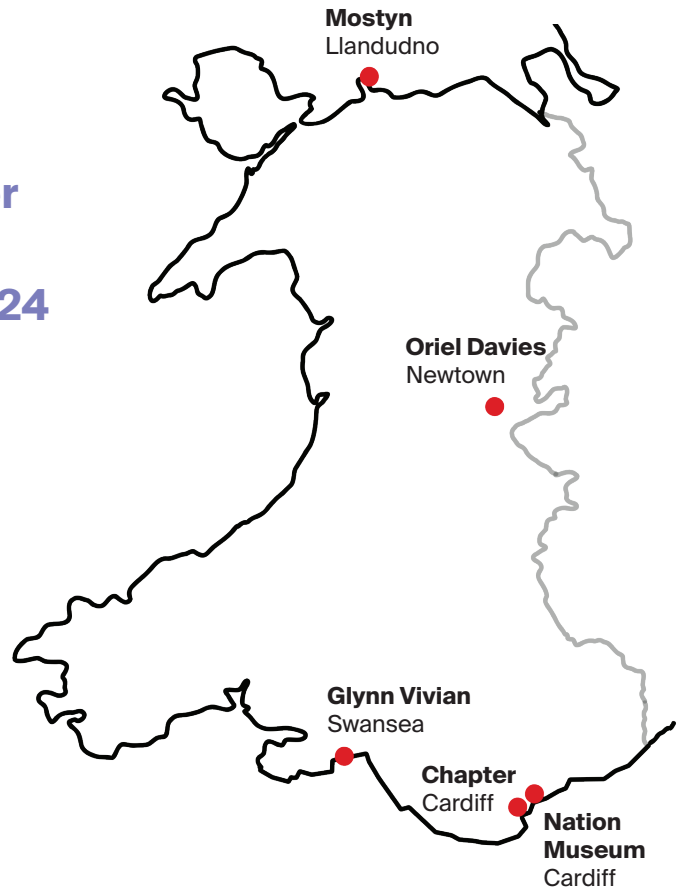


Welcome

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
**NATIONAL MUSEUM
CARDIFF**

You will see work by the
following artists:

النَّظَافَةُ مِنَ الْإِيمَانِ

MOUNIRA
AL SOLH



②

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

ALIA
FARID



③

artesmundi.org/alia-farid

RUSHDI
ANWAR



④

artesmundi.org/rushdi-anwar-2

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There are works by three artists in Artes Mundi 10 at National Museum: Rushdi Anwar, Mounira Al Solh and Alia Farid, shown in this order in the West Wing Galleries on the first floor.

Additionally, to mark the 20th anniversary of Artes Mundi, there is an additional work on display, by Berni Searle, in Gallery 18 (The Photography Gallery) on the same floor.

How does the work by Rushdi Anwar, Mounira Al Solh and Alia Farid relate to the topics of Environmental Justice and Human Rights & Responsibilities?

- Each of the artists is making work about people who have been impacted by conflict
- The work also explores how people's cultures have been suppressed, exploited and appropriated
- It considers the human rights and the rights people have to the land that they are connected to. This includes people from Iran, Kuwait, Kurdistan, Lebanon as well as other nations

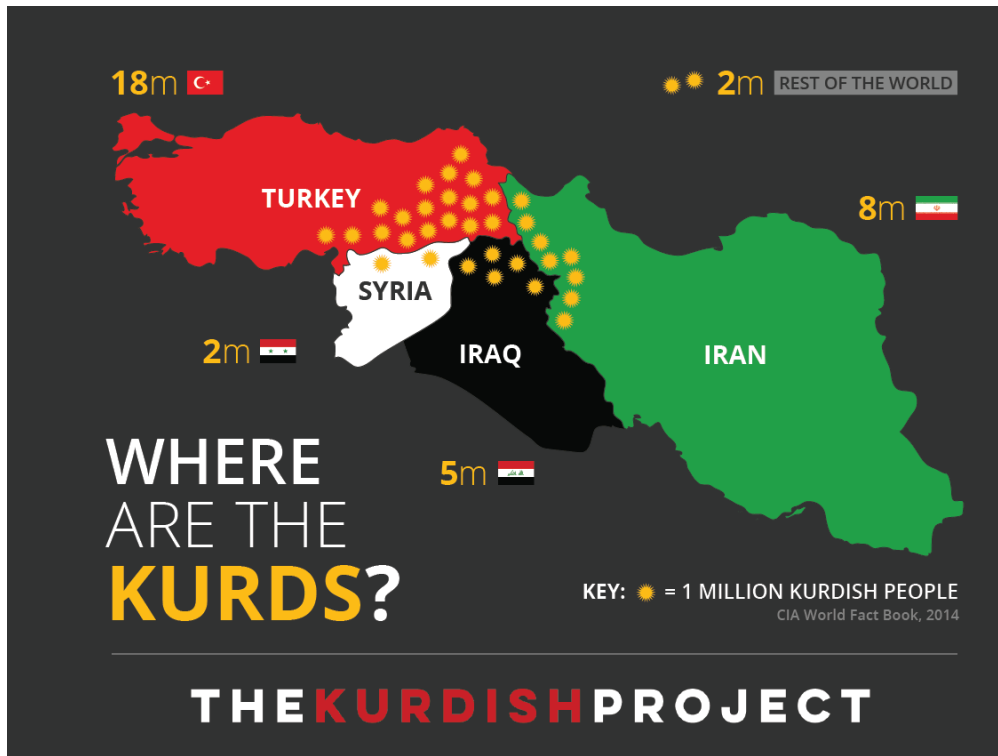
Content Warning:

