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Artes Mundi is an internationally focused arts organisation, which celebrates artists from across the world. Artes Mundi is Latin for 'Arts of the World'. One of our main aims is to bring international contemporary art to a wider audience, choosing work that is accessible and relevant to people’s lives. We identify, recognise and support contemporary visual artists who engage with social reality and lived experience. Through this theme, Artes Mundi gathers work that highlights how artists comment on society from very different cultural perspectives. The topics explored in previous Artes Mundi exhibitions have included:

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

Every two years our cycle of activity culminates in the Artes Mundi Exhibition at National Museum Cardiff and the Artes Mundi Prize that is awarded to one of the shortlisted artists. Around this central focus is a framework of supporting activity including an extensive education programme, community engagement projects, public events (including a series of lectures and performances to coincide with the exhibition) and a commissioning programme. We have recently expanded our activity to include a new partnership with Oriel Mostyn Gallery, Llandudno, where one of the shortlisted artists will have a solo exhibition in the consecutive year.

A selection of work by each of the seven shortlisted artists will be shown at National Museum Cardiff from 6 October 2012 to 13 January 2013. The exhibition includes installation, performance, action, photography, and video. It is an exciting and thought-provoking exhibition and its themes can inspire a wide range of project work that are not only suitable for Art & Design studies, but also for other subjects in the curriculum.
This pack aims to offer an insight into the shortlisted artists’ work and the themes that emerge from the whole exhibition. It is intended to be used by teachers, students and group leaders. It provides a starting point to assist students to engage with works of art. There are sections on:

- How to talk about art, including general activities to encourage engagement.
- Background information on the artists and their work
- Suggestions for lessons and practical activities for use in the gallery or the classroom

Of course, there is nothing better than taking your group to view the artwork in the National Museum firsthand, but if this is not possible, this pack has been designed as a source of information, ideas and activities to be used back in the classroom.

If you are planning a visit, you can use this pack as a way of familiarising yourself and your group with the artwork beforehand. It can also be used in conjunction with a visit to give you ideas for activities in the gallery, or as a resource for follow on activities.
Although some may not be available until after the exhibition opens, the following resources will be provided at www.artesmundi.org

• Image library
• Filmed interviews with the shortlisted artists
• A virtual gallery
• A number of downloadable audio tours of the exhibition
There are many facilities that you can take advantage of during the exhibition and all are free. These activities are very popular, bookings must be made in advance by ringing the Learning Department at the Museum on 029 2057 3240.

**Facilitated workshop with an Artes Mundi Live Guide**

Artes Mundi employs a team of Live Guides for every exhibition. They include trained teachers, gallery educators or professional artists. They have all met the artists and have extensive knowledge of their work. They will take your group on a tour of the exhibition, concentrating on up to three key pieces of work, and encouraging debate and personal response. They will then look at a specific piece of work as inspiration to facilitate a practical workshop in the gallery. Students are encouraged to make a piece of artwork in response to the selected exhibit. The free workshops last 1½ hours and take place every school weekday (except Monday when the Museum is closed):

- 10.15am - 11.45am
- 12.30pm - 2pm

**SEN facilitated workshops**

Workshops can also be tailored for students with special educational needs. All our Live Guides have received training in devising and facilitating workshops for SEN groups.

**Lead your own tour**

Bring a school group to visit the Artes Mundi exhibition at National Museum Cardiff.

**Public Guided Tours**

Free guided tours are available every day during the exhibition, starting at 2pm, book on arrival at the front desk. These 40-60 minute tours are conducted by one of our Live Guides and will give you an overview of the exhibition and its themes.

**EXHIBITION PLAN**

![Exhibition Plan Diagram]
Use this Education Resource Pack

You can use this pack to make yourself and your group familiar with the artwork in the Exhibition before your visit, introduce a particular artist or theme to your group and try out some of the activity ideas suggested on the pages Lesson Ideas.

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 kind of art will we see?
• What do we mean by contemporary visual art?
• What different ways are there of making art eg sculpture, installation, painting, performance, action?
• Talk about the theme of the Exhibition

Artes Mundi’s theme is social reality, lived experience and humanity.

• What does it mean to be human?
• What makes us human?
• Are humans different from animals?
• What is the meaning of existence?
• Why am I here?
• 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?
• Do we have a collective responsibility to the human race?
• What do we mean by social reality?
• How do we relate to our immediate surroundings?
• How do we relate to others?
• How do we communicate with each other?
• Is it our understanding that we are part of something bigger?
You do not need to tell your students all that you know of the artwork straight away, it is best to let them find out for themselves by answering open ended questions that you pose to them. In this way they will naturally become engaged and be encouraged to look for themselves, developing personal responses to the work. Encourage students to think not of one correct reading of the artwork, but of many and let them know that none of their answers are wrong as each person will have a different response because it will be based on their own experiences of life. Here are some questions you might ask about their responses to the artworks:

**Looking**

- What can you see here?
- Does this work remind you of anything?
- What is your first reaction to this work?
- What is the first word that came into your mind when you saw this work? Ecology and Environment
- 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 your response to it?

**How it is made?**

- What is it? (a film, photograph, installation etc.?)
- What materials and techniques do these artists work with?
- Can art be made out of anything?
- Why do you think some artists use sound in their work?
- Why do you think these artists choose to make some of their work with audio, film and digital media?
What is it all about? Individual interpretations.

• 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 are these artists 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?

• Could 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?

Artists throughout the centuries have observed life. They interpret the world in a variety of ways that may pose questions and make us think. Artists working today are no different. They consider ways of expressing the values and concerns we have as human beings. Many artists want us to think or react to what they have made or their ideas. Others invite us to be active participants in their work. Therefore it is important to give students plenty of time to look and think.

Art has always been made using whatever methods and materials were available to the artist at the time. Artists will use the resources at hand to say what they want. Today this list of materials and ways of working has grown well beyond the traditional materials and techniques of painting and sculpture – look at our Glossary of Terms for help.
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 remember 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.

**Art all around**

Walk into an installation in the exhibition.

Talk about artists who make installations.

You are stepping into the artwork.

Ask the pupils to describe what they can see and how they feel.

What might happen next inside the artwork?

**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.

Is the artist having a conversation with us through 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?
This year the shortlisted artists are:

- Miriam Bäckström
- Tania Bruguera
- Phil Collins
- Sheela Gowda
- Teresa Margolles
- Darius Mikšys
- Apolonija Šušteršič

Among the themes that the artists explore are:

- IDENTITY AND CITIZENSHIP
- GLOBALISATION – in terms of how countries develop and regenerate
- DEMOCRACY AND POWER
- COMMUNITY PARTICIPATION & SOCIALLY ENGAGED ART
- ART AS ACTION / PERFORMANCE
- LIFE & DEATH
- PRIVATE & PUBLIC
- MATERIALITY

They use a wide range of materials and methods of working such as painting, photography, film, video, installation, tapestry, theatre and action/performance.
Facts

Miriam Bäckström was born in 1967 in Sweden and comes from a family of photographers. She studied Art History in Sweden before going on to study Photography. She is perhaps best known as a conceptual photographer, emerging in the 1990s with her images of empty interiors. She uses photography, text, theatre and video.

Inspiration & Practice

Miriam is interested in the ‘image’, she asks herself the question ‘what is an image?’ This could mean a photographic image or the ‘image’ we create of ourselves – in the clothes we wear and the characters we play. She is interested in the fact that we have many sides to our personalities, and that we create different images of ourselves that we choose to show at different times.

The photographic image also interests her – how we construct the image and what we choose to show and not show in it. She has taken many photographs of television and film sets often leaving clues that what we are looking at is not actually real, but in fact a set construction.

She creates very intimate and compelling portraits of people and places, often showing the tension between what is real and what is fictional. Her images of places are often interiors, with no-one in them, and her pictures of people are intimate and psycho-analytical.

Artwork overview

Set Constructions, photographs

Miriam began her enquiry into the nature of image making by taking photographs of theatre and TV/film sets after filming came to an end and before the set was destroyed. In these photographs she always leaves clues as to the true nature of what we are looking at – such as a room with no ceiling. An interior which is actually set outside or exposure of a lighting rig system. She has studied how museums document objects and how they try and take a picture that is truly objective, so that the image can represent that object within history.
Miriam then moved on from still to moving images and began to look at actors and how they construct their characters. In her film Rebecka, she interviews an actress, asking her sometimes probing questions or giving instructions to act in a certain way. In this film it is unclear whether the actress is ‘acting’ or being herself, as sometimes she answers questions from a written script she is holding, and at other times she seems as if she might be ‘being’ herself. It makes for uneasy viewing and we feel Rebecka’s apprehension as she does not seem to know what question Miriam will throw at her next. Miriam is interested in the process an actor goes through when reading a script for the first time, and ‘trying out’ different methods of getting to know the character.

Miriam seems to suggest that we do this in real life; that we get to know ourselves through trying out different characters and roles. The boundary between reality and fiction is very blurred in Miriam’s work. There is a real tension between them, and she wants to make us to be aware of this and force us to think about our own characters. When are we truly ourselves? Who are we? How many different sides of ourselves do we have? Do we sometimes act in real life, or are we acting all the time? Are we constantly editing our behaviour?

@Artes Mundi 5

Smile as if we have already won, 2012
280 x 1140cm, cotton, wool, silk and lurex

This work has been created specially for Artes Mundi 5 and is Miriam’s second large-scale tapestry. The tapestry is made of cotton, wool, silk and lurex. It is almost 3 metres high by 12 metres wide. Miriam made it large to suggest a cinema screen or a theatrical stage. The tapestry depicts figures composed of mirror fragments in a room that is also made of mirrors so that we see repetitive reflections and patterns. Miriam made the room and the figures herself out of broken shards of mirror, and then photographed it in sections, putting it together as a digital montage. A professional weaving company who use digital technology to weave the piece. It takes as long as a month to programme the machine to create the image, and 24 hours of weaving.
Sixteen different types of thread are used to create all the colours and textures of the image. The work is hung in an arc across the gallery space so that we can walk around it to view both front and back. Looking closely we might not see the actual picture but just different shades and blocks of colour next to each other. Rather like an impressionist painting, it is only when we step back that the image becomes apparent. The back of the piece forms a negative version of the image. This reversibility and duality refers to Miriam’s constant investigation of ‘the self’ and the different sides to our personalities. Miriam has often used reflective materials such as mirrors in her work for this reason. This image is claustrophobic and infinitely expanding at the same time.