- There are references to war, chemical attack and torture within the exhibition
- One work includes a photograph of graffiti that includes an expletive



RUSHDI ANWAR

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.



⑥

What/where is Kurdistan?

The Kurds (the Kurdish people) are one of the largest stateless populations in the world, comprising of thirty million people. A large proportion of the Kurdish population live across parts of Turkey, Syria, Iraq and Iran.

The reason Kurdistan is not a recognised country is largely due to the Sykes Picot Agreement. Towards the end of World War I, Mark Sykes (Britain) and François Georges-Picot (France) drafted the agreement which split the former Ottoman Empire between the two colonial powers of France and Britain. These borders were then signed into law through the Treaty of Sèvres in 1920. Originally this treaty included Kurdistan in a small part of Turkey, but after aggressive protests from Turkish nationalists, the treaty was amended and the Kurdish people remained stateless.

The Kurdish population living in Syria, Turkey, Iran and Iraq have been denied their human rights. This includes being denied voting rights, not being allowed to speak their own language, and facing imprisonment for owning cultural items that have been banned. Despite this the Kurdish people have a strong cultural identity, wherever in the world they may be.

Rushdi Anwar's artworks in Artes Mundi 10 explore these themes of what it means to be Kurdish, and the long-lasting legacy of conflict the Sykes Picot Agreement has had on the people of the Middle East.

Exploring Anwar's work

***We have found in the ashes what we have lost in the fire*, 2018**

A series of 12 small wooden boxes on plinths, each one with an elaborate orange pattern on the lid, and resin cast images inside. This work was created when Anwar visited Bashiqa shortly after it was liberated from ISIS. There he found a church left in ruins with large light boxes containing paintings within. Anwar has replicated these boxes here, but inside are partially destroyed photographs Anwar took inside the church. The images are distorted and difficult to make out details, but you can see glimpses of the destruction – in the front left corner box, you can see a pile of shoes scattered across the floor of the church.



***Few Lines of History*, 2011** (photographs on shelves)

Anwar did not take the photographs himself in this artwork – they are from a chemical genocide (1988) in Halabja, Anwar's hometown, in the Kurdish region of Iraq. Several copies of each photograph line the wooden shelves, laid out like lines of text, each one distorted and burnt with smoke. When the attack happened the world largely looked on in silence. The sale of these photographs at markets helped to raise awareness of the attack in a time before social media.



***When you pray for black gold, you must deal with the burning smoke too*, 2023**

This work is made up of two large prints on the wall and an embroidered prayer mat in front of them close to the floor. The two figures in these prints are Sykes and Picot, with the maps they drew overlaid with their portraits and embroidered into the prayer mat as well.

Along the wall from this are two wall prints and a sound piece on a gramophone, referencing the long-lasting legacy of conflict that colonialism and the drawing of this map has had on the Kurdish people.



Rushdi Anwar: Discussion Topics & Prompts

Anwar was relocated to Australia as a refugee, where he continues to live now. All of his work in Artes Mundi 10 explores the legacy of violence, conflict, and colonialism in the Middle East. He describes himself as a 'silent activist', someone who honestly shows what is happening in the world and tell people's stories without agenda. When asked how he copes with making work that is so personal and challenging, he responded that it can be very difficult, but it also helps him to process, and he feels a responsibility to share it through his art.

- How much did you know about Kurdistan before you came to see AM10?
- Do you find that art can help you to learn about different issues in the world?
- What issues are important to you that you want to be an activist for?
- Do you find making art therapeutic?

● Silent Activism

Silent activism is a method of activism that explores how we can subtly change ideas and create positive change through our lives and actions, outside of more traditional forms of activism like public protest and social media posts.

Artist Alexandra Kehayoglou rejects social media as a form of activism, saying that it, "creates a loud noise that hides a message and can get misunderstood through shares, re-tweets and timelines". She describes silent activism as "being authentic in your beliefs and realistic in your actions. It is about reflecting on changes inwardly that can outwardly be mirrored in the world around us."

- Do you use social media as an activist? If so, why do you use it? If not, why not?
- Do you feel comfortable sharing things on social media? Can you trust the validity of things you see online?
- What can you do to be a silent activist? How can you live your life in a way that embodies your values? Could it be through making art, volunteering, sharing your ideas with people, having difficult conversations?



MOUNIRA AL SOLH

Mounira Al Solh is a Syrian Lebanese artist based in the Netherlands. Her artwork 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. It reflects her personal history and the influential women in her life. Through intricate drawings, delicate embroidery, and vivid paintings, she weaves narratives that touch on important humanitarian issues.

Al Solh's work addresses themes such as human rights, the refugee crisis, and the impacts of war, resonating with the challenges and experiences faced by people around the world. 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.

Exploring Al Solh's work

***A night hour, as long as night*, 2023**

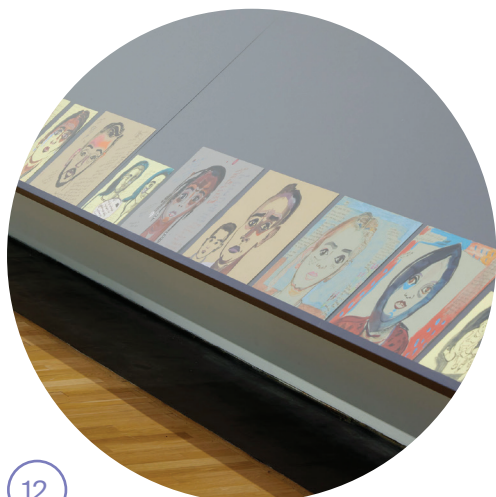
As you enter the space (from Rushdi Anwar's presentation), you are faced with a large tent-like structure, made of embroidered green fabric in triangular sections which intersect like the segments of an orange. It has been meticulously crafted by a group of women in the Netherlands and Lebanon including women from the artist's own family. The audio playing from within the tent is a recording of *Ayman's Song* performed by Ayoub Boukhalfa and the Oasis One World Choir, based in Cardiff. The song is about love and is sung in Arabic.



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Around it is a series of seven suspended tapestries, embroidered in olive green, white and yellow with expressions of love in Arabic, along with images of leaves and Phoenician boats. On the other side of the tapestries is a story printed onto grey coloured materials in both English and Arabic. The story is about a nurse working in a hospital in Beirut, falling in love with a man called Anas during the civil war.

Through intricate embroidery, drawings, and interviews, Mounira Al Solh employs ancient storytelling techniques to challenge conventional notions of displacement, fostering a deeper contemplation of the idea of 'home.' Her art encapsulates the human experience, compelling viewers to reflect on the turbulent realities faced by refugees and individuals affected by displacement.



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***I strongly believe in our right to be frivolous*, 2012-ongoing**

(left as you enter Al Solh's exhibition)

An ongoing series of over 500 portraits on yellow legal-pad paper. Al Solh sensitively records the experiences of those displaced or exiled from the Middle East and other regions. Through a series of experiences from personal encounters these exercises utilise conversation as a way of disorienting and positioning oneself and one's

surroundings. These drawings act as portraits recording the person and their stories via one-to-one conversations with displaced people and give voice to testimonies of refugees, exiled individuals and families from Syria and the Middle East. Sketching each individual allows the artist to get closer to each person, moving the discussion beyond politics and social/historical events to more personal and private everyday matters.