Theatre Performance, November 28th at Chapter, Market Road, Cardiff, CF5 1QE

+44 (0)29 2031 1050

www.chapter.org

(Unsuitable for those under 16)

This play explores the complex roles, positions and perspectives within a contrived relationship between a female director and male actor. The use of performance mixed with live projection of it creates a paradox between the real and mediated video that is simultaneously being projected.
TANIA BRUGUERA

Facts

Tania Bruguera was born in 1968, in Cuba. A performance artist, her work researches ways in which art can be applied to everyday political life, creating a public forum to debate ideas and instigate change.

Inspiration & Practice

Tania consciously rejects the use of the gallery space and uses a combination of installation, social intervention and, most prominently, performance to explore the role art can play in daily political life.

Her artistic practice reflects the social, cultural and economic experience of being Cuban. Tania explores the role art can play in bringing light to the individual's understanding of self as part of a collective historical and contemporary social memory. She uses the terms ‘arte de conducta’ (behavior art) and ‘arte útil’ (useful art) to define her practice.

Artwork overview

Tania is part of a growing change in the art world where performance has assumed some of the durational qualities of an exhibition, and where exhibitions are increasingly taking on temporal qualities more commonly associated with live events. Tania explores this boundary space between installation and performance.

Tatlin’s Whisper #5
2008

This is the fifth piece of the series Tatlin’s Whisper that examines the relationship between apathy and anaesthetization of the images in the mass media. Tatlin’s Whisper # 5 was shown in the Tate Modern’s Turbine Hall in London. Two uniformed, mounted policemen entered the space and performed crowd control techniques on the unsuspecting visitors. The visitors generally complied with the oral instructions of the officers and the imposing physical and historical presence of the horses used as a means of repression.

This series intends to activate images, well-known because of having been repeatedly seen in the media, but which here are taken out of the context of an actual event and staged as realistically as possible in an art institution. The most important element in this series is the participation of spectators who may determine the course the piece will take. The experience of the audience within the piece may allow them to look at news reports and images of similar actual events with more empathy and understanding.

The work makes a symbolic reference to Russian artist and architect Vladimir Tatlin, who planned the Tower Monument as an icon of the enthusiasm and grandiosity of the Bolshevik Revolution. The intensity, credibility and exaltation of socialist revolutions, just as Tatlin’s Tower, which was never built, were frustrated and utopia is rethought with the effort implied in a weak whisper.

Immigrant Respect Campaign is part of Tania’s long-term project Immigrant Movement International, which seeks to bring to public discussion and, more importantly, to political debate, a notion of immigrants as an identity-based category, which, beyond national denominations, encompasses a rapidly growing number of individuals and groups across the globe. Globalisation and worldwide economic restructuring has forced mass migration of people to different centres of work, creating an illegal class of workers in financial capitals and a tightening of immigration control.

Immigrant Movement International began in 2010 and will run until 2015. It is an artist-initiated sociopolitical movement that aims to explore who is defined as an immigrant, the values they share and what it means to be a citizen of the world. Tania calls for ‘immigrant respect,’ ‘immigrant rights’, and the achievement of an ‘international citizenry.’ The campaign has a headquarters in Queens, New York, where community building under the masthead of ‘everyone is an immigrant’ occurs. Legal and social services, promotion of political participation for legal and illegal immigrants, and English literacy programmes run by artists are organized at the centre.

With Immigrant Movement International, Tania is demonstrating a genre of social practice titled “Useful Art”, or arte utile. To quote, ‘the way it operates is dictated by the practical impact of its strategies.’

As part of the Migrant Respect Campaign, Tania will present the project in different ways and in different locations within and outside National Museum Cardiff.
Immigrant manifesto

During your visit to the exhibition, one of our live guides will talk to you about Tania’s project and invite adults to sign a contract of moral commitment. Those who sign will be given an enamel badge for the campaign and a copy of the International Migrant Manifesto.

Poster Campaign

There will be a poster sited throughout central Cardiff promoting the Immigrant Respect Campaign. The image of the campaign ribbon will also appear on the two public TV screens in the city centre.

Gallery Projection

On the opening night of the exhibition an image from the campaign will be projected onto the front of the Museum.

Unknown Immigrant Monument

The unveiling of anew, temporary monument: “to the unknown migrant” this piece will be central to the whole group of works and will consolidate the project’s cohesion. It is a monument in the plaza in front of the stairs of the museum and it will take the form of a light cannon pointing to the sky with the sign of the ribbon to signal that the Immigrant Respect Campaign is in that place.

Immigrant Superhero Workshop with Artes Mundi shortlisted artist Tania Bruguera, 6 October, 1 - 5pm, National Museum Cardiff

Come and join us for this opportunity to work with artist Tania Bruguera.

The workshop will explore how we view other cultures and identities, leading to the creation of your own Immigrant Superhero.

Suitable for ages 7-12, including families.

Places limited – to book please ring the Learning Department at the Museum on (029) 2057 3240.
Facts
Phil Collins was born in 1970, in England and studied Art at the University of Ulster. He is now based in Berlin. He has a performance-based and conceptual practice that uses video, photography, installation and live events.

Inspiration & Practice
Phil often travels to places where ‘the fabric of the community is tested to the full’ such as Palestine, Kosovo, Colombia, Iraq, Serbia, and Northern Ireland. Using his camera as a ‘ticket’ to gain access to the most profound human situations and experiences, birth, death, war, love and loss, he explores the very essence of what it is to be human. His work deals with situations of conflict and contradictions, the camera and the media, but he is equally influenced by the history of performance and live art, and by works organised in public spaces in real time, using actual exchanges with real people, the other and the overlooked.

He often uses elements of low-budget television and the mass entertainment industry to dissect political and aesthetic implications of popular visual formats. Direct involvement of people, discovery of hidden subcultures, critical and innovative use of mass media and an interactive and educational relationship with the audience form the core of his projects. His collaborators have ranged from those whose lives have been ruined by reality TV, to anti-fascist skinheads in Malaysia and fans of The Smiths from three different continents.

Artwork overview
Shady Lane Productions, Tate Britain during the Turner Prize in 2006

Phil was nominated for the Turner Prize in 2006, and he decided to use it as a vehicle to find a cast of characters for a project he was working on called Return of the Real. He wanted to track down people who felt their lives had been ruined by appearing on reality TV shows. So he built an office in situ in the Tate and staffed it with researchers and journalists seeking ex-reality TV show contributors for the project.

Fascinated by the smoke and mirrors of reality television – especially as once-popular shows succumbed to reports of questionable management and racism – he has thought long and hard about the responsibilities the media has towards the people it features. After inviting ex-reality show participants to come forward and be interviewed, he compiled the results into a film, The Return of the Real. It makes for sober viewing, as a roll call of victims from well-known television programmes described manipulative production practices.
Artwork in the exhibition

**Free fotolab**, 2009
35mm slide projection,
9 minutes 20 seconds

This work offers us glimpses into the lives of strangers. Phil invited ordinary people from around the world to send him rolls of film, which he promised to develop, print and return in exchange for permission to use some or all of the images in his own work. 80 photographs are shown over a nine-minute period, including images of family parties, portraits of people and pets and landscapes.

Phil has been running this project for the last eight years, inviting participation by inhabitants of particular cities where the project takes place. It was first shown in 2009, and brings together a selection of images collected up to that point in places as disparate as Milton Keynes (UK), St Gallen (Switzerland), Belgrade (Serbia), Eindhoven (Netherlands) and Banja Luka (Bosnia and Herzegovina).

This work is a love letter to 35mm film, dying out in our digital era, and a collective family album of pictures that create a rare sense of solidarity despite the differences in their visual style and content. The presentation on a carousel slide projector, itself an increasingly obsolete technology, is central to the work’s conceptual premise.
This Unfortunate Thing Between Us, (TUTBU TV)

at Chapter, Market Road, Cardiff, CF5 1QE +44 (0)29 2031 1050
www.chapter.org

This is an installation piece and will be shown at Chapter for the duration of the Artes Mundi exhibition. It is not suitable for under 18's as it contains graphic images. Please visit our website for further details.

This Unfortunate Thing Between Us was initially realised as a live television broadcast over two evenings. The premise of TUTBU TV is a teleshopping channel that sells sexual experiences. On one TV screen the TUTBU team is seen promoting three fantasy experiences for the public to purchase. Filmed the following night, the second TV screen shows members of the public participating in those experiences in front of a live audience.

The recordings are screened separately and simultaneously, in two old caravans.

Marxism today (prologue)

Film followed by Phil Collins Q&A at Chapter, Market Road, Cardiff, CF5 1QE +44 (0)29 2031 1050
www.chapter.org

22 November (please see Artes Mundi website for more information)

Phil was in Berlin during the 20th anniversary celebrations of the fall of the Wall dividing the East and West sides of the city. All the focus was on reunification and the subcultures of dissent that existed in East Germany. The one voice that wasn’t heard was that of teachers of Marxism-Leninism. Where did they go? There must have been a lot of them because it was a compulsory subject. Phil’s latest project, marxism today, is about them.

Artwork overview

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Facts

Sheela Gowda was born in 1957 in India, and lives in Bengaluru (Bangalore), South India. She originally trained as a painter in India, before going on to study an MA at the Royal College of Art, London in 1984 where she explored sculpture and installation.

Inspiration

Sheela is known for creating large-scale sculptural installations. She takes everyday materials as the starting point for works that combine abstract forms with references to society. She questions the role that women, and those that live in the economic margins, play within a country that is being rapidly changed by new industries, religious differences and violence. Her works usually focus on a particular material and its configuration in a given space, often referencing the pain and exploitation of people and implying subversive political statements.

‘I work towards layers of meaning while trimming the form to the extent possible, where the reference or the source is suggested but not stated literally.’

Sheela Gowda

Cultural Background

Sheela lives in Bangalore, a city that underwent major development as a result of globalisation in the 1990s. It is now referred to as ‘India’s Silicon Valley’, being a centre for information technology, and giving way to a new class of ‘ITocracy’. However, the economic growth has been uneven. On one hand the IT industry has boomed, but on the other cottage craft industries have not developed and the workers (mainly women) remain badly paid. In India, there are two economies: a ‘formal’ economy consisting of businesses that pay taxes and adhere to labour regulations and an ‘informal’ economy that includes the millions of shopkeepers, farmers, construction workers and others who, exist without government help or encouragement. The ‘informal’ economy makes up 90% of India’s workers, all badly paid, with no rights and often living in terrible conditions.

Sheela’s work shows the clash between the urban and the rural, global and local and development and tradition. This is a reflection of what is happening across the developing country and concerns many Indian artists, including not only Sheela but also Subodh Gupta, who was shortlisted for the second Artes Mundi exhibition.

Practice

Material and process are very important in Sheela’s work and she uses a diverse array of methods including painting, drawing, sculpture and installation. She often chooses materials that are colourful and have a distinctive smell so that we use all our senses when we experience the work. She uses materials that are readily available in India and that are loaded with cultural significance and symbolism. Much of what she uses is associated with religion, craftmaking, domesticity and labour – materials often used by women and labourers in India. By choosing these materials she immediately comments on the role of these people regarding status and cultural traditions. She also comments
on how India as a country is developing in terms of the old traditional industries and cultural traditions.

She begins by working with the material for a long time to understand its uses, limitations and properties, testing out its physical as well as conceptual attributes. What will the material do? How can it be transformed? What structures does it make possible? This often results in works pared down to abstract forms that remove the material from its social and economic context, but contain a residue of its source, which is made perceptible to the viewer.

‘Although the works seem simple, they open up magical moments of subversion. Acts of subversion, I think, allow serious political views to be presented in an oblique way. They allow ambiguity and avoid polarising the subject.’
Sheela Gowda

Process

The process of making is just as important as the end product for Sheela. She will spend a very long time indeed, sometimes taking months of working every day to produce one piece of work. This labour-intensive method of working almost mimics the labour that working people face everyday in the informal industries of India. In a work called And Tell Him of my Pain (1998), a long cord was produced from many individual threads coated with glue and kumkum (a red dye used for body adornment and rituals). It took her 3 months of almost obsessive repeating of actions that became ritualistic and performative in nature.

Sheela does not outsource the physical aspect of art making to others as many artists have done through art history, such as Rodin, Andy Warhol and recently Damien Hirst. Understanding and handling the material is such an integral part of her practice that Sheela makes all the work herself – ‘I feel I need to labour as much as my assistant’.
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<th>Material and link to artwork material is used in.</th>
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<td><strong>Cow dung</strong>&lt;br&gt;Artwork – untitled drawings&lt;br&gt;<a href="http://www.galleryske.com/SheelaGowda/19921994/index.html">http://www.galleryske.com/SheelaGowda/19921994/index.html</a>&lt;br&gt;Artwork – Stock&lt;br&gt;<a href="http://www.galleryske.com/SheelaGowda/Suboverseer2011/index.html">http://www.galleryske.com/SheelaGowda/Suboverseer2011/index.html</a></td>
<td>1. Used as fuel in fires, it is the largest source of household energy in India 2. Used as bricks in building houses 3. Used as a disinfectant 4. Used as fertiliser</td>
<td>The cow is a sacred animal in India, seen as a symbol of life and a gift from God. At times, dung is used for a tilak, or a mark on the forehead to symbolize cleanliness.</td>
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<td><strong>Ceremonial dyes</strong>&lt;br&gt;called ‘kumkum’ in Indian&lt;br&gt;made from turmeric or saffron.&lt;br&gt;Artwork – And tell him of my pain&lt;br&gt;<a href="http://www.galleryske.com/SheelaGowda/19961998/index.html">http://www.galleryske.com/SheelaGowda/19961998/index.html</a></td>
<td>Used as body adornment</td>
<td>Markings signify religious and social symbol in Hinduism. It is often applied to the forehead to symbolize the ‘third eye’.</td>
</tr>
<tr>
<td><strong>Spice</strong></td>
<td>1. Used in cooking to add flavour and colour 2. Used as a preservative in cooking</td>
<td>The use and production of spice in India gave birth to the spice trade that influenced history as well as world-wide cuisine.</td>
</tr>
<tr>
<td><strong>Hair</strong>&lt;br&gt;Artwork – Behold&lt;br&gt;<a href="http://www.galleryske.com/SheelaGowda/Behold/index.html">http://www.galleryske.com/SheelaGowda/Behold/index.html</a>&lt;br&gt;Artwork – Draupadi’s Vow&lt;br&gt;<a href="http://www.galleryske.com/SheelaGowda/19961998/index.html">http://www.galleryske.com/SheelaGowda/19961998/index.html</a></td>
<td>Used to make wigs and hair extensions in the western world – it is India’s no 1 export</td>
<td>Every day 40,000 pilgrims donate their hair to the gods in a ritual of purification.</td>
</tr>
<tr>
<td><strong>Incense</strong>&lt;br&gt;Artwork – Collateral&lt;br&gt;<a href="http://www.galleryske.com/SheelaGowda/20072008/index.html">http://www.galleryske.com/SheelaGowda/20072008/index.html</a></td>
<td>1. Used to give off a scent in rituals/religious ceremonies 2. Used for medicinal purposes in aromatherapy 3. These natural materials have disinfectant and fungicidal properties</td>
<td>Associated with spirituality and transmits purity in life through fragrances. Besides purifying the air before important religious rituals, these incenses also prepare the mind to commune with the Gods.</td>
</tr>
</tbody>
</table>
Kagebangara is an installation made of tar drums, tar sheets, mica and yellow and blue plastic tarpaulins that have been used by road workers in India. If we saw these materials out in the street, we might walk straight past them. Sheela has chosen these materials carefully, so it makes us think about why she wants us to look at them closer. The way that she has placed them within the gallery is also important, she has thought very carefully about creating shapes, forms and blocks of colour in quite an abstract way, to create a sculpture that we can walk around and even peep into. We know that these tar drums are used by construction workers to mix the tar that is used to put on roads, but why has she placed them in this way, as a tower, as a house? And why has she cut some of them and flattened them into sheets? As we walk around the installation we might begin to feel that someone has actually used these steel tar drum structures to live and work in. As we peep into the house structure, we see bowls filled with liquid near the entrance. If we look at the installation from afar we might see the shape of a building, or a skyscraper? The blue and yellow tarpaulin sheets could be beds or shapes of windows? If we look inside one of the tar drums, we will see a liquid called mica, which is a mineral that is coated as insulation inside the tar drum – in Indian mica is called Kagebangara.

Sheela’s hometown of Bangalore is undergoing many changes at the moment, with a big information technology industry growing in the city, and there is much building work going on to create roads, railways, new hospitals and houses for the workers to live in. After agriculture, the construction sector is the second largest employer in India. Many of the construction workers are migrant workers who come from other states of India to make money as there
is not much work for them at home or they might be fleeing from drought and famine. Many of these workers travel hundreds of miles and bring their families with them to live in Bangalore. The workers are paid on average of £2.28 for a 9 hour day, and as the rent to live in houses is so expensive, they use the materials that they work with – tar drums to construct homes to live in. They often put their baggage, cooking utensils on top of the house and this inside-outside nature interested Sheela. The shelters are often covered with odd bits of plastic sheeting, usually blue, and occasionally with dried palm leaves, to make a small low room directly on the bare earth. Each one of these is home to a family while the work lasts. When the road or building is finished the workers and their families must pack up and move on. Many of the children don’t go to school, as the parents are too busy working and don’t have the time to take them.

Many of the temporary houses do not have any toilets or electricity – as this is too expensive and would also short circuit in the case of tin covering. The employers should be registering the workers, as this would give them more rights in terms of better pay, working conditions and housing, but due to exploitative business practices and lack of government communication about benefits that are available to migrant workers, the workers remain living in slum conditions. Over 170,000 families, one in three people, in Bangalore live in slums today.

This installation is not supposed to be an exact replica of a road workers house; it is primarily a sculptural installation that references the use of the material in society. Sheela’s work forces us to think aloud and to think about/evaluate change in our society.

‘I see my work as being dark. It is not about the lighter things in life. And so in a way the visual appearance is a mere skin. But it is not something that I want to throw at someone, in the face. It has to unravel slowly’.

When asked, ‘Does the idea or material come first?’ Sheela replies

‘I do not begin a work without an idea, an intuition, often inspired by my encounter with a material or an image. But this is deliberately placed at the teetering edge. It evolves and changes, sometimes quite drastically. It is a process where I stand my ground but let the material challenge me. The four works I have made – The Blanket and the Sky (2004), Chimera (2004), Darkroom (2006) and Kagabangara (2008) – using tar drums and sheets are examples of this process. I was determined to use the recycled tar drums as units – cutting them into other shapes would have made them subservient and dislocated. This need to maintain their identity was important because they were about themselves, the spaces they had created, the way they opened up and the illusions they gave occasion to. Therefore, hardly any material was used alongside these. It was a strictness imposed on myself and the material. I want the material to speak. At the same time it has to serve my purpose. I need to control it, to subvert it.’
Heartland, 2011

Watercolour and print on archival paper, 56cm x 58cm, 2011
Photography, Kushal and Sheela Gowda
Photo Courtesy, GallerySKE and Sheela Gowda

Sheela cites this image as the beginning of a journey to many other pieces of work that she has made. It is hung in the same gallery as Kagebangara and adds another layer of meaning to the installation.

Sourced from a newspaper, the photograph is of a young, tribal boy: a Maoist (the underground Communist Party of India). He is being held and is surrounded by army men in camouflage gear. We can see that the artist has edited the picture by painting the soldiers and the forest behind in camouflage colours and pattern, while leaving the young man in black and white.

The man seems to be looking at something in the distance. As he gazes out of the frame, his expression is hard to define. He seems detached and vulnerable. Has he been caught doing something wrong? Or are the soldiers evicting him from his own land in the name of development? Is he a prisoner? Sheela wants us to ask these questions and open up a discussion about these issues and how the media choose images to convey a certain point of view.

When Sheela saw this image in a newspaper the boy’s gaze seemed to cut across the column of the newspaper at another scene printed a centimetre away. It was of two army men carrying, like a hunted animal, a dead young tribal girl with her hands and legs tied around a pole and hanging upside down from it. It is an image that is stark and horrific, but Sheela was obsessively drawn to the image of the boy, thinking about the circumstances that surrounded these images and what the newspaper was trying to convey.

Teresa Margolles was born in 1963, and trained in forensic medicine. She lives and works in Mexico City, México.

**Inspiration & Practice**

Mexican artist Teresa Margolles finds inspiration in memorialising the troubled history of her country. She explores themes of violence and memory through found materials used to create installations, performances and objects. Northern Mexico has a history of drug related violence near the border with America – particularly in the northern border town of Ciudad Juárez which has the highest reported murder rate in the world, 8 homicides a day. Teresa’s work commemorates those victims and looks at the impacts on Mexican society. She wants us to reflect on what is happening in her country. Her intention is for a collective reflection in honour of the victims and for the conservation of their memories.