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***Al Nathafa Min Al Iman*, 2019**

(far side of the gallery - LED neon light on brown wall)

This work comprises a large, coffee-stained wall with a green illuminated LED sign in Arabic text. The Turkish coffee used to stain the wall represents the coffee commonly drunk in Beirut, the dregs of which are thrown into the sea or left on the streets. During the war, when there was no access to medical anti-septic, coffee was often rubbed into wounds as an alternative. The sign reads 'Al Nathafa Min Al Iman' - a popular phrase in Islamic culture, which in English translates as 'Cleanliness comes from Faith'.

***In Love in Blood*, 2022**

Twelve embroidered works from the series *In Love in Blood* - an exploration of the Arabic language, with each piece representing a different word. In the centre of each piece is a smaller cloth which has been embroidered with a word and a simple image. One image is of a knife, another of some vine leaves and red grapes, whilst another depicts two figures embracing in a hug. It draws inspiration from the words of Ibn Qayyim El Jawziyya, a revered medieval Islamic theologian.



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The whole series references over 50 Arabic terms which explore the multifaceted nature of love, including affection, worship, passion, blood, nostalgia, and grief. Each embroidered piece is testament to the intricacies and emotional depth of Arabic linguistics. The artist has written the English translations for each term faintly in pencil on the wall.

Mounira Al Solh: Discussion Topics & Prompts

- What is 'home' to you? How do you think people feel when they have to leave their homes suddenly? Can you imagine what it might be like to leave everything you know behind?
- Have you ever felt like you didn't belong somewhere or had to leave a familiar place? How did that make you feel?
- Why do you think storytelling is important when talking about displacement? How can stories help people who have been forced to leave their homes?
- Consider the phrase 'Al Nathafa Min Al Iman' and what it means



ALIA FARID

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.

Exploring Farid's work

In Lieu of What Is, 2022

This work explores the use of water as a political tool in the Arabian Gulf, and the human relationship to water in the desert. Five giant sculptures range from contemporary to traditional carriers of water. In a uniform line stands a lota, jerry can, jugglet, water bottle and pitcher, made from fibreglass and polyester resin. The vessels all have a built-in small sink representing drinking fountains 'sabil' a tradition of public fountains often donated by families to honour deceased.



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Chibayish 2022

This film explores the impact of political violence on climate-related displacement and biodiversity. It is set in the Chibayish marshes, in Southern Iraq, where the two rivers Tigris and Euphrates meet (see map). A large scale draining of the marches was ordered after the Iraq war which had a devastating impact on the area. The film follows three young boys - Riad, Jassim and Qassim - who live there, as they name their neighbours in the community but also noting parts where people no longer live.

We see the relationship between them and the dwindling number of water buffalo who they live alongside, roaming freely and untagged.



Chibayish 2023

This film is a follow on from Chibayish 2022 which Farid describes as 'a long term conversation' with the inhabitants who are her collaborators.

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Workshops

Two simple creative activities designed to be delivered in the classroom, following your gallery visit

No.1: Portraits

Inspired by Mounira Al Solh's work *I believe in our right to be frivolous*

Objectives: Students explore their creative side while fostering a deeper understanding of their partner's interests and aspirations

Materials: A piece of paper for each participant and some drawing materials

Task: Working in pairs, each student will interview and draw their partner. Set a timer for 10 minutes for each interview session.

Taking it in turns, the subject (*Student 1*) will sit and be drawn and interviewed. The interviewer (*Student 2*) will ask questions as they draw and can use any details from the answers to embellish or annotate their portrait to create a fuller picture of their interviewee.

Topic ideas:

- My Favourite Things e.g. colours, foods, animals, or activities
- Friendship Stories e.g. best friends or favourite memories with friends, prompting them to share special moments and qualities they admire in their friends
- My Family e.g. family members, traditions, and fun activities they do together
- My Future Self e.g. aspirations and dreams, encouraging them to talk about what they want to be when they grow up and what they hope to achieve
- My Perfect Day: asking questions about what they would do, where they would go, and who they would spend time with
- Favourite Stories e.g. favourite films, stories or books, prompting them to discuss the characters, plot, and why they love these stories

After 10 minutes, switch roles. We'd love to see some of your portraits... you can send pictures to us at admin@artesmundi.org or tag us @artesmundi on Instagram or Facebook.

No.2: Vessels

Inspired by Alia Farid's work *In Lieu of What Is*

Objectives: Students will create a mind-map and 3-dimensional artwork while considering the key themes of Farid's work, especially water, which links to both overarching themes in the AM10 exhibition around the environment and human rights.