Her training in forensics and experience of working in a morgue has made her acutely aware of the changing social conditions that have coincided with the increase in drug related murders. She is best known for making objects that bear the material traces of violence, for example by following the police crime scene team and using the materials that remain when the police have finished. This could mean mopping up blood from a murder scene with a roll of canvas to create ‘ready made’ paintings, or gathering up fragments of glass left over from drive-by shootings to make jewellery.

**Artwork overview**

**What Else Could We Talk About?**

**Cleaning, 2009**

Teresa Margolles’ work, presented in the Mexican Pavilion at the 2009 Venice Biennale, comprised daily performances in which the floors of the exhibition space were mopped with a mixture of water and blood from murdered people in Mexico. The “cleaners” were relatives of victims. For this work, Margolles collected the leftover blood from violent murders in Culiacan, Sinaloa and Ciudad Juárez, Chihuahua. Dry, blood-soaked fabric was transported to Venice, re-hydrated and then hung on the walls of the United States Pavilion commenting directly on the role of Mexico’s northern neighbour as the largest drug consumer in the world.
Art work in the exhibition

We advise that these works are more suitable for ages 16 and over. The subjects discussed might cause distress to a younger audience, but of course it is up to the discretion of the guardian/teacher.

Plancha, 2010,

300 x 600 x 60cm
Installation with 10 heated steel plates and water from the morgue

Plancha means hotplate or griddle, and what we see here is a row of ten steel plates, all sizzling hot with limescale deposits on the metal. There is silence until we hear a hissing sound as water drips onto the hot steel plates, evaporating immediately. The water that drips slowly onto the metal acquires another significance when we realise that it has been sourced from a morgue in Mexico City where Teresa worked and has been used to cleanse corpses after autopsy. This muted sound thus becomes a trace and transcription of human passing. The transformation of water from liquid to steam mirrors the transformation of the human body after death. The process of decomposition, the body’s transition from present to absence, is narrated – as in all of Teresa works – starting from concrete elements.

In Plancha, Teresa has created a memorial for the anonymous. With each hiss of water, someone is remembered. We may not know who the individual was, we may not know their story or their background, their name or their secrets, but we know that they existed, and that they mattered to someone.

Sonido de la primer incisión torácica durante la autopsia a una victim de asesinato (Sonidos de la morgue)
Sound of the first thoracic incision during the autopsy of a murder victim (Sounds of the morgue), 2006,
Audio, 66 min., looped

This continues the exploration of death through the morgue context. Visitors are invited to experience the sounds of an autopsy through a single set of headphones. The sounds are explicit and harrowing, and also surprising as we hear sounds of slicing, cutting, scraping and sawing using mechanical as well as electrical tools. Towards the end of the recording we hear sounds of water and cleaning and the voice of the man conducting the autopsy.
32 años
Levantamiento  y traslado donde cayó el cuerpo asesinado del artista Luis Miguel Suro

In contrast to her other two works, Untitled is mute. This piece has been pivotal in terms of the direction Margolles’s work has taken, and has a strong personal resonance for the artist. It explores the impact of violence, and how it permeates into everyday lives. Untitled is a section of floor taken from the studio of a close friend, on which he was found murdered. It marks the intrusion of remote gang violence into the everyday lives of people in Mexico City.

This piece is especially interesting in terms of Teresa’s subsequent work. Rather than the traces of evidence gathered from the surface where an act of violence has taken place, this piece is an inversion of that method. Here the surface itself marks the absence of the act, the loss of the person. It is the ‘material witness’ that cannot speak of what happened. What is fascinating about the section of the studio floor that Teresa has cut out is that it is very literally the ‘material’ that has witnessed the crime. She has ‘detained’ it but it is incapable of giving up the information that will lead to the murderer being identified – instead it is placed in the context of contemporary art where the testimonies it can offer are of quite a different nature.

It is a powerful work that raises so many questions – legal, emotional, moral, historical – that are underscored by the intimacy of Teresa’s very personal relationship to it. This is a key work in Teresa’s practice functioning as a ‘base’ that anchors so much of her sculptural practice – rather like Brancusi or Carl A.
DARIUS MIKŠYS

Facts

Darius Mikšys, born in 1969, is from Lithuania and lives in its capital, Vilnius. He does not often produce his own objects as art, rather he creates exhibitions from already existing objects or he creates social networks, bringing people together to create performances and shared experiences through participation and collaboration. His work is often focused on a specific site, environment or context.

Inspiration & Practice

Darius work is quite difficult to define. He uses an eclectic mix of media and methods. For a while Darius stopped using the word ‘art’ in relation to his work. Refusing to ally himself with any genre or medium, he described what he does as ‘just projects’, and speaks about his ‘active practice of exhibition-making’. Darius will sometimes create installations within a gallery setting, making curatorial interventions with existing collections as well as creating work beyond the confines of the venue with different groups of people.

He is interested in how we learn and make our choices and decisions, how we choose what we like and dislike. How and why do we acquire our own tastes, and can these change over time? How do we classify things/objects? How do museums classify their exhibits? Darius will expose our decision-making processes, in terms of mechanisms of classification and selection, and in doing so he questions those methods. He often gives other people the decision-making powers within the creation of his work. His work is always in a state of flux, it seems that he goes on a journey and takes us with him, jumping from subject to subject, often with humour and a sense of inquisitiveness. There are no definitive answers in his work, rather he poses questions that open up our minds so that we are intrigued enough to enquire further.

Some examples of his work include:

• Selling an empty bottle of perfume on e-bay
• Proposing an ABBA museum in a Qantas plane for Tempelhof airport in Berlin
• Creating a body of sculptures titled ‘My Jeff Koons’
• Running a workshop-event at Sutro Baths, San Francisco, titled How to know if the things you like are really nice?
• Establishing the very first Lithuanian cricket club named ‘Abdul Aziz’s Holiday IX’
For his first solo exhibition, Darius was commissioned to represent Lithuania in the 2011 Venice Biennale with his work titled Behind the White Curtain. In the Venice Biennale, each country has its own pavilion with usually one or two artists representing that country. For his work, Darius proposed the idea of inviting 170 Lithuanian artists to submit a work to his project, with the criteria that each artist had previously received a State Grant from the Ministry of Culture of the Republic of Lithuania between 1992 and 2010.

What the visitor experienced on entering the Lithuanian pavilion was a large empty room separated by a white curtain. On one side of the curtain, one could see benches with beautifully produced 500-page catalogues placed on them, full of illustrations that represented these 170 Lithuanian artists. Each visitor was invited to look through the catalogue and choose one of the works of art that they would like to see. Darius or a guide would then take the visitor behind the white curtain to find the work and then bring it out for display. At any one time there would be a collection of works on show, making the four-month exhibition into an ever-evolving display of Lithuanian art that was curated by the audience as well as forming an installation and performance, taking place on both sides of the curtain.

The concept, Darius said, was ‘to create a metaphorical mirror for the state and society’ in that all the money that had enabled these artworks to be created in the first place had come from state government prizes and grants to artists for their continuing practice, posing the question of who is the curator of Lithuanian art? The government? This created a hot debate about how state funding for artists should and could be used, and what kind of visual traces it leaves. It is a topic familiar to many contemporary artists who survive due to support from grants and stipends.
Radio Walk

20 minute soundwork as part of Soundworks, Institute of Contemporary Arts (ICA), London, 2011

http://www.ica.org.uk/projects/soundworks/#track/47530003

This radio recording was produced in Vilnius Lithuania. What we hear is 20 minutes of somebody tuning in and out of different radio stations as they try to decide what to listen to. As we listen we enter the mind of the listener and become aware of the decisions they are making as they try different stations and genres of music, and perhaps also of their changes in mood. Does their musical taste change by the end of the recording? Or did they know what they were looking for all along?

http://dariusmiksys.com

Artwork in the exhibition

The Code, 2012
A selection of objects from Amgueddfa Cymru collections

The Code is a new work, created specifically for Artes Mundi 5, which perfectly captures Darius’ unique working practices. Using Amgueddfa Cymru’s databases to select items from the collections for exhibition, Darius creates a self-portrait through objects and an impossibly abstract and chaotic configuration of information that represents the logic of the classification.

His starting point was the essay written about his work and practice by Eglė Obcarskaitė, which is included in the Artes Mundi 5 exhibition catalogue. He asked Sally Carter, Documentation Officer at Amgueddfa Cymru, whose job it is to create and maintain the Museum’s databases, to read the essay over and over again until she felt she fully understood it. Sally was then asked to select around 20 words that she felt were key to the understanding and meaning of the essay.

Sally chose words such as ‘Fluidity’, ‘Choice’ ‘Skills’, recurring themes within Darius’ work. These words were then put into the Museum’s search engine to see what would be identified from the 5 million objects in its collections.

Darius picked the first hit from each department. For instance, the word ‘articulate’ brought up a doll wearing traditional Welsh dress from St Fagans: National History Museum’s social history databases. These words were included in the descriptions of the objects. Other objects include paintings, Japanese prints, herbaceous dried flowers, a stuffed bird, a sheep drenching gun and a large fossil. Darius then spent a few days deciding on how to display the objects. Many had
not been displayed before as they are kept for research purposes only, so you may notice that some may not be in perfect condition. This is because items are only displayed if they are prime examples that illustrate something in particular and are fully restored. Darius wanted to show them as they were found — as research specimens.

Artists’ Parents Meeting,

29 November, National Museum Cardiff. (closed event)
Alongside The Code Darius will facilitate an event called Artists Parents Meeting.

http://www.youtube.com/watch?v=UckGwL1qNZE

Darius has conducted this event many times before around the world. The idea is that he invites parents of artists to a closed private meeting and a hybrid form of performance, therapy, and collective experience, to explore what makes an artist. Is it a matter of choice or is it inescapable? Is it nature or nurture?

In this instance he is inviting the parents of the Artes Mundi artists and also of artists that are exhibiting in Cardiff at the same time. For many artists the common refrain is ‘my parents don’t understand what I do, but they are supportive,’ or ‘even though I am representing my country at the Venice Biennale, they are still worried that it is not a real career.’ Miksys has created an opportunity to share the experience of being an artist’s parent, to learn from each other, as well as to honour them for creating the conditions that enabled the choice to be an artist.

The meeting will be documented in sketch form by an artist and will be available on the Artes Mundi website following the event.
Background

Apolonija is an architect who works within an art context. She studied architecture in her hometown of Ljubljana, Slovenia, before going on to attend the art academy of Fine Arts in Amsterdam, Netherlands. Apolonija’s work is socially engaged, going beyond the gallery walls, and sometimes involves political activism.

Inspiration & Practice

Apolonija is interested in how people and communities use and relate to public spaces, how these spaces can affect how people interact and how developers and urban planners make decisions when designing new buildings or spaces. She is interested in whether a space is viewed as private or public. She talks about ‘spacial justice’, and how decisions in urban planning should be more democratic and involve more public consultation and participation. Apolonija collaborates with other professionals such as architects, urban planners, curators, sociologists, as well as the local population.

The public spaces she talks of could be anything: a city centre, a disused piece of common land, or an art gallery. Apolonija begins by researching a specific place, spending time there to gain an understanding of the culture, politics and social background of the site. She will identify a piece of land, a community, or an institution that is socially dysfunctional in some way, perhaps as a result of bad urban planning, political agendas or globalisation, and investigate the causes of the dysfunctionality.

During this period of research Apolonija talks to local residents, politicians, urban planners and developers etc to get as many different viewpoints as possible. She will then set up workshops, events or spaces that actively encourage public participation, where people can go and air their views on the use of public space, try out new ideas and start to formulate opinions. After this, Apolonija works with the public to come up with a series of suggestions or solutions as to how to improve a public space for the benefit of the community. Suggestions might include the designing of a new space, a new public service, a series of public events, a gardening scheme etc. In each instance she will involve the public in every stage of the project – from the concept, design, build and event organising. Her projects can span over a long period of time and aim to become sustainable, to be maintained by the community from which they sprang.

Apolonija doesn’t see her art as a finished object in a gallery, such as a sculpture or painting. Instead she sees it as the process of bringing communities together through interaction and participation that will go towards solving problems and effect social change. Her art is in her actions, in the actions of others, and in the spaces they create. She uses art as the medium for her work because she says it has far more possibilities than architecture, sociology, and urban planning on their own. She pushes the perception and understanding of art and its relationship to society and embeds it in a broader social context. She thinks that art is a place where anything is possible, where there are no boundaries or limits to the imagination.
Garden Service, 2007

Project by Apolonija Sustersic & Meike Schalkln collaboration with Paul Gilling and Chessel’s Court Association.

This project took place in Edinburgh’s historic city centre, which is very busy during tourist high season, but offers little to local residents. This project addressed the peculiar situation of mixed public and private areas in the closes adjacent to the Royal Mile, one of the great tourist destinations of Edinburgh. Spaces such as Chessel’s Court are secluded from, but also connected, to the Royal Mile. Apolonija worked with the residents who didn’t have their own outdoor space to create a temporary garden and a series of Sunday tea talks on the ‘garden theme’. The residents then sought permission from the authorities to make a permanent communal garden.

Hustadt project, 2008-2011

Hustadt, Germany is a suburban neighbourhood originally built to provide homes for students, academic staff and public employees of Bochum University. However, as a result of different social, economic and political developments related to today’s changing global situation, the population changed dramatically. Now approximately 56 nationalities with many different cultures and lifestyles, live in Hustadt, which subsequently gained a bad reputation which stigmatized the area for some time.

In 2008 Apalonija was invited to carry out a conventional public art project there for nine months. This turned into a three-year process of negotiations, discussions, and actions. Through developing different activities for the neighbourhood to test the location and use the results as arguments in political discussions, this project managed to realize the idea for the Community Pavilion – Brunnenplatz 1, which is a network of activities suggested by inhabitants themselves. These included a summer kitchen, a seating place, a small performance stage, an outdoor cinema, a bicycle-repair workshop, and much more. The goal was to create a place that would generate and inspire everybody living nearby. The pavilion has become a self-organised cultural institution that will continue to work closely with local residents, as a sustainable participatory art project. This project provoked a huge discussion within the city parliament and affected social change.
Artwork in the exhibition

Background

Being invited to be part of the Artes Mundi exhibition has given Apolonija the opportunity to produce a new work that investigates the history of Cardiff as a developing city. Apolonija was excited by this opportunity, being particularly interested in cities located near the sea, and spent August living in the city to undertake this research. She talks often of ‘the border between the sea and the city’ - and how the history of the sea has influenced the city.

Cardiff has a similar story to many other European cities that used to serve as commercial ports but with the demise of heavy industry such as coal mining have been developed into waterfront centres for tourism and leisure. Apolonija is interested in how Cardiff Docks and Tiger Bay changed from being an industrial port, how these decisions for development were made, who made them and how the local population was involved in the process.

In 1913 Cardiff was the largest coal port in the world, shipping coal from the south Wales valleys to the rest of the world. The coal mining industry helped fund the building of Cardiff into the capital city of Wales and made the third Marquis of Bute, who owned the docks, into the richest man in the world at the time. As Cardiff exports grew, so did its population; dockworkers and sailors from across the world settled in Tiger Bay, close to the docks, in communities from up to 45 different nationalities including Norwegian, Somali, Yemeni, Spanish, Italian, Caribbean and Irish. This created the unique multicultural character of the...
After the Second World War most of the industry closed down and became derelict. In 1999, Cardiff Bay Barrage was built creating an area now called Cardiff Bay, one of the most controversial building projects of the day. Since the 1990s Cardiff has seen significant development with a new waterfront which contains the Senedd, home of the Welsh Assembly, the Wales Millennium Centre arts complex, Cardiff International Sports Village and a BBC drama village. Cardiff city centre has also seen huge development, and plans are afoot to build a new business district in the city centre, as well as further development in Cardiff Bay.

Apolonija has researched this development process and found it relates closely to other models of city development around Europe. Many ports were affected in the second half of the twentieth century as global trade shifted, production moved elsewhere and the need for deep water ports steadily increased.

These large urban planning projects are very costly and tend to move inexorably. Through working on many similar projects, Apolonija questions whether the development process fully engages with local communities.

Cardiff Bay Development Corporation (CBDC) was set up by the UK Government in 1987 to redevelop one sixth of the area of Cardiff to create Cardiff Bay. The CBDC was chiefly responsible for building the Cardiff Bay Barrage, the new shopping and housing developments across the old docks in the 1990s and the Roald Dahl Plass development.

CBDC’s vision was to:

To put Cardiff on the international map as a superlative maritime city which will stand comparison with any such city in the world, thereby enhancing the image and economic well-being of Cardiff and Wales as a whole.

During the planning of the Cardiff Bay Barrage, many pressure groups, such as Cardiff Residents Against the Barrage, were formed. The Royal Society for the Protection of Birds strongly opposed the development, believing it affected the unique wildlife of the Taf and Ely estuaries. It proposed an alternative solution, which CBDC considered economically unviable.
Politics “In Space”/ Tiger Bay Project 2012

Platform, video projection and monitors, artificial grass, billboard, camping chairs, newspaper

Apolonija has produced an entirely new work for the Artes Mundi exhibition based on the development of Cardiff Bay. The work in the exhibition is an installation that is constructed as a space that reopens and promotes the debate. Politics “In Space” is a general project name that is a prefix to many of Apolonija’s works.

Apolonija’s art is relational and interactive. It has the capacity to involve people and intervene in everyday life. What we see in the gallery is only one dimension experience of this work which has a life beyond the gallery walls. The objects that we see in the gallery are not poetic, or metaphorical, allegorical or fictional as we traditionally see in fine art. Instead they are documentary. The work of art is inherent in the social action that is documented, not in the object.

We see a large green platform made of artificial grass, called the meeting place where we are invited to sit down. Apolonija has used green grass in other projects, in one instance placing a greenhouse on top of it as a community space. The superficial grass references the superficiality of the construction of spaces and the value of gardens as social places of shared benefit. There are also seats with green grass on them, which have been used in another project called ‘home design service’ in Holland. She uses these seats to create a new space and new inhabitants. You are invited to use these seats and to move them around the space.

There are three videos shown in the space – one of which is projected onto a large hoarding, a reminder of the construction hoardings used during Cardiff Bay development. This video, produced by the artist, shows a series of interviews with Cardiff residents, politicians and community groups, exploring their views on the development. On one monitor we see documentary footage following the history of Cardiff Bay from 1977 to 2011 and on the other will appear a recording of a debate to be held in this space in October.

There are other development projects underway both in Cardiff city centre and the Bay, not to mention the controversial proposal to build a Severn Barrage. Apolonia’s work is presented as analysis but also offers suggestions about lessons that can be applied the future developments.
She asks questions such as:

- What was the role of the public here?
- Were the public heard?
- What was the role of the historical and local context of the area?
- How public is the public space today?
- Who really owns the city?
- How does the public sphere own the city?
- What is the relationship between public space and democracy?
- What is the role of private capital in relation to public space?

A free newspaper that provides an overview of Apolonija’s practice and summarises the artist’s key projects and how they set the ground for this scheme is available in the gallery.

Live Talk Show 2012 – public event in Museum gallery space, 19 October, 3.30 - 4.30pm

As part of her work, Apolonija has organised a public event within the gallery. This will be recorded and shown on one of the monitors. Key people will be invited from opposing sides of the Cardiff Bay debate to take part in a discussion.

She has invited residents from Butetown, an area situated between the bay and the city centre. The area has social housing and has been home to a diverse, multi-cultural population since the immigration of workers during the heyday of Cardiff Docks. It is land that is prime real estate at the moment, and Apolonija asks questions about what might happen to the local population if it is redeveloped as the development of rundown areas often causes a rise in property prices and a change in the area’s character.

Following this preliminary phase of the exhibition at National Museum Cardiff, the ambition is to realise a long-term community project for Cardiff.
**LESSON IDEAS**

**Themes**

- Materiality – materials and their properties, uses
- Found objects
- Installation art, Sculpture, 3D

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

**Cross curricular links**

- Science
- Art and Design
- History

**Look at:**

Sheela Gowda - Kagebangara

What do we see here?
What are these structures?
What are they made of?
What are they used for?
Where would we usually see these objects?
Do you think somebody has been here?
How are they using this space and these objects?
What is the artist trying to say?

Introduce the background to the work: that these materials are used in road construction in India, but the workers are so poor that they also use the same materials to build their temporary homes. The artist has not made a replica of the workers homes, but has made an abstract sculpture/installation of colours, forms and shapes that make us think about how these materials are and can be used, which in turn makes us think about these people's lives and how India as a developing country is changing.