Materials: Long piece of paper, drawing materials e.g. pens, pencils, pastels, masking tape and/or modelling clay

● **Stage 1: Mind-map** - quick fire prompts (15 mins)

With the long piece of paper laid out across a table (or tables) spend approximately 3 minutes discussing each of the following prompts as a class, with each student recording feelings / thoughts / examples / questions on the paper in whatever way they want:

- **The right to water**
- **Political tools**
- **Climate-related displacement**

Spend 5 minutes walking around the mind-map to see the responses and discuss.

● **Stage 2: Vessels** (15 mins)

Consider the relationship to water here in Wales and the vessels associated with it. Spend 5 minutes discussing / writing / sketching these. Each student will then spend 15 minutes creating their chosen vessel in three dimensions, no bigger than the palm of their hand. For this they can use modelling clay, paper and/or masking tape (tip: experiment with cutting / folding / layering paper and building up with masking tape).

● **Stage 3: Debrief** (5 mins)

Place the mini vessels onto the mind-map and add any new thoughts, perspectives or developed opinion of the exhibition and themes following the activities (tip: make clear it is a new addition to mind-map by highlighting / starring it). We'd love to see what you create, a photo of your collective work would be amazing. You can send it to us at admin@artesmundi.org or tag us @artesmundi on Instagram or Facebook

Further Resources

Art Review interview with Rushdi Anwar

artreview.com/artes-mundi-10-questionnaire-rushdi-anwar

Alexandra Kehayoglou on silent activism:

www.damnmagazine.net/silent-activism-alexandra-kehayoglou

The Kurdish Project:

thekurdishproject.org

Welsh Refugee Council: <https://wrc.wales>

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

Glossary of Useful Terms:

Genocide: the intentional destruction of a people in whole or in part. [source: Wikipedia]

Forced displacement (also forced migration or forced relocation): an involuntary or coerced movement of a person or people away from their home or home region. The UNHCR defines 'forced displacement' as follows: displaced "as a result of persecution, conflict, generalized violence or human rights violations" [source: Wikipedia]

Climate-related Displacement: Displacement as a result of extreme weather events, slow onset events and/or other adverse impacts of climate change [source: Red Cross Red Crescent Climate Centre]

Settler Colonisation / Colonisation: 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]

The Other Artists in AM10

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

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

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

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 Art Gallery, Swansea

artesmundi.org/nguyen-trinh-thi

Image credits:

- 1 & 10:** Mounira Al Solh, installation view, National Museum Cardiff, Artes Mundi 10, 2023-24. Photography - Stuart Whipps
- 2 & 13:** Mounira Al Solh, *Al Nathafa Min Al Iman*, 2019. National Museum Cardiff, Artes Mundi 10, 2023-24. Photography - Stuart Whipps
- 3, 15 & 16:** Alia Farid, *In Lieu of What Is*, 2022. National Museum Cardiff, Artes Mundi 10, 2023-24. Photography - Stuart Whipps
- 4 & 9:** Rushdi Anwar, *When you pray for black gold, you must deal with the burning smoke too*, 2023. National Museum Cardiff, Artes Mundi 10, 2023-24. Photography - Stuart Whipps
- 5:** Rushdi Anwar, installation view, National Museum Cardiff, Artes Mundi 10, 2023-24. Photography - Stuart Whipps
- 6:** Where is Kurdistan? The Kurdish Project: thekurdishproject.org
- 7:** Rushdi Anwar, *We have found in the ashes what we have lost in the fire*, 2018. National Museum Cardiff, Artes Mundi 10, 2023-24. Photography - Stuart Whipps
- 8:** Rushdi Anwar, *Few Lines of History*, 2011. National Museum Cardiff, Artes Mundi 10, 2023-24. Photography - Stuart Whipps
- 11:** Mounira Al Solh, *A night hour, as long as night*, 2023. National Museum Cardiff, Artes Mundi 10, 2023-24. Photography - Stuart Whipps
- 12:** Mounira Al Solh, *I strongly believe in our right to be frivolous*, 2012-ongoing. National Museum Cardiff, Artes Mundi 10, 2023-24. Photography - Stuart Whipps
- 14:** Mounira Al Solh, *In Love in Blood* series, 2022. National Museum Cardiff, Artes Mundi 10, 2023-24. Photography - Stuart Whipps
- 17:** Alia Farid, *Chibayish*, 2022. National Museum Cardiff, Artes Mundi 10, 2023-24. Photography - Stuart Whipps

Content credits:

AM10 Engagement Producers: Lena Elghamry, Heledd Evans & Nicole Ready

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