You could also look at other works by Sheela (see information on artist) as each artwork has at its heart the link between material and cultural meaning.

**Materials**

Gather lots of different types of everyday materials, these can be found, bought in charity shops or at resource centres such as: Recreate, Cardiff - http://www.re-create.co.uk

e.g. plastic bags, cardboard, empty food tins, pieces of wood, plastic tops from cartons, paper, newspapers, junk mail, stones, coal, paper clips, rice, pasta, spoons – you could even use the tables and chairs in your classroom.
Work in groups

Firstly give each group one boxful of material. Ask them to write a list of its properties:

- Is it heavy/light?
- Can you break it? Tear it? Bend it?
- Can you change its shape?
- Does it keep its shape when you bend it?
- Can it support its own weight? Can you make it stand up?
- Can you put one object on top of the other without it falling over?
- Is it cold/warm to touch?
- Is it flammable do you think?
- Does it have its own odour/smell?
- Can you write on it with a pen? Is it porous?
- Do you think it could rust?
- Would it float on water?
- Would it dissolve in water? (is it soluble?)

Uses/cultural meanings

Can you think about its function, what is it usually used for?
- Where does it come from?
- How was it made?
- Is this material used to make other objects?
- Is it valuable?

Make a sculpture/installation

Some artists make art out of everyday things that they find around them. Think of your material and what it is used for, can you think of another use for it? Can you make something new out of it? Try and make a 3D drawing with the material. The sculpture might tell us a story about the objects as if they were characters, or it might be funny and make us laugh, or make us think in a different way. Think about how the material interacts with its surroundings, does it take up the whole room, a small corner, the ceiling, how does it define the space?
Further work/ back in the classroom

Would your installation/sculpture look better/read differently if it was in another place/against a different background?

You could research further on the internet for any cultural uses/meanings of this material.

Have any other artists used it? And if so in what way? E.g. Joseph Beuys – how he used wool/felt because it had a cultural meaning.

Look at David Cushway’s video piece Fragments in the ceramics gallery at National Museum Cardiff, look at how this explores the materiality of clay.
http://www.davidcushway.co.uk/2012/Fragments.html
http://www.davidcushway.co.uk/2012/Home.html

If you were to choose a material that had a meaning/symbolised something of you/your country/ something that you felt strongly about– what would it be?
LESSON IDEAS

Themes

The developing world
Development in urban planning
Social and community development

Key Stages 3, 4 & 5

Cross curricular links

• History
• Geography
• Economics
• Politics
• Language

Look at:
Sheela Gowda - Kagebangara

Use these artworks as a starting point to discuss complex ideas surrounding development of urban spaces and how these changes in environment and economy affect the personal lives of people. Discuss how India’s changing economy is affecting the lives of everyday people and how the gap between the rich and the poor is widening. (Please see notes on the artists for background).

Discussion

Discuss the idea of the ‘slum’- reference Danny Boyle’s film Slumdog Millionaire to those over 15 years of age.

Why do slums exist?
What rights to slum dwellers have?
What kind of conditions do slum dwellers live in?
Who owns the land that the slums are on?

Use pictures of slums against a backdrop of skyscrapers to open discussion around poverty and development.

These high rises on the picture below right have been built for people from the slums below them in Mumbai. Do you think this is a good solution? Where would you rather live?
Research

In pairs, ask your students to research the famous Dharavi slum in Mumbai, which is under threat of being demolished as the city centre is developed. What are the good things about living there, and what are the bad things? Who lives there and what do people do for work?

Present findings

Ask your students to report back their findings through visual material.

Form an opinion

Ask your students to form a pro-demolition of Dharavi slum group and an opposition group.

Think of a solution

Working in their groups, they have to try and think of solutions that will help/go towards solving the problem of Dharavi – not an easy task!

Could this be in the form of demolition? Creating new buildings? Moving the community? Rebuilding the slums in the same place? This website on architecture is interesting and has attempted to move towards a solution: http://www.yankodesign.com/2011/03/09/35-amazing-award-winning-skyscraper-designs/

Present solutions

Each group has their own speakers that present to the rest of the class. This can be done by using visuals and text. It could be in the form of a design, or an idea.

Take a vote

At the end ask the class to take a vote, and see if anybody has changed their opinion.

Further Work

Look at a similar situation closer to home. Can you think of a recent development that has happened in your country/locality? I.e. the building of a new town/city centre, motorway or shopping centre. What is your opinion of this change? Has it been good for the community? E.g. look at

Apolonija Sustersic – Politics “In Space”/Tiger Bay Project, do you think the Cardiff Bay development has been a success? What could they have done better? What do you think is important in a community/town?
LESSON IDEAS

Themes

Your home/locality
Development in urban planning
Social and community development

Key Stages 3, 4 & 5

Cross curricular links

• Language
• History
• Geography
• Economics
• Politics

Look at:
Apolonija Sustersic – Politics “In Space”/Tiger Bay Project

Look at photographs of what Cardiff used to look like during the coal mining years, and compare a photograph of present day Cardiff.
Discussion

Which one do you prefer and why?
How do you think the flooding of the estuary affected wildlife?
Who lived down in the docks before the Cardiff Barrage was built?
Who lives there now?
How do you think the development affected the local residents?

Materials

• Maps
• Pictures of Cardiff landmarks
• Coloured papers
• Oil pastels for drawing
• Scissors
• Glue

Make a collage

Look at these pictures of Cardiff Bay today (you could also look at pictures in your own locality where there has been development).

What do you think of these buildings and surrounding spaces?
Are they public or private spaces?
If you could change anything, what would it be? Ask your pupils to draw on top of the pictures, what would they add, take away?
This is a picture of Cardiff Bay train station, why do you think it is in such disrepair?

Can you go from Cardiff city centre to the Bay by train?
How do you usually go to the Bay from Cardiff?
What do you see on your journey?
What would you do to improve your journey?
What would you like to see on the way?

Ask them to think of transport, amenities and parks etc.
Show them a map of Cardiff now, and talk about the good things and bad things in the city. How could we better link the city and the Bay?

Look at these two pictures. They are of two roads that run side by side to Cardiff Bay. Look at the map to find them. Why do you think they built these roads? Which one do you prefer?
Here are pictures of two very different residential areas in Butetown. Look at the differences and similarities. Do you think the developers did the right thing? How could this have been planned better?

Draw a map

Draw a map of how you would like Cardiff city centre and the Bay to be linked, and what you would see on your journey. Use photocopies of landmarks such as Wales Millennium Centre, the Pierhead building, John Lewis, the River Taff, different types of housing, and see how your pupils would like their city to look.

Further Work

Look into what development has happened in your area over the years. Do you think it was the best thing for your village/town? Would you have done something differently?

Look at this blog from someone who shares his views on Cardiff development. http://www.jonestheplanner.co.uk/2011/03/cardiff-bay-blues.html

Take a walk down to the Bay and have a look at the urbenscape, take photographs and make drawings. Back in the classroom draw on your photos to suggest how you would improve the city, e.g. – this is a photo of the back of the International Sports Village down in Cardiff Bay, how would you improve this?

Look at Lionel Walden’s painting of Cardiff docks in the landscape galleries at National Museum Cardiff. Compare and contrast to present-day Cardiff.
LESSON IDEAS

Themes

Found objects
Installation Art, Sculpture, 3D
Classification

Can be adapted for any Key Stage

Cross curricular links

• Language
• Art and Design
• Science

Look at:
Darius Mikšys, The Code

Materials

• Large white paper
• Pencils
• Pens
• Scissors
• Post-it notes
• Cameras
• Sound recording devices
• Masking tape
• A mini projector (if you have one)

Observe

Let your group wander around Darius exhibition for at least five minutes, taking everything in. Ask them to come back as a group and talk about what they noticed and what they thought.

Why were they drawn to certain things?
Did they think that the exhibition had a certain theme? Did certain groups of objects “talk to each other” in some way? Are the objects telling a story?

Collect information

Ask your group to each choose a piece of work/object that they were drawn to. Ask them to record what they see and experience with this work. It could be in the form of notes, drawings, a collection of sounds that they hear or a collection of photographs. Ask them to sit in front of the piece they are attracted to and to really look at it. Give them at least 7-10 minutes to do this.

Discuss your findings

Ask the group to come back, and go around each person individually to ask them what they did and why. Some might have been drawn to a certain object because they liked its shape, or the way it made them feel, or it made them think about something.
Curate your own exhibition

Ask each person to place their piece in the middle, and ask questions such as:

- If you were to put all these pieces in an exhibition, how would you do it?
- Would you put them all in one exhibition? Or have lots of small exhibitions?
- What is the point of bringing pieces together in an exhibition?
- What is the curator trying to do?
- Can you see any pieces here that relate or work well with each other and why?

If you are working with younger children or a large group, it might be easier to ask them to form exhibition groups.

Ask them to think about which pieces go well together and then form a group of artists that will exhibit together.

- What are the themes that you can see in the body of work?
- In their groups ask them to think about how they would place/hang their work. You can use masking tape.
- Will their work be on the floor?
- Will it be held up by someone?
- Will it be hung from the ceiling?
- Will some pieces of work provide viewfinders to look at other pieces of work?
- Will some pieces of work be stuck onto others? Or placed beneath/on top?
- Think about how the audience will see the work when they walk into ‘the gallery’.

Print out the photographs they took and place them within the space.

Play the sound that was captured on the dictaphone.

If you have a small projector, project some of the photographs they took into the space.

Give your exhibition a title

Think of a title that adds meaning to the collection of work.

Document the work

Ask your pupils to document the piece.

Discuss Darius’ work further

Now look again at Darius’ exhibition. What was he trying to say? Explain the whole idea of the show and that Darius was trying to create a self-portrait, but was also wanting to play with the Museum’s way of classifying objects into categories.
LESSON IDEAS

Themes

Symmetry
Optics

Key Stages 2, 3, 4 & 5

Cross curricular links

• Science
• Art and Design
• Mathematics

Look at:
Miriam Bäckström

Discuss the work

What are we looking at? Why are there so many of the same shapes within the picture? How many of the figures can we see in this picture? How many figures are there in reality?

Talk about symmetry

Firstly, introduce the idea of symmetry: what is symmetry? Use the examples below to illustrate.

Where is the line that shows the mirror image of the other? How many lines of symmetry can you see here?

Look around you, can you see anything that shows symmetry? Can you see symmetry in Miriam’s work? Where?

Our bodies/ faces have a line of symmetry – where is the line?

You could give out this worksheet and ask them to draw the lines of symmetry – there might be more than one or none at all.
LESSON IDEAS [CONTINUED]
Make a kaleidoscope!

Get them to look through a kaleidoscope, pointing it at something colourful. Can they see symmetry? Why is this? Explain that there are mirrors inside the tube similar to the ones Miriam has in her room. Some mirrors are formed in a triangular shape, other in a square or pentagon. Do they show different patterns/reflective symmetry?

Materials

- Empty tubes
- Reflective card
- Plain white card or paper
- Sellotape
- Felt pens
- Clear acetate

Grab an empty tube

Pull a kaleidoscope that you have made already apart, to show them the component parts. You have the outer tube (the empty cardboard tube), which you can decorate however you want, the inner tube, which is just rolled card that sits inside the outer tube, the piece of clear acetate stuck on the end of the inner tube with different coloured pen or acetate onto it to make your pattern, and the tube of triangular mirror card that's in the mirror tube.

Firstly, we'll make the inner tube

Roll up a piece of stiff card and fit inside the outer tube. Make sure it fits quite snugly to the edges of the outer tube.

Sellotape the inner tube together to create a tube that can be taken in and out of the outer tube.

To make the triangular mirror card, we need three long strips of mirror card that we can stick together to form a triangle with the mirror inside of the tube.
1. Measure 3 strips on the A4 mirror card to the measurements:
   Length 25.8cm
   Width 4.2cm

   It’s important that they are this size so that the triangular tube fits into the inner tube!

2. Cut and stick them together, to form a triangular tube – remember to keep the mirror on the inside!

3. Now you can put the mirror tube into the inner tube, and the inner tube into the outer tube. The inner tube is longer and sticks out of the outer tube so that you can twist the inner tube to change your pattern while looking through your kaleidoscope.

   ![Diagram of kaleidoscope construction]

Now we need some colour/pattern at the end of the inner tube so that we have something to look at.

**To make the picture/pattern**

Mark out a circle on a piece of acetate – you can draw around your tube.

![Marked circle on acetate]

Cut around this circle but leave a gap around the edges, so that you have a larger circle.

Now cut into the circle as below to create “tabs” so that we can stick the picture to the end of the tube after we finish.

![Cut circle with tabs]

Stick strips of different coloured acetate in the circle with Sellotape to create a picture or abstract pattern. You can create different colours by overlapping them, or you could use coloured maker pens.

Stick the picture to the end of the inner tube with Sellotape – stick the tabs down around the edges of the tube.
Put the mirror tube in the inner tube, and then the inner tube in the outer tube – and there you have your kaleidoscope!

Decorate the outside however you want – with sequins, coloured paper or paint.

Further Work

Why don’t you try and make a giant kaleidoscope or a room full of mirrors like Miriam? Then create an object made out of reflective card and place within the room.

Links could be made to symmetry in the crystal gallery in natural history.
Glossary

Abstract Art
Elements of visual language are not used to represent literally from the real world. They are simply used to represent themselves.

Action Art
Art Intervention: a reaction to an existing artwork, audience or venue/space.

Autopsy
A highly specialized surgical procedure that consists of a thorough examination of a corpse to determine the cause and manner of death and to evaluate any disease or injury that may be present. It is usually performed by a specialised medical doctor called a pathologist. Autopsies are performed for either legal or medical purposes. For example, a forensic autopsy is carried out when the cause of death may be a criminal matter, while a clinical or academic autopsy is performed to find the medical cause of death and is used in cases of unknown or uncertain death, or for research purposes.

Conceptual Art
The idea behind the work is what is important here, sometimes more important than 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, and at the moment many artists are commenting on society and the globalised world. This includes works that are political in nature and are socially engaging.

Digital Art
Digital Art is made by artists using computers and digital images.

Film Art
Film requires processing and treatment, whereas video can be recorded and shown in instant time, instant playback.

Installation Art
This term describes 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. It differs from traditional media (sculpture, painting, photography, video) in that it addresses the viewer directly as a literal presence in the space. It presupposes an embodied viewer whose senses of touch, smell and sound are as heightened as their sense of vision.

Minimal Art
The artwork 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 that 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 bodies as a medium for expression and experience.

Site-specific Art

Art that is created especially for the particular site or location and relates to the context of that site.

Useful Art

Useful Art and Behaviour Art is when the artist creates art that instigates change and affects people’s behaviour, it might not necessarily mean that an art ‘object’ is produced, rather the art is seen in the action and the change that has happened.

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.

Socially Engaged Art

The artist works within a community of people or comments on social issues. Often there is no finished object, but the art is seen more through the action of working within a community.
FREQUENTLY ASKED QUESTIONS

What Does Artes Mundi mean?

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. Curators, directors of museums, galleries, other cultural organizations and members of the public suggest artists they think should be considered. This year we received over 750 nominations from more than 90 countries. For each exhibition we invite two independent selectors to look through the list of nominations, make studio visits and bring their own knowledge and experience to the task of deciding the final shortlist. For Artes Mundi 5 we invited Sofía Hernández Chong Cuy, Curator of Contemporary Art at Colección Patricia Phelps de Cisneros, New York and curatorial agent for DOCUMENTA (13), and Anders Kreuger, Curator at MHKA in Antwerp, Belgium.

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 engage with social reality, lived experience 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 exhibition. During this period an independent and international panel of five curators and artists decide who should be awarded the £40,000 Prize. They consider each artist’s practice over the last 5 - 8 years, as well as the work exhibited in Cardiff. The Artes Mundi Prize is the largest to a single artist in the UK and one of the biggest in the world. The fifth Artes Mundi Prize will be announced on 29 November 2012.

For Artes Mundi 5, each shortlisted artist will receive £4,000 and one will be selected for a 12-week solo exhibition to be presented in 2014 at the recently refurbished Oriel Mostyn Gallery in Llandudno during the build up to Artes Mundi 6.

What is the Audience Choice Poll?
This year will also see the introduction of the Audience Choice Poll, allowing the public to vote for their favourite artist and work in the exhibition. The results of the poll will be revealed at the close of the exhibition in January 2013 and everyone who votes will have the chance of winning a limited edition print by Welsh Artist Carwyn Evans. Please pick up a voting leaflet at the exhibition or vote online.
Onsite at National Museum Cardiff

(If you would like to bring your group to any of these events, please ring the Learning Department at the Museum to book beforehand.)

A series of events will coincide with the exhibition, looking in more depth at the themes discussed by the artists.

12/10/12
Art Lunchtime Talk, 1.05pm
‘An Introduction’ Ben Borthwick, Artistic Director Artes Mundi

19/10/12
Art Lunchtime Talk, 1.05pm
‘The Museum and the Contemporary’ Nick Thornton, Head of Modern & Contemporary Art, Amgueddfa Cymru.

19/10/12, 3.30 - 4.30pm
Apolonija Šušteršič – Panel Discussion as part of the artist’s work.

Please see Artes Mundi website for more information.

30/10/12 – 2/11/12
Big Draw, event for all the family, book on arrival at the Information Desk.

9/11/12
Art Lunchtime Talk, 1.05pm
‘Artes Mundi and Indian contemporary art’ Zehra Jumabhoy, Steven & Elena Scholar at the Courtauld Institute of Art, London.

28/11/12
Artes Mundi Conference
As part of a unique collaboration between the European Centre for Photographic Research at University of Wales, Newport, and Artes Mundi 5, a one-day international conference will take place that explores contemporary art’s shifting relationship with ideas of borders and the cultural politics of place.

National Museum Cardiff, Cathays Park, Cardiff, CF10 3NP

For information please contact: Artes Mundi (029) 2055 5300 or info@artesmundi.org

Russell Roberts (01633) 432 926 or russell.roberts@newport.ac.uk

30/11/12
Art lunchtime talk, 1.05pm
‘Performance and the Exhibition’ David Thorp, Associate Director, Artes Mundi

6/12/12
Critical Mass Symposium
(Ticketed event for early career practitioners, recent graduates and students).

National Museum Cardiff, Cathays Park, Cardiff, CF10 3NP

For information please email jess.mathews@artesmundi.org
Thursday Lunchtime Events, 1.05pm (each performance will last 20 minutes)

11/10/12 – Indian Dance performed by Versha Sood and Madhu Mitra, in association with the India Centre, Cardiff

18/10/12 – Live music, in association with Sŵn Festival

25/10/12 – Sinfonia Newydd perform five world premieres of new music

1/11/12 – Artist Kathryn Ashill explores Mexican Day of the Dead

8/11/12 – Stories for grow-nups told by Michael Harvey

15/11/12 – RWCMD Jazz Time

22/11/12 – Live music, in association with Sŵn Festival

29/11/12 – Reading Aloud

6/12/12 – The Welsh Sinfonia perform the world premiere of a series of short pieces by composers from RWCMD

13/12/12 – Poet Menna Elfyn, in association with the India-Wales Writer’s Chain

3/01/13 – Sqwadiau Gwennu’r Ifanc and Young People’s Writing Squads, in association with Literature Wales

10/01/13 – Dirty Protest Theatre, commissioning new writing from Welsh talent

Offsite

6/10/12 - 13/01/13

Phil Collins ‘This Unfortunate Thing Between Us’

Chapter Arts Centre, Market Road, Cardiff, CF5 1QE (029) 2031 1050
www.chapter.org

This is an installation piece that is not suitable for those under the age of 16 as it contains graphic images.

Phil Collins Q&A

Date & Time TBC

Please see Artes Mundi website for more information.

6/10/12-13/01/13

Tania Bruguera ‘Migrant Support Campaign’

Poster Campaign, Cardiff City Centre

28/11/12

Miriam Bäckström Theatre Performance

Film production and theatrical performance, Chapter Theatre

Chapter, Market Road, Cardiff, CF5 1QE (029) 2031 1050 www.chapter.org

This piece is not suitable for those under the age of 16 as it contains strong language
Miriam Bäckström

**Websites**

http://nilsstaerk.dk/artists/miriam-backstrom/

http://www.tate.org.uk/art/artists/miriam-backstrom-13866

http://www.frieze.com/issue/review/miriam_baeckstroem_and_carsten_hoeller/

http://www.renabranstengallery.com/Backstrom_S014.html

http://www.e-flux.com/announcements/miriam-backstrom/


**Books**

2005 All Images of an Anonymous Person, with Carsten Höller
- produced in collaboration with Moderna Museet, Stockholm, S

2004 Anonymous Interviews
- produced in collaboration with Museum für Gegenwartskunst, Basel, CH The last image, with Carsten Höller
- produced in collaboration with Moderna Museet, Stockholm, S

**Artist Catalogues**

2007 Miriam Bäckström, Kira Carpelan, 2007
- produced in collaboration with Färgfabriken, Stockholm, S

2006 Metamorphoses by Sandra Praun, The book out of Control, Transcript of a conversation 2

April 2006, Miriam Bäckström, Kira Carpelan, Anders Kreuger, editor Sandra Praun

2002 Locations, Tenerife, 2002

- produced in collaboration with Elba Benitez Galeria, Madrid, ES

Modernamuseet Projekt, Miriam Bäckström, 25.3-24.5 1999

- produced in collaboration with Moderna Museet, Stockholm, S

2000 About the World, Miriam Bäckström: Set Constructions 1995-2000 - produced in collaboration with Sprengel Museum Hannover, D

1999 Miriam Bäckström - produced in collaboration with Esbjerg Kunstmuseum, DK, Horsens Kunstmuseum, DK, Borås Konstmuseum, SE and NIFCA, Helsinki, FIN Miriam Bäckström - produced in collaboration with Ludwig Múzeum Budapest, HUN and IASPIS, Stockholm, S

Tania Bruguera

**Websites**

http://www.taniabrugueracom/cms/

http://www.tate.org.uk/whats-on/tanks-tate-modern/eventseries/tanks-art-action?gclid=CPG2ntKwxrlCFYXJtAod_V0Akg

http://www.taniabrugueracom/info_cv.html
**Further Resources on the Artists [continued]**

**Books**

Holy terrors: Latin American women perform. Edited by Diana Taylor and Roselyn Constantino. Texts by José Muñoz among others.


Contemporary, TANIA BRUGUERA 8


**Phil Collins**

**Websites**

http://www.ideastap.com/IdeasMag/the-knowledge/phil-collins-interview

http://www.guardian.co.uk/artanddesign/2011/feb/06_marxist-visual-art-phil-collins

http://www.shadylane-productions.co.uk

**Books**

2011 Phil Collins, Jarà Partilager, Stockholm (Boris Buden, Daniel Birnbaum)

2010 Auto - Kino! Temporäre Kunsthalle, Berlin

(Bert Rebhandl, Phil Collins & SinisaMitrović, Angela Rosenberg)

soy mi madre, Aspen Art Museum

(MagaliArriola, Carlos Monsiváis, Phil Collins & Heidi Zuckerman - Jacobson)

2008 gercegingeridonusu, salarekalde, Bilbao (Maurizio Lazzarato, Edgar Schmitz, LeireVergara)

2007 the world won’t listen, Yale University Press, New Haven

(Bruce Hainley, Liz Kotz, Simon Reynolds, Phil Collins & Suzanne Weaver)

Forum 59: Phil Collins, Carnegie Museum of Art, Pittsburgh, PA (Douglas Fogle)

2006 New Work: Phil Collins, San Francisco Museum of Modern Art, San Francisco, CA (Jill Dawsey)
2005 yeah...you, baby you, Milton Keynes Gallery / Shady Lane Publications, Milton Keynes & Hove (Claire Bishop & Francesco Manacorda, Kate Bush, Todd Haynes, Bill Horrigan)

Philcollins: they shoot horses, Wexner Center for the Arts, Columbus, OH (Bill Horrigan)

2003 I only want you to love me, Brighton Photo Biennial / photoworks, Brighton (Caomhin Mac GiollaLeith, SinisaMitrovic, Andrew Renton)

**Sheela Gowda**

**Websites**


http://sabrinaosborne.blogspot.co.uk/2011/10/therein-besides-sheela-gowd.html

http://bangalore.citizenmatters.in/articles/view/2807-city-of-contrasts

http://www.thehindu.com/news/cities/bangalore/article3731545.ece

http://www.thehindu.com/news/cities/bangalore/article2992066.ece

http://www.deccanherald.com/content/209437/art-review.html


http://query.nytimes.com/gst/fullpage.html?res=9E03EEDF163FF933A15753C1A9609C8B63

http://www.guardian.co.uk/artanddesign/2011/jan/26/artist-of-week-sheela-gowda

http://artconcerns.net/2008november/html/review3_FictionalCrimes.htm

http://www.frieze.com/issue/article/sheela_gowda/

**Books**

2007

Trevor Smith, ‘Potentially Subversive - Interview with Sheela Gowda’, Metropolis M - 2007, Issue No. 6: India Stories

SheelaGowda - Artist Monograph (with texts by Aisha Abraham, Trevor Smith and AbhishekHazra), Steidl& Partners (in association with Bose Pacia).

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K.S. Srinivasa Murthy: Peep-Peep Bangalore, curated by Stephan Bohnenberger for MMB, exhibition catalogue, Bangalore, Salon Verlag

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Rycroft, Dan: Drawing Space, exhibition catalogue, Institute of International Visual Arts (inIVA), London

1999

GeetaKapur: ‘Framing / Unframing’, Art India Magazine, October

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Akira Tatehata and Victoria Lynn: Private Mythology, Contemporary Art from India, exhibition catalogue, The Japan Foundation, Tokyo

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RasnaBhushan and Jane Connarty: Telling Tales, exhibition catalogue, Bath, England

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Bernard Fibicher, Suman Gopinath and Parul Dave Mukherjee, Horn Please - Narratives in Contemporary Indian Art, Kunstmuseum, exhibition catalogue, Bern

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AbhishekHazra, Art and Deal magazine

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Marta Jakimowicz, Subtlety-Minimally, exhibition catalogue, New Delhi

Marta Jakimowicz, Iconography in Transient Times, exhibition catalogue, New Delhi

Deepak Ananth, Indian Summer, Contemporary Art from India, curated by Deepak Ananth, exhibition catalogue, Paris


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Rasna Bhushan: On Earth And In Heaven, exhibition catalogue, GALLERYSKE, Bangalore

Marta Jakimowicz: Art India Magazine

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Elisabet Haglund: Dakshina Chitra, exhibition catalogue, Chennai (Workshop by Madras Craft Foundation and Boras Art Museum, Sweden)

Douglas Fogle: How Latitudes Become Forms, exhibition catalogue, Walker Art Centre, Minneapolis
Art and Nature Lalit Kala Contemporary 42International workshop organised by Goethe Institute (MMB)

Victoria Lynn: ‘Sensuality and Violence in the art of Sheela Gowda’, Art Asia Pacific (Art Quarterly, V. 3, No. 4, Sidney, Australia), October

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Teresa Margolles

Books


“SistemiEmotivi. Artisticcontemporaneatraemozione e ragione”, ed. by Dario Cimorelli, SilvanaEditoriale Spa, Milano, pp. 156 - 161

“¡Viva la muerte! Kunst und Tod in Lateinamerika”, Thomas Mießgang, pp. 13-14, pp. 34-37, ex.cat.


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“Collectors 1”, Brioschi, Eva, Collezione la Gaia, Centro Sperimentale per le Arti 5 Contemporanee, Caraglio, pp. 150-151, ex.cat.


“Die zehnGebote”, Klaus Biesenbach, Deutsches Hygiene Museum, Dresden, pp. 201 - 202, p. 208, ex cat

“Narcochic, narcochoc”, Herve Di Rosa, Marco Granados, Mar, Musée International des Arts Modestes, Sète, Apr., p. 64, p. 68, ex. cat.


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“Made in Mexico”, Gilbert Vicario, Institute of Contemporary Art Boston, Boston, pp. 9-19, pp. 64-66, ex. cat.

2003 “Teresa Margolles”, Teresa Macrì, Praguebiennale 1, Peripheries becomes Center, Prague, pp. 400-401, ex. cat.


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2001 “The unbearable weightiness of beings”, Jean Fisher and Caroline Vercoe,
Coco Fusco: The bodies that were not ours and other writings, InIVA, Hoxton, pp. 61-77


**Darius Mikšys**

**Websites**

http://www.dariusmiksys.com

http://www.ica.org.uk/projects/soundworks/#track/47530003

http://www.youtube.com/watch?v=UckGwL1qZNZE


http://www.balticartcenter.com/dariusmiksys/

**Books**

2000 - 2008 “Radio Dinner” on Resonance, Monday 17 July 2006, 8-9pm 104.4fm or via the web: www.resonancefm.com/audio.htm

BMW book, BMW 9th Baltic Triennial of International Art.


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**Apolonija Šušteršič**

**Websites**

http://home.tiscali.nl/apolonija/

http://www.mg-li.si/node/823

http://www.derelictplaces.co.uk/main/showthread.php?s=a52c119e3ca95788a0eb368a0e8d7ef&t=21642

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Sian Best, A Whim set in Concrete, The Campaign to Stop Cardiff Bay Barrage, Seren, Poetry Wales Press Ltd., Bridgend, Wales, 2004
GENERAL RESOURCES ON CONTEMPORARY ART

Reading


Art Education 11-18 by Richard Hickman, ISBN: 978-0826472014


Mr Palomar by Italo Calvino, ISBN: 0099430878


Why We Make Art: And Why It Is Taught by Richard Hickman, ISBN: 978-1841501260

Where else can I see Contemporary Art in Wales?

Aberystwyth Arts Centre
http://www.aberystwythartscentre.co.uk/

Bay Art, Cardiff Bay
http://www.bayart.org.uk

Chapter Arts Centre, Canton, Cardiff
http://www.chapter.org

Ffotogallery, Penarth
http://www.ffotogallery.org

G39, Mill Lane, Cardiff
http://www.g39.org

Glynn Vivian Art Gallery, Swansea
http://www.swansea.gov.uk/glynnvivian

Mission Gallery, Swansea
http://www.missiongallery.co.uk

Mostyn Art Gallery, Llandudno
http://www.mostyn.org

Museum of Modern art – Machynlleth
http://www.momawales.org.uk

Oriel Davies Gallery, Newtown, Powys
http://www.orieldavies.org

Wales Millennium Centre, Cardiff
http://www.wmc.org.uk

Wrexham Arts Centre
http://www.wrexham.gov.uk

Internet

Tate http://www.tate.org.uk

Art 21 http://www.pbs.org/art21/

TES http://www.tes.co.uk/

NGFLOnymruhttp://www.ngfl-cymru.org.uk

Art Lab http://www.artlab.org.uk/projects.htm